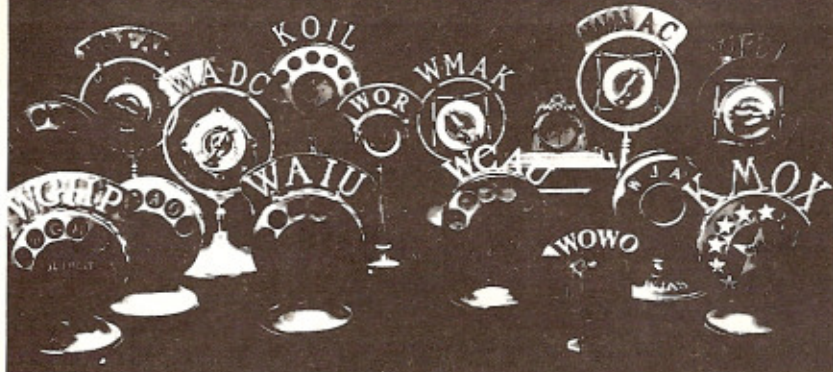


Collector's Corner



PREMIERE ISSUE

INSIDE:

- .an interview with AL HODGE
- .buying used equipment
- .Who was that Masked Man? is reviewed
- .new program news
- .SUSPENSE--1942 log

ISSUE #1 March 1978

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Send all letters, ads, requests for any service to the Yonkers address.

All articles, news, club news releases are to be sent to Bob Burnham, 17173 Westbrook, MI 48152.

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Anne Nikl	Max Schmid
Ray Windrix	Bob Blume
David Reznick	Jim MacLise



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Collector's Comments from Bob Burnham

Well, it's really true, another old time radio publication has arrived on the scene to replace one or perhaps two similar publications. NEWS AND REVIEWS, the newsletter I was behind, ceased publication because of this new approach—COLLECTOR'S CORNER.

CC is obviously a new OTR newsmagazine, to which I attach my name with a great deal of pride. It's my hope our subscribers will participate in the newsletter in some small way so they can derive the same pride which I'm indulging in. Joe Webb and myself created the initial newsletter. We provided the initial capital and incentive necessary to produce such a product, but it isn't our newsletter anymore than it is any of our subscribers who submitted their \$7.50. By subscribing, you're in a sense "buying stock" in the next issue. For those of you interested in buying more than "one share" or subscription, we'll gladly accommodate you, and pay your dividends in the form of a first-rate, constantly expanding newsletter, which you are free to socialize in.

CC is the result of a series of events beginning about 1973, when I decided to call a series of reviews I'd been writing on old time radio shows NEWS AND REVIEWS. The next event occurred in 1974. I contacted Joe Webb, who had a common interest in radio programs, and we began to trade. Later I found we had other common interests and traits, such as age, and the desire to publish an OTR newsletter. I was churning out a mimeograph edition of NEWS AND REVIEWS, but Webb's newslettering expertise was not to be revealed until later.

"Bob, I've got a great SHADOW article, even better than the CASEY, CRIME PHOTOGRAPHER article I mailed you. I'll send it to you one of these days..." Webb would say. The SHADOW didn't see print until later...in the November 1976 issue of AIRWAVES. But let's not jump ahead. It's 1975 and Jerry Chapman, proprietor of RADIO DOCTORS (later changed to AIRWAVES) mailed a tape letter to me. Again, common interests in OTR and selling established a friendship between Chapman and myself. Soon, Chapman learns of Webb from me, and Chapman adds Webb to his list of tape-letter cronies.

In the first issue of AIRWAVES, that SHADOW article finally appeared. Chapman and Webb had combined to publish what soon became a very respectable newsletter. Jerry's initial plans to rejuvenate NEWS AND REVIEWS had been scrapped—had Jerry been allowed to gain control of NEWS AND REVIEWS, the present cast of

characters now producing COLLECTOR'S CORNER might not have materialized. Joe Webb might have eventually submitted that SHADOW article to NEWS AND REVIEWS run by Chapman/Burnham, but would NEWS AND REVIEWS ever have the same impact on OTR as an all new COLLECTOR'S CORNER? Not only that, but would you have had two newsletters to enjoy (AIRWAVES and NEWS AND REVIEWS for a year while Joe, Jerry, and I contemplated our own individual moves?

