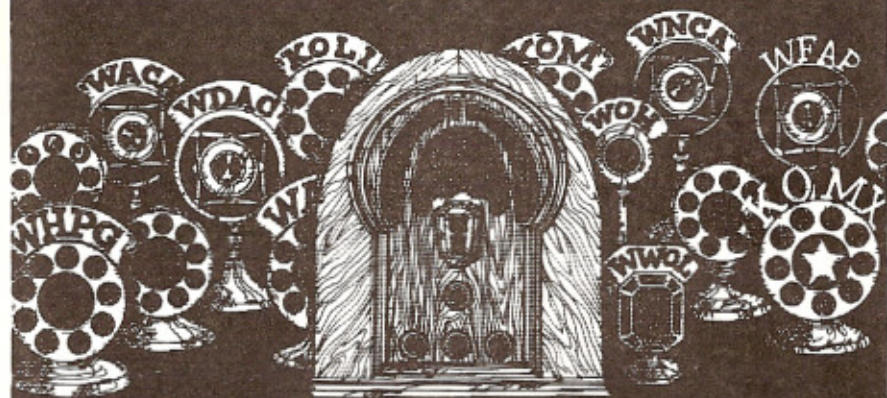


# Collector's Corner



Volume 1 No. 5 July 1978 \$1.25

Fred Foy



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If you have a question about COLLECTOR'S CORNER, you can call Joe Webb at (914) 375-0175 Saturdays between 1:30pm to 5:00pm Eastern time.



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## Collector's Comments from Joe Webb

Most of us started collecting strictly out of a sense of nostalgia, listening to a program heard before, many years ago. But I never heard radio drama until I began collecting because I was born much too late. My collecting began because this strange hobby peaked my interest.

But most collectors lose that sense of nostalgia, otherwise they would not have such large collections and act in ways that border on the devious and the devilish. If their interest was nostalgia, they would require only a small sampling of radio's past.

Today's collector in the hobby's mainstream is not immobilized by nostalgia. Many publications I have read in this hobby and others will have an article whose only purpose is to lament that radio is gone, it will never come back, and what we have today is so bad, and aren't kids terrible nowadays? Is this a waste of printer's ink?

It is not that nostalgia is bad. At times it does feel very good to reminisce about the old days (if you had "old days"). But as one becomes more and more engrossed in the collecting mainstream, the nostalgia starts to wear off and the hobby becomes what it truly is: a living, dynamic experience where spending time on nostalgia can be wasting time recalling a very lifeless past rather than concentrating on the very living now.

Nostalgia takes a back seat to completing collections, finding elusive 'good sound', and the building of solid trading relationships. It's those who concentrate on nostalgia who leave the hobby almost as soon as they get in, but it's the 'old-timers' who live the hobby.

What do you think? Where does nostalgia fit in in your collecting? I'd like to know.

GOVERNMENT DEPT. OF INERTIA NEWS: Many of you already know that there is likely to be a postal strike on July 20 (see our NEWS column). COLLECTOR'S CORNER's plans (tentatively) are to have our August issue mailed on July 15, hopefully arriving before a strike begins. So if your CC arrives two to three weeks early, don't worry, time isn't passing you by!



## Interview: Fred Foy

by Anne Nikl & Joe Webb

Fred Foy is an imposing figure, he's the kind of person you'd associate with a kid's western like the LONE RANGER. And he's still active today, as staff announcer at WABC-TV in New York. He also does a network special (like ABC's recent documentary on 1968) and he does a good amount of free-lance voice-overs (like record offers).

Fred was originally trained as an actor, and he started with WXYZ-Detroit in 1947 as a staff announcer. After serving in World War II, he returned to the station, where he heralded the RANGER'S arrival until 1955. It is interesting to note that in addition to being announcer, he was understudy for Brace Beemer. In this position, Fred would read Beemer's part at the first rehearsal. One day, "when Brace was very sick and there was no way he could act" Fred did play the RANGER role in a broadcast. "I don't know the exact date of the program, but if anyone has it, I'd like to hear it."

But no one could replace Brace Beemer whom Fred remembers as "a marvelous man and friend. In his appearance and lifestyle, it was hard to tell where Beemer ended and the RANGER began." As a strapping, dashing outdoorsman, Beemer was ideal for the role. He owned a great deal of property in the Midwest and used his holdings to raise horses and to do some light farming. "Brace used to bring fresh eggs from his ranch every Friday for the cast."

