

# Collector's Corner



National Radio  
Trader

Number 27  
SUMMER  
ISSUE 1980  
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**The Shadow's  
Golden  
Anniversary**

**Reflections  
of a former  
OTR publisher**

**Convention News**



# Collector's Corner

National Radio  
Trader

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Dedication: To those people and publications who/which have gone before us and gave us inspiration: Ed Blainey (sound effects man), Allen Rockford (loyal fan and publisher), RADIO DIAL, RADIO HISTORIAN, AIRWAVES, NRN.

Old stand-by: Jay Hickerson and HELLO AGAIN

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## Collector's Comments from Bob Burnham

Having now made it official that National Radio Trader is now a part of Collector's Corner, I feel compelled to comment on the state of the OTR publishing world. I must confess I was not a loyal supporter of NRT at the beginning. Perhaps it was because I wasn't convinced that Phil was serious as he was in putting out a first rate publication. Or maybe it was because I was too obsessed with my own activities as an OTR publisher, and didn't feel I would have a need for NRT. Probably all of these are true. I finally did subscribe though and met a few new trading friends through it, but wished it was a monthly. Eventually I learned of all the odds that Phil was up against (expenses, etc.) and found that his situation was quite similar to what I was up against when I began upgrading and expanding the old News & Reviews. Any degree of quality and professionalism costs money and I had gotten to the point where I couldn't tolerate getting my hands stained with mimeo ink every month and ending up with only a fair looking publication. So my once \$3.50 a year publication became \$6 a year.

Another problem facing the OTR publisher is time. I found it very difficult in later issues, to get things done on a timely basis, so various people were recruited to help write, type, etc. One discussion I had with Jerry Chapman resulted in a new publication - Airwaves - which I feel was sort of a "father" to Collector's Corner, News & Reviews, of course being sort of a "mother." As it turns out, the "baby," Collector's Corner, devoured both of its "parents," and grew at such a rate that even CC's "keepers" were amazed.

National Radio Trader was one publication we expected to be around for quite a while. We were in a way sad to see the demise of Airwaves (although that was for the better), sadder to see the passing of Nostalgia Radio News.

"All of our competition is dropping like flies," I once remarked to Joe. Yet our "competition" wasn't really competitive. And that was good. We knew what we were all up against . . . putting out high quality publications to a limited audience and doing our

damnedest to keep from loosing our shirt in the process. It was just a matter of who could hang in there the longest, or who could do it the cheapest and still get quality of a high caliber, or who had the most free time, or who had the most money to invest, or who had the most people helping out just 'cause they believed in the cause. We were all in the same boat.

I too, am sad to see National Radio Trader cease. For one thing, it's one less place I can advertise my own tape products. For another, it's a loss to the OTR world at least partially. You may see many of NRT's columnists and features appear in the new Collector's Corner, but you will never see another NRT. That in itself is unfortunate and it further emphasizes the importance of the efforts put forth by Joe, myself and the rest of our helpers. We are now the only independently produced OTR publication geared for the OTR hobbyist (excepting, of course, Jay Hickerson's Hello, Again). That is just a little frightening. No one else is left. The OTR collector has no choice. Unless he wants to join one of the clubs, he must subscribe to us, if he wants a full-fledged high quality OTR pub. So I guess we have quite a responsibility on our hands.

It was hoped that former OTR publishers and editors would contribute an article or two. So far, this has not happened. Andy Blatt, however, has recently expressed a renewed interest in working with us, and we hope Phil Cole will find the time to send us some of his comments on occasion.

So yes, Collector's Corner no longer has any rivalry, but we never really did to begin with. What we did have were OTR friends who had some of the same publishing ideas we had. Now if we could all work together on ONE publication, I think we can look forward to many decades of Collector's Corner.

Of course, we owe a great deal of thanks to Phil Cole for the many sacrifices he made in producing NRT, and in coming up with one of the first truly "class" OTR publications.

Enough said — let's carry on with CC!



# BRC OTR DISTRIBUTORS

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## TO OUR CUSTOMERS

Just a word to thank you all for your patience during a period of "readjustment" we've been going through.

We have plenty of new material for a new edition of our catalog, however, those plans have been scrapped indefinitely. It is hoped we will be able to offer some of this fine new material to you through flyers and short supplements.

We also had made plans to offer other items of interest to the OTR hobbist, however, various delays, problems and mostly just lack of time has also stalled this.

In an effort to revitalize the business, an additional person is handling the bulk of our daily operations.

## AN ADDED INCENTIVE

Effective immediately and while supplies last, we are offering free with any order of \$25 or more placed from our catalog or other listings a long life red nylon point pen imprinted "OLD RADIO COLLECTORS HAVE CLASS." The pens are similar to Flair pens except that they last a lot longer. If you'd like to take some of these off our hands for your own use, we'll also sell 'em to you directly for \$5 a dozen, or 25 for \$10.

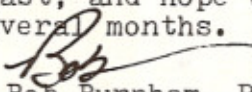
## NEW MATERIAL

We've added some truly fine additions to our library including much Suspense, Sherlock Holmes, Phil Harris, Gunsmoke, Whistler, a large run of LIFE OF RILEY (12 reels), more Fibber McGee & Molly. Also some odd unusual programs and some upgrades of previously listed material. This new material we hope to be able to offer to you before the end of 1980. For those of you who desire this material sooner, let us know what you seek and we'll let you know if we can help you (please enclose a self addressed stamped envelope).

## PRICING

Our prices as listed on our April 24, 1980 price list remain the same, with no immediate plans for any further increases.

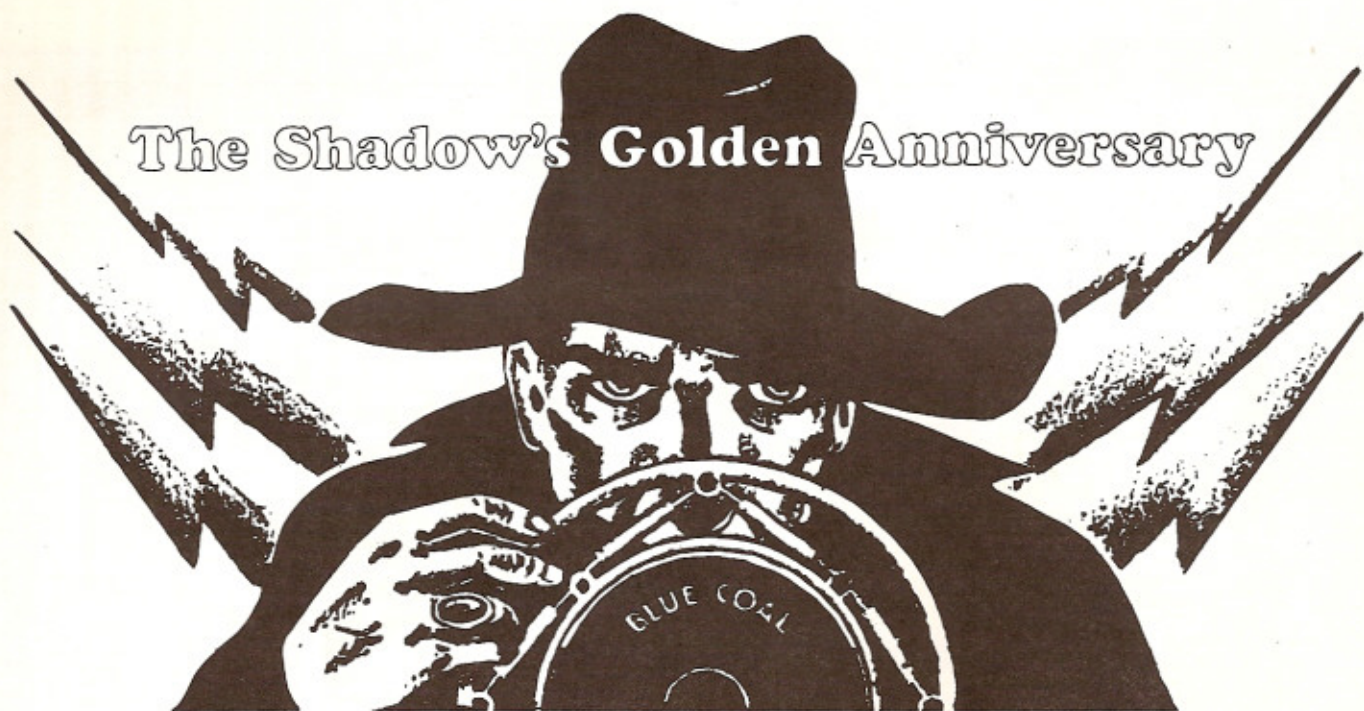
Again, our thanks for your support in the past, and hope we can renew some old acquaintances in the next several months.

  
Bob Burnham, Proprietor

OLD TIME RADIOTAPE SALES



## The Shadow's Golden Anniversary



THE SHADOW © CONDE NAST PUBL., INC.

It was on a summer night in 1930 that a disembodied voice first found substance, materializing through the magic of radio to proclaim that "Crime Does Not Pay!" It was a voice from the darkest reaches of the imagination, a phantom voice that came from nowhere and everywhere, a voice that sent chills down your spine.

It was the voice of The Shadow.

That famous voice was first heard over the CBS airwaves on Thursday, July 31, 1930, narrating tales of mystery from the current issues of "Street & Smith's Detective Story Magazine." This year marks the 50th birthday of radio's most famous mystery program, a good time to spotlight some of the performers who cast a shadow over half a century of popular culture.

--Anthony Tollin

FRANK READICK



LESLEY WOODS and BRET MORRISON



BILL JOHNSTONE





**Collector's Corner  
presents...**

## Reflections of a former OTR publisher by Phil Cole

National Radio Trader was born when Charlie Ingersoll suddenly stopped publishing Radio Dial. It was the spring of 1976.

"How can I keep in contact with traders or find new ones?" I asked my wife. "It leaves a big hole in the OTR world."

For some reason I thought that I could fill that big gap. At least I decided to try.

"What should I call the new publication?" I asked myself. The name was conceived from the three things I wanted to accomplish. "National" to denote the geographical coverage, "Radio," for our hobby, and "Trader" to emphasize the ad content.