It stands to reason that the ultimate end result is finally here, and I'm really glad the waiting's over.

In COLLECTOR'S CORNER, you'll be getting all the great things Joe and I hoped for but never got around to with our previous newsletter activities. I won't even dare to predict some of the possible goings-on.

But I guarantee you, your dividends will be big if you take stock in COLLECTOR'S CORNER.



Collector's Comments from Joe Webb

I don't know who's excited about this more: Me, Bob, or you. Since Bob has described some of the behind-the-scenes events that led up to this first issue, let me tell you some of the things that are coming up.

First, we will have interviews. Our next issue features Jimmy Monks, radio's MR. MOTO and a veteran of many series, and in future issues, Fred Foy and George Ansbros will be taking their bows here. Many more interviews will follow.

CC will have lots of news. On equipment. New programs in circulation. Events. We will be following the plans behind the next convention to be held October 7, 1978 in Bridgeport, Connecticut.

As always, technical tips, book reviews, articles, and logs will be found in these pages.

So stay with us. We need you and your support. As Bob has guaranteed, so do I. CC will be fun, informative, interesting, and deserving of your support.

See you next month.



Interview: Al Hodge

by Stuart Weiss, Joe Webb, and Anne Nikl

Al Hodge was a very busy man in radio. He also had his share of TV in its early days, most remembered as CAPTAIN VIDEO.

The radio collector remembers him best as the star of the GREEN HORNET, a part which he had for about eight years. But he did not content himself with the part of Britt Reid—he appeared in supporting roles in many shows—the LONE RANGER, SGT. PRESTON (both of which he sometimes directed), THIS IS YOUR FBI, GANGBUSTERS, MR. DISTRICT ATTORNEY, BOBBY BENSON (as Black Bart), NICK CARTER, ROMANCE OF EVELYN WINTERS, BACKSTAGE WIFE....can there be more? Yes! STELLA DALLAS, FRONT PAGE PARRELL, TENNESSEE JED, MA PERKINS.... Al Hodge really made the rounds...and did pretty well for someone who had originally intended to be a writer. Oh, he was also on FRANK MERRIWELL, ARCHIE ANDREWS, CONGRESSIONAL MEDAL OF HONOR, and MGM THEATER OF THE AIR—here and there, paying his dues.

Al tells an interesting story about WXYZ, Detroit. "George W. Trendle was an attorney for a rag-picker who bought a nickelodeon, which became a few nickelodeons, then became United Detroit Theaters, and then a radio station, which was at the time a CBS affiliate. The bright idea came to start producing original shows and break the network affiliation." The first program was the LONE RANGER. His silver bullets seemed to have a nice appeal to the Silvercup Bakeries who sponsored the program and decided to run it in the four cities where their bakeries were located, which also included Chicago and New York. In hopes of calling the link between the stations something important, the words "Mutual Broadcasting System" became familiar to radio listeners.

Al was not a member of the original WXYZ staff, but joined them when he auditioned and got the part of the lead in the GREEN HORNET. Al recalls the HORNET as "a LONE RANGER in modern dress." His affiliation with WXYZ was a happy and busy one, as he worked on the HORNET, RANGER, PRESTON, and NED JORDAN programs. At one time the station was producing three RANGER, two HORNET, and single PRESTON and JORDAN programs, not including repeats for the west coast.

While on the topic of the RANGER, Al remembers the following amusing incident. "John Todd, who played Tonto on the LONE RANGER was at this time in his early fifties. He was an extremely good actor, somewhat relegated to the role of Tonto.

