

Collector's Corner



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Racism and OTR

More on Teac

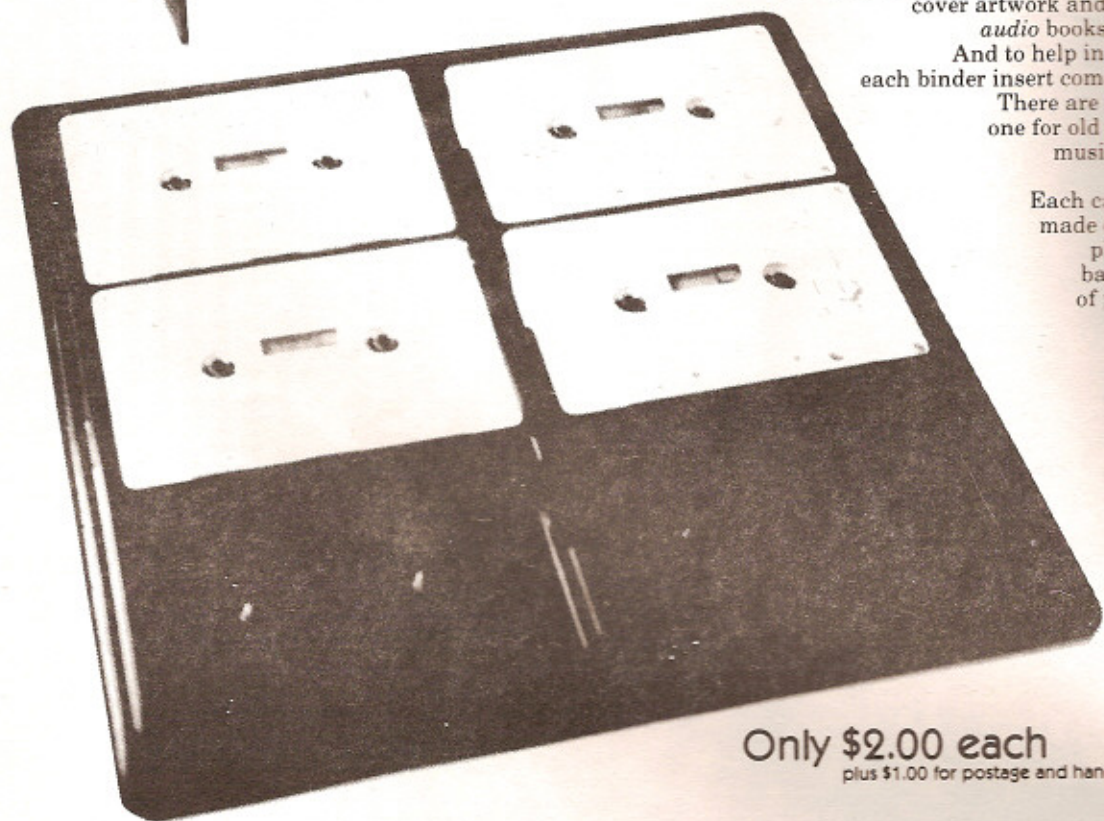
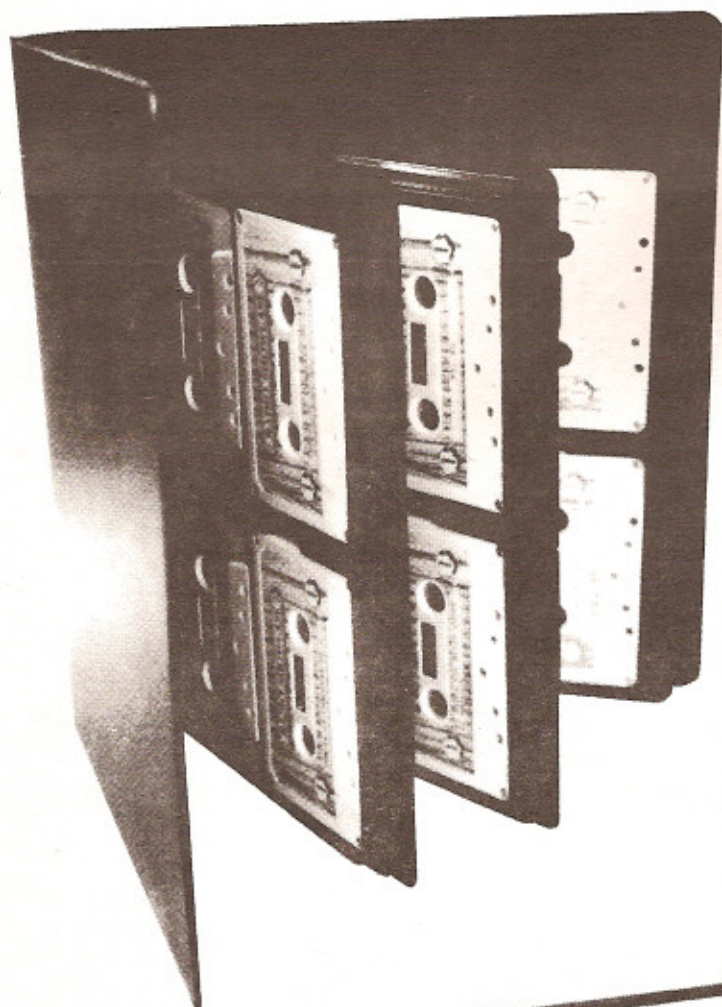
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Collector's Comments from Joe Webb

It's hard to believe, but we're up to issue 31! We received many favorable comments about last issue, and I, too, feel it was one of our best ever.

Convention plans are going along well, and an update (if we make it by press-time) should be included somewhere in here. There's a firm possibility of reuniting the stars of NICK CARTER (Lon Clark and Charlotte Manson) and one of the show's writers (Walter B. Gibson). This may be one of the best "theme" shows yet!

It gets harder and harder every year to come up with the ideas that will make a convention even better than that of the previous year's. Among my favorites were the 1977 con (the last one in Meriden, CT) and the 1979 conventions. Not that any of the other ones were slouches at all, but overall they're at the top of my list. But none of those match the excitement of one event from last year's con, and that was the recreation of LET'S PRETEND. I still listen to it. That single event made the convention! We'll try to do it again this year. The hotel has been remodeled and restaffed; many new events are being added; Friday night will be more eventful.

Those of you who were there last year for the Friday events remember what a great time we had, especially with Jay Hickerson at the piano leading a radio sing-a-long. While it was fun in its simplicity last year, we're trying to keep and emphasize that same simplicity while adding a little more entertainment.

Work is going well. I finally have a private office where I can work in peace. When I was at the Zoo, I had no desk. When I was at Agfa-Gevaert, I had a cubicle (usually referred to as a "burlap" office), and now I've made it! A vast improvement.

It's strange being home at night and having some time to ourselves. I'm catching up on my recording and my trading. I'll be able to start work on my bowling again. After Labor Day we'll begin looking for a house on Long Island (please interest rates, come down!).

I do plan on teaching again, but don't know where. I may teach one of the introductory courses in Iona's graduate program, or another course for the American Institute of Banking. I do miss being a student, but I don't want the agony of a Ph.D. program for 7 more years of part-time schooling. I'll probably start some kind

of program in two years, maybe a master of science in statistics or operations research. Who knows? I would have loved teaching part time, that's for sure. It's too bad the salaries are so low. Part time does provide a nice extra income, so that's what I'll be doing.

In my commuting, I've started listening to my collection in earnest. I am really impressed with the JACK BENNY series more and more. Many times I have the urge to pull off to the side of the road and just sit and laugh. It is easy to tell that the writing was great, and the cast liked what they were doing. The same can be said of RICHARD DIAMOND. It's easy to tell that Dick Powell is having a great time with his character.

We're planning again to try an audio issue of COLLECTOR'S CORNER/NATIONAL RADIO TRADER. I know many of you are involved in broadcasting---perhaps there are interviews you have done that might be condensed into 10 of 15 minute segments that we might be able to include. Or you may want to include a radio play you have done (Frank Gilmore, are you reading this?). Do you have any other ideas? The format would be cassette, at least one hour, possibly 90 minutes.

There's a question popping up around fandom and we'd just like to know whether or not you agree:

All that is going to be discovered and put into circulation is minimal. Basically everything that is circulating right now is it---no major discoveries will be made in the near future.

Do you agree or disagree? Let us know, and I talk about this next issue.

See you again next issue.



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Collector's Corner presents...

Racism and OTR by Dave Reznick

((Again, Dave Reznick, one of OTR's best and most-liked authors gives us his educated opinion on another OTR topic. It's sure to generate a few letters. It's already generated an editorial reply in OTRCOB's Illustrated Press a few months ago.))

It's fascinating to think about how thoroughly we have been conditioned by the mass media. It is fashionable to lament the growing political power of television. But it's not only our vote that is shaped by the media. Our social beliefs, our choice of language, our personal style—we have been dependent for many years upon movies and books in the development of these things. And radio, as the most familiar and ubiquitous of the media, has certainly been a major force in the evolution of our manners and mores. We collectors are primarily interested in the entertainment value of programs. But radio heard in retrospect acquires a dimension it couldn't have had when first heard: it is a museum of American social beliefs and practices during the time when our modern consciousness was being molded. It is at once a mirror of our beliefs at that time and a powerful instrument of shaping those beliefs.

