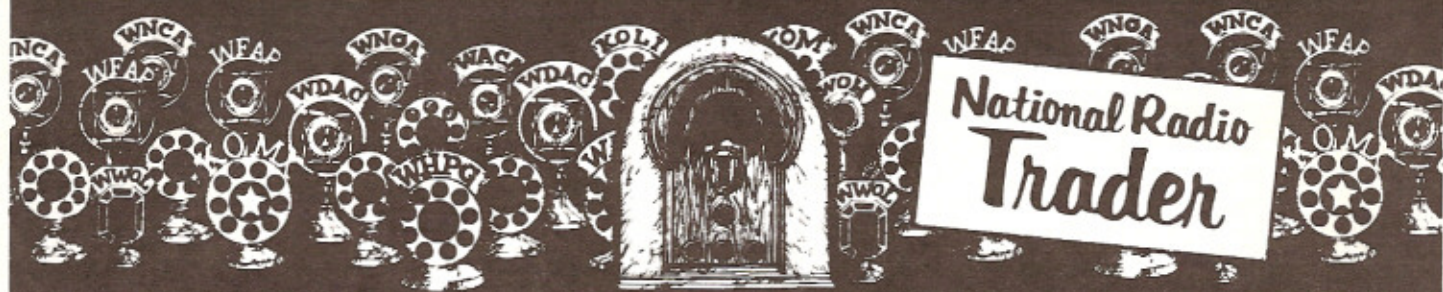


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OLD TIME RADIO TAPE SALES



Collector's Comments from Joe Webb

Well, here we are again for another issue, our thirtieth. Kind of a milestone. We're also going into our fourth year of publication, and still going strong.

I received a lot of favorable comments about last issue. No, the OTR puzzle was not Bob's editorial which was laid out incorrectly---the puzzle was Dave Reznick's, and the solution is in this issue.

As I am writing this, I am in the midst of finalizing many of the plans for the 1981 convention, and a article detailing all the convention news is in here somewhere. Again, many surprises, many new events, more fun!

On a personal note, I have started my last trimester of school ("trimester" always makes me think I'm pregnant). So at the beginning of June I'll have the initials M.B.A. after my name. It's been hard, but worth it. The bigger, more important piece of news is that I have secured a position with Chemco Photoproducts on Long Island. My position is Market Research Analyst and I'm the first one the company has ever had (I didn't know I'd been had). There are several projects I'll be working on, the first probably will involve a revamping and computerization of sales representative call reports to produce a data base of the printing industry's individual businesses. This will enable the company to more accurately target sales calls, mailings, and other marketing efforts.

My degree came in very helpful and earnestly suggest that if you're thinking of getting an M.B.A. to do it soon before the degree becomes too common.

I'm also a teacher! I've been teaching on Thursday nights for the American Institute of Banking. The course is "Introduction to Computers" and has been going very well. It is a funny feeling being on the other end of the exam!

Since my duties at Chemco will be paramount in my mind (it's only my career), Nostalgia Warehouse will undergo a few changes. NWI will still be the source of CC/NRT, the lending library, and all the books and records you've become used to. (What is it they say? A preposition is a word that you should never end a sentence with?) Out the door will go tape sales, reels and cassettes. I've arranged to sell most of the NWI equipment and even rights to the mailing list. If anyone is interested in renting the list, send me a note.

We've been backlogged with articles, but I was shocked when I received in the mail two articles by the infamous Chuck Seeley.

Hopefully, Chuck will be a regular. Also got a nice letter from Joe Crawford, SPERDVAC's outgoing president. Thanks for your kind words of encouragement, JC! Had a few other letters and a few phone calls, too. Believe it or not, I will be one of the few people who will have more personal time by taking a full-time job!

Things with CC/NRT will get back to normal once school is over, and with more time the LUX log will resume, and with some more prodding, so will the CBS/MT log.

I was not shocked when Mutual Radio Theater was removed from the air. It was awful; how Elliott Lewis could let such a show out over the airwaves is beyond me. I am happy to see that NPR is getting into radio drama more with th addition of STAR WARS and the much acclaimed HITCHHIKER'S GUIDE TO THE GALAXY.

I have been trading a whole lot lately. Since January I've added close to 250-300 reels after a relatively long one-year hiatus from collecting. I'll be listening a lot starting in June as my commute (until we start looking for a house on the Island if everything works out on the job) will be 45 minutes. So all the new reels will come in handy. I've been getting many South African, BBC and sports shows---diversifying my collecting. I'm surprised at the quality of many of the shows. One of my favorite South African shows is MY NAME IS ADAM KANE, a slightly wild detective series with the abrasive and arrogant Mr. Kane. One of the more campy ones is about a conspiracy which ties bombs to pigeons. It's called "The Flying Bomb". HIGH ADVENTURE is somewhat spotty, but the radio version of THE AVENGERS is quite entertaining.

Had a wonderful weekend with Ron Barnett. Annie and I were treated quite royally. Ron's a helluva guy and allowed me to steal liberally from his collection. When Ron comes up to visit he'll be able to do the same with mine. Also met Ken Neal, who was also very nice, and who can also steal from my collection whenever he wants.

That's enough for now. Next issue, we'll be more definitive about convention plans. See you then.



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**Collector's Corner
presents...**

The Lumberjack No.1 by Chuck Seeley

((I was indeed surprised to open my mailbox and find an article by the infamous Mr. Seeley. You may wonder why it's called THE LUMBERJACK. Well, when I first met Chuck he was wearing his dungarees, a beard, and his flannel shirt (Chuck has this affinity for flannel). So I called the big fella "the lumberjack." Dave Reznick got in the act as we would both sing Monty Python's Lumberjack song whenever we would see C.S. You know..."I'm a lumberjack and I'm OK..." Enough of this...his article is better than my introduction ----Joe))

I like the Shadow. A lot. For a couple of reasons.

It was THE SHADOW program that was my chief introduction to OTR via rebroadcasts in the early 1960s. Not long after my introduction to Lamont Cranston and friends I ran across the Archie Comics' rather startling and truly awful super-hero version of THE SHADOW. About the same time I discovered a series of SHADOW paperbacks, with wonderfully lurid covers. These were interesting but nothing special (at the time I did not know that this series, published by Belmont, was not the original Shadow). The radio show kept my allegiance; the radio SHADOW was more fun.

