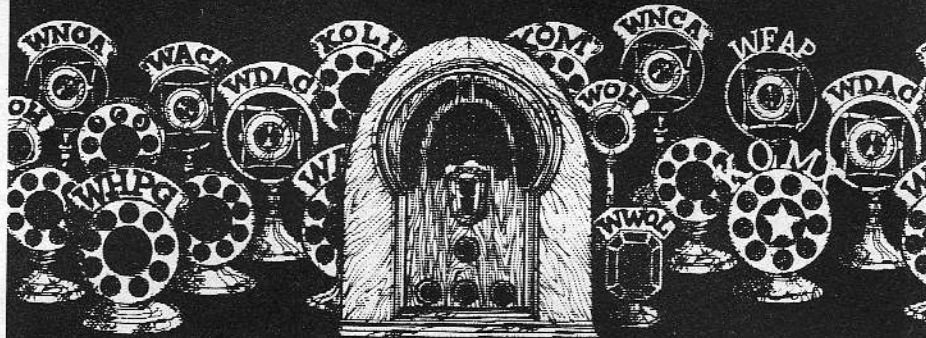
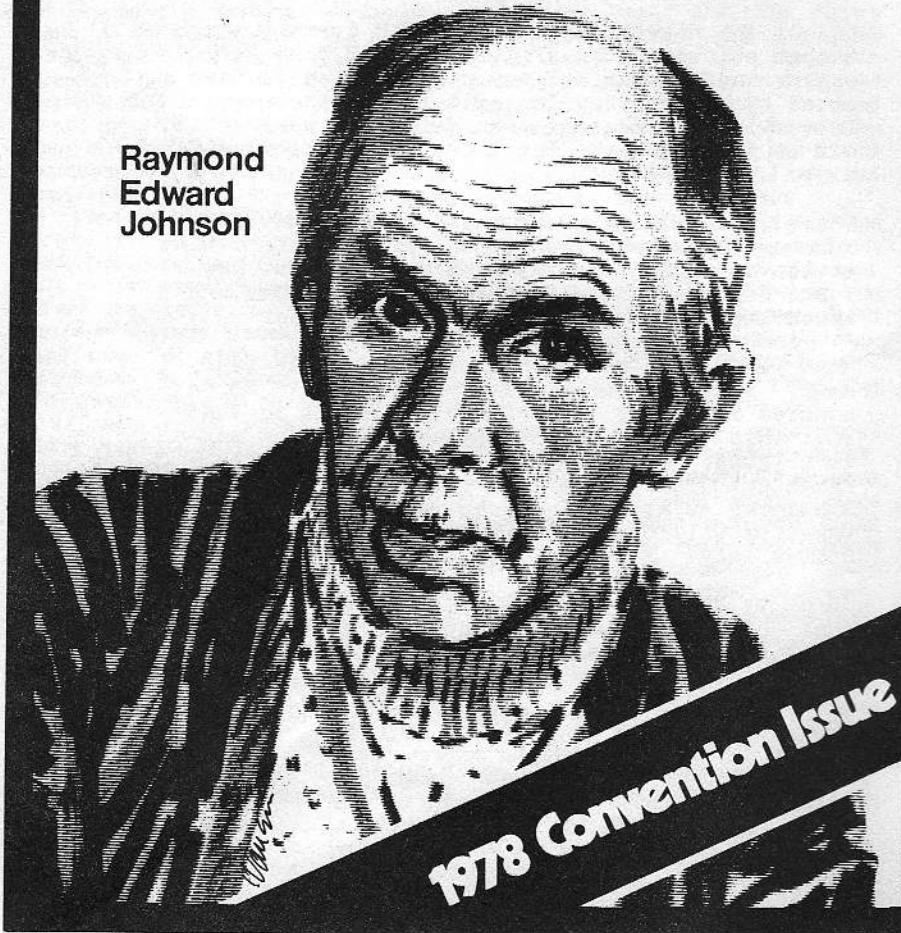


Collector's Corner



Volume I No. 9 November 1978 \$2.50

Raymond
Edward
Johnson



1978 Convention Issue



Collector's Comments from Joe Webb

Never has there been a finer assemblage of fans of OTR than the FRIENDS OF OLD-TIME RADIO convention on October 7, 1978 at Bridgeport, Connecticut.

This special expanded issue of COLLECTOR'S CORNER serves two purposes. The first is to serve as a record of those in attendance---a "souvenir" function. The second function is to let those who were not able to attend see what the convention is all about and also experience as much of the convention as possible---as much as paper, pictures, and words can convey.

COLLECTOR'S CORNER was quite well received, and that was encouraging. Many back issues were sold, and a good number of new subscribers were picked up.

One of the new OLD RADIO WAREHOUSE items...the bumper sticker "HONK IF YOU LOVE OLD TIME RADIO" was proved popular. I would have liked to have stood by the Holiday Inn exit to see the cars leave with the message that tells the world that OTR is their hobby. But I couldn't pull myself away.

There is something about the end of a convention such as this one. When it's over, you don't want to leave! You just stay with fellow fans, new-found friends and talk and remember the day and immediately start thinking about next year.

Next year? The next convention's a whole year away? A whole year? Fifty - two weeks? Three hundred and sixty - five days? But it is that fact this is a once a year event that makes it so good, so important, something to really remember. That's why more people traveled great distances to attend. (Three people from Canada? One from California? People from three or four states away? For a hobby? You bet.)

So enjoy this issue, our largest ever. I hope that the excitement and enthusiasm of the day is able to lift itself from the pages. But there's nothing like the real thing!

As you have probably noticed, the mailing list of CC is now computerized. This will speed mailing to you and also remind you when your subscription has expired. It's a lot neater than my handwriting, too!



Collector's Corner presents...

Voice from past: 'Inner Sanctum'

by Lisa Faye Kaplan, Westchester Weekend

It's 1940, and Raymond Edward Johnson, host of "Inner Sanctum," is about to guide his radio audience through the dark and winding caverns of mystery.

Standing in a small cupola off the main studio, the director cues the squeaking door, which each week signals the beginning of the popular, hair-raising show. As the wooden stair yields a low moan that crescendos into a shrill screech, Raymond the Host starts the weekly introduction that will embed his name and voice into the annals of radio history.

"Good e-e-evening," he croons in a soft and eerily seductive voice, "and how are you this evening? I've heard that you're interested in mystery stories, and that you can't be frightened by anything. (He chuckles in a quiet, sinister way.) ... But we're going to get you so scared, that you won't be able to look into your own shadow."

The actors are signaled, and as the host's ghoul-like laugh fades, Act I of "Inner Sanctum" begins.

"INNER SANCTUM" ruled the radio airwaves for about six years, from 1939 to 1945, before its demise heralded the end of an entertainment era that some say can never be equaled.

But even though the age of radio is gone, it is not

forgotten by the hundreds of nostalgia buffs that will meet Saturday in Bridgeport for the third annual Friends of Old-Time Radio Convention. These fans, who either listened to or have studied the old broadcasts, will assemble at the Bridgeport Holiday Inn for a day-long program of workshops, exhibitions, and performances by past radio stars, such as Raymond Edward Johnson, the Inner Sanctum host.

