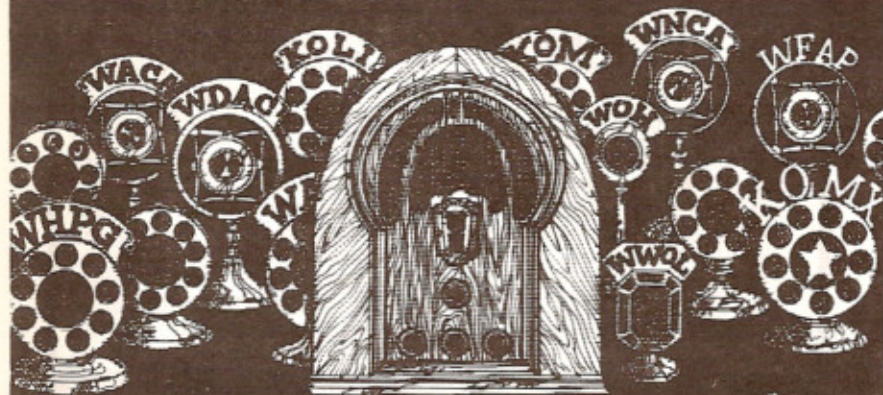


Collector's Corner



Volume 1 No. 6 August 1978 \$1.25



Jack Benny

COLLECTOR'S CORNER is published monthly by Joe Webb and Bob Burnham. Art director Bob Burchett. Subscriptions mailed first class are \$7.50. Individual copies \$1.25. Mail to Joe Webb 5 Valley View Drive, Yonkers, NY 10710.

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

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

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



Collector's Classifieds

YESTERDAY'S RADIO ON TAPE--Reel to reel and Cassette, Quality Sound, Reliable Service. Send \$1.00 for our giant catalog listing over 4500 radio programs. ADVENTURES, PO Box 4822-G, Inglewood, CA 90302

For Sale-- reprint copies of old time radio articles, obituaries, many pictures from '30s and '40s at only 25¢ per page. Free lists. John W. Sondreal, "Old Time Radio," 4109 Pleasant Ave., Norfolk, VA 23518.



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If you are seeking QUALITY OTR programs.... reasonably priced....we'll-dubbed on splice-free tape....and with each reel individually sound-rated, you will find it worth your time to send for my reel or cassette catalog. Since OTR is a hobby and not a business for me, quality rather than quantity is my goal. Income from OTR sales goes right back into the hobby to add additional quality programs.....

Send \$1.50 for Reel Catalog(2500 Shows) or \$1.00 for Cassette Catalog(500 Shows) to:

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EUR RGN-CMD
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Collector's Comments from Bob Burnham

By now, we've all gotten used to the warmer temperatures (if you're in a place where a frigid winter prevails), and that being the case, I've also noticed a change in the "texture" of the OTR public. For one thing, everyone seems anxious to trade with everyone all of a sudden. I've received several supplements from collectors asked to trade and a number of these people I haven't heard from or traded with in over a year. Secondly, in terms of selling, the usual summer slump seemed to come early, then suddenly enthusiasm for OTR seemed to soar for some of my customers. I'm not exactly sure of what causes specific trends such as these. One can predict and expect response if a supplement containing rare material is released, but often the predictions don't pan out.

A series of events led to my present position in OTR. I have found joining OTR groups, working on an OTR publication and spending money is the best route to go if you're trying to upgrade your OTR status. But for the most part, this is unrelated to the enthusiasm many collectors seem to suddenly have as the summer season establishes itself. I have also been overwhelmed by the enthusiasm and warmth many Collector's Corner participants have reflected. Enthusiasm creates drive, drive does work and work produces a product, and because there is enthusiasm, the product will be good. If Collector's Corner is a good product, it's because of these things. I'm pleased to say no one has written to say Collector's Corner is a bad publication, so apparently, we're somewhat on the right track.

It has been suggested we start a column listing traders wants, similar to what is offered in other publications. We will be glad to publish your letters and if you mention shows you need or have or other trading desires, we will be more than happy to print it, as part of your letter. Also, if you would prefer just listing your wants rather than writing a letter, we will retype your wants in such a way that it will fit our format. Any material of this nature should be sent to the Livonia address.