I started to think about this during a time when there was a lively controversy going on here in San Francisco. A movie company was in Chinatown, trying to film a modern version of Charlie Chan, using, of course, a white actor, Peter Ustinov, in the title role. The Chinese were protesting in militant fashion. The whole affair was treated with smirking condescension by the local press, not to mention the "letters to the editor" column. It was rather easy to see, reading the various comments, just how much our beloved radio has to answer for in the matter of the rampant racism which infects this country so pervasively.

Listening to tapes of cylinder and early disc recordings, one becomes astounded at the sheer volume of racially oriented material. The dreadful hit parade marches on: songs like All Coons Look Alike to Me, Pickaninny Paradise, Take Me Back to Winky Dinky Chinatown pass in review, delivered with genial innocence which somehow makes them more odious. Minstrel shows, of course, had been an American tradition by this time; but the

beginning of nationally distributed phonograph records was the beginning of homogenized, mass-produced racism. This material did much to solidify and standardize the insidious racial stereotypes which we contend with virtually unchanged today; and the association of it with popular entertainers, most notably Al Jolson, helped make it "respectable." Jolson surely deserves his own chapter in the history of American racism. It's safe to assume that he rarely felt the urge to don an enormous false nose and sing a few choruses of Jaky Had a Clothing Store; yet he persisted with his blackface act long after anyone of reasonable intelligence and sensibility should have found it repugnant. The Going to Heaven on a Missouri Mule sequence from the Jolson film Wonder Bar is a definitive compendium of every Ku Klux Klan racial slur current at the time. Jolson probably made more of an impact on the world in movies, but he achieved radio saturation with his act as well. Taped interviews with Jolson never reveal the slightest raising of his consciousness concerning this issue.

Anyone who gives a thought to the subject of radio racism must shortly come to the Amos 'n' Andy phenomenon. This act was by no means unique in the show biz of the time, except in its overwhelming popularity. It's hard to believe that there's anyone who was alive and sentient in the 30s and 40s whose image of black people was not in some way affected by these two white actors. A&A nowadays is a popular shibboleth among groups and individuals seeking to upgrade the media image of blacks. But the irony, it seems to me, is that most of the well-known stereotypes were never applied to the A&A characters. There was no watermelon-eating or razor-slashing on this program. The characters, for the most part, were funny because of the eccentricities drawn more from comedy writer's stereotypes than from Klan literature. Kingfish is much the same as Lum & Abner's Squire Skimp, for example. The most damning statement I can make about Amos 'n' Andy is that it would have been just as funny had it not been played in blackface. That it became a gratuitous insult and a heavy burden to black Americans, and that it was so unnecessary, seems most regrettable to me. And so it does when people today try to defend A&A—not the comedy writing, which needs no defense, but the minstrel show aspect, by claiming that they did not become prejudiced by listening to the program. I'd have to question the intelligence or sincerity of anyone who claims they can't see the harm done by A&A. They should have known then, but there's no possible excuse for not knowing it now.

To find more complete personifications of the "stage nigger," one must turn to the

other popular programs. Beulah, for example, effectively delineated the boundaries within which black actors could find work. What a black woman must have thought about taking over a part originated by a white man can hardly be surmised. But Beulah was much more than a stock black character than anyone on Amos 'n' Andy (only Lightnin' and Calhoun came even close), and probably did more harm in the long run. It suffered, after all, from a lack of Gosden & Correll's humorous genius. To me the most fascinating relationship in OTR was the one between Jack Benny and Rochester. The fact that so few people felt any guilt about enjoying Rochester even when they did have such feelings about Amos 'n' Andy is a testament to the unprecedented level of identification we had with the Benny characters, due to the superior talent of almost everyone involved with this program. And yet it would be pointless to deny that the Rochester character was built rather traditionally along racist lines, most easily seen in the dialogues about the times Rochester spent in Harlem. And a palpable share of the humor in the Benny-Rochester relationship is the ability of the presumably inferior Rochester to outwit his master. The stridency with which Eddie Anderson, in later years, defended his characterization suggests that he was not at ease with the situation. Benny, of course, was in no way to be censored for this, any more than for his use of Mr. Kitzel or the Mel Blanc Mexican character; it's hardly sporting to take a man to task for not being ahead of his time. But there seems no question to me that some damage was done by the Rochester character. It was racism, in the protective cloak of the country's most popular and beloved radio program. This seems more obvious when compared to the character of Eddie on Duffy's Tavern, who was perceived as being more intelligent and sophisticated than the show's star (whom, nevertheless, he was forced to refer to as "Mr. Archie").

Those who would defend racism in OTR simply by citing their affection for the old shows and characters (the "some of my best friends are Jews" defense) are letting nostalgia get in the way of reason. Perhaps the best way to overcome this is to listen to a racism-infested show which was not a beloved classic. An excellent example of this is The Adventures of Sonny and Buddy, a show which is currently in circulation among collectors, and which shows in its acting, writing, and production no discernable trace of talent whatsoever. Here is racism in its most virulent form, with no mitigating circumstances, and specifically intended for children! Woe to anyone who does not find this sort of thing contemptible.

Naturally, racism on radio did not confine itself to black characters. The whole

panoply of racial and religious stereotypes was available throughout the 30s and 40s. Jewish, Irish, and Italian stock characters, holdovers from vaudeville, made appearances with regularity. An actor like J. Carroll Naish made a career not of doing realistic accents but comedy stage accents. Life with Luigi presented a character which could best be imagined dressed as a cartoon organ-grinder. The more stupid the cop, the more likely he was to be Irish. Japanese people were understandably treated without mercy during the war years, but other Orientals fared no better. Charlie Chan in all his incarnations created a resentment among Chinese-Americans which, as we have seen, persists today (as does the willingness to go on using the character despite the presumed raising of our consciousness). The fact that racial humor in general did more harm than good, and I think we'd find it beneficial to admit this.

My dilemma is hardly unique. My awareness of the delights of radio came long before my awareness of any destructive aspects. And so I loved the shows. I still do. But during a time when, it seems to me, we are entering a frightening new era of reaction and intolerance, it seems valuable to examine these records of the past with an eye how they might help us cope with the future.

ADVERTISING DEADLINES

Some of our advertisers have been confused by our quarterly schedule and are not aware how far in advance issues are prepared. We're hoping that the following guidelines will be helpful:

Fall, #32 Deadline: August 15.
Mailed: September 20.

Winter, #33 Deadline: November 10
Mailed: December 15

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

The Lumberjack No.2

by Chuck Seeley

Ever since Ken Piletic's article in CC #15 on the background music used in the LONE RANGER program, I've been a bit more conscious of such things on other shows. I've recognized some music here and there but I'm not conversant enough with classical music to put names to them. For example, Orson Welles' LES MISERABLES, in Chapter 5, uses the same passage that is used as incidental music on many SHADOW episodes (no, not Omphale's Spinning Wheel). Likewise THE CREAKING DOOR theme is used as incidental music on the SUPERMAN TV show.

Another musical item: Has anyone noticed the lack of music in the radio adaptations of movies? This lack of a soundtrack can be quite jarring, especially when listening to a LUX or SCREEN GUILD version of one of your favorite films. It's especially noticeable in the classics, such as the LUX "Casablanca", a show that deserves an article of its own. Besides the missing music, we have C. B. telling us how difficult it was to get the star cast together, as if he were giving a defensive explanation for the absence of Bogart and Ingrid Bergman; Alan Ladd's deference to Bogart in his little closing speech; and, incredibly, a script alteration that has Ilsa Lund giving one of Rick's best remembered speeches! Very odd show.

If you enjoy the PAUL TEMPLE mystery serials, you might look into The Comic Reader, a monthly comic fanzine that publishes the Paul Temple newspaper comic strip. The Temple comic is just as leisurely as the radio show. (The Comic Reader, P.O. Box 255, Menomonee Falls, WI 53051. The current issue can be had for \$1.25).

The paperback reprints of the Doc Savage pulp magazine have been around quite a while now. #95 is kind of special because it's a previously unpublished tale unearthed by pulp historian Will Murray. Written in 1948, the story, entitled The Red Spider, follows Doc and his allies into Cold War Russia on a spy mission. Central to the plot is Doc's use of a wire recorder. At one point he explains crosstalk, which shows that we aren't the only ones with that problem.

Did you catch the in-joke in "The Stopped

Watch Caper" of THE ADVENTURES OF SAM SPADE? Sam is startled to find Effie's little sister Buffie subbing for her sibling. It's explained that Effie is visiting her close frined Lurene Tuttle at a Burbank hospital. Of course, Lurene Tuttle portrayed Effie Perrine.

In a fit of madness I once listened to six hours of SPACE PATROL without a break. While not as numbing as, say, SPEED GIBSON, this was tough going. This was the show, you'll recall, that gave us the star-spanning adventures of Buzz Corey, commander-in-chief of the Space Patrol. Spacing along with him was Cadet Happy. To judge from these two, it seems that the Space Patrol didn't really have high eligibility requirements. Halfway through each episode you can count on Buzz and Happy getting stunned, knocked unconscious, or generally zapped, whereupon they're placed in a death trap. Of course, they recover and escape, but their escapes are often due to luck, not their own actions.