"There is no medium that can tell mysteries like radio," Johnson recently said from his Wallingford, Conn., home, "because radio depends on your imagination. And there are no fantasies as great as what you can make in your own mind."

WHEN JOHNSON, who is 67 years old, first launched his acting career in 1930, Americans spent most of their leisure time lounging in front of the family radio. It was there they received the daily news, heard the latest musical hits, and followed the weekly soaps, dramas, adventures and mysteries that were so popular in those days.

"There is nothing that can take the place of radio," Johnson emphatically stated. "What was done was quite miraculous. In television you sit and see. But in radio you listened and ended up re-

creating — newly creating the show in your own terms."

For Johnson, the era was a lucrative time which catapulted the young man from Kenosha, Wis., into the national limelight. Before "Inner Sanctum" he performed in popular shows such as "Gang Busters," and "The Aldrich Family." But it was the mystery show that transformed Raymond Edward Johnson into "Raymond the Host" — the identity which the star still retains in the minds and memories of his devoted fans.

"IT WAS this Raymond the Host that began a whole new era in radio," he said, remembering the pinnacle of his acting career. "It put a sense of humor into mystery shows. It was laughing at the very thing that scared you to death."

But fame as a spooky mystery host was a double-edged sword for an actor who had always played leading man and young lover roles. And although radio audiences loved being terrified each week, Johnson found himself saddled with a sinister image he could not shake.

"My whole career changed," he said. "Up to this time I was the leading man, the boy friend. But even unknown to me, I became the scary guy, the boogy man."

Johnson left the show in 1945 to enter the army,



where he sold War Bonds. And when he returned to show business, he starred in the RKO movie version of "Alexander Graham Bell," which began what could have been a notable film career. But soon after the movie received critical acclaim, and as other film offers were made, the young star was stricken with multiple sclerosis — an insidious disease that reduced Mr. Johnson to the wheelchair he has occupied for more than 20 years.

"I'M CONSIDERED a 100 per cent invalid — house-bound they call me," he said in a matter-of-fact, even philosophical way. "It's been the greatest thing that's ever happened to me. It's humbled me and given me understanding. It's made me look and try harder."

Had the radio industry survived the intrusion of television, Johnson, even in his wheelchair, might have

been able to continue his career. But the picture tube all but destroyed the dramatic appeal of broadcasting, and wiped out the careers of stars who either could not or would not adapt to the new entertainment medium.

"Television in the late '40s and early '50s was coming in as a fait accompli," Johnson said. "It could put pictures through tubes. It was establishing itself. 'Radio will always live,' that's what they always said." It wasn't until the last radio drama went off the air in the early '50s that the industry fully realized the strength and impact of what they thought was a passing fad.

Today, however, old time radio shows are the latest entertainment craze. And collectors and show business buffs are riding the wave of nostalgia that has swept radio, television and theatre industries.

Hoping to recreate and

somewhat revive his broadcasting career, Johnson performs at many radio conventions where he often reproduces "Inner Sanctum" mysteries or recites favorite dramatic monologues. And even though his disease has crippled his legs, his voice remains strong and resonant.

"I'm not house-bound for my performances," he said with determined pride. "And it's my joy. After 45 years in the business, I know what I'm doing. It's a complete joy to lose myself in these shows."

LISA FAYE KAPLAN is an arts writer for The Fair Press, a Gannett Newspaper which serves Fairfield County, Connecticut

Sound effects added the zip to old time radio

by Lisa Faye Kaplan, Westchester Weekend

During the days of old time radio, sound effects were an intricate part of every dramatic broadcast. And some sounds, repeated week after week, virtually became as famous as the stories they embellished or the soap they helped sell.

When listeners heard a low, hollow boat whistle, they knew that "Showboat" was on the air. When the plink of a coin falling into a pay scale was heard, audiences were ready for the next adventure of "The Fat Man." And when the famous squeaking door sounded its eerie creak, mystery lovers braced themselves for the latest "Inner Sanctum" chiller.

"There are at least 20 doors floating around New York City that all claim to be that door," said Edward Blainey, the sound effects man who made the squeaking door squeak during radio's heyday. "We'd have a door mounted on a frame. And we'd paint the hinges, which made a beautiful squeak. When it got a little loose, he'd just pour on more paint."

Sound effects men were largely responsible for making radio the medium of imagination. For it was these artists who made thunderstorms erupt, A-bombs explode, cars crash and machine guns rip through ill-fated victims.

Some effects were simple to produce: running water was recreated by turning on a studio faucet. But other sounds, such as an atomic bomb exploding, demanded resourcefulness to reconstruct.

"DURING ONE of the shows I worked on — 'Hop Harrigan: American Ace of the Airways' — we followed the war, and the scripts were written last minute." Mr. Blainey said from his Westchester home. "If they invaded Normandy on Monday, we did it on the show Tuesday. When they dropped the A-bomb on Hiroshima, the day after the news broke we put it on the air."

In those days, sound systems were not sophisticated enough to capture the sound of an atomic bomb exploding. So Mr. Blainey, who was then head of the effects crew for the war show, studied a training film, and tried to produce what he thought the explosion would sound like. He combined the rumbling of a thunder drum, the caboom of a dynamite explosion, and the amplified crash of a thunder sheet to form his rendition of a nuclear boom. "We just fooled with it until we got what I felt it would sound like," he proudly said. "In fact, the effect I created is still being used by the war department as a training film."

On Saturday, Mr. Blainey will lead a sound effects workshop at the third annual Friends of Old-Time Radio Convention in Bridgeport. But he says that the craft can't really be taught. "I don't know if there is any way it can be learned, other than hanging around with someone who does it," he stated. "You have to have a sense of dramatics, you have to

be able to time things, and you have to be inventive."

Although Ed Blainey started his radio career with the NBC network, he has created sound effects for ABC for the last 33 years. And when radio was dying its lingering death, Mr. Blainey and other radio sound men merely transferred their skills to that new-fangled gadget called television.

"For the sound effects people, there was no let-up in work. We just moved over," he said.

"When A Girl Marries," the last ABC radio soap opera, went off the air in 1958. By that time, and ever since, Mr. Blainey was creating effects exclusively for television. And even though the tube will occasionally allow him to use his imagination to produce a spectacular effect, most of the time Mr. Blainey merely flicks a turntable switch and lets a recording do the work.

"I work on 'All My Children' now, and once or twice a month they have a sound effect sequence that requires some thought. But most of the time I could sleep through it. I can go one, two, or three weeks and the biggest excitement is somebody forgets his lines."





Collector's Corner presents...

1978 Convention

This may have been the third FRIENDS OF RADIO convention, but it is definitely first on the list of conventions to remember. More people ---195 for dinner (more than twice 1976) and 51 more than last year--- and about 60 more for afternoon participation only. Numbers don't make a successful convention, but they sure help!

The dealers room was very busy and housed a varied assortment of nostalgic items. Joe Webb and Anne Nikl represented Collector's Corner/Old Radio Warehouse; Allen Rockford and Don Richardson represented Nostalgia Radio News; Stu Weiss had a table full of transcriptions; Richard King had Captain Midnight decoders; Gary Dudash brought some of his AM Treasures.