But getting back to our original topic (whatever that was) I have noticed some other interesting changes in texture of the OTR population. One collector who is the source for much material and has had considerable influence among other dealers has become "public." At one time, you could not find out about him just by subscribing to Hello, Again or by reading the OTR ads in Audio or Stereo Review. If you

knew the right people, or belonged to certain elite groups, perhaps you heard of him, or dealt with him. It's likely you'd have tapes in your collection that were several generations away from his masters, which you'd still consider to be really good sound. Over the past few months, he has mailed out flyers, advertised in stereo magazines, and is now advertising in such publications as Collector's Corner. This is a good sign. Although it's competition for me, it can only enhance the quality of the programs which are being traded amongst ourselves. No longer will we need to put up with some second rate sounding reel, someone four generations ago, purchased from an alleged big-name dealer (who makes a living off of the hobby).

Also, I can cite examples of at least three OTR sellers who have become more inactive at least in terms of exposure. Fortunately, since "The Shadow's Files" filed itself away for good (thank God), no one has entirely dropped out that I know of.

The OTR Press is another story, however. Collector's Corner is on firm ground (thanks to a lot of great people who have volunteered their help), but the same cannot be said about some of the other publications. National Radio Trader predicted there would be another "turn over" in publications in the coming year, and I think that's a pretty accurate assessment. I won't comment further, except to say I think we can look forward to another 20 years of Hello, Again... The texture of the OTR Press is no longer velvet...nor even corduroy...denim or burlap perhaps.

In planning stages for future issues of Collector's Corner are a few articles of a technical nature. One will deal with recording tape brands. This will begin a series of articles on advantages and flaws inherent in the low priced brands. We will touch only briefly on the higher priced Scotch, TDK, Maxell etc., as they are out of the price range of most collectors. We will be examining in great detail the various grades of Shamrock, how to recognize the better types and why they are better. Your help would be appreciated in preparing the tape articles. Your comments, experiences with, and suggestions on tape would be most beneficial. Also, I would be interested in receiving samples of certain tape types. Ampex is probably responsible for producing such a wide range of tape quality, that it's likely there's many types I'll overlook. This is where I could use your help.

Also, there's been many good comments I've heard on Saxitone's white-box tape. I've never purchased any nor have I received any in trades. I have been informed it is comparable to Capitol's mod line. Is this true?

Finally, I'm also working on an article which will be of interest to users of Teac equipment.

Teac sells a remote control box for their reel decks for about \$50.00. I have found that such a box can be assembled fairly simply at a cost of less than \$25.00 for parts. There are a few bugs which must be worked out (where the plug for the back of the Teac may be purchased, for instance), but the basic design is completed and I'll be building my own and letting you know how it works, and how to make your own in future issues of Collector's Corner.

Also coming up will be an interview article with someone involved in OTR's "Big Story" by Ray Windrix, and an article by Andy Blatt, Airwaves' co-editor, offering tips on obtaining quality sound.

Some of you may recall me announcing in News & Reviews that Collector's Corner will be distributing news release forms to the major OTR clubs and pubs. Well, that never happened, because quite frankly, we just never got around to it (I accept only a small percentage of the blame for that!). Well, at long last, those forms will become a reality. These forms hopefully will help us to expand our news section. They also will be made available to individuals, and of course, will be sent free of charge upon request.

There are many more ideas we've been kicking around and some interesting additions which are in the works now. Collector's Corner has accomplished much, but there's a lot more work to do; but from our perspective, it's a real pleasure.

Bob B



Jack Benny's Life Story

Jack Benny's Life Story contains dozens of the most memorable moments from the Jack Benny Radio Show. Imagine experiencing again, visiting Jack's Vault or Rochester driving the Maxwell. Special interviews with Jack Benny, Don Wilson, Director — Hilliard Marks and many others. FREE BONUS, a 24-page booklet of the December 16, 1945 radio script.

GUARANTEE...You must be completely satisfied with JACK BENNY'S LIFE STORY or you may return it for a prompt money back refund. In any case, the radio script is yours to keep.

\$9.95

New York State Residents add sales tax and state county of residence. Send check or money order to
OLD RADIO WAREHOUSE
5 Valley View Drive
Yonkers, NY 10710

(on two cassettes)

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\$9.95

New York State Residents add sales tax and state county of residence. Send check or money order to
OLD RADIO WAREHOUSE
5 Valley View Drive
Yonkers, NY 10710

(on two cassettes)