"We'll have free ads for subscribers as Charlie did," I told my wife, "but we'll go first class. I mean no mimeograph, misspelled words and poor English for us. Well, "first class" turned out to cost \$450 an issue!

First we printed a pamphlet telling about our new publication. I still remember my wife and myself riding the ferry from our home town to San Juan Island one weekend that spring. We took along a suitcase full of envelopes and lists of OTR fans. We addressed thousands of them on that trip. Then, when Radio Historian folded, I traded four lifetime subscriptions to NRT for their mailing list — more envelope addressing!

Well, here I am, four and one-half years later. I've just sold NRT to Joe Webb. My last issue has been mailed out. I have just learned that NRT is to be phased out and become a part of Joe and Bob's notable publication, Collector's Corner. So be it. That is the right of the buyer. Still, I can't help but feel a little sad at seeing NRT cease to exist.

Did NRT live up to my expectations? No. Oh, from the quality standpoint I was never ashamed of an issue, but I always felt that it could be so much more. We lost \$50 to

\$100 per quarter — there are a lot more costs than the publication. In 1978 I took over the lay-out myself and changed printers. I cut the publication costs in half. This combined with the tape rental business that I developed finally yielded a profit in 1979. The sale of NRT recouped my initial investment, but not the losses for 1977 and 1978.

Articles and ads were as hard to come by as money. Without such golden people as Frank Bresee, Chuck Seeley and Buddy Thompson, I don't know how I would have done it. It seemed as if I had to continually beg for ads, renewals and articles.

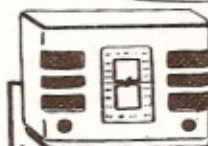
Well, NRT has led me to a new career. I am now full-time publisher-owner of Northwest Boat Travel Magazine. Perhaps I have only exchanged the small heartaches of NRT for bigger ones. At any rate, my final comment to NRT supporters (and there were many loyal fans . . . thanks gang!) is to ask you to give your support to Joe and Bob as they continue the difficult task of trying to provide a print media for our hobby. It's not an easy thing to do. I know. I did it for four and one-half years.

In my dealings with Joe, I have found out that he is a man of his word and a first-class guy. Let's all give our support to his and Bob's expanded effort on behalf of our hobby.

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## Recollections of a Radio Writer

by ALBERT G. MILLER

When I was a youngster in Philadelphia, the word "radio" had little meaning for me. As far as I was concerned, radio was merely some kind of an electrical message that was sent out by ships in distress. But when I was about thirteen, the genius kid who lived next door wound copper wire around an oatmeal box, made a few mysterious adjustments, and let me listen through his mail order headset. The first time I heard staccato "dit-dahs" coming through the air (and without wires!) I was hooked. The next day I emptied my piggy bank and bought myself a crystal set with earphones — and from that moment on, my entire family was hooked.

The toughest problem with my primitive device was to find a good spot on the crystal for the cat's whisker. When that was located, the next problem was to keep the relatives from walking heavily or slamming a door; for any sharp vibration would cause the wire whisker to jump off the good spot, thus breaking the contact. The sensitivity of the set placed a heavy strain on family relationships, because each time I would yell "I hear something!" everybody would come galloping — first making sure to slam at least one door.

The advent of the "tube set" re-established amity in the household, for it not only did away with the crystal and cat's whisker, but also came equipped with two outlets for earphones. About four feet wide, and having about a dozen dials to fiddle with, our tube set was a joy to manipulate — a small boy's dream of paradise. It brought in Wanamaker's Mighty Organ as clear as anything, and best of all, if I fooled with the dials late at night I could get "distance." The first time I heard, "You are listening to Station KDKA, Pittsburgh," I almost fell off the stool in my excitement.

Pioneer Station KDKA opened late in 1920, and broadcast the Harding-Cox election returns. You may be sure I listed to that marvel, as well as the first radio prizefight the following year, between Dempsey and Carpentier.

The next step upward in our house was a classy radio set with a loudspeaker that permitted the whole family to listen at the same time. A splendid machine it was too, for it resembled a small cathedral; and the speaker (I think it was called a "Music Master") was shaped like a giant morning glory. This floral form was symbolic of the broad-

casting industry itself, which was blooming like a forced plant in a greenhouse.

During the next three or four years I heard hundreds of ordinary shows, but with the formation of the National Broadcasting Company, in 1926, the real quality stuff began to come along. Owing to the fact that air entertainment was free, college kids like me did our studying with the radio going full blast. National sponsors gave us such goodies as the "A & P Gypsies," the "Atwater-Kent Entertainers," and the "Silvertown Cord Orchestra." We had our favorite announcers, too — such stalwarts as Graham McNamee, Norman Broken-shire, Milton Cross and Ted Husing.

When Eddie Cantor appeared on the Eveready Hour, it never occurred to me that one day I'd be writing that program, but how was I to know? — I still had to pass chemistry and win my diploma. Meanwhile I was listening to other performers who were to become part of my future: Vincent Lopez, Billy Jones and Ernie Hare and the Ipana Troubadours.

In 1927, a year memorable for radio's coverage of Lindbergh's return, the Rose Bowl game and the second Dempsey-Tunney fight, I took the advertising job that led straight to New York and a career in radio writing. In those days ad agencies created and produced their own shows, and my shop's baby was the Eveready Hour, sponsored by the National Carbon Company. That organization's Mr. George Furness announced the program each week and often brought his young daughter to the studio. (Yes, Betty, I remember you so well as the flaxen-haired schoolgirl who came along with daddy, little dreaming of a fabulous future with Westinghouse and that upstart TV.)

And I remember countless Eveready Hours with such personalities as Will Rogers, Commander (later Admiral) Richard E. Byrd, Count Felix von Luckner, the Hall Johnson Choir, and the grizzled Trader Horn — who brought his own courage medicine to the broadcast in a bottle labeled "I. W. Harper." And I recall making our own realistic sound effects for the dramatic shows. Dried peas rolled in a box gave us breakers tumbling on the shore; rows of dangling wooden blocks, deftly manipulated, simulated ranks of marching men; a bit of cellophane crumpled between the fingers became raging forest fires.

In those late 1920's I heard Al Jolson's initial broadcast, as well as the debuts of the Voice of Firestone and Real Folks, radio's first drama series. And I was listening when Amos 'n' Andy came to the mike for Pepsodent, the first of

their incredible string of 10,000 broadcasts. Nor did I miss the radio bows of Walter Winchell, Harry Louder, and Maurice Chevalier.

Thirty years before actual astronauts were probing space, my typewriter was sending back Buck Rogers on interplanetary radio journeys five times a week. Accompanied by the dazzling Wilma and wise old Dr. Huer, poor Buck was being constantly jeopardized by the villainous spacelouse Black Barney. The hardest problem at the beginning of that series was to create the sound for Buck's rocket ship in flight. The solution, when the engineer found it, was simple — a mike placed on a chair near a ventilator picked up a continuous purr of air. It never occurred to us that space flight would be soundless, but the audible purr behind the dialogue gave listeners the illusion of super-sonic motion.

One of my challenges during the early 1930's was to adapt a book-length story every week for the Eno Crime Club. That distinguished actor Brian Donlevy played both heroes and villains for several years in those scripts before heading for Hollywood and stardom.

During the depression radio prospered, for the reason that most citizens, lacking the price of outside entertainment, stayed home at night. Throughout those bleak years the magic box poured out a treasure of comedy and music, provided by Bing Crosby, Paul Whiteman, Kate Smith, Rudy Vallee, the Cliquot Club Eskimos and the Maxwell House Show boat.

I remember hundreds of enchanted hours listening to Funny Girl Fannie Brice as Baby Snooks, teasing her baby brother Robespierre and getting walloped for it by her aggravated Daddy. And listening to waspish Alexander Woolcott as "The Early Bookworm," Jack Pearl as the Baron, and comedians Jack Benny, Eddie Cantor, Ed Wynn, Joe Penner, Burns and Allen, Stoopnagle and Budd and the beloved Fibber McGee and Molly.

Most clearly of all I remember Fred Allen because I was one of his apprentice writers. Fred entered radio in 1932 with "The Linit Bath Club Revue," and followed that show with "Town Hall Tonight!" to which I was assigned to contribute ideas for comedy sketches, such as the "One Long Pan" burlesques. No man ever wrote for Fred — only with him — for his creative comic genius was unmatched. Although the Great Man had scant respect for ad agency executives, the sight of an old friend from vaudeville days, "at liberty," turned his heart to jelly and opened his wallet. At the end of each dress rehearsal, these impecunious artists would line up to shake Fred's hand, in which a bank note was always enclosed. Without question, One Long Pan had one great heart.

I was listening when FDR delivered his First Inaugural Address and his first Fireside chat. And when Bob Hope, Oz-



zie and Harriet, Major Bowes, Myrt and Marge, Phil Baker and Professor Quiz began their radio careers.

And I spent four merry years with the Old Maestro Ben Bernie, as a member of his writing staff. From the opening theme, "Lonesome Old Town," to the closer, "Au Revoir, Pleasant Dreams," that show with Ben Bernie and All the Lads was refreshing. It followed the same pattern every week: Ben's opening monologue (with at least one Winchell insult — "Winchell is every other inch a gentleman"); songs by Jane Pickens and Buddy Clark; a comedy sketch with Agnes Moorehead (yes, *the* Agnes Moorehead); several orchestral numbers with the Maestro vocalizing; and the closing zany spot with Lew Lehr. When stuck for a Lehr gag we could always fall back on the sure-fire "Monkeys iss der cwaziest beep!" . . . Yowzah, yowzah — those were the days!

The three most memorable broadcasts of the late 1930's? I heard all of them, along with millions of my countrymen: King Edward's Abdication Speech in '36; the explosion of the Hindenburg in '37; Orson Welles' Halloween scare in '38. All were shudder-making classics.

During those years the kiddies were getting their goose-bumps, too, while listening to Dick Tracy, Captain Midnight, Superman and The Lone Ranger. Goosebumps for the entire family were induced by Suspense, Gang Busters, and the Shadow. ("Who knows what evil lurks in the hearts of men?")

Meanwhile, I found pleasant employment in grinding out funnies for

George Jessel and Ed "Archie" Gardner. A high spot of the former show was a luncheon tete-a-tete with John Barrymore in a serious mood; of the latter, an association with Abe Burrows and Shirley (now "Hazel") Booth, who played the scatter-brained Miss Duffy in "Duffy's Tavern."

