

Science Fiction:

ALWAYS

MAY 1977

ISSUE #7

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MAY 1977 Issue Number 7

EDITORIAL

Hello, once more. The less vocal of the editors gets another turn to speak.

As you have probably noticed, this is our science fiction on radio issue. We have an exclusive interview with Ernest Kinoy who has written a good number of radio plays (and also TV) in his lifetime. He is most noted among collectors for writing or adapting about half of the DIMENSION X and X MINUS ONE scripts.

Also in the issue is the complete details on the AIRWAVES ROUND ROBIN. Please join; it should be interesting if we can all come through as I have seen radio collectors come through before.

Now I'd like to make a comment, and I'll start it off with a question I've been contemplating for a few months. And that is: Will radio drama die again?

You are all wondering what I mean: we have CBS Mystery Theater, more recently CBS Adventure Theater, and soon CBS will add a third series. Those are exactly the reasons I write this comment.

I've been listening to the programs lately, and I have been very disappointed, especially when I hear a real pro, such as a Mandel Kramer or a Court Benson act their hearts out to no avail—because even real pros cannot save some of the scripts they have been using of late.

Why are the scripts so inconsistent (or should I say consistent)? Would you believe it's simple economics? A radio script can bring you the grand sum of \$350. Yet writing for a moderately popular TV detective show can find you showered with \$6000! No wonder the better writers write for TV.

What can be done about it? Perhaps we should bring back the ZIV and Phillips H. Lord assembly line writers. Or somebody at CBS should set up a writing staff, with a couple of old pros and a couple of young kids for them to train, and start producing better scripts. Pay them a flat salary, and not by the script. Still accept the usual free-lance scripts, but only when they are superior to the ones accepted now.

I'm not saying that my answer is right, and I definitely not an egghead-know-it-all. But can someone help CBS before fine radio drama dies again—before it possibly dies for good?

Now it's time to step off my soapbox. Enjoy the issue, and I'll be back in two months.

Joe W.
Joe Webb

SCI-FI on Radio

Science Fiction and Radio.
Science Fiction and Radio.

They should have made the perfect pair. Think of the action, the drama, and the adventure of SF—now add a few good sound effects, a dash of imagination, and away you go, off on the hottest radio series ever.

And yet... the marriage didn't last.

It's too bad... too. The five US SF series, which should have been the best shows in radio history, were weak and short-lived. They ranged over the years 1945 to 1958, yet the longest run was only three years. DIMENSION X is touted as the best, but even that falls way short of its potential. How come?

One of the biggest reasons is timing. If only SF had hit radio sooner, it might have stood a better chance. As it was, by the time SF gained enough popular appeal for the air, radio was already being overshadowed by TV.

Also, science fiction, as a popular medium, was still young when it hit radio in 1945. Of course it had come a long way from the first SF novels of Jules Verne and H.G. Wells. Even so, it took until April, 1926—only 19 years before the first US SF radio series—for the first SF magazine Amazing Stories to be published by Hugo Gernsback. And though this and other magazines helped to create some popularity for SF, it was a long time before SF fans were taken seriously. Most people considered them a bunch of crackpots. Probably the October 30, 1938 broadcast of "War of the Worlds" on the CBS Mercury Theater on the Air did little to help public opinion. The broadcast was aired without commercials or station breaks, so the show convinced a great number of people that the world was really going to end! Because of this, public outrage

was vented against CBS and Orson Welles (the star of the show) for the production.

So the majority of the American public were just beginning to understand SF when it came to radio. Britain was the leader with long SF series, sometimes running two to six hours. Suspense and Escape also produced occasional SF shows in their series. But the first US series devoted to SF was aired in 1945, called EXPLORING THE UNKNOWN. The shows, aimed at "science at work, searching for knowledge that will shape your future," were produced by Sherman H. Dryer for broadcast on Mutual. Revere Copper and Brass Co. sponsored the show for two years, for December 2, 1945 through 1947. Then the show went to ABC for one season as a sustained program.