Of, it's not a bad show really. It's just that every time they get zapped. Smokin' rockets.....

For fans of THE HITCHHIKER'S GUIDE TO THE GALAXY this message: Don't panic! The TV version is in production.

Doug Adams, creator of HHGTTT, rewrote the first radio episode to make it more visual; this will serve as the TV pilot. If all goes well and the Beeb picks it up, look for videotaped episodes at conventions, perhaps even on Canadian TV. Until then, watch out for the whale meat.



'Judge Creedon was played by Stephen Rome, who also portrayed the role of Colonel Shipley.'



Collector's Corner presents...

Amos and Andy

by Correll and Gosden Episode No. 2225

Wed. Dec. 25th, 1935.

The following conversation between Amos and Andy took place in the little room near the altar, but was not broadcast.

Amos---De only thing now, Andy, is de ring. Don't lose it--please.

Andy---(nervous) Whut did I do wid it?

Amos---Yo' got it in yo' left vest pocket dere.

Andy---I betteh put it in my right vest pocket.

Amos---Well, just remember where yo' put it, will yo'? I'se so nervous I don't know whut to do.

Andy---I'se standin' up heah shakin' like a leaf. Whut do we do next?

Amos---We do just like de REhearsal was---soon as we hear de organ start playin' de Weddin' March, we go out dis door, an' walk up to de altar.

Andy---I'se so nervous, I don't think I kin make it---anybody would think I was gittin' married.

Amos---Yo' know Andy, I done had a lot o' things happen to me in my life, but I never thought dat I'd be lucky enough to have a thing like dis happen to me. I'se so happy I can't he'p but cry.

Andy---Did I give you de ring?

Amos---No, yo' got it in yo' pocket dere somewhere.

Andy---Oh me. Dis job o' bein' de best man is worse dan bein' de groom.

Amos---Stick wid me now Andy--I'se nervous myself.

Andy---Son, lemme put my hand 'round your shouldeh. I wanna tell yo' dat I know whut all dis means to you, an' I want you to know dat I'se happy cause I know you is happy.

Amos---Thank yo' Andy. An' after me an' Ruby is married, me an' you will still be de same good friends, an' we'll always be as close to each other as we'se ever been.

Preacher---We are here gathered to unite this man and this woman in marriage, which is an institution ordained of nature in the very laws of our being for the happiness and welfare of mankind. To be true, this outward ceremony must be but a symbol of that which is inner and real. Marriage is not meant for happiness alone, but for the discipline and development of character. To this end there must be a consecration of each to the other, and of both to the noblest purposes of life. If there be any here present who knows any just cause why they may not lawfully be joined in marriage, I require him now to make it known, or ever after to hold his peace.

(Three second pause)

Preacher---(continues) Will you, Amos, take this woman, Ruby, to be your wedded wife, to live together after the ordinance of marriage? Will you love her, comfort her, honor and keep her, in sickness and in health, in prosperity and adversity, so long as you both shall live?

Amos-----I will.

Preacher---Will you, Ruby, take this man, Amos, to be your wedded husband, to live together after the ordinance of marriage? Will you love him, comfort him, honor him, and keep him in sickness and in health, in prosperity and adversity so long as you both shall live?

Ruby-----I will.

Preacher---Who giveth this woman to be married to this man?

Ruby's Father---I do.

Preacher---What pledge do you offer that you will fulfill these vows?
(softly to Amos) The ring.

Amos----- (to Andy) (soft) Andy, gimme de ring.

Andy-----Yeh---(nervous) Wait a minute---I had it in heah---oh, heah 'tis.

Preacher---What pledge do you offer that you will fulfill these vows?

Amos----- (to Preacher) Dis ring.

Preacher---Do you, Ruby, accept this token of the same?

Ruby-----I do.

Preacher---You will then, Amos, place it on the fourth finger of the left hand. You will now join right hands. These two persons having solemnly promised to live together in marriage according to the laws of the land, and having declared the same by joining their right hands, and by the giving and receiving of the marriage ring, I, by virtue of authority vested in me by the State, and in the name of our Father in heaven, pronounce them husband and wife. And whom Love hath joined together let no man put asunder. (To Amos and Ruby, soft) Will you please kneel?

Preacher---Let us pray. Our Heavenly Father, who hath put it into the hearts of these Thy servants to live together in holy wedlock, grant unto them, we pray, Thy continual protection and defense. Help them to fulfill their solemn vows, and to live together in holiness, in mutual love, and in the ways of Thy commandments. Bless them, we beseech Thee, that not in word only, or in outward form, they may be united, but by Thy presence in their hearts they may be made one spirit in Thee. Amen. (To Ruby and Amos softly) Please stand.

Preacher---And so, my children, you have been united in Holy Matrimony on Christmas Day in this Holy Temple. Here before your friends you have each taken your vow. May the gates of Happiness open wide before you both, and may the path of love await you wherever you may go. Remember that love turns all thorns into roses, and you will find that every cloud will reveal the splendor of Heaven. May your days be long and full of beauty, and may your strength be sufficient for your tasks. And my children, may love guard you without and

within from this sacred day forth forevermore. Amen.

Preacher---You may kiss the bride.

Amos-----*(soft)* Thank yo' sir. Come heah darlin'.

(Mumbling starts)

Andy-----Git away from dere Amos---don't take all night--yo' know, I kisses her next.

(Mumbling louder)

(Organ music starts with mumbling in background)

Andy---I know it Amos.

Amos---*(excited)* Wait a minute, I hear de music. *(Opening door to church)* Come on!

Andy---*(nervous)* Wait a minute---WHERE'S DE RING?

Amos---Come on, Andy. Come on!

(BROADCAST BEGAN HERE)

BILL HAY:

Tonight the wedding of Ruby Taylor and Amos Jones is taking place. They have selected December the 25th, Christmas night, as their wedding day. The scene is in a small church in Harlem. The hour of the wedding is almost here. The church is beautifully decorated with flowers and ferns, and the guests have all arrived. In the very front row we find the Kingfish and his wife seated next to Brother Crawford and his wife. In a little room just to the left of the altar, Amos and his

best man, Andy, are nervously awaiting the strains of the wedding march.

In the rear of the church, Ruby Taylor, her father, Madame Queen, her matron of honor, are also waiting to start their march to the altar. As the scene opens now we find the crowded church very excited just before the ceremonies start. Here they are:--

(Mumbling of voices)

(Organ Music starts introduction of "I Love You Truly")

(At start of organ music, voices fade out)

(Quartette sings "I Love You Truly")

(At finish of song, organ modulates immediately into "Lohengrin's Wedding March")

Kingfish---*(soft)* Look Brother Crawford, dere comes Amos an' Andy out de door over dere on de right.

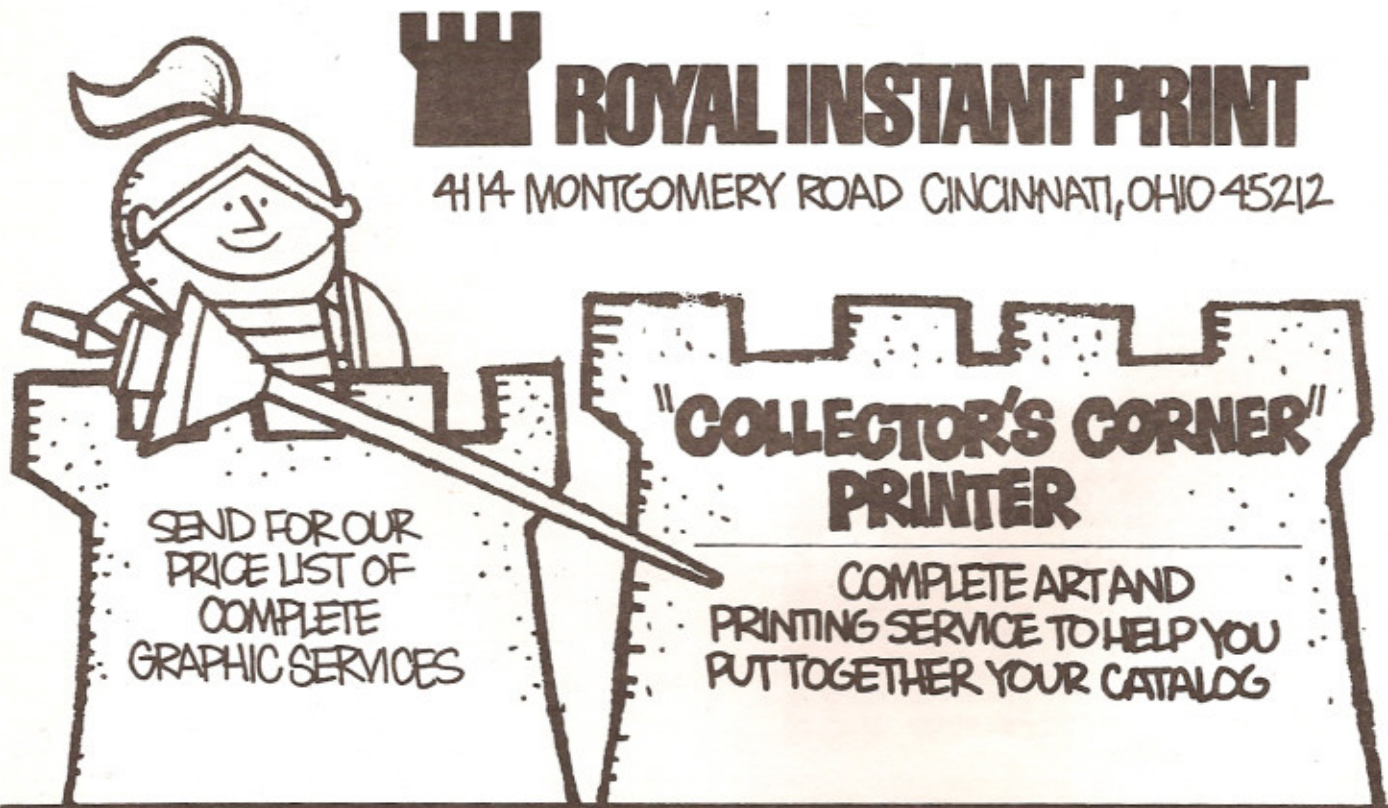
Bro. Crawford---And here comes Ruby down the aisle looking sweeter than I've ever seen her before.

