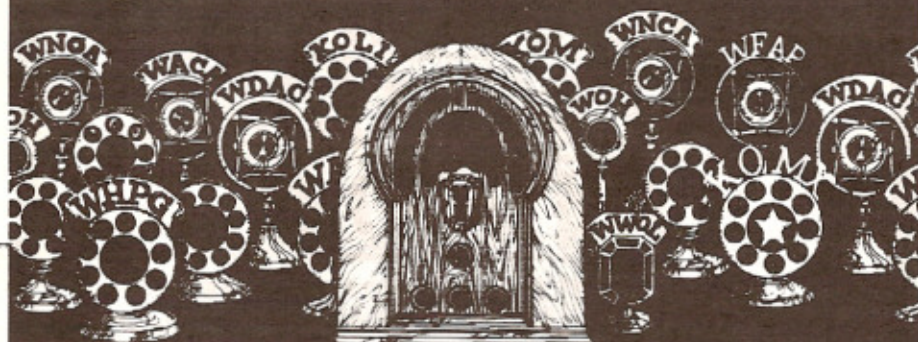


Collector's Corner



Number 22 December 1979 \$1.25

Amos & Andy



**Sears Radio
Theater may
be saved!**

Details in
next issue.

ADVERTISE in the **DIRECTORY of INTERNATIONAL FANDOM**

The 1980 DIRECTORY OF INTERNATIONAL FANDOM will contain over 6000 individual entries amassed in alphabetical order and grouped separately by zip code within alphabetized state for easy look-up and cross reference.

The 7" by 8 1/2" format, square binding, and printing only 60 entries per page instead of 74, will allow for 27% larger print than the digest size.

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Classified
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(Name, address, zipcode and WSA # FREE) (Minimum 10 Words)

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YOUR advertisement in the 1980 DIRECTORY OF INTERNATIONAL FANDOM will reach an audience you have never reached before!

	Inside Back	100	Full Page	\$40
SOLD	Inside Front	125	Half Page	25
SOLD	Back Cover	150	1/4 Page	13
	Center Spread	175		

*** PRINTED SIZE = 8 1/2" (high) by 7" (wide).

*** ALL DISPLAY ADS MUST BE SUBMITTED PHOTO READY.

*** SIZE OF ORIGINAL MUST BE PROPORTIONAL TO PRINTED SIZE. (8 1/2 by 11 recommended!)

COPY DEADLINE: FEB 1, 1980 **PUBLICATION DATE:** MAR 1, 1980

Your AD will be viewed time after time for a **FULL YEAR!**



Collector's Comments from Joe Webb

SEARS RADIO THEATER & RADIO CURRENTS BITE THE DUST

We all knew it was going to happen. Sears is having a problem year. The Radio Theater started to limp, and then crawl along. And as it limped, interest in Radio Currents did too.

Sears Radio Theater was not renewed by Sears for another season. Its inconsistency and sometimes amateurish scripts and production held it back terribly. It did show flashes of greatness, but not often enough. And Sears felt that its advertising monies could be spent more efficiently.

Meanwhile, Radio Currents was not faring well. Originally intended to take part of the place of Nostalgia Radio News, its subscribership was not enough to keep it going without dragging COLLECTOR'S CORNER along with it. Refunds are being sent to RC subscribers, or subscriptions are being completed in other means.

COLLECTOR'S CORNER TO ENLARGE

One of the reasons for Radio Currents' demise was that a major change in COLLECTOR'S CORNER will be going underway. The first phase of this change is an increase in page count, which will be seen in the January issue and all issues following. The new pages will include more articles, pictures, logs, reprints, and also log listings of CBS Mystery Theater. CBSMT listings will not be advance listings, but they will keep the log started by Allen Rockford going. In its new format, CC will rarely be less than 24 pages.

There will be no change in subscription price.

Future plans are for CC to switch to 8 1/2 x 11 size at sometime in 1981.

RADIO CONVENTION A GRAND SUCCESS

The Friends of Old Time Radio Convention in Bridgeport, Connecticut held in October was the biggest and best to date, with more people, more guests than ever. The February COLLECTOR'S CORNER will cover the Convention in depth with our usual pictures.

