

Collector's Corner



Volume I No.10 December 1978 \$1.25

Carlton E. Morse
Wyllis Cooper **Norman**
Goodman **Corwin**
Ace **Paul Rhymer**



Radio Authors



Collector's Comments from Joe Webb

Rather than an editorial-type comment this month, what I'm reprinting below is the membership form for the WSA PUBLISHER'S ALLIANCE, that I have signed for COLLECTOR'S CORNER. WSA has done tremendous work in comic fandom in cleaning up many bad dealers and recovering stolen funds, and helping to prosecute proven frauds of fandom. As this OTR hobby continues to grow, I am of the opinion that this type of organization will be helpful to all of us, and urge all dealers to join (info on that is elsewhere in this issue). Sometimes I wonder if Radio Nostalgia, Thomas Riggs, and Thomas Salome would have even tried to get away with some of fandom's monies had such an organization been active in OTR years ago. I ask all of you to support WSA!

MEMBERSHIP FORM

On July 1st, 1975 Stanley R. Blair founded the NCB Publisher's Alliance. Since that time, the NCB has been combined with it's sister organization, the WSA, and this alliance is now the WSA Publisher's Alliance. For the sake of brevity the alliance will be called the WSA PA.

PURPOSE AND INTENT WSA PA

- 1) TO PREVENT THE FURTHERANCE OF FRAUDULENT SCHEMES BY PERSON(S) ADVERTISING IN TRADE JOURNALS DEVOTED TO FANDOM.
- 2) TO ASSIST AND COOPERATE WITH THE WSA PROGRAM IN MEASURES INSTIGATED AS ANTI-FRAUD PROCEDURES AGAINST THOSE WHO WOULD PERPETRATE SUCH SCHEMES AGAINST COMIC FANDOM.
- 3) TO COLLABORATE COLLECTIVELY AND IN UNITY FOR THE PREVENTION OF THE PERPETUATION OF ANY SUCH SCHEMES FOR THE INTENT AND PURPOSE OF DEFRAUDING MEMBERS OF COMIC FANDOM.
- 4) TO PROVIDE A MORE EXPEDIENT MEANS OF COMMUNICATION, INFORMATION, AND MOST OF ALL---RESULTS WITHOUT DELAY.
- 5) TO COOPERATE WITH THE WSA PA IN THE "STOP ADVERTISING" PROGRAM OF THOSE ENGAGING IN SUCH FRAUDULENT SCHEMES AGAINST FANDOM.

The determination of a FRAUD complaint is based on intent, or intent to DEFRAUD, along with the supporting evidence furnished by the complainant. Failure to the second party to respond, or otherwise reply, to furnish the merchandise or refund in lieu of merchandise is generally accepted as proof of INTENT. Failure on the part of the defendant party to respond, reply, confirm, or otherwise furnish either merchandise, in full, or in part, or refund, in full or in part, as well as failure to reply to the WSA's INITIAL inquiry is also generally accepted as proof of INTENT. The failure to make good BAD CHECKS after demand by the complainant or the WSA PROGRAM is also generally considered proof of intent.

The work of investigating, reviewing, and contacting the defendant party will be done by the WSA PROGRAM; rather than impose this burden on the PUBLISHER.

The WSA PA position is clear-cut, we will recommend to the publisher that he evaluate certain advertisers because of PROOF to DEFRAUD or suspicion of fraudulent activities. However, whatever decision about said person is to be made will be made by the publisher alone. The WSA PA "STOP ADVERTISING" BULLETIN is sent only to inform said member of the activities of said advertiser.

I have, therefore, in consideration of membership in the WSA PA, paid said dues, and voluntarily subscribed to this agreement:

SIGNATURE: *Joseph Webb* ADDRESS: 5 Valley View Dr. DATE: 4/2/78
YONKERS NY 10710



Collector's Corner presents...

Radio Authors by David Reznick

The flood of publicity surrounding the move of Fred Silverman from ABC to NBC, and the resultant speculation about possible new directions in network TV programming have caused me to think about the current state of TV. Television is a phenomenon which has had a greater effect on the cultural values and perceptions of American society than radio or just about anything else. It is worth noting, however, that the forms and content of television come directly from big-time network radio, as do even the attitudes behind them. TV is literally televised radio.