Mrs. Crawford---Shut up.

Bro. Crawford---Yes, dear.

(Pause)

Kingfish---*(Very soft)* Andy is shakin' more dan Amos. *(Organ stops after once through)*



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(All fade out)

Bill Hay---Speaking for those who may be listening, Amos, may I congratulate you? And to you, Ruby, may I wish happiness?

(Organ music plays Christmas carols.)

A HISTORY OF AMOS 'N' ANDY

Things You Never Knew About Them Before

We are very happy to give you this history of Amos 'n' Andy. For, after reading it, we feel sure you will agree that the life story of these two young men is an intensely interesting one.

Freeman Gosden, now well known to millions of radio listeners as "Amos Jones," was born in Richmond, Virginia, on May 5, 1899. He began as a tobacco salesman, later sold automobiles. After the war he met "Andy," Charles Correll, with whom he became associated in the promotion and production of amateur theatricals.

Charles Correll, equally well known to radio millions as "Andrew H. Brown," was born in Peoria, Illinois, on February 3, 1890. He began as a newsboy, learned the bricklaying trade from his father, played the piano in moving picture theatres, then became a producer of amateur theatricals... meeting Freeman Gosden in Durham, North Carolina, while thus engaged.

After a short radio career on WEBH (one of Chicago's pioneer stations)... not as the now famous blackface comedians, but as Correll and Gosden, a vocal harmony team... in January, 1925, the boys were offered a job at WGN, Chicago, where they created "Sam and Henry"... the forerunner of their present act. This, incidentally, was the first radio work for which they were actually paid!

Three years later, on March 28, 1928, Correll and Gosden joined station WMAQ, Chicago, where they brought to life "Amos 'n' Andy." In the summer of 1929, The Pepsodent Co. decided that "Amos 'n' Andy" should be broadcast nationally, so they assumed sponsorship of the program beginning Aug. 19th, 1929, over the National Broadcasting Company network. A happy association that has been in existence for over six years!

It should be noted here that "Amos 'n' Andy" was the first 15-minute program broadcast and was also radio's first continued story with an episode broadcast nightly. In fact, their programs are now broadcast twice every night except Saturday and Sunday to assure all listeners a convenient listening hour. The first program, heard only on eastern stations, is on the air at 7:00 P.M. Eastern Time. The second broadcast is on at 10:00 P.M. Central Time which is also heard in the Rocky Mountains at 9:00 P.M. Mountain Time and on the West Coast at 8:00 P.M., Pacific Time.

Mr. Correll and Mr. Gosden write every line they speak. The average episode consists of about 1500 words. Their preparation is a fifty-fifty proposition, but it is no over-worked "Amos" who sits down at the typewriter to prepare the next story. It is "Andy" who does this, while "Amos" paces back and forth trying lines and dictating the dialogue. The only existing, complete set of episodes is in bound volumes closely guarded by "Amos 'n' Andy."

The one point to remember, however, about these episodes is that no one but "Amos 'n' Andy" themselves and the copyright office in Washington has ever before seen them! So you can see what a real treat it is to have a sample episode like this for your very own!

The boys themselves also take the parts of all the characters they introduce. For your information here is a list showing which ones each man does:

"Amos"—Freeman Gosden
Kingfish
Lightnin'
Brother Crawford
Prince Ali Bendo

"Andy"—Charles Correll
Henry Van Porter
Landford
And such straight characters
as policeman, judge, etc.

The boys devote many hours a day to careful study of these characters. And, in their broadcasts no audience is permitted to observe them. For the world they have created around the "Fresh Air Taxicab Company, Incorporated," the grocery store and their many other enterprises is so real to them that they must guard against any diverting, outside influence that might spoil the illusion. This devotion, no doubt, has been a great factor in helping "Amos 'n' Andy" attract the largest regular listening audience radio has ever known!

Many people have asked about the "Amos 'n' Andy" theme song. And the boys themselves say this melody, even after all these years, seems more lovely every time they hear it. It is called "The Perfect Song"—and was originally used in D. W. Griffith's moving picture, "The Birth of A Nation."



Robert Montgomery

Suspense: CBS, 8 P. M. EST. Saturday

If sixty minutes at a time of suspense don't stretch your nerves too taut, you've probably been listening to one of CBS's most exciting experiments this season: the expansion of its famous Suspense into an hour-long program with Robert Montgomery as narrator. Besides framing each story, Montgomery plays leading roles in some of the dramas, supporting roles in others.

Suspenseful mystery is no new field to actor-producer Montgomery. He escaped from playboy movie roles into meatier ones via his work in Emlyn Williams' "Night Must Fall." The brilliant performance he turned in in that famous study of an unbalanced criminal mind marked a welcome and long-overdue turning point in his career; it emancipated him from frothy comedy roles and established his reputation as a serious, intelligent actor.

Following his wartime service as lieutenant commander in the Navy, Montgomery returned to Hollywood and to "Lady in the Lake," which introduced a revolutionary new technique to the screen. Following this, he directed and starred in "Ride the Pink Horse." He was a frequent guest performer on Suspense and other radio dramatic programs.

Director-producer of Suspense is William Spier, whose work with this program and with the Adventures of Sam Spade has earned him a reputation for outstanding ability with psychological and action radio drama. Under his guidance, Suspense last year won a Peabody award as radio's foremost mystery series. Now, with twice the time in which to develop his effects, Spier believes that aspects of the mystery-drama which a half-hour program must necessarily skimp on can be much more convincingly presented. The motivation of the criminal, for instance, can be worked out understandably, and when the climax comes there is more time in which to tie up the loose ends that a mystery always has lying around. Also, of course, the prime concern of the mystery-drama—the terrifying, mystifying details that keep the real devotee rooted in his chair with suspense—can be emphasized.

The stories chosen for dramatization are great classics of old and new mystery fiction, and well worth the careful treatment Suspense is giving them.

Musical backgrounds are composed by Lucien Morawek and conducted by Lud Gluskin, CBS West Coast Music Director. Suspense is heard Saturday nights at 8 P.M. EST.

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Paula Winslowe

Life of Riley: NBC, 8 P. M. EST, Saturday

Patience, charm, wit, and even temper under adverse conditions, all these are among the myriad virtues required of the script-wife of William Bendix in the Life of Riley series. Since the program was inaugurated, Paula Winslowe has been conveying these virtues to an ever growing audience. Bet very few of the listeners to the Saturday night (8 P. M., EST) NBC show have ever suspected that it takes a bit of patience, wit and even temper for Miss Winslowe to make like a radio wife every Saturday night.

But it does. That's because a short while before NBC asked her to take on the role of Peg Riley, Miss Winslowe was making plans to retire from radio and settle down to a happy domestic life with her own husband, John E. Sutherland, a Hollywood businessman. A short spell on the "Riley" show was to be her swan song. Only it didn't work out that way.

Not that Paula Winslowe is of any age that is usually associated with retirement. She was born in 1910, at Grafton, North Dakota, where her father, Winslowe Reyleck, was a leading merchant. While Paula was still a little girl, the family moved to California.

The acting bee stung her early. All schools give plays and the ones she attended were no exception. Paula got her first taste of acting at the age of six and her mind was made up right then that everything she did in the future would lead to that one goal—the theater.

Limiting herself mainly to touring with theater companies in the West and to steady runs in major Western cities, Paula accumulated a fine backlog of experience in acting. When the radio networks began to establish outlets in California, Paula was among the first "regulars" to be hired. In more than a decade of radio in Hollywood, Paula has appeared in nearly every major radio show to originate in the movie capital. She has been a frequent performer on the Jack Benny series, with Burns and Allen, Fibber McGee and Molly and on the Radio Theatre.

Attractive, brown haired, brown eyed, Paula would really like to settle down to a simple home life. She has one son, John, and would like to spend more time with him. Unlike so many Californians, Paula isn't much on outdoor exercise and sports. She'd much rather curl up on a comfortable sofa with a mystery story than go swimming and horseback riding. And for amusement outside her home, she'd much rather sit at a movie than see a prize fight or a horse race.