The date for next year's convention will be October 4, 1979, in the same location. Admission price will be \$18.00 per person. Friday night festivities (Oct. 3) for those who travel, will include dinner and a showing of movies. Cost for these events will be announced as we get closer to convention time.

OTR DIRECTORY OF FANDOM CANCELLED--ALMOST

A directory of OTR fandom was announced, and it has been cancelled. However, OTR collecting will get special emphasis in the 1980 Directory of International Fandom to be published by Harry Hopkins. We will keep you posted. Ads for this directory can be found in these pages

COMING IN FUTURE COLLECTOR'S CORNERS:

The ORCATS: Fandom's most interesting group of collectors!

Lonnie Burr writes on a new effort to revive radio drama

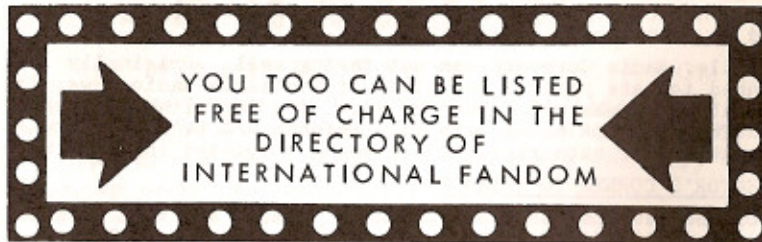
Sound Effects artist Bob Prescott interviewed

Metacom: What happened to the company brought to court for selling OTR? The follow-up story.

More logs--More pictures--More articles--More comment--in the new COLLECTOR'S CORNER!

FREE FREE FREE

Don't Miss Out



The DIRECTORY OF INTERNATIONAL FANDOM is an annual publication issued each March (with a mid-year update/supplement each September) which lists THOUSANDS of fans like yourself.

If YOU are a collector, fan, dealer, publisher, artist, convention organizer, or just an interested party whose interests include science fiction, comics, pulps, paperbacks, artwork, Star Trek, Star Wars, wargaming, gum cards, films, or related memorabilia, including posters, fanzines, artzines, etc., YOU are entitled to be listed FREE OF CHARGE in the DIRECTORY OF INTERNATIONAL FANDOM. Just fill out the data form below and mail it in.

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DATA FORM

STATUS (Limit...7) COLLECTOR DEALER EDITOR WRITER ARTIST PUBLISHER STORE ZINE CLUB CON CHAIRMAN CONVENTION MANUFACTURER SUB SERVICE

INTERESTS (Limit...10) Comics Star Trek Records Fox Pulp Star Wars Undergrounds Gold Key BLBs ERB Marvel Harvey Books Lovecraft Atlas Quality Paperbacks Gum Cards Timely War Comics Original Art Beer Cans DC Westerns Posters Wargames EC Carl Barks Portfolios Television Dell Funny Animal Fanzines Video Tapes Disney Golden Age Artzines Comic Strips Warren Silver Age Films APAs Archie Super Heroes Movie Matter Good Girl Art Classic Comics Sword & Sorcery Radio Horror Fawcett Other... S F Plastic Bags Fiction House (Specify)

Check One: New Change of Address

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Collector's Corner presents...

Amos & Andy behind the scenes

Ray Windrix

The history of Amos 'n Andy is pretty well known to most of us in OTR, but let me touch briefly on their origins for those who may be newcomers to the hobby.

Charles Correll and Freeman Gosden first developed the black characters of "Sam 'n Henry" over WGN in Chicago. Their first Sam 'n Henry show was aired on January 12, 1926. They were put under contract by WGN in February of 1926. Following their first year of airing their ten minute episodes of Sam'n Henry, the boys signed for another year in 1927. This contract ended their association with WGN with their 586th episode.

Next they moved over to WMAQ, also in Chicago, and began Amos 'n Andy on March 19, 1928. According to their WGN contract, the station owned exclusive rights to use of the names Sam 'n Henry, so the new but similar characters of Amos 'n Andy were developed.

Now with their origins established, I'd like to move on to the main purpose of the article—that is to elaborate on Correll and Gosden's writing and broadcasting techniques.

These guys were real geniuses. They developed their techniques for putting together a radio series much the same as Milton Berle later did for TV.

