

Saturday

Sunday

Monday

Eastern Standard Time

Eastern Standard Time

Eastern Standard Time

C.S.T.

8:15 CBS: Phil Cook
8:15 NBC: Richard Leibert, Organist
8:30 CBS: Missus Goes A-Shopping
8:30 ABC: Musical Novelty Group
9:45 CBS: Margaret Arlen

8:30 CBS: Carolina Calling
8:30 ABC: Earl Wild, pianist
9:00 MBS: Young People's Church
9:00 ABC: White Rabbit Line
9:15 CBS: Renfro Valley Folks
9:15 NBC: Story to Order
9:30 NBC: Words and Music
9:30 MBS: Tone Tapestries
9:45 CBS: Choir Practice

9:00 ABC: Breakfast Club
9:00 NBC: Honeymoon in New York
9:15 CBS: This Is New York
9:15 MBS: Shady Valley Folks
10:00 CBS: Joe Powers of Oakville
10:00 ABC: My True Story
10:00 NBC: Jack Berch
10:00 MBS: Once Over Lightly

EPILOGUE

number one

8:15

11:30

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Church of the Air
Message of Israel
Highlights of the Bible
Radio Bible Class
Church of the Air
Southernaires
Circle Arrow Show
Voice of Prophecy
Bible Institute
Wings Over Jordan
Pauline Alpert
Hour of Faith
Salt Lake City Tabernacle
Choir

11:30 MBS: Reviewing Stand
11:45 NBC: Solitaire Time, Warde Deno-
van
12:00 MBS: Pilgrim Hour
12:00 CBS: Invitation to Learning
12:30 NBC: Eternal Light
12:30 MBS: Lutheran Hour
12:30 ABC: String Orchestra
1:00 MBS: George Carson Putnam
1:00 ABC: Johnny Thompson
1:00 CBS: People's Platform
1:00 NBC: America United
1:15 ABC: Leo Durocher
1:15 MBS: Opportunity U.S.A.
1:30 CBS: Time for Reason
1:30 ABC: Sammy Kaye's Orchestra
1:30 NBC: Chicago Round Table
1:30 MBS: Singing Sweethearts
1:45 MBS: Jimmy Farrell
2:00 NBC: Frank Black, Robert Merrill
2:00 MBS: Private Showing
2:00 ABC: Warriors of Peace
2:00 CBS: Assignment Home
2:30 NBC: Harvest of Stars, James
Melton
2:30 ABC: National Vespers
2:45 MBS: What the Veteran Wants to
Know
3:00 ABC: Danger, Dr. Danfield
3:00 MBS: Open House
3:00 CBS: New York Philharmonic
Symphony
3:00 NBC: Carmen Cavallaro
3:30 ABC: A Present From Hollywood
3:30 NBC: One Man's Family
3:30 MBS: Vera Holly, songs
3:45 ABC: Samuel Pettingill
4:00 NBC: The Quiz Kids
4:00 ABC: Are These Our Children?
4:00 MBS: Mysterious Traveller
4:30 NBC: Lucky Stars
4:30 CBS: Marc Chabarm
4:30 ABC: Right Down Your Alley
4:30 MBS: True Detective Mysteries
5:00 MBS: NBC Symphony
5:00 CBS: The Family Hour
5:00 ABC: Darts for Dough
5:00 MBS: The Shadow
5:30 MBS: Quick as a Flash
5:30 ABC: David Harding, Counterspy
5:45 CBS: William L. Shirer
5:45 ABC: Adventure of Ozzie &
Harriet
6:00 ABC: Phil Davis
6:00 MBS: Those Websters
6:00 NBC: Catholic Hour
6:30 MBS: Nick Carter
6:30 ABC: The O'Neils
6:30 NBC: Bob Burns
6:30 CBS: Kate Smith Sings
7:00 ABC: Drew Pearson
7:00 MBS: Let's Go to the Opera
7:00 NBC: Jack Benny
7:00 CBS: Gene Autry
7:30 MBS: Star Show
7:30 ABC: Dark Venture
7:30 NBC: Fitch Bandwagon
7:30 CBS: Blondie
8:00 NBC: Edgar Bergen, Charlie
McCarthy
8:00 MBS: Mediation Board
8:00 ABC: Paul Whiteman
8:00 CBS: Adventures of Sam Spade
8:30 MBS: Special Investigator
8:30 CBS: Crime Doctor
8:30 NBC: Fred Allen
8:55 CBS: Ned Calmer
9:00 CBS: Meet Corliss Archer
9:00 MBS: Exploring the Unknown
9:00 ABC: Walter Winchell
9:00 NBC: Manhattan Merry-Go-Round
9:15 ABC: Louella Parsons's Show
9:30 CBS: Texaco Star Theater, James
Melton
9:30 MBS: Double or Nothing
9:30 NBC: American Album of Familiar
Music
9:30 ABC: Jimmie Fidler
9:45 ABC: Policewoman, drama
10:00 CBS: Take it or Leave it
10:00 ABC: Theatre Guild
10:00 NBC: Don Ameche Variety Show
10:00 MBS: Mystery Is My Hobby
10:30 NBC: Meet Me at Parly's
10:30 CBS: We the People
10:30 MBS: Serenade for Strings
11:00 CBS: Bill Costello
11:30 NBC: Pacific Story

