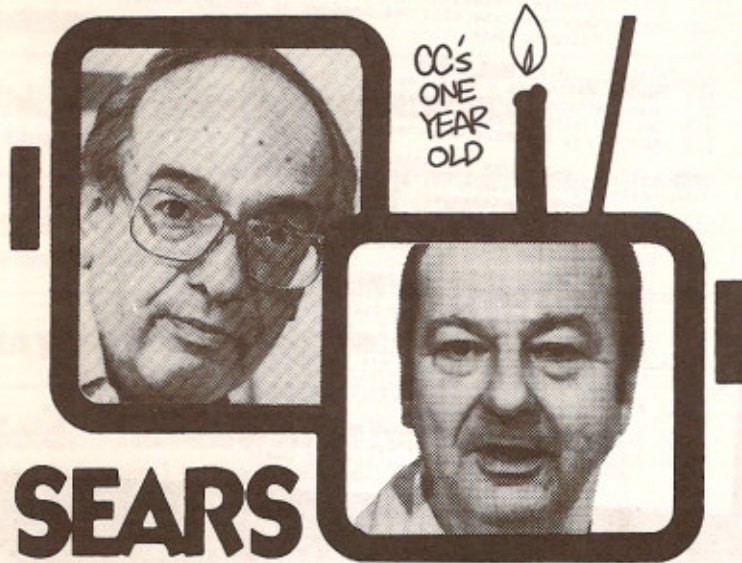


Collector's Corner



Number 13 March 1979 \$2.50



SEARS RADIO THEATER

(OR HALF A
GOOD WEEK
IS BETTER
THAN NONE)

Anniversary Issue

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 2-L North Wind; Question of Personality; Summer Evening
 1-R Surrender is Farewell; Train Ride in Car 392 (w/ V. Price);
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 2-L Night Watchman 5/15; Mentals 5/1; Molly Keller 7/17
 1-R Devil's Bible 7/24; Brother Jockeys; His Name was Luke 8/16
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 Affairs of Susan 12/16/49
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 Mr. Lucky 1/20/50
 1-R The Sea Wolf 2/3/50; The Uninvited 11/18/49; Spiral Staircase
 2-R HUMPHREY BOGART THEATER; Dead Man; SCREEN GUILD; Borrowed
 Time; SCREEN GUILD; Kiss of Death



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Collector's Comments from Joe Webb

Just a year ago, a hesitant Joe Webb, and a speculative Bob Burnham went ahead and produced the first issue of COLLECTOR'S CORNER. Bob had sacrificed his very own BRC NEWS AND REVIEWS. Joe had left his co-editing position with AIRWAVES. Together they would produce a new newsletter.

And produce Bob and I did, with a little help from our friends, of course. Thanks to Bob Burchett for time spent on layouts and designing graphics. Thanks for th encouragement of Ken Piletic, Stu Weiss, and Jay Hickerson. Thanks to the contributors who made us respectable, especially Dave Reznick, Jim MacIise, and the always productive Ray Windrix. And that's not all: thanks to Steve Lewis, Frank Gilmore, Bill Jaker. How's about a round of applause for the man with the pen, Dave Warren, who draws a lot of our covers. And of course thanks to my fiance', Anne Nikl, for help with some articles, and also a couple of trucks full of patience.

Now to this issue. There's so much stuff here that an index was necessary! There's articles on Frank Sinatra, Hello Again, music from the Lone Ranger, CBS Mystery Theater, and much more.

I know I promised an in-depth Sears Radio Theater story. Well, time just didn't allow us to go too deep, but my comments are there in the Sears article we do have. Thanks to CBS for pictures from the series.

Before I close this column, allow me to say that OTR is a sadder place with the suspension of publication of Nostalgia Radio News. Allen Rockford, one of the forces behind NRN has been hospitalized, and is coming along well. Latest word is that NRN will resume possibly as soon as June, most definitely by this summer. Don Richardson, Allen's partner, will be sure to see that Allen gets 'get well' cards if you send them to Allen Rockford, PO Box 2214, Syracuse, NY 13220.

In the meantime, since fandom is temporarily missing advance CBS and Sears listings, CC is publishing a monthly "Special Edition" that will give these advance listings. This is a free service of CC, and it will stop when NRN resumes publication.

Now, on with the show!



Collector's Corner presents...



(OR HALF A
GOOD WEEK
IS BETTER
THAN NONE)

by Joe Webb

I never liked making generalizations, but I just have to in the case of Sears Radio Theater. I'll try to keep them short, and I'll start with the bad ones and build up in a fantastic crescendo to the good ones. Here goes.

1. There are a lot of bad scripts out there. And not even an old pro like Elliott Lewis can save the bad ones. The best way is to not put them on. Even CBS admits that their comedy scripts have not been up to par. Shirley Gordon, writer for comedy, has been moved to other Sears assignments, but still the scripts she writes come out like Grand Marquee or Curtain Time. There have been bad scripts on other nights, too. I don't want Shirley to think I'm picking on her.
2. Some of our old friends don't act as well as they used to. I've always marvelled at how a radio actor's voice will hardly change over time. Sure they look different, but they don't sound different. It seems that there is another factor involved. Eve Arden was on one Sears comedy, and she sure wasn't the same Eve we used to know. Same for Jim Jordan.
3. Scripts are inconsistent---is this a sign of other weaknesses? Suspense had a lot of weak scripts in its 800+ shows. When you're going five nights a week, it's tough to keep up the quality. This is hard for a radio drama fan to swallow, but it seems to be true.
4. Love and Hate night with Cicely Tyson has been much better than I expected. I thought it was going to be full of that "mushy stuff" I hated as a little kid, but the stories have been quite good and very well acted.



Elliott Lewis, Executive Producer, and Producer-Director Fletcher Markle. Two top pros who can show us what real radio drama can and should be.

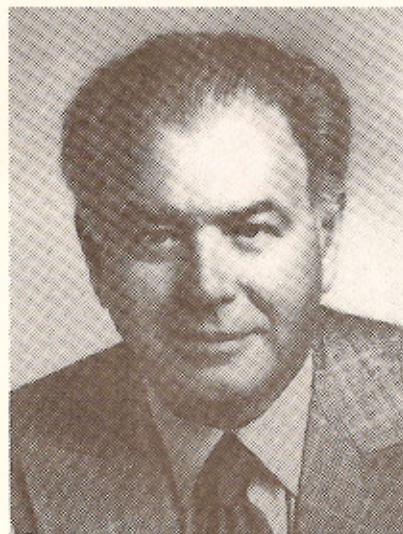
5. Some of those Adventure scripts are almost as good as Escape. A lot of radio shows would love or would have loved to be almost as good as Escape, and some of these shows have been.
6. It's nice to hear the ol' Gunsmoke, Frontier Gentleman, and other 1950s CBS crew again. Like Vic Perrin, Parley Baer, John Dehner, and the rest of them. CBS 1950s was really good stuff, and it's nice to have some carry-over from that fine period.
7. It's better than CBS Mystery Theater. It's about time there was something good on the radio. I hope Hi Brown is listening Monday to Friday to see what real radio is like.

And now, it's time for my quick rating system for all five nights:

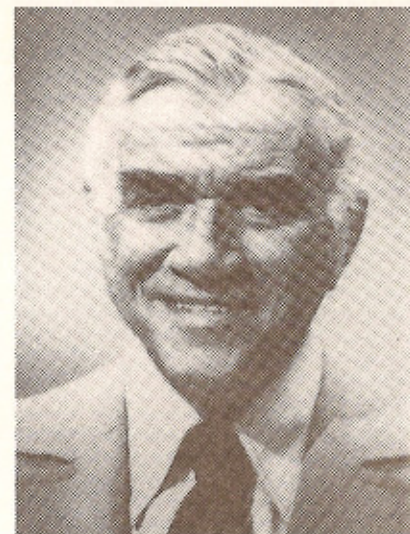
*-poor **fair ***good ****excellent

Monday: Western with Lorne Greene RATING: **½* (2½)

Tuesday: Comedy with Andy Griffith RATING: *½*
Andy's a good narrator, but he can do only so much.