Correll and Gosden wrote all of their own scripts. They also wrote every word of dialogue as it was pronounced. For instance, Andy never says "I is regusted," he says "I'se regusted," and that's the way it appeared in the script. And in the ten minute episodes, the average script would contain between 1500 and 2000 words.

In the writing, consideration was taken to arrange it so voices would overlap to make it

a realistic sounding program. This also allowed time for a change in position in front of the microphone. Although Correll and Gosden wrote all their own scripts themselves, plots suggested by listeners were accepted and occasionally used.

During the time the ten minute programs ran and the shows had running themes, they sometimes wrote their scripts months ahead. But it also was not unusual to sometimes find them finishing a script minutes before the show was to air.

We turn next to their broadcasting techniques. While some believe that radio broadcasting may be easy—speaking into a mike and enunciating properly—it is especially difficult in the case of a show like *Amos 'n Andy*, when it becomes necessary to impersonate several different characters. Also, it makes it difficult when the only difference in the characters can be shown by a modulation of the tone and volume of the voice.

Correll and Gosden impersonated all of the characters in their scripts. It was decided that the character of "Andy" was to have a low voice. To play Andy, Correll lowered his voice with his lips about an inch from the mike. He could hardly be heard 15 feet from the mike, but carried loud and clear over the air.



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Gosden raised his voice to a high pitch to do "Amos." He spoke about two feet from the mike. In real life the boys voices were almost identical in pitch. They usually worked with the mike a little to the right of Correll, at his elbow. Gosden would sit across the table. They both talked across the mike rather than directly into it.

Correll and Gosden purposely never rehearsed. In fact, they frequently walked into a studio and read lines they hadn't seen in a month. They avoided rehearsals because they felt this kept the material fresh and they tried to live the characters they portrayed. Following the announcers opening, the men were automatically in character every minute they were on the air. Amos usually began the script. They read their lines word for word and almost never ad libbed. Also, they rarely looked at each other during a broadcast. In fact, they would shield their eyes with their hands so they wouldn't distract each other.



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INFORMATION ON HOW TO GET A FREE SHADOW DECODER. INFORMATION ON HOW TO MAKE SOME EXTRA MONEY FOR YOUR THOUGHTS. LETTERS TO THE EDITOR, VOICE OF THE COLLECTOR, AND MUCH MORE, THERE'S SOMETHING FOR ALL THE FAMILY. THERE'S SOMETHING FOR MOM AND DAD AND ALL THE KIDS.

WHEN YOU FILL OUT THE COUPON BELOW, YOU WILL BE ON YOUR WAY TO EXPLORING THE EXCITING WORLD OF OLD TIME RADIO, AND TAKING THE FIRST STEPS TOWARD A HOBBY THAT OFFERS YOU A LIFETIME OF ENJOYMENT, THAT YOU CAN SHARE WITH FAMILY AND FRIENDS.

Look At This!



DON'T MISS IT!

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The various characters had different and distinctive voices. This was done in part with the voice, and position in front of the mike, as mentioned. A few other examples are Gosden's portrayal of the character of the young boy, "Sylvester," close to the mike. Correll's "Fred" the landlord was played about 18 inches from the mike. Because of the different positions, and script progression, it was necessary to change positions very quickly. To someone watching it could be very comical seeing two men hopping around during a broadcast. Sometimes a story found one or the other working alone for a few minutes, taking two or three characters together.

In the earliest scripts, Correll played Andy, Fred the landlord, any policeman or white character, and a couple of officers of the "Mystic Knights of the Sea/" Gosden was Amos, Kingfish, Sylvester, Ruby Taylor's father, and two other officers of

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 PEOPLE, BY THE PEOPLE,
 AND FOR THE PEOPLE
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 FROM THE EARTH.

BUT,
 MOM...
 I AM
 DOING MY
 HISTORY
 ASSIGNMENT.

'MR. PRESIDENT' SHOW IN 1947.
 © SHERWOOD AND OWEN 1976 WERE YOU THERE?

the black fraternity. Both men also did all animals, dogs, cats, birds etc.

A typical episode was script #250, "Widow Parker Breach of Promise Suit" The script had 1800 words and ran nine minutes and 20 seconds. A total of ten characters were divided in the following manner: Correll played Andy, Attorney for the Defense, Judge, Policeman and court clerk. Gosden was Amos, prosecuting attorney, bailiff, Kingfish and the consulting attorney.