Little by little, I discovered the real SHADOW, the pulp version. I first came to know him through articles in various fanzines. This version of the character looked to be really fine: a dark avenger of the night, a vigilante concerned with justice instead of law, black cape, slouch hat, blazing .45s spitting dath...lovely! I've been intrigued with this kind of character since I was captivated by Zorro at age 7!

I finally glommed a couple of SHADOW pulps. It turned out that the original SHADOW stories were interesting, and really exciting in spots, but on the whole I was disappointed. THE SHADOW, the pulp SHADOW was a great character, but the stories didn't do much for me. And so it's come to be that I still enjoy reading about the SHADOW much more than reading the novels themselves. I gave them a try again some years back when Pyramid was reprinting the pulp stories and I'm in the mood to try once more after reading a couple of books about the SHADOW.

One of these is The Shadow Scrapbook by Walter B. Gibson who is, in effect, the creator of the SHADOW, but is most closely identified with the pulp version. The Scrapbook is a large soft-cover volume, 162 pages, and retails for \$8.95.

The publisher is Harcourt Brace Jovanovich. Mystery writer and enthusiast Chris Steinbrunner contributes a preface and Anthony Tollin, a production manager for DC Comics, is listed as contributing editor. Of seventeen articles and features in the book, Gibson is responsible for nine, Tollin for six, and two are uncredited.

Also included is a SHADOW novelette, "The Riddle of the Rangoon Ruby." Gibson wrote it and this is its first publication. (The story was written in 1976, the first of a projected series of SHADOW short stories that Gibson hoped to syndicate. The feature never sold, but a second story, outlined for the series, was also written and published in the Duende History of the Shadow Magazine, which will be covered later).

Most of the scrapbook is devoted to the SHADOW magazine. Of the features in the radio section, I've found the program log of good value. It has a good deal more information than any other SHADOW log I've seen, and includes other series on which the Dark Avenger appeared. Tollin contributes a brief history of the program (he compiled the log as well), illustrated with many pictures and reprints of contemporary ads and articles. There's a reprint of a four page story from a Street and Smith comic book that is in effect an extended house ad for the program and it's hilarious. A full script of "The Death House Rescue" broadcast 26 September, 1937 is included, in a foolish format that leaves almost half the page blank. There are also excerpts from Orson Wells' final SHADOW broadcast and from a script written by Bret Morrison. And that's it for the radio SHADOW.

Tollin gives a short overview of the SHADOW on screen, illustrated with a good many stills. However, I take issue with his assessment of the 1940 Columbia SHADOW serial that starred Victor Jory. Tollin notes that the serial "faithfully brought Gibson's pulp character to celluloid life," which really isn't accurate. Not only did the serial scramble the characters and totally fail to capture the spirit of the character, it had some of the most unimaginative cliffhanger escapes in history. (At one point, a house collapses on top of the unconscious SHADOW. End of chapter. At the beginning of the next, the dust clears, the SHADOW regains his wits, shakes his head, brushes off his shoulders, and walks away. Not what you'd term a clever escape).

Gibson details the creation of the SHADOW newspaper comic strip in the '40s and a complete story is reprinted here. It is apparently the first strip story, to judge from the numbering, and runs 48 installments. It is mainly interesting because it reveals yet another version of the SHADOW character.

The book is rounded out by a ten page section on codes used by the SHADOW, reworked from an article Gibson wrote for a book on codes and cyphers several years ago; brief looks at SHADOW premiums and Gibson himself; and an all too brief assessment by Tollin of the SHADOW's revival in print and on radio in the past 15 years or so. The superb SHADOW comic book from DC comics is disposed of in two sentences.

The comic, by the way, is highly recommended, and ought to be available relatively inexpensively from comic book back issue dealers. The striking art of Mike Kaluta was featured in five of its twelve issues. The stories were set in the thirties and Kaluta's art neatly captured the era. The SHADOW depicted was the pulp character, hewing closely to the original. The issues to look for are numbers 1 to 4 and 6. The last issue, #12, is also interesting because it presents the SHADOW and his agents in battle with the Avenger, another Street and Smith character with which you may be familiar from the paperback reprints of some years ago. The Avenger also made it to radio in a rather abysmal adaptation that ended up as a poor imitation of the SHADOW radio program.

In spite of my criticisms, I did enjoy the book, primarily for Gibson's long article on the character's creation and the program log. However, the book is just what it claims to be: a scrapbook. It certainly isn't the definitive work on the SHADOW in any of his incarnations, although the program log may be as close as we'll ever get to one such on the radio SHADOW. It is an excellent log. The comic and screen SHADOWs still lack any decent documentation in one place.

The detail on the pulp magazine from the Scrapbook is easily out-classed by The Duende History of the Shadow Magazine by Will Murray. (Allow me to point out that the Scrapbook doesn't pretend to be definitive about the magazine, but is rather an overview of the SHADOW in the media). The Duende History is another large softcover, 128 pages, and is published by Odyssey Publications, PO Box G-148, Greenwood, MA 01880, and is available for \$7.95.

The book is simply magnificent. I've been trying to find something in it to quibble about and I can't (just thought of something; it could use an index. Now I feel better).

The genesis of the magazine is examined in minute detail. Each phase of the magazine's development is analyzed. Along the way, careers of Walter Gibson and other SHADOW writers are discussed. The radio program is looked at in light of its effects on the magazine.

It's all fascinating reading. Besides the history itself, which very nearly takes up half the book, there are articles examining the differences between the various authors' SHADOWS; "Blackmail Bay," the other of Gibson's recent SHADOW novelettes; an incredibly complete index to the magazine; an interview with Gibson that does not cover the same old ground; and more.

Pulp historian Will Murray is to be commended for this excellent work. It would be marvelous indeed if someone as talented as he would cover the radio SHADOW as thoroughly and interestingly.

Answer to OTR Puzzle by David Reznick

ANSWER TO OTR PUZZLE: CHALLENGE TO THE LISTENER by Dave Reznick.