Mutual's second series, TWO THOUSAND PLUS, explored the years beyond 2000 AD. Dryer also produced this show which began March 15, 1950 and ran through the 1951 season. Mutual then offered a third series, EXPLORING TOMORROW during 1957 to 1958. This rather obscure series asked you to "step into the incredible, amazing, future."

NBC offered the US its first SF series with broad appeal to adults by way of the show DIMENSION X. This series, beginning April 8, 1950 and running through September 29, 1951, concentrated on adventures in time and space "told in future tense." The show dramatized works by writers such as Ray Bradbury, Robert Heinlein, Kurt Vonnegut, Isaac Asimov, and Robert Bloch. Ernest Kinoy, an NBC in-house scriptwriter, also contributed a story or two, in addition to adapting about half of the stories from the original pieces.

DIMENSION X was also one of the first shows to be recorded on tape. The story has it that the recording technique was so primitive that "Mars is Heaven," written by Ray Bradbury, had to

4 be recorded three separate times—because the NBC engineer, in editing the show, kept erasing it!

NBC's second attempt at SF, X MINUS ONE, appeared on April 24, 1955. In some ways it can be considered as an extension of DIMENSION X, since X MINUS ONE used several of the earlier series' stories. This time, the series lasted three years, going off the air on January 9, 1958. (NBC tried to make a comeback with the show in the 1970s, but due to bad scheduling, and lack of publicity, the show gained few listeners and was dropped again).

X MINUS ONE also employed more comedy than the earlier series. Kinoy again adapted about half of the scripts, and George Lefferts was a frequent contributor. Fred Collins announced, and Daniel Sutter directed. John Dunning, in his book, Tune in Yesterday, notes that X MINUS ONE offered some of the best drama of the mid-1950s and was also one of the few places where radio veterans such as Santos Ortega, Jack Grimes, Joe Julian, Reese Taylor, Luis Van Rosten, Joe DiSantis, etc. could find work.

Both DIMENSION X and X MINUS ONE broadcast some of the best of SF radio. DIMENSION X's "Mars is Heaven" and "Martian Chronicles" by Ray Bradbury can both be considered classics. "The Light" by Poul Anderson is one of the excellent radio shows aired on X MINUS ONE. But, all in all, the SF series cannot compare to many of the other radio series throughout its history. For instance, ESCAPE easily beats any of the SF series in terms of excitement, adventure, and sophistication.

Probably one of the biggest problems of SF radio is the nature of SF itself. In creating science fiction—a "theory" about what could happen in the future, specifically with regard to scientific achievement—the authors of the 50s seemed to limit themselves. For one reason or another, they tied

themselves to their own place and time and then saw all of the future in these terms. Thus, for the most part, the stories produced on X MINUS ONE are about human beings doing depressingly human things, only in outer space.

Also X MINUS ONE worked in cooperation with Galaxy Science Fiction Magazine. Horace Gold edited the magazine at that time, and though many top authors were published by him, Gold appears to have had a rather narrow-minded view of what constitutes good science fiction. He liked slick writing and would reject even very original concepts if they did not fit into his editorial framework.

As a result, the stories—and therefore the shows—are often alike. There's usually no hint of anything nice or enlightening to be found in outer space—only humdrum tales of machines that don't work, near fist-fights in spaceships and often human beings condescending to straighten out some planet's business. To the 1970s listener, these story lines can seem corny. Also, there's no real sense of the moral crisis that inevitably contributed to the adventure in so many of the ESCAPE programs. In comparison, the SF series seems like Space Soap Operas.

But that doesn't mean the SF series should be shipped to outer space! The stories are fun, some of them are very exciting, and they make for good listening. My only regret was in thinking what could have been.

—Janet Chapman

(NEXT ISSUE, we spotlight the popular comedy series VIC AND SADE).

