

Collector's Corner



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Charlie's Ghost



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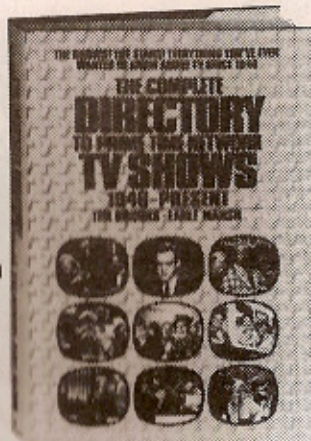
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Collector's Comments from Bob Burnham

Another issue is upon us, and as always, I'm amazed at how we manage to get things done with so many other projects going on at once. As you know, both Joe and I are OTR dealers as well as publishers, and that in itself takes a nice chunk of our time. We also both work full time jobs (it's hard to make a living on OTR—at least a very comfortable one). My job especially has taken me through a lot of changes—early last December I was promoted to Production Manager (I'm the guy who creates and assigns others to produce and create our commercials) at WAAM. I also host an evening program six nights a week. Yes, I'm an even more famous celebrity now, at least according to my friends who don't work in this insane business called radio. But such fame doesn't come with -out a price...no indeed! I can't even go to a local McDonald's anymore without someone recognizing my voice and everyone mobbing me for an autograph on their Big Mac...but the fact that I can't afford to eat at a better place has got to tell you something! Stay out of the business if you want to become rich; if you'd like to learn to feed people a lot of malarkey (what a word!) though, become a radio personality! Seriously though, it's a fun business, too, and sure beats hi fi sales which I'd worked in previously.

As you've observed, Collector's Corner, too, has gone through some changes, mostly out of necessity, and our new, thick fat and juicy issues are now standard. I would suspect with our bi-monthly format, some may become concerned that CC is heading towards the demise that many other similar pubs met. Untrue! The thing that Collector's Corner has going for it is a lot of people involved in putting it together. While Joe, Bob Burchett and myself "make it all happen," there are others who have volunteered their help not only in just writing, but nasty things like typing issues up. And there are also many steps which have been taken to simplify getting issues out. Our quality has been maintained, quantity is the same if not more, and I believe our circulation is as large as is possible for an OTR publication. The incredible thing for me to realize is we've now put out CC for two years—a period of time which has gone by extremely fast. It still remains a fact Joe and I have never met—having known each other five or so years, and working closely together on CC for two of those years...I also would expect I'll get a box from him next October containing not reels, but a bomb (!) if something should upset my plans again to attend the convention. But back to CC...our backlog of juicy articles will certainly make this another outstanding year of good OTR reading, but more importantly, we've gotten increasing volumes of positive feedback on our efforts.. Some good suggestions have been made for improvements, but mostly they've been just compliments on what we're doing now. Here's one of the most recent letters I received....
from R.D. Bauman, Palo Alto, CA.:
Dear Bob and Joe,

First I would like to tell you how much I appreciate the efforts of everyone involved with Collector's Corner. I

think you are doing an excellent job. Thus, so I can avoid missing an issue my check is enclosed (I appreciate the expiration date on the cover).

The January issue was your high point for me. As I am an addict of I Love a Mystery, Jim Maclise's article was a real thrill. Imagine ALL of the ILAM programs available in excellent quality!?? At least once or twice a day that possibility drifts through my mind. When will we hear more about the mysterious source? I would still like to correspond with any others interested in ILAM.....

Well it's evident that the enthusiasm for Collector's Corner and the OTR hobby is there, and needless to say having so many expressing it is gratifying. It makes the many nights I've stayed up 'til 5:00 AM typing up issues all worthwhile. So as far as I'm concerned, I'll MAKE time to get CC ready, if I have to stay awake 24 hours a day to do it. I've been told I have a lot of stamina anyway.

One person who has a lot of enthusiasm and for whom I have a great deal of respect and admiration for in this hobby is Ron Barnett. His diligent efforts to make old time radio a worthwhile experience for not only himself, but many others are matched by few. I could think of no finer a person to receive the Allen Rockford memorial award at the convention this October. So my vote is now officially cast! Ron has supported Collector's Corner and every other worthwhile OTR cause, and has carried on some very successful projects himself some of which I've had the pleasure of participating in.

The list of devoted and enthused OTR collectors could go on for another eighty pages. Another who deserves mention is Terry Salomonson, who as you know is working with us on CC. I've met Terry a number of occasions, and he's definitely a hopeless case...he'll never get rid of this disease we're all afflicted with in varying degrees. It'll be fatal to us all one day. When they bury me, I'll have to make sure they stick a couple cases of Shamrock, a couple Teacs and a few dozen reels to dub in the ground with me. It's probable my tapes will be around long after I'm gone anyway.

I'm hoping a new and younger crop of OTR devotees emerge in the next ten years though. There are already some around today—these are the ones still collecting on cassettes, buying one or two at a time from dealers like me. They'll make the usual progression to reel as they're able to afford it, eventually get trades worked up with us "old timers," then before you know it, their collections will be as large as everyone elses. Then we start getting old and feeble and can't keep up, and these new guys who started out buying cassettes from us years ago take over the OTR empire. By that time, a reel of Shamrock will cost them about \$10.00 blank! See how easy we have it these days, after all!?

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Ed Carr's Articles from the past

Charlie's Ghost by Irene Holly for the Radio Mirror



"WELL, well—it's you, isn't it, Mortimer?" Edgar Bergen settled himself before the living room fire, beside his small friend, who was sitting and gazing vacantly into the flickering logs.

"Yup," drawled Mortimer Snerd sadly. "It's me. Ain't that jest my luck?"

"Why, Mortimer—" Bergen leaned forward. "Where did you get that black eye? And how come you're down in the dumps this evening?"

"Well," Mortimer began, "there I wuz, enjoyin' myself somethin' awful out in that empty lot down the street, with Charlie and Skinny and some other fellers and Charlie he had a stick in his hand and he wuz

wavin' it and everybuddy was yellin' at him to hit it and then there wuz this one feller kept sayin' 'strike,' so the nex' time I saved him the trouble 'cause I was standin' closest to Charlie and I yelled 'strike' and he did. He struckt me."

Bergen sighed. "I don't know what is going to become of Charlie. He and Skinny and that gang of theirs are getting to be the terror of the neighborhood. I get complaints all day long—breaking windows with their baseballs . . . teasing the girls . . . playing hookey from school . . . teasing the girls . . . digging tunnels into old Mr. Campion's back yard . . . teasing the—"

"Ole Cross-Patch Campion?"

"Mortimer! I'm surprised at you. You're as bad as Charlie. It's not respectful to call that cross, mean old man a 'cross-patch.' Anyway, he came storming over here the other day and said Charlie's been driving him crazy with his pranks. Says his doctor told him he's heading for a nervous breakdown and advised him to hire a nurse to keep him calm. Says he's going to sue me. Oh, my! The trouble that Charlie is causing me. If I could only think of some way to teach him a lesson."

"Me, too. He ain't goin' to make a fool outa me—I got a headstart on him!"

"Fool—fool . . . that's it, Mortimer! It's April Fools' Day tomorrow. We'll play a trick on that young scamp that will take him down a peg or two. If we can get a laugh at his expense—and then we'll tell all his friends about it. Then he won't be

able to lead them into those scrapes of his."

"Mister Bergen—that's a wonderful idee!" Mortimer guffawed. Then his face fell. "What idee?"