Here's the solution to the puzzle which appeared in CC/NRT #29:

Word list:

- A. haute cuisine
- B. banana
- C. dialed
- D. meenies
- E. first in war
- F. Custis
- G. noodle
- H. ace
- J. hoodoo
- K. front door
- L. deeded
- M. witchcraft
- N. navy
- O. the vapours
- P. Heinrich Himmler
- Q. etude
- R. hidebound
- S. burpee
- T. trustbuster
- U. call it quits
- V. rooster
- W. Sandra Dee
- X. The Man in the Moon

Answer:

Comedians who had their roots in radio were not trained to audible reactions to their quips. Lum and Abner, Vic and Sade addressed themselves to an unheard home audience. But to the boys from the Orpheum Circuit, silence was the sound of failure.

----from TUNE IN TOMORROW (slightly edited) by Mary Jane Higby.

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**Collector's Corner
presents...**

Jack, Doc & Reggie, take 26!

by Hy Daley

(HY DALEY WAS A CONTRIBUTOR TO ONE OF COLLECTOR'S CORNER'S FORERUNNERS, NEWS & REVIEWS SEVERAL YEARS AGO. WE ARE PLEASED TO HAVE HIM BACK WITH AN ARTICLE ON TV'S I LOVE A MYSTERY. HY IS A TEACHER AT CORRY HIGH SCHOOL, CORRY, PA.)

In 1967 some TV mogul got the brilliant idea to make a TV movie based on Carlton E. Morse's famous I Love a Mystery series. The script was drafted and Leslie Stevens became the director. The story chosen was that of Faith, Hope and Charity...the one where the baby crying foretells evil. Of course Jack, Doc and Reggie are present, but not the fellows you "visualized" on radio. Jack is played by Les Crane who looks like he should have been majoring in business at some Eastern college. Hagen Beggs is Reggie. Beggs looks a little like Paul McCartney (with similar haircut, of course)...and hold onto your hats (stetsons, natch)...-Doc is played by your early morning favorite, David Hartman. Their employer is Mr. Elliot (Terry Thomas) who hires the boys to find Alexander Archer, a millionaire who has disappeared. They are to fly to New Brunswick in their private jet to await instructions in the swankiest hotel in the area. They are confronted by the bellboys who have been hired to snatch the instructions from them. In a fight reminiscent of the classic Batman-Robin fights (minus BOP!) the three dispose of the hired bellhugs. Their leader, Bellman, explains that they were hired

by some fellow in a fur hat to snatch the instructions. A cute lassie in a 1940's telegram deliveryboy's outfit delivers the instructions. They are to meet a P.T. boat at the dock.

Well, I know you want to hear the rest of the plot, but let me digress a minute. Having heard the programs on tape, I was very disappointed in every character I had seen so far, but my radio class that were watching it with me were enthralled.

"Is this like the radio show—bet it must have been good," one student said.

"Yes it was like this—sort of," I returned.

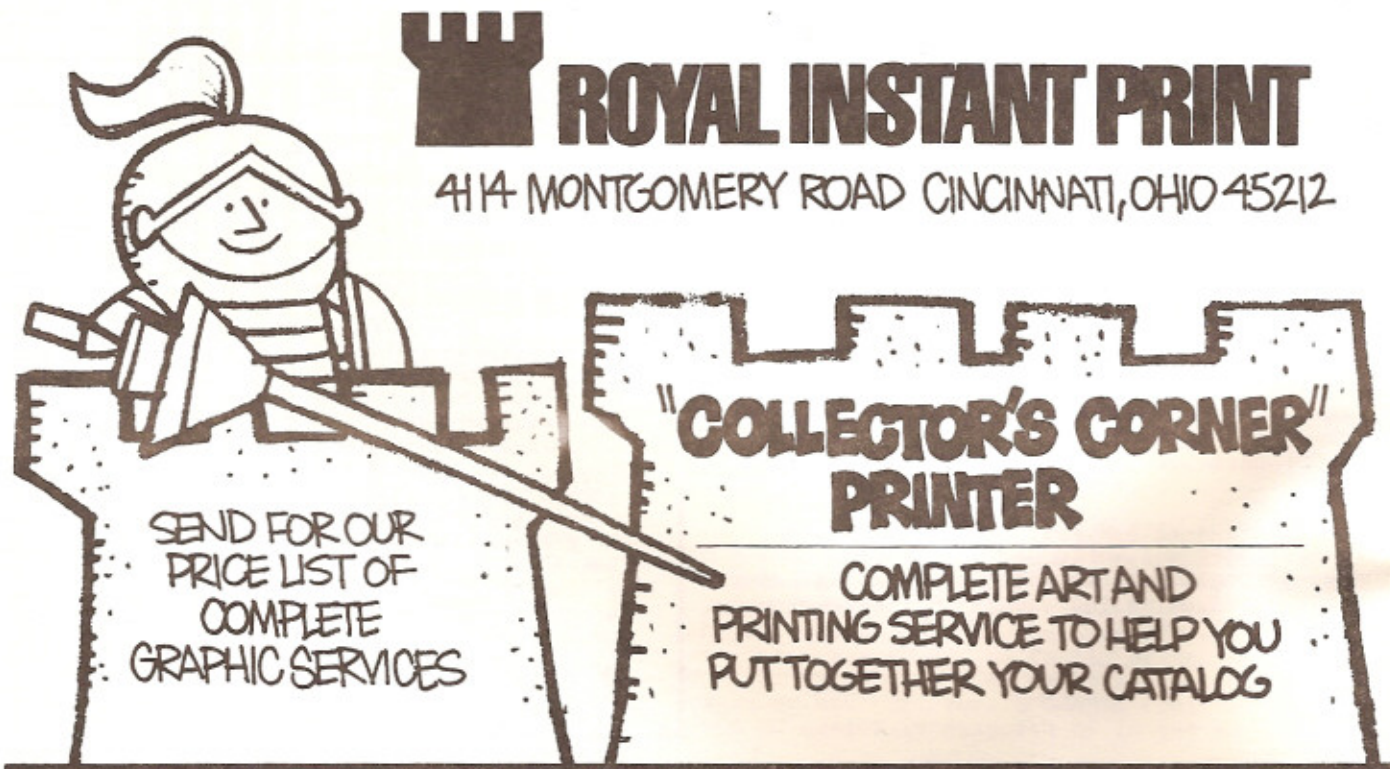
Anyway, they get to Phantom Island with a fellow in a fur hat (Randy Weston) and meet Randy Chaney (Ida Lupino) who is conducting a search for the perfect human being and has narrowed it down to Jack, Doc and Reggie (naturally).