Ernest KINOY

by JOE WEBB and ANNE NIKL

Since the entire May issue of AIRWAVES is devoted to Science Fiction, you may be wondering why an interview of the writer of the first two episodes of the TV phenomenon Roots appears here. Well, along with his Roots fame, Ernest Kinoy also has quite a bit of radio writing under his belt. Although he became involved in the industry relatively late (late 1940's), when many considered radio's effectiveness as a medium to be waning because of the advent of television, Kinoy wrote for a number of successful series including Dimension X and X Minus One.

Kinoy recalls getting involved in radio in 1948 when he was taken on at NBC. At this point he had already sold a few free-lance scripts for such series as the CBS School of the Air and Columbia Workshop, for which he had done "a two-part adaptation of Melville's Moby Dick". In addition, he also worked on Nick Carter and on a documentary entitled Exploring the Unknown aired over WOR and about which Kinoy recalls, "...it was theoretically a science documentary. You had to invent a story to make a scientific point." One such "scientific point" dealt with the role of fluorides in the prevention of tooth decay. Now, what kind of plot could possibly revolve around decaying teeth without putting an audience to sleep? Well, Kinoy came up with a plot that dealt with a female circus performer whose act consisted of hanging from a rope by her teeth. The villain of the story wanted to murder the lady by introducing "...bacilli into her chocolate milk ...and make her teeth decay." The hero of this calamity—a dentist of course.

Well, assignments such as this were certainly challenging, but the first assignment with any real substance to it which Kinoy got his hands on was to write a six-part adaptation of the Dickens classic, Great Expectations, for NBC. Although the show was produced in Chicago, the scripts were written in New York. The idea adapting classics for radio, although not a new one, led to the birth of NBC University Theater. "Every year we would start with the first novels and go through to contemporary novels."

AIRWAVES: Does the staff do assembly line scripting?

Kinoy: No. You did it much the same as you did any other free lance except that you got paid every week, which was very nice. That staff was quite impressive as a matter of fact.

AIRWAVES: What was NBC's policy for this kind of group? Did they "steal" from colleges or look for young writers?

Kinoy: I was probably the youngest one that came on. Most of them had some radio experience before.

AIRWAVES: What was your background?

Kinoy: Right out of Columbia. I worked on the college radio station at Columbia. This was a totally extra-curricular activity. I paid very little attention to school.

Kinoy commented further on the writing staff at NBC. "We did many, many different things. I think it was a very good training for writing because you did everything. You could find yourself doing the openings and closings...public service announcements...dramatic programs, almost anything that had to be written that was to come out of the network we wrote except for news...all kinds of crazy things. The mode would change on and off as to what you were doing. We invented the science fiction program that we had on. We put a Western on called Doctor Sixgun. They had announced Gunsmoke over at CBS...and we said, 'Hell, we can get one on the air quicker; we'll write it now and we'll put it on Thursday,' so we did."

AIRWAVES: What was it like writing for the Frank Sinatra series Rocky Fortune?

Kinoy: This was weird because this was Sinatra's low ebb in his career ...So we sat around and made this thing up...and every week this

(continued on page eight)

Round Robin

Several attempts have been made to form radio round robins with small groups of collectors. Unfortunately, many of these have failed or continue to flounder because of either or both of two reasons. The first reason is the slowness of the round robin's movement. The second problem is that there are those collectors who are not even minimally quality-conscious.

The AIRWAVES round robin will seek to eradicate these problems with the establishment of the following ground rules:

1. DO NOT hold a round robin reel longer than three days—COPY IT IMMEDIATELY!
2. The special postal service called SPECIAL HANDLING must be used to expedite the package. This is at a cost of 50¢ more per package, and is necessary to be sure that the reel can circulate at our minimal goal of six times per year.
3. GOOD SOUND QUALITY IS A MUST!
4. Programs appearing on the reel should not be repeated on a future reel—keep good records!
5. If any person on the round robin fails, after an initial warning to comply with the above, that person will be dropped from the reel, yearly membership will be returned, pro-rated.