"You! All dressed up in a long, white sheet and pretending to be a ghost. Walking through the house, moaning out loud! And what's more—we'll do it tonight, before he's expecting any April Foolery."

"But I'm sceered of ghosties, too."

"This time you'll be the ghost, so how could you get scared? Right after twelve o'clock you put the sheet on over your head and start walking through the house. Moan and yell. We'll get that dog's chain from the toolhouse and you can drag that behind you."

It took some time for the idea to percolate through Mortimer's head, but finally he nodded. His face brightened. "Har! That's a good one, Mister



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Bergen. I'll yell and moan somethin' fierce and Mister Smarty McCarthy'll think I'm a real ghostie 'n' he'll shook and shiver—I mean, he'll shake and shooover—I mean—

"Mortimer, sometimes I think you haven't a brain in your head."

"Aww—you've been peekin'!"

Bergen sighed. Then he heard the front door bang open. Quickly he whispered to Mortimer—

"Hurry upstairs so Charlie won't see you—" Edgar Bergen also had his doubts as to whether Mortimer could be trusted to keep their secret and not give it away to Charlie—"go upstairs and practice being a ghost in front of your mirror—put the sheet on over your head—quick!"

Mortimer had barely stumbled out before Charlie came in. Swaggered in, would be more like it. To say that Charlie McCarthy was feeling pretty cocksure and on top of the world would be stating it mildly.

"Charlie," Bergen was being stern, "come here. I want to talk to you. The trouble you've been causing!"

"Hmmm," Charlie studied Bergen's face. "Let's see—Bergen—uh, let's just say I'm a normal kid, huh?"

Bergen just looked at Charlie, one eyebrow raised.

"Okay—I'll try again, then. Come, Bergen, you were a boy once yourself, you know."

"I was, indeed. A nice, well-mannered boy—not a hoodlum, frightening people out of their wits. There's old Mr. Campion—has to get a nurse to look after him—"

Charlie whistled. "Some nurse! She could almost convince me there's something in this Good Neighbor stuff."

"There is, Charlie. There is. There have been boys who have become heroes because they were thoughtful of the well-being of their fellow man. Did you ever hear the story of the little Dutch boy who protected all his neighbors from being drowned by the sea?"

CHARLIE shook his head in despair.

"Bergen, if I had heard the story and you didn't get the chance to tell it to me, your day would be ruined. Go ahead. Keep me up all hours of the night! Burn the candle at both ends—make me an old man like yourself. Go ahead!"

Edgar ignored him. "Well, this little Dutch boy and a little Dutch girl were out walking the dikes one day—"

Charlie leered. "Hmm. You sure this story is fit for my youthful ears?"

"Please be quiet. These two children were walking along, when suddenly the little Dutch boy saw a trickle of

Talking to Charlie didn't get Bergen anywhere. The only thing to do, he decided, was to coach Mortimer well, and go ahead with that plan of theirs to teach Charlie a lesson.



This story was written especially for "Radio Mirror" around the characters heard with Edgar Bergen, Sundays at 5 P. M. PST, 8 P. M. EST, on NBC stations.

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water seeping out of a small crack in the dike. Now you know, Charlie, that these dikes were built in Holland to keep back the ocean and make the land habitable for the people to live in. If this crack should become wider—more water would pour out—the force of it would break and crumble the dike—the ocean would flood in—

"Quit hammin' it up. Let's get back to that boy-meets-girl part."

"So the little Dutch boy sees this trickle of water and what do you suppose he did?"

"Somebody shoulda warned me before this started."

"He sent the little girl running back to warn the town, and he stayed there and put his finger in the hole to keep the water back. It was bitterly cold, that water, and his hand became numb. He was uncomfortable, miserable, and still he stayed."

"Just like me, listening to you."

"The little girl couldn't make anyone believe her. Hours went by—"

"It's ten o'clock now, Bergen."

"—and still he stayed. The force of the water was so great that, in spite of all he could do, the hole widened. So what do you suppose he did?"

"Who's telling this story? Maybe he stuck up the hole with gum?"

"No. Without flinching, without regard for the fact that he was in danger of being crushed to death if the dike should give way, he plunged his whole arm into the hole. Just think . . . that little arm of his was all that stood between his country and destruction."

"That big mouth of yours is all that stands between me and my bed. Look, doesn't this story have an end? What's that little girl doing? She must be grown-up and married by this time."

"SHE finally convinced some of the townspeople to come with her to the dike, Charlie. And they got there just in time to save the dike and save Holland. And the boy became the talk of the whole countryside."

"Just like me. Ain't we the ones?"

Bergen sighed. "I can see there's no use talking to you, Charlie. It's time for both of us to be going to bed. Maybe during the night something will happen to give you a change of heart." He got up and stretched, yawned. "Goodnight, Charlie. Turn out all the lights when you come up."

Left to himself, Charlie chuckled. "About time he toddled off," he said to himself. "I thought he'd never leave off yapping. But that's the way he is—get something in that square little head of his and it'll rattle around forever. Let's see—I've got work to do. April Fool's Day tomorrow and me not even started. Oh, Bergen, Bergen . . .

you'll wish you stood in bed tomorrow. Let's see—all those pots and pans down the staircase and in the hall—here's a roller skate in a nice strategic spot—I'll just hoist these pans of water over this doorway so when Bergen opens the door they'll come—no! I can't bear to think about it. A string across this doorway right where he'll trip over—Whoops! what I almost said! So he wants me to reform, does he. Well, he made me what I am. . . . I'll just fix this electric buzzer in his favorite chair . . . good, clean fun, that's all it is. Whoever started all this talk about me being a juvenile delinquent? Just rumor, nothing else. Boy, did Skinny and I have fun, changing all those house numbers tonight! Wait till old man Campion finds our house number on his front door and all our bill collectors marching in there tomorrow—though I'm sure I don't want any of his friends coming in here by mistake. Oh well, what's done is done. We got Campion's number on our house and he's got ours—boy, this whole place is a booby trap!"

And so Charlie, yawning with the satisfaction of a good evening well-spent, went off to bed, flicking off the lights behind him.

Silence fell on the Bergen household. Behind closed doors of bedrooms there could be heard only the peaceful sounds of slumber. Downstairs, in the darkened house only a few, glowing coals in the fireplace gave any semblance of life, and they were fast dwindling into smoky ashes. The hands of the big clock marched on.

In his own room Charlie slept and dreamed. Dreamed of pleasant things—of the way that little nurse of Campion's had patted him on the head when she had said he was a 'nice little boy'. Hmmmph. She'd learn. She'd—"Yeeow!" Charlie jumped straight out of bed. "What was that? Bergen—wake up!" He rushed out in panic.

Edgar joined him in the hall.

"Whatever is the matter, Charlie?"

"Don't tell me you didn't hear it! Listen—there it is again—it's horrible!" Then it came again—that low, moaning cry from the dark well of the living room below. A moan that was followed by an ominous clanking—

Bergen suppressed a smile. Good for Mortimer!—he was on the job. Doubtless he was there below in the living room, dressed up like a ghost, making all that hideous racket.

"Come, Charlie." He turned to the quaking McCarthy. "Pull yourself together. Be brave. Let's go down and face this together."

"That's f-f-fine. You're a big help with your gruesome monsters! Go down yourself, Bergen. I'm just a

puny little kid. Besides, I just remembered something . . . I forgot to brush my teeth. Excuse me."