"We had a young lady come into the studio who had shown a lot of promise, but she still had not learned how to read a script. The scripts, of course, had directions to the actors in their lines, such as 'off-mike,' etc. But she would always read the directions aloud as if they were part of her lines!

"So we told her to cross the instructions out, that they were not to be read aloud. We went through it a number of times until we thought she had the general idea.

"So in this script, Todd was doubling as Tonto and a banker. In the first part of the script, the banker is shot by a gunman and the young lady, who is playing the banker's daughter, is supposed to fade onto the microphone yelling 'Father, father are you all right?' and Todd was to answer 'Yes, I'm all right.'

Air time finally arrives and the banker gets shot, and the girl forgets what she had been taught and says 'Fading On! Father, father, are you all right?' Todd, the seasoned veteran was thrown off guard and said 'Mmmmm. Me fine!' That broke up everyone right there. How we got through the rest of the show I don't know."

Al's stint as the HORNET was interrupted by WWII, and after serving Uncle Sam, he went to New York and appeared on many programs, all listed before. He did get into early TV as the MYSTERY RIDER, a kiddie program. He wore a cowboy outfit and a mask (sound familiar?) and introduced western movies to the home audience and the studio audience of some kids in western outfits sitting on wooden horses. According to Al, Jackson Beck was originally considered for the part because of his famous voice. Jack, however, did not look the part, so he told Al about it at a chance meeting in a diner. Al auditioned and was on the air that same night.

One part he really wanted and did get was that of CAPTAIN VIDEO. Many other now famous actors were starting on TV at the time, and played bit roles in the series—Jack Klugman, Ernest Borgnine, and Arnold Stang were among them. One very funny incident Al remembers points up the problems of live TV and short rehearsal time.

"Don Hastings and I were in this laboratory scene, and we put our scripts down on the floor. We had a lot of laboratory equipment on the counter in front of us so we could mix things and read off the floor at the same time. Some villain was supposed to have put some explosives in the equipment so we would be killed in the explosion, so flash-pots were set-up on the floor to light up for the explosion effect. When the scene came, and the 'explosion' went off, our scripts caught fire. There we were, trying to stomp out the fire, act nonchalant, and read our scripts at the same time."

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NEWS

A new MURDER AT MIDNIGHT program has just come into circulation. It is #29 of this syndicated series, "The Ape Song" and it stars Raymond Edward Johnson. While the story is a little thin, Ray Johnson, the man who opened the creaking door of the INNER SANCTUM, is superb, and helps turn the script around into an enjoyable program. So pay more attention to Ray's work.

A 1930's series, TRUE DETECTIVE, now has eight more programs in collector's hands, and they are episodes 18 to 25.

A few months ago, another PAUL TEMPLE (BBC) series began making the rounds called the "Gilbert Case." The series was surprisingly well received despite the seemingly British pre-occupation with drama over action. Well, "The Lawrence Affair," a new four-hour, eight-part series is about to be released, and is almost as enjoyable as "The Gilbert Case."

LIGHTNING JIM is a ZIV program that is not found too often. Two new ones, #23 "Lightning Jim Prevents a Lynching" and #24 "Judgement of Colonel Blimp" are now available.

Some home-recorded discs were discovered in the East. Among them were IT PAYS TO BE IGNORANT 1/10/44, 1/17, 2/5, and 3/3; JACK BENNY 10/29/44, and a BLONDIE episode called "Gardening."

In the area of new equipment, Garrard (previously famous for their turntables) has introduced their MRW 101—the Music Recovery Module. It is specifically designed for recording and listening to records and discs. Hooking a tape deck to the unit would easily overload it. But what the machine does is to suppress clicks, pops, and other types of surface noise. But this isn't just another filter.

The Recovery Module contains a moderate gain cartridge pre-amp which boosts the level from the phono cartridge. Following that, the signal is split in two, half going to an electronic delay unit, and half going to a noise detector. But how can this machine distinguish between noise and non-noise, such as music?