The above rules are crucial to the success of this program. The round robin is a fun and interesting way of acquiring programs, and is one way of becoming "better-known" to other collectors.

How it works: The reel will originate with an AIRWAVES staff member or a collector designated by AIRWAVES to act as an auditor of timing and quality. When the AIRWAVES member fills in his track of the 1800' reel with programs on track 1-L, he then mails it to the collector in charge of track 2-L, who copies 1-L for himself, and places programs from his collection onto 2-L. The 2-L collector sends the reel to the person designated for 1-R, who copies 1-L and 2-L for himself, adding programs on 1-R. The 1-R collector sends it to the collector in charge of 2-R, who copies 1-L, 2-L, and 1-R, and then adds programs to 2-R. This person sends the reel back to the AIRWAVES staff member on 1-L.

And then the round robin begins again when the 1-L collector copies 2-L, 1-R, and 2-R for himself, and records over 1-L with brand new programs. You should have the idea by now. If not, you'll get the hang of it when you get your first reel.

MEMBERSHIP FEES: Special discounts to AIRWAVES subscribers!

YEARLY MEMBERSHIP	\$2.00 for subscribers \$3.00 for non-subscribers
REEL FEE	\$1.00 per category for subscribers \$1.50 per category for non-subscribers

CATEGORIES OF SHOWS: The following categories will classify reels. One reel will be circulated per category. All shows placed on the reel must be a type of show specified by that category. The categories are:

COMEDY: Fibber McGee, Gildersleeve, Fred Allen, Jack Benny, and other shows of this type.

DETECTIVES: Sam Spade, Philip Marlowe, Boston Blackie, Nightbeat, and other shows of this type.

MYSTERY AND HORROR: Inner Sanctum, Haunting Hour, Suspense, Murder at Midnight, and other shows of this type.

MOVIES ON RADIO: Lux Radio Theater, Screen Director's Playhouse, Movietown Radio Theater, and other shows of this type.

VARIETY AND MUSIC: Spike Jones, Bing Crosby, band remotes, and other shows of this type.

Pending success of the above, more categories will be added later. One reel that will be circulated will be of shows belonging to a single series (such as a Suspense reel.)

Please fill out the form below; if you have questions, please make them known to us.

AIRWAVES
% Joe Webb
5 Valley View Drive
Yonkers, N.Y. 10710

(If you're reading this as part of your monthly issue of AIRWAVES, and prefer not to cut your issue to shreds, use a separate sheet of paper).

Name: _____

() I'm an AIRWAVES subscriber!

Address: _____

() I'm not an AIRWAVES subscriber!

City: _____ State: _____ Zip: _____

I enclose () \$2.00 membership fee (subscribers only)
() \$3.00 membership fee (non-subscribers)

I want to be part of the following round robin reels:

- () COMEDY () DETECTIVES
() MYSTERY AND HORROR () MOVIES ON RADIO
() VARIETY AND MUSIC

I enclose \$ _____ (\$1.00 for each category) as my reel fee.
(\$1.50 per category for non-subscribers)

Reels will begin circulating on June 20, 1977. As other categories are added, the information will be included in the reels and will also be announced in AIRWAVES.

Would you please answer the below questions so we can serve you better?

Would you be interested in a reel for programs that are WESTERNS? () Yes () No

What other categories should be added? _____

If a reel were to be confined to one program, what should it be?

Any other suggestions? (use a separate sheet if necessary)

(Kinoy): thing started in the un-employment office..It was silly; it was a joke; it was for fun; that was its point.

AIRWAVES: How was Dimension X presented to this group of writers?

Kinoy: We decided we wanted to do science fiction. We did it as a pilot first. Our first title for it, which I would have preferred, was Future Tense (NBC later used it). The first story we did was a Ray Bradbury story called "Mars is Heaven."

Mr. Kinoy continued: "The best science fiction on TV is that where the only strange things are imagined. Once you must build odd monsters or odd sets, there is no longer a believability.