Given the paucity of imagination and invention evident in prime time TV programming, it's not surprising that the philosophy behind it is merely a calcified relic of the network radio philosophy; after all, the radio moguls and the inheritors of TV were the same men. Yet it is maddening to see how the TV executives have systematically isolated all the worst features of radio and applied them to the developing medium while completely missing the essence of what made OTR the enduring pleasure that it was. For we OTR collectors are not deceived, we are not merely curators of nostalgia museums—program for program, radio had more entertainment value than television. Why? Certainly not because of the men in charge, but in spite of them.

Radio programming was not developed by design. It assumed its final shape by accident, by experiment, by imperceptible incremental change. It could have developed any number of different ways, and in other countries, it did, although American radio was the pervasive influence. Starting as episodic vaudeville, it brought forth innovations, which became conventions, and finally metamorphized into limitations. The concept of commercial radio was of course the first and most important one, a step which shaped all future developments from then on. The practice of dividing programs into quarter-hour, half hour, and hour segments (why not three quarters of an hour?) was a convenience for the commercial investor, but it forced the producer and the writer into a procrustean bed which shortly began to seem like the only natural thing. Having to turn out a weekly program of precisely 30 minutes duration might make for good discipline and productivity; but who is to say what a writer would come up with if told to use his best ideas and take exactly as much time as he thought necessary?

What did develop under the commercial system was the regular half-hour weekly broadcast, a format

with as many commercial advantages as it has artistic drawbacks. Familiarity became the great virtue—with the name and nature of the sponsor's product, and by extension, with the names and personalities of the regular performers. The ultimate refinement of this procedure was the situation program (not just the situation comedy, as we shall see). This form has many requirements which work to the detriment of excellence. It requires familiar characters and events, thus limiting the scope of the writer's imagination. It requires that the characters do more or less the same thing every week; the audience comes to rely on the same old turns (Digbe O'Dell, Mr. Kitzel, Mrs. Nussbaum). But the principal requirement that there be zero movement of the situation; that is, no matter what happens in the half-hour space, the continuing characters must all be returned to the same status and condition they were in at the beginning. This is the great limitation of the situation form: at best, it guarantees that there is to be no character development, no overall organic growth of the premise—hard things to give up when trying for dramatic excellence. At worst, it leads to dramatic absurdity and unintentional humor. If Dr. Kildare or Dr. Casey or Dr. Gannin turns up with a girl friend at the beginning of an episode, we can be reasonably certain that the unfortunate lady will die of cancer before the last commercial. Li'l Abner or Dick Tracy might be allowed to marry, but radio-TV heroes must remain inviolate. All regular characters are running in place. Attempts to overrule this convention have been almost nonexistent. There were none in radio that I know of. In 1962 a TV program called It's a Man's World attempted some continuity between episodes, and was a very effective and moving production. It died a quick death. The Waltons, often plagued by self-consciousness and sentimentality, achieves a certain depth by continual references to events which have taken place in past episodes, and by bringing back non-regular characters a second or third time. TV situation comedies are almost invariably tired rehashes of radio forms. They very best of them never transcend the running-in-place requirement, though they can occasionally be enjoyable and even memorable. Mary Tyler Moore accomplished a great deal by allowing the characters to be seen in non-comedy situations, i.e., Lou Grant's divorce. And yet, even this program, surely the most satisfying sit-com of recent years, returns the players to the starting gate at the end of each episode, thus cutting off the possibility of true character development. Since the advent of big-time television, there has been a new and overwhelming reason for the perpetuation of the no-growth rule: the prevalence of reruns and syndication requires that each episode be self-contained, so that the series may be shown in any order.

Most radio series suffered from the problems similar to those noted above. But the best of the network shows,

assembly-line products though they might have been, had a measure of love and humanity missing from today's Norman Lear-style insult factories. In the greatest sit-com of all, Fibber McGee and Molly, nothing ever happened, nothing ever developed. But the Jordans were in love and showed it, and made us love them because of it. The quieter, more contemplative Halls of Ivy is fondly remembered for the same reason.

But although radio locked itself into the most stringent forms and procedures, there was always, it seemed, room for individual voices, eccentric loners who wouldn't stand a chance on TV, where the stakes are too high for experiments or on-the-job training. Radio was never entirely a tool of the merchants; and so, when we listen to the tapes in our collections, we can occasionally hear the beat of a different drummer. We can discern individual personalities behind some of the best-remembered material. These are the auteurs or authors of radio, who impressed themselves upon their material just as surely as Bergman or Fellini.