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BUYING USED EQUIPMENT

by Ken Piletic and edited by Joe Webb

(Most of this article is taken from a letter Ken wrote to me a few months ago. I found some of the information here interesting, because many of us will shy away from used tape decks. If any of you have had any experiences with used equipment, Ken, Bob, and I would be most interested in hearing from you. —Joe)

Not many people know that I have twenty or so tape decks. The only ones I purchased new were my Revox, my Pioneer, and one of my Tandbergs, but even my Revox was a demonstrator. I believe in buying used recorders because they are usually a lot cheaper than new ones and will generally work fine reproducing the limited frequency ranges of radio programs.

The first step in the purchase of used tape decks is as with all equipment purchases: know what you want. You should have some basic idea of the kind of machine you want. Also, you must be prepared to spend some time with your machine. Most often the instruction manual is no longer with it necessitating a "getting acquainted" period for you and your recorder. In addition, some minor repairs will have to be done. But here are some hints on the purchase and some of the things you should look for when you consider a purchase.

It is hard to believe, but sometimes the seller does not know much about his machine. He may not know if it is stereo or mono, quarter-track or half-track, etc. These things can of course be determined by looking at the heads.

And while you're looking at the heads, check for wear and cleanliness. My experience has been that even if the heads are worn, if not worn too badly, the machine will work for recording and playing OTR, but not for high fidelity music.

Dirty heads may be a good sign. In fact, the dirtier and gummier, the better. If you spot a particularly dirty head, you can ask the seller how the machine works, if he hasn't told you already. If he is honest, he will tell you that it does not work very well. He probably won't want very much for it since it does not work properly. But, you know that with a good

cleaning the machine will work satisfactorily. But heads is not the only area of concern.

The tape transport must also be inspected. If possible, plug the machine in and run a tape through it. While doing this, check the take-up and hold-back tension (the tension for the feed reel is the hold-back tension). If you have worked with tape recorders before, you should have some idea what they should feel like.

Also inspect the pinch roller. It should not be soft or cracked or hard. It should look and feel like the pinch roller on your machine at home.

Listen for internal thumps and squeaks. A thump can be indicative of a flat spot on a puck or a stretched "O-ring." A squeak can be a sign of a worn clutch or a dry bearing. You can point out such noises to the seller and use this as an attempt to lower the price. If such noises are not present, chances are the mechanics are in good working order.

It is a good idea to bring one of your own recorded tapes with you. A recorded piano solo, such as a legato sonata, can help expose wow and flutter problems. Also, the speed of the tape deck can be checked, though checking of speed in this manner is not the most precise method, it is the best that can be done in this purchase situation for most collectors. This speed test is most critical in the decision to buy.

Put the machine in the record mode and make sure it records on all tracks. Rewind the tape and record again. This time, make sure it erases its own recordings. Remember, if the head is dirty, it may not erase completely until you get home and clean it. Even then, you could use it as a playing machine only.

Not all the above points need to check positive. Most likely, the machine may fail some tests. If you are the least bit handy with tools, the mechanical problems can be repaired. If the machine has electrical problems, it can be hard to fix if you don't have a schematic diagram (usually found in the instruction manual) and test equipment. This is the area to be cautious in your purchase.

If the machine is an older model with tubes, electrical problems are most likely caused by tube failure. Electrical problems on stereo machines can sometimes be diagnosed by simply swapping tubes between channels. If the machine is a solid state machine, swapping components between channels is difficult, if not impossible, and may cause more problems. My advice is to stay away from solid state machines with electrical problems unless the price is very low (\$5?), you have lots of time to work on your new challenge, and you have some

experience working with these solid-state components.

Any machine, new or old, with mechanical problems can be easily diagnosed. Broken belts are a common problem. Flat spots on pucks and pinch rollers, caused by storing the machine in the play position for long periods of time, are quite common. The main difficulty in the repair of mechanical problems is the procurement of new parts. The Projector-Recorder Belt Company of Whitewater, Wisconsin has a catalog of just about every belt you could ever need, and their prices are quite low, most times lower than the prices you'd expect from the manufacturer.