OLD RADIO WAREHOUSE

Our hobby is more than just tape

OLD RADIO WAREHOUSE, 5 Valley View Drive,
Yonkers, New York 10710

*****All prices postpaid, NYS residents add proper sales tax. USA orders only.*****

- AIRWAVES:** #3 is 7x8 1/2", rest are 5 1/2 x 8 1/2"
- # 3- ESCAPE issue with article and log; review of Dunning's TUNE IN YESTERDAY, more (12 pages).....\$1.00
 - #12- FRIENDS OF RADIO CONVENTION issue, with article and 6 pages of pictures (16 pgs).....\$1.25
 - #13- Radio Goes to War; How to Build a Patch Bay; Philip Marlowe article and log (16 pages).....\$1.25
 - #17- Excellent article on tape; Decline of Radio; New York's Museum of Broadcasting (12 pages).....\$1.25

NATIONAL RADIO TRADER Vol. 2, #1, Fall 1977; best issue to date of this 8x11" newsletter ad-zine. Excellent editorial on program quality and restricted programs; GILDERSLEEVE article, good article on equalizers; much more (10 pages)..... \$1.25

NOSTALGIA RADIO NEWS May 1978 issue, 68 pages. Special Bergen and McCarthy issue with articles, reprints, article on AMOS 'N' ANDY, and usual CBS Mystery Theater listings, logs, plot outlines; pictures; ads. 8 1/2 x 11"\$1.50

SPERDVAC MAGAZINE #2: 8 1/2 x 11" Well done annual of this radio club. Includes articles on Groucho, radio comedians, Bogart on Radio, Captain Midnight's Secret Squadron, and much more (44 pages, heavy stock cover).....\$2.25

WORLD OF YESTERDAY a fine publication!

- #13- Cisco Kid, Gildersleeve, Vic and Sade and much more (80 pages).....\$2.50
- #14- Bobby Breen, Three Stooges, Gone with the Wind, Al Jolson, more (36 pages).....\$2.25

SAVE \$14

Reels Only
Box 20 Hawthorne,
CA 90250

"LET GEORGE DO IT"

Dear Collector: A special offer from REELS ONLY. During the month of August REELS ONLY will offer a 2 tape special. 12 shows of the "LET GEORGE DO IT" series. This series was broadcast on the West Coast and was sponsored by STANDARD OIL OF CALIFORNIA.

REELS ONLY encourages two or more collectors to form small buying groups for the purpose of acquiring quality sound. Buy these tapes, then pass them around and let your CTR collecting friends make a copy for their collections.

SORRY, BUT NO SPECIALS ARE SHIPPED BEFORE THE FIRST (1st) of the month. All orders received during JULY will ready for mailing on the 1st of August.

WARNING:

THESE TAPES ARE SOLD FOR YOUR PERSONAL ENJOYMENT ONLY. EVEN THOUGH THEY ARE ALL OF BROADCAST QUALITY THEY ARE NOT SOLD FOR THAT PURPOSE!

PLEASE USE THE SPECIAL ORDER FORM BELOW

1800' 3 3/4 1/2 track		1800' 3 3/4 1/2 track	
LET GEORGE DO IT starring BOB BAILEY			
TAPE 1: Side 1: "Till Death Do Us Part"	1-24-49	Cost Per Reel	Enclosed
"Mayhem By Experts"	1-31-49		
"One Against The City"	2-7-49		
Side 2: "Destination Dead End"	2-14-49	\$7.50	\$
"Journey Into Kate"	2-21-49		
"Your Money Or Your Life"	2-28-49		
TAPE 2: Side 1: "The Round About Murder"	3-7-49	\$7.50	\$
"The Motive Is Murder"	3-14-49		
"The Four Sided Triangle"	3-21-49		
Side 2: "The Host Of Casa Diablo"	3-28-49	\$7.50	\$
"The Elusive 100 Grand"	4-18-49		
"The Lady In Distress"	4-25-49		
Note: Add \$2.86 for Airmail--otherwise all tapes will be sent 4th class.		TOTAL	\$1.00
			\$

Make all checks or money orders payable to Reels Only, Box 20, Hawthorne, CA 90250

If you wish to buy the entire series check with some of the dealers that advertise in the various CTR publications.



Collector's Corner presents...

I can't stand Jack Benny because... Contest Ray Windrix

I, like many others, ordered all the old radio scripts that Joe Webb put out recently. The script "I Can't Stand Jack Benny Because... Contest" reminded me of the story concerning the origin of that particular show, and I thought it might be of interest to those who might not know it.

In 1943, Jack Benny lost his two brilliant writers, Ed Beloin and Bill Morrow, both of whom had been with him since 1936. Morrow entered the military service, and Beloin went into motion picture writing.