"You should ask the audience to believe one impossible thing in each story. So that, for example, when we were on a rocket ship, the only thing we asked them to believe was that there was such a thing as a rocket ship, the procedures and all the talk we'd make as commonplace as we could. They didn't carry zap guns. It's enough to ask listeners to believe one incredible thing at a time."

AIRWAVES: Do you remember a program called Knock?

Kinoy: Yes, it's a Frederick Brown story Did I do that? I guess so. "The last man on earth's all alone and there's a knock on the door." Brown is a mystery writer by trade, really, so his stories are were always very tightly plotted.

AIRWAVES: How often would you have to read a story before you could start adapting it?

Kinoy: You do it over and over again as you do it.

AIRWAVES: What was the toughest story to adapt?

Kinoy: There were different problems with each one. But nobody went at it with the kind of literary self-consciousness that people bring today when they think about it...you just went at it.

AIRWAVES: Do you compose straight on the typewriter?

Kinoy: I think most writers do. I knew one fellow who used to write standing up with a pen.

AIRWAVES: How many revisions do you have to go through?

Kinoy: As few as possible. I don't finish and then go back. Essentially, when I am through with the copy, that's the way I hand it in.

AIRWAVES: Which was easier to write for?

Kinoy: I think radio was in many ways. The programs were much more literal, obviously.

AIRWAVES: Would some of the science fiction scripts have been carried over better on radio if

a Bradbury or an Asimov had written them?

Kinoy: I doubt it, because the specific craft of writing for the radio is a little different ...That is not to say that a short story writer cannot be a fine dramatist, but it's not necessarily so.

AIRWAVES: What about writing for radio today? Are you familiar with that at all?

Kinoy: Economically, it's impossible for me, but radio is a good place for young writers to start.

Mr. Kinoy also remarked that many young writers are not even attracted to radio, since scripts for regular TV shows as Cannon pay \$6,000 each, and radio scripts are paid a fraction of that.

As already mentioned, Mr. Kinoy wrote the two opening episodes of Roots, the ABC television smash.

AIRWAVES: Did you work with Haley at all?

Kinoy: No, never met him. I spoke with him over the phone. He didn't have anything to do with the adaptation.

AIRWAVES: Were you surprised by its success?

Kinoy: Yes, I was....I think everybody hoped it would be successful, but no one was really sure.

AIRWAVES: Can you tell when you're adapting something whether or not it will be successful?

Kinoy: No, I can't. I can only tell if I like it...As a matter of fact, some producers maintain if I like something, it's going to fail; if I don't like it it's going to be a big success. Adapting is fun because the basic problem of what the story is about has already been solved and you're left with the challenge of making it work in a different medium.

AIRWAVES: What are you doing now?

Kinoy: At the moment I'm doing some work for PBS on social history in New York from the 1880's to the 1890's. I'm also doing a pilot for Lorimar on James Michener's Hawaii.

Well, it's easy to see that Ernest Kinoy certainly has gotten the best of two worlds of radio and television, and we can all thank him for the many hours of entertainment which he has given us via his remarkable talents. The staff of AIRWAVES thanks Mr. Kinoy for his hospitality and cooperation, without which the interview would not have been possible.



There is new equipment in the news this month. The first is the SAE 5000 (made by SAE), and this is a transient noise remover. What it does is to remove ticks and pops from sound recordings by "remembering" the sound before the pop, and uses this sound to blank out the scratch sound. The list price of the unit is \$200 (the wholesale price is about \$105), and more information is available from SAE, Box 60271, Terminal Annex, Los Angeles, CA 90060.

Other equipment in the news is the parametric equalizer. Parametric equalization is a method of obtaining the accuracy of third-octave equalization, without sacrificing cost. Rather than having thirty adjustable knobs, fewer are used, with each one capable of a variable bandwidth range, in addition to the usual choice of frequency center, and slope. The term "parametric" comes from "parameter," meaning that one has the choice of possible values.