The sound effects and acting workshop were enjoyed by those who participated or just watched. Fans had a chance to get "hands-on" experience in the production of a radio program. Ed Blainey and Bob Prescott taught sound effects. Blair Walliser directed. Auditions were held for parts in the script and an I LOVE A MYSTERY episode was performed. In the final cast was CC's artist Dave Warren and subscriber Gary Yoggy. Dave was "Doc" and Gary was the announcer. Gary, a professor at Corning Community College, has had extensive experience in teaching OTR on the undergraduate and graduate level. His teacher's workshop was a surprisingly interesting event, a real bright spot in an already glowing day. Also in attendance at the workshop were Diana Cohen and Irene Burns Hoeflinger, authors of THE SHADOW KNOWS. Their book is a collection of scripts used for developmental reading, creative writing, and more...an interesting use of OTR!

Our guest Raymond Edward Johnson read Shakespearean sonnets and really showed what a great talent he is---more than his "creaking door" image gives him credit for.

Dick Curland conducted the trivia contest. His challenging questions separated the fans from the buffs, and prizes were awarded.

The panel discussion was led by MC Bob Witte and featured Bob Dixon, Ira Ashley, Betty Wragge, Alice Reinheart, Bob Prescott, George Ansbrosio, and Lee Allman.



Other dealers were very busy---- like Tony Esposito



OTRCOB's Chuck Seeley and NRN's Allen Rockford



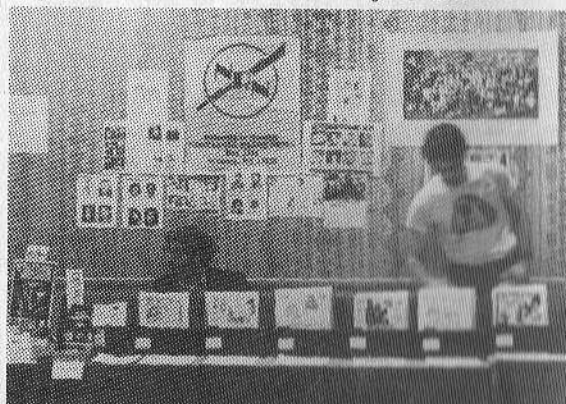
Gary Dudash-AM Treasures



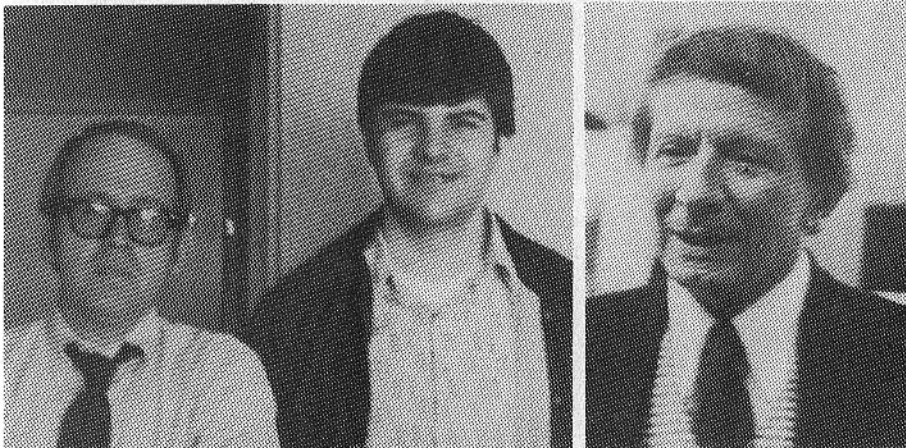
Convention chairman Jay Hickerson



Inspecting the merchandise

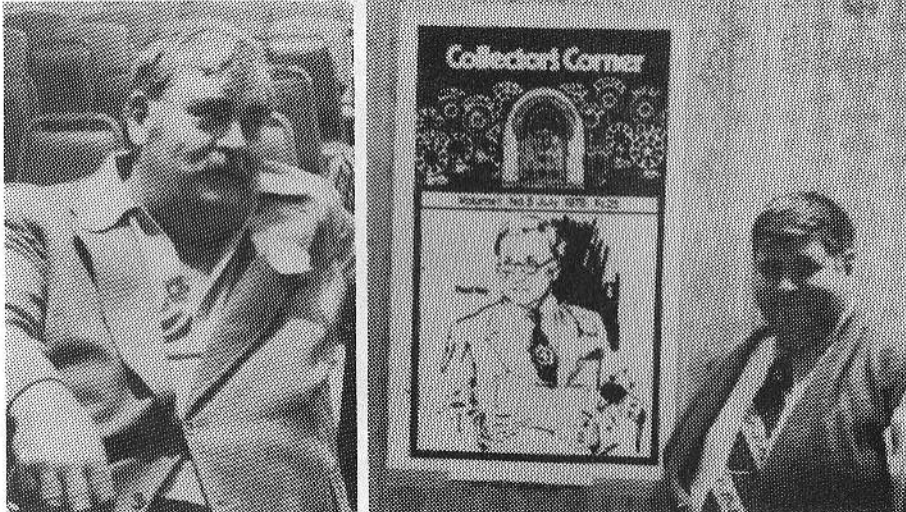


The Nostalgia Radio News wall, and Allen Rockford and Don Richardson, of course!



CC's own Bob Burchett and Joe Webb
The Odd Couple? Dynamic Duo?
If only Burnham were there!

Blair Walliser- radio
producer and director
ran the acting workshop

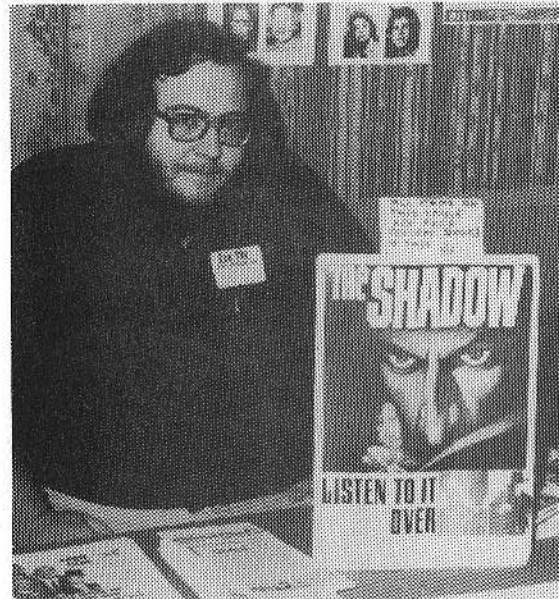


Bob Prescott taking
a breather.