Jack hired four new writers, namely, Sam Perrin, George Blacer, Milt Josefsberg (a Bob Hope writer for many years) and Jack Tackaberry.

At the same time, Jack felt that a sponsor change might be in order. After due consideration, he decided on The American Tobacco Company (Lucky Strike cigarettes).

In 1945, Jack's show had dropped from its number one position—one of its biggest slumps—and was no longer one of the first five in the ratings.

One day at a writing session, someone suggested that maybe what was needed was some type of contest on the show.

"How about us asking the listeners to write, in 25 words or less, why they hate Jack Benny?"

Everyone thought that this was very funny, except for Jack, and the laughter promptly ceased.

After a moment of thought, Jack said, "That's it fellows, that's what we're going to do."

They decided to take out the word "hate" and so it ended up as "I Can't Stand Jack Benny Because" in 25 words or less, with \$10,000 offered in prizes.

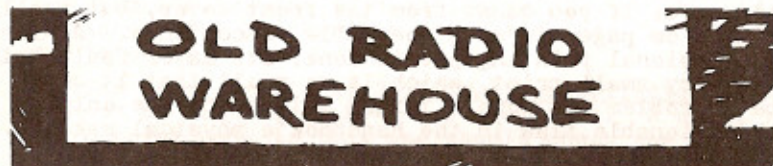
The contest lasted through six very funny programs, with Fred Allen as the official judge. Jack, being Jewish, worried that the

contest might encourage anti-semitic responses, but out of 270,000 letters received, there were only three that used this theme.

The winner was Carroll P. Craig Sr., of Pacific Palisades, California, who won \$2,500 with this poem:

I can't stand Jack Benny because
he fills the air with boasts and brags
And obsolete, obnoxious gags.
His cowardice alone, indeed,
Is matched by his obnoxious greed,
And all the things that he portrays
Show up my own obnoxious ways.

Listeners were first asked to write in response to the contest on December 2, 1945. The contest gave the show the boost it badly needed, and once again, it was contending for the top spot in the ratings.



COLLECTOR'S CORNER- all 16 pages, \$1.25 each

- #1- Al Hodge; Buying Used Equipment; review of Who Was That Masked Man?
- #2- James Monks; review of Pioneer 707; letters
- #3- In-depth I LOVE A MYSTERY
- #4- LUM AND ABNER; Why do we collect OTR?; How broadcasts began
- #5- Fred Foy; Nostalgia and collecting; Tin foil?; letters

***All issues contain a one-year log of SUSPENSE.

THE SHADOW KNOWS! is a book containing scripts of 16 SHADOW episodes that are not circulating among collectors. The book is intended as a high school text, but has great value for radio fans as well as SHADOW fanatics!

.....\$ 6.95

THIN MAN SCRIPT- "Case of the Goofy Groom" 3/10/46

Attractive 16 page booklet with heavy stock cover. (This program is not in circulation)

.....\$ 1.25



Book Review:

Chuck Seeley's OTR Reference Book by Ray Windrix

The Old Time Radio Collector's Handbook, by Charles Seeley is designed and written with the purpose in mind of aiding the beginning OTR collector. It is published by Seeley's own publishing outfit, The Rogue Press, 294 Victoria Blvd, Kenmore, NY 14217. The cover price is \$1.00.

The contents of the OTRCH are broken into ten sections covering everything from equipment and tape to starting a collection and trading, and ending with OTR reference sources, clubs and publications.

The booklet itself measures 8½" X 5-3/8". It contains 14 pages, if you count from the front cover, but really begins on page six with the table of contents. A nice professional printing job is done, its major fault being the very small print, which is so small that it could be a problem for some. I find this to be the only objectionable flaw in the handbook's physical make-up.

Probably the best way to evaluate the OTRCH is to take it by the numbers, as listed in its table of contents. Section one is a generalized introduction that we can skip for now, but may refer to later.

We can really begin with section two—EQUIPMENT. Seeley does a nice job covering the aspects of purchasing recording equipment, and offers some helpful tips on how to go about picking out a machine and so good "dos and don'ts" in checking it over. The fifth tip he gives in this section is an excellent one: It is a good idea to look for a machine with an automatic shut-off that completely disengages all working parts, so as not to develop a flat spot on the rubber pinch roller if left pressed against the hard capstan for a lengthy period of time...