SAE has a four band and an eight band model, list prices at \$300 and \$550, respectively. (Wholesale prices are about \$160 and \$280). The Technics model has ten bands, listing at \$1000 (about \$550 wholesale), and Lux has a 12 band model (#5G12), listing at \$645 (about \$380 wholesale), but this model does not appear to have the versatility of the SAE or Technics models.

Teac has discontinued use of "list prices," so be aware of this when getting quotes on equipment from salesmen. The dealer's cost for their popular A-2300SX reel to reel is approximately \$340, with \$390 a very good price if purchased through mail-order outlets.

The SPERDVAC annual magazine is available for \$2.25 from SPERDVAC, Box 1587, Hollywood, CA 90028. The magazine has reprints from older radio magazines, an article on Heartbeat Theater, and other subjects include Rudy Valee.

Groundwork for the second annual FOR (Friends of Radio) Convention is proceeding at a

very acceptable pace. Personalities giving tentative commitments include Peg Lynch, Fred Foy, Mandel Kramer, Warren Somerville, Ed Blainey, Ernest Kinoy, Noel Gerson, Blair Walliser, George Ansbro, Vicki Vola, and Raymond Edward Johnson. The date is October 1, 1977 at Holiday Inn Meriden, Meriden, CT 06477, just off I-91 and the Merritt Parkway, E. Main St. exit. The convention will be from 9AM to 11PM. It will cost \$13 per person including a buffet dinner. Children under 16 can get in for \$10. The program will include live radio shows, panel discussion, awards, and contests ("name that show" and "name that theme"), and movies. There will be 25 dealers tables. Send checks to Jay Hickerson, Box C, Orange, CT 06477. Mention if you want a dealers table or if you will be participating in a radio-related talent show (or both). This should be the best convention to date.

The National Broadcasters Hall of Fame in Freehold, NJ, is now open to the public. There are many exhibits included, which feature pictures, radios, radio parts, broadcast equipment, microphones, sheet music, books, magazines, and more. There are also over 20 listening booths. The address is 19 West Main Street, Freehold, NJ 07728, and the phone number is (201) 431-4656.

New NIGHTBEAT programs are surfacing. Most of those circulating star Frank Lovejoy. The program is also in syndication, available from Nostalgia Broadcasting in Iowa.

New MOLIE MYSTERY THEATER programs will surface soon, and more DRAGNETS are coming. New I WAS A COMMUNIST FOR THE FBI are now circulating, as are some new MERCURY THEATER shows.

The new SHERLOCK HOLMES radio series of the KIIS Workshop Radio Players appears to have finally lined up some stations for their 39-week series. Edward Mulhare (best known for his work on TV's "Ghost and Mrs. Muir") stars as Holmes, Ben Wright plays Dr. Watson.

LOGS

All of the below programs are in circulation. Logs for Dimension X and X Minus One can be found in most collector's catalogs; both series began circulating last year in chronological order, with very few episodes missing.

EXPLORING THE UNKNOWN

Dark Curtain (with Veronica Lake)

EXPLORING TOMORROW

(Most of the shows of this series are circulating without openings and closings).

Baby Born in Space
Closeness of Love and Hate
Convict
Country Boy
Desert Object
Dreams
First Contact
First Man on the Moon
Flashback
Fugitive from Yesterday
Gift
How Big is a Man?
John Campbell
Last Doctor
Liar
Made in Avack
Man from the Past
Martian Queen
Meddler's Moon (Time Traveler) 1958
Meet Outer-Space Man
Mimic
Moon is New
Mutants
No Way Out
Overpopulation
Planet of Geniuses
Secret
Sound Decision
Specialized Inferiority-Superiority
Stowaway
Time Heals
Trouble with Robots
Vincent Deem—1997
War Game
With All the Trappings

FUTURE TENSE (1957; reissue of some NBC scripts, last two shows are new scripts)
#1 Pail of Air
#2 Old Die Rich
#3 Tunnel Under the World
#4 Zero Hour
#5 Parade
#6 Defenders
#7 Protection
#8 Saucer of Lonliness
#9 Seventh Victim
#10 Martian Death March