Consider these men:

PAUL RHYMER: the creator of Vic and Sade worked in the most ephemeral of media, but the body of work he produced will live on. Most of the radio shows are gone, but the scripts remain; and readers of the recent anthologies compiled by his widow know that even without the wonderful actors, the scripts are an ever-fresh delight, and could undoubtedly be presented on the stage with a new cast easily and successfully. Rhymer was a magnificent eccentric, and Vic and Sade is an internal dialogue characterized by surrealism and an intoxicating sort of absurd wordplay. There are those who produce new Sherlock Holmes adventures or Oz stories, but no one will ever be able to write another line of Vic and Sade.

CARLTON E. MORSE: the alternative to the running-in-place situation show was the soap opera, but this form had even less chance of artistic success. The soaps were written by a committee, and depended upon their audience for direction, a fatal artistic flaw. Yet in One Man's Family, Morse was able to take the form to new heights by eschewing the bathos and melodramas of his competitors and substituting an idealized but highly recognizable version of life as his listeners lived it. The key was timing. Morse used the pace of real life. Listening to one episode of One Man's Family was as boring as eavesdropping in a supermarket waiting line. The powerful and satisfying effect of the show was reserved for regular listeners, who came to know the Barbours perhaps better than some of them knew their own families. OMF didn't seem to be entertainment; it had the inevitability of a family reunion. All in all, an impressive achievement, and one that frantic, larger-than-life television could never duplicate.

WYLLIS COOPER: The well-plowed field of horror-anthology series produced many programs, fondly remembered but disappointing when heard again. I am hard pressed to find a truly memorable episode of Inner Sanctum or Lights Out. But the exotic fantasies brought forth on Quiet Please linger in the memory. Wyllis Cooper and his partner, Ernest Chappell, were largely uncelebrated, but they were far ahead of all the others in the creation of terror. The Thing on the Fourble Board is a masterwork of radio; its impact comes from the leisurely, almost somnolent exposition which explodes in a sudden change of tone at the end. Consider the Lillies, delicate, grotesque, and beautiful, could easily have become ridiculous in less subtle hands. Where Do You Get Your Ideas? is the other program I'd suggest to get an overview of this remarkable artist's work.

NORMAN CORWIN: Although Corwin's scripts often had the earnest humorlessness of a WPA project, there is no denying that he spoke with a powerful and recognizable voice. He was successful in a great variety of work, from the whimsy of The Undecided Molecule and Odyssey of Runyan Jones to the magnificent Lonesome Train. He did what all the zealous social democrats of Columbia Workshop were trying to do.

GOODMAN ACE: It is difficult to fill a block of air time every day, and ever harder to do it with distinction, but Easy Aces certainly accomplished this. Ace played Olympian games with the English language, using a highly individual style unlike anything that came before. The dramatic value of Easy Aces, when heard today, is negligible, but the literary value is inestimable. Ace excelled in the essay form, but managed to fashion something unique in the radio medium. The works of these and other radio auteurs will always be prized for their unique and distinctive qualities. We are lucky to be able to enjoy them on tape, for we will never see their like again.

(EDITOR-David's writing style is especially fascinating. In this article he makes some interesting points, and we would be happy to hear response on this or any other articles which appear in CC. As has been stated in the past, those of you whose letters are published will receive a free issue added on to the end of your subscription. Letters may be addressed to either Bob Burnham, 17173 Westbrook, Livonia, MI 48152 or Joe Webb, 5 Valley View Dr., Yonkers, NY 10710. All letters received are assumed to be for publication unless requested otherwise. Letters should bear a signature and address.)

News News News

SPERDVAC MAGAZINE is scheduled for publication in late November. The magazine, published yearly by the Society to Preserve and Encourage Radio Drama, Variety and Comedy, is devoted to items of interest to the OTR collector. Their first two issues were well done, offering interesting and well written articles, neatly presented, sandwiched between glossy heavy-stock covers. Copies of the third issue may be purchased for \$2.25 each. The magazine is 40 pages long. Checks payable to SPERDVAC should be mailed to 3146 E. Orangethorpe Av., #B, Anaheim, CA. 92806.

CAPITOL has discontinued their line of blank recording tape. As a result, some of the mail order tape dealers have bought out Capitol's remaining stock apparently for a fraction of its original cost, then passing savings onto customers. One dealer, for example, is currently offering Capitol's best 1800' tape (which sold originally for \$7.00) for \$2.80 per reel in lots of 12.