One of my most satisfactory radio assignments began in 1938, when I was hired to write the Canada Dry commercials for "Information, Please." Being present in the studio each week, I had the pleasure of making friends with Clifton Fadiman, John Kieran, Oscar Levant, and Franklin P. Adams. One broadcast night, when Gracie Allen was to sit on the panel as one of the "experts," I had the privilege of holding her trembling hand before the show began. Gracie, of all people, was terribly afraid of making a fool of herself.

When the war began I was writing "Maudie's Diary," a teen-age situation comedy that was short-lived but, for me, a joy to create. Our male star was Robert Walker who later became a film star, and whose actor son Bob, Jr., is the spittin' image of his talented dad. I remember gay lunch breaks in the "Maudie" studio, when Bob's lovely wife Phyllis dropped in and added to the fun. A year or two later, while I was in uniform, Phyllis went to Hollywood as Jennifer Jones, to star in "The Song of Bernadette."

During the war radio got along very well without me — so well, in fact, that a listing of the popular programs of those years would fill more space than I have at my disposal. But to name just a few as a nostalgic prod, I give you The Great

Gildersleeve, The Aldrich Family, Vox Pop, Mr. District Attorney, Your Hit Parade, Truth or Consequences, Blondie, Nick Carter, Grand Old Opry, Martin Kane, Our Miss Brooks, First Nighter, Inner Sanctum — and on and on, ad infinitum.

At the war's end I returned to radio and the Carnation Contented Hour, with Percy Faith conducting and a bearded gentleman named Mitch Miller playing the oboe. but that, along with TV, is another story. However, just in case you're wondering, radio is far from dead. If you don't believe it, I urge you to turn on your transistor set and listen for awhile — you'll be happy astonished. Yowzah!

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Joe recalls, "I had always thought of Bing Crosby as being 'mechanically reproduced' — someone on film or records or radio or television. But when he walked toward me, flesh and blood, I absolutely melted."

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Collector's Corner  
presents...

## A source for new equipment by Bob Burnham

Having at one time worked in equipment sales for two different firms, I long ago decided I would never buy a piece of equipment from a salesman in a stereo shop. All too often their biggest concern is not to sell the customer something he wants but something that has a higher commission. While this is certainly not true in all cases, it was reason enough for me to explore a different avenue of acquiring new tape equipment.

I read Audio, Stereo Review and High Fidelity magazines with great regularity, and each issue is always loaded with dozens of ads for equipment-by-mail. I haven't bought from 'em all, but I have bought from many and will begin this series relating some of my experiences.

Undoubtedly, an important item to help with your dealings through the mail is a Visa or Mastercharge card. I have purchased both this method and by personal check. Some companies will not delay your order for personal checks however. They just call your bank. It is also most advisable to place your order by phone—most companies have a toll free line. This article will examine two of these mail order firms. Future articles will look at others.

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for your call in 1,000 years!)

I purchased items from this operation on three occasions. The mail order end of the business is managed by a woman whose apparent attitude is "We have billions of customers and we couldn't care less if we turn half of 'em away mad, cuz we'll still make our money in the end." My first purchase with them, however, was very satisfactory. I received the items within one week of when the order was placed. The second order took over six weeks, however, the item did not appear on my Visa bill for another six weeks AFTER I had received the merchandise.

The third order took two months. I was billed for the item within one week of when the order was placed. I don't like paying for things and not have them, however,

Stereo Discounters assured me that there would be no problems and that I should get my bank to "extend my credit" an extra few weeks. A few weeks never would have done it, so I decided not to pay until I had the item, and let my bank charge me extra. Two months after the order was placed, I received a card indicating the item I'd ordered was back-ordered, and that I had the option of cancelling the order, or waiting a few more weeks. I finally received the item the NEXT DAY, so I didn't even have the chance to send the card in.

This particular company does NOT always give you an honest answer if you ask if a certain item is IN STOCK. Their salespeople seem rather cold, and even rude when using the "customer service" line.

They have a rather attractive catalog (loaded with false claims of "friendly service") and unfortunately, their PRICES are quite reasonable--below average for mail order dealers. If it weren't for this, I could totally dismiss this company as a loser.

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This company on the surface, does not seem to be terribly promising...no toll free number, a few mimeograph sheets (no catalog) and their claims don't sound any more impressive than their competitors. Their prices tend to be slightly higher than average (although you can persuade them to cut it down a little). I have made two major purchases (over \$500) with this company and numerous smaller ones. The longest delay in delivery time was three weeks...generally I received merchandise in an average of 10 days. People on the phone were always extremely courteous. If you call before 1:00 PM, they ship your order the same



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day, or at least give you an exact date of when it will be shipped. The salesmen identify themselves personally when you order. Once when I called about a particular question I had about an order the person on the phone went out of his way to find information out for me.

I've ordered from this operation both by Visa payment method and personal check. Personal checks don't delay orders. They claim to have over 70 brands, with most items in stock. If it is not in stock, they will tell you. With this company, you have to know what you want, although the personnel can make some recommendations. So if you're looking for a recommended source for first rate service without the wait, this is one good place. The people here are more than just order-takers.

NEXT TIME—We'll look at J & R MUSIC and SOUND REPRODUCTION.

SHHH!

Let us tell you about the best kept secret in fandom: The World Of Yesterday, a magazine devoted to films, radio, TV, plus filmographies, discographies, photos, classifieds, reviews, etc.

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Collector's Corner  
presents...

## Old Time Radio Memorabilia

by Bob Nilmeier

It began ten years ago when I wandered into a movie poster shop on Hollywood Boulevard. I had a small collection of radio tapes and wanted to pick up a couple of posters from titles featuring radio personalities. I left the shop with four lobby cards (11" X 14" cards advertising a particular film). I thought I had made a great find. Framed and on my wall were:

BUCK BENNY RIDES AGAIN (Paramount 1940) with Jack Benny  
HEAVENLY DAYS (RKO, 1944) with Fibber McGee & Molly  
LOOK WHO'S LAUGHING (RKO, 1941) with Edgar Bergen and Charlie McCarthy  
and OUR MISS BROOKS (Warner Brothers, 1956) with Eve Arden.

Since that time, my collection of old radio movie memorabilia has grown. It now includes other lobby cards, movie posters, press books and sheet music featuring songs from the films. These items have added greatly to my enjoyment of the tapes themselves.

Of all the radio movie memorabilia the ones which are titles with the original radio stars are those I appreciate most. These are the items in which the movie title is the same as the radio program title starring the original radio artist. MELODY RANCH (Republic 1940) with Gene Autry is an example.

A favorite is I LOVE A MYSTERY (Columbia 1945) with Barton Yarborough. While this was apparently a somewhat disappointing film based on the adventure "The Decapitation of Jefferson Monk," the lobby cards are super! Imagine George Macready playing Jefferson Monk slumped against a wall in an alley after being hypnotized by the witch doctor of the Orient with Jack and Doc standing by in trench coats looking concerned, but self-assured as always. Honest to my grandma, it's fantastic!

Other titles in this category include: THE ADVENTURES OF SHERLOCK HOLMES (20th Century, 1939) with Basil Rathbone and Nigel Bruce



BLONDIE (Columbia, 1939) Arthur Lake,  
Penny Singleton  
DRAGNET (Warner Brothers 1954 w/Jack Webb  
DUFFY'S TAVERN (Paramount, 1945) Ed  
Gardner  
THE FAT MAN (Universal, 1951) J Scott Smart  
THE GREAT GILDERSLEEVE (RKO, 1942) Hal Peary  
HOPALONG CASSIDY (Paramount, 1935) William  
Boyd  
LIFE OF RILEY (Universal 1949) William  
Bendix  
MASIE (MGM 1939) Ann Southern  
MY FRIEND IRMA (Paramount 1949) Marie  
Wilson  
OUR MISS BROOKS (Warner Brothers, 1956)  
Eve Arden  
PEOPLE ARE FUNNY (Paramount 1946)  
Art Link Letter  
QUEEN FOR A DAY (United Artists, 1951)  
Jack Bailey

Memorabilia from movies with radio  
program titles which were filmed before  
the radio star was selected, those which  
chose not to use the radio star and those  
which did not have a primary star are  
still valued additions to any collection

My favorite is SUSPENSE (Monogram 1946)  
with Barry Sullivan. Adagger dripping  
blood cuts across the bold orange letters  
of SUSPENSE while a sexy lady dressed in  
black lounges on the letters ENSE with  
cigarette in her mouth and smoking gun in  
her hand. Great stuff for the wall of any  
true radio fan.

Other titles in this category include:

THE ADVENTURES OF FRANK MERRIWELL  
(Universal Serial 1936)  
BIG TOWN (Paramount 1947)  
CAPTAIN MIDNIGHT (Columbia-Serial 1942)  
CHANDU THE MAGICIAN (Fox Films Co., 1932)  
THE CISCO KID (Fox Films Co., 1931)  
CRIME DOCTOR (Columbia, 1943)  
DON WINSLOW OF THE NAVY (Universal Serial  
1942)  
GANGBUSTERS (Universal Serial 1942)  
GRAND OLE OPRY (Republic 1940)  
THE GREEN HORNET (Universal Serial 1940)  
HOP HARRIGAN (Columbia Serial 1946)  
I WAS A COMMUNIST FOR THE FBI (WARNER  
Brothers 1951)  
INNER SANCTUM (United Artists, 1948)  
JACK ARMSTRONG (Columbia Serial 1947)  
JUNGLE JIM (Universal Serial 1937)  
THE LONE RANGER (Republic Serial 1938)  
THE LONE RANGER (United Artists, 1956)  
MANDRAKE, THE MAGICIAN (Columbia Serial 1939)  
MANHATTAN MERRY GO ROUND (Republic 1937)  
MR. & MRS. NORTH (MGM 1941) w/Gracie Allen  
MR. DISTRICT ATTORNEY (Republic 1941)

MR. DISTRICT ATTORNEY (Columbia, 1947)  
NATIONAL BARN DANCE (Paramount 1944)  
NICK CARTER, MASTER DETECTIVE (MGM, 1939)  
SCATTERGOOD BAINES (RKO, 1940)  
THE SHADOW (Columbia, Serial 1940)  
STELLA DALLAS (United Artists 1937)  
SUPERMAN (Columbia Serial 1948)  
TERRY & THE PIRATES (Columbia Serial 1940)  
THE THIN MAN (MGM, 1934)  
TOPPER (MGM, 1937)  
THE WHISTLER Columbia 1944)

#### THE RADIO PICTURES

These are the films that cast radio  
stars in the title roles to draw the  
radio audience into the movie houses.  
Merchandising material for these films  
present super photos of radio favorites  
such as Fibber McGee & Molly, Edgar  
Bergen and Charlie McCarthy, Hal Peary,  
Fred Allen, Jack Benny and many others.