But Edgar seized him by the arm. "You mustn't run away like that. Don't show the white feather!"

"I'm not going to show at all. I'm going back to bed. There—there it is again!"

This time the noise below had risen to a long, frantic scream and there was a thud, as of a body falling.

"We're going down there," Bergen told Charlie. "What will everyone think of you when I tell them you were scared of a noise? What will Skinny think? What will the neighbors say? Think of how they'll laugh when they hear you were a coward!"

"And you're just the one that'll tell them, aren't you, Bergen? Okay, lead on. Tell them I went bravely, with a smile on my lips—Yeeew! Bergen—look!"

A white figure had drifted into sight at the bottom of the steps, as the two started down. For a second the ghost seemed to hover there, before it turned again and vanished into the dining room.

"Bergen, it's a ghost!"

"Of course it's a ghost," Edgar re-

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assured him. "But ghosts won't hurt you, if you don't have a bad conscience. Ghosts are friendly to good little boys." Inwardly, he exulted. Mortimer was doing a much better job of acting than Bergen had supposed him capable of. Below them, as the two crept cautiously a few steps more, they could catch glimpses of the "ghost" fitting madly through the rooms—yelling and moaning, crashing and clanking as it went.

"They're friendly to good little boys? But what about no-good critters like me?" Charlie asked, in a wavering voice. "What's going to happen when that fugitive in a sheet sees me? Why doesn't he go back where he came from? Yeee! Maybe he means to take me with him! Bergen, save me! I'll be good—I'll never break another window, so help me. I'll stop pestering Mr. Campion—I won't wink at his nurse—I'll stop teasing girls—I won't play hooky—Bergen, don't make me go down there!"

BUT Edgar kept his hand tight on Charlie's arm. "Come on. There's nothing to be frightened of—look at me. Am I scared? Do you see my knees trembling?"

"I can hear them knocking! Or is that my teeth chattering?"

"Charlie, I'm ashamed of you. A great big boy like you—why, if Mortimer were here he wouldn't—"

"Somebuddy call me?" Bergen stopped walking. A cold chill settled itself somewhere around his spine. He could have sworn he heard Mortimer's voice behind him!

"Did somebuddy call me, huh?" There it was again. Sweat broke out on Bergen's forehead.

"Mortimer—" he gasped, the words strangling in his throat—"don't be silly. You're down there. You're down there in the dining room!"

"I am?" Bergen slowly turned around; took one look at the sleepy face of Mortimer Snerd above him on the stairs. "But if that isn't you down there then it must be—oh-h . . ."

Bergen had fainted. Charlie wasn't interested in this little by-play. His attention had been caught again by the ghost, who had suddenly bounded out behind a door with an unearthly yell.

"Move over, Bergen. Here I come." And McCarthy, too, had fainted.

Someone was dribbling cold water into his face and down his neck, when he came to again. He heard voices from a far-off distance.

"Oh, I think he'll be all right now, Mr. Snerd. I just felt his pulse. And Mr. Bergen is recovering, too. Isn't it odd, finding them both like that—

fainted on the steps? Oh—Mr. Snerd—I think you're so brave—so wonderful—to have rescued me. That was such a terrible experience, in this dark house, all by myself. I don't know how I came to walk into the wrong house like that!"

Charlie tentatively opened one eye. It was worse than he had feared. Not only was it the pretty nurse of Campion's, in her all-white uniform and white cap—but he also saw her looking at Mortimer with eyes of admiration. Charlie groaned.

"The ghost!" He struggled awake. "Quick! Let's get out of this place. It's haunted!"

Beside him Bergen also struggled upright. "He's right . . . there's a being from the other world in here! I saw—"

"You saw me," the pretty nurse told him, indignantly. "I was on duty tonight and I stepped out of Mr. Campion's house to get a breath of fresh air and a little walk and I must have walked into the wrong house. And then all sorts of things happened to me—pots and pans fell down and I tripped over some string—"

"Charlie!"
"Oh, oh! I'm trapped. I did it. I was going to play April Fool jokes on you, Bergen."

"Like we wuz goin' to play on him—?"

"Never mind, Mortimer. Never mind." Bergen hurriedly shushed him. "Please accept our apologies, my dear. And may I escort you home?"

"No, let me." Charlie had recovered his debonaire swagger—or, at least, part of it. "Let me sashay you home."

But she would have none of them. "Oh, I'd feel so much safer with Mr. Snerd. He saved me. He turned on the lights."

"Sure. Feller's gotta see, don't he?" Bergen pulled Mortimer aside, as he started out the door. "But I don't understand," he whispered. "Why wasn't it you, down there in a sheet?"

Mortimer rolled his eyes in amazement. "Oh, no, Mister Bergen. When you told me to go up to my room and practice afore the mirror—I put a sheet over my head and I peeked into the mirror. And then I just jumped right under my bed and stayed there."

"But why, Mortimer? Why hide under the bed?"

"Mister Bergen—I was scered! There wuz a ghost in that room—lookin' right back at me!"



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Collector's Corner presents...

What's an ORCAT?

Or Oldtime Radio on Short Wave by Ken Piletic

How does an oldtime radio collector find out about other collectors? The usual way is by writing letters, answering advertisements, attending conventions, or some variation of these basic methods.

The purpose of this article is to introduce an unconventional but very satisfying way of meeting other collectors and learning about their collections in a real-time environment (no waiting for the mail).

The way the Orcats do it is to use Amateur Radio (also known as Ham Radio). The Orcats are a group of Ham Radio Operators who also collect Oldtime Radio Programs. The acronym 'ORCAT' comes from the first letter of "Oldtime Radio Collectors and Traders". Put an 's' on the end to make it plural. (or add the word 'Society') if you want a pure acronym. The Orcats discuss and trade radio programs on short wave. If you are still interested, keep reading.....

The one thing that the Orcats have in common, besides a love for Oldtime Radio, is Amateur Radio. Hams are licensed to transmit on certain short wave frequencies (no license is required to receive shortwave in the U.S.).

The Orcats had its beginning in or about 1970 when two hams began discussing Oldtime Radio. This discussion was monitored by other hams who were also interested in collecting Oldtime Radio programs on tape. Before long there were a dozen hams on frequency, all interested in Oldtime Radio.

It was decided that a regular time and place (frequency) should be considered for future meetings so that Oldtime Radio discussions could continue on an on-going basis. Sunday morning was most convenient for everybody, and the frequency of 7.248 MHz was chosen for the 'Orcats Network' (net for short).

Since the beginning, the Orcats Net has been on the air every Sunday at 9 AM Eastern Time. Currently there are Twenty Orcats who regularly check-in, and quite a few who check-in occasionally. The net is 'open', so that anyone with an interest in Oldtime Radio is welcome at all times.

The 'regular' Orcats are located in nine different states from New York to Texas. There are occasional check-ins from other parts of the United States, including Washington State. There is one 'regular' Orcat in Canada, so this can truly be called the "ORCATS INTERNATIONAL".

While only licensed hams can transmit, anyone who has a modern shortwave receiver (BFO Required) can listen, and can even get in on the action. What action? Read on.....

Since the Orcats are scattered around the country, different sources of programs are available to each Orcat. By use of the net, all sources become available to everybody. This is particularly good when a new 'find' is discovered. Some years ago when the Captain Midnight (Skelly Oil) series was unearthed, one of the Orcats found out about it and passed the word to the rest. As a result, the Orcats were able to obtain copies of the series in record time.

