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**ESCAPE**  
THIS MONTH'S FEATURE  
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**ARWES**

## AIR WAVES

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Airwaves is published twelve times a year, subscription cost is \$6.00

JANUARY 1977 issue #3

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Joseph Webb

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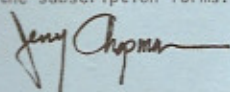
# EDITORIAL

In issue #1, I stated that sound fidelity could be maintained by double-tracking and double-speeding. This is untrue. I performed a test on one of my Teac A2300Ss recording one track at high volume, and putting the other track in record mode with no signal. An amount of channel leakage could be heard. Using both Teacs, and Scotch 229, I could hear no difference between normal and double speeding in a good quality radio program. I have noticed, however that the low frequencies thin out when I double speed using my Sony TC-280 recording into my Teac. There is also a chance that some noise might be eliminated when double-speeding, but I have not tested for this.

We have not switched permanently to twelve pages, but because of a generally favorable response to issue #1, and a good amount of content that we have found to include, approximately half of the issues will run 12 pages, and half will be 8 pages long. From the response I've seen, it looks as if there is a good amount of interest in logs, and signal processing. Logs will remain a standard feature of Airwaves, and we intend in the spring to devote an issue to signal

processing, with an in-depth report on the Phase Linear 1000 noise reduction unit, and smaller reports on many of the equalizers now marketed. Being a hard-core fiddler, signal processing is one aspect of this hobby I personally find irresistible. There is a lack of technical knowledge on recording and collecting in the hobby, but I can't anticipate people's questions or problems. Therefore, in the March or April issue, we will start a question and answer section. I would appreciate knowing what our readers are unclear about, what questions people have, so I shall personally answer or comment on people's questions, if a self-addressed, stamped envelope is included. Because of the possible volume of mail, this offer is for subscribers only, though others may send in comments. After a larger sample is accumulated, we will cover people's opinions on Airwaves, and the results of the questions asked in the subscription forms.

Best wishes;



Basil Rathbone as SHERLOCK HOLMES

## About The Cover

The drawing on the cover depicts a scene from the ESCAPE program "Conquerer's Isle." This program dealing with a super-strain of beings hiding out in the Pacific, was broadcast twice on ESCAPE. Drawing by Jerry Chapman.

## COMING NEXT ISSUE Sherlock Holmes

The Febuary and March issues will feature the internationally famous slueith with logs, articles, and pictures. See page 11 for details on next issue.

# ESCAPE Feature Article

BY JANET CHAPMAN

Nearly thirty years after its initial broadcast, CBS' Escape series boasts a remarkable popularity from which, it would seem, there is no...  
ESCAPE!

Its excellent reputation is well deserved. Escape produced 230 broadcasts of extremely high caliber beginning with "The Man Who Would Be King," July 7, 1947 through "The Heart of Kali," September 25, 1954. The inventive and exciting stories heard throughout the series contributed greatly to its success, as noted by a NEWSWEEK radio reviewer in 1947:

"The purpose of this show is all too rare in radio: to take a good story and tell it well... it is a good program and a welcome relief from what radio tries to pass off as 'original program ideas'."

NEWSWEEK, Aug. 4, 1947, p.65

This recommendation of years ago rings true today. The Escape series is a vibrant set of shows that deliver the promise made in their introduction: "Tired of the everyday grind? Ever dream of a life of romantic adventure? Want to get away from it all? We offer you... Escape -- designed to free you from the four walls of today for a half hour of high adventure."

A great many favorites emerged from the Escape run, in particular "Three Skeliton Key," previously heard on the Suspense series, (Escape and Suspense occasionally traded scripts), and "Leinengen vs. the Ants." Both these programs are excellent in regard to script, acting, sound effects, and of course, adventure. "Three Skeliton Key," which was produced three separate times on Escape, relates the frightening tale of three men trapped on a lonely lighthouse as rats swarm over the island. The show holds its listener in suspense from start to finish, with a chilling reminder at the end that the rats may return at any time. Elliot Reed, Harry Bartell and Bill Conrad starred in the first production; Vincent Price starred in another of the broadcasts.