The metro-Detroit, Michigan area is finally enjoying a revival of OTR rebroadcasts, after being stifled for about five years. WTWR (92.3 FM), formerly WCAR, now owned by Gene Autry's chain, Golden West, plays OTR seven days a week from 7:00-9:00 PM. WSHJ (88.3 FM) a non-commercial station, devotes several hours of both its day and night programming to OTR. WTWR is airing a number of shows too numerous to mention. WSHJ airs Life of Riley, NBC University Theater, You Bet Your Life, Dragnet, Nightbeat, The Shadow, Johnny Dollar and Richard Diamond.

RUSSOUND has introduced another tape/audio equipment switching and patching device—The "SP-1," comes complete with 12 patch cords for about \$150. For details, write Russound/FMP Inc, Canal St., N. Berwick, Maine 03906.

Another less sophisticated device is the Superex TSB-3, which while it only costs about \$50, handles only three tape recorders.

New from SAE is its model 3000 preamplifier for use with tape recorders. It allows one to adjust EQ from one tape deck to another with sliders for bass, midrange and treble plus two separate filters for 30 hertz and 100 hertz. The price is \$350.00.

A cassette copy of RAYMOND EDWARD JOHNSON's Shakespeare readings at the recent FOR convention is available for \$4.00. It also includes a new MURDER AT MIDNIGHT program, "The Ape Song" which stars Mr. Johnson. Write direct to him at: Raymond Edward Johnson, 24 East Side Terrace, Wallingford, CT 06492



Collector's Corner presents...

Advice to the new...and not so new...collector by Frank Gilmore

During the last ten years I have seen a lot of collectors come...and a few depart the scene. I have helped launch a few into the hobby and tried to steer quite a few into some profitable trading habits. One cardinal rule that is worthy of rehashing is "be selective."

In my file cabinets are small catalogs from beginners who had hoped to get a trading stock organized. They all have one thing in common: The same endless listing of garden variety programs that everyone has already acquired.

I know it is enticing for a neophyte to order reels of Shadow, Lone Ranger, Fibber McGee etc.etc...but these are common programs that anyone in the hobby over a couple of years already has in large quantities.

Those first dollars that the novice spends can be much better invested in material that is relatively obscure. There are some shows that no one has traded heavily. Look over the catalogs of the firms that sell tapes. If one program series is listed by one dealer and no other, then that is the one to buy.

True, it may not be a series, you particularly care for, but judicious purchasing will enable you to make as many as two dozen trades from one good reel of shows. Then you can get the well remembered programs that you desire.

Here's an example: Several years ago, a new collector called me long distance to ask if I had seen the supplement of a well known dealer. I had it on my desk so we perused it together. I spotted a couple of reels that were new to me and I felt were new to the majority of collectors. I advised him to buy it. It was a reel of Frontier Gentleman. From that one reel, this person traded with over 30 collectors! Not just small collectors either! Now don't run out and buy Frontier Gentleman, because since then, nearly everyone has in in their tape racks.

One final suggestion is if you really want to get a lot of milage from a tape, acquire a few transcriptions from some of the radio stations in your area and make up an original reel. It might be all Public Service material, such as Proudly We Hail, or Navy Swings, but it is new material and there are enough characters like me around that will trade for anything we don't already have...even an obscure disk jockey in Lock Jaw, Maine

reading the obituary page! I once traded for a reel of AFPS stock market quotations from 1959! That one has been a real loser, but I didn't have it so I got it! The guy found six of us that would accept that one. Who knows, some day it might be a real artifact or something.

I am constantly amazed at how few people are taping and trading "Earplay" which is some of the finest drama around today. I don't have access to it anymore and would dearly love to get some reels of it. Again, some beginners are missing the boat on this one. I know there are newcomers with access to KPFA out on the coast, and they run some pretty bizarre material that will some day be greatly sought after. Be selective...be original...and you will soon have a trading stock!

(Frank--At the radio station I was formerly employed by, I had access to the complete set of albums containing Earplay. One day I worked a shift during which I aired one of the programs, and must say the technical quality was incredible! Why didn't I tape them? Probably the very fact that I'm NOT a beginner and the work involved in taping records (or disks) single speed, single track was more than I thought was worth my while. I've got plenty of other reels in my collection that are just as tradable, and all I need to do is make copies. Additionally, each label of each record contained not only the name of the program, National Public Radio, etc., but also the statement, NO COPIES MAY BE MADE. If the albums contained the complete run of MR. KEEN programs, I think I would have ignored that statement anyway...Bob B.)