10:45 MBS: Jackie Hill
11:00 ABC: Tom Breneman's Breakfast
11:00 NBC: Fred Waring Show
11:00 CBS: Arthur: Godfrey
11:15 MBS: Tell Your Neighbor
11:30 CBS: Time to Remember
11:30 ABC: Gilbert & Sullivan
11:30 MBS: Bill Harrington Sings
11:45 CBS: Rosemary
11:45 ABC: Ted Malone
11:45 MBS: Victor H. Lindlahr
11:45 NBC: David Harum
12:00 ABC: Glamour Manor
12:00 CBS: Kate Smith Speaks
12:15 CBS: Aunt Jenny
12:15 MBS: Morton Downey
12:30 CBS: Romance of Helen Trent
12:30 ABC: At Your Request
12:30 MBS: Holiday On Wings
12:45 CBS: Our Gal Sunday
12:45 NBC: Maggi's Private Wire
12:45 MBS: Naval Academy Band
1:00 CBS: Editor's Diary
1:00 MBS: Big Sister
1:15 CBS: Ma Perkins
1:30 CBS: Young Dr. Malone
1:30 MBS: Tex Fletcher's Orchestra
1:45 MBS: John J. Anthony
1:45 CBS: Road of Life
2:00 NBC: The Guiding Light
2:00 CBS: The Second Mrs. Burton
2:15 ABC: Ethel & Albert
2:15 MBS: Today's Children
2:15 CBS: Perry Mason
2:15 MBS: Smiles Time
2:30 NBC: Woman in White
2:30 ABC: Bride and Groom
2:30 MBS: Queen for a Day
2:45 CBS: Time to Remember
2:45 NBC: Masquerade
3:00 ABC: Ladies Be Seated
3:00 CBS: Cinderella, Inc
3:00 NBC: Life Can Be Beautiful
3:00 MBS: Heart's Desire
3:15 MBS: Ma Perkins
3:15 MBS: Judy Lang, songs
3:30 ABC: Meet Me in Manhattan
3:30 CBS: Winner Take All
3:30 NBC: Pepper Young's Family
3:30 MBS: Bobby Norris
3:45 NBC: Right to Happiness
3:45 MBS: Jackie Hill
4:00 CBS: House Party
4:00 MBS: Erskine Johnson's Hollywood
Backstage Wife
4:15 ABC: Jean Colbert
4:15 NBC: Stella Dallas
4:15 MBS: Johnson Family
4:30 CBS: Give and Take
4:30 MBS: Adventures of the Sea Hound
4:30 NBC: Lorenzo Jones
4:45 MBS: Buck Rogers
4:45 ABC: Cliff Edwards
4:45 NBC: Young Widder Brown
5:00 CBS: Feature Story
5:00 ABC: Terry and the Pirates
5:00 NBC: When a Girl Marries
5:00 MBS: Hop Harrigan
5:15 NBC: Portia Faces Life
5:15 ABC: Sky King
5:15 MBS: Superman
5:15 CBS: Woman's Club
5:30 MBS: Captain Midnight
5:30 ABC: Jack Armstrong
5:30 NBC: Just Plain Bill
5:30 NBC: Front Page Farrell
5:45 ABC: Tennessee Jed
5:45 CBS: Sparrow and the Hawk
5:45 MBS: Tom Mix
5:45 NBC: Sketches in Melodies
6:15 CBS: In My Opinion
6:30 CBS: Skyline Roof, Gordon Macrae
7:00 CBS: Mystery of the Week
7:00 NBC: Chesterfield Club
7:15 CBS: Jack Smith
7:30 CBS: Bob Hawk Show
7:30 ABC: The Lone Ranger
8:00 NBC: Cavalcade of America
8:00 CBS: Inner Sanctum
8:00 ABC: Lum & Abner
8:00 MBS: Building Drummond
8:30 ABC: Fat Man Detective Series
8:30 CBS: Fighting Senator
8:30 NBC: Voice of Firestone
8:30 MBS: Case Book of Gregory Hood
9:00 ABC: I Deal in Crime
9:00 NBC: The Telephone Hour
9:00 CBS: Lux Radio Theatre
9:15 MBS: Real Stories
9:30 NBC: Benny Goodman
9:30 MBS: Spotlight Bands
9:30 ABC: Johnny Olsen's Rumpus
Room
9:55 ABC: Harry Wismer, sports
10:00 CBS: Screen Guild Players
10:00 NBC: Contented Program
10:00 MBS: Tommy Dorsey's Play Shop
10:00 ABC: Doctors Talk Over
10:00 CBS: Tonight on Broadway
10:30 NBC: Dr. I. Q.

# EPILOGUE

is yours

because

\_\_\_ You are a genuine, devoted collector of Old Time Radio

\_\_\_ I suspect that you harbor a deeply hidden interest in Old Radio.

\_\_\_ I'd like to trade for your publication

\_\_\_ I have designs upon your literary talents. How about an article..a column...even a letter?

\_\_\_ I'm interested in your opinion.

\_\_\_ I'd like to interview you.

\_\_\_ How about reviewing EPILOGUE?

\_\_\_ You were part of the Golden Age.

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EPILOGUE...issued quarterly, if plans don't go awry...from 7605 Sandra Dr., Little Rock, Arkansas (72209). This first edition is totally free of any charge, and is intended only for the purpose of creating further discussion and activity in the field of Radio History. Egoboo accepted when available or applicable.

PUBLISHER: George Jennings

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sept.-oct.

nov. '70



## OFF MIKE MUTTERINGS



First of all, this is not necessarily a publication with any sort of mission in mind...other than the perhaps oversimplified notion that it might be interesting (and fun) to provide another forum for the continually widening field that radio collecting...or "Old Radio Collecting"..has become.

Of the existing fanzines devoted to the hobby either in part or whole, I've seen only a few (RADIO DIAL; STAND BY, ON THE AIR; HERO HOBBY). I also have in my possession a few copies of Jim Harmon's RADIO HERO. This zine, hopefully..is patterned after none of them.

A bit of background information for those of you with whom I'm not acquainted: I've been actively collecting radio tapes since 1959...starting in original cohortation with Jim Moulder...in my home town of Dallas. The original file which we shared consisted of a great many CBS programs I recorded in the last days of that network's creativity...plus quite a few hours that Jim had taped from the air in the early 1950's. The reels he possessed were a tribute to his foresight. I had used my first machine (bought in 1953) for the inane purpose of delaying programs till I had time to listen to them...and then erasing the episodes.

Our circle gradually grew...first with Ed Corcoran of Connecticut...then Lawrence Sharpe of North Carolina. Hugh Carlson of the frozen north...and Roy Brink of Dallas were among the group by the time 1965 rolled around. Oddly enough, in those first years, finding any type of programs preserved was very difficult. I say oddly...in consideration of the fantastic flood from all directions that seems available now.

In this first year of the new decade, my greatest hope is to keep up with this flood...so that I'll miss nothing. Admittedly, my collection is not the largest (2000 hours at present), but it has reached the point where I find it difficult to locate space for another tape box. Nick Carter is holed up in the den, Lum and Abner occupy the master bedroom, and Captain Midnight is commanding the storage room.

I'm a mystery fan...detective fan...(X-1) fan...and for the past few years, I've been what I believe to be the primary Lum and Abner fan. That last is because I've been lucky enough, since April of 1968, to have continuing access to master tapes of the original series. And, with Chet Lauck (Lum) living just 50 miles away in Hot Springs, I've been able to review the show with him a number of times...and have borrowed a few of the original movies made by the duo. But..I won't go into the Pine Ridge pair at this time...since there'll be a fairly lengthy set of articles on the subject later in the fanzine.

