



JUNE 1978

ISSUE #20

AIRWAVES

900 ELMWOOD, WILMETTE, IL
60091

This is the last issue of Airwaves. Back issues are available for #1, #3, and #6 to #20. Cost is \$1.25

JUNE 1978 ISSUE #20

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My reason for stopping publication is primarily loss of interest in editing the magazine rather than financial reasons. The profits to be made in a newsletter in the OTR field are rather small because of the small number of people interested in OTR. My rough estimate is that there are less than 1000 involved in collecting and trading OTR on a level where a magazine such as Airwaves would be useful. I was not solely creating Airwaves for a profit, consequently the small number of subscribers (at our largest we were circulating about 230 copies) did not upset me. I am not at all bitter toward collectors who do not subscribe to OTR publications, but it is a fact that if one can not publish for financial profit that is commensurate with the effort required then one must have other reasons to publish. In my case the other reason was my interest in editing a newsletter. Now that this interest has declined it is reasonable to stop.

I recall fondly my time spent in preparing issues, and especially the fall of 1976 when Joe Webb and I were busy formulating the magazine. I have also been flattered by unusually strong comments in favor of the content of Airwaves. I have been working on Airwaves from late summer of 1976, and in varying degrees it has been part of my life since then. I have gone through a lot of change since I started Airwaves, and I know that I shall feel that Airwaves has provided me with skills and insights that I would not have learned the same way otherwise. It is difficult for me to write about my feelings toward the magazine now. I do not know if it because of the limit in space or because I still feel that I am in the middle of the magazine's history. Perhaps if I still feel it is important, and I get around to it I can explain my attitudes and feelings toward my newslettering experience in a future issue of Collectors Corner. I would appreciate your comments and attitudes on OTR and of Airwaves if you care to write. Thankyou much for your support and interest.

THIS ISSUE OF AIRWAVES WILL BE THE LAST ONE. I have decided to stop the publication. Subscribers will instead receive Collectors Corner for the remaining time on their subscriptions. Current Collectors Corner subscribers who also receive Airwaves will have their subscriptions updated to C.C. accordingly. Because of the lower price of Collectors Corner, Airwaves subscribers will receive a higher percentage of C.C. issues for their time remaining. Details on the change of ownership and how it affects your subscription are on page 11 if you want to know more. Collectors Corner will be continuing the Suspense Log and hopefully the listing of circulating radio programs.

I suspect that my decision to end Airwaves will be disappointing to many of you. I have tried to create quality issues in the past, and I think it is best for me and the subscribers to stop the publication since my interest has declined in it. The transference to Collectors Corner will give that magazine more strength, and I feel subscribers are better off with that magazine or a subscription refund rather than an Airwaves without my full interest.

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Goodbye,

Jerry Chapman
Jerry Chapman

CONTINUATION FROM LAST ISSUE PIONEER RT707 REEL DECK

I have used the Pioneer RT 707 with auto-reverse for over a year, and have formed definite opinions about the unit. I do not believe that Pioneer tape equipment is as hardy as Sony or Teac tape machines, to mention two of the more popular brands. Under guarantee, which runs one year parts and labor, I had a problem;fixed involving a cold solder connection which caused the machine to run off speed with bad wow. This problem has recurred after the guarantee period was over. Since this time I have had an indicator light burn out or become disconnected, and the play function button has loosened, so that it pops out further than it is supposed to stick out. I am not bitter toward Pioneer for these difficulties, but I do believe that it is true that one of the reasons Pioneer decks are less expensive than competing brands is because of a shortage in mechanical quality. Readers should keep in mind that all mechanical devices, including tape decks have problems that develop with wear as they become older.