Nelson Riddle. It's nice to know that the man who wrote the BATMAN TV show theme can write real music.



Lorne Greene, WESTERN host. Is this former BONANZA man hopelessly typecast?

Wednesday: Mystery with Vincent Price RATING: ***
It's nice to hear Vincent's voice again.

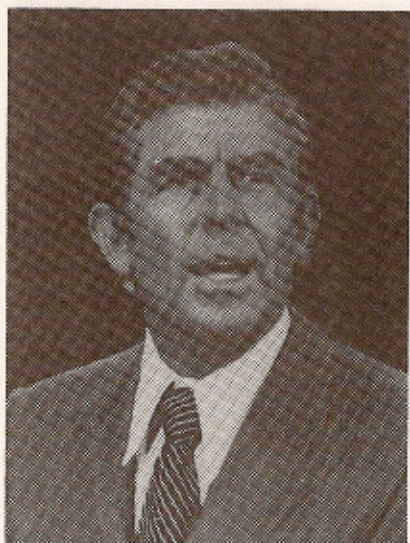
Thursday: Love and Hate with Cicely Tyson
RATING: ***½* Cicely has a very soft and warm voice. But who will announce the Hate stories? Seriously, sincere Cicely's voice would be nice to have in a script one night.

Friday: Adventure with Richard Widmark RATING: ****½*
Of all the narrators, Widmark's is the least suited. Oh, please, William Conrad, apply to the Sears Employment Office soon!

After a month of Sears, I have to say that I am happy with the series and only hope that it will be around long enough for it to continue to develop and grow into something to really remember. One way for it to do so is to not use the Mystery Theater approach of a small stable of writers. If the work is spread around, the influx of fresh ideas will make Sears Theater all the better.

Lastly, I'd like your comments! Do you agree or disagree? Did I forget anything?

NOTE: Thanks so much to CBS for the photos published here!



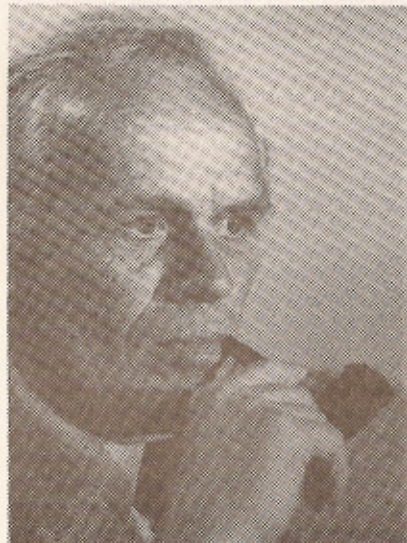
COMEDY host, Andy Griffith



Vincent Price, MYSTERY host. Remember "Three Skeleton Key?" Maybe they'll let him do it again.



Les Tremayne and Harriet Nelson, in the soon to be heard LOVE AND HATE show "My Hero."



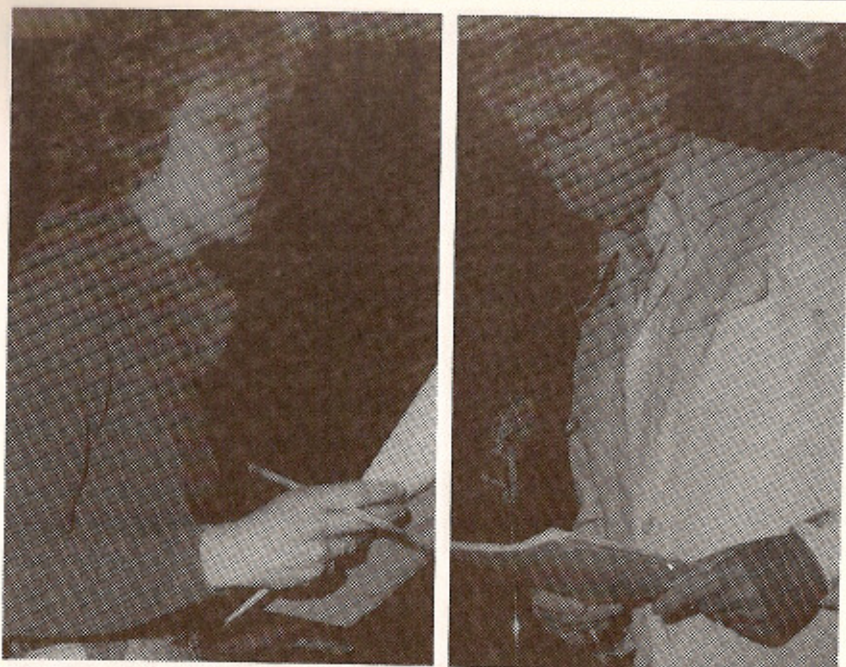
Richard Widmark, ADVENTURE host



Cicely Tyson, LOVE AND HATE nostess. The most surprising night.



Joan McCall, Alan Young, and Jean Gillespie, heard in comedy night's "The Care and Feeding of a Sex Symbol."



Linda Kaye Henning and Peter Leeds in a scene from LOVE AND HATE night's "This Home is Dissolved." You'll have a chance to hear it again in the summer reruns.



Here's a scene from the same show, this time with Marvin Miller (former narrator of the WHISTLER; TV's MILLIONAIRE)



Let's talk about the CBS Mystery Theater by David Reznick

(EDITOR'S NOTE: Dave again gives us his comments on a topic sure to get collectors thinking. His articles have drawn acclaim and disagreement from even the far corners of the collecting world, and this should be no different. --Joe W.)

Why should the advent of television have meant the end of dramatic radio? Surprisingly few people have addressed this question seriously, least of all the broadcasting executives who might have been able to do something about it. Everyone was quick to grasp the advantages of TV over radio--so much so that the radio/TV question became an either/or proposition; the other side of the coin--the advantages radio has over TV--seldom comes up for consideration. Of course, we collectors need no one to enumerate the virtues of radio for us, and we are often to be found lamenting the decline of our favorite medium. We have heard the reasons for it, and they boil down to the contention that radio was not commercially viable after TV. We doubt this. We can see that it's still possible to enjoy a radio drama after seeing a TV drama. We note that one can't watch TV while driving, but that OTR on a cassette player is a godsend on a long auto trip. We observe that movies, books, and magazines--other competitors for leisure-time spending--have survived the coming of TV, although in somewhat altered states. Why not radio now?

This question is finally being asked, and recent developments give good reason for optimism. We know that attempts are being made, with varying degrees of success. It's only been a trickle compared to the golden age, but when it's all put together--Theater Five, Zero Hour, Crisis, Dameron, Bristol-Myers Playhouse, General Mills Adventure Theater, Earplay, Alien Worlds, Sears Radio Theater--we can see that Jay Hickerson's Hello Again column "Radio is Alive and Well" is more that wishful thinking.

Certainly the big success story of the post-TV era has been Himan Brown's CBS Radio Mystery Theater, now in its sixth year of daily broadcasting. It has proved almost single-handedly that there is still a market for network-level dramatic radio; it has left its mark on other current productions, notably the Sears Theater; and it will doubtlessly be a seminal influence upon the programming

of the future. It survives--it thrives; but we don't talk about it. I've read no criticism of the show in any magazine, paper, or OTR newsletter (the most was two lines Joe Webb wrote back in the Airwaves days). I suspect that the general public is largely unaware of its existence.