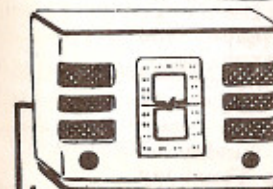
It should be pointed out that the FCC forbids the actual playing of Broadcasts on Ham Frequencies, so all such detail is done through the mail.

Finds, such as the Captain Midnight, frequently occur, and the Orcats are always ready to pass the word. This is also true with 'new' programs, such as "Alien Worlds" which may not be broadcast in the area in which a particular Orcat lives. With the net it is possible to get 'automatic' recordings sent through the mail by those able to record it off the air.

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PEOPLE, BY THE PEOPLE,
AND FOR THE PEOPLE
SHALL NOT PERISH
FROM THE EARTH.



'MR. PRESIDENT' SHOW IN 1947.
© SHAW-WOOD AND OWEN 1976 WERE YOU THERE?



The Orcats also has a Round-Robin. The Round-Robin is open to all, but not all the Orcats participate. The way it works is as follows: Twice a year each member of the Round-Robin buys a tape from one of the 'sellers', such as Old Radio Warehouse, or BRC OTR Distributors. The one stipulation concerning the tape purchased for the Round-Robin is that nobody already has it. Every tape purchased for the Round-Robin is discussed on the net to make sure it will be a "new" addition for everybody's collection.

Since there are nineteen participants buying two tapes each, every member of the Round-Robin will receive thirty-eight new tapes every year almost automatically. Think about that for a minute. You say, "So what - I can't get in on this deal." Yes you can... perhaps indirectly.

As stated earlier, the Orcats Net is an open net. Chances are some of you now reading this are hams. This is no problem for you, all you need do is get on 7.248 some Sunday at 0900 Eastern Time.

For those of you who are not hams, there is one requirement. You must be able to participate in the selection process of tapes during the net. This means that prior to your "month" you must notify the net of your choice and allow it to be voted upon.

If you want to make sure you don't get duplicate tapes (highly unlikely), you should participate in the voting process when others submit their choices. Now, here's how to do it:

Make friends with a local ham. Tell him or her about the net. See if he or she is willing to check-in some Sunday. This is easy to do if the ham happens to be interested in Oldtime Radio. Then all you have to do is be in the Ham Shack at net time.

It is possible you live nearby one of the Orcats. If you have a shortwave receiver, tune in 7.248 MHz and you will soon find out who all the Orcats are, and where they are located. If you are interested but do not have a shortwave receiver, please write to me and I will provide a listing (send S.A.S.E. please).

Besides the program discussions and the Round Robin, there is another aspect beneficial to the collector. These are the technical discussions. From time to time problems with recording, duplicating, blank tape, and other technical data come to light. These problems and techniques are thoroughly discussed on the net. Generally, a solution is reached during the net.

You say, "That's fine, but I'm in church on Sunday mornings". Don't despair, the Orcats have a Thursday evening session. For one reason or another, it was decided that not everybody could make the Sunday

session all the time. Thursday evening at 7:30 PM (1930 hours) Eastern Time was chosen as an alternate. The Thursday sessions have become almost as active as the Sunday sessions. There are some Orcats that can never get on Sunday, but Thursday is great, and vice-versa. With two net sessions each week, the Orcats is very alive.

I hear you asking "How long does the net last?" That's variable. The net starts on time and runs anywhere from one to three hours. In the Summer months everybody has things to do outdoors, and nobody wants to sit indoors at the radio very long. Therefore, in the Summertime the net is considerably shorter than in Winter. In Winter, it is very pleasant to sit comfortably in the warm Ham Shack enjoying interesting conversation.

Now the most important thing... It doesn't cost anything to be an Orcat. There are no dues, fees, or subscriptions. Of course if you want to join the round-robin, you will have to buy two tapes a year, but that's between you and the tape seller. The Orcats is completely cost free.

The Orcats are always looking for new members, new ideas, and new programs. The Orcats offer new friends, new ideas, and new programs. Feel free to join the group - or at least tune your shortwave radio to 7.248 Megahertz sometime.

If you would like more information about the Orcats, look for me on the air with the Orcats - Listen for W9ZMR.

For those who can't get on the air, I can be contacted directly through the mail:

Ken Piletic 705 S. Oltendorf Road Streamwood, Illinois 60103



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1800'	\$2.50 ea.	\$2.40 ea.	\$2.30 ea.
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Sizes may be mixed to achieve quantity discounts.

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High Grade C-62	1.53 ea.	1.28 ea.	1.21 ea.
High Grade C-92	1.88 ea.	1.56 ea.	1.50 ea.

All orders under \$15.00 must add \$1.00 shipping. Orders for the above tapes do not contribute toward discounts on other Warehouse products. Tape shipments are made separate from other Warehouse orders.

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Collector's Corner
presents...

Buying Groups; An alternative to trading by Ron Barnett

A growing number of OTR collectors are pooling their money and purchasing material through an association known as a buying group. Let's look at some of the basics of a buying group.

GOALS Goals may vary from group to group but some of the more common goals are;

- To obtain low circulation or uncirculated material.
- To obtain high quality (sound) material.
- To obtain material of a consistent standard (e.g. sound, quality of tape used, dubbing skills, etc.)
- To increase buying power through combined purchasing
- To obtain savings on material purchased through quantity discounts, bonus reels, etc.
- To obtain upgrades of existing material.

NUMBER OF PARTICIPANTS Buying groups can be formed with as little as two individuals. Eight to ten is usually the upper limits of an effective buying group.

AMOUNT TO BE POOLED AND FREQUENCY To simplify procedures and to get the members accustomed to contributing regularly, monthly contributions are recommended. The amount is purely optional. It could range from \$5 to \$15 a month. Generally, the more members, the lesser the contributions.

ORGANIZATION To be successful, the buying group must have a leader who is willing to devote his/her time and effort to the many facets of the program. This would include;

- Collecting money; keeping a record of income and expenditures.
- Writing to various OTR sources in conjunction with inquiries, prices, selection and ordering of material.
- Monitoring material purchased to insure quality or material is "as ordered".
- Development of routing slips for distribution, the order of which is rotated to insure fairness in distribution.
- Wrapping, packaging material, going to post office or UPS to mail material.
- Informing group members via newsletter of the material purchased, responding to questions, suggestions, etc. from members, reminders of overdue contributions, etc.
- Distribution (disposition) of material once all members have dubbed from it.

PROCEDURES Assuming that 2 or more individuals have formed a group, agreed upon its goals, the amount of money to be contributed, and a leader, the following step-by-step procedures are suggested.