Seeley skims over the subject of used equipment which could have been a section by itself. I feel that this would have been valuable information to a new collector, as the financial aspect is the prime factor for some in being able to get their "feet wet" in OTR. Collectors have been known to pick up used equipment quite cheap and find that a simple cleaning of the heads produce a perfectly good working machine. Some good tips are given on buying used equipment, but this could have been expanded a great deal.

In comparing reels over cassettes, a few points were overlooked:

Reel advantages over cassettes:

1. Cost—a prime factor since reel tape costs much less per hour.
2. Plenty of tape allows the collector to get the entire show or shows on a reel, a problem sometimes with cassettes, should the show run a little long.
3. Time—reels can be double sped, and double tracked, saving much time.

Cassette advantages over reel:

1. Much more portable, as mentioned by Seeley, and can be played in the car.
2. Individual show selection—not mentioned—eliminating the necessity to "hunt" for the show on a reel.

In the third section of Seeley's book, he discusses tape—most types are covered and their various lengths are documented. An excellent point on tape is actually brought up later in section six on Duplication. This is the fact that thickness of the tape can cause "bleeding"—a term Seeley uses to describe print-through. As mentioned, the thicker the tape, the less "bleeding" is apt to occur.

Section four's topic is Building Your Collection. Many methods of acquiring shows are mentioned. A good, very basic point made is that one should check the local library.

Seeley then chooses to get into the old argument among different factions of OTR collectors, when he brings up the subject of "licensed dealers and unlicensed dealers." This is very misleading, as there is no such thing as a license to sell OTR. There are, of course, various forms to complete for the IRS and tax purposes as with any business, but these have nothing to do with OTR. Selling OTR is a legitimate business. It is illegal to broadcast programs unless the rights have been purchased, but essentially, there are no other restrictions. Old time radio is public domain. Also rights, copyrights, etc., on many shows have expired and no one has renewed them, and one can do anything he wishes with these shows (An example is The Shadow programs with Orson Welles.). In any case, this need not have been brought up. A new collector would probably be concerned only with acquiring good programs in good sound for his money.

Several good points are also made in the fifth section on Trading. Seeley suggests collectors join OTR clubs, subscribe to OTR publications, and offers some very good tips on how to compile a catalog.

Another good suggestion made is to avoid dubbing too close to the end of the tape, as the tape can become creased and wrinkled, affecting sound quality.

I especially liked the points made about shipping

tapes when trading: Don't stick the free end of the tape to the tape itself, as the glue could cause heads to become sticky. The free end should be stuck to the reel to prevent tape unraveling. This can be important, and I have an example to site myself. I recently received a reel purchased from an OTR dealer (one who should know better), which was shipped in a box big enough to hold three reels. There was no packing to fill the space or firmly secure the box containing the reel. It flopped about freely, causing the reel box to open, enabling the loose end to unravel about 20 feet. The tape became creased and wrinkled by the reel box and reel itself. (Ed: Perhaps a few dealers should read Seeley's book, too).

Section six deals with Duplicating. The overall operation of making a dub is covered well. Simple points such as rewinding or fast forwarding are mentioned. Even forewarned, a new collector (or clumsy old collector) can snap or tangle tape, until he gets the "feel" of his machine. Seeley makes another excellent point regarding tape storage in hot humid places. This can damage the tape both physically and magnetically.

Seeley is somewhat fuzzy on the subject of cross talk. His test for cross-talk sounds like cross-channel leakage—left track bleeding into the right or vice versa. Cross talk by my definition is hearing something recorded on an immediately adjacent track (from the reverse side of the tape) backwards, which is caused by head misalignment.

Channel leakage is the left track spilling into the right (or the reverse), caused by overmodulation in one channel, or poor patch cords or patching techniques. Most collectors, including Seeley, make a mistake in calling this cross talk. Also his tests suggested are not foolproof, even for channel leakage.

A conclusion is offered in section seven. Good points are made including giving yourself a knowledgeable background and learn about the history of networks, read biographies of stars, OTR publications, etc. He suggests a collector share his hobby by playing tapes at nursing homes, hospitals, etc. I have done this, and it is most rewarding. This is when cassettes come in handy with their portability.

In section eight there is a list of reference books. Some good ones are listed. This could be expanded, but I guess always could no matter how extensive.

Section nine lists recognized OTR clubs. Throughout the book, clubs are mentioned several times and can be of great help to the beginner with lending libraries, good sources to buy tape, trading contacts, etc.

In the final section, a list of OTR publications is provided. Seeley somehow forgot to list Collector's

Corner, an oversight I suppose.

