

OTR FANDOM'S LARGEST CIRCULATING PUBLICATION

Collector's Corner



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DAVE WARREN

**4th
Anniversary
Double Issue**

**Exclusive interviews
with Edith Meiser
and Eve Arden**

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**Some thoughts
on OTR Collecting**

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Collector's Comments from Joe Webb

Welcome to another issue. I have some interesting news on many topics, so I'll save my banter about everything else for later.

1981 Convention: Went very well. We tried many experiments with the event schedules that turned out for the most part to be successful. One unexpected visitor was KENNY DELMAR. For a good look at what went on, Ken Piletic videotaped practically everything. Write to Ken at 705 S. Olten-dorf, Streamwood, IL 60103. The sound tape of the convention is available from me at PO Box 268, Glen Cove, NY 11542. Send me four 1200' tapes (I'll record on two and keep two) or two 2400' tapes (I'll keep one and record on one). In the evening, we recreated NICK CARTER with Lon Clark and Charlotte Manson. Arthur Tracy sang. Ron Barnett gave Jay Hickerson and myself awards, which was totally unexpected. The Allen Rockford Award was won by CHARLIE STUMPF.

We had many problems with the hotel, but no one who attended seemed to notice. Jay and I saw so many things going wrong that I thought we bombed. Gladly, I was wrong! I never got so many compliments on the day as I did for this one. But that brings us to our next topic.

1982 Convention: will be held on October 22 and 23 at Holiday Inn North at Newark International Airport. We will keep you up to date on details as they become available. This facility is 20-30 minutes from Manhattan, a courtesy bus away from the modern Newark International Airport, and should save all plane travelers about 6 hours to one day traveling time. So far, the staff of the hotel has been extremely cooperative, and best of all, flexible.

Stu Weiss will be taking a more active role in the formation of the convention, now making it more of a "triumvirate" rather than a co-chairperson structure. Also participating in more active roles will be Ron Barnett, Gary Yoggy, and Charlie Stumpf. Any other volunteers, please drop me a line. Andy Blatt did. And unless he gets a job outside the New York area, he'll be helping out too.

My Comment Two Issues Ago: Because I sounded like I was saying there was no more purpose to collecting since there were no more new shows coming out, I finally had confirmed to me things that I had only heard as rumors. There are many shows coming out over the next years, so keep on trading!

SPERDVAC: I haven't heard a word of disagreement over my SPERDVAC comments of last issue, just solid agreement!

From SPERDVAC RADIOGRAM Vol. 6, #9, we read "...is in the process of dubbing copies of his Shadow Anthology put out by Murray Hill

(for the open reel library)...." I think most would agree that since Murray Hill Records has copyrighted the set in the format as pressed, and also paid rights to Charlie Michelson, that this is inconsistent with SPERDVAC's past policies. Others have mentioned that it's not inconsistent, just another sign that most members don't agree with the organization's published anti-hobby stance.

P.S. I renewed my SPERDVAC membership. One can certainly hope that the situation gets better.

Dave Goldin/Radio Yesteryear: Arch Oboler's suit against him/them hasn't slowed down Goldin's business. In addition to his Sandy Hook facility, he just opened up a new warehouse/fulfillment center in Bethel, CT, having just purchased over \$6000 worth of metal shelving alone! He bought the entire building at an auction.

My life: Things are going quite well. We're still looking for a house (I've seen almost 50!) I'm still extremely happy at Chemco. They helped me get a teaching job at C.W. Post College, and this spring I'll be teaching Introduction to Management Science and Advanced Topics in Management Science this Spring. I love teaching and would have enjoyed doing it full time. (I know, you've heard it all before). Compared with my last job, where they did their best to discourage me from getting my MBA, having the company support me in getting a teaching position was surprising as well as appreciated. All around, I have to say that my job has turned out better than expected.

Unfortunately, I have had to put a cap on some of my OTR activities, but I am still trading, and that's the way it will stay for some time. I recently put ESCAPE in order, re-equalizing the shows, and leaving blanks for the missing episodes. Now I'm working on a bunch of South African shows. I've listened to some more episodes, and have to say that BEYOND MIDNIGHT and CREAKING DOOR are usually pretty good, and at worst a step above CBS MYSTERY THEATER. I'm withholding judgment on INSPECTOR CARR (a typical detective show), SOUNDS OF DARKNESS (a blind detective), TAXI (a bunch of actors trying to sound like Brooklyn taxi drivers), their version of NIGHTBEAT, and their Famous Jury Trials-ish show CONSIDER YOUR VERDICT. They had a couple of nice anthology shows which can be spotty, like PLAYHOUSE 90, LUX RADIO THEATER, and SHELL THEATER. I'll be listing them soon.

I'm also looking for new traders. If you have about 750+ reels, send me your catalogs.

Joe



Collector's Corner presents...

An interview with Edith Meiser

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Edith Meiser produced and scripted The Sherlock Holmes radio show, which she originated on radio in 1931. Her husband, Tom McNight, was responsible for producing several Sherlock Holmes movies.

CC: You were there, from the beginning; what was it like?

EM: Let me first tell you how I fell in love with "Sherlock Holmes". When I was very young, I was sent-off to Europe with my mother to be educated. We had a very rough crossing- by ship. I was 13. My mother told the purser "Give this child a good, exciting book to read." So they gave me a "Sherlock Holmes" and I became enamored of it. Three years later, we ended up in London, and I was still terribly-fond of the Sherlock Holmes stories, which were still coming out in those days. We went over to Madame Toussaint's Waxworks. In the basement was the museum's Chamber of Horrors. We didn't get to see that exhibit because my younger sister was with us. Later, on the way home from school, I visited the exhibit. On the way home from the museum, I discovered and walked along Baker Street. Stopping at what I thought was Sherlock Holmes' flat, I saw a hansom cab pull up and a tall man with the famous Sherlock Holmes cap walked up the stairs. and into the building. I felt I had actually seen Sherlock Holmes. A great deal of time passed. I was in my late twenties when William Gillette revived one of his old stage hits on Broadway- Sherlock Holmes. By that time, my husband and I were beginning to do radio shows. Radio was still fairly young. We had a few shows at 711 Fifth Avenue, which was the NBC studios. I had a couple of daytime shows, and my husband had a nighttime show, and we were just beginning to be radio producers, and I suggested Sherlock Holmes as a wonderful radio series, and he agreed. I wrote the first couple of scripts, in 1928, I think. It took us nearly three years to find a sponsor who was remotely interested. It was a Mr. Clarence Mark at G. Washington Coffee Company. Fortunately, he was a Sherlock Holmes lover. So we sold the series to him. I never did meet Sir Arthur Conan Doyle, who wrote the original Sherlock Holmes stories. He was still alive while we successfully negotiated the rights to the stories. He died before we went on the air with the program. The Holmes books were out-of-print. I had to send to England for them. They were considered minor classics- like Last of the Mohicans.

I naturally thought you could go into any bookstore and buy a Sherlock Holmes book. I sent to England for what the "Baker Street Irregulars" call the 'The Entire Canon'. We went on the air with the old-style touches, and we were blasted by critics all across the U.S. The newspaper critics had begun to cover radio. They asked: "Who needs this old-fashioned stuff?" Well, our sponsor was not deterred by this. He liked it, and stayed with it. It was the first coast-to-coast broadcast. We did one in New York at about nine o'clock (for the East coast), and another at 12 midnight (for the West coast). It went on for a year, and began to pick-up a following. We didn't modernize the precise, Eduardian language. At the end of the year, Jimmy Cannon, one of the most-famous radio columnists of the time, ran a yearly column. All the columnists rated their favorite shows, similar to today's Oscar and Tony awards. We won 95 per cent.

CC: This was in 1931?

EM: Yes. It finally found its audience.

CC: You used Gillette for the first year?

EM: No, we used Gillette for the first show, only. The first show was not done at 711 Fifth; but at the top of the the New Amsterdam Theater. It was still a nightclub then. Everyone, including the guests, were required to wear black ties. It was the only time we had a live, in-studio audience. All the G. Washington Coffee dealers were there. Mr. Gillette was an elderly gentleman, in his eighties. We were terrified that he would have a difficult time standing for the entire program. We wanted to give him a sitting microphone, but he refused. His diction was so precise, and he was so bright. He was so alert that we ended the broadcast a minute-and-a-half ahead of time. After the broadcast, we drove him to his home in Connecticut, a sort-of castle with its own small railroad. He was so taken by our Chrysler car, he told us he felt like getting his license, but he did get around by motorcycle.

CC: There are a very limited number of reference books available about that period. The one book that everyone considers the "bible" (Tune in Yesterday by John Dunning), you've just proven wrong. They credit William Gillette with the first 34 broadcasts.

EM: No, just one. After the first broadcast, Holmes was played by an elderly Englishman, Richard Gordon and Leigh Lovell as Dr. Watson. Lovell had his own Holmes stock company in England. He became extremely popular, something we never dared tell any of the people who played Holmes. In fact, as I wrote it, Watson got more fan mail than Holmes. Watson is not much of a character in the Conan Doyle stories. I developed the character of Watson. I felt that because you had two people on radio, working together, you had to have more development of characters.

EM: I was able to develop a character that was quite amusing and that I was quite fond of. Leigh Lovell went back to England as a

young man. His stock company of players was the first to do Ibsen in England.

CC: He had a very warm speaking voice; a little chuckle in it.

EM: So did Nigel Bruce, later on when he played Watson. That's how we developed the character. He needed to be more than a "feeder" of stories to Holmes; instead to needle him from time to time.

CC: How restricted were you in those days as to what you had available for sound effects?

EM: The sound effects were wonderful. For some strange reason, we were not allowed to use recorded sound effects. We had the best sound effects man in the business, and all effects were invented. Supposedly if it was "live" it was more vital; it nearly killed all actors. For instance, TV had to be live...we referred to it as "summer stock in an iron lung". The effects were so much more real if you had the actual sound already recorded.

CC: How were your studios constructed; was it mostly makeshift?

EM: No. At 711 Fifth they were built for radio. Some were big for their time. Later, the Rockefeller Center studios came to be known as Radio City. At the time, they felt that TV would be included, so they built what they thought would be useful for TV. The first TV studios were built with the recording equipment and cameras in the middle and the studios where the actors were was cloverleafed-out, which never worked-out.

CC: According to a recent article, the first television broadcast of Sherlock Holmes took place in 1937. Were you involved in that?

EM: No. I wasn't involved in producing for television. About that time we were doing the radio show from California with Basil Rathbone and Nigel Bruce.

CC: Can we go back a minute to the first broadcast? As you said, it was in a nightclub?

EM: It had been built as a nightclub...on the top of the New Amsterdam Hotel...on the roof, was where Ziegfeld had his big nightclub parties.

CC: The theater is still on 42nd Street.

EM: Yes, it still exists.

CC: It wasn't built as a radio studio?

EM: It was set-up for very special events like this. They did do very special shows now and then, but it wasn't used regularly.

CC: Do you remember what the first script was?

EM: Yes, surely. My 'good luck' script. "The Speckled Band" with the horrible snake slithering through the ventilator.

CC: Did you mostly adapt in the early years?

EM: Oh, yes...I not only adapted, but produced and directed those shows.

CC: How long did you stay with the series?

EM: The first one ran about three years, and we used-up all the original Doyle stories. I was then permitted to do what was called "free adaptation," which meant you took a locale or character and built it up into a plot. That was done from then on. We would then repeat a Doyle story. Out of

every three, there would be a Doyle repeat. CC: How close was the supervision of Doyle's estate at this point?

EM: Dennis Conan Doyle, the son of Arthur, and the estate, were cooperative. He was entitled to kill any script he didn't approve of, and he only killed one. That was long after we had gone into the free adaptations, and I had written a script about Moriarty, the famous villain. He and Holmes were trapped in an old house. The finish was the only thing that Dennis objected to. Radio was very pure in those days; you couldn't say "damn" or "dam". Arthur Conan Doyle was a spiritualist, so we couldn't use the words "ghost," "haunted house," etc.

These things didn't fit the Conan Doyle perception of Holmes, anyway, although it could be eerie. This story was particularly eerie. You knew that Holmes was in this locked room- a bedroom. Moriarty was in the same room. This meant the end of Holmes. Suddenly, out from under the bed, you hear this china crash. Watson had been stashed under the bed and had come out and hit Moriarty on the head. Watson occasionally carried a gun, but Holmes never did. As I wrote this story, Holmes asked: "what did you find under the bed?" Well, of course,

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it was evident it was the crash of crockery and the old-fashioned Thundermug. We couldn't do that, because there was a problem. We finally arrived at the solution. Holmes' reply was: "a bootjack." The enthusiastic sound effects man kept-in the sound of the crockery.

CC: How did you handle the subject of cocaine addiction in those days?

EM: We never did.

CC: You would assume that everybody knew about it from reading the books.

EM: There are probably only about three stories where it exists. Doyle dropped it very early-on because of adverse reaction.

CC: When the series was brought back in 1955 and produced in England, it was broadcast here. The cocaine addiction became quite prominent.

EM: We were still being very pure in those days. I only had one other script killed. This time the sponsor killed it. It had been one of my own stories. The sponsor was a rum importer before being a coffee importer. I wrote the script about a fire on the rum wharf, that the Thames was set on fire (which actually happened). Holmes was stuck on the other side of the wharf, but was rescued. Clarence Mark, the former rum importer said it was impossible for rum to alight on top of the water. I told him it was reported in the newspaper as happening.

EM: We spent an entire afternoon in his office bathroom proving to him that it was possible for the rum to stay on top of the water. He eventually gave in.

CC: Did you have to change the way you scripted for the various Holmes actors?

EM: No, we used the same scripts, especially for the repeats. Basil Rathbone was the most well-known of the Holmes actors, because concurrently, he appeared in the Universal Pictures' series of Holmes movies, which my husband produced. Dick Gordon was more popular as a radio Holmes than Rathbone, but Rathbone was also in the movies.

CC: Gordon played the role until 1936?

EM: Yes, around that time.

CC: You had Clive Brooks playing the role for a while?

EM: Well, that was in England...It was a motion picture, I think. In radio, after Leigh Lovell and Richard Gordon, Basil Rathbone and Nigel Bruce followed. There may have been others in Europe.

CC: After Rathbone, Tom Conway took over the role of Holmes?

EM: Yes, and by that time, I was no longer doing the series, because we were no longer the producers. The advertising people produced the shows, and we ran into a fight about making Holmes violent. Nigel Bruce and I left about the same time, when the advertising agencies decided to make the series violent. Violence was just beginning to come in. It was called "action."

CC: Nigel Bruce returned to the series with Tom Conway.

EM: He left the series at the same time I did. The ratings went down as the violence went up. Holmes was a cerebral detective-he didn't go around clobbering people. I built-up the show until it was the top-

ranked show on its network, and they would ask for more action.

CC: Do you follow the modern Holmes; in the movies, for example?

EM: I see them. Some are well-done.

CC: How do you feel about how the character is being treated now?

EM: I don't know. I was very involved for a while, but I feel completely disassociated now.

CC: Many Sherlockians get very upset with the "Seven Per Cent Solution".

EM: I was very upset with that. It was way out-of-line. I resented it.

CC: It seems in some of the modern movies they're trying to turn the character into a buffoon.

EM: It's too bad. Conan Doyle had Holmes use a great deal of forensic technique. Conan Doyle invented it. Before that, it hadn't been used.

CC: Whose decision was it to bring the character into modern times? The 1940's movies "Hound of the Baskervilles" and "The Adventures of Sherlock Holmes" were left in period.

EM: Those two movies you mention were my husband's.

CC: They brought it up to modern times, probably for war propoganda.

EM: My husband was off in the army at that time. We had later interests later on, I went back into the theater.

CC: You were quite well-known in the theater before you came into radio. Wasn't it a gamble?

EM: Yes. No one knew more about radio than we did, so we were experts in one field. Prior to talking pictures I had been a vaudeville headliner and my husband was in export advertising, both dying due to the economic situation in 1929.

CC: Did you do any acting on radio?

EM: In the beginning I did...I could play a Mrs. Hudson.

EM: This was before AFRA, the American Federation of Radio Actors, and I wasn't about to save our advertisers any money, so I didn't belong to the organization until I stopped producing and the union became AFTRA to reflect TV, that I joined.

CC: Was it difficult in radio as a woman in those days?

EM: No, as a matter of fact. There were many women producers. Most of the daytime radio shows were produced by women, which was also true for classical theater.

CC: The reverse is true today.

EM: Things were done very cheaply then. Nowadays, things cost so much, and it's hard for women to get into producing. The movies had quite a few good women producers, too.

CC: What would your typical budget be for a half-hour radio show?

EM: Not including the cost of the time, for production costs...probably about 5000 dollars or less. Musical programs, such as George M. Cohan, Irving Berling and Bob Hope, cost much more.

CC: You also worked with Helen Hayes at one point?

EM: Yes. I wrote and directed her program. It was called "The New Penny". She did that one for a year. She also played Queen Victoria on Broadway. One night per week she would not do the show, in order to do my program. The same was true for George M. Cohan, who was doing "Ah, Wilderness!" It was considered good publicity. Another guy we did a series with was D. W. Griffith. Talk about sound effects! We did "Intolerance" with the crumbling walls of Jericho. He narrated this series about his films.

CC: Most actors stayed away from TV; a medium they considered trash. But they rushed into radio.

EM: In the early days of TV, it was murder. When it was live, you could make a fool of yourself if something went wrong.

You could forget your lines, or if you walked in the wrong place. The tension was so great, a lot of stars didn't want to do it.

CC: Why is so little of this stuff preserved today?

EM: They were just junked. A lot of RKO and RCA Victor's classical music library was just thrown-out.

CC: We know people who have found 16-inch

transcription discs in the garbage at NBC. Their legal department says keeping the material involves too much paperwork to deal with. We've been trying for three months to locate a decent recording of Gillette or Doyle.

EM: I would say it probably doesn't exist. The discs were done here, and via telephone you did them later on for the coast. There were other stations that were not on the line that you sent the discs to.

CC: The last appearance we know of that Gillette made as Holmes was 1934 or 1935.

He had done a LUX RADIO THEATER program, after his last film was completed.

Even recordings of that cannot be located. In the earliest days, did they record the program every week?

EM: No, that came later, especially as you went to a bigger network. Basically, the two stations and Chicago would pick-up the show by phone. As the smaller stations had more money, discs would be recorded for them.

CC: There isn't a wealth of material until 1934 or '35. In regards to the Holmes series, when you adapted one of the longer stories, did you ever use a serial form?



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EM: Yes we did. About four were serialized. "The Hound of the Baskervilles" required four, for instance. Everyone said it wouldn't work because it hadn't been done before. The show following would always contain a recap. Generally, it was a one-show program.

CC: How did you rate the size of your audience in those days?

EM: You would send in the top of the can of G. Washington Coffee, or by gauging the fan mail. It was before the ratings services.

CC: When did the ratings services come out?