FUTURE TENSE, continued

#11 Cold Equation
#12 Pictures Don't Lie
#13 Knock
#14 With Folded Hands
#15 Really Heavy
and Third from the Sun
#16 Born of Man and Woman
and Dr. Eitar's Experiment

TWO THOUSAND PLUS

Brooklyn Brain
Giant Walks 11/5/50
Green Thing
Insect
Men from Mars 3/29/50
Robot Killer
Rocket and the Skull
Veteran Comes Home
When the Worlds Met
Worlds Apart

SP-68 (South African)
Andover and the Android
Answer
Cage
Castaway
Death Dust
Greenville's Planet
Homecoming
Jenny with Wings
Last Rites
New Wine
Quest
Routine Exercise
Sound of Thunder
Space Cow
Wanted in Surgery
Watchbird
Will

BBC SCIENCE FICTION (partial listing)

Day of the Triffids (3 hours)
Foundation Trilogy (8 hours)
Host Planet Earth (3 hours)
Journey to the Center of the Earth (4 hours)
Möbius Twist (90 minutes)
Orbiter X (11 chapters, #10 missing; 5 hours)
Satellite Seven (4 hours)
War of the Worlds (3 hours)

(If there are any programs omitted from this list, please alert AIRWAVES as soon as possible).

COLLECTORS

LISTINGS IN THE COLLECTORS COLUMN ARE FREE. IF YOU DESIRE A MENTION, SEND DETAILS ON YOUR COLLECTION TO (900 Elmwood, Wilmette, IL 60091). INFORMATION NORMALLY TO BE INCLUDED: NAME & ADDRESS, PHONE, MATERIAL YOU HAVE AVAILABLE FOR TRADE, ITEMS YOU ARE LOOKING FOR, AND ANY OTHER COLLECTING DATA. PLEASE STATE ITEMS AS SPECIFICALLY AND INTERESTINGLY AS POSSIBLE. IF YOU ARE UNDECIDED AS TO WHAT TO INCLUDE, MENTION ALL THAT YOU WISH, I WILL EDIT FOR THE COLUMN. UNLESS STATED OTHERWISE, PEOPLE LISTED COLLECT ON ¾ TRACK REEL TAPE, 3 3/4 IPS.

CHANGE OF ADDRESS: AL GROSSMAN, BOX 4584
1000 OAKS, CALIFORNIA, 91360

JAMES A LINK, USAED, SAUDI ARABIA, APO
NEW YORK, 09697

EDWARD J CARR, 216 SHANER ST, BOYERTOWN,
PA, 19512

Michael Ogden, 1525 McCaskill Av, Apt 4
Tallahassee, Florida, 32304
Engaged in research projects on The
Shadow, and Orson Welles' career in
radio. Need Useful material on either
of these subjects. Particularly in-
terested in buying or renting a copy
of Pat Murray's Shadow log.

MELVIN F WALTON 1208 VERMONT AV,
ALIQUIPPA, PA, 15001 Likes Dance Band
music, sweet and popular music from
the thirties. Specifically, Lombardo,
Russ Morgan, Hal Kemp, Al Goodman,
Chuck Foster, Shep Fields, Sammy
Kaye. Collection is of small size,
is interested in buying these band
remotes.

DAVE HOWE, NAVAL SECURITY GROUP
ACTIVITY, APO SAN FRANCISCO, 96210
Is a large fan and authority on the
Lone Ranger, and is working carefully
on a mistake-free book on the Lone
Ranger. Dave is looking for LR
collectables, especially a saddle ring.

RAY WINDRIX, 915 POTTER PL, COLORADO
SPRINGS, CO, 80909, Likes anything,
is seeking ½ hour Johnny Dollar pro-
grams, particularly with Bob Bailey
willing to trade for anything.