Artist Dave Warren next to his
portrait of Fred Foy



Here's Blair Wallisergiving some acting pointers



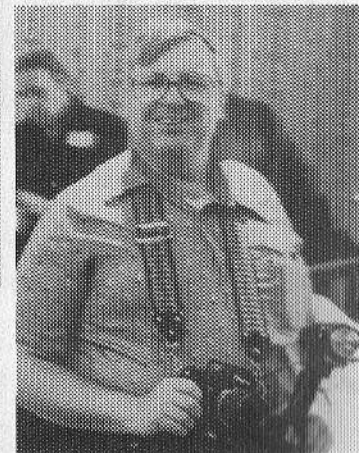
Chuck Seeley



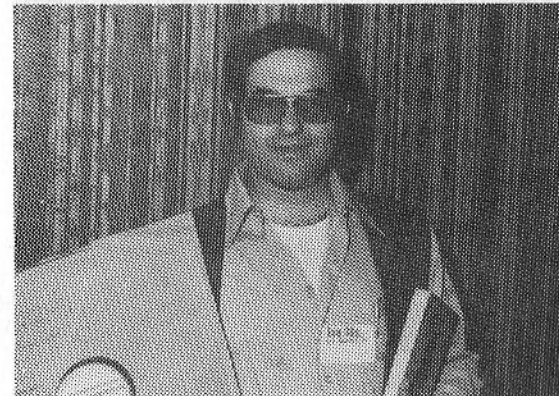
Speaking of Bob Prescott,
here's his wife of
forty-five years, Betty.
Life of the party!



Anne Nikl gave a hand at the
registration table and at CC's table.



Ken Piletic.



Stu Weiss

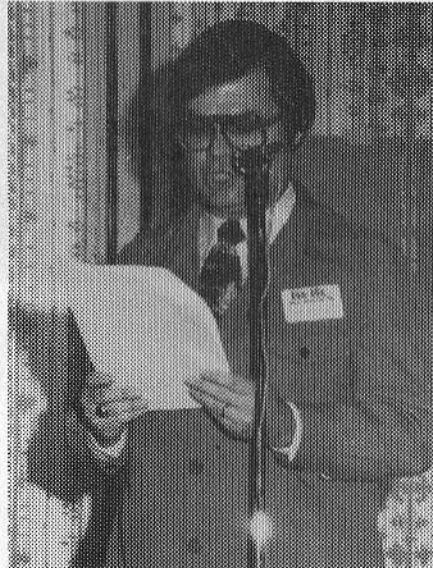


Ed Blainey

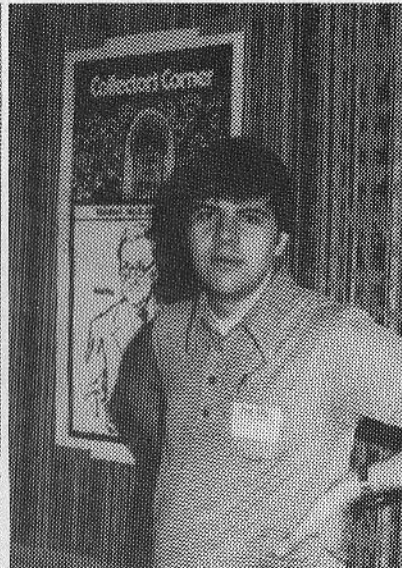
Court Benson and Grace Matthews were the highlight of the HELEN TRENT script done in the afternoon. In a very heavy (but somewhat corny) romantic scene, they had a chance to play opposite each other in a radio script for the first time in their United States careers. Another highlight of the afternoon was Court and Grace's special remembrance of the late Bret Morrison. They also played an excerpt of a never-aired audition program starring Bret in a singing role playing opposite Grace. It was a real treat to hear stories of the man who was THE SHADOW, and it was a privilege to honor such a great talent.



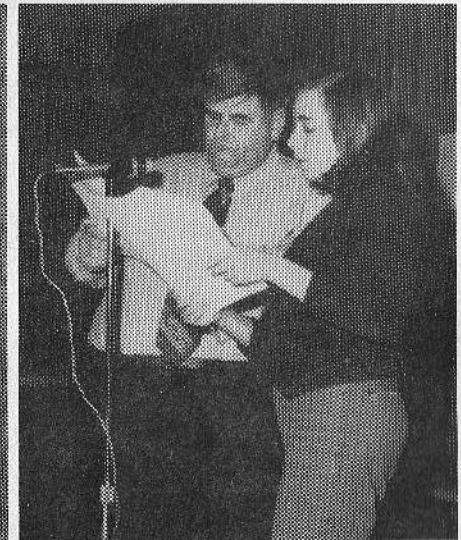
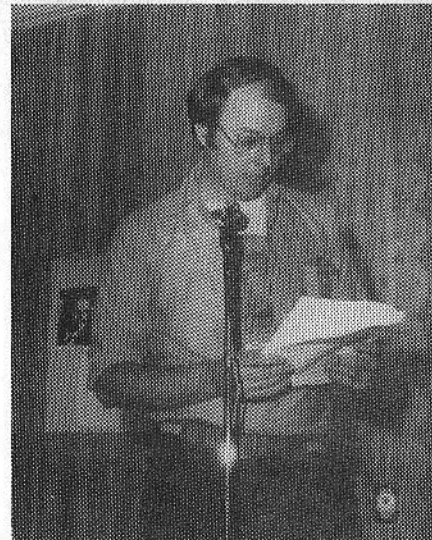
Everybody's studying their parts for the actor's workshop.



Gary Yoggy, announcer

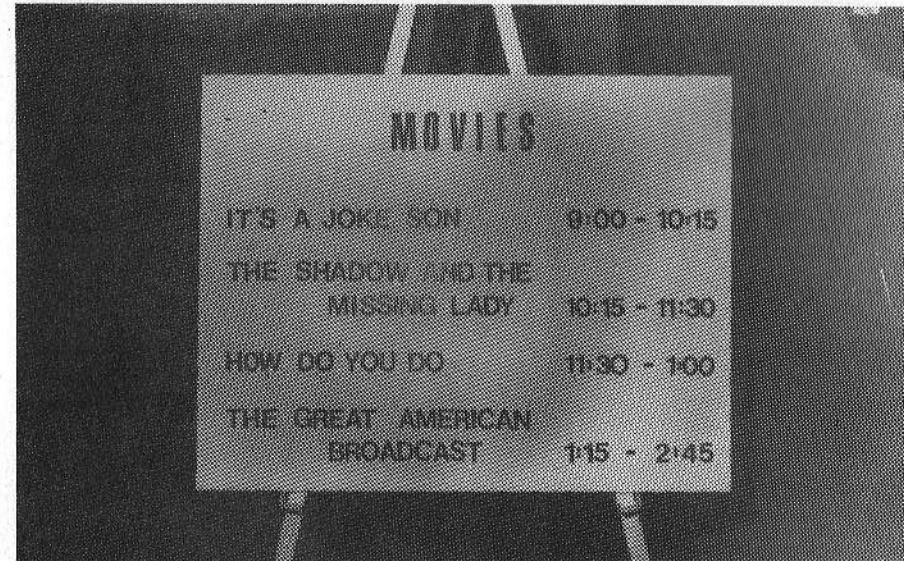
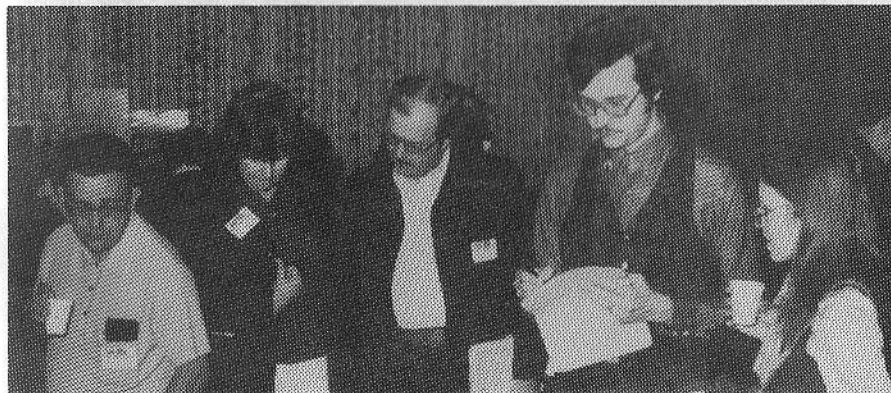
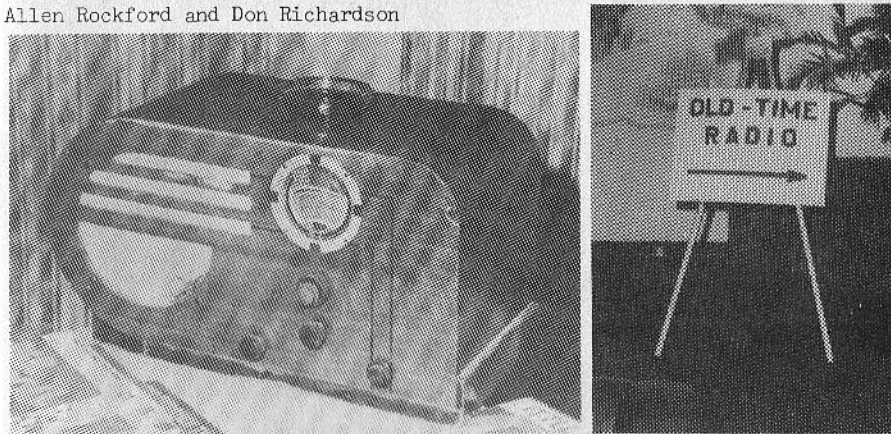