As I mentioned, I haven't had a great deal of exposure to current day radio fan magazines...but I was once involved in publishing a couple of science-fiction attempts...the last of which bit the dust in 1959. This could explain why I have in my possession a Rex-Rotary, some dated supplies, and a rudimentary knowledge of how to cope with the physical problems of stenciling, stylus use, etc. Then again, you forget a hell of a lot in ten years...so please try to skim over the all too present errors.

NEW RADIO SENSATION!

# FIBBER MCGEE and MOLLY



LAUGHS... MUSIC... ENTERTAINMENT

10 P.M. TUESDAYS

WCKY Covington, Ky.

JOHNSON'S Auto Wax  
and Cleaner

As for features projected for now and the future...I'll certainly do some reprinting from the old magazines...list collectors... put together a fairly extensive editorial column of my own...and hopefully, solicit other "authors" amongst us for either regular articles or columns. And then, there'll be the letters...utilized in a discussion manner as in the sci-fi fandom community. I have hopes for a nice sized one...but time will tell.

Another point in introduction: I work in modern day radio...and enjoy it. So..with all due respect...and awe...you'll be finding in these pages for the broadcast industry as it once was...there'll be no moaning (on my part) about radio being "dead"..or it being a pale "shadow" of its former self (no pun intended... in fact, I don't think I even succeeded at one). Radio today is alive, healthy, and well. It is not the medium it used to be...simply because there is no room left in the current scheme of things for what once existed. I join the majority of you reading this in wishing that there were room...but the truth denies it.

Radio did have some very sad days....in the mid and late 50's...as it searched for a sort of identity in the wake of the television explosion. The networks were in the process of deserting...leaving open to the affiliates more and more time to be filled locally. As potential listeners first gradually..then quickly ...opened their eyes to the video tube...most just did not return to radio. They simply followed the American ideal of something bigger, newer, and better.... leaving radio sitting in the wings with egg on its face, as ratings and sponsor dollars flocked to the more complicated medium.

So...what could local station manager do? Radio is a business...a matter of profits, losses, and stockholders...as well as being a public service. What about continuing the old types of programs..produced on a local basis? Use home-town talent...sell the shows to local merchants? Sure...why not? It certainly sounds like a great idea!

It was a lousy idea. To begin with, few local stations could find the talent... in even the largest market...for programs strong enough to compete with television. And even where a minimum of talent was located, what about writers, sound effects libraries, proper mixing equipment...and competent engineers to handle these details. A thirty minute program...prepared on the local level...would still cost much more than a sponsor would even consider.

But suppose you did get your production on the air. That magnificent thirty minute program which had taken all of your abilities to put together. How are you going to stretch it to fill your entire broadcast week? The answer is an obvious one...you aren't. You...the station manager...will merely have one small time segment to glory in. Of course, few will listen...because they will all be concerned with their new toy...TV. But you've done your stuff.

There was only one possible course for radio...the present one. Admittedly, there are some crucial scars upon the surface of the industry. And, quite often it is possible for the dollar figures to blank out the otherwise good judgement of the

radio empire builders. But, the service concept is as valid as when it was developed from the chaos and ruin of the "good old days".

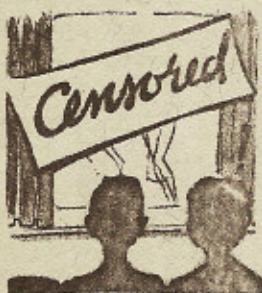
Certainly, we have the Charles Michelsons and the Arch Obblers...who are doing their part to preserve the memory...but that's really what they are doing. And let's hope that they...and those like them...will continue to succeed for many years to come. Reverting to a new era of original dramatic and comedic creativity will not happen...because the motivation is not there.

This isn't to say that radio will stay precisely as it is in 1970. But what it is now is very close to what it was in the beginning of the format concept. All that has changed is the music...the addition of automation...and a sophistication of gadgetry far beyond the dreams of those early broadcast pioneers.

There's room for discussion...and I'd hope that we have it. Without differing viewpoints, any publication is nothing more than an extension of the alleged editor's own attitudes and bias. So..let's hear from you..all of you (even those on the brim of what must be classified as an emerging "Radio Fandom".

One other note: This first issue is, of course, a creation from thin air. I'm in virgin territory...and if you see a bit more of Lum and Abner that you care for in these pages...and notice a lack of something you consider of great interest.. help me correct the deficiencies. This is, after all, a beginning.

### Censorship and the Microphone



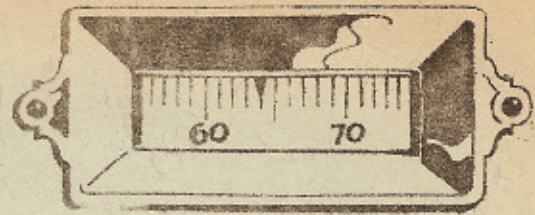
THE perennial problem of censorship of the arts of entertainment has lately become a national issue, with the motion pictures taking a severe beating at the hands of public opinion which has risen up in its wrath to enforce its demands that Hollywood laund out the scarlet hue which has tinged the silver screen. For radio fans, the significance of this foray on the censorship front lies in this fact: No one has been able to point an accusing finger at

radio; no single voice has been raised to threaten, "Radio, you'd better clean up, or else—!" The reason for this immunity is simple enough: Radio is, and always has been, one hundred per cent pure. Whether or not this is a desirable state of affairs is a question which arouses distinct differences of opinion. The left-wingers assert that this Simon-purity has been achieved at the sacrifice of vitality—that radio gave itself up to priggishness at its birth when it became shackled about with governmental regulations, wavelength franchises, and political red tape which forced it into a dignified old age by denying it a lusty youth. On the other hand, executives point out that radio is an intimate part and parcel of the home. If radio programs have to be edited into a state of harmlessness to the immature mind, this is simply because the receiving set is inevitably a family affair. You can rest assured, therefore, that there will never be the need for a radio Will Hays to keep the airwaves from bouncing bawdily off the straight and narrow path of their duly allotted wavelengths.