From an old time radio collector's viewpoint the biggest problem the deck has is crosstalk (channel separation actually). It is quite apparent if the signal plays back greater than 0 dB on the VU meter. The unit does have output controls for each channel in the back of the deck, but even if one turns one channel all the way off this channel will still bleed through to the other channel on playback. I have not checked crosstalk problems in record, I suspect that the problem is not significant if one records one channel per pass, and has the tape monitor switched to "source" rather than "tape". This is just a suspicion, and I have not confirmed it in actual practice. Even if this is true however the machine still cannot be used to its best advantage, since the pitch control does not function in record mode. This is a safety measure of the deck, and possibly it would be easy to disconnect, or have a service-man disconnect the circuit that causes the pitch control to be ineffective in record mode.

One item that I think is real strange is that the deck comes with a metal reel supplied, a nice bonus, except that in the manual it says not to use it unless the supply reel is metal also. What happens is that if one reel is metal and the other is plastic the tape will spill when going from a fast mode to stop or play. Since no manufacturer that I know of supplies blank tape on metal reels it is baffling that Pioneer didn't include a plastic take-up reel instead.

The tape handling ability of the machine makes me a little uneasy, it looks as if the machine is hard on tapes, as the distance and the tension pressure seem significant when going from any mode to play. However I do not have proof that the deck causes dropouts or any problems on tapes, and I would be inclined to think that despite appearances the deck is designed so that it doesn't put recording tape under harmful stresses.

On the plus side the deck sounds beautiful. I have no tests, but it seems to me that the tape noise is quieter and brighter than the Teac A2300S. With good tapes the machine has a very large dynamic range, levels have to be unusually high to cause audible distortion. This by the way for music, is the big advantage reels have over cassettes. Many records with sibilant voices or cymbals can not be reproduced accurately on cassettes unless the levels are very low in my experience.

HAROLD A. LAYER
 SAN FRANCISCO STATE UNIVERSITY
 1600 HOLLYWOOD AV
 SAN FRANCISCO, CA
 94132

Paul Gibson recordings or information wanted, complete or fragments. He was a Chicago based WBBM-AM radio commentator and personality with his own weekday show, The Paul Gibson Show, that was on 6AM, 8AM, and 4PM at least from 1944 to 1947. He also had a television show in which he appeared in silhouette. If you have any knowledge of Paul Gibson, please write.

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**MOST ORDERS SHIPPED WITHIN
 48 HOURS**