I grew up believing that I was David  
Nelson. Dad was Ozzie, Mom was Harriet  
and my younger brother was Ricky. The  
most prized radio picture item in my  
collection is the title lobby card for

**THE SHADOW**  
**AMOS & ANDY**  
**INNER SANCTUM**  
**MERCURY THEATER**  
**I LOVE A MYSTERY**  
**CHANDU THE MAGICIAN**  
**ADVENTURES OF SUPERMAN**  
**GANG BUSTERS GUNSMOKE**  
**FRED ALLEN LONE RANGER**  
**X MINUS ONE GREEN HORNET**  
**RICHARD DIAMOND SUSPENSE**  
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HERE COME THE NELSONS (Universal International, 1951)... "Radio's favorite family in their first GREAT SCREEN COMEDY!" Individual pictures of Ozzie, Harriet, David & Ricky...it's terrific! For those of you who have the card, I'm the one who's second from the right.

Other titles in this category include"

- THE BIG BROADCAST (Paramount, 1932)  
Bing Crosby  
THE BIG BROADCAST (Paramount, 1935)  
Burns & Allen  
THE BIG BROADCAST (Paramount 1936)  
Jack Benny  
THE BIG BROADCAST (Paramount 1938)  
Bob Hope  
THE ARKANSAS TRAVELER (Paramount 1938)  
Bob Burns  
COMIN ROUND THE MOUNTAIN (Paramount 1940)  
Bob Burns  
LOOK WHO'S LAUGHING (RKO 1941) Fibber McGee & Molly  
HEAVENLY DAYS (RKO 1944) Fibber McGee & Molly  
HERE WE GO AGAIN (RKO 1942) Edgar Bergen & Charlie McCarthy  
CHARLIE MCCARTHY, DETECTIVE (Universal' 1939) Bergen/McCarthy  
GILDERSLEEVE'S BAD DAY (RKO, 1943)  
Hal Peary  
GILDERSLEEVE'S GHOST (RKO 1944)  
Hal Peary  
LOVE THY NEIGHBOR (Paramount 1940)  
Jack Benny and Fred Allen  
BUCK BENNY RIDES AGAIN (Paramount 1940)  
Jack Benny  
IT'S IN THE BAG (United Artists, 1945)  
Fred Allen Jack Benny  
CHECK AND DOUBLE CHECK (RKO 1930)  
Amos & Andy  
THE GRACIE ALLEN MURDER CASE (Paramount 1939) Gracie Allen  
DREAMING OUT LOUD (RKO 1940) Lum & Abner  
THE BASHFUL BACHELOR (RKO, 1942) Lum & ABNER  
SO THIS IS WASHINGTON (RKO 1944) Lum & Abner  
GOING TO TOWN (RKO 1944) Lum & Abner  
TWO WEEKS TO LIVE (RKO 1944) Lum & Abner

**STILL MORE!**

My master list has a minimum of 200 additional titles which can be directly related to radio programs and stars. A complete list may contain many more.

Some of the additional titles are:

- SORRY WRONG NUMBER (Paramount, 1948)  
Based on the famous Suspense show.  
WHISTLING IN THE DARK (MGM, 1940)

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WHISTLING IN DIXIE (MGM,1942) and WHISTLING IN BROOKLYN (MGM,1943) in which Red Skelton plays "the Fox" a radio detective.  
 THE DEVIL'S MASK (Columbia, 1946) was a follow up to I LOVE A MYSTERY. Many of the titles previously listed had follow-ups. Examples are:

THE GREEN HORNET STRIKES AGAIN Universal Serial 1940  
 MY FRIEND IRMA GOES WEST Paramount 1950  
 THE LONE RANGER RIDES AGAIN Republic Serial 1939  
 THE LONE RANGER AND THE LOST CITY OF GOLD (UA, 1958)  
 SCATTERGOOD SURVIVES A MURDER (RKO, 1942)  
 CINDERELLA SWINGS IT RKO,1942--- Scattergood Baines  
 SUPERMAN AND THE MOLEMEN Lippert 1951  
 SUPERMAN'S PERIL (20th Century,1954)  
 SUPERMAN FLIES AGAIN (20th Century 1954)  
 SUPERMAN IN EXILE 20th Century 1954  
 SUPERMAN AND THE JUNGLE DEVIL 20th Century 1954  
 SUPERMAN AND SCOTLAND YARD 20th Century 1954  
 ATOM MAN VS.SUPERMAN Columbia Serial 1950  
 TOPPER TAKES A TRIP (United Artists 1939)  
 TOPPER RETURNS (United Artists 1941)  
 THE POWER OF THE WHISTLER (Columbia, 1945)  
 THE SECRET OF THE WHISTLER (Columbia 1947)  
 THE MARK OF THE WHISTLER (Columbia 1944)

THE SERIES TITLES:

- 16 Andy Hardy Titles (MGM)
- 27 other Blondie titles (Columbia)
- 13 Boston Blackie titles (Columbia)
- 10 Bulldog Drummond titles (Paramount)
- 47 Charlie Chan ytitles (20th Century Monogram)
- 22 other Cisco Kid titles (20th Century, Monogram)
- 9 other Crime Doctor titles (Columbia)
- 6 Dr.Christian titles (RKO)
- 16 Dr/Kildare titles (MGM)
- 9 FU MANCHU titles (Paramount)
- 65 otherHOPALONG CASSIFY titles (Paramount, United Artists)
- 11 HENRY ALDRICH titles (Paramount)
- 11 Michael Shayne, Private Detective titles (20th Century)
- 13 other SHERLOCK HOLMES titles ( Universal)
- 42 Tarzan titles (various studios)
- 5 other Thin Man titles

WHERE AND HOW MUCH?

Most of my material has been purchased in Hollywood. I've found two stores to be excellent:

EDDIE BRANT'S SATURDAY MATINEE  
 6310 Colfax  
 North Hollywood, CA 91609  
 (213) 760-9043

LARRY EDMUND'S BOOK SHOP  
 6658 Hollywood Blvd  
 Hollywood,CA 90028  
 (213) 463-3273


Cost varies with rare items going for as much as several hundred dollars, but most items can be found for:

LOBBY CARDS \$7.50 to 15.00  
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HAPPY HUNTING

If you choose to expand your OTR hobby through radio movie memorabilia, I wish you the best of luck in an exciting adventure.

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## Vote for the Allen Rockford Award

Allen Rockford was a special person who dedicated his life to preserving old time radio and supporting new efforts as CBS Mystery Theater. His program, Sounds of Yesterday, developed a strong, loyal following of OTR fans in central New York. His newsletter, Nostalgia Radio News was not only one of the best efforts in fan publications, but also one of the most respected.

In March, 1979, Allen Rockford died after a long illness. And in his memory, the Allen Rockford Award was started.

The award is given to a collector who has given greatly in their time and efforts in support of the hobby. Last year, Ken Piletic of Illinois received the award.

The award is voted on by collectors and given to collectors. There are many who have served the hobby well over time: Charles Ingersoll (published Radio Dial, an early fan publication); Jay Hickerson (for 11 years has published Hello Again); Roger Hill (founder of North American Radio Archives); Don Richardson (Allen's co-host and co-publisher of Sounds of Yesterday and NRN); John Dunning (author of Tune in Yesterday); Charles Stumpf (author of many articles in World of Yesterday); Len Lawson (who has started many a collector by running a fine lending library); Ray Stanich (who has sat in many a library compiling logs for over 10 years); Chuck Schaedel, and Max Schmid (who share their collection on the air in Chicago and New York, respectively). There are many others, of course, and collectors know them, and should cast their vote TODAY. VOTES MUST BE IN BY SEPTEMBER 6, 1980!

Clubs are encouraged to participate by holding votes at their meetings or in their newsletters and sending the vote counts to the either of the addresses below:

-----CLIP HERE OR MAKE YOUR OWN-----

Send to either: JAY HICKERSON, Box C, Orange, CT 06477  
OR JOE WEBB, Box 267, Centuck Station, Yonkers, NY 10710

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AMOS 'N' ANDY #60: The Diner Andy and Kingfish rent a diner along a busy highway — just as the highway is moved and the business vanishes. How to move a restaurant? Madame Queen's Voice When Madame Queen wins a singing contest on TV and becomes a celebrity, the Kingfish gets Andy to propose to her in order to cash in on her sudden fame. (1952)

AMOS 'N' ANDY #61: The Kingfish Sells His Land Sapphire goes Kingfish into selling a piece of property he's owned for years including the prop house built by a movie company with no interior. Don't miss the discovery of "oil" on the property! The Christmas Show The classic script done many years on radio: Andy gets a job as a department store Santa Clause to earn a Christmas present for Amos' daughter. Heart-warming as well as funny and highly recommended. (1952)

AMOS 'N' ANDY #62: The Happy Stevens Because Sapphire and Kingfish are continually fighting, they decide to pattern their marriage after "The Happy Harringtons," the chit-chatting couple on the radio. The Kingfish Gets Drafted When the Kingfish gets drafted his friends and family are proud he's going in the Army. When he flunks the physical he can't bring himself to tell everyone, so he pretends he's a soldier! Very funny. (1952)

AMOS 'N' ANDY #278: A two-part story: Getting Momma Married When Sapphire's Momma moves in, Kingfish decides to get rid of her by marrying her off. His prospective bride-groom turns out to be the notorious "Love Pirate!" (1952)

AMOS 'N' ANDY #327: Superfine Brushes Kingfish gets a job as a door-to-door salesman and Andy does the work. Ballet Tickets When Kingfish finds a wallet with the tickets, he also manages to get Sapphire and Momma arrested — twice! (1952)