1935

# RADIO DRAMA IN THE '70's

## (A D-X GUIDE!)



<u>STATION</u>	<u>FREQUENCY</u>	<u>DAY</u>	<u>TIME</u>	<u>PROGRAM</u>
Station CBL (and other Canadian Broadcasting Corporation outlets)	0.740	Sundays	2:03pm	CBC Stage
		Tuesdays	10:30pm	Anthology
		Tuesdays	11:03pm	Introducing
		Wednesdays	9:03pm	Midweek Thea.
		Fridays	7:03pm	Adventure Thea.
		Fridays	9:30pm	Mystery Thea.
		Saturdays	8:30pm	Touch of Greasepaint
Australian Overseas Service	15.320	Mondays	8:05pm	Storyteller
	17.840			
Perth Regional Net. (Australia)	9.610	Sundays	7a.m.	Sunday Play- bill
	15.425	Sundays	7:45pm	Serial
	15.425	Sundays	9p.m.	Serial
	15.425	Mondays	7:45pm	Serial
	15.425	Mondays	9p.m.	Serial
	9.610	Tuesdays	6:45am	National Radio Theatre
	15.425	Tuesdays	7:45pm	Serial
	15.425	Tuesdays	9pm	Serial
	15.425	Wednesdays	12:30am	Story Time
	15.425	Wednesdays	7:45pm	Serial
	15.425	Wednesdays	9pm	Serial
	15.425	Thursdays	12:40am	Stories for the Junior List.
	9.610	Thursdays	8:15am	Thursday Night Feature
	15.425	Thursdays	7:45pm	Serials
	9.610	Fridays	6:45am	Encore
British Broadcasting Corp. World Service	6.110	Sundays	8pm	Drama Series
	9.580	Mondays	9:15pm	Serial
	11.865	Wednesdays	6:15pm	World Theatre
	15.140	Wednesdays	8pm	Short Story
		Saturdays	7:30pm	Theatre of the Air
Radio RSA (Republic of South Africa)	9.705	Sundays	7pm	300 years in Africa
	11.875	Mondays	7pm	Bantu Fireside Tales
	15.220	Saturdays	7pm	Stories of the Veld
Voice of America (Latin American)	11.885	Sundays	8:15pm	American Short Story
	11.955	Wednesdays	6:15pm	Short Stories
	15.250	Saturdays	10pm	American Musi- cal Theatre

# LUM "N" ABNER



It was in 1967 that events began to transpire which were to lead eventually to a type of "rebirth" for Lum and Abner. Admittedly, this new life is yet in the infancy stage...but there are plans afoot which could lead to a fairly wide-spread circulation of the recordings.

Chester A. (Chet) Lauck lives now in Hot Springs, Arkansas...a bustling resort community of some 50,000 persons...famous primarily for its healing mineral baths. Lauck...who once, for a very long time, answered to the names of Lum Edwards (Eddards), Grandpappy Spears, Cedric Weehunt, and other aliases...is engaged presently in the business of operating a public relations and advertising firm, with his partner Harlan Hobbs...and son, Chet Jr. Having moved to the Spa City in 1966, he was for twelve years prior a member of the PR department of Continental Oil (Conoco) in Houston, Texas.

Just before Christmas of 1967, "Lum" was approached by Hot Springs radio station KBHS, and asked whether or not it would be possible to rebroadcast on the 25th the special Christmas show which the team had done for so many years before the program left the air in 1954. The manager of that station thought it might be interesting...and certainly a unique feature. Lauck had in his files a clear copy of the episode...and it was then rebroadcast.

But things didn't stop there. The management of another Hot Springs station, KXOW...began to ask itself whether other recordings existed of the program than the one which had been run on the opposition outlet. Upon contacting Lauck, they found that there were indeed such recordings...in fact, there were four years worth of the fifteen minute episodes...all in order...and all in relatively good quality. The years preserved...1941-1945. The discs were vinyl...not acetate, and had originally been issued for airing on the KEYSTONE network. This was a rather loose organization of outlets...not hooked together by telephone wires, but by transcriptions. The programs were aired first on NBC, live. They were recorded as aired...then distributed...thereby giving double exposure.

These particular discs had been stored at a BEKINS warehouse in Los Angeles for years...but in the mid '60's had been transferred to the care of a friend of Lauck's in Houston.

So, after preliminary arrangements for the recordings to be cleaned up and transferred to tape (by KPRC, Houston), Lum and Abner went on the air once more... 14 years after the Jot 'Em Down store closed its doors. It was early February, 1968...and the only station was KXOW...a town and country station on 1420 KC. But there was more to come...much more.

Lum and Abner, programmed once a day at 5:30pm, enjoyed success in Hot Springs...enough success to cause interest in a larger market...Little Rock. The capitol city of Arkansas is no giant metropolis...but there was a potential listening audience of some 300 thousand for the old fellows' humor.

KARK, Little Rock..wanted the show, and wished to put it on the Arkansas Radio

Network...with its sprinkling of small stations throughout the "Land of Opportunity". KARK was...and is, the key origination station.

ARN began its run on about April 1st, 1968...with KARK itself beaming the show at 4:45 in the afternoon...Monday through Friday. After listener and sponsorship difficulties, it was moved to 6:45pm, with another airing at 5:45am.

But there was to be no mass audience for Lum and Abner...and KARK ran its last episode on June 30th, 1969. The Network stations had found a greater listener loyalty in their towns and hamlets...and continued the program. There it remains to this day.

Lauck and Hobbs has hopes, however, of finding stations around the country...and to that effect has issued a brochure...which is being sent around at this time. The rates are graduated according to the size of the market. There have been quite a few comers...with more in the future. At present, all of the out-of-state cities are small ones.

The reruns are enjoyable...and after more than two years of listening to every episode as it became available, I'm still hooked, and will be until we've reached the last possible program. At that time, I'll more than likely undertake a drastic search in all corners of the country for even more transcriptions.

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#### SIDE NOTES:

Tape boxes can be tricky...especially when you utilize a marked variety of brands and types...and in differing states of repair, if any. If you're like me, you probably have resorted to CONTACT PAPER...which works fairly well, but can be difficult and expensive. So far, I've managed to cover only about 120 reels of my file...with about five times that number still in their own shaggy hides.

There seems now an answer, perhaps...in a new product (at least I just discovered it) from a firm named CUSTOM COVERS...of Windsor, California. The company has come up with what it claims to be "easy to apply, die-cut covers"...specifically made to fit any brand of 7 inch reel box. These covers are even available in five colors...or you can order the assorted group. The primary thing is the price. Above an order of 30, the cost is 10¢ per cover (below that, the price stands at 8 for one dollar).

I can't really make any type of true recommendation for the item, since I haven't yet received any. Full address: CUSTOM COVERS; WINDSOR, CALIF. 95492. Perhaps some of you out there already know about them.

If you're the adventurous type, the risk of a buck won't be too much to try out the product. Next issue I'll give you a report, hopefully.

By the way, when you come across similar developments which might be of interest to tape hobbyists, please be sure to drop them my way. Such interchange of information is another good reason for the existence of such a publication as this.