EM: Probably in the 1930's. We worked through the ad agencies, since they bought the time, but we worked with the sponsor. We could change the ads if we wanted to. We had the rights, along with the sponsor, to the radio show. If the sponsor didn't like the agency, he could go somewhere else. We went through nine advertising agencies for one sponsor. The ad agencies got wise. They put in their own radio departments, which started the downfall of the radio producers.

CC: You had Watson actually deliver the commercial announcement during the program?

EM: Yes, and that was the first time that a character in radio had delivered the ad.

CC: Did he do it himself?

EM: He poured the (G. Washington) coffee and talked to the announcer.

CC: Did you write the ad?

EM: I did, although the agency won all sorts of kudos for it.

CC: They retained that format throughout the Petri Wine series. How much actual control did the sponsor maintain over what came out of your scripts and over the air?

EM: We were very lucky. As long as we dealt directly with the sponsor, we had very little trouble. We owned our shows. The minute you began working with the advertising agencies, the story conferences began.

CC: Fred Allen talked about that a lot. It was one of his favorite topics.

EM: Well, that's when I returned to the theater, and my husband, Tom McNight, went into TV.

CC: There are stories now that in the early days the announcers had to wear tuxedos.

EM: Yes, and the actresses had to wear full evening gowns. Except for the first Holmes show, we had no studio audience, but the staff announcers had to wear tuxedos. Bob Hope had a studio audience before he became a big star and went out to the coast in the mid 1930's.

CC: What would happen in live radio if someone blew a line? Have you ever had any break-ups where you couldn't get control?

EM: We never did.

CC: There have been some pretty outrageous fluffs in radio.

EM: There's one English actor we used in the Holmes series for the elegant, stuffy roles like Lord of the Manor. He was rather given to spoonerisms, when things get turned around. He was always telling us that certain things were done differently in England. I told him that if we did it his way, no one would understand what he was talking about. I thought I'd give him a tongue-twister: "But my dear Mr. Holmes, you would not shoot a sitting partridge, would you?" It came out as expected... later, I would mention it to him to see if he improved at all.

CC: Weren't there censors to object to that?

EM: It didn't matter. Our sponsor was very much amused by that because he knew exactly what I was doing. I wouldn't have done it if I had a different sponsor.

CC: How much liberty did an actor have in those days to throw-in a line?

EM: Not very much. We did the WILL ROGERS SHOW, and he said what he wanted.

CC: That was the show where he came out with a stopwatch so he could stop at the end of his allotted time?

EM: He never did anything like that when he did his show for us. He ran as long as he pleased. You never knew how long he was going to talk.

EM: You never knew whether he would take up his entire hour, or only speak for five minutes, and that was up to him. We had to gear a show with a big orchestra with singers. He would come in unrehearsed and demanded a live audience in the studio, always. You never knew what city he would turn up in, and where you would pick him up. So, sometimes he would say: "Set up an audience for me in New York, Chicago, and on the coast." He loved the audience's reaction to his jokes. Sometimes you had to pipe him in.

CC: So, he was in a remote location, and the orchestra, etc., was in the studio. How did the producer manage the show; what about commercials?

EM: The orchestra filled-in before and after he spoke. You didn't run your commercials as often as you do now.

CC: What year did this 60-minute show run?

EM: The late thirties, I believe.

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© SHIMMOO AND CREW 1976 WERE YOU THERE?

CC: The ones available are prior to that.
 EM: That's when he just got his start. This time, he was swinging wide. All of his monologues were topical and had to do with government. He was the only man who had an "okay" from the White House to say anything he wanted. Normally, stuff like that was written-out and approved first. This was the only exception.
 CC: Coming into the war years, were the Holmes programs left in-period, or were references made to the war?
 EM: On some other shows they might have referred to the war, but Holmes was left in-period.
 CC: What was your husband's name?
 EM: My husband was Tom McNight. Our production company was McNight & Jordan, since my husband's partner was Willie Jordan. I used my own name at the end of the scripts.
 CC: Have you kept up on the radio drama that is done today?
 EM: I am apt to be a bit sour on a lot of the radio drama today, after having been involved for so long. I think radio by-and-large, was more literate than TV. In radio, all you had were words, and you weren't afraid of using rather eloquent words. People caught-on to what the words meant. I have a friend who was an actor; he is now a professor of English literature. When he came to this country about 15 years ago, he was horrified to learn that the average high school student had a vocabulary of only 1500 words. He says that the average high school

graduate's vocabulary now is less than 500 words. For kids brought up with radio, it was much more. The same thing is happening in the theater. People who have limited vocabulary are writing.
 CC: Sherlock Holmes albums and all the album collections of radio shows sell incredibly well. The market for them is unbelievable.
 EM: All of them are bootlegged and I get nothing from the sale of them. I'm a little bitter about that.
 CC: By 1978, there were 957 individual performances of Holmes on radio and TV; this doesn't count the movies or stage performances, etc. They credit you with more than 200.
 EM: I buy the records with my name on them.
 CC: What was the last year you turned-in a script?
 EM: Probably the 1950's.
 CC: Doyle placed the Holmes and Watson characters in their early-to-mid forties; the movies showed them at that age. What age did you believe them to be?
 EM: Late thirties.
 CC: Conan Doyle retired Holmes in the final bow prior to World War One, then brought him back in the 1920's.
 EM: I think his publisher pushed him into it.
 CC: If you were to do it now, would you change anything?
 EM: No. Holmes, a classic, was of its time.



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Collector's Corner presents...

Overlooked but not forgotten by Hy Daley

Teaching the history of radio in two weeks is quite an undertaking. I like to give a background to my broadcasting class (9 weeks) of where radio came from before the top 40 took over.

The difficult part is not what to tell them—it's what to cut out! My problem is that there are so many radio programs on the air that were not especially famous and radio performers who did not make it up there with Benny, Crsoby, Hope, and Allen.

Take Joe Penner or Bob Burns. To me, Penner was the ultimate radio comedian. No kidding. He had the perfect voice for radio—so different, a little kid's pouty tone that only Fannie Brice would understand.

Cartooninists during the '30's used his voice for many of their characters, because like radio, animation is the world of animation. If Joe Penner had lived into the '70's or '80's, I think he would have been a superstar.

Bob Burns is another second-stringer I tell my kids about. Gosh, his Arkansas Traveler routine really hits my kids—probably because our area is rural and he reminds them

of their uncle or some hayseed neighbor. The kids also find him interesting because the army's bazooka got its name from his musical instrument.

Another great comedian I like to play for my kids is Dennis Day. He's vulnerable and innocent—the kids identify with a young fellow with air in his head but always giving it his best shot. Day had to be Jack Benny's greatest discovery. It's too bad that TV has let this talent slumber and age away. I've played many radio dramas for the kids—ESCAPE, SUSPENSE, LUX, INNER SANCTUM, the biggies. But the one that really grabs them is X MINUS ONE. I don't know if X MINUS ONE was a real heavyweight among radio shows in the '50's, but there's something about it that makes it relevant to the 1980's. It is afterall, Sci-Fi, but it's also because X MINUS ONE handled the medium differently than other shows. The writer's weren't afraid to let the narrator or main character tell some of the story to move it alongand the situations were never banal or ordinary.

The last couple of days during the two week intro to radio, I play a Stan Freburg show because I believe Stan was the last voice to come out of radio. The kids recognize his voice from Cartoons and commercials. They appreciate his satirical humor because a lot of the modern comics have picked up on Stan.

Yup. It's hard to hit everybody in two weeks. Now if I could only talk our school into a full year course in radio.....



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Collector's Comments from Bob Burnham

Welcome to the latest edition of CC/NRT... Kind of an extra bonus sized issue, as you can see. Lot's of longer features, items we've had sitting on the back burner for a while...Of special interest is a script of a pretty interesting radio series that unfortunately never made it to the air. It's great reading...I even had fun typing it up! So you're looking at a JUMBO CC/NRT--something that involves a LOT of extra time and expense, and you may be wondering "What's the occasion?!" Well, this is our special fourth year ANNIVERSARY ISSUE. If you can believe it, Joe and I have been churning out COLLECTOR'S CORNER for FOUR YEARS NOW, which to me, is amazing!

To sort of celebrate our fourth birthday, and kick off our first issue for 1982, we bring you the largest issue published in COLLECTOR'S CORNER history...Perhaps if you'd like, you can compare this issue at least in size, to the once-a-year SPERDVAC MAGAZINE. This giant size won't be a regular feature, but we think you'll enjoy it at least this once!

Lots of exciting things will be happening in '82 for those of you who've been faithful subscribers to CC/NRT...For one, remember those program logs we carried somewhat regularly at one time? Well, they'll be coming BACK...and included will be the continuation of the LUX RADIO THEATER log (finally!)...Joe has a pet name for that show, by the way...We'll have more of the fine features we've brought you in the past, too...You'll see some of them in this issue, of course...Interviews with radio's most notable individuals, reviews of old time radio books, taping and technical tips of special interest to the OTR hobblist...We'll keep you on top of new shows coming into circulation, and through our advertisers, you'll find an incredible selection of OTR tapes and other related items to enhance your collection... For those of you still shopping for equipment, we'll update you periodically on new sources for equipment-by-mail. Any major industry developments in tape recording equipment, or tape itself of concern to the OTR collector will be featured. It short, we bring you every-thing you could possibly ever need as a serious old time radio collector. Kind of like getting a club newsletter, a trade publication, a nostalgia magazine, and a bunch of stereo hi fi magazines all rolled into one...All for a single price, too. The thing about CC/NRT too, is you'll find lots of exclusive stuff here, that we, as experienced collectors and veteran publishers are able to bring you...The kind of stuff you'll find NO WHERE ELSE. So if you haven't renewed your subscription yet

(you knew that was coming, huh!?) why not take just a couple minutes now to do it, while it's on your mind!

Well enough of the commercials...Back to our regularly scheduled editorial.

I guess I'm sort of happy to be through with 1981, as for me personally, it was a pretty difficult year, and I'm looking forward to a more prosperous '82. In terms of my OTR career, I think it was a successful year, if only for the reason I could devote full time to collecting (and selling). I wouldn't recommend you get into selling full time though...With the state of the economy, VERY FEW PEOPLE it seems, are willing to spend much on old time radio..A sign of the times? I doubt if there'll be any improvement this year, but at least we can be happy we all made it through 1981, right?

Hope you enjoy our way of wishing ourselves a HAPPY BIRTHDAY...Enjoy the issue... AND a happy 1982! Cheers!



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

**An interview with Eve Arden
by Terry Salomonson**

TERRY: You were born in Mill Valley as Eunice Quedens...

EVE ARDEN: No. Eunice Quedens'.....I don't like to bring up my name very often because I haven't used it in so long and I always hated Eunice...That may offend a few Eunice's out there!

TERRY: If I understand right, your parents were Charles Peter and Lucille. And what is your ancestral background? Quedens' is an unusual name.

ARDEN: Yes, it's probably Quedens (Kay-dawn) but it's French and German on both sides.

TERRY: You went to regular public school?

ARDEN: Yes.

TERRY: Were you an outstanding student?

ARDEN: Not outstanding..I was one of those that teachers always said "You know, you could be an A student if you really went to work." I had too much fun, I think. But I got pretty good grades--some A's, some B's, mostly C's, I guess. I don't really remember.

TERRY: Okay. I've been on the phone today with about five or six radio collectors and we were compiling some information, and everybody wanted to know...the real question is we've heard the story and we don't know if it's a myth...where did the name Eve Arden come from?

ARDEN: Well, it isn't a myth. It happened just the way you probably heard. I went to New York under contract to Lee Schubert for the Schubert version of the Billie Burke follies. This was after Ziegfeld had died. And they produced it under his wife's name. And so one day he told me that he was going to put my name up on the marquee but that Eunice Quedens was just out of the question. So he wanted a short name for me right away. And I had a book I was reading and the heroine's name was Eve. I don't

remember what the book was now, but I liked it. I also had some Elizabeth Arden products under my arm...I'd just come from her shop and I put the two together and I tried it on Mr. Schubert and he said: "That's great." So that's what I became.

TERRY: Well, the second part is what we heard. The first part we heard came from "Evening in Paris."

ARDEN: No. No, that's not right.

TERRY: So we've cleared that up. You were in a touring company originally, right when you first started out...

ARDEN: No.

TERRY: I read some information where you played small barns and hotel lobbies in small towns.

ARDEN: Well that was true, but that wasn't the first job I had. I worked for the Henry Duffy Players in San Francisco which was a really very good stock company...wish we had more like them now. You did one play for about eight weeks, and if it was a big success you could play it 12 or 14 weeks. Meanwhile you rehearsed another play...it was great training. The I worked for the Band Box Repertory Company—that was the touring one. We had about ten plays under our belt. There were only four of us in the company so that made pretty big parts, you know. We played the Santa Barbara Biltmore, the Palm Springs, several places down there, and that was fun. That was only for about a year. After that, I went to New York under contract to Mr. Schubert.

TERRY: Now that was the Ziegfeld Follies of 1933.

ARDEN: Yes.

TERRY: I don't know if you like to get into numbers or anything, but I've seen two dates—1933 and 1936.

ARDEN: Well, I did two of them and I toured with the first one.

TERRY: Well, was that how you initially broke into show business with the touring company and the World Repertory Theater you mentioned before?

ARDEN: Yes.

TERRY: Okay. You then at that point stayed in New York for a while, right?

ARDEN: Well no, not after that second Follies. I had done a show for the Theater Guild called "On Parade" in between those two. And my mother passed away, so I went back to settle up her estate. Then I stayed in Los Angeles for a while and did a picture with Eddie Horton—"Stage Door" and from that time on, I alternated. I would go back to New York and do a show, the come back to Los Angeles to do pictures.

TERRY: Some of these shows that I've got are "Very Warm for May," "Two For the Show," "Let's Face It...."

ARDEN: Yes, that's right.

TERRY: Your first picture, I understand, was "Oh, Doctor."

ARDEN: That was the Eddie Horton film, yes.

TERRY: Yes, 1937. I don't have a listing of all the shows you did. I understand you did maybe 50 or 60 of them around that period.

ARDEN: I think I did closer to 80, but yes.

TERRY: The one I'm primarily interested in is a sequence I've seen in "At the Circus" with the Marx Brothers with the little suction cup on the feet. What kind of people were the Marx Brothers to work with—not on camera

but while setting scenes up or life in general on the set?

ARDEN: Off camera? I've been writing my book and one of the anecdotes in it is my first day on the set with Groucho. I had to hang by my knees from a grid up above camera level being careful when I was up there to keep my fanny out of the film and then swing down, no hands, have some dialogue with Groucho and pull myself up, no hands, and stay there out of sight. Well, that got to be pretty wearying and he didn't feel much like working one day and would

muff his lines. So after seven takes, my stomach muscles were getting very tired and I got down off the thing and I went behind the place somewhere and blew my nose because I was angry. Then I came out and looked Groucho in the eye and said, "Let's get it, shall we..." and we did. And then we became friends after that. Harpo was my favorite. He was a charming, lovely man. And the other one I didn't know too well-Chico.

TERRY: That was the only picture you did with them?

ARDEN: Yes. But Groucho I saw at parties occassionally. And he could be very amusing and he could be a little mean, but Harpo didn't have a mean bone in his body, I don't think.

TERRY: Out of the other films you did, I've got a few of them-- "The Dough Girls" "Goodbye My Fancy," "Anatomy of a Murderer," "Mildred Pierce"...Are there any films in particular that stand out as your very favorites?

ARDEN: Well one that never really gets mentioned, and it never will since Ronald Reagan became President, because he was in it.

TERRY: Is it that equal time thing where you don't see the films?

ARDEN: Yes. Anyway, what was the name of the play darling? When Margaret Sullivan played? Well anyway, there were practically only the three of us in the picture in which I persuaded her to take over my date who was in the army... Then she falls in love with him you see, and meanwhile I dropped him for another date that didn't pan out so well. So I come trying to get him back. I thought it was one of my best performances. I was very fond of it. And I wish I could think of the name.

TERRY: Well I can research that ("The Voice of the Turtle", Warner Brothers, 12/26/47) Did you by any chance happen to watch Thursday Night, "Night and Day?" It came on at 1:30 so I figured I'd better come back. I don't know if the station put that on by coincidence or because you were in town.

ARDEN: All the kids in the show told me. I don't know, because in Dallas every

night the kids would come in and say "We saw you on television last night," and I figured they were doing a retrospective on me, or something.

TERRY: Do you watch your programs normally if you have the time if they're on? Or do you just kind of ignore them?

ARDEN: I never did when I first made them and I haven't seen too awfully many of them, since. And I would never stay up to wait until 1:30, although that was one of my favorites because I loved doing dialects and characters

TERRY: But you don't necessarily avoid looking at the films when they're on?

ARDEN: I did when they were new, yes.

TERRY: You didn't go to premieres or anything like that?

ARDEN: No. I couldn't stand it then.

TERRY: I've heard several people say: "I just don't like good up there."

ARDEN: Yes. It's a whole different person to me,

TERRY: How did you get started in radio..And can you recall when?

ARDEN: No I don't. When I was doing "The Follies," in New York I was on quite a few radio programs and I did one with Bob Hope and then at one point, I had my own radio program which was a summer show and then I finally started "Our Miss Brooks" that way. I went from "Miss Brooks" radio into "Miss Brooks" television, overlapping a year.

TERRY: We're trying to get one show. One of my friends out on the West Coast said he believes he's got a comedy show--it's not complete--but he's pretty sure it's from 1936 with you in it. But he couldn't come up with a name at the spur of the moment.

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ARDEN: Well that would have been...Maybe it would have been with Bob Hope. I also did one with Jack Haley.

TERRY: You appeared on Lux too, didn't you?

ARDEN: Yes.

TERRY: Was it once or twice?

ARDEN: Oh, I don't know.

TERRY: Somebody said twice. I had found the date of one of them. I believe I have that broadcast, too.

ARDEN: I did one with Monte Wooley. I hope you don't have that broadcast. It was very funny.

TERRY: More and more of the Lux's are coming out and are in collector's hands, so if that's not the one I've got, I will certainly have it shortly. How did you come upon getting "Our Miss Brooks?"

ARDEN: I didn't. I was on my way back to New York, to the coast and I stayed overnight in Chicago with a friend of mine and I happened to meet Bill Paley. He was a very good dancer and I loved to dance, so he asked me to dance. We seemed to enjoy each others company and when I got out on the coast, I got a call about doing a radio show called "Our Miss Brooks." I wasn't a bit interested at first, and the first script was not good. Then they said "Well, we're putting two new writers on it." So then Harry Ackerman who was the producer, took me out to dinner and had me read the new script. And when I did, I laughed heartily. Whether it was because he gave me a glass of wine with dinner, I don't know. But I liked it enough to make a record of it and it went from there.

TERRY: I don't know if you realize this--if you keep track of dates at all--but when I was compiling this information I ran across the fact that a week ago today was the 32'nd anniversary of

TERRY: Were there any problems with scripts--scripts that you didn't like or that were changed, or censorship problems of any degree?

ARDEN: No. I had a very good head writer who didn't do most of the writing, but what he did was to cut it and shape it for "Miss Brooks."