- Obtain a catalog from every member of the group. This helps avoid ordering duplicate material. Also obtain preferences from each member according to type (comedy, drama, westerns, etc.) and series (Suspense, Fibber McGee, etc.)
- Next, the leader should obtain as many catalogs from potential OTR suppliers as possible. Catalogs should be compared for prices, sound quality or ratings, tape used, reputation, selection of material, etc.
- Consistent with the goals agreed upon by the group, orders should be placed with one or more suppliers.

the Prisoner newsletter

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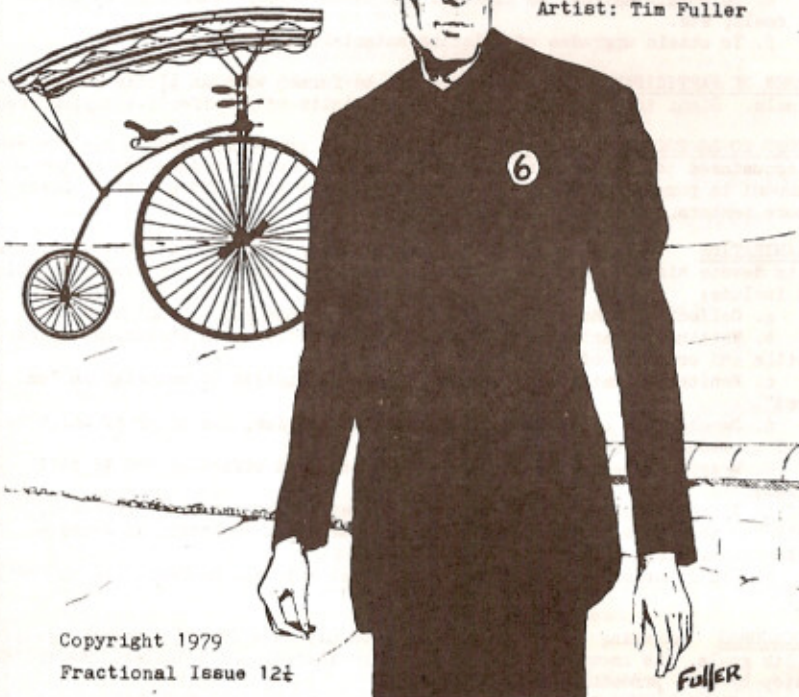
Convention Director

Number One

Published monthly.
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and you get all back
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DAVID EDWARD TAEUSCH
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Artist: Tim Fuller



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Fractional Issue 12½

We are an intimate little group who are devoted to examining and perpetuating the ideas of THE PRISONER, but also that magnificent man behind this flawless work of film art, Patrick McGoochan. We run Keno Don Rosa's SECRET AGENT index; have a campaign to get SA on late night t.v. in place of BARETTA or M*A*S*H; PMcG's movie index; photos; a listing of TP societies and materials; Essays on the Morality play and the tie-in with TP; Dealers with PMcG material; Classified Ads; Swap Shop to trade articles on PMcG ... and much more!

But most of all A FRIENDS OF THE PRISONER CONVENTION
planned for mid-year 1980!

d. Upon receipt, material should be checked against what was ordered, and the reels spot checked for sound quality, X-talk, etc.

e. Material is ready to be sent to members, Prepare routing slip with names and addresses of members. Include "date received" and "date mailed" columns beside the names. Paste on the inside of the first box of the shipment.

f. Each member dubs from the "master" copy (the reels/cassettes purchased by the group) and makes their own copy, using their own tape.

g. After all members of the group have dubbed the material, it is returned to the leader for disposition/retention as previously agreed upon.

ADVANTAGES + DISADVANTAGES OF GROUP BUYING

ADVANTAGES

a. It saves time and effort by reducing/eliminating a lot of trading between collectors.

b. Quality and consistency of material can be significantly enhanced by obtaining OTR programs through reliable suppliers.

c. Collections can grow quickly. At the same time, your trading potential increases as the quality and selection of your material improves.

d. Permits an individual to concentrate upon the areas he/she is interested in instead of spending the time to search out the material from individual collectors.

e. Dubs are made from the same generation material. The member determines the tape to be used, the recording standards and techniques employed, etc.

f. Close ties can be established with other OTR collectors in the group that share the same interests.

g. If properly managed, a buying group offers the greatest return for the investment, than does conventional trading.

DISADVANTAGES

a. Individual preferences may give way to group desires.

b. Contributions are a financial obligation which a member is expected to honor on a regular and timely basis.

c. For some, the process of group purchasing does not provide the satisfaction and enjoyment of conventional trading.

d. Depending upon the number of members, it can take several months until the material is received.

HELPFUL HINTS

Begin modestly, don't over buy.

Check the quality and reputation of your OTR suppliers carefully. If material is not as promised squawk loudly to the supplier. (NOTE: Contact your editor or club for some suggested sources of OTR material.)

Until the group has been in operation for some time, the leader should sign the beginning and end of each reel tape to insure that everyone is dubbing from the group's master copy.

A specific limit on dubbing time should be established (5-7 days) so that other members will receive the material in a timely manner.

Contact collectors with large OTR collections; ask them if they would be interested in making up dubs for sale to the group.

Always inform members of the group of what is happening. Always provide them with the names of the shows obtained. Keep the lines of communication open.

Members joining a group should be reasonably expected to remain in the group for at least 6-12 months. Screen prospective members carefully, insure that they understand the goals, rules and procedures of the group.

If you are interested in becoming part of a buying group or forming one, assistance can be provided by writing to:

Ronald C. Barnett Box 9593 Alexandria, Va. 22304

The following information should be provided;

- Name, address and phone number (including area code)
- Amount you can contribute monthly

- c. Number of shows you have in your collection
- d. 1/2 track only or 1/4 track recording capability
- e. Type and series interested in
- f. Any restrictions as to distance, location, special requirements that you have.
- g. Whether you would prefer being a participant or a leader.

Be sure to inclose a long, stamped, self-addressed envelope with this information. Allow 4-6 weeks for a reply since an effort will be made to match up interests with others.

Ron Barnett is an avid OTR collector. His collection contains more than 6000 shows. He is an OTR trader, a member of several buying groups, and buys and sells radio programs. COLLECTOR'S CORNER welcomes his article and hopes he will become a regular contributor.

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Collector's Corner
presents...

Those Missing Programs

by Terry G.G. Salomonson

WANTED: Episodes 83 and 84 of Speed Gibson of the International Secret Police. These episodes are not dangerous, just very sadly missing. Anyone with information about these episodes, please contact Terry G.G. Salomonson, 925 Silverstone Dr., St. Charles, MO 63301.

How many wanted requests could we as collectors, ask for? We could compile a list or lists that would fill volumes. Where are all the missing I Love a Mystery programs (Editor-See the January Collector's Corner!), or the hundreds and hundreds of Shadows, Challenge of the Yukons, Jack Armstrongs, Death Valley Days, Great Gildersleeves, Fred Allens, Inner Sanctums, Green Hornets...the list could go on and on!!

I have been collecting just a very small portion of old time radio called everything. As I acquire most or all the available programs of a certain series, I start to put them together in broadcast order, many probably for the first time since their original broadcast. But then there is the disappointment when it is discovered that a particular program or episode is missing, especially if one has all but a few programs of a series.

When I started working of Speed Gibson, I thought that I had all 178 episodes, but alas, when I reached episode 31, it wasn't there. Neither was episode 32. The search was on across the country. I finally did locate them. Joyfully, I resumed my recording and cleaning up the sound until I reached episode 83 and 84. These two episodes are now the target of my search. I know that they are out there somewhere. To date, they have eluded me...(Anyone out there want to offer these two episodes to a collector whose tape decks are now on "pause?").

Some time back, I acquired eight more of the "missing" Escape programs, which leaves only 12 more until I have the entire series in broadcast order. In a few more years hopefully, the rest of them will appear. They seem to be surfacing at the rate of two or three a year. This is one of my favorite programs, so naturally I am quite anxious to complete the entire collection. During the OTR convention last October I was told the remaining shows would probably be circulating my late summer 1980. I surely hope so.