I'm not sure why the mass-media ignore the Theater. My hometown newspaper, the San Francisco Chronicle, seldom even lists it in its radio highlights column. I sometimes feel that even OTR hobbyists ignore it, at least in print, because any meaningful discussion of the Theater would have to involve an enumeration of its weaknesses; perhaps we just don't want to rock the boat. I know, however, that most of my traders are interested enough in the Theater to list the many episodes in their catalogs. I list the entire run of the show in mine, and I listen to every one as well. I for one would be greatly interested in hearing, in some detail, the impressions of others; herewith are mine.

I'd preface my comments with this overall evaluation: Mr. Brown has done us a great service. He has, against heavy odds, created a series which often entertains us and occasionally moves us. He has diligently explored the literature of mystery, suspense, and terror, and brought us many surprises as well as old friends. And he has stamped his production with his production with his own personality; although he does not write the scripts, the style and point of view are always instantly recognizable as his. I'm happy to have his programs in my collection.

I think, though, that Mr. Brown deserves to be taken seriously enough to be offered criticism of his efforts. And there are, among its many felicities, many things that could and should be improved.

In radio interviews (the best one, some years ago, on National Public Radio), Mr. Brown came across as an ebullient, creative person with a great love for radio and enormous faith in its possibilities. When it errs, it is, I think, because he is overoptimistic about what can be done with the available resources. Radio is the theater of the mind, and the listener is an active partner in the creation of the drama. But sometimes the Theater does not provide its share of the bargain. Of course it is a low-budget operation, compared with any TV show. But I think that Mr. Brown is working within limits too narrow for consistent artistic success, and often by choice, not of necessity.

The scripts are, surely, the starting point in a discussion of the program's strengths and weaknesses. Mr. Brown has stated that he does not solicit manuscripts for the program, that he prefers to work with a small group of trusted professionals. This would be far more viable if the program were heard weekly instead of daily; as it is, even

with repeats, he must fill far more time than his predecessors on Suspense, Escape, and the like. Good scripts are hard to come by, and the few authors that Mr. Brown relies upon cannot realistically be expected to deliver them as often as they are asked to do so. Even Shakespeare wrote only 37 plays. We have lived with the Theater stalwarts for some years now, and familiarity is starting to take its toll. The most prolific writer, Sam Dann, has a good ear for dialogue and a fertile imagination. He comes forth with many intriguing ideas; but too often he seems to be unwilling or unable to round them out or think them through. Sometimes he seems not to bother thinking of an ending; promising ideas are left dangling.

Ian Martin's stories are generally better-shaped and crafted. The always have beginnings, middles, and ends. But his dialogue is apt to get flowery and self-conscious. I believe that combining the virtues of both men would produce excellent scripts, and if I were Mr. Brown, I'd urge them to try a collaboration.

Elspeth Eric is capable of outstanding work. Her script, Assignment in Uganda, is one of the Theater's finest moments, and one of the most original radio plays ever. But too often she gets mired in weeping ladies, inner explorations of psychoses, and pretentious pseudo-poetry. She needs a strong and merciless editor.

Percy Grainger's scripts often deal with far-out situations, but in comic-book style. The writers who specialize in classic stories, like G. Frederick Lewis, frequently retain the action of a story while missing its essence and style. And all the writers are too often guilty of dealing with hackneyed situations, presumably by request of Mr. Brown. They all seem to be overfond of the sort of ghost story that people who don't like ghost stories don't like. Radio is surely an evocative medium, but people talking through mike filters, accompanied by conveniently spooky echoing sounds, while some other character says "Who's that?" or "I can see right through you!" is simply inadequate.

It's time for Mr. Brown to explore some new areas with new writers. I'd suggest considerably more emphasis on science fiction, a genre which has been treated rather lightly on the Theater right now. Mr. Brown would do well to pursue such authors as Bradbury, Sheckley, and Sturgeon--they might be quite receptive to having their stories adapted for radio. At any rate, a new infusion of talent is needed in the writing department.

A similar situation exists with the acting. Here again, Mr. Brown has gone for a cadre of radio character actors with whom he has worked in the past, and again there is the problem of over-familiarity with this repertory company. To be sure, many fine performers have been

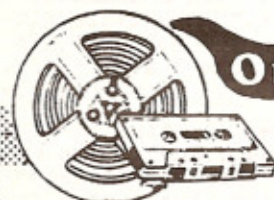
featured on this program. The late William Redfield was a consummate radio actor who often shined on the Theater. Fred Gwynne has a fascinating, eccentric style that comes as a revelation after watching his work on such monuments of dumbness as The Munsters and Car 54, Where Are You? Ralph Bell has delivered many a performance of brooding intensity. Mary Jane Higby, Jack Grimes, Larry Haines, and others have often been noteworthy. But the sad truth is that there is a lot of hammy overacting and barely adequate work going on too often. There's a lot of miscasting, too. Radio may not have pictures, but Mr. Brown just cannot foist off such actors as Mason Adams and Mercedes McCambridge as young romantic leads. Although there are exceptions, most grandfathers sound like grandfathers. Another source of constant irritation are the execrable foreign accents. South American, European, African---it matters little. The actors usually come out sounding like gypsy fortune tellers in a burlesque sketch; and furthermore, they seem to think the accent is a license for the most florid and objectionable overacting. Mr. Brown should knock off the foreign intrigue stuff until the problem is solved. The basic difficulty with the acting is that a stable of competent character actors has been assembled, but they are supporting players. No one has that elusive star quality necessary to set off this journeyman acting level and grab our attention. If five years of success have built up the funds available for production, Mr. Brown should hire some stars post haste. The new Sears Radio Theater has already shown a possibly fatal attraction to lame stories, but hearing such players as Howard Duff and Eve Arden makes up for a great deal.

Another area that deserves comment is the work of E.G. Marshall. First of all, the role of "host" on a radio program is clearly superfluous. Escape and Dimension X didn't need one. Neither does the Mystery Theater. I suspect that here Mr. Brown is trading on the feelings of nostalgia induced by the ultimate radio host--Raymond--on his Inner Sanctum. But Raymond had a raison d'etre. He was, in fact, the best and most memorable thing about Inner Sanctum, which had its share of script trouble. But a host on the Theater is not necessary; the whole idea is a bit pretentious, like a stewardess on a Greyhound Bus. I'm sure it also served a purpose originally in lending an air of legitimacy for the benefit of skeptical radio executives. E.G. Marshall is a gifted, and important actor. But how completely Mr. Brown is wasting him here! How he is made to utter, time after time, the most outrageously trite homilies, the most obvious and familiar quotations, the most leaden whimsy! Surely I am not the only listener who thought how how much better it would be if Marshall were to star in some of the plays.

The production itself is showing hardening of the arteries. Sometimes it seems as if the writers were

interested in logical story development than they are in bringing forth three acts of twelve, twelve, and fourteen minutes, respectively. Variations in the form of the program could have nothing but salutary results. Also, the entire library of music cues should be scrapped immediately! They have long outlived their welcome; not replacing them by this time must be due either to carelessness or laziness. That goes double for the lugubrious and usually inappropriate theme music for the program. Compare it with the wonderful music supplied for the Sears Theater by Nelson Riddle, and see what a difference it could make.

The bottom line? With all its faults, and they are indeed many, I still look forward to hearing the Mystery Theater. I share Himan Brown's enthusiasm for bringing new dramatic radio before the public, and I talk about the program everywhere I go, since radio drama is in great need of support. I hope you support today's efforts, too, so that more and more productions will be done from the base Mystery Theater has started.



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Which Sinatra do you remember?

by Stuart Weiss

There are very few entertainers who have succeeded in more than one of the varied media. They are so few that some people can consider them to be more than one person. One example is Frank Sinatra.

Which Sinatra do you remember? Is it the one who appeared on Major Bowes and won with a young voice and an applauding audience? Winning not only changed Frank's life, but the lives of those who heard him.