In this section, Seeley recommends three publications over the others. These may be very fine, but since this is a matter of preference, it seems that it would have been fairer had he suggested readers write for samples. All the publications will usually mail a free sample, or one at a very low cost, upon request. This would enable one to examine them all, making ones own choice.

At the beginning of this article, I reserved the right to refer back to Seeley's introduction. In it he states that "undoubtedly, there will be omissions and errors no matter how extensive the research or careful the proof reading." He was correct in that assumption, but we even had a President who had a problem making things "perfectly clear," so Chuck Seeley can also be pardoned. Overall, I have to say he has done a good job. Much of the OTRCH may seem "rather obvious to the veteran collector," but from the view of a beginner, I would deem it to be a good contribution and worth a buck.

(Anyone interested in purchasing a copy of the book may write to the address given at the beginning of the article. A complimentary copy of Collector's Corner is being mailed to Mr. Seeley...)



Collector's Comments from Our Readers

Ray Vanderdoes, Ogden Utah

I want to compliment you and Bob for the fine work you are doing by publishing the best, most informative, most interesting publication dealing with OTR that I have ever seen. As soon as I received the May issue, I purchased a special binder to preserve my issues...The article on Carleton E. Morse and I LOVE A MYSTERY were extremely interesting.

It is in these types of articles that I am most interested, and especially the logs on various programs that were broadcast. I prefer this type of information rather than articles on recording, equipment reviews, technical advice, etc. I collect on cassettes, and feel more articles could be written on the subject...Another suggestion I would make is to reprint articles from old radio magazines.....

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



Collectors Corner OTR Log

SUSPENSE

= SUSPENSE - 1947 =

Date	Title	Stars
1/2	Tree of Life	Mark Stevens
1/9	The Will to Power	Dan Duryea
1/16	Overture in Two Keys	Joan Bennett
1/23	One Way Street	Roddy McDowell
1/30	Three Blind Mice	Van Heflin
2/6	End of the Road	Glenn Ford
2/13	The Thirteenth Sound	Agnes Moorehead
2/20	Always Room at the Top	Anne Baxter
2/27	Three Faces at Midnight	William Bendix
3/6	Elwood	Eddie Bracken
3/13	You Take Ballistics	Howard DaSilva
3/20	The Waxwork	Claude Rains
3/27	Trial By Jury	Nancy Kelly
4/3	Swift Rise of Eddie Albright	Phil Silvers
4/10	Community Property	Kirk Douglas
4/17	Green Eyed Monster	Lloyd Nolan
4/24	Win, Place, and Murder	Richard Conte
5/1	Lady in Distress	Ava Gardner
5/8	Dead Ernest	Wally Maher
5/15	Death at Live Oak	Robert Mitchum
5/22	Knight Comes Riding	Virginia Bruce
5/29	A Thing of Beauty	Angela Lansbury
6/5	Make Mad the Guilty	Hume Cronyn
6/12	Stand-in	June Havoc
6/19	Dead of Night	Elliot Reid
6/26	Phobia	Eve le Gallienne
7/3	Money Talks	Alan Baxter
7/10	Murder by the Book	Gloria Swanson
7/17	Beyond Good and Evil	Vincent Price
7/24	Murder by an Expert	Lynn Barri
7/31	Mortmain	Jerome Cowan
8/7	Quiet Desparation	Walter Abel
8/14	Smiley	Donald O'Connor
8/21	Murder Aboard the Alphabet	John Lund
8/28	Double Ugly	Lloyd Nolan
9/4	The Argyle Album	Edmund O'Brien
9/11	The Twist	Michael O'Shea
9/18	The Visitor	Donald O'Connor
9/25	The Blue Hour	Claire Trevor
10/2	Story of Markham's Death	Kirk Douglas
10/9	The Man Who Liked Dickens	Richard Ney
10/16	Self-Defense	Marsha Hunt
10/23	The X-Ray Camera	Dennis O'Keefe
10/30	Subway	June Havoc
11/6	Dream Song	Henry Morgan
11/13	Riabouschenska	Jos. Kearns

Date	Title	Stars
11/20	One Hundred in the Dark	Howard Duff
*****SCHEDULE CHANGE*****		
11/28	Pit and the Pendulum	Jose Ferrer
12/5	Clock and the Rope	Jackie Cooper
12/12	Man who Couldn't Lose	Dan Duryea
12/19	Wet Saturday	Boris Karloff
12/26	Too Little to Live On	Ozzie & Harriett

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DUFFY'S TAVERN-#117 2/1/46 w/Peggy Lee
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