TERRY: Do you ever get tired of being identified as Connie Brooks or questions being fired at you as Connie Brooks?

ARDEN: Well, it becomes a little overwhelming at times because it's so constant you know. And in the beginning, I did get away from it pretty much. one of the first shows broadcast. It was July 19, 1948. I understand that shows were done with informal readings on Sunday mornings, kind of formal run-throughs early in the afternoon, then you went on the air at 3:30 P.S.T.

ARDEN: I guess so. You probably know more than I do.

TERRY: I understand it was live for the East Coast but I understand taped for the West Coast...But that was a little early for taping.

ARDEN: I don't remember. I just remember doing a live show.

TERRY: How long did you think originally "Our Miss Brooks" would end up for a run? Did you think it would last maybe for a season or two seasons?

ARDEN: I didn't even think ahead at that time. I did what came naturally, and just "Que sera, sera..." and I still do that, more or less.

TERRY: Mr. McDougall...Who played Mr. McDougall?

ARDEN: Mr. McDougall?

TERRY: The frog. Was it just the sound effects man?

ARDEN: The sound man.

TERRY: Nobody else did the program for him.

ARDEN: No.

TERRY: Do you remember any particular script or situation in "Our Miss Brooks" that you liked?...A particular show that was your favorite?

ARDEN: No. I enjoyed them all. There was one that I remember that too place when Walty Denton intercepted an alarm call on the radio and Mr. Conklin had just bought a new set of bamboo furniture for his bungalow and on this thing they said there was a hurricane coming and that all bamboo furniture should be destroyed.

TERRY: "Our Miss Brooks" was on TV in 1952? And there was a one year overlap?

ARDEN: Yes.

TERRY: Which was your favorite--radio or television?

ARDEN: Well, I think I enjoyed television more. It was more visual.

TERRY: More demanding, though?

ARDEN: Yes. Oh, it only took us two and $\frac{1}{2}$ days to film that show.

TERRY: By todays standards, that would be a very quick one.

ARDEN: And we filmed it with an audience and with cameras moving in and out. And our own laughs, which I liked, you see.

TERRY: There's a big difference between real laughter and canned laughter.

ARDEN: Yes, right.

TERRY: Did you have any rights or ownership to any of the scripts, television or radio? Or anything like that?

ARDEN: No, I didn't. That was the said thing. In one way, Lucy was lucky because her radio show was a failure so she went out on the road with Desi and developed her own show which she owned completely.

TERRY: Are we talking about "My Favorite Husband?"

ARDEN: Yes.

TERRY: She did do "I Love Lucy" on the

radio too, for a period of time I believe.

ARDEN: No, never.

TERRY: I thought she did about six months worth.

ARDEN: No, maybe later. No, I don't think so.

TERRY: You won a Emmy in 1953 and that I am assuming, was for "Our Miss Brooks"

ARDEN: Yes.

TERRY: How did "Miss Brooks" end up on radio and why did it end on radio? Was it just popularity dwindling.

ARDEN: Oh, I can't remember. I think they just wanted to give further attention to TV, and radio was fading at that time, you know.

TERRY: There is somewhat of a revival of drama on radio. There is CBS Mystery Theater. Would you ever consider doing a radio series again--maybe a situation comedy?

ARDEN: Don't know. I might.

TERRY: Maybe with Brooks West as your husband?

ARDEN: I have done some for Elliott Lewis on the coast in which Brooks and I did a

show for him. I loved radio because it was so easy and simple. And if there was something that could pay enough money and keep us home, I might do it.

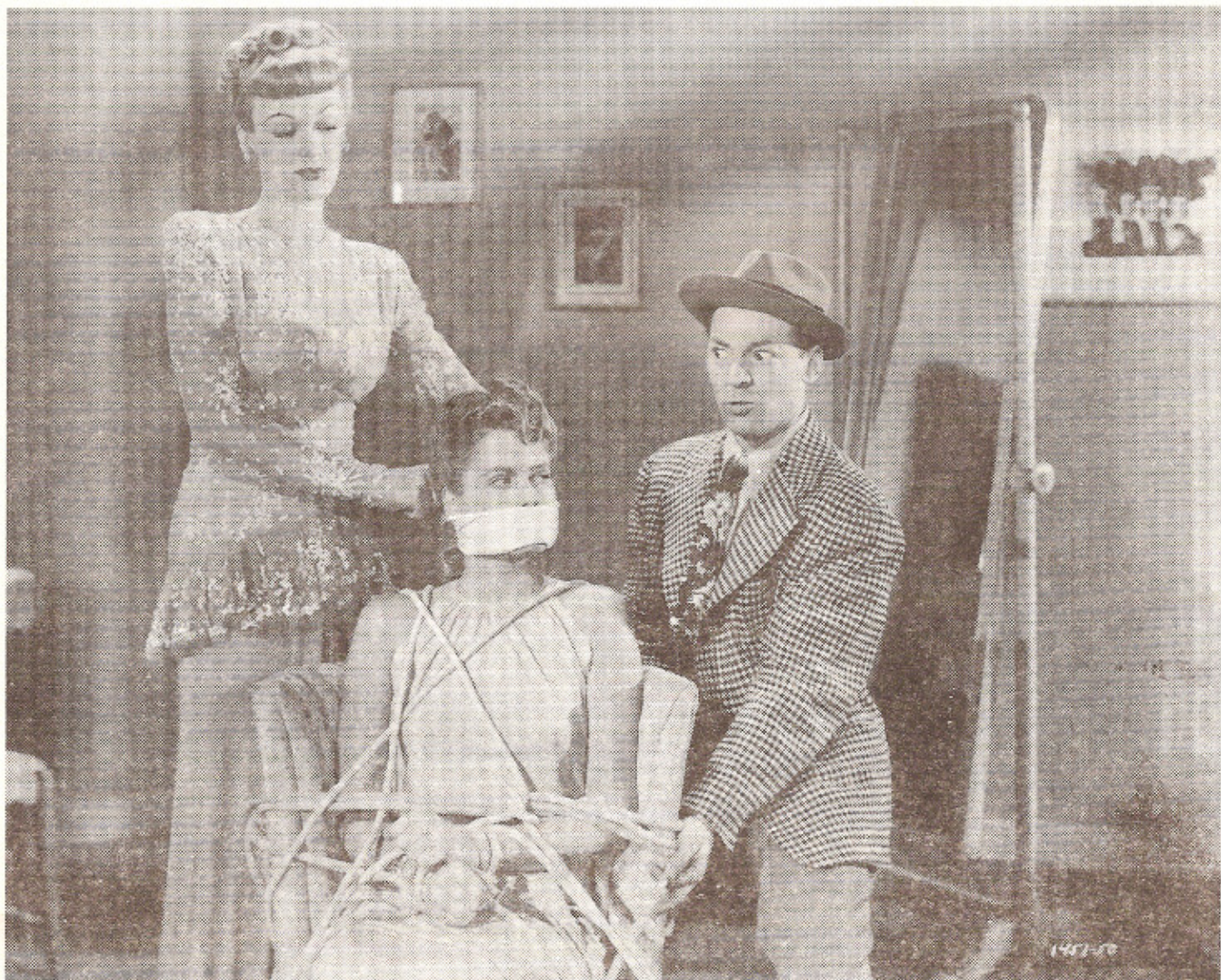
TERRY: I don't know if you're aware of it or not-- there are a lot of radio collectors of nostalgic programs.

ARDEN: I'm beginning to find out.

TERRY: I have about 60 or 70 of the "Our Miss Brooks" radio shows in my collection. I think they refer to it as slipping out occasionally. Do you have any feelings about collectors trading the shows or dealers, for that matter, that sell them? I know you don't have any ownership in it, but does that bother you to any degree?

ARDEN: No, it doesn't, if they get pleasure out of them. I'm delighted to have these to take to my kids.

TERRY: I know Jack Carney--I caught part of the interview. I personally couldn't hear all of it where he started off by saying that they could use a lot of the "Our Miss Brooks" on the



ARDEN: Saturday morning comedy show.

TERRY: Did you at one time, get a lot of letters requesting your services by school systems? I understand they wrote letters.

ARDEN: Well, yes, the National Education Association. I appeared at dinners and addressed them, and what not.

TERRY: You did two other shows on TV. They were the "Eve Arden Show:" in 1957-58 and the "Mothers-in-Law".

ARDEN: "The Eve Arden Show" was my big failure, you see. We did the pilot and it was so good, it sold immediately. And then we couldn't have the same producer, director or writers because they were all borrowed on hiatus from other shows and we had several other problems. One with actors and things that were the downfall of the show. But we lasted for 24...what am I saying? We lasted for...How long did the Eve Arden Show last?

HUSBAND, BROOKS WEST: 26 weeks.

ARDEN: 26 weeks, and today that would be considered a success. They go off in six, you know.

TERRY: You also won the Sarah Simmons award in 1968-69 for "Hello, Dolly" in Chicago.

ARDEN: Yes. I was very proud of that.

TERRY: Were there any other nominations that you had ever been nominated for or awards that you had won?

ARDEN: I was nominated for an Oscar for "Mildred Pierce." I didn't win it, but yes...and lots of awards. I have them framed all over the house, you know.

TERRY: What's your fondest memory of your career, so far?

WEST: Marrying me.

ARDEN: Yes. Playing Auntie Mame, I think. I was the West Coast Auntie Mame. And then I did "Butterflies are Free" in Chicago and on the coast...and playing with Brooks.

TERRY: Would there be anything that you would ever change if you could go back and change--vehicles that you were unhappy with or maybe some shows you took and wished later you never would have been associated with?

ARDEN: No. I can think of a few movies, but to me you have to ignore that in a career. You just have to take the good with the bad, and I've been very lucky.

TERRY: I understand you've played some "heavies" ...and a lot of people I hear from say "Connie Brooks can't do that."

ARDEN: Well, that's it. If you get typed with certain things, it's very difficult to break it.

TERRY: I know George Reeves had that problem in the '50's with "Superman" and he was typecast right out of the industry.

ARDEN: Yes.

TERRY: Are you sorry to see radio go the way it has gone? Just music and talk shows? Would you like to see old radio revived?

ARDEN: Yes. I would. And Elliott Lewis has been doing a very good job on the coast with three types of shows. He does comedies and westerns and suspense. And I love to do that when I have a chance.

TERRY: How about entertainment today in general in the industry?

ARDEN: Well, there's a lot of good in it, but there's also a lot of nothing. And people just don't have a chance--young kids, you know. They hit it too soon, like in television. And then one mistake and it's over, unless they're very tenacious. And they don't have any place to get their experience, and that's sad.

TERRY: One last question on "Our Miss Brooks." Was Jeff Chandler...

ARDEN: Yes, he was my first Mr. Boynton.

TERRY: Right. And he was followed by Bob Rockwell?

ARDEN: Yes.

TERRY: Now did Bob Rockwell do the radio?

ARDEN: No. Jeff Chandler.

TERRY: All on the radio?

ARDEN: Yes.

TERRY: And did he do any of the television?

ARDEN: Well now, wait a minute. Bob may have done the year we overlapped.

TERRY: I've got some shows and the voice sounds different.

ARDEN: Yes.

TERRY: Well I wasn't sure if these were off speed.

ARDEN: Well, he did because Jeff was becoming a very big movie star at that time, although he wanted to go into television.

TERRY: He did the last year.

ARDEN: The last year.

TERRY: Do you see anybody socially from the show? Like Gale Gordon?

ARDEN: Occassionally we see Gale, but your lives go in such opposite directions. I saw little Mrs. Davis quite a bit before she died.

WEST: Gale lives down in Borrego Springs.

ARDEN: He lives in Borrego Springs. And Dick Crenna came to our son's wedding and occassionally we call him or something. We just don't seem to get together much because we're out on the road and he's busy. So it's not easy to do.

COLLECTOR'S CORNER thanks Terry Salomonson for his fine interview, and the chance for all of us to gain some insight into what it was like behind the scenes of one of radio's classic situation comedies; a personal look into Eve Arden's career and to learn her impressions of the entertainment industry in general.....



Collector's Corner presents...

Some thoughts on OTR Collecting by Ken Neal

1980 marked my entry into my second decade of OTR collecting and trading. I have taken some time to think about our hobby, and as there are many of you who may have not taken time out from your OTR trading and listening activity to dwell on some of the philosophical aspects of the hobby, I hope to share some of my thoughts with you at this time.

I consider myself a veteran OTR hobblist and in my first ten years of collecting have accumulated about 35,000 shows. I hope my next ten years prove to be just as productive.

It dawned on me the other day that no one had ever asked me why I collect OTR material and I also don't remember ever asking any of my trading contacts that question either. It is, however, a question I believe each collector should take time to deal with. Your OTR collection represents considerable investment, not just in the cost of tape, recorders, equalizers, postage etc., but it represents a large investment of time, which is an irreplaceable asset.

Why do you collect OTR? Why do your trading friends collect? I think we often assume the other person collects for the same reason we do. Well, that isn't necessarily so! Let me share with you some of the requests and objectives put forth by other collectors to me over the past ten years.

First is the "Quality Collector." I have had several people contact me asking for only "broadcast" quality material. It seemed not to matter just what the material was as long as it was "broadcast" quality. Once I sent a reel of super sounding material to one of these quality fanatics, only to have it returned. The complaint was that while the sound of the shows was perfect, this person said that at some points on the blank spots between the shows he could hear faint crosstalk-if he listened carefully with headphones on and the volume turned up all the way!! I was also contacted by one collector who only wanted shows if I owned the disks and made his tape a first generation master.

I have traded and corresponded with a group I call the "Subject Collector." Some collectors focus on a particular subject. The most common ones I have dealt with are science fiction, magic, western, horror, movies based on drama, musicals, sports, historical broadcasts, special AFRS material and specific dates. Unlike the "Quality Collectors," a "Subject Collector" will take a show in whatever condition he can get

it in if it will add to his collection. This is not to imply that "Subject Collectors" don't want the best sound available or to upgrade when they can, because they do.

The next group that comes to mind is the "Star Collectors." In my experience, the most sought after stars are Judy Garland, Lana Turner, Fred Astaire, Ginger Rogers, Bob and Ray, Boris Karloff, and Clark Gable. There are, of course, many more. Probably it would be possible to find someone who collects every movie star of note. I have been sent "want lists" of up to a dozen names that a collector is looking for.

What a collector is asking for with his "want list" is for you to identify every show in your collection in which this star appears. This may be possible if you have listened to every show in your collection and kept notes as to who is in the cast and who the guests are. But if you have a sizeable collection and have put off listening, and are keeping notes on every show for some future rainy day, forget it! The task is too tremendous. I have often wondered if these collectors with the "want lists" know just how big of a job they are asking you to do.

Another category is the "Favorite Show Collector." This is a big category and perhaps most all of us fall within it at some time or another. This is where the collector is seeking and must have, and will absolutely die without, every show Jack Benny ever broadcast; or Phil Harris,



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I'm sure you can think of other categories of collectors; like "one example of every show ever broadcast," or "one copy of everything in circulation," or cross-over categories like "Big Band Remotes of Glenn Miller," etc. Perhaps each of us, being individuals, represents a separate category. Perhaps no two collectors have exactly identical motives.

From my point of view, there is no right or correct motive for collecting OTR material. As long as traders treat each other fairly and with respect, they are most welcome in this hobby. I have not meant to imply that being a "Quality" fanatic or a series "Star Collector" is any less noble a reason to collect OTR than any other reason. The truth is that if a person has made up their mind and has a specific objective set for themselves and then pursues this goal, I have the utmost respect for them.

The purpose of this little discussion has been two-fold. First, to encourage you to take a little time to think about why you are collecting. After you have a pretty good idea of why, you can sit back, look over your collection, look over your correspondence and see if you are still headed in the right direction. Perhaps, in order to achieve your goal, you should change your course slightly.

The second reason for this discussion is to get you to examine the motives of those collectors you are trading with or sending material. If you understand why THEY are collecting, you will be in a much better position to assist and help them reach their goal. This in turn makes you a better trader/collector yourself, and a better friend. One last item—just why do YOU collect OTR?

A GREAT WAY TO GET STARTED! The National Radio Trader Lending Library---for details write Nostalgia Warehouse/NRT, PO Box 268, Glen Cove, NY 11542. Send \$1.50 for lists.

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Collector's Corner presents...

OLD TIME RADIO SCRIPT

Top Guy Starring J.Scott Smart in "THE CASE OF THE TOUCH-OFF"

(NOTE: What follows is a script saved from destruction by a friendly producer/director when ABC was cleaning out its files. It's an audition for a detective series recorded in the Spring of 1952. Unfortunately, no sound copy is known to exist and furthermore, the show never actually made it to the air. In fact, opening and closing signatures were never even prepared. You should find this enjoyable reading...Try to imagine J. Scott Smart (of "Pat Man" fame) as the commissioner of a fire department! Enjoy!

Bob B.))

THE CAST of "TOP GUY"

Top Guy
Jeff Tobin
Bagno
Apada
Fire Marshall
Canfield
Adams
Nurse
Sylvia
Fire Chief
Ferguson

(Script page 1: "Opening to come" -- otherwise, it's a blank sheet of paper!)

OPENING SCENE:

(MUSIC: Mood setting, segue a theme from "Marriage of Figaro")

TOP GUY: It was a little before midnight, and I was home all alone, enjoying an evening with Mozart. Wolfgang Amadeus Mozart, that is. I like his music. It's bright, gay, uplifting. It's something he does with woodwinds, and a way he has with fiddles, if you know what I mean. (PAUSE) His Overture to "The Marriage of Figaro" was about half-way through when...

(TELEPHONE RINGS)

TOP GUY: The direct line to my office. I was in no mood for trouble, but---

(MUSIC: ...DROP TO FAINT BG)

(TELEPHONE RINGS...RECEIVER OFF)

TOP GUY: Yes?

TOBIN: (FILTER) This is Tobin, Chief. I want to report a three-three alarm from a box in the warehouse district. Box 4 - 1 - 3 - 4, at Hopkins and East Seventh.

TOP GUY: Hopkins and East Seventh. Could be

something big--or just a Battalion Chief playing it safe. (PAUSE) Keep an eye on it, and call me if anything serious develops.

TOBIN: (FILTER) Right, Chief.

(MUSIC: Up and down quickly)

(PHONE RINGS AGAIN)

(PAUSE)

(PICK UP PHONE)

TOP GUY: Yes?

TOBIN: Tobin again, Chief. Now there's a four-four alarm ringing in from Bailey and Sixteenth.

TOP GUY: Bailey and Sixteenth..Nine blocks from the other one

TOBIN: (FILTER) Bad section, sir.

TOP GUY: Yes it is. This could be adding up to something, Jeff. Something big. Meet me at Bailey and Sixteenth--right away!

(MUSIC: . . . UNRESOLVED CURTAIN. . .)

(COMMERCIAL TO COME)

(MUSIC: . . . IN AND UNDER. . .)

TOP GUY: I beat Tobin to Bailey and Sixteenth, scene of the second alarm, and saw a block-long warehouse turning into an inferno. One end of the roof was spouting white flames, and windows along the front of the building were cracking in the intense heat. (STRESS) Only four pieces of apparatus were at the scene...I ran toward one of

(SNEAK IN FIRE EFFECTS)

the trucks---As I neared it, a man stepped from a doorway....