As a rule, finding belts is no problem. The new pinch rollers and pucks must come from the manufacturer. If the machine is very old, the manufacturer may not have any spare parts remaining in his warehouse. Imported machines may not have a US distributor with spare parts. Some manufacturers have gone out of business. Remember this when considering an older machine with bad pinch rollers and pucks.

You can sometimes get good deals on used tape recorders at flea markets and garage sales. The most I have paid for a working machine at such a sale was \$40, and that machine had a built-in dolby circuit! The least I ever paid was \$10 for a monaural Wollensak. Most working machines will cost around \$25, and machines with problems will sell for less.

Another source for used equipment is the want ads. Most often, the person selling through the want-ads has taken care of the equipment and is very familiar with it. He will usually be most happy to demonstrate it. Always ask why the person is selling it. A common response is that the person is switching to cassettes and wants to dispose of the reel-to-reel deck. Sometimes, you can barter and get the person's old recording tape thrown in the deal.

Once in a while, you may see an ad for an estate sale. These are generally good deals, but the seller is only an agent for the estate and knows nothing about the machine. The owner has died, and that is the reason for the sale. The equipment is likely to be in good shape.

Many repair shops will sell used equipment that people have never picked up or have traded in for other equipment. While the cost is higher than the above methods, the shop will guarantee the machine for at least thirty days, usually ninety days. If something is wrong, you can get a refund or a repair. Be prepared to spend \$120 at least for a machine at this source.

Don't be discouraged if you end up with a "lemon" from any of the above sources. If you can't use the machine, perhaps someone else can. Once I bought a Magnacorder at a flea market for \$10. The machine worked electrically, but had a mechanical "grinding" sound. The

tape ran at a visibly uneven speed and the wow was terrible. Yet, it was in clean physical shape and it did record and play. I knew I could fix it better than it was.

After I took it apart, I discovered that all the pucks were hardened with age. The had glazed surfaces and slipped on the drive wheel. Magnacord is out of business, although pucks are available at an outrageous price. I then tried another route.

I soaked the pucks in "Oneida Rubber Rejuvenator" for one week. This softened them up, but they were not like new. After lubricating the bronze bearings and so forth, I reassembled the machine and tested it. The grinding sound was gone and the tape moved smoothly, but I found that something was microphonic. It was not a tube. While recording, if I tapped on the recorder, the taps could be heard on the tape. I could not find the source of this problem, but I suspect it was in the head area.

Not wishing to fool around any longer with this machine, I took it to the next flea market I visited. I equipped myself with an inverter so I could obtain 110V from my car battery. I played a tape of a traditional jazz combo playing fast two-beat Dixieland on the Magnacorder. I sold the machine for \$20 with no questions asked, and gave the tape away with the machine. The man who bought the machine was happy, and while I no longer had the recorder, I broke even for my expenses and was able to add to my experience.

So, in a nutshell, buying used tape recorders is a good way to go for the cost-conscious collector who is even a little handy with tools and knows what to look for when purchasing.

If you do want to purchase new equipment, don't go to one store or get one catalog from a mail-order outlet. Always look for the lowest price. It is also a good idea to be sure that a factory authorized service center is nearby. Not all repair shops do warranty work on all brands. If there is a reputable repair shop near you, find out what brands are serviced under warranty. These brands should be considered heavily in your choice of new recorder.

(I hope that not everybody is as afraid of used equipment after reading some of Ken's comments on how to test the equipment before purchase. While I have never purchased used equipment, I must say that on my next purchase, I will consider it.

Ken did mention the importance of testing the equipment before buying. This should be done with new equipment also. While you may not be able to test the actual machine you purchase as new, you should be able to test a floor model to get a feel for the machine and its performance. —Joe)



Book Review:

WHO WAS THAT MASKED MAN? by David Rothel

by Ray Windrix

((Who Was That Masked Man? is published by A.S. Barnes and Company, Cranbury, NJ. Price: \$17.50))

When I began collecting radio shows a few years ago, one of the first reels I received was that of LONE RANGER programs. When I listened to my first program, I realized that the show had still withstood the test of time. Though by today's standards the Ranger is quite square, the deep commanding and assured voice of Brace Beemer still brought a thrill to my ears.