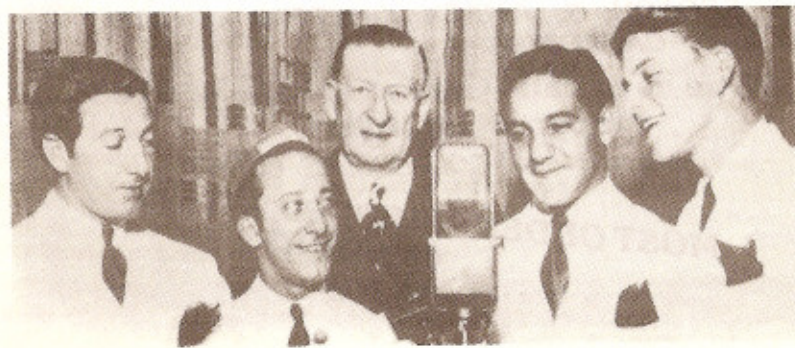
Youngsters would swoon and scream for him as he belted out his songs from the stage of the New York Paramount Theater. He would always leave to a standing ovation? Is this the Sinatra you remember?

The radio and movie Sinatra is the one you may remember better. Movies such as "From Here to Eternity," "Anchors Aweigh," "Pal Joey," "Guys and Dolls," and so many more, feature Frank as an actor and a singer. On radio he starred and was a guest on so many musical/variety shows, including the famous "Your Hit Parade." In a dramatic role, Sinatra was NBC's "Rocky Fortune." The title fit him quite well at that time. It was a low point of his career and personal life (his divorce from Eva Gardner), and it shows his ability to come back from both tragedies.

Then there's the Sinatra everyone knows, Sinatra the recording artist, and artist he has been, and continues to be. He may not tour as often, but the records keep coming out. His hits? Too many to list, but just a few are "That's Life," "Love and Marriage," "Strangers in the Night." Is this the Sinatra you remember and know today?

No matter how often he retires, he's still welcomed back with loving arms by his public who fight for tickets to his limited appearances. It's like he never left.

Where does it all end? Singing? Acting? Recording? It doesn't end. But which Sinatra do you remember?



Thinking about Video collecting?

by Frank Gilmore

After having spent the best years of my life collecting old radio programs and motion picture soundtracks, my heart began to yearn for my very own videotape library. Actually the bug hit several years ago, but I was unable to do anything about it until the spring of 1976.

After visiting several stores demonstrating the new Sony Betamax machine, I fell in love with it. After much financial haggling I bought one for 10% above cost. The dealer never spoke to me again! But I had a machine....a real video tape machine!

How blissfully ignorant I was. Hindsight is 20/20, they say.

My tape consumption started out at about one \$15.00 one-hour tape per week. I soon found I could buy the same tape for \$12.00 in lots of 24. That helped. But then my consumption expanded to meet my newfound tape! I started to record four to five hours per week. And to complicate matters, everytime I wanted to edit or transfer some material, I had to borrow someone's machine, and lug it all the way home.

The winter of 1977 was an impass. I had over \$1000 invested in video tape, and the newfangled VHS system came onto the market.

The only solution was to borrow some money on my car and buy one. Soon a bright and shiny new RCS VBT-200 was sitting in the living room. Another dealer mad at me---I had bought this one for 5% over cost. I liked it more than the Sony, because of its special features, especially the recording time per cartridge---four hours.

I began to transfer all my Beta tapes over to VHS (with a slight loss of quality, of course). I decided to sell the Sony and purchase another RCA unit. After making a successful sale (only \$60.00 less than I paid for it), I purchased a new VCT-200. I began to sell all the old Beta tapes to finance the RCA tapes, and lost a little bit of money, sorry to say.

Now after wandering a tortuous path I have two VHS machines, and am buying tape at the low price of \$4.29 per hour of recording time. And I now have a very large library. As I write this, a new VHS machine is now on the market, with stop motion, fast forward viewing, and some other goodies. Well....the car loan is paid off....just might look into it.

Seriously, if you are considering going into this aspect of the hobby of collecting, be sure...absolutely sure...before you start into a "system." You might not be as fortunate as I was in changing horses in midstream. In fact, I know a couple of fellow collectors who lost a bundle when they switched from Beta to VHS. I personally think that the quality of the VHS is equal or superior to Beta in the fast mode, and certainly good enough for collecting in the slow mode.

Strangely enough I find I do very little trading with collectors. It seems that the majority of collectors are either strictly into bootlegs of recent movies or porno tapes, neither of which interest me.

My line is the old syndicated television programs that have just about run out of steam since they have been re-run so many times. Sooner or later, those Lone Rangers, Gunsmokes, Twilight Zones, etc. are going into a vault, never to be seen again.

But am I really content with what I have now?

Not really. If I had it to do it all over again, I would jump in a totally different direction. I would use a combination of one VHS machine and one U-matic machine. That would allow the best possible editing and still keep tape costs way down. I'd make the initial recording on U-matic and edit onto VHS. But it's too late now, unless they discover oil in my backyard.

One last word of caution...if you can't afford to feed a machine, don't buy it! There is nothing more frustrating than having a good VTR and not being able to afford tape to record some of the better TV shows and movies. I catch myself in that position between paydays!



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Ten years of 'Hello Again' by Joe Webb

It's hard to believe, but Hello Again is now in its tenth year of publication. Jay Hickerson has never missed an issue, a deadline, since Hello Again began.

Jay lives in Orange, Connecticut and has been collecting for only slightly longer than Hello Again has been published. He's 44, divorced, and has three children. He has been a math teacher, and now teaches and plays piano professionally in dance bands.

I am of the opinion that you can only call something "fandom" when a continuously published fan-zine or newsletter exists, or some other means of knitting collectors closer together. Clearly, then, the only thing that can be used to date our hobby is Hello Again. Collecting as we know it today began when HA began publishing.

Jay started issuing supplements to his catalog in January 1970, and in his April 1970 supplement had a column called "Comments and Tidbits." This is considered by Jay to be the first issue of HA, though it's only two paragraphs long. It reads more like a letter.

It was in June of 1970 that it took the title of Hello Again, and here are parts of that issue:

From Hello Again, Vol. I, No. 3, June 1970:

My comment and tidbit section has gone big time: it has a title. You can see the title is Jack Benny's usual opening statement and as you probably realize, Jack Benny is my favorite. This newsletter is free to my trading friends. My only request is that you give me things to put in it. The purpose of Hello Again is to keep you up to date on the home front and to tell you all about you all. I plan to keep it as informal as possible. Most of the time it will be sent out with my supplements.....

John Furman....just started trading with John who has a large selection (1979-John Furman has one of the largest collections in the hobby).

Roger Hill....Roger teaches school and just finished his oral exams. Roger has close to 2000 programs, which he describes in great detail (1979- Roger went on to form the National Radio Archives-NARA, and has since moved to Hawaii)

Pat McCoy....Pat has a fast growing collection and is interested in all kinds of programs (1979- Pat has also gone on to become radio's largest dealer)

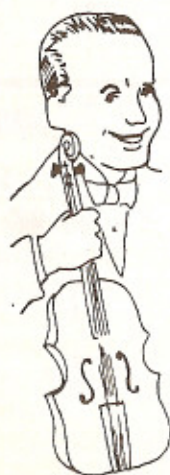
Chuck Schaden....Chuck is in public relations and puts out a fine descriptive catalog. (1979-Through the seventies, Chuck broadcast many of this programs over the Chicago airwaves and has become somewhat famous if not contraversial)

.....and that's just a part of what the first HA was all about. It's funny reading through these pages and finding names, established collectors, who were just starting to collect in 1970. It is amazing what can happen in ten years.

Jay's following issues improved as he changed from the purple printing of the hectograph to the better mimeograph. Also his content improved, and it grew to include all the columns he has today, like "Here and There," "Radio is Alive and Well," and even the old "Comments and Tidbits."