Joe Webb

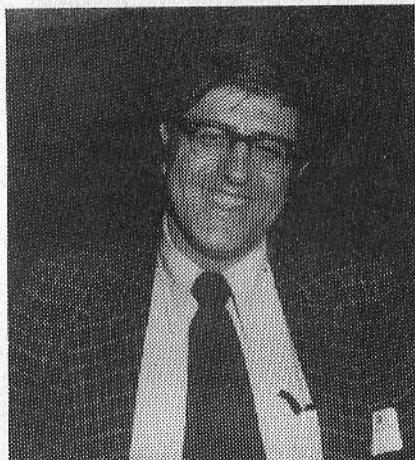




Allen Rockford and Don Richardson



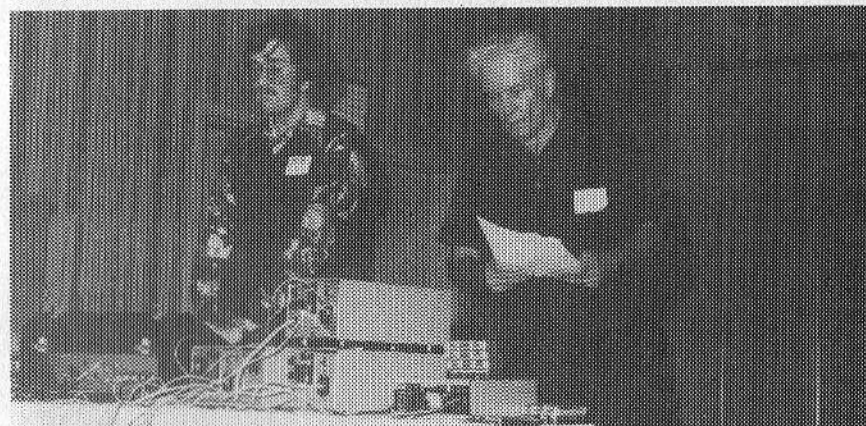
Sound effect man's best friends



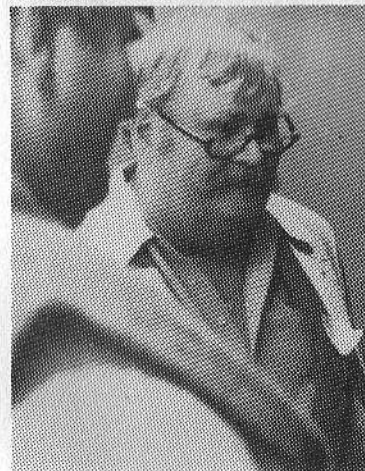
Dave Siegel



Larry Spalding



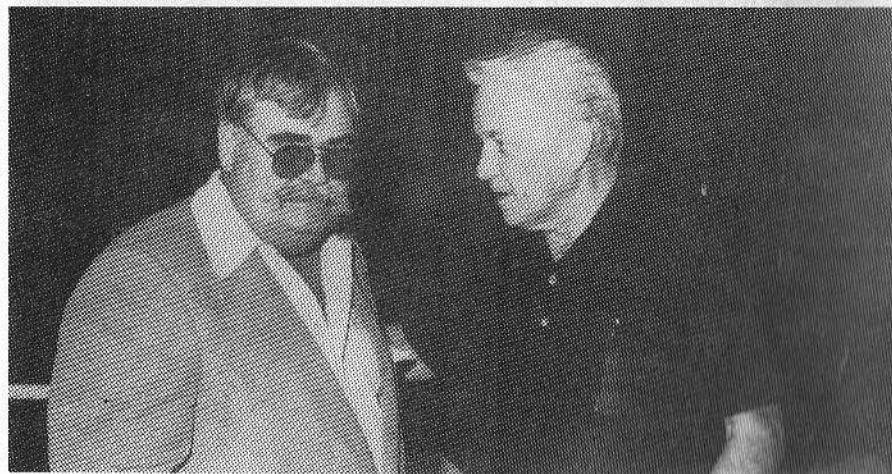
Ed Blainey supervises a graduate of the sound effects workshop



Richard King...maker of the new Capt. Midnight decoder. He'll be manufacturing new facsimilies of radio premiums soon.



Ed Blainey setting up the sound effects equipment



Bob Prescott and Ed Blainey---long time friends from ABC



MC Bob Witte, Bob Dixon, Ira Ashley, Bob Prescott



Lee Allman, Alice Reinheart, Betty Wragge, George Ansbro



Rosa Rio



Alice Reinheart and Grace Matthews



Evie Juster





Blair Walliser



Bob Dixon accepts his award



Court Benson and Alice Reinheart



The cocktail hour gave the fans and guests a chance to mingle.