Having just completed the book "Who Was That Masked Man?" by David Rothel, that thrill was renewed. Mr. Rothel has done a fine job. This large volume, 11½" by 9" and 256 pages has 170 pictures, many of which are rare photographs from the radio era. The book consists mainly of interviews of those involved in the conception and production of the Ranger programs: George W. Trendle, producer; writer Fran Striker; James Jewell, the show's first director; Ted Robertson, assistant to the chief sound effects man and later assistant director; Charles Livingston, assistant director to Jewell, later director of the radio program and the television version.

From the memories of these men we learn how the character of the Lone Ranger was conceived, though many versions vary. Robertson remembers a meeting with Trendle, Jewell, and Harold True (station manager at that time), where Trendle was the person who originated the character. Jewell's version of the story is that the Ranger grew out of a program he was developing called the "Manhunter," which Trendle was interested in because he wanted a western program. From the "Manhunter" came a program called "Curly Edwards and his Cowboys," which was the basis for the Lone Ranger. Jewell recalls Harold True saying that the program needed a mystery name for its leading character, and suggested the "Lone Ranger." Jewell wrote the first scripts until Fran Striker was brought in.

Another version is that of Corydon Ireland. Ireland was a graduate student in English at Buffalo University who said that from his research on Striker and the Ranger, Striker was inspired by an early Buffalo program called "Covered Wagon Days" when still residing there. Needless to say, I found that reading about the

the Ranger's origin was very intriguing. The book also treats its readers to the recollections of the first three Lone Rangers.

The first, George Seaton, left the role to go to Hollywood. His other credits include such varied films as "A Day at the Races" with the Marx Brothers, "Miracle on 34th Street," "Country Girl" with Bing Crosby and Grace Kelly, and "Airport" in 1969. In addition to acting in these films, Seaton also wrote the screenplays and handled the directing chores. He went a long way from the \$2.50 he received for each time he played the Lone Ranger. The second Ranger, Earle Graser, took over the part on April 16, 1933 and earned up to \$150 per week by the time he was tragically killed in an auto accident. Brace Beemer started off a chief announcer for the program, became station manager, and then became the third and longest running Ranger.

"Who Was That Masked Man?" also gives insight into the famous phrases used in the program such as "Hi-yo, Silver!" and "Kemo Sabe," and even the name of "Tonto." Insight is also given to the use of the phrase "who was that masked man?" added at the end of the program. Did you know that at one time the Ranger and Tonto rode double? that Mrs. George Trendle corrected the Ranger's English? One could go on and on with the many discoveries found here in this book.

A section of the book covers the Lone Ranger radio premiums, such as the Lone Ranger film strip ring, the atom bomb ring, the weather ring, Lone Ranger pedometer, victory lapel pin, flashlight ring, wallet, secret code pin, and more, and more, and more. This same section covers the comic books and the 18 Lone Ranger novels written by Striker.

Rothel also includes information on the two Ranger serials "The Lone Ranger" (1938) and "The Return of the Lone Ranger" (1939). The former included five mystery rangers, one of whom was revealed as the one and true Lone Ranger at the serial's end. The history of the TV version is also recounted. Clayton Moore and John Hart played the part on TV. Moore starred as the Ranger in two '50's movies, "The Lone Ranger" (1956) and "The Lone Ranger and the Lost City of Gold" (1958). The CBS cartoon series is also mentioned, running from 1966 to 1969.

Brace Beemer died of a heart attack on March 1, 1965. On March 7, 1967, Detroit's top radio personality, J.P. McCarthy broadcast a tribute to Beemer on WJR, Detroit. The complete text is printed here, and many collectors have this show in their collections.