The purpose of HA has changed through the years. At first, Jay and other beginning traders used it to find out what they had gotten themselves into, and how to survive in this strange hobby. Secondly, it became a center for news of new programs. Thirdly, it became a clearinghouse for all hobby information, including articles that you might find in Collector's Corner. And then it became what it is today: A clearinghouse for hobby news and a source for new traders.

I am sure that you will wish along with the rest of the staff of CC that Jay has another ten years of success after this milestone decade of HA comes to a close.



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Book Review:

'Golden Throats & Silver Tongues' (The Announcers) by Ray Poindexter Review by Ray Windrix

Pssst...hey buddy! Wanna read a great book? Try Ray Poindexter's "Golden Throats and Silver Tongues" (The Announcers)...how 'bout that title?

The minute I saw that Ray's book was released, I immediately ordered it. I must confess that I'm a bit prejudiced though, having met Mr. Poindexter at a Dallas Radio Conventio in 1977. Add to this the fact that I am a natural sucker for anything to do with OTR, you can appreciate my anticipation. Upon receiving the book, I immediately dove in. I was already excited and hadn't gotten past the table of contents which consisted of: I. The Warm-Up; II. On the Air; III. A Word from Your Announcer; IV. We Pause for Station ID; V. Voice Quality and Personality; VI. We interrupt this Program.

By giving us a history of announcers, we are also treated to a history of broadcasting itself, along with many "firsts" as they happened.

All the big-name announcers are here from H.V. Kaltenborn to Ken Carpenter.

Included among the "firsts" are the first coverage of national elections, political conventions and remote newscasts. Also included are descriptions of the first broadcasting of sporting events such as baseball, football and boat racing.

The book tells us the early announcers came to their profession in many cases by simply being in the right place at the right time, or being the only person around at the time (Editor-This is still true today!). Shall we say in many cases announcers happened by accident!?

Later we learn that it became much more difficult to become an announcer as one had to audition and compete with other applicants. A few stations wanted a college degree and preferably some musical background.

Some announcers came to their jobs via musical training or as singers. Later it took the combination of sheer gall, brazeness, outright lying and B.S. to break into the broadcasting field. Probably the best B.S.er of the all was John J. Anthony, whom we remember in his later broadcasting days on The Goodwill Hour in the forties.

It is mind boggling to see so much information in one book—literally thousands of interesting bits.

I particularly liked the way Ray drops station call letters from time to time and explains what they stand for...for example: WGN (World's Greatest Newspaper), KFKB (Kansas First, Kansas Best), WPCH (Park Central Hotel).

We also learn that Thomas H. "Tommy" Cowan held the distinct ion of being the first radio announcer in greater New York.

It seems Ted Husing had an extremely arrogant personality and Norman Brokenshire was a drunk. You may be surprised to learn of what nomads announcers are as they wander from station to station and sometimes back again.

One of the amusing stories (there are many) happened when a station failed to get the permission of a semi-pro baseball club to broadcast their games. The problem was solved by purchasing tickets to the game, then setting up broadcasting equipment behind the center field fence in a tree!

I highly recommend this book. It's quite unique for someone to have covered the history of announcers rather than stars. Many announcers became as well known as the stars.

The only fault I find with the book is that it hasn't a single photo. The subject being announcers rather than stars, photos would have been of great value. Physically, the book is hard bound, 6 $\frac{1}{4}$ X 9 $\frac{1}{4}$, with 233 pages. The publisher is River Road Press in Arkansas, and covers the history of announcers from the twenties through WW II.

You may order Golden Throats and Silver Tongues, through Ray's outfit, Arkansas Airwaves, P.O. Box 1174, N. Little Rock, Arkansas 72115. The cost is \$10.50 post paid. I'm sure Ray will autograph it if asked. He recently informed me the book is selling well, and he has had orders from Lowell Thomas and Mike Wallace among others.

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News from the past by Ed Carr

EDITOR'S NOTE: Now another CC Contributor! Ed Carr is a resident of Boyertown, Pennsylvania whose collecting habits have taken some interesting turns. Aside from collecting radio magazines, a few years ago he became very concerned over the extreme variations of sound quality he was receiving in trade. So taking the bull by the horns, he decided to enter the mysterious world of disc collecting. Let me say that Ed has made great strides in this area (much more than I would have patience for) and has acquired a nice collection in an elusive quality in programs--- good sound! Join us in welcoming Ed aboard! ----Joe W.

1925: The first non-denominational radio church, called "The Little Brown Church of the Air," started broadcasting. Its purpose was to give solace to all creeds. National Radio Pulpit, started in 1923, was the longest running program of this type.

Name Game: Fred Allen's real name was John Florence Sullivan. It was a good time to change it, since boxing great John F. Sullivan was in his heyday (and who knows what he would have done if he found out that someone stole his name?). Portland Hoffa, Fred's wife, was named after the Oregon town. Her sisters were named Dr. Frederica Hoffa ("Dr." is on her birth certificate), Lebanon Hoffa, Period Hoffa, and Lastone. (Get it? Last-one).

Network Spendthrifts? Martin Block was the highest paid announcer in the world. The amount has yet to be verified or even estimated. The Supper Club announcer's pay stubs must be somewhere.

Talk to Your Radio: KMTR in Hollywood seems to have the distinction of being the first station to air quiz shows. The first show, heard in 1927, asked that people have quiz parties around their radio and call their answers in the direction of their radio. This program was based on two popular books of the time, Do You Know? and Ask Me Another.

Bark of Justice: In 1940, Lee Millar was the judge on Big Town and also the voice of Pluto of Mickey Mouse fame.

Who Cares? Department---where after reading any of the below, you may say to yourself "Who Cares?" or something slightly more profound.

WC#1: Alan Reed (Teddy Bergman) and Colonel Stoopnagle claim to be the heaviest announcer-comedian team on the air, weighing 439 pounds. Alan accounted for 237 of them.

WC#2: Charlie McCarthy, in his new picture "McCarthy, Detective" had a new wig made of real red hair.

WC#3: Charlotte Hanson (Patsy on Nick Carter) had a line that went "Oh Nick, look, I've ruined my stockings---and that's my last pair!" In the next day's mail she received six pairs of stockings from a sympathetic listener.

Log Help: Synopsis of a story not presently in circulation....unless you can find it!

Lights Out, Wed., Mar. 31, 1937, 12:30: Homus Primus, story of two men and a woman of London high society who suddenly, through a twist of time, find themselves in the Stone Age.

Lights Out, Wed. Apr. 7, 1937, 12:30: Ivan the Terrible, first Czar of Russia, known for his fine butchery techniques, has his story told.

Lights Out, Wed., July 14, 1937, 12:30: Lord Marley's Guest; the most unusual swimming party held since time began.

What ever happened to Margo Lane?

A visit with Lara Mae Carpenter-Christensen by Ray Windrix

Mention Margo Lane to most OTR fans and the ladies which come to mind would probably be Agnes Moorehead, who began the role, and Grace Matthews, who concluded the role. These women are Margo Lane to most of us, but there were others who played the role for brief periods of time, one being Laura Mae Carpenter-Christenson.

Does the name ring a bell? Well maybe not, but as far as I can determine, she did play Margo Lane for a few months—perhaps three or four—in 1945, followed by the team of Brett Morrison and Lesley Woods... Ms. Woods then was replaced by Grace Matthews.

I recently had the pleasure of talking with Ms. Carpenter. Sad to say, she has trouble with her memory regarding her broadcasting career and events surrounding the Shadow program, however, I was able to learn a little about Laura's background.

Born in Minneapolis, she later went to a small college in Nashville, later transferring to the University of Minnesota.

There she majored in speech, which included theater and drama.

On board a ship to England with a group of her college-mates she met by chance, John Greenstreet, son of Sidney Greenstreet, the actor. By the time the boat had docked, she had wrangled an introduction to the father and even invited to dinner.