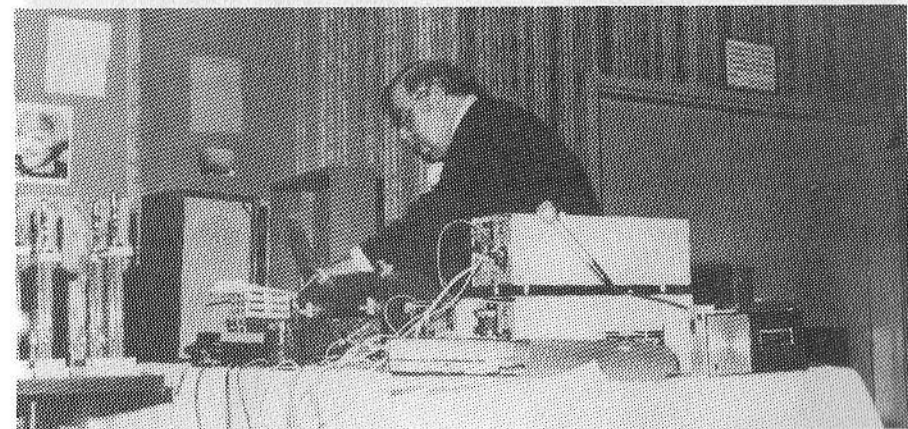
After dinner, there were two radio programs. The first, FRONT PAGE FARRELL, was well-acted with Court Benson as Farrell and Evie Juster as his wife, Sally. Ed Blainey, noted for sound effects, had a rare acting part. The second show, COUNTERSPY, starred Jackson Beck. It was unique, to say the least. When Court, playing Peters, missed a cue, he tried covering up with a small joke. Well, a line of mild bathroom jokes that turned a mediocre script into fun and memorable entertainment.

CONVENTION COMMITTEE

Chairman: Jay Hickerson
 Registration, Housing, Transportation: Stu Weiss,
 Jay Hickerson, Larry DeSalvatore
 Program Arrangements: Joe Webb, Bob & Carol Witte
 Publicity: Joe Webb, Jay Hickerson, Stu Weiss
 Guests: Jay Hickerson, Joe Webb, Bob Witte
 Program: Julie DeSalvatore
 MC: Bob Witte



Jack Beck, Court Benson, Ed Blainey stars of FRONT PAGE FARRELL



Bob Prescott plys his trade





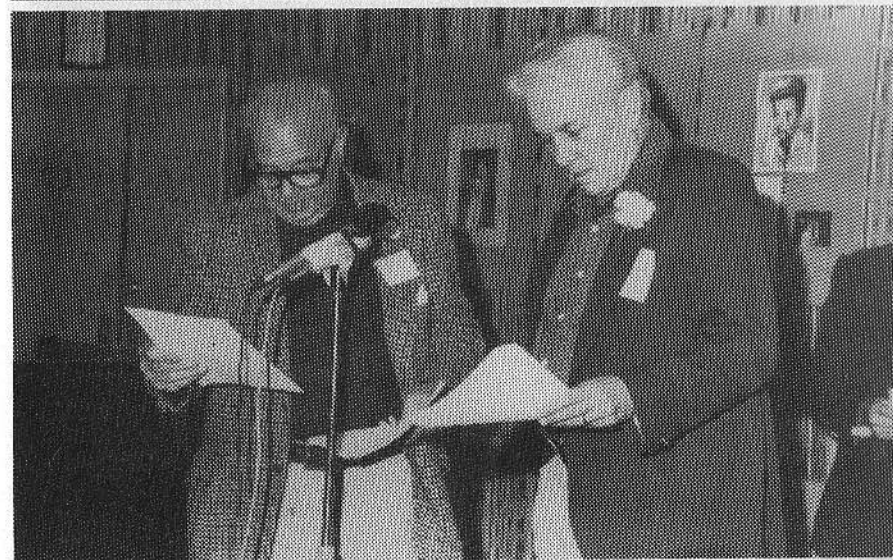
Bob Prescott and Betty Wragge

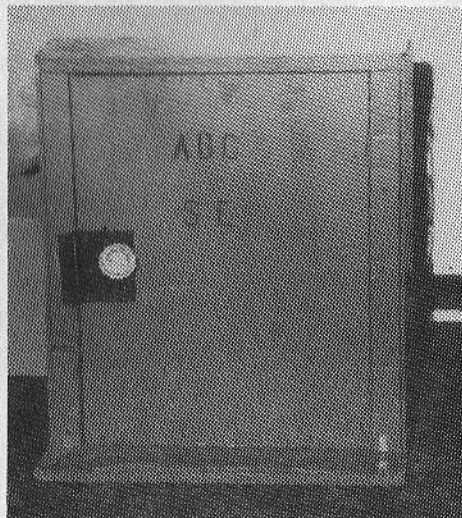


Lee Stanley



Grace Matthews





Awards were presented by Jay Hickerson to Lee Allman, Ira Ashley, Bob Dixon, Bob Prescott, Alice Reinheart, Betty Wragge, and Ralph Camargo (Court Benson accepted for Ralph, who could not attend).



Jay Hickerson prepares to present awards



Ira Ashley accepts his award



Lee Allman accepts her award



Alice Reinheart accepts



Accepting for Ralph
Camargo, Court Benson



Jay Presents to Bob Prescott

Betty Wragge



Hard working convention committee-Larry and Julie DeSalvatore,
Bob Witte, Jay Hickerson, Joe Webb, Stu Weiss

A tape of the convention is available from Joe Webb,
5 Valley View Drive, Yonkers, NY 10710. Send two
1800' reels. One will be returned with the recording,
one is kept in return for time and postage.

Next year's convention will be Saturday, October 20, 1979
also at the Bridgeport Holiday Inn. Plan now to be there!

THE WSA PROGRAM

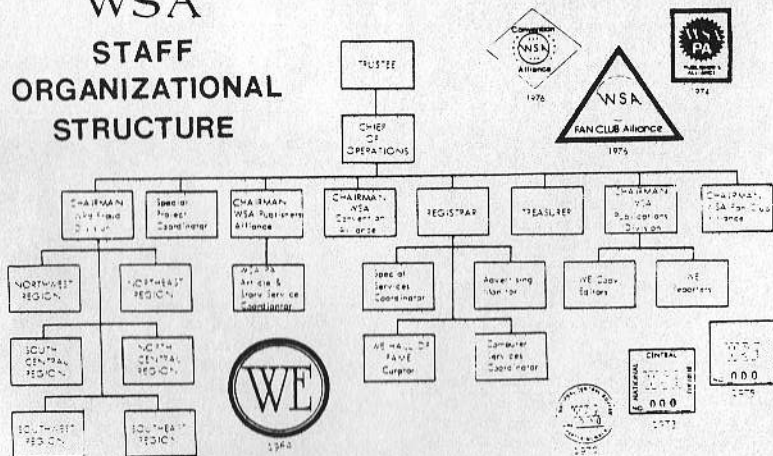
A Service to Fandom

The WSA Program, Fandom's oldest and largest protective organization, was founded in 1970 by Stanley R. Blair as a response to a need for a check against the raise of fraudulent activity in Fandom. Through nine years of operation the WSA Program, through its WRB Fraud Division, has recovered tens of thousands of dollars for many thousand fans, collectors and dealers.

Acting as a non-profit organization, with a 23 member volunteer staff and over 1300 corresponding members, the WSA Program is dedicated to the prevention, investigation, and prosecution of all known fraud in Fandom.