SUSPENSE LOG

DATE	TITLE	STARS	CIRCULATING
6/2/49	THE TEN YEARS	JOAN CRAWFORD	*
6/9/49	LUNCH KIT	JOHN LUND	*
6/16/49	THE TRAP	AGNES MOOREHEAD	*
6/23/49	GHOST HUNT	RALPH EDWARDS	*
6/30/49	THE DAY I DIED	JOSEPH COTTEN	*
	(off the Air until 9/1/49)		
9/1/49	NIGHTMARE	GREGORY PECK	*
9/8/49	CHICKEN FEED	RAY MILLAND	*
9/15/49	LAST CONFESSION	DOROTHY MC GUIRE	*
9/22/49	EXPERIMENT 6-R	JOHN LUND	*
9/29/49	BLIND DATE	CHARLES LAUGHTON/J.HAVOC	*
10/6/49	THE DEFENSE RESTS	VAN JOHNSON	*
10/13/49	ACCOUNT PAYABLE	EDWARD ARNOLD	*
10/20/49	GOODNIGHT MRS. RUSSELL	BETTE DAVIS	*
10/27/49	MOMENTUM	VICTOR MATURE	*
11/3/49	THE SEARCH FOR ISABELLE	RED SKELTON	*
11/10/49	MURDER OF AUNT DELIA	VAN HEPLIN	*
11/17/49	THE RED HEADED WOMAN	LUCILLE BALL/D.ARNAZ	*
11/24/49	THE LONG WAIT	BURT LANCASTER	*
12/1/49	MISSION COMPLETED	JIMMY STEWART	*
12/8/49	FOR LOVE OF MURDER	MICKEY ROONEY	*
12/15/49	THE FLAME BLUE GLOVE	LANA TURNER	*
12/22/49	DOUBLE ENTRY	EDDIE CANTOR/SID MILLER	*
12/29/49	THE BULLET	IDA LUPINO/ELLIOT LEWIS	*
1/5/50	I NEVER MET THE DEAD MAN	DANNY KAYE	*
1/12/50	FOUR HOURS TO KILL	ROBERT TAYLOR	*
1/19/50	THE ESCAPE OF LACEY ABBOTT	WILLIAM POWELL	*
1/26/50	MR DIOGENES	OZZIE & HARRIET	*
2/2/50	CONSIDERATION	ROSALIND RUSSELL	*
2/9/50	THE BUTCHER'S WIFE	KIRK DOUGLAS	*
2/16/50	MURDER STRIKES THREE TIMES	MARLENE DIETRICH	*
2/23/50	SLOW BURN	DICK POWELL	*
3/2/50	LADY KILLER	LORETTA YOUNG	*
3/9/50	BANQUO'S CHAIR	JAMES MASON	*
3/16/50	MOTIVE FOR MURDER	ALAN LADD	*
3/23/50	ONE AND ONE'S A LONESOME	RONALD REAGAN	*
3/30/50	BLOOD SACRIFICE	JOSEPH COTTEN	*
4/6/50	SALVAGE	VAN JOHNSON	*
4/13/50	SIX FEET UNDER	DAN DAILEY	*
4/20/50	PEARLS ARE A NUISANCE	RAY MILLAND	*
4/27/50	THE CHAIN	AGNES MOOREHEAD	*
5/4/50	STATEMENT OF MARY BLAKE	JOAN BENNETT	*
5/11/50	THE MAN IN THE ROOM	JOHN LUND	*
5/18/50	ANGEL FACE	CLAIRE TREVOR	*
5/25/50	VERY MUCH LIKE A NIGHTMARE	DENNIS O'KEEFE	*
6/1/50	A CASE OF NERVES	EDWARD G ROBINSON	*
6/8/50	THE CASE OF HENRI VIVARD	CHARLES BOYER	*
6/15/50	DEADLINE	BRODERICK CRAWFORD	*
6/22/50	ONE MILLIONTH JOE	JACK CARSON	*
6/29/50	LOVE, HONOR OR MURDER	CATHY AND ELLOTT LEWIS*	
8/31/50	TRUE REPORT	PAT O'BRIEN	*
9/7/50	THE TIP	IDA LUPINO	*
9/14/50	OVER THE BOUNDING MAIN	DAN DAILEY	*