AMOS 'N' ANDY #503: The Ballgame (this show sponsored by Blatz Beer) Kingfish and Calhoun are at Yankee Stadium watching the ballgame. With luck that could only happen to Kingfish, a \$3000 ring falls into his box of Crispy Jacks. The Telegram Sapphire accuses Kingfish of loafing too much at the Lodge Hall. When Andy gets an opportunity to go to his uncle's plantation in Brazil, the Kingfish tries to cheat him out of it. (1953)

AMOS 'N' ANDY #518: Hospitalization Policy Sapphire has told Kingfish to get a job or else! After an interview with an insurance company, Kingfish decides to start his own "Stevens Multi-Million Dollar Insurance Company." The first policy goes to Andy. Kingfish Has a Baby Sapphire has left Kingfish for the umpteenth time, but George thinks he's about to be a papa. He decides to take the ultimate step . . . a job! (1952)

AMOS 'N' ANDY #519: The Robbery Andy and Kingfish are taking pictures in front of a jewelry store when it's held up. Thinking that they have the robber's photo on their film, the Kingfish tries to cheat Andy out of his share of the \$1000 reward. Sapphire's Turkeys When Sapphire's Women's Club decides to hold a turkey dinner, the Kingfish is sure he can get the turkeys cheaper, and of course winds up with the bird! (1952)

AMOS 'N' ANDY #520: The Broken Clock The Mystic Knights of the Sea Lodge awards Kingfish, for 20 years service as president, a broken clock. Trying to have it repaired, Kingfish and Andy wind up with a top secret altimeter and are accused of sabotage! Battling Relatives After a battle-royale with Sapphire, her big fat Momma moves in followed by brother-in-law Leroy. George goes to court to insure domestic tranquility. (1952)

AMOS 'N' ANDY #521: The Boarder Kingfish has finally gotten rid of Momma but misses the \$15 a week rent she was paying. The answer is a boarder . . . but he turns out to be an amateur singer worse than Momma ever was. Income Tax Despite having negligible income, the Kingfish and Andy have figured their income tax. Confusion results when the returns go up in flames from Andy's cigar and the IRS comes after the boys. (1952)

AMOS 'N' ANDY #522: The Secretary When the Lodge inherits \$1200, Kingfish hires a secretary which doesn't sit right with Sapphire. Lightning gets two letters mixed up bringing a marriage-minded, umbrella-wielding battle-axe into the Lodge hall with a vengeance. The Return of Madame Queen Andy has fallen for a beauty after being trapped in an elevator with her. When Andy proposes, the lady's Momma turns out to be Andy's old flame Madame Queen. Hot to get Andy out of this mess? (1953)

AMOS 'N' ANDY #545: The Vacation Sapphire and Momma plan to go on vacation with the \$400 Kingfish spent long ago. Trying to raise quick cash, Kingfish tries to get it out of Andy by taking him on a cross-country trip . . . in Central Park! Sapphire Disappears Sapphire and Momma leave for the south without letting Kingfish know. When he finds them gone, Kingfish is convinced they've been murdered! (1952)

AMOS 'N' ANDY #694: Meal Tickets Kingfish gets into a fight with Sapphire over a new dining room set he cannot pay for. He sets up a meal ticket society for Andy and 3 friends convincing Sapphire that they are intellectuals and will provide scintillating conversation at her new table. The SFHOMFUB, "Society for Home-Cooked Meals for Unwanted Bachelors" gets Kingfish into the usual big trouble. Punjab of Juvapur Finds the Kingfish in a financial bind involving a broken diamond pin, a TV set, and Andy masquerading as the "punjab" to convince a hotel man of Kingfish's royal connections. As usual, the scene backfires. (1953)

AMOS 'N' ANDY #693: Baron Von Brownspiegel Kingfish plots a marriage between Andy and an heiress by passing him off as a Viennese Baron; complications arise when the woman's husband returns after a 15 year absence. The Adoption In order to gain an inheritance from an old aunt, Kingfish decides to adopt Andy as his son. Sapphire isn't crazy about the idea, so Kingfish waits until she's out of town to go through with the plan. The fun begins when Sapphire and Momma come home! (1953)

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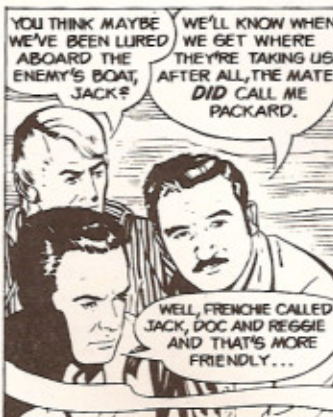


TEN AT NIGHT... THE BILLION DOLLAR MANHUNT FINDS JACK, DOC AND REGGIE LEAVING PUGET SOUND DOCK ON A LAUNCH, BUT FROM GHORE...

BY GAR, YOU COME BACK! I GOT BOAT YOU WANT!



THAT'S CRAZY FRENCHIE. EVERY-TIME ANY OTHER BOAT ON PUGET SOUND GETS A PASSENGER FRENCHIE TRIES TO GRAB HIM AWAY. EXCUSE ME, I'M NEEDED IN THE PILOT HOUSE.



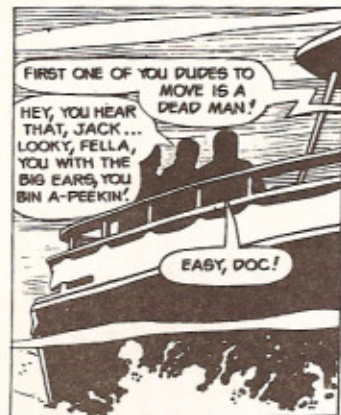
YOU THINK MAYBE WE'VE BEEN LURED ABOARD THE ENEMY'S BOAT, JACK?

WE'LL KNOW WHEN WE GET WHERE THEY'RE TAKING US. AFTER ALL, THE MATE DID CALL ME PACKARD.

WELL, FRENCHIE CALLED JACK, DOC AND REGGIE AND THAT'S MORE FRIENDLY...



JACK, I GOT ME A FEELIN' WE'RE UP TO OUR UMBILICUS IN A MESS OF CIFY CATS... AN' IF WE JEST SIT HERE WE'RE A-GONNA END UP THE SAME PLACE AS ALEXANDER ARCHER... OUT OF CIRCULATION!



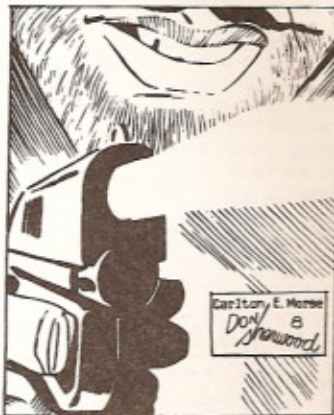
FIRST ONE OF YOU DUDES TO MOVE IS A DEAD MAN!

HEY, YOU HEAR THAT, JACK... LOOKY, FELLA, YOU WITH THE BIG EARS, YOU BIN A-PEEKIN'!

EASY, DOC!



I CAN'T SEE HIM, SO HOW'S HE GONNA SEE US? LET'S TAKE HIM!



Carlton E. Morse 8 Don Sherwood



HEEEY, JACK, THAT CIFY CAT C'N SEE IN THE DARK! HE COME WITHIN A INCH OF MY LEFT EAR!

WELL, COOL IT! STOP ASKING FOR IT!

THE MOTOR'S STOPPED! I SAY, THIS IS A WEIRD PLACE TO KILL THE ENGINES! THIS WHERE WE'RE TO GET OFF?



THIS IS WHERE YOU TOWN CLOWNS GET OFF!

I DON'T SEE NO LAND.



IT'S THERE... TWO HUNDRED FATHOMS STRAIGHT DOWN!

HE MUST BE KIDDING, REGGIE!

OH, QUITE! YOU HEAR THAT, JACK? THEY WANT US TO WALK THE PLANK!



DON'T RUSH. YOU'RE NOT DRESSED FOR IT... HI, MATE, BRING UP THE GUNNY BAGS AND THEM IRON BARS!

Carlton E. Morse 9 Don Sherwood



DOC, REGGIE, HELP ME PLACE THESE TWO SALES UPRIGHT ALONG SIDE OF ME. ALL HE CAN SEE IN THE DARK ARE THREE SILHOUETTES. I'LL SIT HERE AND TALK TO HIM. THAT'LL GIVE YOU A CHANCE TO CRAWL AROUND BEHIND.



GOOD SHOW, JACK... FRONT AND BACK!

THEN WHEN THEY COME TO HOG-TIE US, YOU GIVE THE WORD AND WE'LL TAKE 'EM!

CAN THAT MUTTERING TO YOURSELVES! ALL RIGHT MATE, GOT THE ROPE?



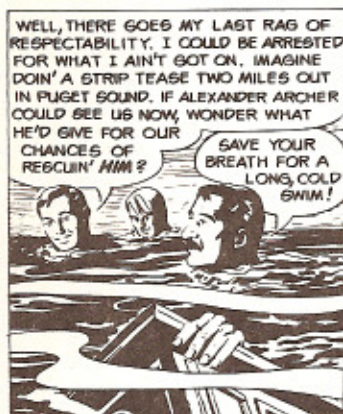
MOMENTS LATER...

GET 'EM DOC!.. GET 'EM REGGIE!



Carlton E. Morse 10 Don Sherwood





CC/NRT readers: Don Sherwood worked with Carlton E. Morse many years ago in the production of an I LOVE A MYSTERY comic strip. Unfortunately, the strip was not picked up by newspapers. However, we've been luckily blessed that Don Sherwood supplied us with the second week of the series. Hope you enjoy it!

Joe Webb, Co-Editor

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## UNDER WESTERN SKIES

UNDER WESTERN SKIES is WORLD OF YESTERDAY's sister western magazine. Equally well done!

- #1 - \$2.00 - Setley Burnett with filmography; Fred Thomson; and lots more
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- #9 - \$2.00 - "Lash" La Rue; Texas Guinan; Films of Zane Grey

## SERIAL WORLD

SERIAL WORLD is an attractive magazine devoted to the ever-popular movie serials such as SUPERMAN, CAPTAIN MARVEL, BATMAN, THE SHADOW, SPY GLASS, THE PHANTOM, UNDERSEA KINGDOM, and so much more. Issues vary from \$1.50 to \$2.50, and we have a special offer of any 3 issues for \$5.50.