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WSA

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FOUNDED 1970 --- OUR 9th YEAR

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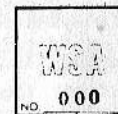
Send a LARGE (#10) business-size S.A.S.F. to:

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Harry A. Hopkins
Chief of Operations
P.O. Box 873
Langley AFB, VA 23665

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You owe it to yourself to become a member of the WSA PROGRAM...

Why wait and become a loser??



At the time of this writing over 1300 WSA numbers have been assigned in our nine years of operation. It is estimated that over 2000 members will have joined by 1980. The WSA presently has columns which appear in Fandom's two largest trade journals, along with our own periodical, "WE". Fandom is growing and the WSA is dedicated to being a part of that growth.

WRITE TODAY FOR MORE DETAILS.

Buffs cheer 'old time radio'

by Michael P. Mayko, The Telegram

Walking through each door was like walking through a mist into a time tunnel taking one back 30, 40, even 50 years.

Back to a time when there was no television; when the listener was supplied with the narration and sounds and his imagination painted a picture.

It was a return to the days of old time radio.

The event, conducted Saturday in the Bridgeport Holiday Inn, was the third annual Old Time Radio Convention sponsored by Friends of Old Time Radio, an informal group made up primarily of Connecticut and New York residents.

Nearly 250 aficionados and nostalgia buffs turned up to view dealer displays of taped broadcasts, scripts and premiums; to participate in sound effects and acting workshops and to watch the stars of yesterday perform.

Jay Hickerson of West Haven, general chairman of the convention, called the show "the biggest to date."

According to Hickerson, the rebirth of interest in old time radio occurred in the early 1970s and has been growing ever since.

"Today there are approximately 500 to 1,000 serious collectors across the country who actively trade material," he said. "Of course, there are many more who simply buy the broadcasts."

Hickerson, who also publishes a monthly newsletter for 200 subscribers, said most of the original broadcasts are obtained by collectors from radio stations going out of business. The shows are then transcribed onto tape and made available to others.

In recent years, the nostalgic interest has grown so much that certain record companies like Leo, Evolution and Viva have cut albums of themes and broadcasts from the original shows, while the national CBS network, for the past four years has produced "Mystery Theater," which stars many of the old-time performers.

Among the dealers were Allen Rockford and Don Richardson, both of central New York, who for the past five years have been the producers, directors and commentators on "The Sounds of Yester-

day," the nation's only syndicated-hosted program of old-time radio.

Rockford said their two hour show consists of 15-minute commentaries with the balance made up of original radio broadcasts. They have lined up their own "Nostalgia Radio Network" consisting of two New York and one Kentucky station.

"I had worked in radio and always had an interest in the old broadcasts," Rockford said.

The two first became involved in presenting their show for a commercial station in Syracuse in 1971. However, a programming change put them off the air and onto WRVO-FM in Oswego, where they've been ever since.

"We never missed a broadcast," Richardson said. "When we moved, our audience followed us."

The backing for the current show in Oswego is somewhat unusual. There are no commercials; it's completely listener sponsored, costing about \$15 per program.

"Someone underwrites each show," said Richardson. "We're safe until April 15 and later this month the station is sponsoring a fund-raiser that will hopefully keep us on until June or July."

On their Kentucky affiliate, the show is sponsored by a bank.

"There is an audience for these broadcasts," Richardson said. "We seem to attract entire families. But the key is publicity," he added. "If people know about it they'll listen."

Since their start the pair have amassed nearly 9,000 recordings of original broadcasts with "The War of the Worlds" and Suspense Theater's "Sorry, Wrong Number," among the favorites.

Other dealers displayed scripts, taped recordings, even premiums like a Captain Midnight Secret Squadron badge. Brian Wickham, a radio technician employed by NBC, sold antique radios.

But the key to the day was the appearance of the stars.

There was Ira Ashley, director of "Grand Central Station;" Jackson Beck, the narrator for "Superman;" and Bob Prescott, the sound effects man for several shows including "Fibber McGee and Molly" and "Jack Benny."

There was Edward Blainey performing some of the sounds he made famous on the "The Shadow" and "Gangbusters," Raymond Edward Johnson, the innkeeper of "The Inner Sanctum" reading Shakespeare and Grace Matthews, better known as "The Shadow's" Margo Lane, recalling several humorous anecdotes concerning the program's star, Brett Morrison, who recently died.

Bob Dixon, announcer for "Life Can Be Beautiful" and "Perry Mason" informed those in attendance that he had to wait on tables to make \$11 to pay for his first radio job.

Several appeared in the three live performances which included an episode of "The Romance of Helen Trent."

"You had to be more versatile in radio as compared to television," said Lee Allman, who for 25 years portrayed Casey, the secretary to newspaper publisher Britt Reid, better known as "The Green Hornet."

She recalled one instance in which 15 minutes before airtime she was handed a script for a "Sgt. Preston of the Yukon" broadcast and told she'd be portraying a toothless eskimo.

"That would never happen in TV," she said.

Lee, born Lenore Jewell, said she got her first job in radio while still in college and working for the city of Detroit as a story teller at orphanages, hospitals and detention centers. One night the host of a women's program on WXYZ in Detroit became sick and Lee was asked to fill in.

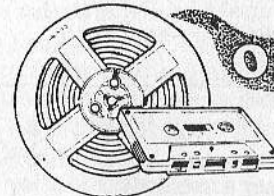
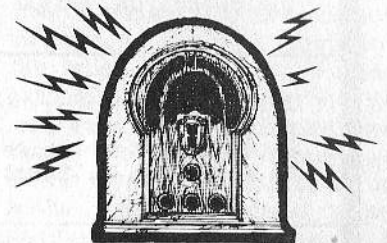
Later, her brother, Jim Jewell, a program director, offered her an audition for a part in a new series replacing "Manhunters."

"Jim said it wasn't much — just a one-shot deal. It lasted 25 years."

The part, of course, was that of Casey in "The Green Hornet."

According to Lee, the pay was small in the early days. She got \$2.50 for each "Green Hornet" episode while her first contract paid \$35 a week.

When asked what she would have done if not for a career in radio, Lee said. "I probably would have died."



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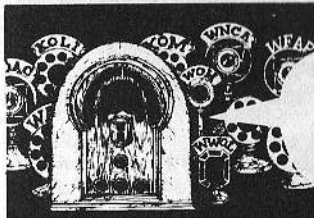
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**Tell a friend about
Collector's Corner**

Who knows what fun old-time radio shows bring? by Lou Bergonzi

If you are one of those who still mourn the demise of old-time radio, it might interest you to learn that the sounds of those golden days of yesteryear will be alive and well tomorrow in Bridgeport, Conn.

The third annual Friends of Old-Time Radio Convention is due to get under way at 9 a.m. in the Bridgeport Holiday Inn, and for the next 12 hours visitors can enjoy radio memorabilia, listen to interviews with personalities of the era, and attend workshops that try to recapture the flavor of those bygone studio days.

All in all, it's the kind of day nostalgia buffs like to dream about. And that especially holds true for Stuart Weiss.

Weiss, a Greenridge resident, is regarded as one of the nation's foremost collectors of old-time radio shows, a hobby that's attracting more and more interest among not only those who remember listening to shows like the Shadow and Jack Benny in front of their Philco radios, but also among those who were weaned on television.