DATE	TITLE	STARS	CIRCULATING
9/21/50	THE CROWD	DANA ANDREWS	*
9/28/50	FLY BY NIGHT	JOSEPH COTTEN	*
10/5/50	ROSE GARDEN	MIRIAM HOPKINS	*
10/12/50	RAVE NOTICE	MILTON BERLE	*
10/19/50	THE WAGES OF SIN	BARBARA STANWYCK	*
10/26/50	TOO HOT TO LIVE	RICHARD WIDMARK	*
11/2/50	THE VICTORIA CROSS	HERBERT MARSHALL	*
11/9/50	BLOOD ON THE TRUMPET	WILLIAM HOLDEN	*
11/16/50	ON A COUNTRY ROAD	CARY GRANT	*
11/23/50	GOING, GOING, GONE	OZZIE & HARRIET	*
11/30/50	THE LADY IN THE RED HAT	VAN HEFLIN	*
12/7/50	AFTER THE MOVIES	RAY MILLAND	*
12/14/50	A KILLING IN ABILENE	ALAN LADD	*
12/21/50	CHRISTMAS FOR CAROLE	DENNIS DAY	*
12/28/50	A RING FOR MARYA	CORNEL WILDE	*
1/4/51	ALIBI ME	MICKEY ROONEY	*
1/11/51	VAMP TILL DEAD	GINGER ROGERS	*
1/18/51	THE WELL DRESSED CORPSE	EVE ARDEN	*
1/25/51	ARIA FOR MURDER	EZIO PINZA	*
2/1/51	FRAGILE, CONTENTS DEATH	PAUL DOUGLAS	*
2/8/51	WINDY CITY SIX	FRED MACMURRAY	*
2/15/51	THE DEATH PARADE	AGNES MOOREHEAD	*
2/22/51	BACK SEAT DRIVER	FIBBER MCGEE & MOLLY	*
3/1/51	THE GIFT OF JUMBO BRANNIGAN	WILLIAM BENDIX	*
3/8/51	A VISION OF DEATH	RONALD COLMAN	*
3/15/51	STRANGE FOR A KILLER	VAN JOHNSON	*
3/22/51	THREE LETHAL WORDS	JOAN CRAWFORD	*
3/29/51	DEATH PITCH	JACK CARSON	*
4/5/51	MURDER IN G FLAT	JACK BENNY	*
4/12/51	EARLY TO DEATH	LUCILLE BALL/DESI ARNAZ*	*
4/19/51	THE RESCUE	JIMMY STEWART	*
4/26/51	THE THIRTEENTH SOUND	ANNE BAXTER	*
5/3/51	WHEN THE BOUGH BREAKS	ROSALIND RUSSELL	*
5/10/51	DEATH ON MY HANDS	PHIL HARRIS	*
5/17/51	ANOTHER MAN'S POISON	CHARLES BOYER	*
5/24/51	FRESH AIR, SUNSHINE AND MURDER	JEFF CHANDLER	*
5/31/51	OVERDRAWN	DICK POWELL	*
6/7/51	TELL YOU WHY I SHOULDN'T DIE	RICHARD WIDMARK	*
6/14/51	THE TRUTH ABOUT JERRY BAXTER	GREGORY PECK	*
6/21/51	THE GREATEST THIEF IN THE WORLD	JAMES MASON	*
6/28/51	THE CASE OF DR. SINGER (One Hour To Kill)		
8/27/51	REPORT ON THE JOLLY DEATH RIDERS	WILLIAM HOLDEN	*
9/3/51	STEELE RIVER PRISON BREAK	JEFF CHANDLER	*
9/10/51	THE EVIL OF ADELAIDE WINTERS	AGNES MOOREHEAD	*
9/17/51	NEAL CREAM, DOCTOR OF POISON	CHARLES LAUGHTON	*
9/24/51	THE LOSING GAME OF FREDERICK HUDSON	TONY CURTIS	*
10/1/51	STUDY OF A MURDERER	JEANNE CRAIN	*
10/8/51	BETRAYAL IN VIENNA	HERBERT MARSHALL	*
10/15/51	THE LFAME	CORNELL WILDE	*
10/22/51	LOG OF THE MARNE	RAY MILLAND	*
10/29/51	THE HUNTING OF BOB LIE	RICHARD WIDMARK	*
11/5/51	THE TRIALS OF THOMAS SHAW	JOSEPH COTTEN	*
11/12/51	MISSION OF THE BELLS	JOHN HODIAK	*
11/19/51	THE EMBEZZLER	JOHN LUND	*