"Who Was That Masked Man?" ends with a complete text of the first Ranger program. I thoroughly enjoyed this book and feel that the author has provided us with a wealth of information in a very attractive, but possibly too expensive volume. I highly recommend it.

With the hope of a possible Lone Ranger movie in the making (similar to the multimillion dollar Superman movie soon to be released), the Lone Ranger may still ride in an all new adventure. As Tonto put it so well:

"Other Texas Rangers all dead. You only Ranger left. You Lone Ranger."

HODGE, continued from page 6

In summing it all up, "I was very lucky to be in on the early days of radio and television," Al says. "You had a chance to be very innovative and to do the things you just can't do now. It was a great deal of fun."

Al is presently writing a book, and if you'd like to write to him, you can at the George Washington Hotel, 23rd St. and Lexington Ave., New York, NY.

NEWS, continued from page 7

Garrard states that the detection is based on the rise time, fall time, and duration of the noise. When a noise is detected, the output of the Recovery Module is reduced in the time-delayed path to about 30 decibels below average program level for the duration of the noise. During this interval, which lasts about 2.5 milliseconds, there is a gap in the programming. Attenuation is not sharp, but gradual, so the effect cannot be heard. The unit costs about \$200. For more information, write Garrard, Div. Plessey consumer products, 100 Commercial Street, Plainview, NY 11803



Collector's Corner OTR Log

SUSPENSE!

Date	Title	Star(s)
<u>1942</u>		
6/17	The Burning Court	Charles Ruggles
6/24	Wet Saturday	Clarence Derwent
7/1	The Life of Nellie James	Jeanne Cagney Richard Widmark
7/8	Rope	Richard Widmark
7/15	Witness on the Westbound Limited	
7/22	PRE-EMPTED	
7/29	Philomel Cottage	Alic Frost and Eric Dressler
8/5	Finishing School	Margo
8/12	Suspicion	
8/19	Cave of Ali Baba	Romney Brent
8/26	PRE-EMPTED	
9/2	The Hitchhiker	Orson Welles
9/9	PRE-EMPTED	
9/16	The Kettler Method	Roger DeKoven
9/23	A Passage to Benares	Paul Stewart
9/30	One Hundred in the Dark	Eric Dressler

For the above run, Charles Vanda produced the first five programs, with William Spier assuming that position for the 7/29/42 broadcast.

SUSPENSE was off the air from the broadcast of 9/30 until broadcasts were resumed on 10/27. On that broadcast, Spier became director, John Dickson Carr was the author, and the MAN IN BLACK was introduced.

<u>1942</u>		
10/27	Lord of the Witch Doctors	
11/3	Devil in the Summer House	Martin Gabel
11/10	Will You Make a Bet with Death?	Michael Fitzmaurice Joseph Julian
11/17	Menace in Wax	
11/24	The Body Snatchers	
12/1	The Bride Vanishes	
12/8	Death of an Old Flame	Ralph Bell
	(There is some conflicting information on this date; the show may have been pre-empted)	
12/15	Till Death Do Us Part	Peter Lorre
12/22	Two Sharp Knives	Stuart Irwin
12/29	PRE-EMPTED	

This log will continue year by year in COLLECTOR'S CORNER. Next issue: 1943.

Work on the SUSPENSE log was first done by Jay Hickerson, Box C, Orange, CT 06477

IN OUR NEXT ISSUE:

Those of you who've subscribed have it easy. Without lifting a finger, next month you'll be seeing the following features in the second issue of COLLECTOR'S CORNER!

**James Monks, star of MR. MOTO and actor in countless soaps and other shows will be interviewed

**Bob Burnham's "hands-on" review of the PIONEER 707 reel-to-reel deck, the first deck in a reachable price range with a variable speed control

**A letters section, with some responses to this, our first issue

**1943, the next installment of our SUSPENSE log

**More news, ads, and who knows?

If you haven't subscribed yet, do it now, and get our second issue hot off the presses.

SEE YOU THEN!