## Suspense

Top players star every Sunday in memorable moments of terror. Serious excitement beckons the adventurous ear, and events take shape in a surprisingly original dimension. It's action drama at its best—on CBS Radio.



## CHICAGO REUNION

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They were all there...more than 200 of them ...and I missed it. Of course, the big event took place almost one thousand miles from Little Rock...but had I known in advance, I would have hooked or crooked my way to the city somehow.

Where it happened was Chicago, Illinois.... specifically in a restaurant owned by one Gene Sage...a nostalgia stricken product of old time radio listening. What happened was a gathering of some 200 stars of our favorite broadcast era...who came together for the purpose of celebrating the 50th anniversary of radio as a commercial art.

Thanks to Mike Barrier...a staffer of the Arkansas Gazette...who does his own fan publishing (in the comics fields), I've been blessed with enough press clippings to fairly well reconstruct what took place at that meeting...which was during the second week of June (this year).

Among those present: Little Orphan Annie (Mrs. Shirley Bell Cole); Captain Midnight (Paul Barnes); Sky King (Earl Nightingale); Harry Elders of FIRST NIGHT-ER; Fay, of MA PERKINS (Mrs. Rita Boyd); Clipper of SKY KING (Jack Bivans).... and many, many others...all of whom apparently make their present day homes in or near the Chicago area (where most of their shows originated in the first place). Of the above, I am familiar with the present day work of Nightingale only....who has fit extremely well into modern day radio with network and syndicated programs.

Mrs. Cole told of how she had been the only one in her family to have a job during those depression years of the ANNIE program. She was ten when it started, twenty when it ran out (and was replaced by MIDNIGHT). "People tell me still that they never sat down to supper without listening to the show...and most of them bought OVALTINE so that they could send in for the secret decoder ring." Commenting also on ANNIE, Jack Bivans (Clipper)...related how he had once gone to see the show...complete with preconceived notions of how everyone would look. He said that he was willing to bet that a tall, stern looking man to one side of the mike was Daddy Warbucks...but that the image was shattered when he then stepped up to read his lines...."ARF, ARF!"

Mrs. Boyd played, among other things, the challenging role of the opening scream on LIGHTS OUT. That scream had saved her life recently, she told her cohorts. Upon walking into a theatre restroom, a woman had stuck a knife to her throat... Mrs. Boyd reacted automatically with a scream of the volume, quality, and timbre of her radio performance...and there were "half a dozen persons there almost immediately".

There really is little of the true flavor of what must have gone on at the meeting in these clippings...which were necessarily crammed into as few lines as at all possible. I do have the name of the only collector who attended, and will contact him for a possible expansion and in-depth interviews.

Like I said in the beginning...I would certainly have liked to have been there. Wouldn't you?

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## STATUS REPORT --- Michelson & Friends

Added to the list of programs that Charles Michelson has worked so diligently to bring back has recently been GANGBUSTERS...52 episodes of which were pulled from the obscurity of the past for rebroadcast. The announcement of this "coup" was made only in the past couple of months...and so far, none have shown up in the form of airchecks among collectors.

Michelson's firm now offers some ten titles in the mystery-adventure classification...and three fairly unpublicized soap operas. The list is as follows:

THE SHADOW - Everyone has grown to link the names of Lamont Cranston and Charles Michelson. This venerable series has been making the rerun scene since 1962...and CM states that "over 50 key market stations are currently scheduling the program.

THE BEST OF SHERLOCK HOLMES - This is the British version...starring Sir John Gielgud and Sir Ralph Richardson. There are only a few episodes available.

THE SEALED BOOK: - A Jock McGregor creation, this one has been out from the Michelson people almost as long as THE SHADOW...and has enjoyed runs in some very major cities.

THE LONE RANGER - Enough said.

THE CLOCK - I think there was at one time a TV version of this one. It was originally a product of ABC.

THE WEIRD CIRCLE - Strictly supernatural, with classic overtones...utilizing the talents of such as Poe, Dickens, Irving, etc.

NIGHT BEAT - This is Australian...Grace Gibson Productions, in fact. As is mentioned elsewhere, the late Frank Lovejoy played the title role (sic?) on the NBC version. These redone scripts starred "Harp McGuire"...who is really a much better radio actor than one might guess.

DANGEROUS ASSIGNMENT - Australian again, originally on NBC..and once on Television. Brian Donlevy was Steve Mitchell state-side.

FAMOUS JURY TRIALS - "Top ratings for several years", according to CM..... this show was on ABC.

GANGBUSTERS. - Just released, as mentioned above...and hopefully on its way to a lengthy revival.

The soapers are AUNT MARY, DOCTOR PAUL, and THE LIFE OF MARY SOTHERN. Michelson has hundreds of episodes of each of them...and they apparently were originally syndicated. Some master discs of AUNT MARY were turned up several months ago in Madison, Wisconsin. About them, I know nothing.

For some reason, THE GREEN HORNET does not appear on this latest list of programs...although it was one of the earliest to be revived. Perhaps it has been taken out to cool for awhile...or maybe it's gone for good.

Michelson will sell to only one station in any given market...and then, if that outlet drops the program, it may not be resold to another. This apparently stems from some rather stiff conditions that he had to meet in order to obtain rights in the first place. Also, his latest presentation booklet states that the firm will no longer furnish demonstration tapes...because of bad experiences where stations aired the demos for profit, and were never heard from again.

Another company, MANZELL and ASSOCIATES, has recently jumped into the pool by beginning syndication of retitled LIGHTS OUT programs...along with the endeavoring of that show's originator, Arch Obler. Now called THE DEVIL AND MR. Q...there have been 52 episodes re-edited and reprocessed. So far, the programs have not been widely broadcast.

From time to time, there are additional regenerations of programs. In this column, I'll try to keep up with the latest...and review the progress of the old-timers in the business. Any help will be appreciated.

### Radio, You've Had a Busy Month!



**W**HAT with general strikes and big news events such as the killing of John Dillinger to upset the networks, radio has had a rather hectic month of it. Out in San Francisco radio musicians walked out in sympathy with the longshoremen when a general strike was called, leaving the studios with no music except the canned variety, but most of the players later returned to the fold except on one NBC outlet which refused to take them back. When Minneapolis was placed under martial law as a sequel to a truck driver's strike, KSTP, St. Paul station, scored a beat by equipping a truck with a mobile transmitting unit which kept pace with events as they occurred. Newspaper jealousy didn't crop up, however, until several Chicago stations announced the killing of outlaw Dillinger a few minutes after the event. NBC got into hot water by releasing the story on its network ten minutes before the Press Radio Bureau had okayed the item for release. Just why a radio station should be expected to withhold news of such importance—other than for political reasons best known to newspapers who have smarted under ether scoops—is rather obscure. Some day, when radio fans become articulate enough to insist on their right to hear the news while it is news, these petty squabbles will be permanently entombed in some soundproof chamber wherein are sealed the growing pains of radio. As a matter of fact, many newspapers—notably the Hearst chain—are intelligently solving the competition problem by acquiring their own broadcasting stations.

get it from:

AMAZING/Box 7, Oakland Gardens, Flushing, N.Y. 11364.