Collector's Comments from Our Readers

From-
Steven Macko, Northlake, IL.

Dear Bob,
I'm taking time out to write you this letter to tell you how much I enjoy COLLECTOR'S CORNER. I subscribe to all the OTR newsletters, and I think Joe Webb and you put out the best one.

Your article in the June issue on "Why We Collect OTR" is my favorite. It sounds like I wrote it. I have 700 cassettes in my collection and I'm now just starting to collect on reels.

The article on buying a used recorder in your first issue was very informative and was mainly responsible for getting my new reel to reel recorder.

In the September issue, "Saga of the Great Find" was really interesting.

Articles like these are what make your newsletter the best. I hope you can continue to get more.

(ED.: Thanks for your kind words. As you know, Joe and I only do a small portion of the actual writing, so our contributors are largely responsible for our content. As I have stated in the past, enthusiasm over something, whether it be an OTR show or an activity, creates drive which in turn induces one to do work. The end result is a product, which reflects that enthusiasm. Well, you needn't worry about our running out of good articles—we're still pretty excited about our publication, and letters of appreciation such as yours are a generous reward for our efforts.—Bob B.)

from: RD Bauman, 3721 Middlefield Rd, Palo Alto, CA 94303

I have been trying to collect ILAM programs since I first heard them. I have all of them listed in CC#3, except "The Hermit of San Felipe Atabopho." I would really appreciate it if you could tell me where I might buy, beg, borrow, or etc. this series.

Also, if you are a fan of ILAM, I heard from Robert Hensley that there is a Rex Miller who used to live in Mt. Vernon, IL and had some original ILAM records. He is now supposedly living in Arkansas. I have not been able to trace him further.

The article by Jim MacLise mentioned "Stairway to the Sun" as the ultimate ILAM series. The one I remember best is the one about the castle shipped from England, complete with mysterious-playing organ, secret passages, and a homicidal maniac. Wish I could find a copy!

If you know anyone else who is interested in ILAM who would be interested in corresponding, I would appreciate hearing.

((I have a pretty good copy of the "Hermit," and Don Aston has, supposedly, one of the better ones. It's a mike recording, not from discs, so the sound quality is not too hot to begin with.....Rex Miller has given up OTR and is devoting his time to collectibles and premiums. He has no more programs or discs, as he sold them off about ten years ago. He also originated the "Fu Manchu" series that's circulating. He got out of OTR because he was disappointed in the sound quality he received from other traders. He said to me "Joe, how do you tell somebody their sound is bad without offending them?" Rex now lives in Missouri.----Joe W))

As has been stated in the past, Collector's Corner is always interested in receiving letters of comment and criticism. As an added incentive, we will extend this offer to each person whose letter is published: Your subscription will be extended one issue at no added cost. Letters may be mailed to either Joe Webb, 5 Valley View Drive, Yonkers, NY 10710 or Bob Burnham, 17173 Westbrook, Livonia, MI 48152. We are interested in your comments on any aspect of Collector's Corner—i.e. suggestions for improving etc., your reflections on collecting OTR in general, etc. We would be interested in starting a separate LETTERS column, but this is not possible if we have no input.