The overused cliché of "one big happy family" cannot be avoided when talking about WXYZ, according to Fred. "There was no back-stabbing or under-cutting" and the supportive relationships which cast and staff members had had definite effects on the success of the WXYZ shows.

A number of talented staff writers were employed by the station, but the most important was Fran Striker. Occasionally, additions or deletions popped up in mid-show, since Fran would see how the show was moving, he'd be typing changes as the show was on the air!

Foy was not initially associated with the television production of the RANGER, as the opening of the program was done by radio and movie veteran Gerald Mohr. After a few weeks, it was

decided that the program lacked the feel of the radio show, and a recording of Fred's voice was sent to Hollywood. "I never met Clayton Moore or Jay Silverheels."

While most closely associated with the RANGER, Fred did have parts on other WXYZ shows. He worked on the Orange-Crush sponsored run of the GREEN HORNET and also worked on CHALLENGE OF THE YUKON when Jay Michael was sick or on vacation, and also attended to other station duties.

Today, as mentioned before, Fred is at WABC-TV New York. He moved to New York from Detroit in 1961 when broadcast opportunities there began to plummet. Hal Neal, former announcer for the HORNET had become the president of WABC Radio, took Fred on as a summer replacement. Gradually, his duties diversified. He became announcer for THEATER FIVE, and later worked on the DICK CAVETT SHOW. Today he usually does the morning movie and other morning jobs. On radio, staff announcers were personalities in their own right, and also handled band remotes to late-breaking news. Today, there is anonymity in the announcer's booth.

All in all, Fred has had a solid broadcasting career, and feels drama needs viable, dedicated, and imaginative sponsors to return to the radio dial. Maybe then we'll hear Fred talking about thundering hoofbeats once again.

((Photo from the 1977 FRIENDS OF RADIO Convention and were taken by Stu Weiss))





**Collector's Corner  
OTR Log**

# SUSPENSE

SUSPENSE--1946

Date	Title	Stars
1/3	Angel of Death	Paul Henreid
1/10	This was a Hero	Phillip Terry
1/17	Pasteboard Box	Joseph Cotten
1/24	My Dear Niece	Dame May Whitty
1/31	The Long Shot	Geo. Coulouris
2/7	Too Little to Live On	Geo. Murphy
2/14	Lucky Lady	Fay Rainter
2/21	Consequence	Jimmy Stewart
2/28	The Keenest Edge	Richard Greene
3/7	Black Path of Fear	Cary Grant
3/14	No More Alice	Paul Henreid
3/21	The Lonely Road	Gregory Peck
3/28	Out of Control	Brian Donlevy
4/4	Post Mortem	Agnes Moorehead
4/11	Name of the Beast	Vincent Price
4/18	Night Reveals	Keenan Wynn
4/25	Dark Journey	Nancy Kelly
5/2	Crime without Passion	Joseph Cotten
5/9	Pope and the Clock	Jackie Cooper
5/16	The Plan	Claire Trevor
5/23	Spoils for Victor	Dane Clark
5/30	Leading Citizen of Pratt County	Alan Hale
6/6	High Wall	Robert Young
6/13	Too Many Smiths	Hume Cronyn
6/20	Your Devoted Wife	June DuPrez
6/27	Return Trip	Elliot Reid
7/4	An Evening's Diversion	Leon Ames
7/11	Feast of the Puries	Sheldon Leonard
7/18	Photo Finish	Michael O'Shea
7/25	Can't We Be Friends	Elliot Lewis
8/1	Commuter's Ticket	J Carrol Naish
8/8	Dead Ernest	Wally Maher
8/15	Last Letter of Dr Bronson	Henry Daniell
8/22	Great Horrel	Joan Lorring
8/29	Blue Eyes	Hume Cronyn
9/5	You'll Never See Me Again	Robert Young
9/12	Hunting Trip	Lloyd Nolan
9/19	Till the Day I Die	Dane Clark
9/26	Statement of Employee Henry	Wilson
10/3	Three Times Murder	Gene Lockhart
10/10	A Plane Case of Murder	Rita Hayworth
10/17	Man who Thought He was	John Lund
	Edward G Robinson	EGR (who else?)
10/24	Dame Fortune	Susan Hayward
10/31	Lazarus Walks	Brian Donlevy

Date	Title	Stars
11/7	Easy Money	Jack Carson
11/14	The One Who Got Away	Hume Cronyn
11/21	Drive-In	Judy Garland
11/28	Strange Death of Gordon Fitzroy	Chester Morris
12/5	House in Cypress Canyon	Robert Taylor
12/12	They Call Me Patrice	Susan Peters
12/19	Thing in the Window	Joseph Cotten
12/26	Philomel Cottage	Lili Palmer