There is a list of Suspense broadcasts which is being reduced slowly all the time as new programs are released or escaping out of larger collections. Hopefully, the needed episodes of Jungle Jim and Flash Gordon will surface soon, too. It's too bad there isn't a national listing of available shows but then I guess that would remove some of the pride of building a great collection. So the hunt goes on and on and on....and chapters 83 and 84....

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All shipments automatically insured through United Parcel Service up to \$100.00. If your order totals more than \$100.00, your order will arrive in more than one box on separate days. We will not be responsible for merchandise lost through the regular postal service.

ORDERING INFORMATION

Payment in U.S. funds required with order. C.O.D. is not available. Be certain your name and address is clearly printed on order form or full sheet of paper. Educational institutions and other non-profit organizations may place a purchase order with us at any time. A deposit may be required before shipment can be made in some instances. Write us for instructions and mention your specific needs.

Questions and inquiries about certain shows from collectors are welcome, but a reply is not guaranteed unless a self addressed stamped envelope is included.

DISCONTINUED ITEMS: Orders for these items are returned as our stock is depleted and we do not intend to replenish it.

"HONK IF YOU LOVE OTR" bumper stickers,
Custom assembled patch cords,
Journal of Popular Culture radio edition.

AN ADDITIONAL PHASE OF OUR BUSINESS: Later this year we hope to implement a plan for BRC Commercial Production service. Local and national businesses interested in placing radio advertising may rely on us to produce a first rate spot from copy writing to distribution of tapes to radio stations of their choice. We would also encourage our fellow old time radio dealers to consider this unique advertising medium for selling OTR, then get in touch with us later this year for details. We intend to offer large discounts to members of the old time radio industry for spot announcement production!

OLD TIME RADIO TAPE SALES

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SMILING ED (& the Buster Brown gang)
June 1947 Sissy & Buddy play Cupid
June 1947 Jules Bovier saves prince
Kula & his genie 7/5/47
Shark Island
HOME IS WHERE YOU MAKE IT-5/31/47
Ben Grauer narrates life of Hans
Christan Anderson
VOICES DOWN THE WIND-4/22/46
THE JUMPING BEANS-10/15/45 &
12/3/45 (two 15 min. shows)
SEARS CHILDREN'S THEATER-King Midas
1/7/49
FACES IN THE WINDOW-The Facts in
the Case of N.Valdemar by Poe
WNBQ/NBC-TV
EDDIE CANTOR SHOW-A Ziv audition
2 songs by Bing Crosby
TWENTY QUESTIONS-APRS#1-4/20/46
THE SUPPER CLUB (15 min. each)
APRS #127 8/3/45
APRS #128 8/6/45

REEL 1609 PEOPLE ARE FUNNY

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Phoney Pill Dinner 1/31/50
Man must sell Goats milk 2/7/50
Cinderella's wish 2/14/50
Buying auto supplies on credit 3/10/53
Woman sent to insult customers 3/17/53
Man must break packages 1/5/54
Meal without an invitation 1/12/54
Man must buy hamburger w/\$1,000
Young man must marry grandmother
12/20/55
College boy vs. college girl 12/27/55
Man must sell \$40 radio for \$2 2/28/56

REEL 273 POLICE HEADQUARTERS

{A 1930's show/15 min. each}
Food Thief
Tommy Gun Murder
Telephone
Boxing Match Death
Wagner Hotel Murder
Phoney Payroll Clerk
Silver Collection
McKenzie Death
\$40,000 Payroll
Helen Marsh Killer
Tommy Woods Killed
Life Insurance Scheme
Antonio Maretti (continued)

COLLECTOR'S CORNER back issues will continue to be available from us, and a complete list of what is in stock may be obtained by sending a self addressed stamped envelope.

Additionally, we have special bonus items which we will be offering you this year as free gifts for those of you who continue to purchase old time radio tapes from us. These items will also be available for purchase, although our primary product will continue to be just tapes.

REEL 1488 DETECTIVE/MYSTERY MIXED BAG

CASEY CRIME PHOTOGRAPHER-Cupid is
a Killer
SAM SPADE-Champion Caper
GRAND CENTRAL STATION-Too Young to
Understand
AMAZING MR. MALONE-Cleanliness is
Next to Godliness
WHISTLER-Bolling Point
MURDER AT MIDNIGHT-Ape Song
FALCON-Big Talker
PALCON-Proud Papa
GREEN HORNET-Stolen Gun Racket
FRANK MERRINELL-Front Page Story
TOMORROW-special civil defense show
narrated by Orson Welles (60 min.)

REEL 492 QUIET PEBBLE

Valentine 2/13/49
Pathetic Fallacy 2/2/48
Red & White Guldon 2/9/48
It's No Later than You Think 8/2/48
The Thing on the Fourble Board 8/9/48
3,000 Words 8/23/48
Whence Came You 2/16/48
Clarissa 4/19/48
Let the Lillies Consider 6/28/48
Third Man's Story 9/6/48
Where Do You Get Your Ideas 9/13/48
And Jeannie Dreams of Me---1949

REEL 1712 THE MARIO LANZA SHOW

(sponsored by Coca-Cola...title of
first song is listed)
I've Got You Under My Skin 8/19/51
Ah! Sweet Mystery of Life 8/26/51
Without a Song 9/2/51
Night and Day 9/9/51
With a Song in My Heart 9/16/51
Song of Songs 9/23/51
Thine Alone 9/31/51
Donkey Serenade 6/13/52

REEL 273 CONTINUED from left

Jack Miller Knifing
Red Dugan Kidnapping
Laundry Truck Kidnapping.

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Collectors Corner OTR Log

The Mercury Theater on the Air

This is a revised and more accurate Mercury Theater log prepared by Terry Salomonson. This replaces the log which appeared in an earlier issue. The most significant difference is the title of the series changes.

The Mercury Theater stars Orson Welles. This was the first acting group (The Mercury Players) to be heard on the radio on a weekly basis. After an experimental nine week run on a sustaining basis, CBS ordered an additional 13 weeks. On 12/9/38, Campbell Soups became the sponsor, thus, the name of the program became "Campbell Playhouse." In this format, guest stars were frequently featured.

MONDAY - 9:00 EST "First Person Singular" series

- 7/11/38 Draculu by Bram Stoker - first show
- 7/18/38 Treasure Island by Robert Louis Stevenson
- 7/25/38 A Tale of Two Cities by Charles Dickens
- 8/1/38 39 Steps by John Buchan
- 8/8/38 Three Short Stories:
"I'm a Fool" by Sherwood Anderson
"Open Window" by H.H. (Saki) Murne
"My Little Boy" by Carl Ewald
(*"Jane Eyre"* announced as next program)
- 8/15/38 Abraham Lincoln by John Drinkwater
- 8/22/38 Affairs of Antole by Charlotte Bronte
- 8/29/38 Count of Monte Cristo by Alexander Dumas
- 9/5/38 The Man Who Was Thursday by G.K. Chesterton
(*Vincent Van Gough* announced as next program)

SUNDAY - 8:00 EST Second series, new time slot

- 9/11/38 Julius Ceasar narration from Plutarch by H.V. Kaltenborn
- 9/18/38 Jane Eyre by Charlotte Bronte
- 9/25/38 Sherlock Holmes adapted from Wm. Gillette stage vers.
- 10/2/38 Oliver Twist by Charles Dickens
- 10/9/38 Hell on Ice by Commander Edward Ellsberg
- 10/16/38 Seventeen by Booth Tarkington
- 10/23/38 Around the World in 80 Days by Jules Verne
- 10/30/38 War of the Worlds by H.G. Wells
- 11/6/38 Three More Short Stories:
"Heart of Darkness" by Joseph Conrad
"Gift of the Magi" by O. Henry
"Life with Father" by Day
(*"Bishop Murder Case"* announced as next program)
- 11/13/38 A Passenger to Bali
- 11/20/38 Pickwick Papers by Charles Dickens
- 11/27/38 Clarence by Booth Tarkington
- 12/4/38 The Bridge of San Luis Rey by Thornton Wilder

FRIDAY - 9:00 EST THE CAMPBELL PLAYHOUSE series productions adapted by Orson Welles and associates sponsored by Campbell Soups.