Of course, the place is full of secret tunnels, sliding walls and three beautiful girls. After several bizarre and completely unexplainable murders the plot settles down to the final test. Randy sets a pack of hungry lions on Doc who she finds the perfect human being. Jack and Reggie battle the lions because Doc is trapped by his bed (That's what I said!):

At the end of the movie, Jack locates Alexander Archer (Don Knotts) who appears on the screen for 30 seconds. The movie lends with Doc, Jack and Reggie back in their private jet winging their way to yet another adventure.

Sure, the movie was a parody of all radio adventure shows with a sprinkling of James Bond thrown in to entertain the kids, but it's too bad the folks putting it together could not capture the REAL flavor of I Love a Mystery.

Anyone interested in an audio copy of the show write Hy Daley, Corry High, Corry, PA. 16407. Maybe we could strike up a trade for your audio copy of Scattergood Baines Rides High or Henry Aldrich, Boy Scout or some other Hollywood aversion of a radio show!



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Collector's Corner presents...

The story of Red Skelton A real-life Pagliacci by Gary Yoggy

Though he brought great laughter to millions during the past fifty years via every entertainment medium from vaudeville and movies to radio and television, Red Skelton has experienced great tragedy in his personal life. The fascinating story is told with skill and compassion in this intriguing "unauthorized biography" (Red Skelton, Dutton, 1979, \$12.95) by Arthur Marx, son of Groucho and author of some renown (Life with Groucho, Everybody Loves Somebody Sometime—Especially Himself: The story of Dean Martin and Jerry Lewis).

The biography is "unauthorized" because Skelton has objected to the inclusion of many of the more sordid details of his personal life and has in fact denied the veracity of the book, especially Marx' contention that Skelton has "lived the Pagliacci myth." However, given Marx' reputation as a writer and the fact that most of the events in Skelton's life is a matter of public record, the reader will tend to place considerable credence in the book.

While there is much here for the admirers of Skelton, as well as his detractors, Marx does tend to be quite critical of Skelton on occasion:

"In the tradition of the Pagliacci myth, Red Skelton has usually been able to put on a happy face in public where he has worked diligently at maintaining his 'clown' image, often at the expense of being accused by his critics of being tasteless and willing to do anything for a laugh, which may not be far from the truth..."

The biography is for the most part, complimentary of Skelton's comic skills and his contribution to the art of comedy:

"...Skelton's comedy has always had two attributes that most comics would trade their head writers for; his skill as a pantomimist—a tool of his trade which transcends any language barrier—and his gift of being able to evoke tears as well as laughter, which has always been the mark of a great clown."

Although Skelton is thought of primarily as a "sight" comic, there is considerable material relating to his early career on radio. Almost all of Skelton's great comedy characters were originally created for his radio show—"The Mean Widdle Kid," "Clem Kaddidlehopper," "Dead Eye," "Willie Lump Lump"—and it was on radio that Skelton first earned national popularity, even before his success in movies and, of course, considerably before he became a king of television comedy.

The real fascination of Marx' biography lies, however, in his portrayal of Skelton, the man—his personal life plagued by tragedy, including the death of his only son, Richard, from leukemia; the suicide of his second wife, Georgia; and his own near mental collapse. Marx' contention that "through much of his life he was an unhappy and tormented individual, a sad and lonely man who trusted practically no one and who was as unreachable as a distant star" may not please the great clown, but the evidence is unmistakable that Skelton has indeed lived out the Pagliacci myth. The book is both warm and heartbreaking and moving and funny. It is heartily recommended to Skelton fans, OTR buffs—in fact to anyone who would enjoy the story of a great entertainer.

(Gary is an associate professor of history at Corning Community College, Corning, NY)

Western Film Fair IV

More than 1000 movie film collectors, nostalgia dealers, and western movie buffs from all over the United States and Canada will gather at Charlotte, NC July 9, 10, and 11 for the 4th annual movie convention. During the three-day event, more than 100 western movies and serials from the 30s and 40s will be viewed featuring Roy Rogers, Gene Autry, Ken Maynard, Buck Jones, and more. Guest stars who will appear in person include Victor Jory, Peggy Stewart, Iron Eyes Cody, Nell O'Day, Bob Allen, Richard Martin... For more information, write to Mr. Wayne Short, Western Film Fair, 4014 Churchill Rd., Charlotte, NC 28211

NOTICE

Last issue's article "In Love with the Green Hornet" by Charles Librizzi first appeared in The Bulletin (a newspaper serving South New Jersey) in the November 25, 1979 issue. The article is (c)The Bulletin



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Collector's Comments from Our Readers

ADVICE TO CONVENTION ATTENDEES FROM AFAR...
From Steven Hiss, Gainesville, FL. 32608:

Collector's Corner
c/o Bob Burnham
17173 Westbrook
Livonia, MI 48152

Greetings!

For those outside Metro Bridgeport as an alternative to the harsh experience of Bob Burnham flying into New York, may I suggest travel -ing to the next convention by train? Plan to go with the unhurried pace of the anachronism...that is - Amtrak. Be sure to bring along a cassette or two to enliven the conversation in the tavern car.

Once in New York City allow time for "Breakfast or Lunch at Sardi's" or a drink at the Blue Bar in the Algonquin Hotel where the bartender, George, can tell you about the days of The Roundtable and Alexander Woolcott, "The Town Crier."

A short walk away can take you to the Museum of Broadcasting, 1 E. 53rd Street, where you can partake of a rare program or two not in your collection (maybe a "Broadway is My Beat," or "Manhattan Merry-Go-Round.")