Following college, Laura began her radio career locally in Minnesota. She learned to handle the usual chores such as making announcements of all sorts, commercial reading, playing records, etc. Her memory is sketchy regarding the Shadow, but she recalls having auditioned with over 40 other ladies for the part. She was teamed with Steve Courtleigh who played Lemont Cranston during the brief run. Laura recalls meeting Orson Welles, which she considered an honor, but never really knew him.

She also worked on various other shows including Radio Readers Digest, and describes one amusing incident which happened during that show. While on the air with the studio audience present, she attempted to read a commercial, but without glasses, couldn't read the sign at some distance. Attempting to ad lib through it, she began to describe how she washed and washed her hands with Noxema...the audience began to titter and giggle as the sponsor was actually Ivory Soap!

Following her radio career, she returned to Minnesota where she opened a successful modeling agency and was much in demand, as she organized and put on many style shows for prominent clothing stores.

In 1951, Laura married an orthopedic surgeon, Dr. Christensen. They settled in Colorado Springs, where she still resides. They have two daughters.

She saved very little memorabilia from her radio days, although she mentioned she had a few disks from the Readers Digest program, but they had been broken.

I told her about our OTR hobby and she was amazed that so much material is available. She hadn't been aware of the radio drama we have today, so I mentioned the CBS Mystery Theater and the Sears program.

I plan on visiting Laura from time to time and if her memory improves, I hope to learn more of her days spent as Margo Lane on the Shadow.





Collector's Comments from Our Readers

From Chuck Seeley, OTRCOB, Illustrated Press,
and the new OTRAFAN:

Joe, Bob, and Co.-- I was just sitting here mellowing when I realized that CC celebrates its first anniversary in March. So, congratulations on your first twelve issues. (Sincere smile).

Allow me to correct one small point that's been bothering me for a time: Back in CC#6, Ray Windrix reviewed my OTR Collector's Handbook and pointed out that CC was not included in the handbook's listing of hobby publications. Why not? The handbook was published in February, 1978, and CC didn't debut until March. Of course, CC will be listed in the next edition of the handbook, along with all the other OTR pubs existing at the time of publication.

My choice for standout article of the year in CC is Dave Reznick's "Radio Authors" in #10. Good stuff. More from Mr. Reznick, please.

Have to close now and get back to mellowing while there's some Jim Beam left. Happy Birthday.

((For those of you wondering what all this mellowing stuff is about, Charlie made a comment about another newsletter a few years ago that caused quite a stir. Well, he hasn't done the same since (although IP is still quite outspoken), and I've gotten to know him better over the past few months, and he's not the ogre everyone thought. Whatever Charlie is, he's mellowed than he used to be. Anyway, he should be happy with Dave Reznick's comments on Mystery Theater this issue. Dave is one of the people that makes collecting a now experience and is one of our most-liked (if not controversial--kinda like Seeley) of our columnists. ----Joe W))

From
Paul G. Wesolowski, Drexel Hill, PA.

Dear Bob,
I received a copy of Collector's Corner #10 from Old Radio Warehouse. I'm not a fan of old radio as such, but I'm very interested in the Marx Brothers and radio shows they appeared on (in addition to everything else they did).

I found Frank Gilmore's column interesting as an 'outsider,' and I thought you might appreciate my point of view. I found Mr. Gilmore's criteria for building a collection to be quite curious. Nowhere did he talk about acquiring tapes because you liked the stars (such as my case), nor did he

mention collecting series and/or episodes because they appeal to you. His one and only criteria seemed to me to be collecting anything rare that you can sell and/or trade to collectors. Never mind if the show is lousy--if you can find someone to trade for it, you're ahead. Similarly, I get the impression that there are a lot of people collecting OTR simply because it's old. They may not listen to the shows, but they just want to have a copy of something nobody else has. Finally, he seemed to indicate that once a person gets a tape, they rush out and copy it, and trade it for others. I don't know what kind of duplicating equipment collectors have, but I'm sure a lot of quality is lost in the process. I would rather get my copy from the original owner of the recording (tape or disk). And if he charges a reasonable price, I can see why anyone would want a copy of my copy. Or, if I charge a reasonable price, I don't see why anyone would want a copy of your third generation copy when they can get a copy of my second generation copy.

These comments may be naive and, as I said, I don't know a lot about collecting old radio. I am interested in collecting any show with the Marx Brothers, but whenever someone indicates to me that their copy can be traced back to the original transcription disk (as if that's some sort of pedigree), I always ask them to trace back their copy, and find out exactly who has the disk. That's the person I buy my copy from. And when people want copies of my tapes, I generally send them to the person with the transcription or the original off-the-air copy, as long as that person doesn't ask an outrageous price. Sure, it costs a little more than if I make the copy, but as the adage goes, 'you get what you pay for' in the way of quality. I also buy recordings because they interest me. I don't buy them with the idea of selling or trading copies to get back my money. If I like the show, it's worth the money I pay for it. On the other hand, you could offer me a ton of old shows I'm not interested in for free, and I wouldn't take them unless I listened to them and liked them. I've got enough junk cluttering up my house without adding more.

I haven't meant to attack Mr. Gilmore personally, but as I said, the comments of a foreigner are often helpful in understanding exactly why we do things a certain way and in deciding if our reasons make any sense.

Sincerely,
Paul G. Wesolowski

(Ed.: Many thanks for your letter, Paul. You've made several valid points, however, you've missed several points. To begin with, Frank's article was aimed at the collector who is interested in building a respectable collection with a minimum of effort and expense. Trading is one of the most common methods of "building" collections. Frank was suggesting that when the person buys his first shows, in terms of trading value, his money is better spent on the more uncommon shows. If the collector is only interested in shows he likes and has an endless supply of money, however, he need not have even read Frank's article.

The trading "game" is one of the most enjoyable parts of the hobby. After a person collects a few years, listening often becomes secondary in terms of acquiring new shows. It all is dependant on what the person's reasons are for collecting—yes there are many just like yourself who collect only what they like.

And yes, I think you are ahead if you can find someone to trade for a rare show, especially if that person is one of the more prominent collectors. You can get more rare material from them, which gives you an even stronger trading base.

Having "first" generation tapes is nice, but the owners of the masters would not be too happy if suddenly they were swamped by hundreds of requests for the same programs. A great number of "master-holders" do not sell and trade or provide copies to only a few sources. Also, the equipment used to duplicate is so advanced, that it is difficult to tell the difference between a second generation copy and a fourth generation copy. Similarly, it is difficult to tell the difference between a first and second generation copy. Dubbing tapes adds a layer of hiss—the intensity of which is related to tape used and equipment bias. Supposedly, a fourth generation copy will have more hiss than a second generation copy, but how do you know the original disk or tape didn't have the same hiss when it was recorded a couple decades ago? If it sounds clean, clear and undistorted, you can run it through an equalizer and make it sound better. If you have a fourth generation copy, why then should one go to the trouble of bothering the person who has the originals.

Also, how do you really know the person who claims to have disks, actually does? He might be just a collector trying to make a little extra money with some second generation copies and good equipment...if you've never corresponded with this person before, how do you really know?

And finally, what is an outrageous price? Some disk dubbers charge \$12.00 an hour. That may be a tolerable price for a buying group which I discussed previously, but it's much more than most collectors can handle...and why should they "handle" it, especially when they can get the same programs for the cost of the tape and some time??
Bob B.)

From
Gene Bradford, St. Clair Shores, MI.

Dear Bob,

I really enjoyed your comments in the January 1979 Collector's Corner.

I agree that buying is probably the best way to get good OTR material and reliable dealers are a must which can only be determined I guess by trial and error. I am also interested in getting into a group buying effort but have not contacted

anyone interested as yet. As for myself, money is no object, but good contacts are hard to come by.

If you ever are in the Grosse Pointe-St. Clair Shores area look for an old green Oldsmobile with several "honk" stickers—this is free of charge (no free reel or free CC necessary) but a honk would be appreciated.