- #7 - \$1.50 - Scenes from the serials; Rating the Serials; Superman serial synopsis; interview with Louise Currie-serial queen; Captain Video serial; and more
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- #9 - \$1.50 - Marshall Reed interview; Story on Wild Bill Hickok with synopsis; and more
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- #11 - \$1.50 - Story and synopsis of Blackhawk; interview with Duncan Renaldo; and more
- #12 - \$1.50 - Story and synopsis of Radio Patrol; interview with Tommy Cook; and more
- #13 - \$1.50 - Story and synopsis of SHADOW serial; Spy Sashier; and more
- #14 - \$1.50 - Spy Sashier, continues from #13; and more
- #15 - \$1.50 - The Phantom; Buck Rogers; and more
- #16 - \$2.00 - Video Ranger Larry Stewart interviewed; Brenda Starr; and more
- #17 - \$2.00 - Stanford Jolley; The Rocketeer saga--the story of Rocketeer/Commando Cody; Larry Stewart continued; Undersea Kingdom; and more
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- #19 - \$2.00 - Interview with Walter Reed; Bear of the Iron Horse; Secret of Treasure Island continues; and more
- #20 - \$2.00 - Dick Tracy serial; Reed interview part 2; and more
- #21 - \$2.50 - NBC's CLIFFHANGERS Series; Barre's Fighting Legion; the new Flash Gordon movie; Bear of the Iron Horse conclusion

## COLLECTOR'S MAGAZINES

SPRINGER RADIO MAGAZINE #3 - The annual publication of this fine west coast club. Articles on Bob and Ray by Frank Burton; Les Tremayne; Groucho by George Fosselman; Chester Lauck; the 1938 Jack Benny-Burns Smuggling Case; and more, \$2.25.

IT'S NOT JUST NOSTALGIA/ILLUSTRATED PRESS (combined issue) - A combination of this popular culture mag with the newsletter of the OLD TIME RADIO CLUB of Buffalo--articles on BOSTON BLACKIE; Groucho and George Fosselman; COMMAND PERFORMANCE; and much much more including DJJoh's regular column, \$2.00.

COLLECTIBLES MONTHLY--a monthly newspaper devoted to the collecting of premiums--Vol 1, #4 - Big ORMAN ARNIE ISSUE with lots of show background and pictures of premiums; articles on 1939-40 New York World's Fair; political buttons; and much more, \$1.00.

CINEMAWARE #2 - This fine fan publication takes a closer look at Alien, Superman, Dawn of the Dead; Jeff Morrow interview. Beautiful magazine--very well done, \$2.00.

SEATLES FOREVER - "Liverpool to Legend" - a complete history of their lives; discography, Beatles Today, rare color photos, 72 pages, \$1.95.

## WORLD OF YESTERDAY

WORLD OF YESTERDAY has consistently been one of the finest nostalgic publications ever published. It's loaded with fine articles, photos of a general nostalgic nature, with a good amount of old time radio tossed in. Many issues have been added to those we were originally carrying, so check the list carefully, and also take a look at WOY's fine sister publication UNDER WESTERN SKIES.

- #1 - \$0.75 - Mae West in Broadway
- #2 - \$0.75 - Ma and Pa Kettle
- #3 - \$0.75 - The Andrews Sisters; Records of Mae West
- #4 - \$0.75 - John Garfield; Records of George Jessel
- #5 - \$0.75 - GREEN HORNET; Mae West in Hollywood, and more
- #6 - \$0.75 - Neil Shipman; Wee Wee Baker; Rex Allen; George N. Cohen
- #7 - \$0.75 - Abbott and Costello; their records, and more
- #8 - \$0.75 - Aesop's Fables Cartoons; Ken Maynard; Fanny Brice
- #9 - \$1.50 - Five Sister Acts; Brenda & Cobina; "Lash" LaRue; False Personality Records
- #10 - \$1.50 - Olga Petrova; Fuzzy St John; BULLDOG DRUMMOND; MA PERKINS; Fritz Feld
- #11 - \$2.00 - Alice Faye; Fred Thomson; STELLA DALLAS; Records of Laurel and Hardy
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- #14 - \$2.00 - Bobby Brown; Three Stooges; Al Jolson's Record Releases; GONE WITH THE WIND
- #15 - \$2.00 - Dead End Kids; Bowery Boys issue--GREAT ISSUE!
- #16 - \$2.00 - SPIKE JONES; Baby Sandy; SUPERMAN; Alice Faye on 78s; file collecting
- #17 - \$2.00 - Lane Sisters; radio magazine reprint; Snowell Sisters; Three Stooges on records
- #18 - \$2.00 - Big MEL BLANK issue--FANTASTIC!
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- #22 - \$2.50 - THE SHADOW; Sound Files of Harold Lloyd; Henry Hall; Keith and Dale
- #23 - \$2.50 - Florida as Hollywood East; Ruth Donnelly; Thelma Todd; Verna Banky; and more
- #24 - \$2.50 - Silent Cliffhangers; Thelma Ritter; June Preisler, and more
- #25 - \$2.50 - Great Agnes Moorehead issue with radiography, TVography, and filmography; Silent Cliffhangers continued, and more
- #26 - \$2.50 - Rathbone and Bruce SHERLOCK HOLMES Special Issue; loads of photos

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- #3 - James Dean; Sinatra; The Twist; Presleymania; Sha Na Na; Billie Holiday; Bo Diddley; Paul Anka; and more!
- #4 - Bruce Lee; Most Valuable Record in the World; Celine Mutiny; Shootins at the Apollo Theater; Dorsey Bros.; Beach Boys; Garland; I Remember Radio.
- #5 - Betman Collectibles; Fats Domino; Summer Nostalgia Vacation Guide.
- #6 - Video Memories of Elvis; Alli McDraw; Beatles; Helen Forrest; Pat Boone.
- #7 - Carter Family Revisited; Recorder Collecting is Basically Sick!; Fats Waller; Anne "O' Andy; Fade-Out of Drive-In Theaters.

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**SUSPICION**—with Cary Grant, Joan Fontaine and Cécile Howard (B&W) 99 minutes

**HIGH NOON**—with Gary Cooper, Grace Kelly and Thomas Mitchell (B&W) 85 minutes  
**ABE LINCOLN IN ILLINOIS**—with Raymond Massey, Gene Lockhart and Ruth Gordon (B&W) 110 minutes

**THE MAGNIFICENT AMBERSONS**—with Joseph Cotten, Anne Baxter and Tim Holt (B&W) 88 minutes  
**THE INFORMER**—with Victor McLaglen and Preston Foster (B&W) 91 minutes

**MARY OF SCOTLAND**—with Katharine Hepburn, Frederic March and John Carmaline (B&W) 91 minutes  
**MURDER, MY SWEET**—with Dick Powell, Claire Trevor and Otto Kruger (B&W) 95 minutes

**NONE BUT THE LONELY HEART**—with Cary Grant, Ethel Barrymore and Barry Fitzgerald (B&W) 113 minutes  
**MR. BLANDINGS BUILDS HIS DREAM HOUSE**—with Cary Grant, Myrna Loy and Melvyn Douglas (B&W) 93 minutes

**HITLER'S CHILDREN**—with Bonita Granville, Tim Holt and Otto Kruger (B&W) 83 minutes

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**THE HUNCHBACK OF NOTRE DAME**—with Charles Laughton, Maureen O'Hara and Edmund O'Brien (B&W) 117 minutes  
**SINBAID THE SAILOR**—with Douglas Fairbanks Jr., Maureen O'Hara (Color) 117 min.

**CAT PEOPLE**—with Simone Simon, Kent Smith and Tom Conway (B&W) 73 minutes  
**SON OF KONG**—with Robert Armstrong and Helen Mack (B&W) 70 minutes

**MIGHTY JOE YOUNG**—with Terry Moore and Robert Armstrong (B&W) 94 minutes  
**THE LEOPARD MAN**—with Dennis O'Keefe and Margo (B&W) 66 minutes

**THE BODY SNATCHER**—with Boris Karloff and Bela Lugosi (B&W) 77 minutes  
**I WALKED WITH A ZOMBIE**—with Frances Dee and Tom Conway (B&W) 69 minutes

**BEULAH**—with Boris Karloff and Anna Lee (B&W) 78 minutes  
**ISLE OF THE DEAD**—with Boris Karloff and Ellen Drew (B&W) 72 minutes

**CURSE OF THE CAT PEOPLE**—with Simone Simon and Kent Smith (B&W) 70 minutes

## THE LONE RANGER \$49.95

**THE LONE RANGER**—with Clayton Moore, Jay Silverheels and Bonita Granville (Color) 86 min  
**THE LONE RANGER & THE LOST CITY OF GOLD**—with Clayton Moore, Jay Silverheels and Douglas Kennedy (Color) 81 minutes

**THE LEGEND OF THE LONE RANGER**—with Clayton Moore and Jay Silverheels (B&W) 75 min  
**ONE MASK TOO MANY**—with Clayton Moore and Jay Silverheels (Color) 75 minutes

**THE SEARCH**—with Clayton Moore and Jay Silverheels (Color) 75 minutes

## SPECIALS \$49.95

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**OUR RELATIONS**—with Laurel and Hardy plus Charley Chase short, SOUTHERN EXPOSURE (B&W) 92 minutes  
**WAY OUT WEST**—with Laurel and Hardy, plus Thelma Todd short, RED NOSES (B&W) 84 min.