And then you can stroll past the "Little Theater off Times Square," on your way to "Grand Central Station," where you will board the New Haven Line for your leisurly trip to Bridgeport. You will arrive refreshed by "Little Old New York" and ready for a Jay Hickerson sing along.

Steven Hiss

((Thanks to Steve for his eye-opening-ideas...if planes don't agree with you either, might be something to think about...Certainly cheaper than going by car if you live as far as some of us folks! Bob B.))

From Joe Crawford, Placentia, CA

I want to congratulate you, Bob Burnham, and everyone else involved in producing CC/NRT. In my opinion you are putting out one of the finest OTR publications of all time. I have some appreciation of the tremendous amount of time necessary to put out a quality magazine as I was editor of the SPERDVAC Radio Magazine for four years. The artwork in CC/NRT is excellent and the articles in the winter 1981 issue are very interesting. I especially enjoyed Jim Maclise's article on ADVENTURES BY MORSE. Keep up the goo work.

((Gee, thanks! Joe C. should also be recognized for keeping a cool head when others were very hot in LA---thanks again!))

From Charles Ordowski, Livonia, MI

...I'd like to give you my thoughts on your column regarding the course or direction CC/NRT takes in the future (in CC/NRT28--Joe).

I don't think the cost of classified ads is prohibitive at present. I see no reason why the ads should be free ---I'd rather see charges for the ads than

an increase in subscription rates.

I personally feel that a video trading/lending library would have rather limited appeal. I'd rather keep an OTR orientation.

I would favor reprinting some of the articles from out of print publications such as Radio Historian---which you rate as one of the best. Why not glean some of those "best articles" rather than arbitrarily selecting News and Reviews and Airwaves as first choice? An article per issue would please me more than a single, annual publication.

Keep up the good work. Each issue gets better. I hope some day a technical column regarding taping techniques and equipment can be added--and perhaps a critics column.

((Thanks for your letter. We decided that free classifieds was more in the spirit inherited from NRT, but we did raise other advertising rates. If we do raise CC/NRT subscriptions, it will probably occur next year. The video library is something hard core OTR fans shy away from. As far as I'm concerned, Video would enhance my OTR collecting as I would collect old TV shows inspired by radio series and also any movies that were radio based. Does that make you feel better? We'll be trying to get permission to reprint some earlier OTR articles from other publications in the next months.--Joe))

Dear Bob and Dave,

What a wonderful surprise the Collector's Corner was! Truthfully, I'd forgotten about sending those articles (being 70 plus has a lot to do with that), but I'm so glad I did! And I enjoyed the entire magazine so much. Don't be surprised if it's still around for a great many years - I'm sure my son and daughter will make sure of that - (both are "savers" like their mother.) Could be that it will show up in somebody's memorabilia in Century 21. Hope so anyway.

I love the cover, Dave - know why? Well -- mostly because you "got" the old gal the way I like her best -- with a smile, and sans the ravages of antiquity which are there (and justifiably so), but which you gently ignored. You're a doll and I love you for it. Believe it or not, I am just beginning to attempt portrait work, and I can't believe the difficulties involved in achieving a "likeness". So you see I'm really impressed by what you've done.

You and Bob might be interested in knowing who posed for the picture with the articles -- they were some of the "Jewell Players" who worked in the "Manhunters" series and in the "Ranger" - before the "Green Hornet" was started.

Back Row: L-R Bill Gregory, Jack Lawrence, Fred Reto, *John Todd (Tonto), & Jim Jewell (Warner Lester in "The Manhunters")

Seated: Ruth Rickaby, *Earle Graser (The Lone Ranger), Lee A. (No wrinkles then) & Malcombe McCoy.

Thank you both once more for your thoughtfulness.

Lee Allman

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Dear Friend,

After two and one-half years of intensive research I am able to offer you new, exclusive copywritten Old Time Radio Reference Materials. Most of the materials are pertinent to the performances of Marian and Jim Jordan (Fibber McGee & Molly). Here are the specifics on these accurate and professionally-prepared publications.

"PERFORMANCES LOGS OF MARIAN AND JIM JORDAN: 1917-1980". This set of ten logs lists 9,800 performances of Marian and Jim Jordan from their vaudeville days through the present. This information was carefully obtained by reading over 1,600 microfilms of the "Chicago Daily News" and "New York Times", and an excess of 930 scripts of the 15 minute and the Monitor series (1953-1959) to make the FM & M Log complete. Additional information was derived from Jim Jordan's personal career scrapbooks. Each of the ten logs is accompanied by an historic account; all programs are numbered, dated, and special notes are included where possible. Log #10, Fibber McGee & Molly, is the most ambitious of any log ever produced. It lists every show from start to finish (1935-1959).* Each FM & M Pgm is numbered (over 1,600 shows), titled, dated, and actors' names and special notes accompany most programs. You will be amazed at the quality and quantity in these radio program logs. Research was undertaken by Tom Price with assistance by Charles K. Stumpf.

<u>LOG #</u>	<u>SERIES TITLE AND DATES</u>	<u># OF PAGES</u>	<u>UNIT PRICE @15¢/page</u>
1	AIR SCOUTS (1927-1929)	11	\$ 1.65
2	SMITH FAMILY (1927-1932)	7	1.05
3	FARMER RUSK'S TOP 'O MORNING (1931-1932)	8	1.20
4	SEVERAL SHORT SERIES (1931-1934, & 1974)	6	.90
5	SMACKOUT (1931-1935)	57	8.55
6	MARIAN & JIM JORDAN APPEARANCES & SPECIALS (1917-1980)	25	3.75
7	MARQUETTE (1931-1932)	2	.30
8	MR. TWISTER, MIND TRICKSTER (1932-1933)	6	.90
9	KALTENMEYER'S KINDERGARTEN (1932-1935)	6	.90
10	FIBBER MCGEE & MOLLY (1935-1959) (includes all 3 series complete: thirty, fifteen, & 5 minute Monitor Series)	101	\$15.15
		<u>229</u>	<u>\$34.35 ###</u>

*Of 1,600 plus programs, ca. 48 scripts were destroyed - no information available.