Best regards,
Gene

(Ed.: I also received a call from Bruce Rittenhouse of Rochester, Michigan warning me that his truck was plastered with "honk" stickers...but my offer is still good!

One method of weeding out the unreliable dealers might be to read the various OTR publications. The Illustrated Press, the publication of the Buffalo club, ran an article surveying dealers a while back.

Speaking of dealers, Nostalgia Sounds of Simi Valley, CA. has apparently made a mass mailing of their cassette catalog. This was the operation I investigated a couple years ago, after receiving several complaints on them. Anyone done business with Nostalgia Sounds lately?
...Bob B.)

From Maurice Gingras, PO Box 202, Livermore Falls, ME 04254

I enjoy receiving and reading each issue of CC and hope that you will continue to provide us, for a long time to come, with the informative articles that appear each month in your fine publication. I especially enjoyed the November 1978 convention issue. I wish you continued success.

From RD Bauman, 3721 Middlefield Rd, Palo Alto, CA 94303

Please extend my subscription to CC. When you run out of Suspense logs, how about an I Love a Mystery log?

((More logs to come. Because of letters like the above, CC will have more logs in each issue.))

From Harry A. Stewart, PO Box 189, Smiths, AL 36877

It must be an oversight, but I mailed my renewal subscription to CC a few months ago. As of this letter, I have not received #9 or #10. I think I am due an explanation!

((Right you are! In switching from handwritten records to computer records, some updating was not done at the proper times. Also, when people did not renew right away (sometimes it takes a month or two to realize that CC is missing from your life), their names were dropped right away. Well, we have since realized that this was wrong and keep

names in the computer for two months after they expire (without sending issues). Also, computer updates are done only once a month, so your label may not show the change right away. Please be patient. Harry has been mailed his issues and a world-famous MONK IF YOU LOVE OLD TIME RADIO bumper sticker. --Joe W))

From John E. Rutkowski, 4996 Windgate Rd., Liverpool, NY 13088

Greetings! Just a note to let you know that I have really enjoyed my subscription to CC and I am happy to renew. I greatly appreciate the Suspense log, and hope you will put out similar logs. I've been very impressed with anything David Reznick writes. Continued success.

((Count another fan, Dave! --Joe W))

From Fred Korb, Jr., 532 Cypress, Naperville, IL 60540

Please extend my subscription for one more year. I think you have a real winner there. Let me know if you can use another writer.

((We are always on the lookout for contributions. CC needs them in order to have a varied, and balanced outlook on the collecting scene. All articles are to be sent to Bob Burnham, and are greatly appreciated. --Joe W))

From Many subscribers:

I enjoy your publication very much. Keep up the good work.

((Kind words of encouragement keep us going. Thanks so much to those who write these lines on orders, renewals, and letters. We appreciate them))

From Max Salathiel, 4712 Spiva Dr., Del City, OK 73115

Keep up the good work. I would like to see an article on radio stars and series in the movies, such as Fibber McGee and Molly, Gildersleeve, Henry Aldrich, ILAM, etc.

((One of our contributors is working on a similar article on TV and radio. Are there any volunteers for this project? --Joe W))

Ken Neal
Box 911
Wash., d.c. 20044

Hi Joe:

HAPPY BIRTHDAY!! Enclosed please find my renewal in the amount of \$7.50. I look forward to the continuing receipt of CC. I certainly hope you guys keep up the good work. Please tell them all for me how much I enjoy CC and that I think they do a really professional job.

As you know I have been in the hobby for quite a number of years and have seen many publications come and go. For the last couple of years I have been quite selective and only start subscribing to those I hear good things about and if at a later date I find myself less than pleased I don't renew. I have boxes and files full of OTR periodicals and related newsletters.

I am in the process of moving into a new house and am just beginning to realize how much hobby materials I have. In addition to almost 3,000 reels I have several old radios, ranging from the large floor models to a 1938 Charlie McCarthy child's table model one, books on radio, about radio and about the radio artists as well as about 200 OTR LP's. This past weekend I cataloged another 94 reels just so I could get them boxed up for the move without losing them. If anyone has any tips on how to go about a move like this in a successful maner I would appreciate hearing from them. I would also be interested in hearing about different methods of listing, cataloging, storing and controlling an OTR collection. My method has been fairly successful but, before I set up shelving and start re-cataloging in my new house I would be interested in making any improvements collectors can suggest. After I get settled, and there is no telling how long it is going to take to get my recorders, etc. set up, I want to re-evaluate my collection and consolidate reels eliminating duplicate and material of poor quality. This will save me space and allow me to put out a more professional printed catalog, hopefully with illustrations and other narrative.

In the latest CC issue I very much enjoyed "Private Eyes for Public Ears" I didn't always agree with some of the statements and conclusions but, that didn't prevent me from enjoying it. I do agree with placing SHERLOCK HOLMES at the head of the list although I don't agree that he met the criteria of "investigators for hire." He refered to himself as a "consulting detective" and did accept gratuities and gifts but anyone who is a real Holmes fan knows how often he would assist the police (Inspector Lestrade) and received no monetary reward and made many statements that he didn't even want the publicity. (Almost sounds like the LONE RANGER dosen't it?).

Additionally, although I can't really find fault with some of the other conclusions reached in the article reviewing the various radio detectives I think some of the conclusions were reached on very sketchy evidence. As the author states, there is only

a few examples of some of these shows available at this time; to come to negative conclusion regarding a show which ran for over 10 years (Nick Carter) or 11 years (Ellery Queen) appears perhaps hasty. In our day and age a TV show which makes it through one 13 week run is an unqualified success. Also, I don't disagree with the author's high opinion of SAM SPADE but, again there are very few shows available to hear and keep in mind that unlike NICK CARTER AND ELLERY QUEEN, SAM SPADE only ran about 3 years.

Please don't misunderstand my critique. I liked the article very much and look forward to the rest of it (which I won't critique, by the way). I just wanted to share a couple of my thoughts on the subject.

Since I am moving I was wondering if I could take a "rain Check" on my free 30 word ad. I hate to get something new started right now and have been trying to slowly grind my trading activities to a halt. Please let me know.

Good listening and keep in touch,

((Gee, Ken, good to hear from you. I know you rarely write to OTR pubs unless it's something important, and I'm honored. Consider yourself having a rain check, too! ---Joe W))



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**Collector's Corner
OTR Log**

SUSPENSE

Due to a mix-up last issue, not all of the SUSPENSE log is correct. It is correct up to 10/28/54, and the balance is incorrect. Therefore, we pick up from that date.

SUSPENSE 1954

Date	Title	Stars
11/4	Last Letter of Dr. Bronson	John Dehner
11/11	The Sure Thing	Hy Averbach
11/18	Blind Date	Shirley Mitchell
11/25	Shooting Star	Virginia Christine
12/2	The Shot	William Conrad
12/9	On a Country Road	Harry Bartell
12/16	Pretty Girl	Lynn Allen
12/23	Prmonition	Larry Dobkin
12/30	Odd Man Out	Ben Wright

SUSPENSE 1955

1/6	Murder Aboard the Alphabet	
1/13	Final Payment	Harry Bartell
1/20	Study of a Murderer	Charlotte Lawrence
1/27	The Operation	Hy Averbach
2/3	A Killing in Abilene	Parley Baer
2/10	Diagnosis of Death	Jean Bates
2/17	Man with the Steel Teeth (Schedule Change to Tuesday)	John Dehner
2/22	Waiting	Vivi Janis
3/1	The Screaming Woman	Sharry Jackson
3/8	Nobody Ever Quits	Tom McKee
3/15	The Game	Sam Edwards
3/22	The Cellar	
3/29	Give Me Liberty	Tony Barrett
4/5	Zero Hour	Esa Ashdonne
4/12	Lunch Kit	Harry Bartell
4/19	Speed Trap	Eddie Firestone
4/26	Sight Unseen	Terence Demarnay
5/3	Remember Me	Tony Barrett
5/10	Going, Going, Gone	Tom Brown
5/17	Lily and the Colonel	Ramsey Hill
5/24	I Saw Myself Running	Charlotte Lawrence
5/31	Beirut by Sunrise	Mary Jane Croft
6/7	Frankenstein	Stacy Harris
6/14	The Whole Town's Sleeping	Jeanette Nolan
6/21	Over the Bounding Main	Tony Barrett
6/28	Holdout	Harry Bartell