**SAPS AT SEA**—with Laurel and Hardy, plus Charley Chase short, THE CHASES OF PIMPLE STREET (B&W) 90 minutes  
**COMEDY CLASSICS No. 1**—Contains THE MUSIC BOX, COUNTY HOSPITAL, THE LIVE GHOST and TWICE TWO (B&W) 93 minutes

**COMEDY CLASSICS No. 2**—Contains BLOTTO, TOWED IN A HOLE, BRATS and HOG WILD (B&W) 90 minutes  
**COMEDY CLASSICS No. 3**—Contains OLIVER THE 8TH, BUSY BODIES, THEIR FIRST MISTAKE and DIRTY WORK (B&W) 90 minutes

**COMEDY CLASSICS No. 4**—Contains ANOTHER FINE MESS, COME CLEAN, LAUGHING GRAY and ANY OLD PORT (B&W) 90 minutes

## SERIALS \$99.95

**ADVENTURES OF CAPTAIN MARVEL**—with Tom Tyler, Frank Coghlan Jr. (B&W) 12 episodes  
**KING OF THE ROCKETMEN**—with Tris Coffin and Mae Clarke (B&W) 12 episodes

**CAPTAIN AMERICA**—with Dick Purcell, Lionel Atwill and Adrian Booth (B&W) 15 episodes  
**THE MASKED MARVEL**—with William Forest and Louise Currie (B&W) 12 episodes

**THE CRIMSON GHOST**—with Charles Quigley and Linda Stirling (B&W) 12 episodes  
**THE PURPLE MONSTER STRIKES**—with Dennis Moore, Linda Stirling and Roy Barcott (B&W) 15 episodes

**THE BLACK WIDOW**—with Bruce Edwards and Carol Forman (B&W) 13 episodes  
**HAWK OF THE WILDERNESS**—with Herman Bra, Mark and William Royle (B&W) 12 episodes

**ZORRO'S BLACK WHIP**—with Linda Stirling and George J. Lewis (B&W) 12 episodes  
**RADAR MEN FROM THE MOON**—with George Wallace, Aimee Town (B&W) 12 episodes

**ADVENTURES OF RED RYDER**—with Don "Red" Barry, Noah Beery Sr. (B&W) 12 episodes  
**SPY SMASHER**—with Kane Richmond and Marguerite Chapman (B&W) 12 episodes

**DAREDEVILS OF THE RED CIRCLE**—with Herman Bra, Charles Quigley and David Sheipe (B&W) 12 episodes  
**THE FIGHTING DEVIL DOGS**—with Lee Powell and Herman Bra (B&W) 12 episodes

**MANHUNT IN THE AFRICAN JUNGLE**—with Rod Cameron (B&W) 15 episodes  
**ZOMBIES OF THE STRATOSPHERE**—with Judd Holden and Leonard Nimoy (B&W) 12 episodes

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**CAREFREE**—with Fred Astaire, Ginger Rogers, Ralph Bellamy, Jack Carson (B&W) 83 minutes  
**SWINGTIME**—with Fred Astaire, Ginger Rogers, Victor Moore, Betty Furness (B&W) 103 minutes

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## WESTERN DOUBLE \$54.95

**No. 1—CALLING WILD BILL ELLIOTT** with "Wild Bill" Elliott and SANTA FE SADDLEMATES with Sunset Carson (B&W) 120 minutes

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**No. 3—IRON MOUNTAIN TRAIL** with Rex Allen and SHERIFF OF CIMARRON with Sunset Carson (B&W) 108 minutes

**No. 4—DON'T FENCE ME IN** with Roy Rogers and SHERIFF OF WICHITA with Allan "Rocky" Lane (B&W) 114 minutes

**No. 5—BANDITS OF DARK CANYON** with Allan "Rocky" Lane and HIDDEN VALLEY OUTLAWS with "Wild Bill" Elliott (B&W) 114 minutes

**No. 6—TRIGGER JR.** with Roy Rogers and GANGS OF SONORA with The Three Mesquiteers (Color and B&W) 121 minutes

**No. 7—PHANTOM OF THE PLAINS** with "Wild Bill" Elliott as Red Ryder and PRAIRIE RUSTLERS with Buster Crabbe (B&W) 115 min.

**No. 8—OUT CALIFORNIA WAY** with Monte Hale and RED RIVER SHORE with Rex Allen (Color and B&W) 121 minutes

**No. 9—CHEYENNE TAKES OVER** with Lash LaRue and TULSA KID with Don "Red" Barry (B&W) 120 minutes

**No. 10—BELLS OF CORONADO** with Roy Rogers and KING OF THE COWBOYS with Roy Rogers (Color and B&W) 121 minutes

**No. 11—TRAIL OF ROBIN HOOD** with Roy Rogers and ALONG THE NAJAZO TRAIL with Roy Rogers (Color and B&W) 121 minutes

**No. 12—THE SAN ANTONIO KID** with "Wild Bill" Elliott as Red Ryder and KANSAS TERRORS with The Three Mesquiteers (B&W) 115 minutes

**No. 13—UNDER CALIFORNIA STARS** with Roy Rogers and ENEMY OF THE LAW with Tex Ritter (Color and B&W) 122 minutes

**No. 14—THE ARIZONA RANGER** with Tim Holt and ROAD AGENT with Tim Holt (B&W) 122 minutes

**No. 15—NORTH OF THE GREAT DIVIDE** with Roy Rogers and DAYS OF OLD CHEYENNE with Don "Red" Barry (Color and B&W) 122 minutes

**No. 16—SOUTH OF TEXAS** with Gene Autry and MY PAL TRIGGER with Roy Rogers (B&W) 116 minutes

**No. 17—THE GOLDEN STALLION** with Roy Rogers and THE CHEROKEE FLASH with Sunset Carson (Color and B&W) 121 minutes

**No. 18—LAW OF THE LASH** with Lash LaRue and RODEO KING AND THE SENORITA with Rex Allen (B&W) 122 minutes

**No. 19—OVERLAND STAGE RAIDERS** with John Wayne and COLORADO SERENADE with Eddie Dean (B&W and Color) 122 minutes

**No. 20—BELLS OF ROSARITA** with Roy Rogers and UNDER WESTERN STARS with Roy Rogers (B&W) 122 minutes

**No. 21—GHOST TOWN RENEGADES** with Lash LaRue and SANTA FE UPRISING with Allan Lane as Red Ryder (B&W) 114 minutes

**No. 22—WESTWARD HO** with John Wayne and LAWLESS FRONTIER with John Wayne (B&W) 117 minutes

## JOHN WAYNE \$49.95

**SHE WORE A YELLOW RIBBON**—with John Wayne, Joanne Dru, John Agar (Color) 103 min.  
**FLYING TIGERS**—with John Wayne, John Carroll and Anna Lee (B&W) 100 minutes

**FORT APACHE**—with John Wayne, Henry Fonda and Shirley Temple (B&W) 120 minutes  
**TALL IN THE SADDLE**—with John Wayne, Ella Raines and Ward Bond (B&W) 79 minutes

**FLYING LEATHERNECKS**—with John Wayne, Robert Ryan and Janis Page (Color) 102 minutes  
**RIO GRANDE**—with John Wayne, Maureen O'Hara and J. Carol Nash (B&W) 105 minutes

**THE DARK COMMAND**—with John Wayne, Claire Trevor, Walter Pidgeon and Roy Rogers (B&W) 100 minutes

**ANGEL AND THE BADMAN**—with John Wayne, Gail Russell, Harry Carey (B&W) 100 min.  
**THE FIGHTING KENTUCKIAN**—with John Wayne, Vera Ralston and Oliver Hardy (B&W) 100 minutes

**DAKOTA**—with John Wayne, Vera Ralston, and Walter Brennan (B&W) 82 minutes  
**FLAME OF THE BARBARY COAST**—with John Wayne, Ann Dvorak and Joseph Schildkraut (B&W) 91 minutes

## FAVORITES \$49.95

**MR. LUCKY**—with Cary Grant, Lorraine Day and Charles Backlund (B&W) 99 minutes  
**MR. & MRS. SMITH**—with Carol Lombard and Robert Montgomery (B&W) 95 minutes

**BLOOD ON THE MOON**—with Robert Mitchum, Barbara Bel Geddes and Robert Preston (B&W) 88 minutes  
**VINACIOUS LADY**—with James Stewart and Ginger Rogers (B&W) 90 minutes

**OUT OF THE PAST**—with Robert Mitchum, Jane Greer and Kirk Douglas (B&W) 97 minutes  
**WAGONMASTER**—with Ben Johnson, Joanne Dru and Ward Bond (B&W) 85 minutes

**THE RACKET**—with Robert Mitchum and Robert Ryan (B&W) 88 minutes  
**THE FALLEN SPARROW**—with John Garfield and Maureen O'Hara (B&W) 94 minutes

**HELLFIRE**—with William Elliott, Forrest Tucker and Marie Windsor (Color) 90 minutes  
**MACAO**—with Robert Mitchum and Jane Russell (B&W) 81 minutes

**JOHNNY GUITAR**—with Joan Crawford, Mercedes McCambridge and Sterling Hayden (Color) 110 minutes  
**AT SWORD'S POINT**—with Cornel Wilde and Maureen O'Hara (B&W) 81 minutes

**THE LAST COMMAND**—with Sterling Hayden and Ernest Borgnine (Color) 110 minutes  
**THE WINDOW**—with Bobby Driscoll, Barbara Hale and Arthur Kennedy (B&W) 73 minutes

**BERLIN EXPRESS**—with Robert Ryan and Merle Oberon (B&W) 86 minutes  
**BRIMSTONE**—with Rod Cameron and Walter Brennan (Color) 90 minutes

**SECOND CHANCE**—with Robert Mitchum, Linda Darnell and Jack Palance (Color) 82 min.  
**THE LAST BANDIT**—with William Elliott and Forrest Tucker (Color) 90 minutes

**THEY WON'T BELIEVE ME**—with Robert Young, Susan Hayward and Jane Greer (B&W) 95 minutes  
**RISE THE MAN DOWN**—with Rod Cameron, Ella Raines and Brian Donley (Color) 90 min.

**A MAN ALONE**—with Roy Millard, Mary Murphy and Ward Bond (Color) 96 minutes  
**THE SABBAT IN NEW YORK**—with Louis Hayward (B&W) 71 minutes

**LASSIE'S GREAT ADVENTURE**—with Lassie and Jon Provost (Color) 103 minutes

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# Convention News

It's time again for me to give my usual article on the Friends of Radio convention. Rather than go running off at the mouth, why not just tell you that this year's will probably be better than last. This year's will probably be larger than ever. Attendance will outpace last, and any other OTR convention.