DATE	TITLE	STARS	CIRCULATING
11/26/51	A MISFORTUNE IN PEARLS	FRANK LOVEJOY	*
12/3/51	A MURDEROUS REVISION	RICHARD WIDMARK	*
12/10/51	BLACKJACK TO KILL	VICTOR MATURE	*
12/17/51	THE CASE HISTORY OF A GAMBLER	JOHN HODIAK	*
12/24/51	THE NIGHT BEFORE CHRISTMAS	GREER GARSON	*
12/31/51	ROGUE MALE	HERBERT MARSHALL	*
1/7/52	THE CASE AGAINST LOO DOC	JEFF CHANDLER	*
1/14/52	THE FALL RIVER TRAGEDY	AGNES MOOREHEAD	*
1/21/52	THE PERFECTIONIST	RICHARD BASEHART	*
1/28/52	CARNIVAL	JOSEPH COTTEN	*
2/4/52	THE TREASURE CHEST OF DON JOSE	J CARROLL NAISH	*
2/11/52	ODD MAN OUT	JAMES MASON	*
2/18/52	THE TRACK OF THE CAT	RICHARD WIDMARK	*
2/25/52	A KILLING IN LOS VEGAS	LINDA DARNELL	*
3/3/52	THE THIRTY NINE STEPS	HERBERT MARSHALL	*
3/10/52	A WATERY GRAVE	JOSEPH COTTEN	*
3/17/52	THE WRECK OF THE OLD 97	FRANK LOVEJOY	*
3/24/52	A MURDER OF NECESSITY	ROBERT YOUNG	*
3/31/52	THE LADY PAMELA	DEBORAH KERR	*
4/7/52	REMEMBER ME	DAN DURYEA	*
4/14/52	MATE-BRAM	RICHARD WIDMARK	*
4/21/52	THE DAIRY OF CAPTAIN SCOTT	HERBERT MARSHALL	*
4/28/52	THE SHOOTING OF BILLY THE KID	FRANK LOVEJOY	*
5/5/52	FRANKIE AND JOHNNY	DINAH SHORE	*
5/12/52	THE MISSING PERSON	MACDONALD CAREY	*
5/19/52	THE FLIGHT OF THE BUMBLE BEE	FRED MACMURRAY	*
5/26/52	THE DEATH OF ME	GEORGE MURPHY	*
6/2/52	A GOOD AND FAITHFUL SERVANT	JACK BENNY	*
6/9/52	CONCERTO FOR KILLER AND EYEWITNESS	ELLIOT LEWIS	*
9/15/52	SORRY, WRONG NUMBER	AGNES MOOREHEAD	*
9/22/52	JACK KETCH	CHARLES LAUGHTON	*
9/29/52	VIDOCO'S FINAL CASE	CHARLES BOYER	*
10/6/52	THE DIARY OF DR. PRITCHARD	SIR CEDRIC HARDWICKE	*
10/13/52	HOW LONG IS THE NIGHT	RICHARD WIDMARK	*
10/20/52	THE DEATH OF BARBARA ALLEN	ANNE BAXTER	*
10/27/52	ALLAN IN WONDERLAND	CORNEL WILDE	*
11/3/52	FRANKENSTEIN	HERBERT MARSHALL	*
11/10/52	THE FRIGHTENED CITY	FRANK LOVEJOY	*
11/17/52	DEATH AND MISS TURNER	AGNES MOOREHEAD	*
11/24/52	MAN ALIVE	PAUL DOUGLAS	*
12/1/52	THE BIG HEIST	JOHN HODIAK	*
12/8/52	JOKER WILD	CATHY AND ELLIOTT LEWIS*	*
12/15/52	THE MAN WITH TWO FACES	LLOYD NOLAN	*
12/22/52	ARCTIC RESCUE	JOSEPH COTTEN	*
12/29/52	MELODY IN DREAMS	JOHN LUND	*

Collector's Corner has the continuation of the SUSPENSE Log from 1952

INTERVIEW: WITH LAWRENCE WOS

Lawrence Wos lives in Chicago, has been collecting radio programs since 1969, and in 1976 formed a collecting group with Joe Webb, Bob McMullen, and Jerry Chapman. In ability to form trading relationships, in finding material, and in overall knowledge of the hobby and knowledge about the shows themselves, Larry Wos is perhaps the strongest man in the CTR field. Wos works as a mathematician at Argonne National Laboratory, in the field of Automated Theorem Proving, and also for his own company, J&W recording.

AIRWAVES: YOU STARTED COLLECTING IN 1969 BUYING SHOWS FROM AN OUTFIT IN FLORIDA, WHAT WAS THE COST OF THE PROGRAMS AT THAT TIME FROM THEM?

WOS: The programs were advertised for sale at various prices between 30¢ and 95¢ apiece.

AIRWAVES: THIRTY TO NINETY-FIVE CENTS IS PRETTY CHEAP ISN'T IT?

WOS: They were pretty cheap; they were pretty cheap because you couldn't understand them.

AIRWAVES: WAS YOUR ATTITUDE AT THAT POINT TO DROP THE HOBBY?