DAVE REZNICK, 1411 TROLLMAN, SAN MATEO,
CA, 94401. Interested in trading.

JOE WEBB, 5 VALLEY VIEW DR, YONKERS, NY
10710. Is willing to trade full reels
for blank tape, with smaller collectors
only. Webb wants one blank reel for each
reel he sends out.

LETTERS

Dear Jerry:

Glad to see a Whistler log finally turn up. I've been looking for one for ages. I have been a Whistler fan since I was a kid and listened to it on the radio. I presently have 154 Whistler shows and have another nine coming. I have quite a few which are not listed in your log. They are as follows:

ALIAS MR ALDEN
APPOINTMENT FOR MURDER
ANYTHING FOR A FRIEND
CHRISTMAS BONUS
CLEVER MR FARLEY
THE DOLL'S NAME WAS SUZIE
DEATH PLANE
DEATH IS AN ART
DEADLY RUMOR
FATAL FLAW
THE HUNTRESS
HOUSE OF FEAR 6/19/43
QUADRANGLE
SEATTLE, TAKE THREE 5/27/51
THAT OUTLIERVILLE AFFAIR
TRIPLE PLAY
THE INTRUDER
THE JACKSON ST. AFFAIR
JUST LIKE A MAN
LADY WITH A KEY
MURDER ARRANGEMENT
A MATTER OF ODDS
MAN HUNT
MURDER IN MIND
A MATTER OF PATIENCE
MAN IN THE TRENCHCOAT
NIGHT MELODY
STOLEN LETTER
A TRIP TO AUNT SARAH'S
THREE MINUS ONE EQUALS MURDER

Do you know who has broadcast rights to this show? The way I understand it, some shows were broadcast coast, and some on the west coast, but not both. That explains the reason for two different shows for the same date, as for 8/18/48, with "A Question of Murder" on the east coast, and "Bright Future" for the west. Do you know if there are many more of these?

Don Anderson,
PO Box 372
Bothe11, WA 98011

AIRWAVES

JERRY CHAPMAN
900 ELMWOOD
WILMETTE, IL
60091

RENTAL CASSETTES - \$1.00 / hour, \$3.00 life membership required for people who wish to rent cassettes. At this time 100 rental cassettes are available, 100 more will be added in about one month. Airwaves pays the postage to the member, the member pays postage (special fourth class rate) back. Rental time limit is two weeks after receipt, the limit is 12 cassettes at one time. These rental selections represent, for the most part, the best sound possible for that particular show. All selections are Dolby* encoded, which provides a more noise free copy for customers with Dolby circuitry, yet is still reasonably compatible for those who don't have Dolby equipment. Below are some of the selections, a complete list can be had by sending a SASE.

- | | |
|---|---|
| #10 AMOS & ANDY 10/10/48 LuLuMae Simpson
2/14/53 25th Anniversary | #25 ESCAPE 2/26/53 "Red Wine"
4/12/53 "Classified Secret" |
| #11 AMOS & ANDY Kingfish runs a Sanitarium
Kingfish writes Advice Col. | #35 SAM SPADE "Dry Martini Caper"
"Flopsy, Mopsy, & Cottontail" |
| #12 BRIGHT STAR Haunted House
Scientific Living | #37 NICK CARTER 2/19/44 "Death After Dark"
"Case of the Sunken Dollar" |
| #15 ALDRICH FAMILY 10/13/39 Girlfriend
BLONDIE Alexander the Actor | #40 ELLERY QUEEN "Vanishing Magician"
MURDER BY EXPERTS 4/17/50 |
| #21 GUNSMOKE 1/24/53 Ellen Henry's Son
1/31/53 Deputy looks for men | #43-#45 I LOVE A MYSTERY "Bury Your Dead,
Arizona" |
| #24 ESCAPE 2/11/49 "Lost Special"
11/15/49 "Three Skeliton Key" | #48 MYSTERIOUS TRAVELER "Man Who Vanished"
"Last Survivor" |



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