NEXT ISSUE: Suspense--1947

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VILLAGE STORE-#66 w/Ed. Ev. Horton  
DUFFY'S TAVERN-#117 2/1/46 w/Peggy Lee  
BOB HOPE SHOW-#88 Yuma Air Base  
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CHARLIE McCARTHY-#85 Charlie's Porcupine  
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# News News News

IN MEMORIAM: Norris Goff, "Abner" of LUM & ABNER, subject of last issue's feature story. Goff was 72.

NIGHTBEAT, starring Frank Lovejoy, is now circulating more heavily, with the release of approximately thirty more episodes. These are copies originated from the network transcriptions. Some copies of this series are airchecks of recent syndication copies from Nostalgia Broadcasting of Des Moines, Iowa.

JOHNNY DOLLAR 5-parters are still being released.

We have it from good sources that collector Dave Howe's book on the LONE RANGER has been shelved, likely to never be published. The work was completed about a year ago and had a number of production postponements.

Speaking of the RANGER, eighty consecutive shows from the 1954-1955 era are about to be released.

The FRIENDS OF RADIO Convention for 1978 will be held at the Bridgeport Holiday Inn, Bridgeport, CT, on October 7, 1978. Guests include Alice Reinhart, Jackson Beck, Ralph Camargo, Don McLaughlin, and many more. Cost for the day is \$15.00, including a buffet dinner. Write to Jay Hickerson, Box C, Orange, CT 06477 for details, or continue to watch the pages of CC. It is important to get your money in early. Last year's crowd was very large, and promises to be even bigger this year.

Twelve half-hour CHANDU programs have been released. The half hour series lasted only thirteen weeks and told the same CHANDU story that it took 150 15 minute episodes to tell originally.

It is likely that there will be a mail strike on July 20, 1978. If so, the Postal Service will freeze pick-up and delivery of non-essential mail, provide special guarded air, train, and truck courier mail service from city-to-city; take over space in federal agencies to store undeliverable mail; take legal action against workers who strike, picket, call in sick or resign during the strike; provide special delivery service for those receiving VA, Social Security, and other government checks. Strike may halt Saturday delivery as National Guard takes over delivery.

## Collector's Comments from Our Readers

Steve Lewis, Newington, CT

((Steve is a contributor to CC, and his first work will be published in an upcoming issue))

....I enjoyed Dave Reznick's article on Lum and Abner. I confess I've never taken the time to listen to more than an episode or two of this particular series, and this is where a regular magazine like CC comes in most useful, to point out to others what shows are worth listening to. I'll give them another try real soon, for like most collectors, I pick up reels now and then for trading purposes rather than any personal liking for a reel.

However, while I understood the point Dave was trying to make, I'm not pleased when people try to build up the shows, books, movies, whatever, they're making a case for by attacking ones of more popular appeal. In this case, Amos 'n' Andy. I agree that times have passed them by, but the shows are funny to listen to today and I'm not convinced of any truly malicious intent. Whites in black face are undoubtedly carryovers from old minstrel shows, with long, long traditions---which doesn't mean that it was ever a Good Thing. But I listen to Amos 'n' Andy and picture them and the Kingfish as some dumb saps with some pretty funny adventures, and can laugh at them without ever wishing they were on the air again. I'd say that was the audience interaction they were looking for.

As I still ponder why I have listened so little to Lum and Abner, I can come up with two things: I never heard them when I was a kid, and L&A ran as a serial. I don't like to spend all my listening time with one program, so here's another gripe I have: I don't like the trend toward reels with only one series on them. I like to put a reel on and listen all the way through, and after a while, even Nick Carter gets boring after the tenth straight show.

Well, I'm going on quite a bit today, but here's something I have to correct. The name of the SUSPENSE show that Clayton Holden wrote about is indeed "Two Sharp Knives." Any other wording would have been news indeed to the author of the story it was based on, Dashiell Hammett. The story might not be easy to find, as Hammett's works are priced skyhigh, in first edition at least. But the story is in Hammett Homicides (a Dell Mapback, #223, if anyone's interested), and the line that Clayton misunderstood was: "To a sharp knife comes a tough steak. I'm sorry you did it. I always liked

you." The title is a bit ambiguous, but if you think about it, there are in fact two sharp characters in the story, which for being only 20 pages long, has enough action and plot for most writers to make a whole novel out of.