- 12/9/38 Rebecca w/Margaret Sullivan. Author Daphne du Maurier was interviewed from London.
- 12/16/38 Call it a Day by Dodie Smith w/Beatrice Lille & Jane Wyatt
- 12/23/38 A Christmas Carol by Charles Dickens

- 12/30/38 Farewell to Arms by Ernest Hemingway w/Katherine Hepburn
 - 1/6/39 Counselor at Law by Elmer Rice w/ Gertrude Berg & Aline MacMahon
 - 1/13/39 Mutiny on the Bounty by William Bligh (Nordoff & Hall)
 - 1/20/39 Chicken Wagon Family by Barry Benedict w/Burgess Meredith.
 - 1/27/39 I Lost my Girlish Laughter by Jane Allen w/Ika Chase & Tamara
 - 2/3/39 Arrowsmith by Sinclair Lewis w/Helen Hayes
 - 2/10/39 Green Goddess by William Archer w/Madeleine Carroll
 - 2/17/39 Burlesque from a play by G.M. Watters & A. Hopkins w/Sam Levene
 - 2/24/39 State Fair w/Amos & Andy, Burgess Meredith-Author Philip D. Strong is interviewed
 - 3/3/39 Royal Regiment w/Mary Astor
 - 3/10/39 The Glass Key by Dashiell Hammett
 - 3/17/39 Beau Geste by P.C. Wren w/Laurence Oliver & Noah Berry
 - 3/24/39 20th Century by Ben Hecht w/Joan Blondell, Sam Levene
 - 3/31/39 Show Boat w/Margaret Sullivan, Helen Morgan. Author Edna Ferber is interviewed
 - 4/7/39 Les Miserables by Victor Hugo w/Walter Huston
 - 4/14/39 The Patriot w/Anna May Wong/Author Peal Buck is interviewed
 - 4/21/39 Private Lives by Noel Coward-w/ Gertrude Lawrence
 - 4/28/39 Black Daniel w/Joan Bennett
 - 5/5/39 Ordeal (or Wickford Point) by Dale Collings
 - 5/12/39 Our Town by Thornton Wilder
 - 5/19/39 The Bad Man by Porter E. Browne w/Ida Lupino
 - 5/26/39 American Cavalcade (or The Things we Have) w/Cornelia Otis Skinner
 - 6/2/39 Victoria Regina by Laurence Housman w/Helen Hayes (final show of the season)
- SUNDAY - 8:00 EST Second season of CAMPBELL PLAYHOUSE series
- 9/10/39 Peter Ibbetson by George Du Maurier w/Helen Hayes
 - 9/17/39 Ah, Wilderness by Eugene O'Neill
 - 9/24/39 What Every Woman Wants w/Helen Hayes
 - 10/1/39 Count of Monte Cristo by Alexander Dumas (repeat of 8/29/38)
 - 10/8/39 Algiers by Henri La Barthe w/Paulette Goddard
 - 10/15/39 Escape by John Galsworthy w/Wendy Barrie
 - 10/22/39 Lillian by Frans Molner w/Helen Hayes
 - 10/29/39 Magnificent Ambersons by Booth Tarkington w/Walter Huston
 - 11/5/39 Hurricane by Nordoff & Hall w/Mary Astor
 - 11/12/39 Murder of Roger Ackroyd w/Edna May Oliver
 - 11/19/39 Garden of Allah by Robert Hichen w/Claudette Colbert
 - 11/26/39 Dodsworth by Sinclair Lewis w/Fay Bainter & Nan Sunderland. (*Huckleberry Finn* announced as next program)
 - 12/3/39 Lost Horizon by James Hilton w/Ronald Coleman & Sigrid Gurie
 - 12/10/39 Vanessa: Her Love Story by Hugh Walpole-w/Helen Hays
 - 12/17/39 There's Always a Woman by Wilson Collison w/Marie Wilson
 - 12/24/39 A Christmas Carol by Charles Dickens w/Lionel Barrymore
 - 12/31/39 Come and Get it (Pre-empted in some areas for local New Years Eve Programming prior to joining network special)
 - 1/7/40 Becky Sharp by Wm. M. Thackeray w/Helen Hayes (story from Vanity Fair by same author... This Lonely Heart w/Bette Davis announced as next program)
 - 1/14/40 Theadora Goes Wild by Mary McCarthy w/Loretta Young

- 1/21/40 The Citadel by A.J.Cronin w/Geraldine Fitzgerald
 1/28/40 It Happened One Night by Samuel H.Adams w/Miriam Hopkins
 2/4/40 Broome Stages w/Helen Hayes
 2/11/40 Mr. Deeds Goes to Town by George S. Kaufman & Edna Ferber w/Heda Hopper & Lucille Ball
 2/25/40 Only Angels Have Wings by Howard Hawks w/Joan Blondell
 3/3/40 Rabble in Arms w/Frances Des
 3/10/40 Craig's Wife by George E.Kelley w/Fay Bainter
 3/17/40 The Adventures of Huck Finn by Mark Twain w/Jackie Cooper & Walter Catlett
 3/24/40 June Moon by Ring Lardner w/Jack Benny
 3/31/40 Jane Eyre w/Madeline Carroll (Repeat of 9/18/38)



Collector's Corner
presents...

Mystery Dial V: Lights Out & Others by Steve Lewis

With your kind permission, I've decided that a change in direction or format of this column may be in order. At the rate I've been going, taking a look at only one episode of only one detective mystery program most every time I show up in these pages, it would be several years, at least, before most of the shows that fit into this category were even mentioned. And unless you were lucky, I probably wouldn't reach your favorite until 1982, if then. And as for those shows that were a little offbeat or the teensiest bit obscure, I'd be likely to reach them sometime toward the latter half of the decade.

I don't know about you, but I'd rather not wait that long. So here's what I propose. I'll give you a shorter stop, look and listen with each of the shows that come along to strike my interest, and hopefully yours as well. Instead of just the one, maybe I can cover three or four shows per column. In this way, I hope I can also give you a better idea of the riches in mystery programming that radio gave us...cops and robbers, brilliant deductions, tough private eyes, sinister masterminds, creepy crawlers and more—the whole gamut of what once was ours at the flick of a dial (Well, yes, I'm speaking figuratively, of course. You and I; we're both too young to remember these when they were first broadcast, right?).

Creepy crawlers, did I say? In some minds old radio has become nearly synonymous with top-notch horror shows, and Lights Out has a reputation in this regard second to none.

I happen to think that the series as a whole is largely overrated, but then again the few occasional prime examples of true midnight chills that it produced stay longer in the memory than those of other similar shows, and somehow they seem to make up for the dull, rather uninspired episodes that everyone manages to forget.