(STEPS)

BAGNO: (FADING ON) Don't get any closer, Mac. Them windows blow out an' send glass all over the street.

(FOOTSTEPS STOP)

(FIRE BELLS, ROARING MOTOR FADE ON UNDER)

TOP GUY: I know that, but what goes on? This is a four-alarm fire. Why aren't there more trucks here? ...More firemen?

BAGNO: Don't ask me, Mac. I don't run the Fire Department. I just work here.

(SOUND OF APPROACHING FIRE TRUCK)

TOP GUY: Oh, sure. Here come some more, I guess.

TOBIN: (OFF, CALLS) Chief? Chief?

TOP GUY: Here, Jeff. (TO BAGNO) You work where? In this building?

BAGNO: That's right, I'm--- Holy, gee, look up there!

TOP GUY: What?...Where?

APADA: (OFF, YELLS) Help! Help!

BAGNO: In that second-story window, there. It's a man!

(RUNNING FOOTSTEPS FADE ON)

TOBIN: (FADING ON) Better get away from here, sir. That whole building---

TOP GUY: We've got to get that fellow out of that window. Come on!

(MUSIC: WASH OUT, SEGUE TO MOOD UNDER)

TOP GUY: I got to a fireman and pointed out the guy in the window and in no time they rigged a ladder--got him down and sent him to Memorial

Hospital. As the ambulance pulled away I looked over the small crowd that had gathered...

(MUSIC:OUT.....)

TOP GUY: Jeff!

TOBIN: Yes Chief?

TOP GUY: Where's that fellow who pointed out the man in the window?

TOBIN: Why--I don't know. He was here, just a minute ago, I-----

TOP GUY: Find him--and hang onto him. I want to talk to him.

(MUSIC: ..BRIDGE, THEN BG NARRATION)

TOP GUY: It was touch and go for a couple of hours, but they finally got the blaze under control--after the warehouse had been completely gutted. I found the Deputy Chief, who had been in charge and took him to one side.

MUSIC: ...OUT)

TOP GUY: Chief, the Fire Department is one headache, and my department is another. Without presuming to criticize your department---could I ask a question or two?

CHIEF: I know exactly what you're going to ask.

TOP GUY: All right. Then tell me.

CHIEF: I can't because I don't know.

TOP GUY: There were exactly four pieces of apparatus when I arrived. Now--on a four-four fire...

CHIEF: That part of it I can explain, Commissioner. At 11:27 we had an alarm from Box 4134, at Hopkins and Seventh.

TOP GUY: Yes. Three threes.

CHIEF: That's right. That three-three pulled virtually every piece of apparatus from this end of town. Now---

TOP GUY: Well, don't you fill in from other firehouses when----?

CHIEF: Certainly. That's exactly what we were doing when this one rang in, at 11:35. Why, some of those rigs out there came from as far away as 77th Street and through the theater traffic.

TOP GUY: I see

CHIEF: No, you don't see. That isn't what puzzles me, Commissioner. Not at all.

TOP GUY: Then what does puzzle you?

CHIEF: Just this: (PAUSE) We had three-threes on that Hopkins Avenue call. Thirty-eight pieces of equipment rolled on it---

TOP GUY: Yes?

CHIEF: When we got there, we couldn't find the slightest trace of a fire!

(MUSIC: ...BRIDGE, THEN BG NARRATION)

TOP GUY: Three threes -- an no fire! That explained why there were only four trucks on hand when I arrived at the warehouse fire--on the four-fours alarm. It also gave me an idea. I went to Memorial Hospital--to Emergency. A nurse gave me three minutes contrary to the doctor's orders

(MUSIC-OUT)

TOP GUY: Your name is...Stanley Apada?
APADA: (WEAKLY) Yeh...I'm the watchman.
TOP GUY: At the warehouse?
APADA: Yes.
TOP GUY: You turned in the alarm?
APADA: yes--but nobody come! I (HALTINGLY, IN PAIN) I make my rounds. I come to this one little room---
TOP GUY: What was stored in the warehouse, Stanley?
APADA: Some kinda paint. 'At's no warehouse. 'At's a factory.
TOP GUY: Oh....This little room----
APADA: Yeh. Got a key in there. Hafta ring in. You know?
TOP GUY: Your watchman's clock. Yes?
APADA: I open door an' ----whhoosh! So-- I run, pull the alarm. Then I waitwait.....wait...An' nobody come!
TOP GUY: Yeah. (PAUSE) Stanley----
NURSE: (FADING ON) Excuse me, sir
TOP GUY: Yes, nurse?
NURSE: They're ready upstairs. Just hold still a moment, Mr. Apada.
TOP GUY: Nurse, just a moment----
NURSE: Yes?
TOP GUY: Uh, --- (PAUSE) --never mind.
NURSE: Very well.
APADA: (REACTS TO NEEDLE)
NURSE: There we are. Now we're all ready for the doctor.
(FOOTSTEPS....STOP)
NURSE: (OFF) What was it sir?
TOP GUY: Never mind. You wouldn't know the answer, anyway. I was just wondering why he lied to me.
(MUSIC:STING, THEN BG NARRATION)
TOP GUY: The next morning when I got to my office I got a call asking me to go to the FireMarshall's office. As I walked in ---
(DOOR OPENS AND CLOSES....FOOTSTEPS)
CANFIELD:(OFF)One more day! Just one more day and it wouldn't have happened. It couldn't have happened!
TOP GUY: Who's that, Marshall?
FIRE MARSHALL: The man who held the lease on the warehouse.
(SLOW FOOTSTEPS)
MARSHALL: Mr. Canfield--I'd like you to meet the Commissioner of Police.
TOP GUY: How d'you do, Mr. Canfield.
CANFIELD: Commissioner --
MARSHALL: Mr. Canfield, as Fire Marshall, it is my duty to determine, if possible, the cause of your fire. Have you any idea---?
CANFIELD: I haven't the slightest idea. All I know--
MARSHALL: You were saying something about.. 'one more day'

CANFIELD: Um, --yes. The sprinkler system in that building was to have been connected this afternoon. We took over that building in something of a hurry.

MARSHALL: That warehouse hasn't been used in years, Commissioner.

TOP GUY: Uh huh. What product did you manufacture, Mr. Canfield?

CANFIELD: Um, (PAUSE) --Is this confidential ...not for publication?

TOP GUY: If you want it that way, yes.

CANFIELD: I do---and I'm sure the Air Force would, too. (PAUSE) Our product, gentlemen, is -- was -- a special paint developed for the Air Force -- a top secret ice-resistant paint that renders an airplane ice-free in temperatures ranging to fifty degrees below zero.

TOP GUY: I see.

CANFIELD: We were to have delivered a thousand gallons tomorrow, for use during experimental maneuvers now being carried on in Northern Alaska.

TOP GUY: Was this thousand gallons ready for delivery?

CANFIELD: Oh yes. The containers were ready to be crated -- today.

TOP GUY: And where was the finished paint stored, Mr. Canfield?

CANFIELD: In a small room on the second floor---

(MUSIC: STING, THEN BG NARRATION)

TOP GUY: (NARR.) It began to add up. Two and two always make four--if you put them together. (PAUSE) I called (NAME?) to my office, and asked him to bring the man who had helped us rescue Stanley Apada...

(MUSIC:OUT)

TOP GUY: Your name is Bagno. Phillip Bagno?

BAGNO: That's right. Now look -- I don't know why you're askin' me about--- You're the night watchman in the building across the street from the warehouse that burned. Is that right?

BAGNO: Yes, yes -- but I don't know anything about ---

TOP GUY: How did you know that building was afire?

BAGNO: Well, I -- I heard the fire trucks and bein' a watchman myself--well naturally, I---

TOP GUY: Did you see anyone else on the street when you-----?

BAGNO: Not a soul. Nobody but a few fire-men.

TOP GUY: No civilians?

BAGNO: No. Nobody except you/ You came down the street right after I came out of my building.

TOP GUY: You saw no one at, or near, that fire alarm box on the corner?

BAGNO: No!

TOP GUY: Where were you when you heard the fire trucks coming?

BAGNO: I was in the office on the second floor -- eatin' my lunch. I heard the bells, and I ran down to the street--just as the first two trucks pulled up.

TOP GUY: Did you see any fire, Mr. Bagno?

BAGNO: No. No, I didn't. I looked all around--upand down the street an' everywhere, but---

TOP GUY: Where did the fire trucks stop?

BAGNO: Why, --right where you saw 'em.



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Right in front of the warehouse, there. Two of 'em came up Sixteen-th Street, and the other two swung around the corner from Bailey Avenue.

TOP GUY: Uh-hunh. And stopped right where they were when I got there? Right in front of the warehouse?

BAGNO: Yeh, sure.

TOP GUY: (SIGH) All right, Bagno. Now--one more question, please: You don't know anything about the origin of that fire?

BAGNO: No! How should I know? I tell you I was...

TOP GUY: All right. I just wanted to know.
(MUSIC: STING..THEN BG NARRATION)

TOP GUY: These people! (PAUSE) He was lying, too....But why? The two men who should know most about the origin of that fire both lying to me! (PAUSE) That afternoon I stopped around at the Fire Marshall's office again. What he had to tell me didn't help things a bit.
(MUSIC:..OUT.....)

MARSHALL: I've made a thorough check, Commissioner, and I must confess that I am completely without an explanation for that first alarm, at Hopkins and Seventh.

TOP GUY: That's the three-three alarm that pulled all the apparatus out of the Bailey Avenue district.

MARSHALL: Yes. I just can't seem to---

TOP GUY: Was the box actually pulled?

MARSHALL: Oh yes. The box was pulled all right. The glass was broken and the Fire Alarm Headquarters has a record of all three alarms from that box. But there just wasn't any fire at, or near, Hopkins and Seventh.

TOP GUY: Could a civilian have sent in those alarms, Marshall?

MARSHALL: A civilian could have pulled the box for the first alarm. But it was only a matter of a few minutes before the first rigs arrived. A Battalion Chief was right on their heels---And the Deputy Chief went on the third alarm.

TOP GUY: And extra alarms are sent only by a Chief. Is that it?

MARSHALL: Exactly. Commissioner, I'm afraid there's only one answer I can give you now.

TOP GUY: And that's not good.

MARSHALL: No. And it's going to be the deuce of a job finding out how good it really is.

TOP GUY: A short circuit some where?

MARSHALL: What else? If there is a short, it's not in the box. That's been checked and re-checked.

TOP GUY: What about the line from the box?

MARSHALL: That's the trouble. It's miles long--all under the streets. A short circuit could be caused by any number of things: An excavation somewhere... water seepage... induction from a power cable...

TOP GUY: (SIGHS) Yeah...I see what you mean...

(MUSIC: STING....THEN BG NARRATION...)

TOP GUY: (NARR.) When something bothers me like that, I like to push it completely out of my mind for a little while...sort of clean house and make way for a new perspective! That night, I went to the fights at the Palace....
(CROWD EFFECTS-SNEAK IN)
The fifth round had just started, and my boy was getting ready to polish off his opponent. I had an aisle seat and was enjoying myself immensely when

(MUSIC: STING.....)

TOBIN: Chief?

TOP GUY: Yes, Jeff. What now?

TOBIN: Chief, could you step outside for just a moment? Uh----

TOP GUY: You would! Can't it wait 'till this round is over?

TOBIN: I'm sorry, sir, but-----
(CROWD EFFECTS UP LOUD)

TOP GUY: (GROANS) Ooooooh! There goes my boy! Oh well!.....Yes, Jeff.

TOBIN: Chief, it's happened again! Three alarms from Broad and Allen--and four-fours a few minutes later, from Kelly and Third...A flashlight factory is burning to the ground!

(MUSIC:TO CURTAIN)

ANNCR.: We'll return to TOP GUY in just a moment.
(MIDDLE COMMERCIAL TO COME)

ANNCR.: And now -- back to TOP GUY.

TOP GUY: (NARR) It was the same story, all over again--except that there were no witnesses, this time. The night watchman died in the flames.
(MUSIC: STING...)

TOP GUY: It must have been an incendiary job so now it was murder, too. The next morning I sent (NAME?) to find out if there was anything other than flashlights manufactured in the factory of the last fire to try to see if there was a tie in to the fire of the night before and then I went to check with the Fire Marshall again.
(MUSIC:OUT)
(ECHO))

MARSHALL: Now, the alarm from Hopkins and Seventh was received in this building, first, Commissioner. All alarms ring in here first.

TOP GUY: All right, Marshall. Let's make some make-believe. Let's pretend that Box 4134 is ringing right now. That's the box at Hopkins and Seventh.

MARSHALL: Okay...Uh, (CALLS) --Ferguson?

FERGUSON: (OFF) Yes, sir?

TOP GUY: Who's Ferguson/

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November 27th, 1982

The Editor
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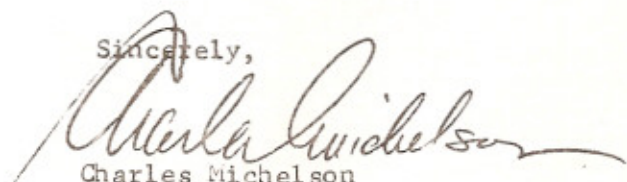
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We do not have cast lists or other promotional data and orders will be executed strictly by postmarks on letters first come first served.

Sincerely,


Charles Michelson

CM:m

MARSHALL: He's the man on the relay board.
...eating his lunch right now.

TOP GUY: Isn't he supposed to be in this
room at all times?

MARSHALL: He has an ulcer--has to have warm
food sent in.

(FOOTSTEPS FADING ON)

FERGUSON: (FADING ON) Yes, sir? Something
you wanted, sir?

MARSHALL: Yes. Assume that Box 4134 is
blowing in right now. Show us
what you do.

FERGUSON: 4134? Well, ---

TOP GUY: Were you on duty when Box 4134
did blow in, night before last?

FERGUSON: No, sir. That was the night man--
Kramer...Well on box 4134 I would
count the blows, as they ring in--

TOP GUY: Uh-huh?

FERGUSON: Open the Four File, here---

(STEEL DRAWER OPENS)

FERGUSON: --remove the card marked 4134---
insert it in this slot, here--
press this lever---

MARSHALL: No, no! Don't send it out! We
just want to see how it works.

FERGUSON: Well that's it, sir. The card, as
you can see, is made of plastic,
and these holes punched in it...

TOP GUY: Yes--like an old-time player-piano
roll, or--those cards they use in
automatic business machines.

FERGUSON: That's right. The card selects the
houses that roll on that particu-
lar box, and rings those houses.

TOP GUY: And if a second or third alarm
blew in from that box?

FERGUSON: I simply turn this knob to the
left and press the lever again.
That calls additional houses.

MARSHALL: And of course, notifies the
houses that will fill in the
district--the houses, that is,
that are emptied by the additional
alarms.

TOP GUY: Yeah.

(OFF) BELL RINGS IN A 4-4-2 ALARM...REPEATS
3 TIMES.

TOP GUY: (ON FIRST RING) What's that?

FERGUSON: An alarm. Now watch.

MARSHALL: Box 442--Walnut and South.

FERGUSON: Number Four drawer---

(STEEL DRAWER OPENS)

FERGUSON: Card 442---into the slot--
(CLICKING SOUND)

FERGUSON: ---And press the lever.
(WHIR OF MACHINERY)

MARSHALL: He counts the strokes as the
alarm rings in--and the call is
relayed before it stops ringing in
here.

TOP GUY: Yes, I see.

(TELEPHONE RINGS....RECEIVER OFF)

FERGUSON: Relay---Ferguson--Yes. He's
right here...You sir.

TOP GUY: Thanks....Yes?...Yes, Jeff..Is
that so?...Yeah...Meet me at my
office.

(RECEIVER ON)

TOP GUY: Now it begins to make sense. The
flashlight bulb factory that
burned last night---also

manufactures bulbs with bayonet-
type bases for airplane instrument
boards. That factory was working
on a big Government order for such
bulbs. I'll see you later. I'm
going back to my office.

(MUSIC: BRIDGE.....)

TOP GUY: What about this fellow, Bagno,
Jeff...the watchman who helped us
haul Stanley Apada out of that
burning window----

TOBIN: I've got a man tailing him, Chief.

TOP GUY: Good. That fellow lied to me---and
I want to know why. He said that
he heard the Fire Trucks coming
and got down to the street, he
couldn't see any sign of a fire.
He looked all around and didn't
see a fire.

TOBIN: Uh huh?

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TOP GUY: But when I asked him where the trucks stopped, he said they pulled up right in front of the warehouse.

TOBIN: But they wouldn't do that sir. They'd...

TOP GUY: That's what I mean. They'd stop at the box, if they couldn't see the fire---and Bagno said there was no fire to be seen, anywhere, when the trucks first came.

TOBIN: Mmmmm! I wonder who pulled that box?

TOP GUY: Stanley Apada said he did---and he lied, too. That warehouse had its own boxes--two on every floor.

TOBIN: Well, what do you make of it, then?

TOP GUY: I don't know---yet. You check on your man who's tailing Bagno. I'm going to the hospital and have another talk with Apada. And tonight ----tonight we'll do a little eavesdropping -- at Fire Alarm Headquarters up in the park.

(MUSIC:..... SHORT BRIDGE)

TOP GUY: You told me you pulled that alarm, Apada -- the box on the corner of Bailey and Sixteenth.

APADA: Yehh, yeh. I did.

TOP GUY: Do you mean to tell me you ran from a burning building to a street corner --- pulled the fire alarm -- an ran back to the second floor of the building again -- where we took you out of the window?

APADA: (PAUSE) No. (PAUSE) I tell a lie. I --- I no wanna lose job. I got four kids.

TOP GUY: All right. What did happen---- really?

APADA: I -- I sneak away for a lil while ---go to diner up the street. I meet coupla friends, talk a while, you know?

TOP GUY: Uh-hunh. I know. Gone -- how long?

APADA: Mebbe one hour. No More. When I come back, I open door from street -- an' I smell smoke. I see smoke, upstairs. So -- I run to corner an' pull the alarm. Then I go back---see more smoke. (PAUSE)

TOP GUY: Go on.

APADA: Well, ---is firehouse two blocks away -- but I not hear 'em come. So -- I go back to fire box, pull it again. Then I wait. Nobody come -- so I pull 'em once more.

TOP GUY: How did you get back into the building?

APADA: All of a sudden I remember---I got my paycheck in my locker on second floor. Like I say, I got four kids---

TOP GUY: All right, all right...So----?

APADA: So I run back. Go upstairs.

TOP GUY: What about the little room on the second floor?

APADA: Yeh, yeh. 'At's where the smoke

is coming from. I open the door and -- whoosh! Next thing I knew--

TOP GUY: All right. I'll buy that story, Apada. It makes sense. But there's another guy who's going to find me hard to sell...a fellow named Bagno, who used to work in the building across the street from that warehouse.