### TOP OF THE ICEBERG (Conclusion)

At any rate...there are occasions additions to this list. Hopefully more will be tacked on. At least, perhaps, they make it a bit easier for the public to understand the motivations of an old radio buff who buries himself among tape machines by the dozen...emerging only temporarily.

Let it always be temporarily!

A most interesting item for anyone even slightly interested in radio drama is a reprint carried in the July, 1970 edition of AMAZING STORIES magazine. The publication has pulled out a 1939 CBS WORKSHOP script that apparently was never aired.. "the incredible story CH dared not broadcast". The title is, "History in Reverse"...and I certainly wish that it had made it to the mike (and that I possessed a copy).

Since this issue is already off the stands, you might be able to

## TRIVIA

There is no doubt that the present slight re-interest in old radio idealism on the part of the "average american" is due in great deal to the toils of one Charles Michelson, discussed in detail elsewhere in these pages. I have hopes of snaring Mr. Michelson by telephone in the near future for a lengthy interview...but that is yet to come. Aside from the Michelson factor, here are a few of the other influences which have aided in keeping the spark alive...

First J. David Goldin. At some point in life, we all have the rather inane tendency to mutter something akin to..."Gee...wish I'd said...or done..that". But the wishing and the mournful hoping seldom alters facts. Such is my attitude toward the accomplishment of Dave Goldin.

I was acquainted with Dave rather briefly several years ago...before either of us actually became involved heavily in Old Radio. He did not resurface to my eyes until about 1968, when he first began to show the streak of apparent genius that has placed him in the center of the rebirth limelight...along with author Jim Harmon. For it was Goldin who had the unmitigated common sense to work with a record company in the collaboration which resulted in, so far, issuance of two LP's containing intros of old radio shows. LP's which, thanks to the dearth of novelty material in present day radio...were gobbled up rather quickly..and placed on the ether waves. The LP arrangement was handled through Goldin's official RADIO YES-TERYEAR organization, which has merchandising of programs as one of its prime goals. Reportedly, RY is also working on another disc...which would contain some segments of the best comedy skits from the great shows.

Prior to Goldin's recordings, there had been at least two albums of themes released on Columbia, but these were simply new arrangements put together in medley form by Frank DeVol. In 1966, Longines offered an LP of excerpts...and several similar albums have been put together, most in so called "special offers", and most containing disappointingly general material available from such sources as records or film soundtracks.

A perfect example of this latter is a "COLUMBIA MUSICAL TREASURY" disc set (2 of them) currently being mail-order marketed...which admittedly does contain true excerpts of such shows as FBI IN PEACE AND WAR...THE WHISTLER...and MR. KEENE... but is beefed up with material originally on records (Bing Crosby, Eddie Cantor, Al Jolson, Rudy Vallee, etc.). But then, perhaps my perspective is not unbiased...and this is exactly the sort of thing which might have the greatest meaning for the general public.

Then, there are two newly recorded SHADOW episodes...and an LP of two LONE RANGER shows put together by Fred Flowerday...a former sound effects man who helped to create the existence of "Silver".

The four books on Old Radio also have been felt to some degree on the surface of public interest. Jim Harmon's GREAT RADIO HEROES, followed by GREAT RADIO COMEDIANS...have enjoyed tremendous sale. The Buxton-Owen book, RADIO'S GOLDEN AGE, is of great use to those who find Trivia an interesting game (not to mention its vast use to collectors). The latest book, which I have yet to read...is of course TUNE IN TOMMORROW...by Mary Jane Higby.

Trivia is a game of recent innovation which has found its way into the hearts of the young and middle aged. Unfortunately, it has had the effect in some instances of creating an artificial interest, which considers the vintage heroes as "cute", "in"...along the lines of the alleged W.C. Fields cults who haven't the slightest idea of who Fields was...really...and follow each other about clucking of his "relevance".

# Pine Ridge REUNION

AS TOLD BY:

Ethel Huddleston Graham

Lum and Abner..Chet Lauck and Norris Goff...grew up in Mena, Arkansas...they were boyhood friends together...and they were continually involved in amateur shows, such as high school plays and things of that sort. They could do Italian, German, Negro, Hillbilly...anything at all. Well, it seems that there was a Lions' luncheon at Mena...and Chet and Norris were asked to entertain. So...the two fixed up the hotel mezzanine like a broadcasting station...and did a skit based on the popular team of the day, Amos 'n' Andy. I remember my Dad saying to the manager of KTHS in Hot Springs that he ought to have them (L&A) over. They were asked...and planned to do the same skit they had done at the Lions' Club. But when they got to Hot Springs, they discovered that there were two other Negro skits that had been on the air that afternoon... both of them doing Amos 'n' Andy imitations. Not wanting to do the same old thing, Chet and Norris changed their act to hillbilly on the spur of the moment...just before going on. And so, their routine was about Pine Ridge... and Dad...and his store...and they pretended to own the Jot 'Em Down here... which, of course, always has been fictitious...part of the program. After the broadcast, the station manager asked the pair what names they would have ...when they came back the following Sunday. And whether they had thought of these names, or whether they just happened, I don't know...but anyway, Chet Lauck said; "Call me Lum Eddards, that's a good mountain name." Just as quick as a flash, Norris Goff said, "I'll be Abner Peabody, I doggie." So, the manager went on the air...and told the listening audience to..."Tune in next week for Lum and Abner."

So...for the next three months, Lum and Abner made the trek to Hot Springs from Mena every Sunday...just for the kicks. There was no pay...just the experience and the fun they were having from it. As I recall, the Quaker Oats company sought them out and gave them a contract...which, I've heard my Dad say...had never happened before...and has never happened since.

Anyway, they went on the air with that company for a year. And they then went with Horlick's Malted Milk...and stayed with them for many years.

At the time that Lum and Abner first began broadcasting...this little village of ours was named Waters...after our first postmaster. On their fifth anniversary, which they celebrated in Little Rock, Lum and Abner participated in ceremonies changing officially the name of the town to Pine Ridge. My father was a friend of the postmaster general at the time, and I still have the letter from that gentleman...ok'ing the change.