Dates: October 3rd and 4th, 1980

Place: Bridgeport, CT Holiday Inn

## Guests:

WALTER B. GIBSON (Creator of the SHADOW, author of Shadow novels, host of "STARNGE")  
ALICE REINHART (Life Can Be Beautiful)  
GRACE MATTHEWS (The Shadow)  
COURT BENSON (Tennessee Jed)  
RAYMOND EDWARD JOHNSON (Inner Sanctum)  
ARNOLD MOSS (Against the Storm)  
LEE ALLMAN (The Green Hornet)  
JACKSON BECK (Superman)  
ART HANNA (Prod.-Dir.: Just Plain Bill)  
IRA ASHLEY (P-D: Grand Central Station)  
ROSA RIO (Organist)  
BOB PRESCOTT, SR. (Sound Effects-- sons BOB, JR. AND PETE, too!)  
SYBIL TRENT (Let's Pretend)  
STEFAN SCHNABEL (Chick Carter)  
BILL LIPTON (Chick Carter)  
JOE JULIAN (Bright Horizon)  
JEAN COLBERT (Mary Southern)  
BETTY TYLER KARP (Mr & Mrs North)  
RITA LLOYD (Let's Pretend)  
ARTHUR ANDERSON (Let's Pretend)  
FRAN CARLON (Big Town)  
HELENE DUMAS (Jane Arden)  
IRA AVERY (P-D: Armstrong Theater)  
GWEN DAVIES (Let's Pretend)

(MORE may be added by convention time and please keep in mind that some guests' schedules may at the last minute not allow them to attend)

Events: Convention opens FRIDAY NIGHT, Oct. 3rd at 6:30PM with cocktail hour, buffet supper, and radio-related movies. (and of course plenty of OTR talk with guests and fans who are staying over).

On SATURDAY MORNING & AFTERNOON starting at 10AM, there will be sound effects and acting workshops (Bob Prescott, et al.), teaching OTR (Collector Gary Yoggy), Trivia Contest (collector Richard King---PRIZES!), Music in Radio (author Tom DeLong). There will be a special presentation about AL JOLSON given by STAN GERLOFF, president of the Al Jolson International Society, including a film on Jolson's career. RAY JOHNSON will scare us with a story, panel discussion with some guests, and a live radio show. Dealers tables 9AM-2PM and Movies 9AM-5PM. SATURDAY EVENING begins with a cocktail hour (and some entertainment by Jay Hickerson at the piano) followed by a buffet dinner. Two live radio shows will be performed by the guests, and then the awards ceremony including the Allen Rockford Award for OTR collecting.

Tickets: Friday Evening: \$10 per person.

Saturday Afternoon and Evening:

\$18 adults

\$16 children under 16, senior citizens

Saturday Afternoon Events only:

\$5 adults, \$3 children

Tickets are picked up at the door.

How to reserve: Send checks or money orders to JAY HICKERSON, Box C, Orange, CT 06477 (203) 795-6261 or (203) 795-3748

IF YOU WILL NEED A HOTEL RESERVATION, Jay will send you a reservation card upon asking. The Hotel requires a deposit of \$25 on the room reservation. Reservations must be to the hotel before September 17th.

Getting There: Just about an hour's drive from New York City, off I-95, Exit 27, Lafayette Blvd., Bridgeport.

Train: take New Haven line from Grand Central Station in New York City to Bridgeport; hotel is five blocks from station

Air: from LaGuardia or Kennedy Airports take Connecticut Limousine which leaves every hour to Bridgeport Holiday Inn. At our last word, this service was \$18 per person.

Dealers: Tables are free as long as they last. Write Jay Hickerson with request.

Co-Chairmen: Jay Hickerson, Joe Webb

There is a possibility of Collector's Sunday Breakfast. Jay will keep those attending informed.

There, I think I've covered all the bases, except my favorite. That's the listing of collectors who will be traveling long distances:

Geoff Oates (Vancouver, BC, Canada)  
David Reznick (San Mateo, CA)  
Ken Piletic (Streamwood, IL, last year's Allen Rockford Award winner)  
Bob Piekarski (Milwaukee, WI)  
Bernard Kelker (Indiana)  
Bob Burchett, Dave Warren (Cincinnati)  
Bob Burnham (Livonia, MI)  
Ron Barnett (Washington, DC)

There are others who have been thinking seriously about coming and this list will get longer and longer.

Notice that Bob Burnham is in the list. Bob and I have been putting out CC for over two years. Bob was my first trader way back in January of 1975. We have never, ever met except by phone and tape letters. This year we will finally get together. The convention is the best place to meet the collector you've traded with but never met!



## Important note from last issue

### Nostalgia Warehouse purchases National Radio Trader

On April 15, 1980, Nostalgia Warehouse, Inc. purchased National Radio Trader. National Radio Trader had been started in 1976 by Phil Cole. Cole has decided to devote full time to his publication Northwest Boat Travel.

National Radio Trader was born after the demise of an excellent publication, Radio Historian. Years before, Charlie Ingersoll's Radio Dial had achieved major success as an OTR publication, before it ceased publication in the early 1970s.

Collector's Corner had a similar beginning as Joe Webb left Airwaves to join Bob Burnham in replacing ERC News and Reviews. In June 1979, Collector's Corner would assume the subscriptions of Airwaves. Airwaves was published by collector Jerry Chapman.

Nostalgia Warehouse is announcing the following:

Collector's Corner and National Radio Trader will merge into a single publication. This new publication will be 8 1/2 x 11 inches in size, published quarterly. Page count will be approximated at 20 to 25 per issue. This will equal in surface area the pages of CC monthly at 16 pages and is equal to CC's "double size." Subscriptions to CC will change as follows:

If your subscription ends.....it will end with this issue

April, May, June 1980 please renew now if you haven't done so.

July, August, September 1980 Summer 1980 issue

October, November, December 1980 Fall 1980 issue

January, February, March, 1981 Winter 1981 issue

and so on.

Since NRT was on a quarterly schedule, subscribers will continue their service without interruption.

We are happy to announce that subscription rates will remain the same: \$7.50 for one year.

Out of USA: \$9.00 Canada. Other: \$12.00

ADVERTISING RATES EXCEPT FOR CLASSIFIED WILL CHANGE. NEW RATES WILL BE ANNOUNCED NEXT ISSUE. Classified customers will receive all of their insertions coming to them. As many have noticed, classifieds have been "pushed out" of some issues due to space problems. The larger size will eliminate that problem.

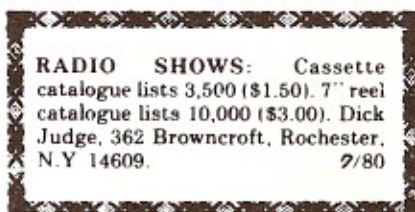
THE THING WOULDN'T DIE—a new publication about ILAN and other radio chillers. Issue #1 covers ILAN's first season; #2 features 1936-38 LIGHTS OUT log. Send \$1.00 per copy or \$6.00 for 8 issues. Michael Ogden, 607 Collins Drive, Tallahassee, FL 32303 (28)

Just formed country music tape club. Monthly round robin of 1950s music. Write me for details. Stuart Jay Weiss, 33 Von Braun Ave., Staten Island, NY 10312 (27)

Looking for a copy of POLKA PARADE sponsored by Farmer John Pork Sausage from the late 1950s. I believe Myron Floren starred. Send information to Rod Bennett, 5212 NE 73rd Ave., Portland, OR 97218 (27)

WANT: Cassettes about the big band era and mystery, detection crime shows. Also collect books about crime/detection. Contact R.W. Moskowitz, 110 Dunrovin Lane, Rochester, NY 14618. 10/80

WANTED: Radio Premiums, pictures of radio personalities, Radio Program Ads, Radio Guide and other radio publications. Looking for Discs or master tapes. Will buy or trade. Don Aston, 1301 N. Park Avenue, Inglewood, Ca. 90302 10/80



RADIO SHOWS: Cassette catalogue lists 3,500 (\$1.50). 7" reel catalogue lists 10,000 (\$3.00). Dick Judge, 362 Browncroft, Rochester, N.Y. 14609. 7/80

## OBITUARY

### GEORGE FRAME BROWN

Los Angeles (AP)—George Frame Brown, 83, a radio personality who once lived in luxury on Pine Grove Farm in upstate New York as a millionaire, died on Nov. 19 after spending his last days in an old Hollywood apartment complex, it was disclosed yesterday.

Brown died in the emergency room of Hollywood Presbyterian Hospital. His body was cremated and the ashes scattered at sea.

Brown once was Mayor Matt Thompkins of "Thompkins Corners," the second most popular show in radio, second only to "Amos 'n' Andy."

A millionaire, he lost much of his fortune on a failed Glendale restaurant when he came to Southern California. By 1953, he was mowing lawns for a living.

WANTED: 16" disc for PROUDLY WE HAIL shows parts one #241-Flight thru Sound and #242-Hundreth Nite and any other discs from this series. James B. Weber, 445 Good Hope St., Norco, LA 70079 (27)

THE SOURCE—a where to listing of 47 names and addresses of dealers in old time radio. Ever wonder where to buy new tubes for that Old Antique Radio? THE SOURCE has the answer. With answers on where to buy reproductions of radio premiums and old radio magazines. PLUS! Where to buy blank tape, current OTR publications, as well as sources for the old radio shows themselves. Send \$1.00 to RBE, 5212 NE 73rd Ave., Dept CC/NRT, Portland, OR 97218 (28)

### BARBARA BRITTON

Actress Barbara Britton, who gained TV fame as Mrs. North of the "Mr. and Mrs. North" series after starring in numerous Hollywood movies, has died of cancer at the age of 59, her family said yesterday.

The actress, who had been ill for seven months, died in her sleep shortly before midnight Thursday at her home, 43 W. 13th St., where she lived with her husband of 34 years, Dr. Eugene Czukur, a psychiatrist.

Although ill, the actress continued to appear on ABC-TV's soap opera, "One Life to Live," until about two months ago.

As Mrs. North in the 1950s detective series, she co-starred with Richard Denning. She also appeared for 12 years as the Revlon girl in television commercials.

A native of Long Beach, Calif., she was signed to a Paramount Pictures contract at age 19. Among pictures she starred in during the 1940s and 1950s were "Till We Meet Again," with Ray Milland, "The Virginian," with Joel McCrea, and "Champagne for Caesar," with Ronald Coleman and Vincent Price.

She also appeared in five Broadway plays, the most recent being "Spofford," with Melvin Douglas, which ran in the late 1960s.

A family spokesman said funeral services would be private.

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