Collector's Corner presents...

Crosstalk Revisited (or "To Double-Patch or not to Double-Patch")

by Bob Burnham

Several years ago when many of us were newer to the hobby of OTR (and I suppose a few of us didn't know it existed) I encountered my first reel which featured cross-talk, or perhaps more accurately called "Channel Leakage." It was from Tommy Salome, of the infamous "Shadow's Files" fame. I was amazed at how poorly the reel I received was recorded. "Hmmm..." I hmmmmed, "my dubs don't sound that bad, wonder what that guy's problem is..." Well as it turns out, it wasn't so much his EQUIPMENT'S fault as it was the operator's fault. This reel I had received was recorded fairly well on the right channel...on the left channel, you heard the program that was supposed to be there very muffled with a large amount of hiss...then superimposed on that same track (and actually clearer than what was supposed to be there) was the same program that was recorded on the right track. Obviously, this person had recorded both tracks (left and right) in one pass (i.e..simultaneously) and somehow his machines failed him, or he failed his machines.

At that moment, I would speculate what went wrong with him, and went through my system to see if there was any trace of those same symptoms with my set up...Well I used the same recording technique...Double patch (left and right outputs fed from one machine directly to inputs of the other)...double track (recorded both tracks at the same time) but shucks! My dubs sounded as good as the masters, with no detectable leakage.

"I bet he didn't clean his tape heads," I mused...Joe Webb had a different idea, as he'd traded with this same gentleman. Joe was certain he DID clean his heads, but instead of Q-tips and alcohol, Joe insisted he used sandpaper and acid...Yeeech.. In this day and age (1981) I'm beginning to become more and more convinced that FREQUENT head cleaning is actually unnecessary, and if reasonable quality tape is used, PERHAPS once every 100 hours of use is sufficient. Actually, I don't think there's any set figure that anyone either novice, equipment company or technician can put on how often one's tape heads should be cleaned. The important part is to CHECK the tape you're recording. If there's a significant difference between your master and your copy you'd better clean your tape heads and possibly demagnetize...if that doesn't correct it, and different recording tape

doesn't correct it, it's probably worn and/or out of alignment heads, possibly tape guides out of alignment, or tension problems or something that's preventing the tape from properly contacting the heads.

These last symptoms are what I suspect was what caused the problems on the bad reel I encountered (By the way, that was Only one of several "baddies" I'd received in that delightful package!). The really ANNOYING part about it all is when the recordist (in this case, Thomas Salome) is completely oblivious to the horrendous recording job he's doing. What Salome apparently did was watch his VU meters...When the meters indicated reduced level on the left track, he brilliantly proceeded to turn UP the gain all the way, which not only brought up the muffled sound, but also the hiss level and highlighted the poor separation of his vintage playback deck. He didn't monitor what he was doing on headphones or speakers. How dumb! His tension problem, or whatever caused the muffle in probably the playback machine, which was probably also responsible for the channel leakage.

There are all sorts of simple little tests you can make with your equipment to check to see if it has channel leakage. From what I've experienced, it usually occurs in the machine you play back on (even if identical with your "recording" deck) and USUALLY not the record deck. The exception to this is if you over-modulate one channel...then of course it's going to bleed through to

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the other whether it be in the electronics of the machine or inside the tape head. It has also been my experience (contrary to what has been stated earlier here in CC/NRT) that the channel leakage DOESN'T occur in the patch cords, although there may be a circumstance that this COULD occur in, I think it highly unlikely. For a simple test of this theory, connect your tape decks together with speaker wire or any other completely unshielded cable. What do you hear? Lots of noise and hum, but no bleed through! Of course, if you hook some active audio circuitry in the audio path and expect to process two completely different audio signals at the same time (as when dubbing our 4 track OTR reels) that IS an open invitation to channel leakage.

So what do you do? Record each track separately? Is that REALLY necessary? My contention is NO. If you spot check all your reels, you listen BETWEEN each show

with the playback level up full and there's nothing there (aside from a slight amount of hiss), then I don't think you have anything to worry about...

As a matter of fact, equipment manufacturers seem to be producing fewer 4 track MONO machines..stereo machines you can record the left channel then go back and record the right without erasing the left... So that means if you use machines of the 1980's, you may be stuck double-tracking whether you like it or not! Hopefully, if you assemble your own reels show by show you have an older machine you can record one track at a time on. If not, well maybe try half track mono or something!

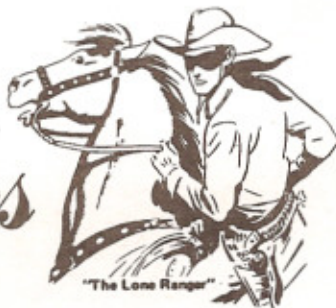
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Just Call Me Lucky
Five Strangers
A Presence Of Mind

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The Birthday Present
The Gandy Walker
2L Blind Mans Bluff
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Noose Of Pearls
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Jailbreak
Don't Hesitate To Call
2R A Matter Of Appearances
Ed's War
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REEL 655 THEATER 5 1800' (A)

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The Hunters
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Cold Storage
2L Lovely Boy
The Sybil Of Sycamore Lane
The Chain
The Forgotten
1R A Little Game On Saturday Morning
Post Time
It's A Work Of Art
A Tale For The Nursery
2R Toby's Wonderful Egg
Little Girl, Little Girl
You Bet Your Life
French Quarter

REEL 658 THEATER 5 1800' (A)

- 1L Discotheque
Blank Check
The Corporation
Don't Call Me, I'll Call You
2L The Delinquents
The Button Stealers
Across The River From Grandna's House
A Dream Of A Scheme
1R The Imposters
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1R 11/20/44 Death Sees Double
12/4/44 The Doctor Operates In Crime
1/1/45 Two For The Money

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1/15/45 Murder Has A Signature
1/29/45 Murder On Paper

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1L 2/5/45 Murder Is Legal
2/19/45 The Dead Man Laughs
2/26/45 Gateway To Danger

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4/23/45 Meet Mr. Death

1R 4/30/45 The Master's Tree
5/7/45 Accident, According To Plan
5/28/45 Escape To Danger

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EVENTS: Times listed are tentative, but will not significantly change by convention time.

Friday, October 16, 1981

3:00PM Convention opens; meet guests and fans as they arrive
6:00PM Cocktail Hour
7:30PM Buffet Dinner
8:30PM Movies, Musical Trivia and Sing-a-long; National Broadcasters Hall of Fame presentation; more.

Saturday Morning and Afternoon, October 17:

Bridge and Port Rooms:
9AM to 3PM: Dealer's Room with over 40 tables

East Room:
10:30 to 12Noon: Acting and Sound Effects Workshop
12:00 to 12:45PM: OTR in the Community
12:45 to 1:45PM: Trivia Contest; Prizes!
1:45 to 2:15PM: Video Workshop
2:15 to 2:45PM: Recording Tape and Techniques Workshop
2:45 to 3:45PM: Raymond (your host) Edward Johnson reads Poets "Cask of Amontillado"
3:45 to 4:30PM: Radio Program recreation

West Room:
9:00 to 12Noon: Movies
12:15 to 1:15PM: OTR Authors- Meet the people who have written or are writing books on OLD TIME RADIO!
1:15 to 2:15PM: Al Jolson Special- Ed Greenbaum and Herb Goldman of the International Al Jolson Society, Inc. will present this special event on one of entertainment's greatest personalities.
2:15 to 3:15PM: Collecting "Experts" give their views on collecting and are open for questions and answers.
3:15 to 3:45PM: Radio Producers, Directors, and Writers give their favorite anecdotes and helpful hints of their trades.
4:30PM: Panel Discussion with Guests

Saturday Evening, October 17:

5:30 to 7PM: Cocktails- Meet and Mingle with the guests and the fans
7:00PM: Dinner; Radio Program Receptions (in the past we've reunited parts of the casts of FBI IN PEACE AND WAR, SHADOW, MARK TRAIL, COUNTERSPY, OUR GAL SUNDAY, INNER SANCTUM, FRONT PAGE FARRELL, others)

Convention Fees: Prepaid tickets held at door.

Friday, October 16, all events, \$13/person
Saturday, October 17, afternoon events only:
\$5/adult, \$4/child under 16, senior citizens

Saturday, October 17 all events:
\$22/adult, including dinner; \$19/children under 16 and senior citizens, including dinner

Dealers Tables: \$5/table, exclusive of other fees. Limit 3 per dealer.

Hotel: \$38/single, \$42/double. Rooms must be reserved by October 3 with \$25 deposit to ensure space. Otherwise on as available basis. Ask for forms when mailing convention registration.

GETTING THERE: The newly renovated Holiday Inn in Bridgeport is very convenient. By car, take I95 to Exit 27, Lafayette Blvd. About an hour from NYC. By train, take New Haven line from Grand Central Station. Bridgeport stop is a few blocks from hotel. From airports, take Connecticut Limousine from LaGuardia or Kennedy; leaves every hour and costs about \$18. Rides from NYC: if you can offer a ride to a fellow collector, please let us know. If you need a ride, mention when mailing registration.