The above ten logs list at \$34.35 retail. Total price for entire package is \$27.95

"THE KINGS MEN LOG". This log lists all of the Kings Men musical selections on FM & M. Each Kings Men appearance is numbered and includes the corresponding FM & M Pgm numbers. A fine tribute to Ken Darby, Jon Dodson, Bud Linn, & Rad Robinson. Thanks to Charles Stumpf.
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Collector's Corner presents...

Convention Diary by Ray Windrix

Friday, October 3, 1980

Up at 6:30AM. It's a long way from Tipperary and also a long way from Colorado to Bridgeport. Began traveling by bus, plane, and ending up with the limousine ride from JFK. Even the "best laid plans of mice and men" go awry, right? Needless to say, I arrived late, 8:30PM that night. I was fortunate to get in on the remains of the buffet dinner.

The first person I met was Jay Hickerson, next came Joe Webb, and wife Annie. I found Annie to be very pretty, petite, and feminine--nicer than her pictures in CC. Joe was tall. I ate with my roommate Bob Burnham, and Ken Piletic. Next I had the pleasure of meeting Dave Warren and Bob Burchett. Spotted Ron Barnett across the room. Recognized others from their photos in CC, and vowed to meet everyone properly on Saturday.

Saturday, October 4, 1980

Down to the dealer's room. Goodies everywhere. Stocked up on some extra CC's, books, tapes, and other items that I felt I couldn't live without. My fear is that I will 'schlepp' back more stuff than I brought. It's 10AM, time for Gary Yoggy's workshop and that followed by sound effects and acting.

Collectors 'get-off' on sound effects. Bob Prescott Sr. and sons put on excellent shows. Caught Bob and had him autograph the Fall issue of CC as he was on its cover. Brilliant idea: bought the CC containing last year's convention and plan to have the guests autograph their photos in it. Those who are not pictured I had autograph the covers. Lee Allman started it off. Up to my room to drop off my purchases and back down to the dealers room for some swapping and dealing. Total success! I traded the 47 AFPS discs I brought plus my Lone Ranger Film Strip ring and my 1938 Lone Ranger First Aid Kit to John Furman. Maybe I'll return home lighter after all.

Stop the music! There's Jackson Beck and Evie Juster; got out my CC for their autographs. Heard Ray Johnson scare everyone as usual and got him to autograph his record album.

Things are rolling now as I saw the recreation of LET'S PRETEND. The first time seeing is fantastic! At the panel discussion we encountered Audrey Marsh, Bill Lipton, Fran Carlon, and Walt Gibson who autographed my SHADOW SCRAPBOOK.

Boy the day flies when you're having fun! It's 5PM, time for the cocktail hour and got to mix with all the guests! Had some fine discussions with Arthur Anderson, Ted Mallie,

Gwen Davies, Evie Juster, Ian Martin. More autographs. More pictures. Radio fans and stars are just great people!

7PM: Started dinner with Dave Warren, Bob Burchett, Ken Piletic, and the ORCATS. Dinner was followed by STRANGE and INNER SANCTUM.

Later that night Lee Allman as well as the Prescotts held "open room" parties. Some great visiting was accomplished.

Sunday, October 5, 1980

Sunday morning breakfast with Lee Allman, the Prescotts, Jay, Joe, Annie, and collectors. Everything was over too soon. If you live anywhere other than the east coast it can be quite an expensive venture for only a two-day event. Having done it, I think it's an extravagance one should permit at least once. I've already started scheming: if I save my pennies maybe I can look forward to a rerun!

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 DOING MY
 HISTORY
 ASSIGNMENT.