((Before I comment on some of Steve's points, let me just say that he reviews mysteries for the Hartford Courant.

I do agree that Amos 'n' Andy are funny today, but I still feel uneasy listening to them. Perhaps it's because I wasn't around for the original run. One question: Was Redd Foxx' series Sanford and Son really much different from Amos 'n' Andy? If you block out the fact that A&A were really white men acting, the difference is small, if there is any.

Sorry, Steve, but the trend is definitely toward reels of one series. Aside from the fact of easy cataloging that this offers, and that each series usually has enough programs to fill a reel as more, and more shows are discovered, there is another reason. The two main buying groups out of which most shows are being introduced today make their purchases for full or long runs of series and circulate them among group members that way. When programs were being discovered as single shows and not complete runs, the mixed reels were more prevalent. ---JW))

From Frank Rosin, Kirkland, WA.:

Bob,

In your Collector's Corner #2, you mentioned that a person might ask a question. I do have one that was brought to mind in your treatment of the Pioneer 707 (which I decided not to buy from your description). I have always tried to make the best dubs and really have always had trouble.

I am using a Teac A1230 for recording and a Roberts 770X for playback with a Pioneer graphic equalizer between. Both machines have fairly new (less than a year) heads.

Now to the question!

Concerning VU meters, you mentioned Teac is using a peak type and Sony (and probably others) using averaging type. What is the difference and what application must be made of the difference?

In my particular case, I find using any tape that recording at 0 VU on the Teac will not make the Roberts move much over -10 VU. Recordings that I have gotten that have peaks going to 0 VU on the Roberts seem all right, but if they go into "+" on the Roberts, they sound distorted. In order

to reach 0 VU on the Roberts, I must record to about +4 or +5 on the Teac. It would seem wrong to record with needles "pegged." Do I have something particular with my machines, or is this inequality between VU meters common? These are the only machines I have ever used to any extent.

As the topic of an article, I would be interested in this VU meter topic and how it concerns radio programs (as all specs are usually for music) and perhaps how different tape fits in...

...I would like to get an opinion of Saxitone white box tape...Is it the same as Capitol Mod? Is it any good?...I have used quite a number of reels of DAK High Output and had good luck until about a year ago when I had to return 90 out of 100 reels as being unrecordable—do not intend to use it again...I have tried some expensive tape such as Maxell and TDK for extra good material but really see little difference between it and Capitol Mod...

...How does one cope with special problems using an equalizer?...Should it be used in just general run of the mill dubbing? I have been doing it cutting down just slightly on the bass.

How do most people record? At  $3\frac{3}{4}$  or  $7\frac{1}{2}$  ips? Double track or single track? Is there any difference? I record at  $3\frac{3}{4}$ , one track at a time. Is there really any advantage to recording two track over four track if equipment is good and care is taken about crosstalk on the four track?

...I never did see your former newsletter, but think the present one is good—hope it and all the others can continue with the same excellent quality.

Frank Rosin

(EDITOR—Thanks for your letter. We hope to implement some of your suggestions in the near future.

My reference to the different types of VU meters (peak and average) would not apply in your case. You're right one shouldn't record at "pegged" levels, and from what you've said, I would suspect your Roberts needs to be recalibrated (the meters). You probably are not equipped to do this, and I would suggest you return the machine to where ever you got the heads changed. Speaking of heads, I would also make certain the replacements are of the proper type. The wrong type could create the problem you're having. The difference between peak and averaging meters is somewhat self-explanatory. The former react to all bursts of tone, no matter how short. One should not be overly concerned if these meters peak into the red occasionally. Averaging meters respond more slowly. There will be some peaks which will not be reflected on this type of meter. Some decks

with this type of meter are equipped with a "peak flasher" which lights on many of the peaks not shown by the meter. On the extravagant machines (such as the Sony 880) one may select EITHER to read levels with peaking action or averaging. Both types have their virtues, and we'll be pursuing the matter in greater detail in the future. Levels are one of the most difficult parts of good tape recording, and certainly merits an article on same here. In short, I would record at a "normal" level on your Teac, and if any of your traders complain of low level, then obviously your Teac is at fault. It is common for meter calibrations to vary by a couple db's, but not by several!

I have not used Saxitone, but from all I've heard, it's an excellent tape for the money, but I won't comment further until I've tried it.