We can only wonder how they kept from cracking up during a broadcast. This was the reason for their business-like approach. Of course, the inevitable happened from time to time. Once Gosden poured a glass of water over himself to stop his laughing.

To wrap it up, you might be interested in these tid bits...

1. A cartoon strip was syndicated by the Chicago Daily News Called Amos 'n Andy. It was tied with the nightly broadcasts. Correll and Gosden didn't draw the cartoon, but supplied the wording and action to the cartoonist.
2. Correll played the piano and Gosden played ukulele.
3. They made dialogue records for the Victor Talking Machine Company using Sam 'n Henry, Amos 'n Andy, and their real names. They sang on the records using their real names.
4. In the beginning they read every letter written to them, but could not answer them all because of the sheer volume of mail.

((EDITOR: Amos & Andy were not the only ones to make use of special microphone techniques, but they were certainly among the first! It is common knowledge among performers, announcers and users of the mike that how you used it has a great deal of effect on how it makes you sound. On many types, close microphone technique, or "eating the mike" will give better bass. On some microphones, talking directly into it will yield best results, others will "pop" very easily so you must talk across it. For general use, most announcers prefer about six inches distance. Long distances from the microphone are not generally used today because one has to increase the gain, which increases background noise, copy rattling, pages turning etc....Bob B.)))

the Prisoner newsletter

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CO-EDITORS
Jeanne S. Moyer
Karen Esbill

CRITIC-IN-RESIDENCE
Keno Don Rosa

Convention Director
Number One

Published monthly.
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and you get all back
issues and all future
issues

DAVID EDWARD TAEUSCH
Post Office Box 1327
Midland, MI 48640 USA

Artist: Tim Fuller



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Fractional Issue 12½

We are an intimate little group who are devoted to examining and perpetuating the ideas of THE PRISONER, but also that magnificent man behind this flawless work of film art, Patrick McGoohan. We run Keno Don Rosa's SECRET AGENT index; have a campaign to get SA on late night t.v. in place of BARETTA or M*A*S*H; PMcG's movie index; photos; a listing of TP societies and materials; Essays on the Morality play and the tie-in with TP; Dealers with PMcG material; Classified Ads; Swap Shop to trade articles on PMcG ... and much more!

But most of all A FRIENDS OF THE PRISONER CONVENTION
planned for mid-year 1980!

Collector's Corner OTR Log

LUX RADIO THEATER

Date	Title	=1935=	Stars
1/6	The Green Goddess		Claude Rains
1/13	Counselor at Law		Paul Muni
1/20	The Late Christopher Bean		Walter Connolly
1/27	The Bad Man		Walter Huston
2/3	Peg O' My Heart		Mary Sullivan
2/10	The First Year		Lila Lee
2/17	The Old Soak		Wallace Beery
2/24	Nothing But the Truth		Frank Morgan
3/3	Lilac Time		Jane Cowl
3/10	Holiday		Claudette Colbert
3/17	Her Master's Voice		Roland Young
3/24	Secrets		Irene Dunne
3/31	The Romantic Age		Leslie Howard
4/7	The Prince Chap		Gary Cooper
4/14	The Broken Wing		Lupe Velez
4/21	Little Women		Lillian Gish
4/28	Ada Beats the Drum		Mary Boland
5/5	Adam and Eva		Cary Grant
5/12	The Bishop Misbehaves		Walter Connolly
5/19	The Lion and the Mouse		R. Chatterton
5/26	Michael and Mary		Elissa Landi
6/2	The Vinegar Tree		Billie Burke
6/9	Candle Light		R. Montgomery
6/16	The Patsy		Loretta Young
6/23	Polly with a Past		Ina Claire
6/30	Elmer the Great		Joe E. Brown
OFF THE AIR, MOVES TO CBS, Mondays, 9:00 PM			
7/29	Bunty Pulls the Strings		Helen Hayes
8/5	Lightnin'		Wallace Beery
8/12	Man in Possession		R. Montgomery
8/19	Ladies of the Jury		Mary Boland
8/26	The Church Mouse		Otto Kruger
9/2	Whistling in the Dark		Charles Ruggles
9/9	Petticoat Influence		R. Chatterton
9/16	Leah Kleachna		Conrad Nagel
9/23	Mary, Mary, Quite Contrary		Ethel Barrymore
9/30	Alias Jimmy Valentine		R. Barthelmess
10/7	The Wren		H. Chandler
10/14	Within the Law		Joan Crawford
10/21	Merely Mary Ann		Joan Bennett
10/28	Dulcy		Zazu Pitts
11/4	The Milky Way		Charlie Butterworth
11/11	The Misleading Lady		Clark Gable
11/18	Sherlock Holmes		William Gillette
11/25	Way Down East		Lillian Gish
12/2	The Swan		Elissa Landi
12/9	The Show Off		Joe E. Brown
12/16	The Truth		Grace George
12/23	Applesauce		Jack Oakie
12/30	The Queen's Husband		Frank Morgan