(MUSIC: STING, THEN BF NARRATION)

TOP GUY: It's only in fiction writers' minds that things work out for a cop the way a cop hopes they will. I went back to my office, and found Inspector Tobin there. He was pacing the floor when I walked in----

(MUSIC:.....OUT)

TOBIN: Chief --

TOP GUY: Jeff, just the man I'm looking for. Bring Bagno here right away and--- (PAUSE) ...what's the matter?

TOBIN: Chief, I---I...that's just it... I had Rudy Smith, one of my best men -tailing Bagno, and...

TOP GUY: Yeah?

TOBIN: (PAUSE) He gave Smith the slip.

TOP GUY: Well that's great. That's just ducky. Bagno is the man behind this whole deal!

TOBIN: It was in the bus terminal, at rush hour. You know how it is, Chief.

TOP GUY: Yes. I know how it is. Sure. We've got to find him the hard way now. But I think I know what that way is. Meanwhile, put a routine pick-up call out on him. I'll follow my own idea along with it though. And tonight you and I are going to do a little spying on the night man at the Fire Alarm Relay Station.

(MUSIC:BRIDGE)
(DISTANT TRAFFIC)

TOP GUY: See that?

TOBIN: (LOW) Yes, yes. I see. The cards are in that big file cabinet, there.

TOP GUY: (LOW) And that gadget with all the polished brass is the relay machine.

TOBIN: (LOW) But where's the man who runs the thing?

TOP GUY: He must be in the other room, there. Come on--and watch your step.

(LIGHT FOOTSTEPS ON CONCRETE)

TOBIN: (LOW) It's pretty clear what happened, Chief. Somebody got in there and either switched those cards...

TOP GUY: Or punched some extra holes, in the right places, of course, in the regular cards.

TOBIN: That's the answer Chief. Specifically, somebody worked on the card that covers Box 4134-- so that a single alarm would send out three threes to the houses that roll on that box--

TOP GUY: (LOW) The object being to clear the Bailey Avenue and Sixteenth Street district of fire apparatus while someone--probably Bagno, who could watch every move Bagno made from the office across the street--touched off the warehouse.

TOBIN: With the end objective being to delay delivery of strategic materials to the Air Force.. (LOW WHISTLE)

TOP GUY: Shhh! Not so loud!...Come on. (LIGHT STEPS ON CONCRETE)

SYLVIA: (ON CUE) LAUGHS GAYLY, OFF..

TOBIN: What's that! (STEPS OUT)

TOP GUY: That's what I've been hoping to hear. Come on.

TOBIN: But---!

TOP GUY: Come on!! (LIGHT STEPS)

TOBIN: (LOW) Well,well,well! As the Frenchman says --- cherchez la femme, (STEPS STOP)

TOP GUY: You asked where the Relay Man was?

TOBIN: (LOW) Why, he has company..And what nice company!

TOP GUY: And she's just leaving. Get back of this pillar, Jeff. (OFF: DOOR OPENS)

SYLVIA: (OFF) Okay, darling. See you tomorrow night. I'll bring chicken again. G'night, honey. (OFF: DOOR CLOSES..QUICK FOOTSTEPS ON CONCRETE)

TOBIN: (LOW) She's walking toward that car!

TOP GUY: (LOW) And we'rewalking toward ours. Come on! Get that license number, Jeff! (MUSIC: BRIDGE..THEN BG NARRATION)

TOP GUY: (NARR.) Twenty minutes and 35 blocks later, the girl's car pulled up in front of a brownstone apartment on the Middle West Side. We stopped at the corner and after she had entered the brownstone, went pussyfooting down the street toward it... (MUSIC:.....OUT.)

(FOOTSTEPS. TWO PAIRS, ON SIDEWALK)

TOBIN: Chief, you're right! You're so right! She's leading us straight to Bagno's hideout!

TOP GUY: We hope! But if Bagno isn't there...Hey! Who's that? (FOOTSTEPS SLOW)

TOBIN: A man getting out of that car, there--and following the girl into the building.

TOP GUY: Wait! Let him get inside.(PAUSE) All right. Come on. (FOOTSTEPS QUICKEN)

TOBIN: Maybe we should get some men down here and surround the place.

TOP GUY: Let's look it over a bit first. It's going to be tough, too. (FOOTSTEPS A FEW SECONDS.....STOP)

TOP GUY: This is an old building and it's been made over into a dozen small apartments.

TOBIN: Yes. Look at the list of names next to the mail boxes there.

TOP GUY: We don't know which apartment she's in. So...

TOBIN: (LOW) Watch it! Someone's coming down the stairs.

TOP GUY: (LOW) Get behind that door! It's the fellow who followed the girl.

TOBIN: (PAUSE) He stopped on the stairs. He's looking--

TOP GUY: (LOW) There he comes again. I'll get him. You go in and find that girl!

TOBIN: (LOW) Right. ((FOOTSTEPS FADE ON..DOOR OPENS...A FEW MORE FOOTSTEPS...))

TOP GUY: Just a minute! (SHARPLY) All right, Tobin. Go get her.

ADAMS: Well, what the ---!

TOP GUY: Don't go for that gun!

ADAMS: Oh no?

TOP GUY: No! (EFFORT)

ADAMS: Why you---! (EFFORT)(PANTING) Wait a minute.

TOP GUY: Hold it, he says! (EFFORT) (BLOW)

ADAMS: Oooooomph! Hold it, I said... (PANTING) Are you a cop?

TOP GUY: (PANTING) Well sort of. I happen to be Police Commissioner.

ADAMS: (PANTING) Oh for Pete's sake. My name is Adams. I'm with the FBI.

TOP GUY: (PANTING) The FB...! Well for...!

ADAMS: If you'll let me at my pocket, I'll show you my credentials... Here.

TOP GUY: Well, I thought you handled yourself pretty well...I... ADAMS: Now where are yours?

TOP GUY: Hunh...Oh, oh..My badge do? (SLOW, MIXED FOOTSTEPS FADING ON)

TOBIN: (CRISPLY, FADING ON) All right. Keep the hands up! Don't try any ... Chief!

ADAMS: Well, if it isn't my old friend, Hugo Bagnoff! And you, Mrs. Kalinsky...Well,well,well! Commissioner, I've been looking for these two for months. Just got a line on them today. Have you any idea what they've been up to?

TOP GUY: I'll tell you the whole sordid story, Mr. Adams.--- If you'll come down to headquarters while I book them. (MUSIC-----CURTAIN)

(Script page 26--apparently to contain some sort of "wrap up" contains only words "TO COME" and date 3/4/52, 6:08 PM)

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KUKLA, FRAN & OLLIE 11/16/49 (TV sound)

KUKLA, FRAN & OLLIE 8/27/51 (TV sound)

KUKLA, FRAN & OLLIE 10/13/52, 10/14/52

10/15/52 (radio programs)

HOLLYWOOD CALLING 8/14/49 -60 minutes

IT'S A GREAT IDEA 9/14/49 (TV sound)

Discussion of Macniavelli

IT PAYS TO BE MARRIED 7/20/53,

4/6/55 (Two 15 minute programs)

HOLLYWOOD CALLING 8/21/49-60 minutes

CASSETTE-A-MONTH SPECIALS

September--HOLLYWOOD CALLING 8/21/49

Sept. Alternate-CISCO KID #246 Bandits

of Mosquito Valley/#247 Tight Rope

Oct. --NIGHTBEAT-Football & Syndicate

7/12/50/NIGHTBEAT-Stop Ann 8/7/52

Oct. Alt. -ABBOTT & COSTELLO Latin

American Party 11/1/45/The Fireman

2/6/45

November--BOSTON BLACKIE Openfield

Case #123/Mary & Murder of Henry

Dale #124

Nov. Alt. -STEVE ALLEN w/George Jessel,

Bob Hope 6/31/57 (45 minutes)

December-AMOS & ANDY 1944 Xmas Show

SCREEN DIRECTOR'S PLAYHOUSE Miracle

on 34th Street 12/23/49(½ hour vers.)

Dec. Alt. ESCAPE-Back for Christmas

12/24/47 /ESCAPE-A Bullit for Mr.

Smith (AFRS #41)

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Collector's Corner presents...

BOOK REVIEW by Steve Lewis

Radio's Golden Years THE ENCYCLOPEDIA OF RADIO PROGRAMS 1930-1960

by Vincent Terrace
(A.S. Barnes, \$15; 308 pages)

Perhaps I'm living in the past, but in the years of dramatic network radio—as opposed to the current overload of local mouth-to-mouth disk jockeying found today from one end of the dial to the other were, in retrospect, all too few and all so far away. And surprisingly enough, from the point of view of the amateur historian here lies a part of our country's popular heritage that has gone completely undocumented.

As Vincent Terrace correctly points out as he introduces his new book on the subject, considering all that went out over the nation's airwaves during this era, there is no single, comprehensive source of information available about the programming itself. Consequently, it's nothing but a shame to report that this thick new volume of facts and other tidbits relating to old time radio just doesn't measure up to what's already been done, as little of it as there's been.

It's a start, but it's a duplication of effort, and a faulty one at that. We can skip over the books on old radio which amount to little more than the reminiscences and the memoirs of those involved. Valuable as they are, and we certainly can't do without them, they provide only part of the overall picture. There is still no one single place to go that would give any interested person everything there is to know about any given show.

Research itself is extremely difficult. Those who wish to dig into the golden years of television have at least TV Guides to work with, to discover what series was on when, and who was in it. Any old listings that exist of radio shows—from back-files of any big-city newspaper, for example—will list daily schedules, and next to nothing else, as I've had more than one occasion to learn from first-hand experience!

In this context, of course, it must be remembered that newspapers considered radio to be in direct competition with themselves, and as everybody knows, no one ever goes out of their way to promote a rival's product.

As to format, Terrace's book follows the lead of Buxton and Owens' "The Big Broadcast"

(Viking, 1972). The various series are listed in alphabetical order, with the listing of cast members and occasional starting dates given in the entry following.

How long a series was on the air is seldom indicated. When a listing for a little-known (and most assuredly just as short-lived) program like "The Truitts" is given more space than Bing Crosby's long succession of starring shows, one could easily come away from a book like this with a completely skewed idea of the medium.

The listing of casts is a fine idea, but when there is no attempt to point out who played a character when—when in fact several actors actually would play a given part over the run of a series, even the leading roles—this space is very wasted.

As a plus for Terrace, there are shows listed here which are not given in either "The Big Broadcast" or the other standard reference work on old radio, John Dunning's monumental "Tune in Yesterday" (Prentice-Hall, 1976). The fact still remains that for every new piece of information he has assembled here, Terrace very likely has gotten another one wrong.

Various dates are incorrect for The Voyage of the Scarlet Queen, Philip Marlowe, Michael Shayne, Let George Do It and Suspense among others. Terrace does not seem to know that Chester Morris also played Boston Blackie on radio, as he did in the movies. Terrace also thinks that the Great Gildersleeve's niece Marjorie was once known as Evelyn, and she was not, from the beginning of the series, although perhaps she was on a previous appearance for Fibber McGee's program, from which Harold Peary's famous character was spun off.

Omissions are still common. Fitch Bandwagon is not listed here, for example, although it was on NBC for nearly ten years before it evolved into the famous Phil Harris-Alice Faye show.

John Dunning's book, mentioned above, is still the best one around. It's also the most readable, although you can argue with some of its opinions. Not only does Dunning tell us what a given series was about, but he also gives us a perspective into a program's quality, and its overall importance in its small world of yesteryear.

Terrace makes no attempt to provide any sort of subjective evaluation. In writing what is intended to be an encyclopedia and a definitive piece of work, there is something to be said for that sort of approach. When too many times, however, what is intended to be factual information is just simply wrong, for whatever reason—there is no other way to put it—the book containing it has to be considered as doing more harm than good, and that's what's happened here.

The definitive reference work on old time radio has yet to be written, and it really ought to be done before any more time goes by...



Collector's Corner presents...

The Lumberjack No.3 by Chuck Seeley

I first must add my huzzahs to Jay Hicker-son, Joe Webb, and all concerned for organizing the 1981 OTRcon. I had a great time as usual, and will be back next year, barring unforeseen events. If you haven't attended one yet, you're missing out on a lot. Each year, the convention recharges my hobby enthusiasm. And Joe Webb wore the flannel shirt this year.

In my last column (CC#31), I mentioned the video version of THE HITCHHIKER'S GUIDE TO THE GALAXY. The BBC picked up the pilot and produced, I believe, six episodes which were aired in England. I wouldn't be surprised to see it on Canadian TV sometime.

Here in Buffalo, the HHGG radio series was aired in tandem with the STAR WARS radio show. I very much enjoyed the latter, one of the reasons being that much story not in the film was threaded back into the aural version. Much of it was taken from the film's screenplay (published by Ballantine Books), more was lifted from the novelisation (ghost-written for George Lucas by Alan Dean Foster, who's made a name for himself in SF circles mainly through film and TV novelisations). I do wish the producers had done better with the music used throughout the series, though. John Williams composed nearly two hours of music for the film and the radio producers used bits and pieces here and there to underscore the action. The problem is, at least for this STAR WARS and film music enthusiast, the various cuts seemed "jarring" because they felt out of place. Since I've seen the movie and listened to the soundtrack album numerous times, the music carries for me definite associations with scenes from the film. Using the music to delineate new scenes in the radio version threw me a bit.

That's a minor point, to be sure. But how much better it would have been if they could have used the leit-motifs for Darth Vader and Han Solo/Princess Leia pairing from THE EMPIRE STRIKES BACK.

The show wasn't handicapped at all by not having all the original actors from the film. It might have been trickier without Mark Hamill as Luke Skywalker, around whom the largest part of the story revolves, and Anthony Daniel's C3PO. But Brock Peters carried off the Vader role very well, despite the strong identification of the character with the voice of James Earl Jones. Perry King, a fine and generally unrecog-

nized film and TV actor, made his Han Solo a bit different from Harrison Ford's interpretation, but still managed good style. The Ben Kenobi done by Bernard Behrens compares most satisfactorily with Alec Guinness' version; indeed, Behrens had lots more to do with his part than Guinness did in the film. I did miss Peter Cushing in the Grand Moff Tarkin role because his voice is so melodious. I can still hear him tripping out the syllables in "territory." Keene Curtis did alright with his Tarkin, but it's still a minor role. I suppose the weakest member of the main cast is Anne Sachs as Leia. Granted that the producers weren't trying to double the film voices exactly, Sach's Leia still leaves something to desire. Carrie Fisher managed to bring off the idea of Leia as not your average princess in the film, but Sachs didn't seem to bring in the concentration required in the radio version. I don't know what else she's done.

The sound effects were great but this is a sore point with me. Seeley's First Law is that "special effects do not make science fiction," and this holds true in anything: radio, movies, TV, comics, whatever. Witness the execrable ALIEN WORLDS or the CBC's putrid JOHNNY CHASE, SECRET AGENT OF SPACE. Dazzling stereo sound effects may be attractive to the ear, but you still need a good story to engage the mind. Fortunately, STAR WARS had that, plus the effects. Lucas' basic, somewhat mythic story was adapted for radio by Brian Daley, who has written a few novels based on the Han Solo and Chewbacca characters, as well as writing continuity for the STAR WARS comic strip. I believe this is his first venture into radio, and to my mind, he did well, managing to include cliffhangers at the end of the episodes. More interesting is the fact that Daley chose to bring several scenes that had been more or less offscreen in the movie to the forefront in the radio version. For example, on radio, we hear Ben's conversation with Chewbacca in the cantina with Luke's confrontation with a couple of aliens beginning in the background. It happened just the other way around in the movie.

At the convention, I spoke with someone who hadn't seen the film before she had started listening to the radio show, and she wasn't disappointed in either. This is unlike many SCREEN GUILDS or LUXes where a movie is compressed and fore shortened. I must disagree with good buddy Jim Snyder, who maintains that the LUX shows are better than the movie because all the nonsense with the camera is gone. Well, all that nonsense with the camera is why they call 'em movies. In all my years of collecting OTR, I've never heard anything that can compare with, say, that final beautiful shot in "The Searchers" with John Wayne standing alone in the wind, or that incredibly eerie prologue in the 1939 "Beau Geste", an almost dialogue-less

sequence in which a couple of foreign legionaires investigate a deserted fortress, the ramparts manned by dead men. A number of others come to mind, but I hope you get the idea. I'm not denegrating radio, but radio and movies are two different media, each has its respective strengths and weaknesses.

Wups. I got sidetracked there.

I thought the STAR WARS radio series was great, I hope they do the same thing for THE EMPIRE STRIKES BACK which has a much stronger story line than the first of the trilogy. It'd be terrific.



Collector's Comments from Bob Burnham

Is OTR still growing, or is it dying a slow death?

Well, I've been asked to editorialize this issue, so here I am with my editorial hat on getting ready to step onto the soap box (maybe).

This issue you'll find full of everything promised in Radio Currents so I won't waste space itemizing it, since you know what to expect right? (If not, flip ahead and see!)

I've been going through some of my old and ancient files lately, and among many other things, I found a sheet of paper that somehow got saved. On it were scribbled a few dozen strange sounding names we came up with when we were trying to think of a name for Collector's Corner. There were some pretty weird ones, like "Radio Rubble" and "OTR Affliction" but the strangest on the list had to be "Radio Autopsy." I guess that would make all of us coroners trying to figure out what made dramatic radio die, huh? Which also reminded me in going through some of the old stuff that the CBS Mystery Theater just might be ten years old this January...is that right?

In going through my old files, it made me a little sad at times, to come across the many catalogs of collectors and dealers who are no longer active...a few of them died, but in most cases, they just quit the hobby! Of course, there are a variety of reasons this could happen, but the main one is probably that the person lost interest... period. Something else was more interesting to the person than old time radio. That's why I was a little fearful when video started coming on strong, and a number of OTR people starting taking an active interest in video tape recording. For some, I know it was just an "extension" of their own OTR library (now they could collect and perhaps even TRADE video TV shows). but it's plain common horsensense that the time an OTR collector spends building his video collection is time taken AWAY from old time radio.

It was also not too many years ago, this country was going through a nostalgia craze. Old time radio, being old time, also ended up being a part of that craze. It was during that time, maybe 4-5 years ago, old time radio was at its peak growing point (for lack of a better way to state it!). During the past two to three years I've noticed a gradual tapering off of interest, based on the dwindling amount of mail I've received, and what others have told me. The interest in OTR seems to me to be definatly on the decline. Have you noticed the same thing? If you disagree, answer the following questions:

#1 WHY is Collector's Corner/NRT the only publication still existing, besides Hello, Again.

#2 WHY does Jay Hickerson get less mail and consequently, the size of Hello, Again shrunk to a fraction of what it was...Jay even mentions the possibility of going bi-monthly in his recent issue, for the first time since 1970!

#3 WHY has there been so little NEW material coming out? And what happened to those promises some traders had made to put the entire SUSPENSE series in order. It's been a couple years since I've heard that one.

#4 WHY do many collectors totally IGNORE letters when you write to them for trades? In most cases, they don't even acknowledge the fact they're still alive!