Unless you have some very early generation material, you probably WOULDN'T notice much difference between good Shamrock and a \$10 reel of TDK. You will (or at least should) notice a substantially improved S/N ratio, however. The only way to 'hear' the difference between really good tape and average tape such as Capitol, is to record music not OTR.

Equalization is another topic in itself, and one which would require a complete article. I would suggest it would be a bad idea to have your equalizer in the circuit if your original tape is in perfect sound...you're in a sense, adding distortion by cutting bass, but if all your tapes are too bassy, then by all means, use it. Also, by putting an equalizer in the circuit, you're adding another possible inducer of hiss and noise to your tapes; if it isn't needed, don't use it, simply enough.

You are certainly in the minority, recording single speed, single track. Almost all collectors record at 7½, and many double track, although I have no statistics. The only advantage to two track is the higher S/N ratio. If you're recording tapes track by track, there's no possible way you can add channel leakage, and once a tape is recorded, there's nothing magical that will add leakage...print-through, yes; Channel leakage or cross-talk? No. — Bob B.)

As always, questions or comments from our readers on any topic related to OTR collecting are welcome. Mail to Joe Webb, 5 Valley View Dr., Yonkers, NY 10710 or Bob Burnham, 17173 Westbrook, Livonia, MI. 48152.



## Collector's Corner OTR Log

ON STAGE was a fine program starring Cathy and Elliot Lewis. I ran in the early '50s when Elliot was involved with SUSPENSE and BROADWAY IS MY BEAT along with many other Hollywood CBS shows. Cathy was appearing in the above and also such programs as the WHISTLER.

The below programs have begun to circulate, and sound quality is usually very good. The quality of program is also generally good, with heavy male and female roles. Some classic stories as well as experimental-type drama were heard on this program.

### =ON STAGE=

Program Title	Date
String Bow Tie	1/1/53
rehearsal program	1/11/53
Public Purlough	1/29/53
A Corner of Autumn	2/3/53
A Fifth of Tears	2/26/53
Eddie	3/19/53
Call Me a Cab	3/21/53
Dig, the Thief	3/26/53
A Bunch of Violets	4/2/53
Anniversary	4/30/53
The Baer	5/7/53
Statement of Fact	5/14/53
An Ideal Couple	6/18/53
Lady or the Tiger (rehearsal)	3/26/55
Four Meetings	2/7/53
Skin Deep	4/29/53
Casey at the Bat	
Circle of Wheels	
The Crustaceans	

The twelve CHANDU the MAGAICIAN programs mentioned in this month's news are as follows:

The Black Steps	2/3/49
Village of Thieves	2/10/49
Man with the Photographic Memory	2/17/49
Brotherhood of the Blood Oath	2/24/49
Spell of Dimitri	3/3/49
Framed for Smuggling	3/10/49
Temple of Karnack	3/17/49
Temple Under the Sun	3/24/49
House of Fear	3/31/49
Voice of Darkness	4/14/49
Ominous Deadly Sahara	4/21/49
Fog of the Forgotten Valley	4/28/49 last show



## Technical Tips

There may be hope for those who double-track and consistently produce cross-talk. While most of the "purists" single-track, there are the majority of collectors who do double-track (and there are some with quadraphonic decks who quadruple-track!).

Surprisingly, the fault seems to lie with the patch cords. Most patch cords that are supplied with reel-to-reel decks are bonded together to minimize fumbling with the cords and connecting with other equipment. Most of these are not properly shielded.

Both of these work against the collector who double-tracks. With the cords too close together, channel leakage between the two can occur. With inadequate shielding, the problem increases.

One possible solution is to purchase good patch-cords (Switchcraft is the best). The other is to separate the patchcords and wrap them each in TIN FOIL or more properly, ALUMINUM FOIL.

ALUMINUM FOIL? Yep. The foil acts as shielding against leak-through. Cover the cords from end to end, being careful not to couch the RCA plugs with tin-foil covering.

Also, when recording, keep the cords as far apart as possible. Since the cords will come near each other as the get close to each machine, have one channel's cord come from one side, and have the other cord come to the machine from the opposite direction.

In order to test this system, take a tape that has no crosstalk and record that onto a blank reel. Listen very carefully upon playback. Don't listen to both programs at once, since your playback patchcords may produce their own leak-through. Listen to one track at a time and turn the volume down completely on the other track. Check for cross-talk. If you still hear it, go through this whole process again (since COLLECTOR'S CORNER has Alcoa stock, this all seems like a plot to increase foil usage). If crosstalk is still there, something is wrong with your machines, most likely.

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