ECHOES OF THE PAST



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FEEDBACK:

Dear Phil:

Volume 3, Number 2 of NATIONAL RADIO TRADER really has me buzzing. So much so that I am going to write.

First, there was a terrific bunch of ads in the issue. They will keep me going for quite awhile, just answering them all. Second, your article on the Legend of ILAM hit the nail on the head.

Further, the article on cassettes was enlightening, as was Charlie's Newsgram column. I was pleased to read about Shamrock tape and about Omega Magnetics who do so much to supply our hobby with needed items.

Buddy Thompson's fine article on Kay Kyser should get special mention. The Kyser band, by the way, had more big hits than any other band including the oft mentioned Miller, Goodman, and Dorsey bands. Kyser could neither read nor play music, according to my information. That makes his success all the more spectacular to me.

I have gotten many responses to my ad in NRT asking for fans of Strait-shooters shows to contact me. The programs are slowly coming to the surface.

Gene Bradford
St. Clair Shores, Michigan

NATIONAL RADIO TRADER has more trader ads than any other old-time radio news letter. Only \$7.00 per year buys the Trader delivered by first class mail plus a free Trader ad in each issue. Subscribe or renew now.



Dear Phil:

This is just to advise you about the reels I rented from National Radio Trader. The quality was, as advertised, excellent. I might add that I really like the way you conduct business. You returned the form with the notation advising the date the reels were shipped. I, too, like to pay such attention to detail so it's always nice to run across someone who works in the same way. Keep up the fine work!

Larry Reed
Arcadia, California

Dear Phil:

Looking at National Radio Trader makes me realize how far this hobby's come in a short time. I recently found a bunch of old-time radio fanzines from the early 1970's and it was fun to read them. A lot of the names are still around, but most I'd never heard of. Wonder how many people have dropped out of old-time radio along the way? And then comparing old issues of "Hello Again," "Epilog," "Stay Tuned," and "Radio Dial" with "National Radio Trader," well . . .

Charles Sackey
Kenmore, New York

Dear Phil:

Thanks for the memories. Keep up the good work. I am also interested in video tape recordings. Would like to get some Lone Ranger shows on video tape.

Jim Rosch
Quackertown,
Pennsylvania

Dear Phil:

The fall issue of National Radio Trader is superb. I especially like the article on the Big Band Remotes by Buddy Thompson. Thanks for National Radio Trader and Happy New Year.

Joe Crawford
Anaheim, California

BACK ISSUES: \$1.00 each or all for \$6.00. National Radio Trader is published quarterly by Phil Cole. Sent by first class mail. Subscription rate is \$7.00 per year in U.S. funds. Address correspondence to National Radio Trader, Post Office Box 1147, Mt. Vernon, WA 98273.



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James Beshires, Star Rt., Box 15-A, Reidsville, GA 30453

I am in charge of the cassette ministry to the elderly and shut-in. This has been sermons and religious music, but recently we were given a donation of old-time radio programs. Though only 28 shows, they have been proven to be a big hit with our people. We have been swamped with requests for more. Our problem is that we operate on an extremely limited budget and depend solely on donated tapes for our people. Could you bring our case to the readers of our magazine? . . . We would be happy to either trade programs or, if requested, we will send blank cassette tapes in return for those donated. Thank you.