SUSPENSE

=SUSPENSE 1950=

Date	Title	Star(s)
1/5	I Never Met the Dead Man	Danny Kaye
1/12	Four Hours to Kill	Robert Taylor
1/19	The Escape of Lacey Abbott	William Powell
1/26	Mr. Diogenes	Ozzie and Harriet
2/2	Consideration	Rosalid Russell
2/9	The Butcher's Wife	Kirk Douglas
2/16	Murder Strikes Three Times	Marlene Dietrich
2/23	Slow Burn	Dick Powell
3/2	Lady Killer	Loretta Young
3/9	Banquo's Chair	James Mason
3/16	Motive for Murder	Alan Ladd
3/23	One and One's a Lonesome	Ronald Reagan
3/30	Blood Sacrifice	Joseph Cotten
4/6	Salvage	Van Johnson
4/13	Six Feet Under	Dan Dailey
4/20	Pearls are a Nuisance	Ray Milland
4/27	The Chain	Agnes Moorehead
5/4	Statement of Mary Blake	Joan Bennett
5/11	Man in the Room	John Lund
5/18	Angel Face	Claire Trevor
5/25	Very Much Like a Nightmare	Dennis O'Keefe
6/1	A Case of Nerves	Edward G. Robinson
6/8	The Case of Henri Vivard	Charles Boyer
6/15	Deadline	Broderick Crawford
6/22	One Millionth Joe	Jack Carson
6/29	Love, Honor, or Murder	Cathy and Elliot Lewis
OFF THE AIR		
8/31	True Report	Pat O'Brien
9/7	The Tip	Ida Lupino
9/14	Over the Bounding Main	Dan Dailey
9/21	The Crowd	Dana Andrews
9/28	Fly by Night	Joseph Cotten
10/5	Rose Garden	Miriam Hopkins
10/12	Rave Notice	Milton Berle
10/19	The Wages of Sin	Barbara Stanwyck
10/26	Too Hot to Live	Richard Widmark
11/2	The Victoria Cross	Herbert Marshall
11/9	Blood on the Trumpet	William Holden
11/16	On a Country Road	Cary Grant and Cathy Lewis
11/23	Going, Going, Gone	Ozzie and Harriet
11/30	The Lady in the Red Hat	Van Heflin
12/7	After the Movies	Ray Milland
12/14	A Killing in Abeline	Alan Ladd
12/21	Christmas for Carole	Dennis Day
12/28	A Ring for Marya	Cornel Wilde



Collector's Corner OTR Log

SUSPENSE

=SUSPENSE 1951=

Date	Title	Star(s)
1/4	Alibi Me	Mickey Rooney
1/11	Vamp til Dead	Ginger Rogers
1/18	The Well Dressed Corpse	Eve Arden
1/25	Aria for Murder	Ezio Pinza
2/1	Fragile: Contents Death	Paul Douglas
2/8	Windy City Six	Fred MacMurray
2/15	The Death Parade	Agnes Moorehead
2/22	Back Seat Driver	Fibber McGee & Molly
3/1	The Gift of Jumbo Brannigan	William Bendix
3/8	A Vision of Death	Ronald Colman
3/15	Starnge for a Killer	Van Johnson
3/22	Three Lethal Words	Joan Crawford
3/29	Death Pitch	Jack Carson
4/5	Murder in G Flat	Jack Benny
4/12	Early to Death	Lucille Ball and Desi Arnaz
4/19	The Rescue	Jimmy Stewart
4/26	The Thirteenth Sound	Anne Baxter
5/3	When the Bough Breaks	Rosalind Russell
5/10	Death on my Hands	Phil Harris and Alice Faye
5/17	Another Man's Poison	Charles Boyer
5/24	Fresh Air, Sunshine, and Murder	Jeff Chandler
5/31	Overdrawn	Dick Powell
6/7	Tell You Why I Shouldn't Die	Richard Widmark
6/14	The Truth About Jerry Baxter	Gregory Peck
6/21	The Greatest Thief in the World	James Mason
6/28	Case of Dr. Singer (?) One Hour to Kill (?)	
OFF THE AIR		
8/27	Report on the Jolly Death Riders	William Holden
9/3	Steele River Prison Break	Jeff Chandler
9/10	The Evil of Adelaide Winters	Agnes Moorehead
9/17	Neal Cream, Doctor of Poison	Charles Laughton
9/24	The Losing Game of Frederick Hudson	Tony Curtis
10/1	Study of a Murderer	Jeanne Craine
10/8	Betrayal in Vienna	Herbert Marshall
10/15	The Flame	Cornell Wilde
10/22	Log of the Marne	Ray Milland
10/29	The Hunting of Bob Lie	Richard Widmark
11/5	The Trials of Thomas Shaw	Joseph Cotten
11/12	Mission of the Bells	John Hodiak
11/19	The Embezzler	John Lund
11/26	A Misfortune in Pearls	Frank Lovejoy
12/3	A Murderous Revision	Richard Widmark
12/10	Blackjack to Kill	Victor Mature
12/17	The Case History of a Gambler	John Hodiak
12/24	The Night Before Christmas	Greer Garson
12/31	Rouge Male	Herbert Marshall



Collector's Classifieds

NATIONAL RADIO TRADER--now in our third year. The national medium for old time radio devotees: Free, non-commercial trader ads for subscribers reach hundreds of fellow collectors with large and small collections. Also Frank Bresee's "Golden Days of Radio" and Chuck Seeley's "News of OTR" are both regular, exclusive features. New, low, subscription price is \$6.50 per year, published quarterly. Box 1147, Mount Vernon, WA 98273

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-C, Inglewood, CA 90302

GOLDEN AGE RADIO--One of the oldest and most reliable sources for radio tapes. Free mini-catalog lists both reels and cassettes. PO Box 25215-C, Portland, OR 97225

OMEGA MAGNETICS, PO Box 39253-W, Redford, MI 48239...for reliable service and low prices on recording tape and recording supplies. Send for free catalog pages! Reel-to-reel, cassettes!