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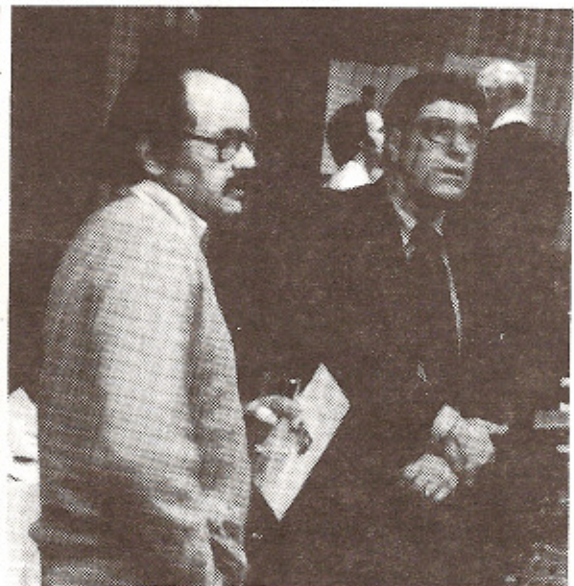
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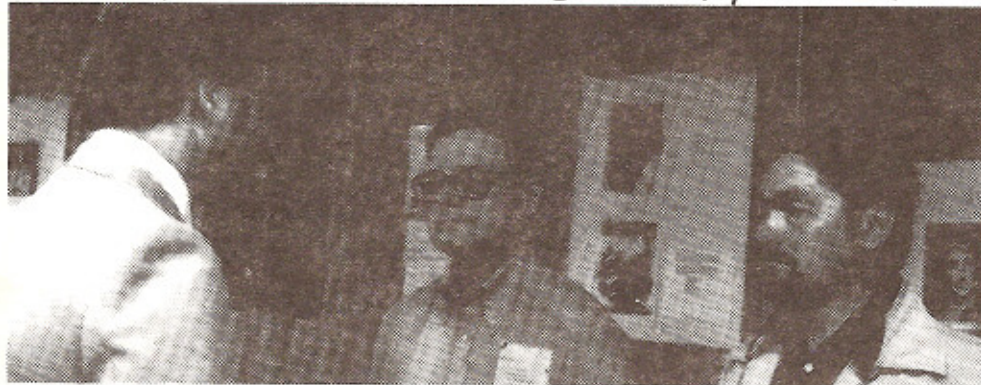
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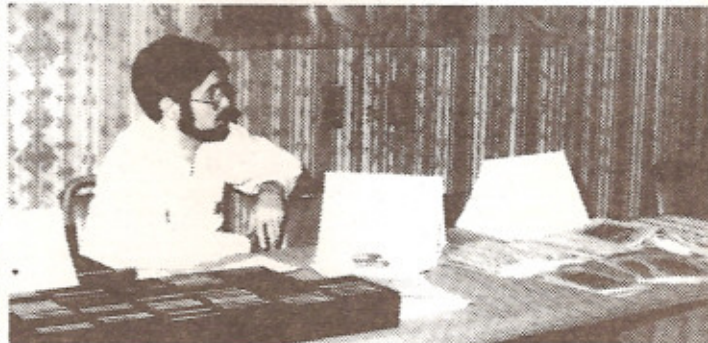
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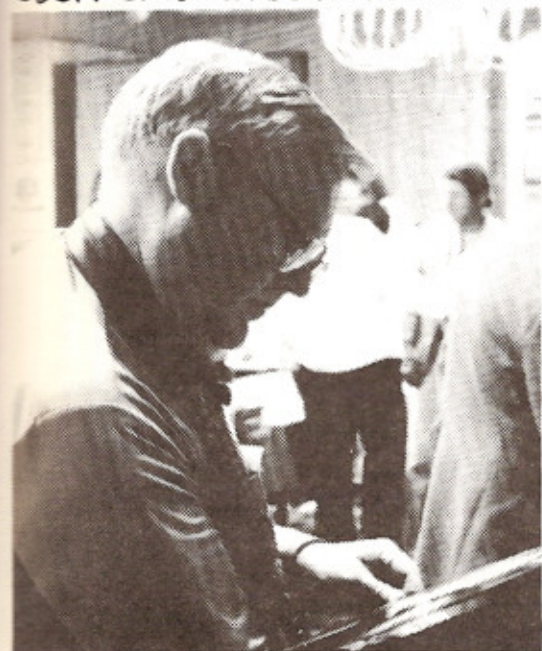
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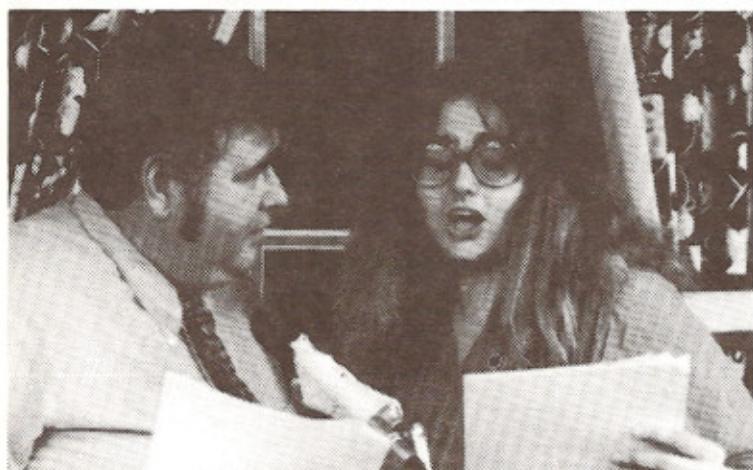


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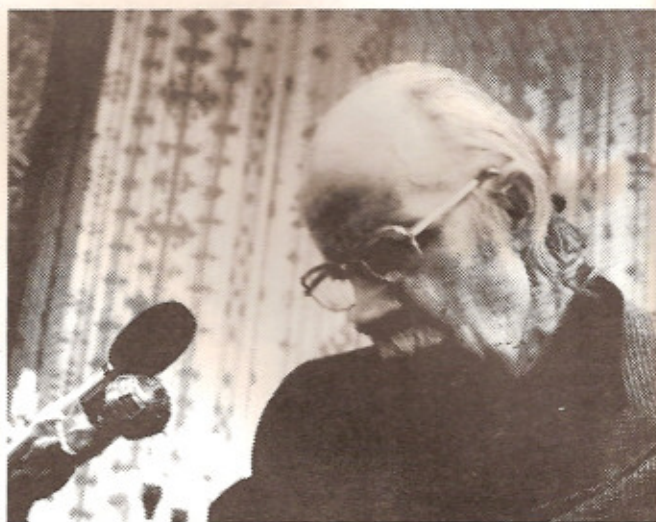
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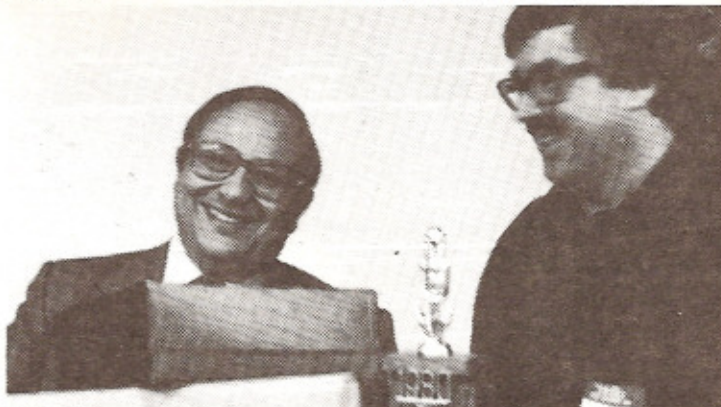
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NOTES TO CATALOG 1981: The following are out of print and are no longer available: COLLECTOR'S CORNER/WET #25; BONDAGE #8; SERIAL PICTORIAL #8; AMOS 'N' ANDY VIDEO CASSETTES have been discontinued. SCIENCE FICTION TELEVISION is still unavailable from the publisher; we will announce it as soon as it becomes available.