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Ethel Graham, daughter of Dick Huddleston, is a lifelong resident of the real village of Pine Ridge (Pop. 80)...and was involved in events surrounding the Lum and Abner program from its inception.

I was in college during those early years...and I remember coming home..and standing behind the counter here in my Dad's store...and there'd be 15 or 20 old men around the stove...and I would stand back here and just take down the expressions that they would say...and then I would send small notebooks to Lum and Abner...and I'd hear them use...oh practically all of the expressions in one program. I recall one incident...we had a well-to-do farmer across the river...to the south of here. His name was uncle Henry Lawrence. Well, he came up the steps...and one of these old men back there said, "Come on in, Uncle Henry...how are you doin' today?" and he said, "Jest like water in a barrel...sloshin' here and yonder." /Editor's Note: This expression also found its way into one of the ten Lum and Abner movies, though I can't recall which one at the moment./

But everybody here...it didn't matter whether you were related or not, everyone

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SIDE NOTES: The interview with Ethel Graham was recorded in the Dick Huddleston Store, which still stands, operated by a couple from California... who moved to the State only a couple of years ago. Dick passed away about six years ago. The store has little of the original days left in its atmosphere.

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The accompanying scene is from the 1946 L&A film, "Partners in Time", which traced the origin of the two old fellows in the only known version of how they started. There were ten movies made.... one of them (the last) in Yugoslavia.



*Partners In Time 1946*

was always Uncle. Never Mr. Lawrence, Mr. Garrett...always Uncle Nick...Uncle Ace. Like my dad...we have very few relatives in this area...but my dad and mother were always Uncle Dick and Aunt Nan to all the children who grew up in this town.

Now...father did have a contract with Lum and Abner so that they could use his real name. Incidentally, he was the only character to my knowledge who was on the air by proxy only. They used his real name...they used the real location...his real store...but, of course, it was Norris who played the part of Dick Huddleston. I have heard people say that their voices were so much alike over the phone or on the air that you could hardly tell them apart. As far as money was concerned... there was never a dime that changed hands. The only thing that my father ever gained from it was the publicity. And then, for a number of years, he travelled with a band...that was known as the Lum and Abner band...he was the publicity agent...and then, when they called him to do his part on the stage, he was referred to as "The Goodwill Ambassador from Arkansas". The state paid half of his salary...Lum and Abner paid the other half. What he did was to tell the people how the program started...what Pine Ridge was like...what Arkansas was like. He told them of all the opportunities that Arkansas had to offer. He travelled in the months when there would be the state fairs, and then in the early fall and winter months when Lum and Abner would be appearing on the stages of theatres. He did make quite a few appearances with them on stage...but he was never with them on the radio.

As far as Pine Ridge today...sometimes still, on a Sunday, we will have anywhere from 20 to...oh, as many as 50 cars a day who stop. There are people who come in here who can tell you...almost word for word...programs that they heard 35 years ago. So long ago, and yet they remember. And when the show was at its height, we'd get a lot of visitors from Eastern states. They'd come in with big cars...you could tell they were very well off...but they were interested in the program...and they'd say something like, "I had an Uncle who used to talk like Abner..." or..."My father had a General Store one time". The thing about Lum and Abner... I believe...is that they portrayed the old pioneer spirit...the way of life of the ancestors of most Americans. They never did make fun...or ridicule...but the joke was always on themselves...situations that could happen to just anybody.

And...a lot of the characters on the show were patterned after real people in Pine Ridge. There was an old man who lived up in the hills...he knew that he was Grandpappy Spears. And when Lum and Abner had that fifth anniversary over in Little Rock...they dressed him up in a tuxedo, and took him to it. He had never been...I suppose, out of Montgomery county at the time. They got him up before the microphone...and said, "How are you today, Grandpap?" He answered, "Jest as pure dee as a Catbird!"

Uncle Cling's wife...was Sister Simpson. Aunt Ola Hooper was Elizabeth (Abner's wife)...and then there was a Little Pearl. Cedric lived in Mena...he wasn't quite as dumb as they portrayed...but he was a great big country, loveable, gentle kind of a guy...who liked country singing. And there was a Squire Skimp...he was a small town lawyer over in Mena.

You know...something funny happened once. On the Christmas show, the one they ran every year, they went out in the country to find this baby that had just been born...and they used the name Garret on the program. Well now, the Garret farm really is about three miles up the road...and one year they had a baby on Christmas Eve night. They named him Chester Norris Garret.

When they first went on the air, dad had an old Crosley radio...with a horn on top. Every night, just about the whole town would gather at 6:30...to find out..."what's going on down in Pine Ridge..."

# VTR

## A Glimpse of Things To Come

The oldest of saws is that history repeats itself...and perhaps we even believe it...if only a bit. I wonder, though...if this sort of rural and aged philosophy could apply to what the majority of us are doing now...those actively involved in collecting, filing, dubbing...and in general revering the works of those who created "old time radio". Is it possible that in another twenty or thirty years, there will be an equally active group of hobbyists who look back to our present, and wish that those of us interested in preserving works of the electronic media had been as interested in hanging on to what is (was) going on in the 60's...70's..and 80's.

VIDEO COLLECTINGS...is a sparetime activity which is in the scratch-of-the-surface condition at present. If it's true (and I believe it most emphatically is) that the radio hobby is just barely in the formative stages, then the Television variety is only just conceived.

First...the obvious question: why? What is there to collect...to admire? There is no positive and totally correct answer. To many people, the Tube is simply a vacant minded endless spewing of waste. To many others...enjoying its output privately is one thing...but ever admitting it publicly is quite another. But, to some...television can be, at least at times, a positive enchantment. Who's to say that a collection of STAR TREK...or MISSION IMPOSSIBLE...carefully kept intact into the far future...might not be just as validly worthy of reminiscence as our own files are today? After all, isn't what we are harking back to in 1970 really nothing but the everyday accepted entertainment of the masses of another day? Isn't it possible to equate the place filled by SAM SPADE with that filled by MANNIX? LUM AND ABNER with MAYBERRY, RFD? LUX RADIO THEATRE with SATURDAY NIGHT AT THE MOVIES?

Now, let's not get into comparisons of the two media. I'm on radio's side...and I've tried to make that clear. But while I champion the superiority of audio broadcasting as a "Theatre of the Mind", I still recognize that it once was exactly what TV is today!