#5 WHY are OTR dealers having such a rough time? I heard a story about one major OTR dealer (a CC advertiser) who up until recently, worked OTR full time, but had to stop because he wasn't making enough, after years of prospering in OTR. Looking at my own tape business, BRC, which I currently work full time, I'm amazed...and worried! Never, in ten years of selling, have I tied up so much money in advertising and promotion, gone so far into debt, and worked so hard, and gotten so little business and minimal profit in return! And supposedly this time of year (Fall, Winter) is is a peak period for OTR sellers.

Well, if you can answer all those questions totally to my satisfaction, maybe you can convince me that OTR is not dying. The continually declining state of the U.S. economy I think, plays a part in poor sales. I've always felt that OTR dealers play a big part in helping the hobby to grow by constantly bringing in new people. I do it through promotion in several different magazines. I even worked out a deal with a collecting friend who hosts an OTR show to run ads on the radio, during his show. During a six month period, I received only one response and that person never even ordered any tapes.

What's the answer? I don't know that there is one. As long as there are a few of us dealers who can still afford to pay the high cost of outside advertising, a few new OTR collectors will continue to trickle in. So I doubt the old time radio hobby will ever die, completely. What I do think WILL

happen is those of us who have been into it for a while will become an even closer-knit group...Loose trade relationships will become the standard procedure, at least among the "veteran" collectors. Anything one collector wants from another, he gets, and no one will keep very close tabs on "who owes whom how many reels," etc. Also, the practice of "loaning out masters" will continue, and perhaps even increase in popularity.

I do think the concept of a "full time" seller of old time radio will become a thing of the past. For me, it's a necessity, rather than a choice, not that I ever plan on leaving my business entirely.

I think the important part for those of us still faithful to the hobby to remember is to simply hang in there, as they say.

And if you're a newcomer to the OTR world, or you've only "been around" a short while, don't let my comments scare you away!

There will ALWAYS be other collectors willing to trade with you as long as there is a common meeting place and a source through which you can get in touch with others. Hello, Again and Collector's Corner/NRT serve that purpose. And of course, the yearly Friends Of Radio convention also provides a wealth of opportunities.

There are also the various OTR clubs that are active in various parts of the country (I used to hear from some of them regularly —haven't heard a peep in over a year— what's going on, guys!??).

And finally, I think there will ALWAYS be dealers as long as there are collectors. Many collectors use all their selling profits to build the size of their collection. I do, to a certain extent. And I plan on being around at least another half a century, after which I'll see that my collection makes it into the hands of someone who can carry on the tradition.

Collector's Corner/NRT will still be around a good long time, too...Who knows, maybe in the form of (oh no...) a video cassette!??

Maybe then we can show you close up shots of how to tell when your tape recorder heads have gone bad, or how to properly set your VU meters for proper recording level!! So few people do it properly...

So for now, that's it for me... More on setting record levels, and other soap box style topics in a future Radio Currents, perhaps. Please send us your reaction, comments, etc. Scribble them on a post card, in blood even! Just, let us hear from you!

Until we meet again; probably before my Sony 765 turns into a Sony Betamax...

"...I am quietly yours..."



Taping Tips by Bob Burnham

This could become a regular feature if there are enough of you interested. Of particular concern here, are problems of a special nature encountered when duplicating, "assembling masters" or other things involved in recording old time radio on tape. Here's some common problems with some "test-ed and true" answers.

Q: What should be the "correct" level for setting the VU meters when recording OTR?

A: The level should be correct when the loudest part of the program peaks at the highest you can record on your machine (with the type of type you're using) without distortion. Some are more careful than others about this. Use your VU meters as a guide...let them modulate at a HEALTHY level. It's okay if the meters venture into the "red" occasionally, as long as the level you set is never so high that the meters are "pinned" at +3 or more at some point. If you have a 3 head deck, check and compare "TAPE" to "SOURCE" occasionally. But use "SOURCE" as an indication of how hard you're driving the tape. If TAPE is a lot LOWER than source, you may be using poor tape, incorrect tape for your machine, or your heads are dirty or worn.

Q: Is there any way to remove distortion with an equalizer?

A: Generally, no, not without removing a portion of the program itself. You can make the distortion less noticeable, but it is very difficult to completely delete it without degrading the show itself, with consumer-type processing equipment.

A lot also depends on how much distortion there is and what KIND of distortion there is. The best solution is to find an undistorted copy of the show.

Q: Just how good is the "used" tape that everyone seems to be using these days?

A: The biggest fault I find with some of it is the reels are kind of scratched up, or gunked up with old labels or something. The Ampex 641, which is the most common (light colored tape) from the samples I've tested from various sources seems to be quite good. Some of it has occasional drop outs, but for the most part, it's quite a bargain at less than \$2 a reel. It started out as a "good" all purpose tape at Ampex, so at least you know it'll hold up for many years to come, without squealing, or flaking, as certain economy brands do after storage a few years.

Q: I've been told me tape deck needs new heads. Is it a very difficult procedure to do it yourself?

A: It's a fairly simple task if you have the proper tools, and a head alignment tape—rather expensive, specialized items you'd probably have to go out and buy just for the job, plus you'd have to KNOW HOW TO DO IT PROPERLY! I'd recommend taking it to your service center and spending the extra bucks for labor. The main cost on your bill will no doubt be the heads themselves anyway, rather than labor.



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C-10	.42	.38
C-15	.44	.40
C-20	.46	.42
C-30	.50	.45
C-40	.53	.48
C-45	.55	.50
C-50	.57	.52
C-60	.61	.55
C-65	.65	.59
C-70	.72	.65
C-80	.77	.70
C-90	.83	.75
C-120	1.27	1.15
head cleaner	.52	.50

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7" x 1800'	1.0 mil	1.25	.90	.75
5" x 1200'	.05 mil	.95	.85	.75
7" x 2400'	.05 mil	1.25	.90	.75

tape on 1/2" fiberglass reel		1 - 24 pcs.	25 - 72 pcs.	73 pcs. & up
10 1/2" x 2400'	1.5 mil	1.65	1.40	1.25
10 1/2" x 3600'	1.0 mil	1.70	1.45	1.30

EMPTY 1/4" REELS - new		1 - 419 pcs.	420 pcs. & up
5" small hub		.24	.21
5" large hub		.30	.27
		<u>1 - 219 pcs.</u>	<u>220 pcs. & up</u>
7" small hub		.27	.24

EMPTY 1/4" REELS - used		1 - 49 pcs.	50 - 249 pcs.	250 pcs. & up
7" small hub		.20	.17	.15
10 1/2" fiberglass-small hub		.60	.50	.40
		<u>1 - 24 pcs.</u>	<u>25 - 96 pcs.</u>	<u>97 pcs. & up</u>
10 1/2" N.A.B. metal		3.25	3.00	2.75

EMPTY 1/4" BOX - new		1 - 49 pcs.	50 - 249 pcs.	250 pcs. & up
5" white		.26	.24	.22
7" white or black		.29	.27	.25
10 1/2" white		1.00	.85	.75



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

An evening with George Burns

by Gary Yoggy

How would you like to spend an evening with the incomparable George Burns—one to one—listening to the master story-teller regale you with humorous anecdotes about the public and personal aspects of his 75 year career in every facet of show business? Well that's the delightful experience that awaits you in The Third Time Around (Putnam, 1980, \$10.95), Burn's third and latest autobiographic memoir.

For those who prefer their reading light, Burns has a warm and wonderful wit that comes across on practically every page. For those who remember and love the great comedy team of Burns and Allen, Burns fondly relates the saga of his long courtship and its happy conclusion, "the madcap and tender moments, the exhilarating ups and downs of life with Gracie—and life without her." For those who revel in the golden age of radio, Burns provides much insight into their radio routines and career.

In a chapter humorously entitled "So We Stopped Working and Went into Radio," Burns relates:

"When Gracie and I were in vaudeville, we did a man and woman talking act and when we went into radio, although you didn't see us, we were still talking. And on television where you did see us, we were still talking. ...so it was very easy to go from one medium to the other; we just kept talking.."

This is just a brief sample of Burns' warm and witty style—he happily comes across on the printed page in the same way he does in radio and television interviews.

The book covers Burns' entire life to date—from the moment of his birth to the making of his most recent movie, "Going in Style." (A sequel to "Oh God!" is in the works!) There are several bonuses in the book as well—some 70 photos from Burns' personal collection, most of them never before published, are included; several of Burns and Allen's classic routines are reprinted in their entirety, including the routine that brought down the house at London's Victoria Palace; and to top the book off, extensive excerpts are quoted from the Dean Martin Television Roast of Burns.

All this and wonderful personal reminiscences of Burns' friendship with many of the greats of show business—W.C. Fields, Jack Benny, Fred Astaire, Judy Garland, Bob Hope and dozens of others.

The Third Time Around by George Burns—I highly recommend it—it's the next best thing to spending an evening with America's best loved and most popular comedian..



**Collector's Corner
OTR Log**

Best Plays

Sunday, 8:30 PM, NBC, 60 minutes

- 6/8/52 "Winterset" Burgess Meredith & Maureen Stapleton
- 6/15 "On Borrowed Time" Parker Fennelly
- 6/22 "Angel Street" Vincent Price
- 6/29 "The Hasty Heart" Anne Burr
- 7/6 "Arsenic and Old Lace" Boris Karloff
- 7/13 "The Dark of the Moon" Alfred Drake
- 7/20 "The Voice of the Turtle" Elliot Nugent
- 7/27 "All My Sons" Ed Begley
- 8/3 "Outward Bound" Alexander Scourby
- 8/10 "Uncle Harry" Joseph Schildkraut
- 8/17 "The Philadelphia Story" Joan Alexander
- 8/24 "Home of the Brave" Russell Hardie
- 8/31 "Blithe Spirit" John Loder
- 9/7 "Bound East for Cardiff"/"Long Voyage Home"

Friday, 9:00 PM, NBC, 60 minutes

- 10/3 "Victoria Regina" Helen Hayes
- 10/10 "She Loves Me Not" Eddie Bracken
- 10/17 "High Tor" Burgess Meredith
- 10/24 "Biography" Faye Emerson
- 10/31 "Pre-Empted"
- 11/7 "Elizabeth the Queen" Eva La Gallien
- 11/14 "Madwoman of Chaillot" Aline MacMahon
- 11/21 "Missouri Legend" John Forsythe
- 11/28 "Rope" Victor Jory
- 12/5 "Skylark" Donald Cook
- 12/12 "Craig's Wife" Judith Evelyn
- 12/19 "Night Must Fall" Mary Boland
- 12/26 "A Bell For Adano" Arthur Kennedy
- 1/2/53 "Accent on Youth" Paul Lucas
- 1/9 "Men in White" Richard Basehart
- 1/16 "Pre-Empted"
- 1/23 "There Shall Be No Night" Frederick March
- 1/30 "Camille" Eva La Gallienne
- 2/6 "John Loves Mary" Van Johnson
- 2/13 "The Glass Menagerie" Gail Page

END OF RUN

The House of Mystery

1945 Saturday

- 9/15 "The Teeth of Death"
- 9/22 "The Ghost Car"
- 9/29 "The Phantom Fountain"
- 10/6 "The Living Buddah"
- 10/13 "The Silver Bells of Satan's Manor"
- 10/20 "The Ghost of Don Pedro"
- 10/27 "The Ghost Who Forgot Hallowe'en"
- 11/3 "Death Takes the Stage"
- 11/10 "The Fire God"
- 11/17 "The Bat Boy"
- 11/24 "The Skeleton on the Canvas"
- 12/1 "The Haunted Violin"
- 12/8 "The Pigmy Ghost of Red Mist Valley"
- 12/15 "The Merman of Coom Ballow"
- 12/22 "The Ghost of Gibson Cove"
- 12/29 "The Mummy's Secret"

1946
 1/5 "The Ship of Death"
 1/12 "The Tunnel of Doom"
 1/19 "The Invisible Killer"
 1/26 "The Ghostly Sonata"
 2/2 "The Ghost on the Track"
 2/9 "The Mystery of the Deadly Vampire"
 2/16 "The Flute With the Double Face"
 2/23 "The Mystery of the Great White Wolf"
 3/2 "The Phantom Castle of Ranta"
 3/9 "The Mystery of the Screaming White Statues"
 3/16 "The Mystery of Brian's Banshee"
 3/23 "The Mystery of Hangman's House"
 3/30 "The Phantom Fountain"
 4/6 "The Ghost on the Flying Trapeze"
 4/13 "The Singing Spirits of Zenzura"
 4/20 "The Terror of Mellock Valley"
 4/27 "Death By the Demon Puppet"
 5/4 "The Mystery of the Tiger Woman"
 5/11 "The Teeth of Death"
 5/18 "The Mystery of the Vanishing Train"
 5/25 "The Mystery of the Men of Fire"
 6/1 "Possessed of the Devil"
 6/8 "The Mystery of the Howling Death"

Ford Theater Sunday, 5:00 PM, NBC

1947
 10/5 "A Connecticut Yankee in King Arthurs Court"
 10/12 "The Great McGinty"
 10/19 "On Borrowed Time"
 10/26 "A Coffin For Demitrios"
 11/2 "Ah, Wilderness"
 11/9 "The Power and the Glory"
 11/16 "Carmen Jones"
 11/23 "George Washington Slept Here"
 11/30 "Dangerous Corner"
 12/7 "We Hold These Truths"
 12/14 "Cimarron"
 12/21 "The Man Who Played God"
 12/28 "Father, Dear Father"
 1948
 1/4 "Adventures of a Bad Boy"
 1/11 "Storm in a Tea Cup"
 1/18 "Girl Crazy"
 1/25 "Arsenic and Old Lace"
 2/1 "The Green Pastures"
 2/8 "Abe Lincoln in Illinois"
 2/15 "Abe Lincoln in Washington"
 2/22 "The Bishope Misbehaves"
 2/29 "The Count of Monte Crisco"
 3/7 "Twentieth Century"
 3/14 "Autumn Crocus"
 3/21 "It's a Girl"
 3/28 "The Informer"
 4/4 "The Goose Hangs High"
 4/11 "Murder of Roger Ackroyd"
 4/18 "Silver Cord"
 4/25 "Personal Appearance"
 5/2 "Alice Adams"
 5/9 "The Front Page"
 5/16 "Counselor at Law"
 5/23 "A Star is Born"
 5/30 "Laura"
 6/6 "Michael and Mary"
 6/13 "My Sister, Eileen"
 6/20 "The Late Christopher Bean"
 6/27 "Arrowsmith"

1948
 10/1 "Young Man From Manhattan"
 10/8 "Madame Bovary"
 10/15 "Double Indemnity"
 10/22 "Tom, Dick and Harry"
 10/29 "Of Human Bondage"
 11/5 "The Damask Cheek"
 11/12 "Camille"
 11/19 "The Male Animal"
 11/26 "Secret Agent"
 12/3 "The Big Street"
 12/10 "Page Miss Glory"
 12/17 "The Gentle People"
 12/24 "Pilgrim's Inn"
 12/31 "Becky Sharp"

1949
 1/7 "The Talk of the Town"
 1/14 "Boomerang"
 1/21 "Anna Christie"
 1/28 "Woman in the Window"
 2/4 "No Time for Love"
 2/11 "The Awful Truth"
 2/18 "Shadow of Doubt"
 2/25 "Palm Beach Story"
 3/4 "The Horn Blows at Midnight"
 3/11 "Welcome Stranger"
 3/18 "Holy Matrimony"
 3/25 "The Show-Off"
 4/1 "Wuthering Heights"
 4/8 "Lightnin'"
 4/15 "Elmer the Great"
 4/22 "Shylock"
 4/29 "Intermezzo"
 5/6 "Ladies in Retirement"
 5/13 "Alice Adams"
 5/20 "Crime Without Passion"
 5/27 "To Mary, With Love"
 6/3 "Haunted Honeymoon"
 6/10 "Craig's Wife"
 6/17 "Peg 'O My Heart"
 6/24 "A Farewell to Arms"
 7/1 "Cluny Brown"

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Top Secret Matter MK/Nugget of Truth Matter MK/Donniger Donniger Matter MK/Shifty Looker Matter MK/Ivy Emerald Matter MK/Do It Yourself Matter MK/The Skimpy Matter MK/The Skidmore Matter MK/SAM SPADE-Prodigal Panda Caper 12/29/50 /Model Picture Matter BB/The Who's Who Matter BR/SAM SPADE-Apple of Eve Caper

REEL 1993 JOHNNY DOLLAR

The Blinker Matter BB/The Hope to Die Matter BB/The Wayward Fireman Matter BR/The Guide to Murder Matter 11/19/61 MK/The Informer Matter BR/The All Too Easy Matter MK/The Blue Rock Matter MK/The Wrong One Matter MK/The Four is a Crowd Matter MK/The Fatal Switch Matter BB/The Flask of Death Matter BB/The Really Gone Matter BB

REEL 1994 JOHNNY DOLLAR

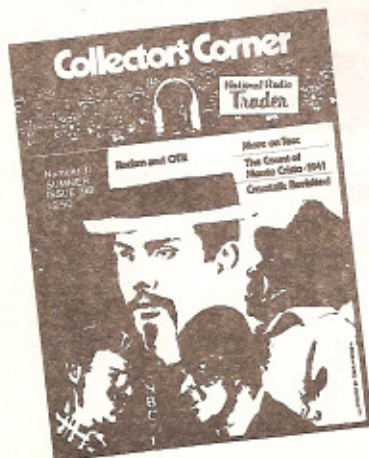
The Marble Picture Matter BB/The Mary Grace Matter BB/The Takes a Crook Matter MK
The Mad Bomber Matter MK/The Life at Stake Matter BB/The Big H Matter BB/The Wayward Heiress Matter BB/The Bum Steer Matter BB/The Mei Ling Buddah Matter BB/The Story of the Big Red Schoolhouse Matter EO/The Night in Paris Matter BB/The Imbarkedero Matter BB/The Backfire That Backfired Matter BB/The Cask of Death Matter BB/The Chocolate Matter MK/The Deadly Crystal Matter 9/23/62 MK/The Too Many Crooks Matter MK.

REEL 1995 JOHNNY DOLLAR all w/Bob Bailey
Deep Down Matter 3/13/60 /Saturday Night Matter 3/20/60 /False Alarm Matter 3/27/60/Collector's Matter 7/10/60 /Back to the Back Matter 7/17/60 / The Double Deal Matter 10/20/60 (no opening)/The Sunny Dream Matter/The Eleven O'Clock Matter/The Price of Fame Matter w/Vincent Price/The Sick Chick Matter/The Time and Tide Matter/The Durango Laramie Matter

REEL 1996 JOHNNY DOLLAR all w/Bob Bailey
The Wrong Man Matter/The Hired Homicide Matter/The Will and a Way Matter/The Bolt Out of the Blue Matter/The Stroke of Death Matter/The Wayward Kilocycle Matter/The Wayward Sculpture Matter/The Only One Matter/The Frantic Fisherman Matter

REEL 1997 JOHNNY DOLLAR all w/Bob Bailey
The Baldero Matter 3/15/59 /The Lake Mead Matter 3/22/59 /The Jimmy Carter Matter 3/29/59/The Fair Weather Friend Matter 4/13/59/The Missing Missile Matter 10/18/59 /The Double Identity Matter 10/25/59 /The Hand of Providential Matter 11/1/59 /The Carson Arson Matter 11/8/59/The Bayou Body Matter 11/15/59 /The Fancy Bridgework Matter 11/22/59 /The Sudden Wealth Matter 12/13/59 /The Red Mystery Matter 12/20/59

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Radio 5¢ Guide

New York, N. Y.
Week of March 19-25, 1933
Vol. 11, No. 22

How to Become
a Sponsor
By Fred Allen



The Strange Career of
Ambrose J. Weems
By Raymond Knight

The Inside Story of "THE MARCH OF TIME" by Tom Everitt

How to BECOME a SPONSOR

I HAVE been asked to write a series of instructive articles having to do with the attainment of success in the various fields of what is so laughingly called RADIO. Laughingly called . . . by those who do not tune in on comedy programs.