For advance registration of further information, write or call:

JAY HICKERSON, Box C, Orange, CT 06477
(203)795-6261 or 248-2887
or JOE WEBB (914)237-5332

Committee: Jay Hickerson & Joe Webb, Co-chairmen; Stu Weiss, Anne Webb, Larry and Julie DeSalvatore, Bob & Carol Witte, Mel Schlank, Richard King; Workshop participants: Brad Gromelski, Don Bayley, Gary Yoggy, Ken Piletic, Gary Kramer, Ron Barnett, Ron and Linda Downey, Tony Tollin, Terry Salomonson



Collector's Comments from Bob Burnham

"Life will never be dull if you marry me," I told my faithful friend and companion, the lovely Margo Lane just before she became my wife.

And dull it wasn't! After I stole her away from that foul brute, Lamont Cranstron, I proceeded to deprive her of many hours of fitful sleep lying awake listening to Jack Benny, Masterpiece Theater and Suspense...But alas! She still likes the Shadow, with Jack Benny and Rochester and Life of Riley not far behind. So now at long last I have a faithful wife to venture through my many hundreds of miles of tapes with...to peruse the catalogs and listings of my fellow collectors with...to hunt in vain for that odd reel with only to shows on it...Yes indeed, a third person to help maintain things with BRC tape sales, and of course, one to clean up messes I leave behind (while she makes a few messes herself in the process). The so-called wedding bells have tolled for yours truly (we ate at McDonalds right after) and I'm certainly glad all the formalities are over!

In other personal news, after spending a year and a half with WAAM here in Ann Arbor, they decided they couldn't afford me anymore and layed me off. I sort of outgrew them anyway, so it was sort of a (as they say) blessing in disguise--although their timing could have been better (a month after I got married).

OTR-wise, I'm very anxious to establish and/or re-establish some new trading relationships. I collect almost everything and I have lots of stuff to offer, so if you need some trades and your sound quality is A-1, write me at the new BRC address... 2013 S.Huron Pkwy.#1, Ann Arbor,MI. 48104. I'll send you my supplement and/or whole catalog for yours (you know how the old routine goes).

THE "WHATEVER HAPPENED TO" DEPARTMENT... Someone wrote asking if Jerry Chapman is still publishing AIRWAVES. That publication ceased some-time ago. Jerry is still operating his AIRWAVES tape sales business with his brother-in-law Bryce Jones on a very limited basis. He is currently contemplating starting a computer soft-ware business. Although Chapman is no longer active in OTR, he and I have remained close friends...

On a final note, The SHADOW ANTHOLOGY series of records available from NOSTALGIA WAREHOUSE has some juicy adventures...although the shows are chopped up with commercials deleted, they're still fun to listen to...great gifts...just ask Margo Lane...she's heard 'em all...maybe someday we'll find out WHO Margo Lane is!!

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WANTED--Illustrative Material (glossy photos, original ads, etc.) on "The Mercury Theater on the Air" and any other Orson Welles radio shows. Needed for inclusion in book to be published next year. Will pay good price for usable items. Michael Ogden, 607 Collins Drive, Tallahassee, FL 32303

WANTED: A recording of the old Edelweiss Beer commercial. Ken Pabst, 4442 N 77th St., Milwaukee, WI 53218 (Ken is the vice president of the Milwaukee Area Radio Enthusiasts and publishes a fine monthly newsletter.)

I Collect Most Types of old radio programs on reel to reel. I have about 10,000 shows in my collection and wish to trade. I will exchange catalogs. Mr. Charles Holmes, 1111 San Juan Dr, Charleston, SC 29407

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WANTED: Anything with Mercedes McCambridge. Reel to Reel or Cassette. Glen Gibbs, 2930 Westmont, TX 77706 (713-892-2300)

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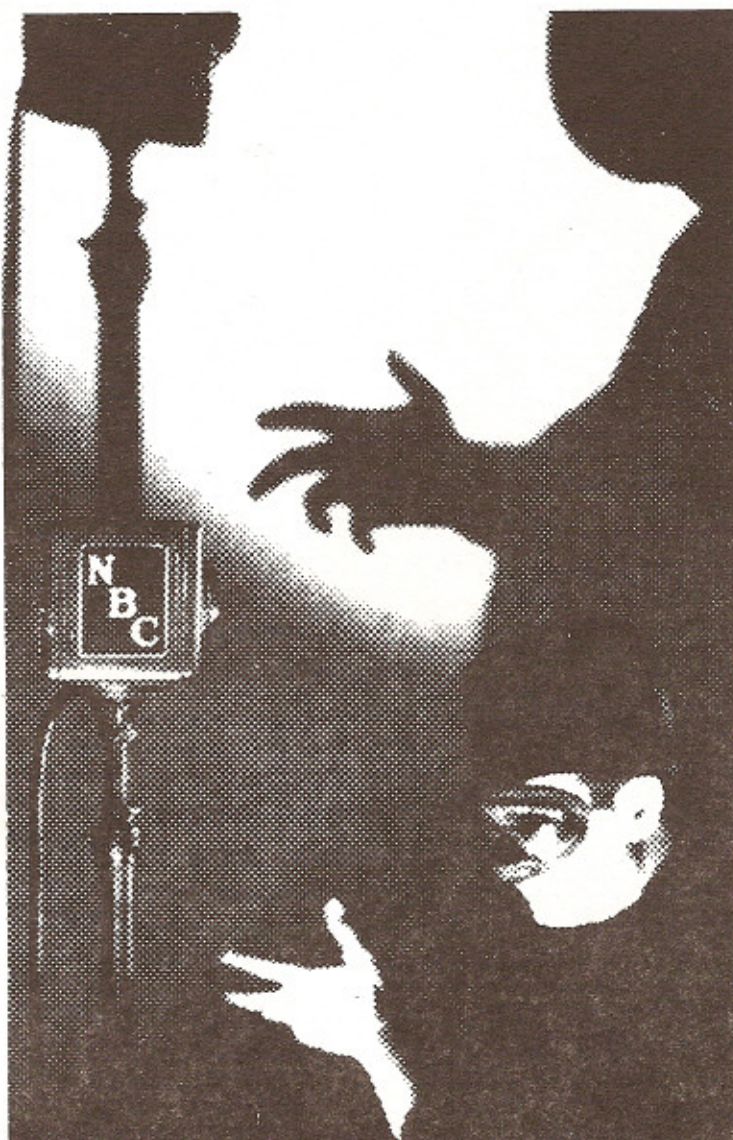
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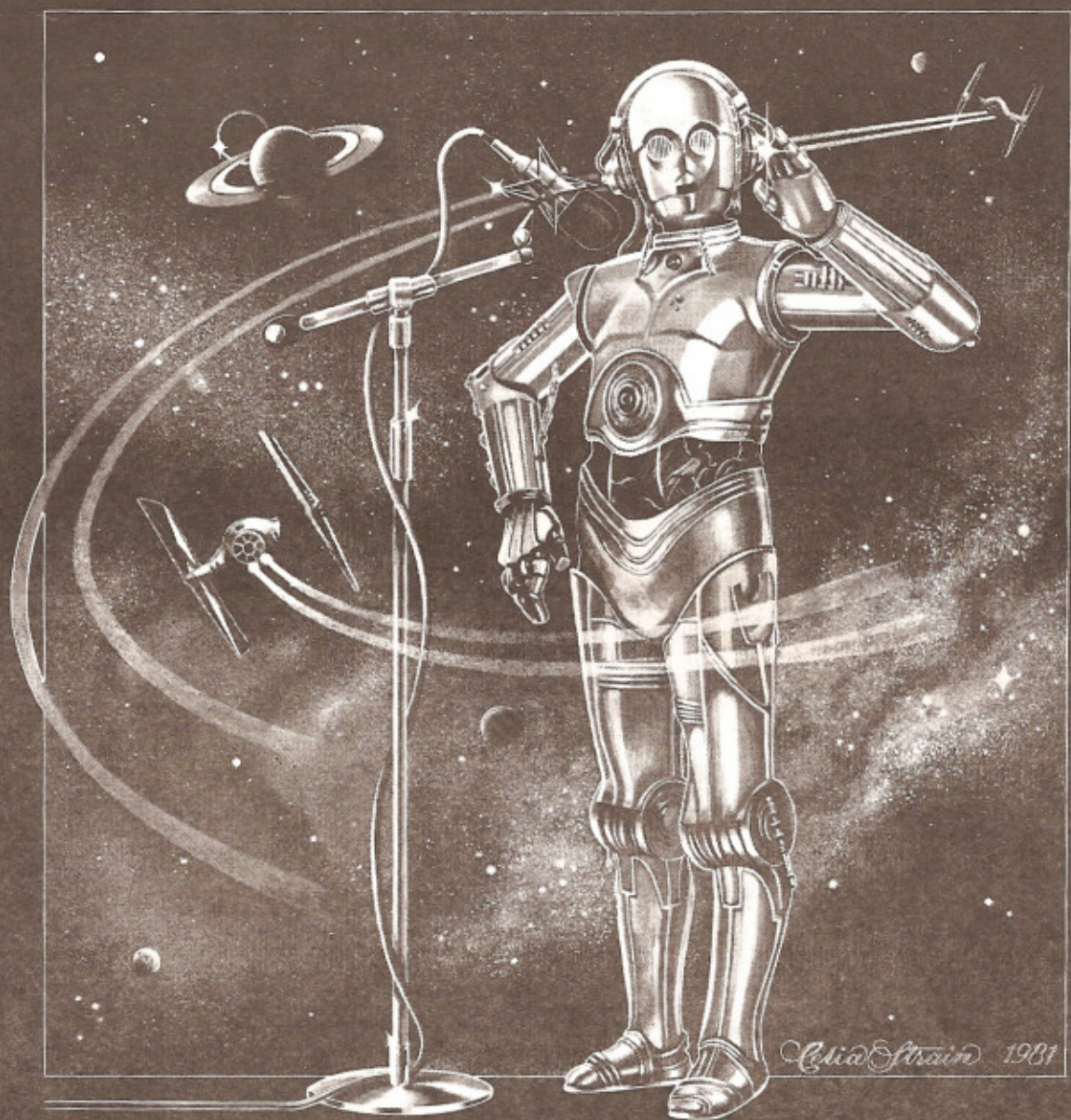
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Episode Two:

"POINTS OF ORIGIN"

Princess Leia Organa of Alderaan is a leader of the Rebellion, and neither her royal birth nor her status as an Imperial Senator will protect her if her Rebel affiliations are discovered.