WOS: No, Nancy and I were very pleased to find out that there were programs, and then very disappointed that they were of such poor quality, and surprised that in fact they were available anywhere. We didn't follow it up because we didn't know how to follow it up, although maybe looking back, we should have contacted the person directly to see where he got them. But we didn't do it that way. What happened was that a number of months went by with no developments and then Bob McMullen heard of a catholic priest in the south part of Chicago who had a number of Suspense programs. We had nothing to offer him but he just told Bob that if Bob wanted, he could just get copies of the Suspense programs, and Bob did. This was probably early 1970 when Bob got 30 to 40 programs through the catholic priest, whose name I don't remember, uh it was Father something, I can help you that much!

LAUGHTER.

WOS: Bob was told by this individual that there were people in various parts of the country who in fact had bigger collections and traded programs, he gave him some names. We then got a catalog from Woodinville Washington, so Bob and I pooled and bought about \$80 worth of programs, Sam Spades, Escapes, and Gunsmoke, Blondie, Let's Pretend. Bob used these, plus the stuff he got from the priest on the south side, and he went out and started trading with people from the east.

AIRWAVES: WERE THERE NEWSLETTERS AT THIS TIME IN 1970?

WOS: There were newsletters, but we weren't getting them. There was a newsletter put out in St. Paul, I guess put out for a long time. I don't know the name of it. So Bob traded with various people, and my job was to speed correct the programs. At the time I got variable speed equipment and so Bob would trade for stuff that he or I wanted, and in turn I did a lot of speed correction. At that time I was doing no equalization.

AIRWAVES: WHEN DID YOU START TO SEEK QUALITY?

WOS: In about late 71, 72. Various random programs would pop up in the middle of tapes with very good quality, but it was unpredictable. Very seldom would there be a whole tape full of good quality programs.

AIRWAVES: SO IT WAS ONLY AFTER YOU HEARD GOOD QUALITY THAT YOU STRIVED TO GET PROGRAMS IN GOOD SOUND?

WOS: It was even more naive than that. When I heard the good stuff, I tried to do a very cursory checking, and I was informed that this is the way it is, and at that time I was busy working on other projects in math. I just assumed that there was very good quality maybe if you could get to Barry Brooks and people like that, who were referred to as just the "insiders." I got an equalizer in 1973 and that certainly improved the sound of the material, because I could make muffled shows more listenable, etc., and I could do various things with tape hiss and hollow sound.

AIRWAVES: WERE YOU FRUSTRATED AT THE QUALITY?

WOS: Disappointed, but people have a tendency to, just as people live up to their income, people adjust to what is available. If you really believe that that sound is about as good as you can have, then you tend to be able to listen to it more easily than you would have thought you could. So you are disappointed, but you adjust, and then you start to listen to it and you get X Minus Ones which you remember from the past and you say: "Oh Boy, that was great and I still like that program." You are so delighted about it that the quality, although by today's standards was very disappointing, you adjust to it.

AIRWAVES: YOU MENTIONED TO ME THAT AT ONE TIME YOU THOUGHT THAT THERE WERE ONLY ABOUT 300 OR SO PROGRAMS EXISTING, AND YOU WERE OUT TO GET THEM ALL, WHEN IN THE PROCESS YOU REALIZED THAT THERE WERE INDEED MANY MORE, WHICH CHANGED YOUR COLLECTING HABITS. WHAT WENT THROUGH YOUR MIND?

WOS: By late 1970 it was clear to me that we were seeing maybe only the tip of things, that there must be thousands of programs around, only a few of which we would want. By 1973 we already had a thousand programs we wanted, and it was clear to me that we could end up with three to seven thousand, some of which we would enjoy quite a bit less; but that they would be worth having because after all this was probably all we were going to end up with.

AIRWAVES: AT THIS POINT HAD IT OCCURRED TO YOU THAT YOU'D BE LISTENING TO SOME SEVERAL TIMES OVER?

WOS: Nancy was already listening to them over, but I thought I might want to hear them maybe a couple years later, maybe 5, 10 years later. I didn't think the second listening would be occurring as often as in fact it turned out to be.