"But who wants to go into Radio?" you will say, and if you do I'm stuck. Still, that is neither here nor there. The fact remains that many people are seen daily walking through the streets muttering to themselves. No one knows the identity of the mumblers. Few know what they are saying. Determined that the man who talks to himself shall receive an answer, I have made it my business to find out what goes on in the mouth of the average Internal Conversationalist. I am happy to publish the result of my findings. To-wit:

Most of the Amateur Babblers rampant today, dawdle along the streets, missing taxicabs by inches and chiropodists by feet, saying over and over again to themselves, "How can I become a Sponsor" . . . "How can I become a Radio Artist" . . . "How can I become a Radio Critic" . . . and last, but not least by any means, "How can I become a Radio Listener". In an effort to stop mumbling as an outdoor sport, I am prepared to answer these questions. As Washington said, when he was surprised by an eminent English General, "Here's Howe".

In this treatise you will learn HOW TO BECOME A SPONSOR for he is the backbone of the radio industry. Without him, there would be no Commercial Programs. Without Commercial Programs, radio systems could not afford to support Sustaining Features and minus the latter, radio entertainment would dwindle down to nothing

It Is Necessary to Begin Your Training To Become a Backbone of Radio Industry From the Cradle If You Have Ambitions

By Fred Allen

but an unseen gentlemen hitting a musical note, or gong, every fifteen minutes throughout the day. The theme song of all broadcasting companies would be "That Old Gong of Mine" and listeners would be throwing radio sets out of windows in such quantities that it wouldn't be safe to walk the streets.

TO BECOME A SPONSOR it is well to be born a boy and the son of wealthy parents, named Boggs, if possible. If your father is the owner of a flourishing pig's foot business, so much the better. It will be yours, in years to come, and the bigger the business, the larger the radio program you will need to exploit your wares.

The first few years of the prospective sponsor's life should be devoted to the usual boyhood activities. Growing, school, leap-frog and whittling are recommended. High school and college years should be passed over hurriedly. They can be utilized to stunt the sense of humor and to court a girl who is attending the local Conservatory of Music. If the girl plays the bag-pipes, and you finally marry her, it will be to your advantage. She will be a great help at auditions.

The years spent mastering your business and proving that you are the boss in your own home do not interest us.

You are not yet . . . THE SPONSOR. It is only when you decide that the Pigs' Foot Business is on its last legs, and that you are going to put a Boggs Pigs' Foot Program on the air, that we are aware of your presence. From the morning you advise the advertising agency that you want to engage talent for the forthcoming radio premiere, you are known as "The SPONSOR". Overnight, from an obscure owner of an ex-thriving Pigs' Foot Business, you become a critical judge of singer, comedian and musician. Business conferences give way to auditions.

Prospective customers are pushed out of your office by anemic song-pluggers who smell blood. Your relatives, getting wind of your intentions, suddenly appear in droves telling you to be sure and hire their favorites. Trying to please everyone, you rush from audition to control room and run the gamut of talent from the eminent Colonel Stoopnagle to a crack-voiced niece who recites. Months pass and, hopelessly confused, you regret the day that radio crept into your conversation . . . not to mention your life.

Meanwhile, your wife has been biding her time. To her, the singers have been flat and the comedians flatter. The Scat Callers have been too soft and the Crooners too loud. Your business has gone to the dogs and wins a Blue Ribbon at a Kennel Show. When you finally go on the air, the opening program consists of fifteen minutes of assorted bag-pipe concertos played by your wife and the Boggs Pigs' Foot Theme Song is "A Farewell to Arms". The next morning you arrive at the office to find that the critics have panned the bag-pipe soloist. Your wife is in tears. Thousands of Pan Letters arrive in the first mail. As you reach for the revolver that should be in the top drawer of your desk you know that the epitaph will read . . . "Here Lies . . . The Sponsor".



Fred Allen, in person, demonstrating how to be a sponsor. Aspirin and red ink are essential accessories.



Voice of the Listener



Take That, Moony

Chamberlain, S. D.

Dear Voice:

I seem to have offended one of your readers, who, though he insists he will not dwell on the qualities (fine ones, too, Moony) of your magazine, devotes several lines to it. Really, Moony, don't you think your letter was a little uncalled for? RADIO GUIDE is a radio paper for discussing its stars. You have your opinion; I have mine. Why not? You like Ed Wynn and the Morin Sisters. I still don't—for the same, warranted reasons I stated in my former letter. Don't get so "het up"; it's bad for the health.

Since you seemed not to comprehend, perhaps I should explain that I did not mean "diet" literally. I am sure each of the grand radio artists I recommended, (from Bing Crosby to Jack Pearl, The Pickens Sisters, Guy Lombardo and the others) is the favorite of thousands. Ed Wynn and the Morins may be equally popular. In that I am not interested.

Thank you for finding a few things in my letter to praise. I can find nothing in yours. Could it be my "poor judgment"?

Sunny

True to Don Pedro

Chicago, Ill.

Dear Guide:

Don Pedro has won for himself the name "Prince of Personality" and he certainly deserves it. Some think his voice is sort of sissy; to tell you the truth, his voice can be improved. Anyway, he is still young and can conduct his orchestra wonderful. He is also known as a "Young Maestro." He is, and how! I am, and always will be, a Don Pedro fan. Come on, you Radio Fans, write your own opinion of this handsome sheik. Hasta La Vista.

Ann

Have Courage Rudy!

Birmingham, Ala.

Dear Voice of the Listener:

After reading your letter, Irving Wallace, I've been thinking, too. I hope you and other "men" read this. Your one count against Rudy Vallee is that he's a crooner! Well, do you think he is the ONLY crooner on the air? Don't Bing Crosby, Russ Columbo, Morton Downey and others "sob" through the microphone? Of course they do not use a megaphone, but then their voices are loud enough without. What do girls see in Rudy? My, my, what do girls see in any other vocalist? Isn't it something that attracts the other? Isn't Mr.

Vallee capable of having an attraction? If you dislike him, why do you listen to him? Why don't you say something complimentary about somebody instead of thinking of all the insulting remarks and then throwing them at Mr. Vallee? Why do they pick Mr. Vallee from all the radio artists and try to make a perfect fool of him? It isn't fair, and I'll do my very best to defend him as long as I'm able to wiggle my tongue or write.

By the way, have you met Mr. Vallee? He may look like the last rose of summer, but did you carefully consider your looks before speaking? Do you honestly think it's fair to razz Mr. Vallee as he's being razed? Do you think it's pleasant to endure the things he has to endure? Men . . . shouting insulting remarks at him at dances! Men . . . throwing grapefruit at him in theaters! MEN . . . writing as you've written!

Do you think he's inhuman? He's a man like the rest of you. His has feelings just the same as anybody. He isn't an iron man, but I'm convinced that an iron man could hardly endure it! Why can't men find one tiny something good about him instead of racking their brains thinking of something bad? Rudy must be the only one that isn't quite "everything"! But I think Mr. Vallee would feel more like defending himself if you would give him a little rest from those who thirst for awful things to say about him. Only narrow-minded people with no feelings for the other man would drag another person down like you would like to do to Mr. Vallee.

I wish someone would tell me the harm Mr. Vallee has done to them. I think men are cowards. And they are acting sillier than girls ever could!

Anne Brakefield

Cross at Smith

Mechanicsburg, Pa.

Dear Editor:

Answering O. F. Dorman of Hagerstown, Maryland, I wish to second the motion made by Mr. Dorman in regard to the criticism and unkind remarks made by Carlton Smith of our good friend Milton J. Cross.

Mr. Cross has been on the air too long, has too many friends and is too highly respected for his fans to let anyone make such undue criticism and like it. It is not always the folks that think they know so much that really have the most intelligence. Every knock is a boost for Mr. Cross.

Minerva A. Fink

Cross at Cross

New York City

Gentlemen:

You should have heard Milton J. Cross in his opera broadcast last Saturday. He might, at least, find out which tableaux are presented in the Metropolitan's performance of "Manon." That would be a pertinent fact for those radio listeners who have not seen the opera.

Also, by this time, he might be expected to recognize the difference between the voices of De Luca and of Rothier.

I am in agreement with your critic and suggest that the NBC assign a musician to the opera broadcasts next season.

Jerrems Nicholson

Hope No Tummy-Ache

Chicago, Ill.

RADIO GUIDE:

Have been a constant purchaser of the GUIDE since it has been published and though I've had several impulses to write, this is my first letter to you. And it is a protest. This week's GUIDE carries the same photo of Irene Wicker that has been published so many times I know every shirring line in her dress. But that isn't my complaint.

As the "Singing Lady" I believe Irene Wicker is filling a wonderful place and that it would be hard to replace her, but why is it that you find her and her husband, Walter Wicker, cornering every possible position they can fill to the exclusion of others who need it far worse and could fill the positions quite as well? Irene is on about four or five programs, to my knowledge, at this time, and Walter on two whose names I can call. They have two children and either one or the other makes enough to keep up the entire family nicely, so why allow them to pick all the plums? There are others too—Bess Johnson, for instance.

You won't print this because it will give the fans a lot to think about and shoot at. For my part I'm so tired of Irene's sickening sweet voice I immediately dial away from it. She has ability, certainly, but you can eat too much honey and never like it again.

Mrs. M. L.

Cliff No Clown?

South Bend, Ind.

My Dear Mr. Editor:

Why is it that RADIO GUIDE does not make special mention of the

name of Cliff Soubier? I wonder, too, why so much attention is given to Ed Wynn and Eddie Cantor, for they are only clowns like their brothers of the circus. Expert clowns, funny, amusing for occasional contact, but, oh, so boring for weekly fare.

Cliff Soubier is a true comedian. I always try to hear him, whether in "Ol' Pappy," "The Minstrel Show," "First Nighter," or in the fine art of monologues of a Southern idyll for he has the versatility of a actor of the first rank. He possesses a rich store of humor, a lively interest in life and an art that overcomes the medium of radio. Where psychology conveyed from facial expression and gesture is lost, he makes everything he does intriguing and highly entertaining.

I often wish that he would be given the lead in a "First Nighter" play. Can't you do something, Mr. Editor, to make this probable?

C. W. R.

King Is Razzed

New York City

Dear Editor:

Your answer to Miss A. A. S. of Providence, R. I. was about 90 per cent wrong. Ben Bernie is one year older than Paul Whiteman, which makes him forty-two or -three. How could he have gone on the air in 1922, when at that date the Roosevelt Hotel was not even built? His only sponsored program, until his present one, was for a shaving cream which did not last long, and if he ever wrote a note of music then I am the composer of the Gotterdammerung. His gags may be original, but after the nth repetition they cease to be amusing. I don't think anyone begrudges him the little success he is now having. He waited long enough for it. But when the craze for any kind of a laugh is over, he will be out of luck.

And, by the way, Guy Lombardo was supposed to be twenty-nine years old four years ago, so that would make him a little more than thirty now, wouldn't it?

Your programs are becoming more and more accurate, for which congratulations. I wonder if you care enough for accuracy to print this?

A Constant Reader

REVIEWING RADIO

By Mike Porter

I FEEL rather sheepish about having survived a wrestling match with the grippus bacillus, and pulling my foot out of the grave. So many of the folks along Radio Row were palpably disappointed and cheerfully had planned to send floral pieces. However, Plummer is partly to blame for my survival. It was a swell, sympathetic and chummy letter from him that sort of helped me keep the chin up, and if any of the customers are rankling over my recovery, I hope they will take it out on Evans.

During my brief lay-off much happened behind the scenes—and only the press of news attending the bank holiday prevented an open breach between many of the country's newspapers, news associations and the radio chains. In fact, it was the news events in connection with the moratorium that threatened the first open hostilities.

For several years now, it has been no secret that newspaper editors and publishers are firmly of the belief that radio, having already cut into the advertising budgets of the journals, is insidiously encroaching into the field of news dissemination. We have heard threats of reprisals. We have heard that if the radio chains continue to scoop the newspapers on hot bulletins, presidential proclamations, etc., the newspapers will retaliate by eliminating all radio news, columns and schedules from their pages. The only thing that has averted this move in metropolitan centers is the failure of the newspaper publishers to become unanimous on the subject.

When Columbia, and later, the NBC "broke" President Roosevelt's bank holiday proclamation, there was, to use a familiar phrase, hell to pay in the newspaper shops. All the edge was taken off the yarn, for the morning sheets—and this came, after the Inaugural, when every last drop of descriptive news of the ceremony had been squeezed from the story, by radio commentators giving instantaneous service to millions of potential newspaper readers.

There is something going on among the press associations now, which indicates that a Washington conference may be held, and a set of regulations drawn up which will set a limit on news broadcasting. These will be based on a recent Supreme Court decision that news must not be broadcast from a newspaper within twelve hours, unless by special permission; and that news appearing in a newspaper doesn't belong to the public for relaying, even though the public buys the paper. Complications attach to this idea, because so many radio outlets are tied up with individual dailies. Another likelihood is that the press associations will request the Administration to protect them by timing releases of big news so

that radio announcements will precede newspaper editions only by narrow margins.

What, No Cash!

THE several colonies of radio artists in New York were communized to a large extent when the banks closed and many amusing incidents developed. One apartment house where half a hundred entertainers dwell, began bus service to and from the studios, because lack of cash prohibited the use of taxis. Lew White, the organist, who commutes to New York, took pity on a score of other commuting stars, and opened his New York studios to them as living quarters. Twelve temporarily impoverished feminine artists were given refuge in the apartment of the Pickens Sisters, who enjoyed credit at a neighboring delicatessen. The caste system was wiped out, stooges with three bucks in cash becoming as acceptable in high radio society as stars with no cash, but pockets bulging with immovable checks for seven and eight grand. Practically everybody was broke, but since that is the normal state of professional folk, it couldn't be blamed on the financial stagnation.

The old spirit of the rival networks which inspires matching or opposing features, has been revived. The NBC recently employed Josef Lhevinne, the pianist, to offset the pianoforte effusions of Ernest Hutcheson, at Columbia. Having matched, long ago, the NBC's Amos 'n' Andy, Columbia now sets out to oppose the twin event, *The Goldbergs*, with a Hebraic creation, which should not be unfamiliar to any of us. It is the perennial Potash and Perlmutter partnership. All this week at WABC, auditions have been under way for an unnamed sponsor, and numerous dialecticians have been put into the roles of the Montague Glass characters. Within the next fortnight (two weeks to you, Plummer) Abe and Mawruss should be regaling us with their homely humor.

Depressing

AMONG the depressing developments in the kilocycle world this week is the departure of Phillips Lord, "The Country Doctor," from the Listerine presentation. Mr. Lord is a sick man and will have to rest. Listerine has rearranged a schedule beginning March 27, for five shows a week, featuring those newcomers, the Sizzlers, a peppy trio of singers and gagsters. Speaking of trios, the Three Public Enemies, who were re-named "The Three California Nuts," and given the pre-Cantor spot at WEAJ on Sundays with the

Joe Moss Orchestra, have turned out non-clickers, and have been dropped because their gags were even more ancient than Ed Wynn's or Cantor's.

The subject of gags recalls the meeting of Cantor and a gag man. "When," asked Cantor, "is a gag not a gag?" "Usually," the script writer replied.

Few people know it, and fewer people believe it, but Fannie Brice, who took the air this week with Royal Gelatin, claims to be a hypnotist, and she points to Charles Francis Coe as one of the gents whom she was able to subdue.

It should be heartening to the networks to note a mild trend toward the renewal of sponsored programs. Among those who signed up again, starting from scratch next month, are the Maxwell House outfit, pledging "Showboat" for thirteen more weeks; the Soconyland Sketches, for another thirteen; "Pages of Romance," thirteen more; and the Cape Diamond Light series, also thirteen.

POSTSCRIPTS: Paul Whiteman has decided to exploit Peggy Healy, and therefore won't renew Irene Taylor's contract. . . . Jesse Crawford goes to England in May, to play a theater engagement for several months. . . . Jane Froman will remain with Chesterfield when it renews, but Crosby will go to the Coast, and Ruth Etting will quit after the present series unless the Chesterfield folk decide against a cut in salary.

RADIO GAGS and BONERS

One dollar will be paid for each gag or boner published

March 1—Royal Vagabonds—WLIT—8:07 p. m.:

Ward Wilson: "How do you earn your living?"

Ken Murray: "I live off the fat of the land."

Ward Wilson: "What?"

Ken Murray: "Yes, I sell reducing machines."

Sidney Meshberg,
2154 N. 30th St.,
Philadelphia, Pa.

February 25—Easy Aces—WGN—7:44 p. m.:

Announcer: "Lavoris cleans the membranes and heels."

Miss T. Goodman,
2440 Lakeview Ave.,
Chicago, Illinois

February 28—Texaco Fire Chief

Program—WLW—9:45 p. m.:
Ed Wynn to Graham McNamee: "Bankruptcy is when you put your money in your coat pocket and let your creditors take your pants."

W. Howard Moudy,
1000 Jefferson Ave.,
Portage, Pa.

March 5—Sally's Studio Party—WMCA—6:30 p. m.:

Announcer: "And now the orchestra will dedicate its next number to Jerry Baker, 'I'm Nuts About Nuts.'"

Miss R. Weber,
1429 Harding Park,
Clason Point, Bronx, N. Y.

March 5—Chase and Sanborn—WLW—8:17 p. m.:

Eddie: "Can you imagine me riding into Washington on a jack-ass?"

Jimmy: "Sure, that would be a double entry."

Mrs. P. L. Amheiser,
1125 17th Avenue,
Altoona, Pa.

March 2—Art Kassel and His Castles in the Air—WLW—7:23 p. m.:

Announcer: "'I Wake Up Smiling' with Art Kassel and His Castles in the Air."

Mrs. E. L. Foster, Jr.,
3031 Gladstone Ave.,
Rockford, Ill.

March 5—WABC—11:20 p. m.:
Announcer: "Ladies and gentlemen, we just interrupted this program to make an important announcement, and now Isham Jones and the boys will play 'There's Nothing Left to do but Say Good-bye.'" This followed President Roosevelt's proclamation of the U. S. bank holiday.