NEW BOOKS/PUBLICATIONS

NEAR MINT #5 A special issue devoted to the SHADOW! Ray Funk's lengthy article is profusely illustrated with pulp covers, and comic book art from Bob Powell to Mike Kaluta. A complete 15-page comic story from 1947 by Powell is reproduced: "The Mystery of One Tree Island." 32 pages \$ 3.00

ALL RARE #2 This magazine devoted to fantasy devotes itself to THE WAR OF THE WORLDS! Includes the original story as serialized in Pearson's Weekly (1897) including the missing chapter 18 which has been deleted from all reprints to date; a documented description of the strange events that led to H.G. Wells' conception of the novel; a detailed history of the 1938 broadcast with a review of the Princeton University Radio Research Project that made an in-depth study of the mass panic arising from the program; a pictorial review of George Pal's spectacular 1952 movie adaptation of the novel; and lots more. 88 pages. \$ 5.00

JOE FRANKLIN'S MEMORY LANE NEWS #1 Includes features on Clark Gable, Laurin McCall, the Big Bands, Western Stars, and a plethora of other nostalgic articles, pictures, etc. \$ 1.00

WORLD OF YESTERDAY #29 This fine magazine keeps rolling along! This issue includes FANNIE BRICE, ED WYNN, JACK BENNY, EDDIE CANTOR, JIMMY DURANTE, and a short article on Laurel and Hardy. Highly recommended. Lots of photos! \$ 2.50

UNDER WESTERN SKINS #12 From the same publishers as World of Yesterday, this issue has a lengthy article on Jay Silverheels (Tonto) and short articles on Zorro, Gene Autry, and Rex Allen. The Gaby Hayes filmography continues. \$ 2.00

NEAR MINT #7 Emphasis this issue is on the GREEN HORNET, star of radio, comics, and TV. Ray Funk runs down his career with liberal illustrations of comic covers. A complete story, "The Mummy Murders" is reprinted from 1945. Jim Jones writes an interesting article on the rise (and fall?) of PARANETS. 32 pages \$ 3.00

Kermit Schafer's BLUNDERFUL WORLD OF BLOOPERS- Huge collection of over 1000 bloopers made on radio and TV by Steve Allen, Johnny Carson, Charo, President Ford, and many others. This fine and funny volume contains the complete contents of the previously published *Best of Bloopers*, *All Time Great Bloopers*, *Super Duper Bloopers*, and also some never-before-printed slips of the tongue. \$4.50

PRIZE BLOOPERS- Hundreds more from Kermit Schafer's collection! \$2.50

BLOOPER TUNE- More than 200 un-bleeped bloopers, history of the blooper phenomenon, and the story of Kermit Schafer. \$3.50

THE WILL ROGERS SCRAPBOOK- A warm look at a simpler, more innocent America through the eyes and words of Will Rogers: actor, humorist, and cowboy-philosopher. 100 photos. Really nice book! \$6.50

Below are 3 more issues of NOSTALGIAWORLD, the fine nostalgic newspaper:
NOSTALGIAWORLD #8- The Beatles featuring Tony Sheridan; Harry James; Roy Rogers; Groucho; more \$1.50
NOSTALGIAWORLD #9- Bing Crosby-The Early Years; Harpo Marx; Ava Gardner; more \$1.50
NOSTALGIAWORLD #10- The Rock and Roll Era; Yardbirds; James Dean; more \$1.50

THE FILMS OF YESTERDAY

This is still another excellent publication from World of Yesterday. We've never carried it before because the publisher would always be sold out and we could never get our hands on any copies! The publisher has put aside stock just for us and we're happy to offer them to you!

all issues are \$3.00 each

- #1 A Short History of Grand National Pictures with Filmography
- #2 Meanwhile Down in Gower Gulch; A Short History of Producer's Releasing
- #3 Part 1 of a filmography of Producer's Releasing Corporation
- #4 Part 2 of PRC Filmography; The 3 Stooges Through the Years (Photoarticle)
- #5 Part 1 of a Film Index for 1946

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SCHEDULE

REGISTRATION	9
EXHIBITS, DISPLAYS	9-3
MOVIES	9-5
TEACHING WORKSHOP	10-10:45
SOUND EFFECTS,	10:45-
ACTING WORKSHOPS	12:15
MUSIC IN RADIO	2:15-1
O.T.R. TRIVIA	1-1:45
AL JOLSON	1:45-2:45
YOUR HOST, R.E.J.	2:45-3:30
LIVE RADIO SHOW	3:30-4
PANEL DISCUSSION	4-5
COCKTAIL HOUR	5-7
DINNER, RADIO SHOWS, AWARDS	

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1981 Convention news

Dates: October 16 and 17, 1981

Place: Bridgeport, CT Holiday Inn
off I-95 Exit 27

Guests: (tentative as of March 15, 1981) Charlotte Manson and Lon Clark from NICK CARTER; Arthur Anderson, Sybil Trent, Bill Lipton of LET'S PRETEND; COURT BENSON and GRACE MATTHEWS; LEE ALLMAN; RAYMOND EDWARD JOHNSON

EVENTS Friday, October 16, 1981
Convention room opens for arriving guests at 3PM; Buffet dinner and cocktails begin approximately 7:30PM; trivia, club and publications panel, movies, other events as necessary.

EVENTS Saturday, October 17, 1981
Movies, dealers; Acting and Sound Effects workshop (Brad Gromelski, Don Bayley, Bob Prescott, Sr., Bob Jr. and Pete Prescott; Video workshop (Ken Piletic); Recording tape workshop (Gary Kramer); OTR Authors (Ron Goulart, Anthony Tollin, Ron Lachman, Terry Salomonson); Trivia (Richard King); OTR in the community (Gary Yoggy); Ray Johnson; afternoon radio show; cocktails; dinner; one or two radio shows; awards. Events start at 9AM and end 10:30PM. Event list will have many additions.

COSTS: Friday Evening \$13 per person
Saturday all day and night \$22,
\$20 for children under 16.
Saturday daytime only \$5/person
Dealers tables: \$5 each.

Rooms: \$38 single; \$42 double

Hotel News: Bridgeport Holiday Inn has been renovated on all floors, including restaurant; additional personnel have been added for "hotel feel"; new security systems; new hotel management staff; all around new, sharper look.

News for convention, or if you want to reserve now (earlier the better):

Jay Hickerson
Box C
Orange, CT 06477

Convention Committee:
Jay Hickerson and Joe Webb,
Co-Chairmen
Stuart Weiss
Lee Munsick
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and all those who run workshops
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Back issues: The following issues are out of print: 1,3,6,7,8,9,28,29. For a current list of available issues, write to Nostalgia Warehouse or Bob Burnham. Back issues of National Radio Trader are available from Nostalgia Warehouse.

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