In fact, Weiss himself falls into that later category, having experienced only the tail-end of the old-time radio comet with such programs as Our Miss Brooks and Gunsmoke.

"I got hooked about seven years ago," he says, "when I heard a Jack Benny-narrated collection of records entitled 'Golden Memories of Radio.'"

"I then saw an ad in a newspaper from a guy who was selling radio tapes of Amos 'n Andy and The Shadow shows, and I ordered a couple of hours of tape. It kind of grew from there."

Grew it did. Today Weiss estimates his collection (he's long since lost an exact count) at a few thousand hours of reel-to-reel tapes, hundreds of records

and LPs, and even a number of original studio transcription records which can only be played on a special extra-wide turntable. Naturally, Weiss has one of those, as well as a machine called an equalizer, which eliminates the static that seems to have been a part of every old-time radio broadcast.

Unlike a few "freak" collectors who limit themselves to certain stars, such as Judy Garland, Weiss has set no special limitations for himself. His cabinets house the familiar name programs as well as such rarities as out-takes of a Dean Martin and Jerry Lewis commercial session, a 1953 Frank Sinatra detective series entitled "Rocky Fortune" and even personal interviews with past stars as Al Hodge, the original Green Hornet. In addition, his basement bookshelves are lined with biographies and behind-the-scenes accounts of the personalities of the radio era, listings, or "logs" of shows giving the date they were first aired, and monthly periodicals from the dozen or so old-time radio clubs of which he is a member.

"People are usually surprised to find out how big the hobby really is," Weiss explained. "I can easily spend a couple of hours each night answering requests for tapes, exchanging and taping tapes with other collectors and reading the periodicals I get. I have lots of stuff I haven't even heard yet because I've been too busy to sit down and play them." After all, he says, this is only a hobby and he does have a full-time job and family to attend to. But sometimes, just to ease the backlog, he will tape two shows for others while listening to a third show himself.

Weiss has also put a lot of time into tomorrow's convention as he is a member of the planning committee for

the show. He says the convention will feature a tribute to the voice of the Shadow, Brett Morrison, who died recently, by his old co-star, Grace Matthews, who played Margo Lane. There will also be a host of other personalities, a special on-the-air recreation of a radio show and demonstration of radio sound effects.

Tickets for the entire 12 hours of activities are \$15, and include a buffet dinner and cocktails (children under 16 are \$12.50) and admission to the special awards ceremony. For \$3 (children \$1.50), however, a person can be admitted to all afternoon events, including the

dealers' displays in the lobby.

The Holiday Inn is located on Lafayette Blvd., just off Exit 27 on the New England Thruway (I-95). The trip takes about 1½ hours from the Island.

Weiss is also involved in another nostalgia group, "The Sons of the Desert," a nationwide collection of Laurel and Hardy fans who meet regularly to view old films and discuss vintage movies.

For more information about either of these groups, Weiss invites interested persons to contact him through his office, located at 18 West 20th St. (11th floor) in Manhattan, 10011.

Old-time radio voices still strong

by Eugene Seder, New Haven Register

"Faster than a speeding bullet!

"More powerful than a locomotive!

"Able to leap tall buildings at a single bound!

"Look up in the sky!

"It's a bird!

"It's a plane!

"It's Superman!"

That's the way the old-time Superman radio show used to open. Saturday the man who has the voice that announced all this, Jackson Beck, drove up from New York to Bridgeport to perform at the third annual Old-Time Radio convention — an event created and organized by Jay Hickerson of Orange.

Beck, portly, big-voiced, still had the Superman opening down pat.

"I ought to," said he, "I did thething five days a week for sixteen years."

What happened to Superman?

The radio Superman, Bud Collier, a tall, thin fellow with a "heroic" voice, said Beck, went on to "To Tell the Truth" and other shows but died from a heart attack some years ago.

Television Superman George Reeves came to a sadder end. When the TV Superman show closed, Reeves could get no more jobs. "Everybody will think of you as Superman," said the TV produc-

ers. He got no jobs. He became depressed and committed suicide.

Things like that don't seem to happen to the radio actors. They go on getting jobs. Voices aren't always recognizable and can be changed, too.



"It's a bird? It's a plane? It's Superman? No, it's Jackson Beck, the announcer."

Remember Bluhto, the bruiser who bounced Popeye all over the movie cartoons until Popeye unleashed his can of spinach?

Bluhto's voice — you guessed it — Jackson Beck, and Philo Vance's voice, too.

Evening radio listeners, lovers of the macabre, the remember door and your squeaking of thez "The Inner Sanctum," Raymond Edward Johnson?

Raymond Edward Johnson is alive and living in Wallingford, though not entirely well.

For these many years since "Inner Sanctum" he has been in a wheelchair with multiple sclerosis. But he has been studying Shakespeare's sonnets and Saturday delivered a remarkable voice portrait of Shakespeare and the Dark Lady.

You ladies who listened to your radios in the 1940s in the afternoons remember "Helen Trent" and "Can a woman find romance past 35?"

Yes, indeed she could, continuously and repeatedly besides guiding the lives of others.

Saturday, Alice Reinheart, a year or

two past 35 now, again gave her wise advice to young lovers, Court Benson and Grace Matthews — not so young as they once were, but if you shut your eyes, separated lovers were joined again.

Want to hear them today? Try your radio and find the Radio Mystery Theater and these are they.

The sounds of the telephone rattling off the hook, or the lover and Helen climbing the steps to find the girl, those sounds were made by Ed Blainey, sound effects man supreme, and Saturday he did them again. If you want to hear him, turn on your TV tomorrow afternoon to "All My Children".

Some of the old-time radio actors have died, Most of the rest are in their sixth or seventh decade now and are still working, at least sometimes.

And the most vigorous of them all still seems to be Jackson Beck. Listen to the voice-overs on the TV commercials for Emery Air Freight, Lavis, Suave Shampoo, Jeep motor vehicles, Cold Power detergent — and on and on. They're all Jackson Beck of Old-Time Radio.

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		3-16-51	"Monsieur Beauchand"	
		3-23-51	"Little Cheeva"	\$7.50
TAPE 2:	Side 1:	3-30-51	"The Carnival"	
		12-21-51	"Adaptation of "A Christmas Carol"	
		12-28-51	"The Plaid Overcoat"	
	Side 2:	1-4-52	"Merry-Go-Round"	
		1-11-52	"The White Cow Case"	
		1-18-52	"The Simpson Case"	\$7.50

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 w/Maurice Evans (1 hour)

Side 2: THE FITCH BANDWAGON 3-9-47 w/Jack Benny
 THE THEATRE GUILD ON THE AIR 12-26-48 "Rip Van Winkle"
 w/ Fred Allen (1 hour)

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 Jack Kirkwood, Ken Christie, and Irene Ryan.

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 Benny, Sam Hearn — Jack goes into his vault for Kenny.

GEORGE BURNS-GRACIE ALLEN SHOW 1-15-45 w/Alan Ladd
 George is jealous of Gracie's crush on Alan.

GEORGE BURNS-GRACIE ALLEN SHOW 1-22-45 — Gracie's
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