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Collector's Corner

WSA WE Seal of Approval

FOUNDED 1970 --- OUR 9th YEAR

THE WSA PROGRAM IS A NON PROFIT TRADE ASSOCIATION DEDICATED TO THE INVESTIGATION OF, REPORTING OF, AND PROSECUTION OF ALL KNOWN FRAUD IN FANDOM AND EXISTS FOR THE PURPOSE OF STANDARDIZING THE METHODS AND PROCEDURES OF DOING BUSINESS BY MAIL.

The WSA acts in and for the behalf of its members as GUARANTOR to all of Fandom as to the honesty, character, and integrity of its members.

During its history the WSA has investigated hundreds of complaints and has recovered thousands of dollars in behalf of mail fraud victims.

WHAT DOES THE WSA PROGRAM MEAN TO YOU AS A MEMBER?

The WSA will act in and for your behalf; making inquiries, receiving and reporting information of vital interest to you; will mediate, arbitrate, adjudicate, and otherwise settle complaints and misunderstandings; will monitor and protect transactions, file complaints, collect merchandise or monies, instigate prosecutive action when and if necessary and will perform other miscellaneous services as requested or required.

WHAT DOES THE WSA DO FOR YOU AS A FAN? In recourse to the Program through filing a complaint, the WSA will investigate and ascertain the facts, whatever they may be. Impartial suggestions, recommendations or decisions are provided by the WSA based only on such facts as ascertained.

TO BECOME A MEMBER OF THE WSA PROGRAM:

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

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

TO BE SURE ... ALWAYS LOOK FOR THE WSA LOGO BEFORE YOU BUY. IT IS YOUR GUARANTEE OF SATISFACTION.

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.

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...and even MAILING BOXES for your reel tapes

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|---------|----------------------|--------|
| 1-25-52 | The Al Brenners Case | |
| 2-1-52 | The Garribaldi Case | |
| 2-8-52 | The Eddie Burke Case | |
| 3-14-52 | The Dixon Case | |
| 3-21-52 | The Hank Burton Case | |
| 3-28-52 | Mr. Walker's Problem | \$7.50 |
649. RICHARD DIAMOND, PRIVATE DETECTIVE (1800' 3 3/4 ips 1/2 track 6 shows)
- | | | |
|---------|------------------------|--------|
| 4-4-52 | The Enigma of Big Ed | |
| 5-31-53 | William Holland | |
| 6-7-52 | Eight O'Clock Murder | |
| 6-21-53 | Antique Buddha | |
| 6-28-53 | Mr. Heiden, Gunmaker | |
| 8-2-53 | Lt. Levinson Kidnapped | \$7.50 |
650. RICHARD DIAMOND, PRIVATE DETECTIVE (1800' 3 3/4 ips 1/2 track 3 shows)
- | | | |
|---------|------------------|--------|
| 8-9-53 | Ice Pick Murder | |
| 8-16-53 | Will Baxter | |
| 8-23-53 | George L. Harvey | \$4.50 |
651. ASSORTED-FRED ALLEN-JACK BENNY-BABY SNOOKS (1800' 3 3/4 ips 1/2 track 3 hrs)
- 11-21-40 MAXWELL HOUSE COFFEE TIME (Good News of 1940) w/ Dick Powell, Don Wilson, Hanley Stafford, Panny Brice
3-8-42 THE TEXACO STAR THEATRE (Fred Allen Show) w/ Maurice Evans 1 hour
3-9-47 THE FITCH BANDWAGON w/ Jack Benny
12-26-48 THEATER GUILD ON THE AIR "Rip Van Winkle" w/ Fred Allen 1 hour \$7.50
652. ASSORTED-BENNY-HOPE-ALLEN (1800' 3 3/4 ips 1/2 track 3 hours)
- | | | |
|---------|--|--------|
| 5-9-41 | JACK BENNY RADIO TRIBUTE w/ Eddie Cantor, Ed Sullivan, Ole Olson, The Quiz Kids, Claudett Colbert, Herbert Marshall. | |
| 6-28-45 | THE JACK BENNY SHOW FROM AFPS w/ Larry Adler, Martha Tilton from the OLYMPIA THEATRE, PARIS, FRANCE | |
| 12-6-49 | THE BOB HOPE SHOW w/ Jack Benny, Doris Day, Jack Kirkwood | |
| 1-20-47 | GLAMOUR MANOR (the Kenny Baker Show) w/ Jack, Benny-Jack goes into his vault for Kenny- | |
| 1-15-45 | GEORGE BURNS-GRACIE ALLEN SHOW w/ Alan Ladd-George is jealous of Gracie's crush on Alan Ladd | |
| 1-22-45 | GEORGE BURNS-GRACIE ALLEN SHOW -Gracie's Uplift Society tries to marry off Harry Von Zell | \$7.50 |