Episode Three:

"BLACK KNIGHT, WHITE PRINCESS AND PAWNS"

High among the Rebel councils stands the Royal House of the planet Alderaan, whose members were staunch supporters of the Old Republic before it was overthrown by the Empire. Now Princess Leia must deliver crucial information to the Rebels that will help them destroy the most vicious weapon the Imperials have yet designed.

Episode Four:

"WHILE GIANTS MARK TIME"

Princess Leia's spaceship has been overtaken by the Imperials, and the Princess herself taken captive by the Emperor's personal agent of terror, Darth Vader. See Threepio and Artoo Detoo—with the secret message stored in Artoo's "brain"—flee the captured vehicle in an escape pod.

Episode Five:

"JEDI THAT WAS; JEDI TO BE"

Artoo Detoo attempts to deliver his vital message to the mysterious Ben (Obi-Wan) Kenobi on the planet Tatooine. Luke Skywalker and See Threepio, unaware of Artoo's mission, follow the little droid to protect him from the hostile creatures that inhabit the desolate wastelands of the planet.

Episode Six:

"THE MILLENNIUM FALCON DEAL"

Luke, Ben, Artoo Detoo and See Threepio are bound for the rough-and-tumble spaceport of Mos Eisley. There, they hope to find passage to Alderaan, where Artoo is to deliver his crucial message to the waiting Rebels.

Episode Seven:

"THE HAN SOLO SOLUTION"

Luke, Ben and friends hire Han Solo and his first mate, Chewbacca, to take them to Alderaan. But when the group meets to board Han's ship, the Millennium Falcon, the spaceport is crawling with Imperial stormtroopers and their spies.

Episode Eight:

"DEATH STAR'S TRANSIT"

Princess Leia, taken aboard the awesome Death Star by her captors, is tortured by Darth Vader. The courageous Rebel leader holds up well . . . until the Imperials threaten her home planet of Alderaan.

Episode Nine:

"ROGUES, REBELS AND ROBOTS"

After a narrow escape from Tatooine, the Millennium Falcon approaches the vicinity of Alderaan. But the Empire's Death Star has already paid a visit to the peaceful planet and destroyed it. Before Luke and his friends fully realize what has happened, they are drawn to the Death Star by a powerful tractor beam.

Episode Ten:

"THE MILLENNIUM FALCON IRREGULARS"

Hiding aboard the Death Star, Luke and Han discover the whereabouts of the imprisoned Princess Leia and rescue her. Meanwhile Ben (Obi-Wan) Kenobi searches throughout the vast Death Star for the device which will release the Millennium Falcon from its powerful captor.

Episode Eleven:

"THE JEDI NEXUS"

Luke, Leia, Han and Chewbacca fight dozens of Imperial stormtroopers in a desperate bid to escape the Death Star. Ben (Obi-Wan) Kenobi has his own battle to fight—with his former protegee Darth Vader.

Episode Twelve:

"THE CASE FOR REBELLION"

Luke Skywalker and crew escape from the Death Star and head for the Yavin system, central headquarters for the Rebel Alliance. But the Death Star is not far behind, and both sides rapidly prepare for the final confrontation.

Episode Thirteen:

"FORCE AND COUNTERFORCE"

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Collector's Corner presents...

More on Teac by Bob Burnham

Recently, I pointed out what I felt were design flaws in the Teac "X" series (which replaced the old faithful 2300SX series many collectors use. The older 2300/3300 decks use relays to switch the 3 motors into different modes; play, fast forward, rewind, etc. The "X" decks make use of a more complex system which in theory, should be more reliable, if designed properly with quality components. The fewer mechanical parts a tape deck has, the more reliable its transport will be. A relay, being an electro-mechanical part can contribute to a machine breaking down—when your 2300 starts operating sluggishly, or doesn't want to go into a given mode, it's probably a sticky relay, or one with dirty or worn contacts that's at fault. The "X" series makes use of power transistors (a type commonly used as OUTPUT transistors for smaller hi fi amplifiers and receivers) which, in combination with other parts, effectively do the same job relays handle, with no moving parts. This type of circuitry is largely what makes up some of the computers, and the switching is actually comparable to your basic pocket calculat-

or! The Teac, of course, uses a greatly simplified version of the circuit.

Unfortunately, on my machine, the "main switching transistors" had a habit of overheating and self destructing...the machine actually only worked properly for about the first week I owned it. Numerous trips to the repair shop while it was under warranty, and the ultimate re-building of the entire circuit by myself were only temporary measures.

I contacted Teac Corporation directly about the problem and their claim was that my "problem is unique to my particular use of the deck and/or ambient conditions in the area the deck is being used in." In the same rack, I have 2 other Teac reel decks mounted and they haven't malfunctioned once in the years they've been there. Teac advised that I ship the machine (at my expense) to a different service center in Illinois, where it would be serviced at my expense.

In conclusion, although it is quite likely I DID get a "lemon" and the "X" line is indeed, a highly reliable tape deck, it seems to me that a deck that retails for \$1000.00, as mine does, should give flawless performance for many years. My faith in Teac's ruggedness and durability, needless to say, no longer exists...Furthermore, the rather acidic tone of their letter has turned me off toward their company...I think I'll become a Sony fan all over again!

LOOKING FOR SOMETHING NEW? THEN TAKE A MINUTE AND... READ THIS!

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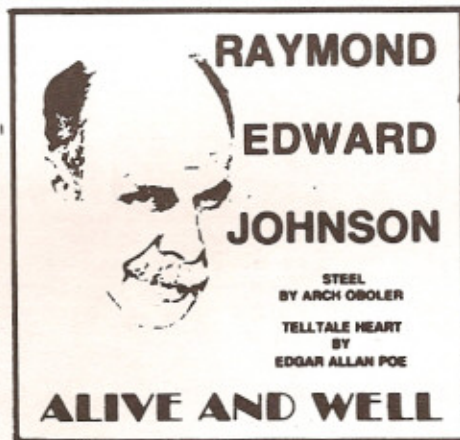
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- *WALTER WHITE (Edmond Dantes, The Count of Monte Cristo) actor-producer MBS show "Nobody's Children"
- *HANLEY STAFFORD (De Villefort) currently appearing with Fanny Brice in the "Good News" show; also in NBC "Hollywood Playhouse", "Radio Theatre", CBS "Blondie" and many other national network programs.
- *JEANETTE NOLAN (Haydee) CBS show, "Brenda Curtis".
- *PAULA WINSLOWE (Mme. De Villefort) ... CBS, "Joe E. Brown" show and others.
- *BOB BIXBY (Benedetto) NBC Television artist, New York City.
- *FRET MORRISON (Albert De Mercerf) CBS "Romance of Helen Trent", NBC "Contented Hour", NBC "Kitty Keene", NBC "Arnold Grimm's Daughter", etc.
- *FRED HOWARD (Luigi Vampa) NBC, "Ma Perkins".
- *TRUE BOARDMAN (Fernand) writer, producer, actor, NBC-CBS programs.
- *FREDERICK MACKAYE (Prison Governor) .. NBC, "Brent House".

*Several of the artists heard in "THE COUNT OF MONTE CRISTO" are also noted for their work on the stage and screen! These include Lionel Belmore (The Gem Merchant), Cy Kendall (Danglars), Betty Ross Clarke (Mercedes in later years as wife of Count De Mercerf). Nigal De Bruitere (The Abbe Faria), Joseph De Stefani (Monsieur Morrel), Joseph Franz (Cadereusse), and Louis Morrison (Baron Nortier).

*These great players, plus inspired direction plus gorgeous original music plus perfect recording and reproduction make "THE COUNT OF MONTE CRISTO" the world's most outstanding transcribed drama!

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Here's a plot so modern, with characters so real, you never miss the mention of motor cars. It all might happen today!

Here's an Outline:

Edmond Dantes, 20-year-old sailor lad, returns to Marseilles on the ship Pharaon after a long voyage during which her captain has died. Edmond assumes command. To carry out his dying captain's orders, Edmond has stopped at the island of Elba to deliver a package to the exiled Emperor Napoleon, who gives the young man a letter to a M. Nortier, in Paris.