The theme of the show broadcast on May 6, 1943, is a good one: how the most frightening thing in the world is the everyday object no longer seen or heard in its commonplace

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long enough for the program to be remembered, but no one ever seems to.

Robert (Bob) Bailey played George Valentine in the title role for most of this time before he went on to become one of the stars in the Johnny Dollar series, but I'm sure I have a later (syndicated?) version in which Olan Soule was the leading character. The gimmick here was that Mr. Valentine found his clients through a classified ad in newspapers, an idea later stolen to some extent by Alan Ladd as Dan Holiday in the Box 13 series. In the beginning, the writers seemed to have a touch of comedy in mind, or if not, George Valentine was a little less sure of himself than he was later. Here's how the ad ran in that audition show I mentioned: "Do you have a crime that needs solving? Do you have a dog that needs walking? Do you have a wife that needs spanking? Let George do it."

By 1949, George had settled down into a comfortable job as your typical semi-tough private eye, with a secretary-assistant named Miss Brooks ("Brooksie") played by Frances Robinson. She was efficient, sort of cuddly and very possessive. Here's how the ad ran for the show of January 10th of that year—one entitled "The Corpse on a Caper:" "Personal notice. Danger's my stock in trade. If the world has you spinning on your head, you have a job for me, George Valentine. Write full details."

In this show, he's hired to accompany a dead college coed back to her home in Mexico City. The body is hijacked out of the morgue just before another pair of hoodlums burst in with pretty much the same idea. It gets even screwier, but to tell you the truth, and you can take this as constructive criticism if you wish, I very nearly fell asleep the first time I listened to it.

I finally gathered that for some reason the college girl had changed identities with a Spanish dancer who stripped in nightclubs while doing the hat-dance, but from then on it still didn't make much more sense the second time through. The killer is of the 'least likely' variety, who confesses all to Valentine and Brooksie just before he/she intends them to become his/her next two victims. But the gun's actually unloaded, and.....what's the use? Maybe I'll try another one sometime.

The sponsor's product was Chevron gasoline. Even though you probably can't afford it any more than I can, you can probably still remember what that's used for.

Well, I like the new format. Why not drop me a line if you do too, or even if you don't. Let me know if you have any comments, any corrections, any elaborations. My address is 62 Chestnut Road, Newington, CT 06111. Write me directly, if it so pleases you.

Next time, The Saint, starring Vincent Price, Tales of the Texas Rangers, starring Joel McCrea and more. Tune in then.



form...the familiar unfamiliar...the shutter banging in the wind...the cat at night staring at you with suddenly gleaming eyes. What this has to do with the story itself is a little difficult to say. You don't get to see the motion picture show that the two backwoods entrepreneurs put on to bring the spice of life to the audiences of country bumpkins, but you can certainly imagine it from the reactions of the crowd. The finale of their repertoire is a monster flick, with a girl that mysteriously comes to life later, after the projector has been turned off. And what we learn then is how this pair of crooks finally get what's coming to them.

It ends with a scary manhunt through a swamp—scary, that is, if your imagination is capable of believing the huge dose of hokum that's the whole basis of author Arch Oboler's story. So...why did I leave the lights on? I'd have to admit that listening to a man drown before my ears is something that could keep a more sensitive person awake for a good long while afterwards. You could build quite a reputation for a show like this based on sound effects alone.

And only incidentally, I'm also glad to say that I've finally discovered what ironized yeast was used for.

I don't think there would be much argument against placing the next program solidly in the category of the obscure. DEADLINE: MYSTERY (punctuation-my own) is not to be found anywhere in the pages of John Dunning's encyclopedic Tune in Yesterday, for example, and I'd really be surprised to hear from anyone out there at all who can honestly say they remember it. The date of the one episode I have a copy of is August 10, 1947, which suggests the possibility that it existed as a summer replacement show only. Besides that, it played on the ABC network as well, a network that even in the early days of television was notorious for short-lived shows that went nowhere.

The series starred Stephen Dunne, as he was billed then. A Hollywood supporting actor largely forgotten today, in 1949 he went on with a singular lack of success in taking over Howard Duff's famous characterization of Dashiell Hammett's Sam Spade. In Deadline: Mystery, Dunne played Lucky Larson, a tough, soft-spoken newspaper columnist whose weekly scoops apparently involved murder of some kind, or if not, at least a narrow escape or two.

This particular episode was a timely one, for its day. In the years following World War II there was a terrific housing shortage, if the jokes on countless radio comedy programs are to be believed, and numerous rackets grew up around it. On this show, Lucky Larson gets mixed up in one. The story itself is smooth and easy to listen to, there's lots of action, and the complications are not too difficult to follow at all. Lucky Larson's concluding soliloquy to the audience at home urged resistance to racketeers of all types: "Call a cop. You know, at one time, one lonely little cop could have stopped Hitler... Yeah..."

The other service that this show provided was to tell you, the listener, why on earth a product named Crystex was something you could not live without.

Let George Do It was a show that was around for a surprisingly long time. Nevertheless, when you start talking detective shows it's hardly one that comes immediately to mind of anyone but the most dedicated radio nut. A long run of the shows done for Mutual has recently come into circulation, beginning with an audition show circa 1946, and continuing on to about 1952 or so—which is



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FEEDBACK:

Dear Phil:
Volume 3, Number 2 of NATIONAL RADIO TRADER really has me buzzing. So much so that I am going to write.

First, there was a terrific bunch of ads in the issue. They will keep me going for quite awhile, just answering them all. Second, your article on the Legend of ILAM hit the nail on the head.

Further, the article on cassettes was enlightening, as was Charlie's Newsgram column. I was pleased to read about Shamrock tape and about Omega Magnetics who do so much to supply our hobby with needed items.

Buddy Thompson's fine article on Kay Kyser should get special mention. The Kyser band, by the way, had more big hits than any other band including the oft-mentioned Miller, Goodman, and Dorsey bands. Kyser could neither read nor play music, according to my information. That makes his success all the more spectacular to me.

I have gotten many responses to my ad in NRT asking for fans of Stralishooters shows to contact me. The programs are slowly coming to the surface.

Gene Bradford
St. Clair Shores, Michigan

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Dear Phil:

This is just to advise you about the reels I rented from National Radio Trader. The quality was, as advertised, excellent. I might add that I really like the way you conduct business. You returned the form with the notation advising the date the reels were shipped. I, too, like to pay such attention to detail so it's always nice to run across someone who works in the same way. Keep up the fine work!

Larry Reed
Arcadia, California

Dear Phil:

Looking at National Radio Trader makes me realize how far this hobby's come in a short time. I recently found a bunch of old time radio fanzines from the early 1970's and it was fun to read them. A lot of the names are still around, but most I'd never heard of. Wonder how many people have dropped out of old time radio along the way? And then comparing old issues of "Hello Again," "EpiLog," "Stay Tuned," and "Radio Dial" with "National Radio Trader," well

Charles Seely
Kenmore, New York

Dear Phil:

Thanks for the memories. Keep up the good work. I am also interested in video tape recordings. Would like to get some Lone Ranger shows on video tape.

Jim Rosch
Quackertown,
Pennsylvania

Dear Phil:

The fall issue of National Radio Trader is superb. I especially like the article on the Big Band Remotes by Buddy Thompson. Thanks for National Radio Trader and Happy New Year.

Joe Crawford
Anaheim, California

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