AIRWAVES: AT THAT POINT YOU WERE COLLECTING TO LISTEN TO THEM A SECOND TIME THROUGH I IMAGINE.

WOS: Some of them. Some of them for reasons like I would just like to have it in my collection since this was the work of a certain person, and I wanted to possess an example of somebody who was ordinarily associated with one series, but happened to be appearing in another series. That kind of thing appealed to me for example. At that time more than it does now, though it still appeals to me a little bit. What happened at that point was between 1973 and 1975 the material came in in big, big bunches. I mean Bob McMullen had access to lots of material still not in the best sound, and by that time I had already recorded over 10,000 programs, perhaps closer to 15,000.

AIRWAVES: I CONSIDER THAT QUITE LARGE FOR A COLLECTOR AT THAT TIME. WAS IT?

WOS: When I say I recorded that many I mean that many I rerecorded for myself after recording them for Bob. Bob had a collection of 6,000 at that time, which was considered a nice size. We had heard of a collection of 10 to 15 thousand, and then there was always Don Pellow who had collected not just old radio, but even present radio, and it was rumored that he might have accumulated as many as 35,000 programs. Things got fairly inactive between late 75 and late 76, except some sporadic occurrences of new Escapes and Gunsmokes. By this time the sound was a little better for reasons that still are obscure, although in retrospect one might deduce that what was happening was that people were going back and re-recording from the discs, and that people were becoming conscious of the sound, and therefore demanding better quality.

AIRWAVES: HAVE YOUR REASONS FOR COLLECTING CHANGED SINCE YOU STARTED?

WOS: At the very beginning I would have taken almost anything except programs I truly disliked. This was because I thought there were just a few of them around that I wanted them for various sentimental, nostalgic reasons, and just simple possession of items that had nice associations for me.

AIRWAVES: WHAT ABOUT COLLECTING FOR TRADING PURPOSES?

WOS: I never wanted to trade. I still don't want to trade. I would define trading and collecting separately as follows: Trading to me usually indicates that you exchange at some rate, usually one for one and you keep track of how many programs you've exchanged with somebody so that you know who is ahead and who is behind, and the idea is to even up.

AIRWAVES: RIGHT.

WOS: I dislike trading. I don't like the idea that I am bartering so many for so many. So if you want to get pedantic, I like what is called open relationships, where the people in question indicate that they are interested in various series. Maybe one of them wants anything they can get, and the other one only wants specific things... And they work to find this material and there is no bookkeeping, so that it is quite likely at the end of a period of time in this open relationship A has sent B three times as many programs as B has sent to A. But there is no concern about this. Of course the danger of this is obvious, it can be used as a method to get a lot for very little, and just be a taker. It requires a certain kind of liking of each other and trust that you're getting something else in return.

AIRWAVES: IT SEEMS TO ME THAT YOU ARE MORE LIKE A BROKER IN THAT YOU HAVE STUFF AT YOUR DISPOSAL WHICH YOU DO NOT ACTUALLY POSSESS.

WOS: You're talking about me in particular?

AIRWAVES: ANY OPEN COLLECTOR CAN CERTAINLY BE IN THAT SITUATION.

WOS: Yes that is right, an open collector can do that. Collecting programs has many facets to it and that is the part that people don't stop and write out. It's not just recording and it's not just finding material, but it's getting it and going back to the source if the material wasn't recorded properly. So for example you might have A who supplies more material than B, but B finds material that is a little harder to get to, and has to do more work to make sure that it is done the way A wants it, or the way they both want it. I think an open relationship is the best relationship to have, but it is also the one that requires the most trust and the most proper agreement. Either party can misuse it, making it no longer a good relationship. Like I am not a trader, I am also not a collector in the way that most people think of collectors, as collectors are people who are out there to accrue the programs for the accrual's sake. I want the programs to listen to, and I want to be able to hear the acting. I want to be able to get a program that may have been done in three different series and see how it has been changed. I have for example a Sherlock Holmes about Lady Carfax where two versions are recorded on adjacent tracks in the same place, because it is essentially the same script, aside from some word changes. There is a different interpretation of the characters and I find that interesting.