R. T. Bowman,
Care of Ottawa Evening Citizen,
Ottawa, Ont., Canada

March 1—Robert Burns Panatela Program—WABC—9:30 p. m.:

George: "Gracie, do you know what sports are?"

Gracie: "Why, of course I do. When my father works, he sports my mother."

John R. Laszcz,
52 Broadway,
Jersey City, N. J.

March 3—Tony's Scrap Book—WBBM—8:11 a. m.:

Tony: "A kid went into a drug store and said, 'I want some powder for my sister.' The drug clerk asked, 'Do you want the kind that goes off with a bang?' 'No,' said the kid, 'I want the kind that goes on with a puff.'"

Grace Mills,
354 East 77th Street,
Chicago, Illinois

PLUMS AND PRUNES By Evans Plummer

YOU can't pay dinner or ginger-ale checks with unissued scrip, and not enough of us (still) have charge accounts at the whoopee places to keep the tablecloths occupied, so it looks a bit drab for the dance orchestra business as this **RADIO GUIDE** goes to press.

In fact, so bad has the situation become that hard riding music union chiefs have handed down a moratorium ruling to the bright spot proprietors permitting them to close up and dispense with music on twenty-four hours notice.

Of course, as you read this, money will have been put in circulation once again—on a sound basis—and everything will be hotsy totsy. But in the meantime, the musickers are wearing pained expressions. They are only sure of their jobs from day to day.

In Chicago, the Terrace Gardens has dropped its music, thus leaving Don Pedro in the middle. Other spots are tottering. I am assured that the Drake Hotel (Clyde McCoy), Blackhawk Cafe (Hal Kemp), and Edgewater Beach Hotel (Mark Fisher) will positively keep open with music. And the College Inn, dispensing Phil Levant's music with clowning by Frank Libuse, will bend every effort to remain intact. Ernest Byfield promises me. While unable to speak for New York, undoubtedly the same situation prevails, for reports come to me from all sections of the country that hotels and cafes are badly hit.

The strange part of it all is that the bands barnstorming in the smaller towns are doing good business! Evidently banks have played minor roles in the open spaces.

Television—

TELEVISION may be deadlier than a door nail in New York since Columbia sharpened its pencil, but from Chicago a number of interesting sights are being broadcast. For several months, I hadn't touched my television. Similarity of boring pantomime subjects had worn off the novelty.

But last Saturday night our minister called. Noting the queer gadget in my living room, he asked what it was; requesting a demonstration.

I tuned to W9XAO, Western Television Company transmitter in Chicago. The minister and I looked . . . and just at that moment the cartoonist-entertainer decided to pull a lady friend into focus and kiss her. "Remarkable!" exclaimed the gentleman of the cloth. I turned off the set. But after he left, I turned it on again. Maybe I have discovered what television needs.

Live Mike—

IF Paul Whiteman was alone in trying to dislodge Mark Fisher from the Edgewater Beach, Chicago, spot, it wouldn't be so funny, but George Olsen has likewise put in a strong bid and Herbie Kay, before going to Minneapolis, lived at the hotel just for instance! . . . Kate Smith's business at the Chicago Theater was good last week despite the morbiditorium . . . Bill (Mendoza and writer) Cooper, of the CBS Tales of the Foreign Legion, received a fan mail card this week from a traveler in Syria and now he's awaiting word from Sammy Inshall in Greece.

The reason your program list-

ings of the U. S. Navy and Marine Band pick-ups proved erroneous is that the new Secretary of the Navy ordered them off for economy's sake!

One of the earlier worriers when word of the earthquake broke was Charles (Big Boy) Hamp, whose family is located in L. A. in his big fourteen-room mansion . . . Since saving a Swedish youngster, whom he discovered at one of the northern resorts where he had gone to ski, from starving by bringing him to Chicago and adopting him, Gene (NBC trumpet) Cafarella has a self-appointed bodyguard and valet . . . Clyde (Sugar-Blues-Sugar) McCoy lost three hats last week during the big wind, and now he knows why they call it the Windy City.

Lee Sims and Ilomay (Mrs. Sims) Bailey are off the air while in New York vacationing and seeing his publisher about a course of music he's been trying for years to finish.

Patricia Ann Manners, the charming and lovely singing actress, killed time waiting for the bank openings by watching turtle races . . . Vic and Sade rejected "Oh Yau Beautiful Doll" as a theme in favor of the more appropriate "Chanson Bohemienne" . . . Myrt's stolen flivver, "Lovable," turned up in a Chicago suburb, the horn declaring it had been on a toot . . . Eleanor Sherry is Jack Miles' new vocalist over WTAM, Cleveland, and NBC . . . De Sylva's Chicago office isn't closed—pardon me—except when Manager Al Stool goes out for a ham-on-rye . . . John Coon has adopted his late dad's name, Carleton, and has a band CBS is watching eagerly.

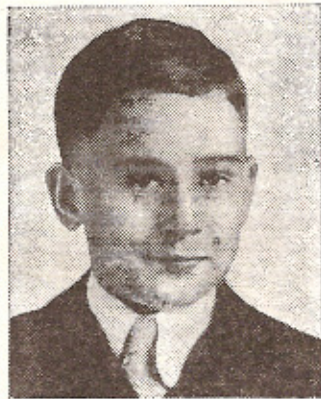
Awarding—

UNABLE to give the dials sufficient twists this past week on account of illness at home, this department must suffer from lack of program reviews. However, it is my pleasure to shake the plum tree hard for Charlie Agnew's final yeast program, Sunday-afternoon, March 12 . . . "Star Dust" by his vocal ensemble was well nigh perfect, and when Agnew rendered a xylophone solo of "Some of These Days," it made me meditate that some of these days big things are in store for this leader and his musicians whom he has refused to substitute with cheaper men despite that trend which is current with practically all big name bands . . . "I've Got the Right to Sing the Blues" and "Goodbye Blues," his finale, were an expert finishing touch to an ending network series that has long been a brilliant Sabbath spot.

What a week for new breaks! Mayor Cermak's death, the Inauguration ceremonies, the President's bank holiday proclamation, and the Long Beach earthquake. Radio covered all exceptionally well, and here are many baskets of plums to the sleepy-eyed news-casting announcers who by now are dog tired.

Comic Medbury's initial attempts at radio technique were more sad than funny. I hesitated, to hurl prunes at one who has entertained so long and well in print, vaudeville and motion picture sketches. And I am glad I waited, for Medbury is catching, or has caught, his stride. His cigarette shows with Waring are definitely on the upgrade and turing very plump . . . Plums for Kate Smith's latest little charity. She has taken it upon herself to collect old and new jig-saw puzzles from radio fans and turn them over to the shut-ins who have plenty of time on their hands and little to do with it . . .

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SHORT WAVE-DX

By Melvin Spiegel

ROBERT GILCHRIST, president of the Interstate Radio Association, sends us the following information of stations broadcasting special DX programs: Saturday, March 25: WBAA—Lafayette, Ind., on 1400 kc., 2 to 4 a. m. EST; WINS—New York City, on 1180 kc., 4 to 6 a. m. EST; WLWL—New York City, on 1100 kc., 4 to 6 a. m. EST. Wednesday, March 29, WCLO—Janesville, Wis., on 1200 kc., 2:30 to 3:30 a. m. EST. Friday, March 31, KPOF—Denver, Colo., on 880 kc., 4 to 5 a. m. EST.

Charles Miller, of Covington, Ky., would like to know what station he has been dialing each evening on about 570 kc. located somewhere in Mexico, with calls that sounded like XEPN. According to his lists he is unable to find a station with that call listed.

The newest of the American-backed broadcasting stations on the Mexican side of the Rio Grande is station XEPN, on 585 kc., with a power of 100,000 watts. It is located at Piedras Negras opposite Eagle Pass, Texas.

The Columbia Broadcasting System's short wave station W2XE has returned to the air. With the com-

pletion of its new RCA transmitter at Wyane, N. J., W2XE is operating with double the power of the former one. The old transmitter operated on a frequency of 6,120 kc. (49.02 meters). The new one will alternate between three different frequencies each day. It will be on the air daily from 11 a. m. to 1 p. m. EST, on a frequency of 15,270 kc. (19.646 meters); from 3 to 5 p. m. EST, on 11,830 kc. (25.36 meters), and from 6 to 11 p. m. EST, on 6,120 kc. (49.02 meters).

This alternation of frequencies has been arranged to give maximum results in transmission. The frequency of 15,270 kc. will be used in conjunction with a special antenna directional to England.

The 42nd Street Special train, with stars and chorus girls on board advertising the Warner Brothers picture, "42nd Street," has arrived in New York City. This train carried a short wave transmitter which broadcast programs from the moving train throughout the trip. The first car, the baggage car, contained General Electric generating equipment to run the short wave radio system.

In the third car, the drawing room, was the short wave radio

transmitter from which radio programs were broadcast. These were musical and dramatic, and especially songs from "42nd Street." On top of the car was a specially devised folding antenna that was used to send out the programs. The antenna was erected only for the programs and had to be lowered for bridges, tunnels, etc. The short-wave programs were picked up and rebroadcast by local stations en route.

Japanese radio listeners are reported to have been forbidden to tune in programs coming from any but Government stations, a step that has been taken, it is said, to curb the reception of alleged propaganda programs from Soviet Russia's broadcasting stations.

MAIL BOX

A Constant Reader, Minneapolis, Minn.—Everett Mitchell has brown hair, brown eyes, stands five feet ten inches high and weighs 162 pounds. He was born March 15, 1898. Doesn't take part in any other regularly scheduled NBC programs besides daily Farm and Home Hour. Is married, has been for eleven years and is not separated. Reputed to call his wife after each of his broadcasts to get her opinion of them. He doesn't remember what clothes he wore at the Radio Revue in Chicago other than the suit was dark. Irma Glen does not disclose her age.

M. B., Oklahoma City, Okla.—Jimmie Wallington was born September 15, 1907 in Rochester, N. Y. Is married to Stanislaw Butkiewicz, who is no older than he is, and they are not getting a divorce despite rumors to that effect. Besides Eddie Cantor's and Rudy Vallee's programs, Jimmie announces Lowell Thomas' Today's News, Phil Spitalny's orchestra and the Golden Blossom Revue.

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ROYAL AUDIO VISUAL

414 MONTGOMERY ROAD
CINCINNATI, OHIO 45212

Hello Again, Radio

P.O. Box 6176 Cincinnati, Ohio 45206

CUSTOM CASSETTE LOADED WITH CAPITAL TAPE
PACKED IN HARD NORELCO-STYLE BOX; LABELED.

MINIMUM ORDER: THREE (60 MIN) CASSETTES \$10.00
(ADD .50 ADDITIONAL FOR EACH 90 MIN CASSETTES)

PRICES INCLUDE SHIPPING VIA SPECIAL FOURTH
CLASS RATE. FOR FIRST CLASS ADD .35 PER
CASSETTE. ALL ORDERS SHIPPED TO AREAS OUTSIDE
THE U.S. MUST BE SHIPPED FIRST CLASS.

HOW TO ORDER

Payment in U.S. funds required with order. C.O.D. is not
available. Enclose check or money order. *Please* be
certain your name is clearly printed on order form. We
cannot be responsible for proper processing of your order
if this information is omitted. If you have any specific
questions, a reply is not guaranteed unless a self
addressed stamped envelope is included.

- 101 RICHARD DIAMOND
1. Little Cheeva
2. Christmas Snow
- 102 PHILLIP MARLOWE
1. Torch Carriers
2. Kid On The Corner
- 103 SAM SPADE
1. Champion Caper 8-7-49
2. Prodigal Daughter Caper 8-28-47
- 104 PHIL VANCE
1. Bulletin Murder Case
2. Cover Girl Murder Case
- 105 ROMANCE
1. Monte Carlo
2. Madam 44
- 106 SCREEN DIRECTORS
1. North Side 777
2. Affairs of Susan
- 107 DRAGNET
1. Alfred Prater Dies 9-4-52
2. Arthur McKinley, Florist 11-23-52
- 108 SAM SPADE
1. Dry Martini Caper 8-1-48
2. Apple Of Eve Caper 6-19-49
- 109 MERCURY THEATRE
1. The Hitchhiker
2. King Lear
- 110 NIGHTBEAT
1. Night is a Weapon 2-13-50
2. Gusher James
- 111 OZZIE AND HARRIET
1. Boys Go To North Woods
2. Breakfast Compliment
- 112 PHILLIP MARLOWE
1. Persian Slippers
2. Hairpin Turn
- 113 PHILLIP MARLOWE
1. Sea Horse Jockey
2. Eager Witness
- 114 RICHARD DIAMOND
1. Man With The Scar
2. Rawling Case

- 115 RICHARD DIAMOND
1. Kali 4-5-50
2. Spence 3-5-50
- 116 MURDER AT MIDNIGHT
1. #30 - Man With The Black Beard
2. #29 - Ape Song
- 118 SHADOW
1. Black Rock 11-13-38
2. GHOSTS CAN KILL 11-20-38
- 119 SHADOW
1. Death Is Blind 10-9-38
2. Shyster Payoff 11-6-38
- 120 PHILLIP MARLOWE
1. Four Hours To Kill
2. The Iron Man
- 122 SHADOW
1. Tomb of Terror 12-19-37
2. Temple Bells of Neban 1-2-38
- 123 SHADOW
1. Message From The Hills 11-21-37
2. The Creeper 11-28-37
- 124 SHADOW
1. Bride of Death 3-13-38
2. Silent Avenger 3-28-38
- 125 MOLLE MYSTERY THEATRE
1. Doctor And The Lunatic
2. Hands Of Mr. Ottermole
- 126 MOLLE MYSTERY THEATRE
1. Make No Mistake 4-30-48
2. Close Shave 5-14-48
- 128 NICK CARTER
1. Careless Employees
2. Lucrative Wreckers
- 129 NIGHTBEAT
1. I Know Your Secret 4-10-50
2. Girl In The Park 2-27-50
- 130 MYSTERY IN THE AIR
1. The Horla 8-21-47
2. Beyond Good and Evil 8-28-47
- 131 NIGHTBEAT
1. Psychopath 1952
2. Anton's Return 7-13-51

- 148 SUSPENSE
1. The Crowd 9-2-50
2. Man Who Liked Dickens 10-9-47
- 149 SHADOW
1. Society Of The Living Dead 2-6-31
2. Phantom Voice 2-13-48
- 150 ESCAPE
1. Shipment Of Mute Fate
2. Leinengen versus The Ants
- 151 THE GREAT GILDERSLEEVE
1. Christmas Presents
2. Trip To Summerville 3-16-51
- 152 DIARY OF FATE
1. Peter Drake Entry 2-23-48
2. John Carthage Entry 3-2-48
- 153 THE GREEN HORNET
1. Figure In The Photograph 4-16-46
2. Polarized Glasses 5-28-46
- 154 FIBBER McGEE & COMPANY
1. Mouse Problems 2-28-39
2. The Hamburger Joint 3-7-39
- 155 LUX RADIO THEATRE
1. The African Queen 12-15-52
2. The African Queen 12-15-52
- 156 FIBBER McGEE & COMPANY
1. Encyclopedia Salesman 3-2-36
2. Missing Shirt Button 1-24-39
- 157 PHIL HARRIS SHOW
1. Family Picnic 6-29-49
2. Rexall Wanted To Talk To Phil
- 158 THE JACK BENNY SHOW
1. Jack Tries To Sell Maxwell
2. D.J. Calls Jack at 4:00 a.m.
- 159 BILL STERN (90 Min)
1. 10-3-47; 10-10-47; 1-19-48
2. 10-17-49; 7-15-49; 8-19-49
- 160 CHANDU THE MAGICIAN
1. Temple of Karnack 3-17-49
2. Temple Under the Sun 3-24-49
- 161 GANGBUSTERS
1. Metro Motor Mob
2. St. Louis Hold-Up Mob
- 162 OUR MISS BROOKS
1. The Heat Wave 8-7-49
2. The Final English Test 8-14-47
- 163 ASSORTED CASSETTE
1. CBS RADIO WORKSHOP
2. Spike Jones
- 277 GUNSMOKE
1. Juniper Tree 8-30-52
2. Thirsty Herd 9-6-52
- 278 BIG TOWN
1. Pittsburgh Lil 10-19-37
2. Fire Trap 10-26-37
- 279 BING CROSBY SHOW
1. With Al Jolson 12-28-49
2. With Al Jolson 1-4-50
- 280 FRONTIER GENTLEMAN
1. Story of Slim 5-20-58
2. Rottenhead Gulch 6-1-58
- 281 FRED ALLEN
1. With Jack Haley 10-26-47
2. With James Mason 1-4-48

- 282 HALL OF FANTASY
1. #7 - Crawling Thing
2. #8 - Masks of Ashor
- 283 GREEN HORNET
1. Reservoir For Murder 2-7-42
2. Torpedo On Wheels 11-14-42
- 285 FRED ALLEN
1. With Phil Baker 1-6-46
2. With James Mason 10-19-47
- 286 BOSTON BLACKIE
1. #55 - Frances Fielding Killed
2. #56 - Winthrop Jewel Robberies
- 287 BIG STORY
1. William Miller 5-6-48
2. Ralph K. Mill 5-19-48
- 288 BING CROSBY
1. With Louis Armstrong 1-25-50
2. With Bob Hope 2-1-50
- 289 THE FALCON
1. Proud Papa 6-6-51
2. Big Talker 4-29-51
- 293 FIBBER McGEE & COMPANY
1. Memory Course 3-14-39
2. Hair Tonic 3-21-39
- 294 LUX RADIO THEATRE
1. & 2. King Solomon's Mines
- 295 WHISTLER
1. Next Year Is Mine
2. Dear Roger
- 297 GANGBUSTERS
1. Abe Beitler 6-19-44
2. William Crain 9-22-45
- 298 FBI IN PEACE AND WAR
1. Travelling Man 6-10-53
2. The Fence
- 299 GUNSMOKE
1. Cain Vestal 10-3-52
2. Hinka-Doo 10-10-52
- 300 GUNSMOKE
1. Kentucky Tolmans 8-9-52
2. Shakespeare 8-23-52
- 301 WHISTLER
1. Weak Sister
2. Masquerade
- 302 THE SHADOW
1. Hypnotized Audience
2. Death From The Deep
- 303 THE SHADOW
1. Plot That Failed
2. Isle Of The Living Dead
- 304 THE SHADOW
1. Cat That Killed
2. Murder In Death House
- 305 THE SHADOW
1. Mansion of Death
2. Inventor of Death
- 306 THE SHADOW
1. Oracle of Death
2. Ghost on the Stairs
- 307 THE SHADOW
1. Leopard Strikes
2. Ghost Building
- 308 THE WHISTLER
1. Go-Between
2. Seattle, Take Three 5-27-5

Old time radio on cassettes.

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Full page: \$30. Ads must be camera ready to proper size.
Half page: \$20.
Quarter page: \$12.

Classifieds: Trade ads are free up to 30 words. Additional words are 20¢ each. Commercial ads are 25¢ per word, minimum 20 words.

IF MAILING LABEL BELOW SAYS "LAST ISSUE" IT IS RENEWAL TIME



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