So, then...perhaps there might be a reason to look into VTR...VIDEO TAPE RECORDING. A reason to consider the slightest chance that someday, somehow...we might run across a series...a show...a special...that we want to keep.

The hardware is available now...this day...and to some degree has been available for about five years. Broadcast Videotape machines are enormously complicated devices...utilizing tape which is 2 inches wide...and requiring an electronics expertise to operate them. Their price range...50 thousand dollars or so...although there are some economy models. In the early Sixties, there were a number of firms which began to issue forth information that they would soon place on the market a "home" version that the average man could afford. One company, TELCAN (British) ...spent quite a bundle on publicity about its proposed machine...which travelled something like 60 inches per second (tape speed). I've yet to learn whether one single TELCAN recorder was ever actually marketed.



And then, in mid-decade, SONY stepped in and got serious. The Japanese miracle-electronics firm produced a relatively small VTR (not much larger than the average audio recorder) which used  $\frac{1}{2}$  inch tape, with a forward speed of  $7\frac{1}{2}$  inches per second. The monitor and machine could be bought as a unit...sporting a ten inch screen...or the deck could be purchased, with a 23 inch set added. The TV set was used as both a recording source and playback screen. You could get the whole thing for around 1100 dollars....a camera added another 300.

SONY remains the true pioneer of Video Recording, and has improved upon its earlier editions in a consistent manner. Recently, the first home color recorders were introduced by the company...which also has out a battery powered, portable unit. There are competitors in the home market field...but they are just that. SONY is the leader.

But though these recorders were intended as breakthroughs into the home, only a relative few have found their way into them. Most are purchased for educational, industrial, or similar use. There are, however, always a few kooks (like myself) who will borrow money from the bank for the latest gadget, and drive a smaller car in order to afford the luxury of tinkering around in a new and exciting manner.

My own machine is a SONY CV-2000...a 1967 model that I bought in 1968. I did not buy the camera for two reasons...I didn't have the need for it since I only planned to record programs off the air. The other thing that I didn't have was the money.

And I use this very expensive toy in what most would consider a ridiculous way: I delay programs...that is, when shows I like are up against one another...I watch one...tape the other. This happens constantly. And then, when I'm out, I set a timer...and away we go. I've done little collecting in the two years I've had the recorder. I've filed away a few LUM and ABNER movies (which I copied with a borrowed camera)...some of the moonwalk footage...an ABBOTT and COSTELLO movie entitled, "WHODUNNIT?"...which had the pair running about a radio network studio, trying to find the killer of a radio actor who was electrocuted in mid-broadcast (mid-air?). Not much. This is personal history repeating itself. As I mentioned elsewhere, I used my first audio recorder for exactly the same purpose: delay the program for convenience, and maybe save it for a couple of weeks.

But I'm getting ready to start a collection. I regret not having done it already...for there are a couple of shows that I already miss. Just like radio, though, it's hard to recognize that what's been there...won't always be there. An additional technical stride forward...if you can call it that...has made it possible to put together any size of Video collection...and at relatively low expense. But I'm not too sure that SONY would consider the development a stride forward.

You see, for several years, it was not feasible to actually try to file any great amount of material. Although, with proper financing, most enthusiasts could afford the machine, the tape cost is what hung you up. A one hour reel ran about \$40.00...whereas you could get a half hour tape for a bit over \$20.00. With a price like that, you're not going to keep very many programs...no matter how tremendous they happen to be.

But an electronics supply house by the name of OLSON, based in Akron, Ohio...with branches in many major cities...has made all the difference in the world for amateur video recording. About a year and a half ago, they began selling used computer tape...which they buy en masse. At first, the price was \$3.00 for a 2400 foot reel of the stuff, which is  $\frac{1}{2}$  inch wide, and one and a half mils thick. But, eventually the cost was reduced to 99 cents for that length.

Now, since the tape is still on the large computer reels, what you have to do is

spin off the tape on 7 inch reels to fit the SONY. Such a reel will hold 1200' of tape...and since the machine travels at 7½ ips, that's obviously 30 minutes worth of programming. So, in effect, you can record that half hour for 45¢ (if you can figure a way to get the 7" empty reel free. For this purpose, I've used plastic 16 mm film reels, obtained from a friend at a local TV station. I've even made my own, at times, utilizing split audio reels. The computer tape is not as good as SONY's...make no mistake about that...it contains some drop-out, and the grain varies. But it's good enough, considering the price differential.

There is already one fulltime VIDEO COLLECTOR...who works at it with feverish dedication. Jim Moulder, mentioned elsewhere as one of the earliest radio collectors, purchased one of the first SONY machines several years ago (since, he's purchased a newer model)...and started recording such things as the OUR MISS BROOKS television version...innumerable movies...every minute of most important space shots...varied series which he wants to keep...and quite a few other diversified items. Jim has more or less phased away from audio filing in the past year...putting almost his full attention in television. His home is one big video catalogue...with reels stretching across various walls. If there ever will be a developed hobby surrounding TV, Jim is certainly at the forefront.

SONY must have a sneaking suspicion of the future (as far as their hobby market). The company has sent membership cards and certificates in their INNOVATORS CLUB to everyone who has bought any of their VTR models...and puts out a newsletter on an irregular basis. The writing is mostly of industrial or educational uses, but there is every now and then mention of the individual's place in the scheme of things. Membership in the INNOVATORS CLUB is for those who have "furthered the cause of VIDEOTAPE RECORDING."

And it won't be long before the devices become part of the same consumer push that so successfully marketed color TV. Everyday, trade magazines detail new developments...such as SONY and PANASONIC's upcoming cassette video systems. These will reportedly tape up to two hours...in color...with a machine costing between four and five hundred dollars. They are proposed to be in the stores by 1972. Then, there are the ridiculous playback only film and holograph units which certain U.S. companies hope to sell the public...along with prerecorded material...before it's realized by the masses what advantage tape will have.

That's where things stand. Certainly this is not a directly relevant subject for discussion among collectors of Old Time Radio (and can't someone come up with a better phrase than that?)...but it's a glimpse of what might be...and probably will be...one of these days.

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A DX GUIDE - (Conclusion)

VOICE OF AMERICA	5.960	Sundays	11:15am	American Short Stories
(European)	15.205	Sundays	1:15pm	American Short Stories
		Sundays	4:15pm	American Short Stories
		Wednesdays	9:15am	Short Stories
		Wednesdays	12:15pm	Short Stories
		Saturdays	9:30am	American Musical Thea.

The above list is, hopefully, a fairly complete one as to programs available...although I have no information showing which frequency and station is best heard in which part of the country.