AIRWAVES: WHICH VERSIONS?

WOS: Shelley and Hobbs is one, and the other is Stock and Hardy.

AIRWAVES: I REALIZE THAT THERE ARE DEGREES OF COLLECTING FOR LISTENING'S SAKE, BUT GENERALLY HOW RARE DO YOU THINK THAT IS?

WOS: I don't believe from what I can tell that a large percentage of the people who accrue programs are accruing them mainly to listen to repeatedly. I think a number of the people accrue the programs to listen to them once. I think another big factor for most collectors is the idea of "collecting", that itself is a thing that appeals to you, like stamp collecting, and I think they like the idea of exchanging programs with people and seeking them out.

HOW AIRWAVES SUBSCRIBERS WILL RECEIVE COLLECTORS CORNER.

Automatically all current subscribers will receive Collector's Corner to fill out their subscriptions. The starting CC issue will be January, 1979. This is so that the Suspense Logs will match up. January 1979 Collector's Corner contains the year 1953 of the Suspense Log. Subscribers who currently receive Collector's Corner will simply have their subscription end dates to that magazine moved up accordingly. The cost for 4 issues of Collector's Corner with a year's subscription is \$2.50, the cost for 3 issues of Airwaves with a year's subscription is \$2.50, therefore, for every 3 issues of Airwaves you have coming, you will receive 4 issues of Collector's Corner. There will be a one to one ratio of exchange for a fraction of three issues remaining. Airwaves subscribers who have subscribed for a two year period at \$16.00 will also receive a one to one exchange rate. Complementary copies of Airwaves will not be exchanged for Collector's Corner, and receivers of complementary copies of Airwaves should delete me from their complementary subscriptions.

EXAMPLES: A person who has a subscription ending 11-78 has 5 issues of Airwaves coming, which corresponds to 6 issues of CC, which means that he will receive January through June issues of Collector's Corner.

A person whose subscription expires 12-78 will receive 8 issues of Collector's Corner.

INTERVIEW WITH LAWRENCE WOS CONTINUED.

AIRWAVES: HOW DO YOU FEEL ABOUT COLLECTORS?

WOS: I feel a lack of identification because I am not a collector. There's no question that I view some series as very poorly written and/or poorly acted, so there is a carry over in that I feel it is difficult to have an understanding for why people would want to have many of these shows. And therefore, when somebody goes out to get them I feel that their motive is something different from mine. Where mine is the listening of the program and the enjoyment, I think somebody else is after numbers of some kind. I don't rationally disapprove of it. I don't find it belittling, I think if it brings enjoyment to the person -- If the hobby, no matter how it is done, is enjoyable, then the person is a success, he has done something good for him or herself.

AIRWAVES: I WOULD IMAGINE THAT THERE WOULD BE A PROBLEM BETWEEN A COLLECTOR AS YOU HAVE MENTIONED, AND ONE SUCH AS YOURSELF, IF THE OTHER COLLECTOR DOESN'T REALIZE YOUR MOTIVES FOR COLLECTING.

WOS: The difficulty is a very peculiar one; I get offered a large number of programs in a number of series that I am not interested in, and I think the person is disappointed. Some of the nicer people certainly get enjoyment out of giving you something that you'll enjoy. So they are disappointed that you don't want that program, and they are disappointed because they can't share the enjoyment of that series with you. The other bad feature of course is that if they come to me directly for material, there are a lot of series I have zero of and so they are disappointed that I can not immediately supply them with the material. Now in my particular case, I've often known of material in two collector's hands, say A and C where the two collectors for whatever reason, don't deal with each other, prefer not to, or would rather go through me because of trusting me and my judgement of quality, and I arrange exchanges, in this case they are not using me as a collector, and I think they would prefer it if I were directly the source, as that would make it a little simpler; But it is still accessible.

(This interview will be continued in future issues of Collector's Corner)



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