7/5	The Cave-In	Ben Wright
7/12	Kaleidoscope	Bill Conrad
7/19	Backseat Driver	Vivi Janis
7/26	Greatest Thief in the World	Ben Wright
8/2	Black Death	Edgar Barrier
8/9	Love, Honor, or Murder	Bill Conrad
8/16	A Study in Wax	William Conrad
8/23	The Beetle and Mr. Bottle	John Gibson
8/30	Lady in the Red Hat	Vic Perrin
9/6	Strange for a Killer	John Dehner
9/13	Story of Poison	Joseph Kearns
9/20	The Stool Pigeon	John Dehner
9/27	The Frightened City	Harry Bartell
10/4	Goodbye, Miss Lizzie Borden	P. Winslowe
10/11	Heavens to Betsy	Hy Averback
10/18	Life Ends at Midnight	Paula Winslowe
10/25	To None a Deadly Drug	Harry Bartell
11/1	The Mountain	Parley Baer
11/8	Report on the X-915	Stacy Harris
11/15	Once a Murderer	Ben Wright
11/22	Classified Secret	Parley Baer
11/29	This Will Kill You	Sam Edwards
12/6	When the Bough Breaks	Virginia Gregg
12/13	A Present for Benny	Jack Kruschen
12/20	The Cave	
12/27	Mystery of the Mary Celeste	John Dehner



Collector's Classifieds

RENT OTR: Reels and Cassettes. As low as 25¢ per ½-hour show. Quality guaranteed. We've been renting tapes since 1976. Send \$5.00 annual membership fee or send \$8.50 for one year membership plus one year NATIONAL RADIO TRADER quarterly OTR hobby publication. Write NATIONAL RADIO TRADER, PO 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 new giant catalog listing over 5000 radio programs. ADVENTURES, PO Box 4822-C, Inglewood, CA 90302

OTRAFAN---fandom's newest publication reprints yesterday's radio ads and those of today's hobby. Plus lots of other OTR stuff too---articles, comments, etc. Only \$3.00 for six issues, \$6.00 for twelve. Send to Rogus Press, 294 Victoria Blvd., Kenmore, NY 14217

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RADIO DETECTIVES SPECIAL

Classic programs for detective fans are the offerings for this month. Each show is ½ hour, with the 1800' four track reel format used. Two track also available.

PRICES: \$7.00 PER REEL NUMBER ON SHAMROCK TAPE
8.50 PER REEL NUMBER ON AMPEX 641, CBS OR EQUIV.
For two track, cost is doubled minus \$1.00.
CASSETTES- 5.00 PER HOUR ON CUSTOM LOADED AMPEX BLANKS.

All tapes mailed special fourth class unless first class mailing fee is included with your order...add \$1.00 per reel or .25 per cassette for first class mailing.

REEL 1397 JOHNNY DOLLAR

w/Mandell Kramer

Three For One Matter 10/61

To Be or Not to Be Matter 10/61

Guide to Murder Matter 10/61

Mad Bomber Matter 11/61

Monticello Mystery Matter 11/61

Wrong One Matter 11/61

Phoney Phone Matter 12/61

One Too Many Matter 12/61

Top Secret Matter 3/62

Golden Dream Matter 3/62

Gold Rush Matter 8/62

Donninger Donninger Matter
9/62

REEL 1440 RICHARD DIAMOND

Al Brenners Case 1/25/52

Garribaldi Case 2/1/52

Eddie Burke Case 2/8/52

Dixon Case 2/8/52

Hank Burton Case 3/21/52

Mr. Walker's Problem 3/28/52

Enigma of Big Ed 4/4/52

William Holland 5/31/53

Eight O'Clock Murder 6/7/53

Antique Buddah 6/21/53

Mr. Heiden, Gunmaker 6/28/53

Lt. Levinson Kidnapped

8/2/53

SPECIAL PRICE FOR THOSE CAPABLE OF PLAYING 10½" REELS!

The above two reels can be recorded on a single 3600' reel in the standard 4 track format. Tape used is Scotch 177 with metal reel in a white box. All tape is brand new. The cost for the above two reels in the format described is \$16.00 postpaid via special fourth. For first class mailing, add \$3.00. Offer expires 5/1/79.

ALL ORDERS TO BE SHIPPED TO AREAS OUTSIDE OF THE U.S. MUST BE MAILED FIRST CLASS.

Reels Only

Box 20 Hawthorne, CA 90250

653. LUX RADIO THEATER (1200' 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
654. LUX RADIO THEATER (1200' 3 3/4 ips 1/2 track 2 hours)
6-22-36 "The Dark Angel" w/ Merle Oberon
6-29-36 "Irene" w/ Jeanette McDonald
655. LUX RADIO THEATER (1200' 3 3/4 ips 1/2 track 2 hours)
7-6-36 "The Voice of Bugle Ann" w/ Lionel Barrymore, Shirley Temple
7-20-36 "The Barker" w/ Claudette Colbert, Walter Huston
656. LUX RADIO THEATER (1200' 3 3/4 ips 1/2 track 2 hours)
7-27-36 "Chained" w/ Joan Crawford, Franchot Tone
8-17-36 "The Vagabond King" w/ John Boles
657. LUX RADIO THEATER (1200' 3 3/4 ips 1/2 track 2 hours)
8-31-36 "Cheating Cheaters" w/ George Raft
9-7-36 "Is Zat So" w/ James Cagney
658. LUX RADIO THEATER (1200' 3 3/4 ips 1/2 track 2 hours)
9-14-36 "Quality Street" w/ Brian Aherne
9-28-36 "The Plutocrat" w/ Wallace Berry
659. LUX RADIO THEATER (1200' 3 3/4 ips 1/2 track 2 hours)
10-5-36 "Elmer, the Great" w/ Joe E. Brown
10-12-36 "The Curtin Rises" w/ Ginger Rogers
660. LUX RADIO THEATER (1200' 3 3/4 ips 1/2 track 2 hours)
10-26-36 "Saturday's Children" w/ Robert Taylor, Olivia de Havilland
11-2-36 "The Virginian" w/ Gary Cooper
661. LUX RADIO THEATER (1200' 3 3/4 ips 1/2 track 2 hours)
11-9-36 "Alias Jimmy Valentine" w/ Pat O'Brien
11-16-36 "Conversation Piece" w/ Lily Pons
662. LUX RADIO THEATER (1200' 3 3/4 ips 1/2 track 2 hours)
11-23-36 "Story of Louis Pasteur" w/ Paul Muni
11-30-36 "Polly of the Circus" w/ Loretta Young
663. LUX RADIO THEATER (1200' 3 3/4 ips 1/2 track 2 hours)
12-7-36 "The Grand Duchess and the Waiter" w/ Robert Montgomery
12-28-36 "Cavalcade" w/ Herbert Marshall
664. LUX RADIO THEATER (1200' 3 3/4 ips 1/2 track 2 hours)
1-4-37 "Men In White" w/ Spencer Tracy
1-11-37 "The Gilded Lily" w/ Claudette Colbert, Fred McMurray

Dear LUX Collector,

The following LUX RADIO THEATER radio shows are now available. Complete as they were broadcast in 1936 and 1937. The cost is only \$6.50 per tape (2 shows each) plus \$1.00 for postage and insurance. *(\$1.00 for each order not per tape)*

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Make checks or money orders payable to: REELS ONLY, Box 20, Hawthorne, CA 90250