Edmond is betrothed to Mercedes, a beautiful Spanish girl. Her lover, Fernand, whom she rejects in favor of Edmond, conspires with Danglars, a sailor, and with Caderousse, a tailor, to denounce Dantes to the authorities as a member of the Bonapartists...the secret organization working for the return of Napoleon to the throne of France.

On his wedding night, Dantes is arrested, taken before de Villefort, deputy district attorney at Marseilles, and questioned in private. De Villefort discovers that the letter innocently carried by Dantes, is addressed to de Villefort's own father. The prosecutor's career would be ruined if the letter fell into the King's hands, and his father's life would be lost.

De Villefort sends Dantes away under guard, but assures him his detention will be only temporary. But he is taken to the dread Chateau d'If, a political prison in Marseilles harbor, thrust into a miserable dungeon, and the world forgets him.

A fellow-prisoner, the Abbe Faria, tunnels through to Dantes' cell. During the fourteen years that ensue, the learned prelate imparts to the younger man his vast learning, and the two labor on preparations for escape.

On the eve of their prison break, the Abbe is fatally stricken, but before he dies, he bequeaths a fabulous fortune to the sailor, giving Dantes a map showing the secret hiding place of the treasure, on a tiny uninhabited island known as Monte Cristo.

Dantes substitutes himself for the body of the Abbe, and when the sack is thrown into the sea, he cuts his way free and swims to a small sailing vessel just leaving the harbor. The little ship is manned by smugglers. Dantes' superior seamanship enables them to elude the police, and he is admitted to the outlaw band.

Within a few months, Dantes makes occasion secretly and alone to visit the island, and finds the treasure.

After some years, Edmond Dantes, so changed by time and imprisonment that no one recognizes him, appears in the brilliant society of Paris as "The Count of Monte Cristo". His wealth makes him almost omnipotent.

With his limitless money and the resources of a brilliant mind, Monte Cristo inexorably sets about to accomplish the downfall of the four men who ruined his early life. One by one they pay the penalty: Danglars, France's leading banker, is ruined and disgraced by his own misdeeds. Fernand, later Count de Merceri, is driven from the Chamber of Deputies into dishonor and suicide. De Villefort, who has become Chief Magistrate, is brought low into the dust. Caderousse is assassinated by a fellow convict. Monte Cristo

SYNOPSIS OF EPISODES

- Act 1 Harbor at Marseilles, with citizens on dock welcoming arrival of Pharaon from long voyage. The owner, Morrel, goes aboard, learns that Captain Leclere has been buried at sea. The supercargo, Danglers, attempts to discredit Edmond Dantes, the mate, whom Morrel purposes to appoint captain, warning Morrel that Edmond's actions may put them all in prison.
- Act 2 Granted leave of absences to visit Mercedes, his fiancée, Edmond brings money and good news to his aged father, then goes to the
- Act 3 Catalan fisherman's village on the outskirts of the city. Here he surprises the Spaniard, Fernand, he has been importuning Mercedes for her hand. Fernand attempts to stab Edmond, but is overcome and leaves the house breathing threats of retaliation.
- Act 4 In a sidewalk cage near the fishing village, the enraged Fernand encounters two acquaintances; Danglers, the ambitious supercargo of the ship, envious of Edmond Dantes' promotion, and one Caderousse, a drunken tailor. Fernand and Danglers compose a letter to the
- Act 5 deputy district attorney, accusing Edmond Dantes of being a conspirator against the throne. During the wedding feast of Edmond and his fiancée,
- Act 6 a detachment of soldiers enter and arrest the groom. Edmond is taken before Villefort, king's attorney, who is amazed to find that a letter
- Act 7 found on Edmond Dantes is addressed to M. Nortier, in Paris de Villefort's own father, who is an executive of the Bonapartists. Villefort would be ruined if this letter were to fall into the king's hands. He promises Dantes an early release, makes him swear secrecy, and destroys the letter.
- Act 8 But de Villefort has deceived the young sailor, who is taken to the prison, Chateau d'If, and placed in a dungeon. De Villefort hurries to Paris to gain the king's favor by reporting Dantes as a dangerous conspirator. But also bringing first news of the landing of Napoleon,
- Act 9 de Villefort wins high place in the court. He then secretly visits his father. Meanwhile, Napoleon begins his triumphant march into Paris, and only through the influence of M. Nortier, is de Villefort (his son) able to retain his position under restored empire.

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-
- Act 10 While these events transpire, Edmond Dantes remains helpless and hopeless in a dungeon, one day a ray of hope enters his anguished soul.
- Act 11 The inspector of prisons promises to look into his case. On reviewing the prison records, however, the inspector finds an ominous notation on the book, made by de Villefort himself, warning that the prisoner is very dangerous.
- Act 12 Realizing that his case is finished, and that he will end his days in prison, Dantes gives up hope, surrenders himself to madness. Suddenly he hears someone working in the stone wall of his cell. It is a fellow
- Act 13 prisoner. Aided by Dantes, the hole through the wall is completed, and at last the young sailor has a companion. The older prisoner is the Abbe Faria, whom the guards believe to be insane. The Abbe, however,
- Act 14 is a man of vast learning, and ingenuity, and as the years roll on, the secret of their tunnel remains undiscovered by the prison keepers while Abbe teaches Edmond Dantes the sciences, arts, and languages. On
- Act 15 learning the sailors story, Faria determines by deduction the men guilty of the plot against Edmond, who swears to live to punish the conspirators.
- Act 16 After long years of systematic toil, preparations are completed for escape. But the Abbe is stricken with serious illness, and believing his end is near,
- Act 17 confides to Dantes, the secret of a vast hidden fortune. This treasure he bequeaths to Dantes, together with a map showing its location. Upon the
- Act 18 night planned for their desperate attempt Abbe Faria dies. Dantes drags the body to his own cell, takes its place in the sack and is thrown by the jailors from the rocky fortress into the Mediterranean. The escape is soon
- Act 19 discovered and the authorities vainly search the surrounding waters for the fugitive. But while the cannon is firing the alarm Dantes is rescued by a
- Act 20 crew of smugglers, and his able seamanship enables them to defeat the government boats in a wild sea chase and gun battle.
- Act 21 For three months Dantes remains with the smugglers, awaiting opportunity to visit the uninhabited rock known as the Island of Monte Cristo, south of Elba, and between Corsica and the Italian mainland. The smugglers finally put into Monte Cristo, Dantes pretends to receive an injury which forces the outlaws to leave him on the island.
- Act 22 After their departure Dantes saves the life of a giant Nubian who has been marooned there, and keeps him as a servant. He discovers the hiding place of the Abbe's treasure and with Ali's aid penetrates great caves where is stored the immense fortune of the old Italian family of the Spadas. Taking
- Act 23 only a few jewels, Dantes carefully restores the opening of the caves, and awaits the boat which the smugglers have promised to send for his release.
-

The Count of Monte Cristo will be continued in our next issue. This information was submitted, along with the Amos and Andy script, by Ed Carr.

I am looking for any discs pertaining to this 1941 serial. I have 12 Chapters recorded - they are for trade - anyone helping me in obtaining more discs will receive copies of what I have and those I come upon in the future. Must be 1941.

Edward J. Carr
216 Shaner Street
Boyertown, Pennsylvania 19512
Tele: 1-215-367-9114

Vote for the Allen Rockford Award

The past two years at the Friends of Old Time Radio Convention, we have recognized OTR collectors for their contributions to the hobby. While everyone contributes to the hobby by trading, supporting OTR publications and clubs, there are those who have done something special that makes their participation in OTR above and beyond usual activities.

Ken Piletic, who was instrumental in forming the ORCATS, a group of OTR fans who meet on ham radio was the first recipient. Last year, two men were honored for their efforts. John Dunning, author of TUNE IN YESTERDAY, one of the hobby's favorite references, and Charlie Ingersoll, who published an early newsletter, RADIO DIAL received awards.

And so, again, this year it's fandom's chance again to select an OTR hobbyist for the honor. Some suggestions are:

Jay Hickerson, publisher of HELLO AGAIN; Roger Hill founder and president emeritus of NARA; Len Lawson, who for years has run a fine OTR lending library; Ray Stanich, who has sat in many a library compiling program logs for over 10 years; Tom Price who along with Charlie Stumpf is working on a Fibber McGee and Molly book. Tom is past treasurer of NARA, has taught many OTR courses, and is author of TIMELINES, Charlie is a frequent contributor to WORLD OF YESTERDAY and also wrote a book on OTR; Chuck Seeley who guided OTRCOB's Illustrated Press for many years, and became one of fandom's favorite commentators.

Can you think of any others? Let us know.

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:

Mail to: Joe Webb, PO Box 267, Centuck Station, Yonkers, NY 10710
OR Jay Hickerson, Box C, Orange, CT 06477

My vote for the 1981 Allen Rockford Award is _____

My name is _____
(Name is asked only to help prevent ballot-stuffing. Your vote is confidential).

YOU MAY MAKE YOUR OWN BALLOT (Rather than tear CC/NRT to shreds!)

Votes must be mailed by September 25, 1981

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