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653. LUX RADIO THEATER (1800' 3 3/4 ips 1/2 track 2 hours)
 6-8-36 "The Thin Man" w/ William Powell, Myrna Loy
 6-15-36 "Burlesque" w/ Al Jolson, Ruby Keeler \$6.50
654. LUX RADIO THEATER (1800' 3 3/4 ips 1/2 track 2 hours)
 6-22-36 "The Dark Angel" w/ Horle Sharon
 6-29-36 "Ironie" w/ Jeanette MacDonald \$6.50
639. ROGUES GALLERY (1800' 3 3/4 ips 1/2 track 6 shows) starring Dick Powell
 Side 1: 1-7-45 (reh) "Angela Mullens Case"
 10-18-45 "Elonzo Prefer Geltman"
 10-25-45 "Murder With Maribel"
 Side 2: 11-29-45 "Little Old Lady"
 12-13-45 "L-7 Dude Ranch"
 12-20-45 "Fortune In Furs" \$7.50
640. ROGUES GALLERY (1800' 3 3/4 ips 1/2 track 6 shows) starring Dick Powell
 Side 1: 1-6-46 "Stark McVay Case"
 1-17-46 "Pop Price Case"
 1-31-46 "Patricia Leeds Case"
 Side 2: 2-21-46 "Clark Ames Case"
 4-4-46 "Mike Royal Case"
 5-9-46 "Juanita Mansfield Case" \$7.50
641. ROGUES GALLERY (1800' 3 3/4 ips 1/2 track 6 shows) starring Dick Powell
 Side 1: 5-16-46 "Judge Collin Baker Case" (9 sec hum 1/2 way through)
 6-6-46 "Patricia Flynn Case"
 6-13-46 "Joe Dale Case"
 Side 2: 6-23-46 "Charles McDonald Case" (reh)
 6-30-46 "Mrs. Matt Webb Case" (reh)
 7-7-46 "Janis Cole Case" (reh) \$7.50
655. LUX RADIO THEATER (1800' 3 3/4 ips 1/2 track 2 hours)
 7-6-36 "The Voice of Eugie Ann" w/ Lionell Barrymore, Anne Shirley
 7-20-36 "The Barker" w/ Claudette Colbert, Walter Huston \$6.50
656. LUX RADIO THEATER (1800' 3 3/4 ips 1/2 track 2 hours)
 7-27-36 "Chained" w/ Joan Crawford, Franchote Tone
 8-17-36 "Vagabond King" w/ John Boles \$6.50
563. GREAT BILDERBERG (1800' 3 3/4 ips 1/2 track 6 shows)
 Side 1: 8-31-41 arrives in Summerfield (this is the very first G.G. for KRAFT)
 9-14-41 Leroy gets paper route
 9-21-41 Marjorie's girl friend
 Side 2: 9-28-41 Billy has the hideout
 10-5-41 investigates city Government
 10-19-41 Frankie pulled at school \$7.50
564. GREAT BILDERBERG (1800' 3 3/4 ips 1/2 track 6 shows)
 Side 1: 10-26-41 a visit from Oliver
 11-2-41 Billy catches a baby
 11-9-41 Birde quits her job
 Side 2: 11-16-41 servicemen for Thanksgiving
 11-23-41 Leroy and Biggy smoke cigars
 11-30-41 the Canary won't sing \$7.50

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