"Leinengen vs. the Ants," with Tudor Owen, concerns a plantation on the banks of the Amazon which is being threatened by an army of ants. The creatures each measure an inch long, and like the rats above, are ravenously hungry! Leinengen, the plantation owner, has confidently set up defenses, but as each of them falls to the ants, Leinengen's fight to save his land -- and his life -- become potent with thrills.

Certainly the exciting stories, superb acting, and convincing sound effects provide the basis for Escape's magnetism. But there is possibly another factor for its charm: the show's willingness to acknowledge a human's fallibility. In "A Shipment of Mute Fate" in which a dangerous snake has been accidentally lost on board ship, the narrator has only a scrawny alley cat to thank for his rescue from death.

"Evening Primrose" illustrates this type of original thinking as well, particularly through its departure from the routine plot. The story describes the night life of a department store which, though seemingly innocent at first, grows increasingly gruesome with each detail. And there is an added attraction: the hero not only does not get the girl, he doesn't even escape! In my opinion, "Evening Primrose" is one of Escape's best. The script can't be beat, nor can the actors -- Elliot Lewis, Paul Frees and Pat Lowrey.

Although Escape did not use big-name actors, in contrast to Suspense, and other radio features, some of its actors did become quite well-known at a later date such as Jack Webb, Frank Lovejoy, Van Heflin, and Vincent Price. Bill Conrad, who recently starred in the TV series, Cannon, could almost be considered a regular on Escape. It should be noted that when Gunsmoke finally replaced Escape in 1954, three of Escape's actors joined the new show: Conrad as Marshall Dillon, Parley Baer as Chester, and Howard McNear as Doc.

Escape produced 193 different stories in the 230 broadcast series. Most of the programs were sustained except for a short period in 1950 when Richfield Gas and Oil sponsored. Also 1950 Ford sponsored one other Escape program.

The reason so few shows were done over such a long period of time -- seven years and six months, beginning with its audition show "Dead of Night," March 21, 1947 through the September, 1954 Gunsmoke replacement -- is that most of Escape's runs were short. Three long runs however, were enjoyed by the series. The first was from October 1, 1947 to September 19, 1948; the second from July 7, 1949 to August 26, 1950, and the third from October 19, 1952 to October 11, 1953. An interesting fact to note is that when Ozzie & Harriet replaced one of Escape's shorter runs which ended March 27, 1949, the actual Nelson kids, Ricky and David, came on to play themselves for the first time.

At the moment, 205 Escape programs are in circulation. Fortunately, it seems certain that the rest of the broadcasts will appear in the next few years. For those wishing more Escape information, a log published by Roy G. Bright provides a listing of most shows, along with plot information and pictures. It sells for \$3.95: R.G.BRIGHT, 314 N.SEVENTH ST. WYOMING, IL 61491. The log published in this newsletter offers all known Escape titles, circulated and uncirculated, in alphabetical order.

The Escape series ranks as one of radio's finest for many reasons. But one of the reasons is this: it does what it says. Listening to an Escape tape you truly feel transported from "the four walls of today for a half hour of high adventure." -- and you'll wish it could be longer.

## Book Review by JERRY CHAPMAN

### Dunning's "Tune In Yesterday"

JOHN DUNNING. "Tune In Yesterday" published in 1976 by Prentice-Hall. \$17.95

The pre-Christmas surge of reference books has brought old time radio collectors a new volume. The rather nervey publisher subtitled the book, "The Ultimate Encyclopedia of Old Time Radio, 1925 - 1976." Whenever I see titles so boastful, my first reaction is that some sneaky publisher or author is trying to pull a fast one on me. I then open it up, and attempt to sample paragraphs. This one belongs in a special class of OTR books, and it is the best effort so far in encyclopediac writing of the OTR subject, but I'm afraid that the only reason it might be called "Ultimate" is that old radio material is so sparse. The old "Bible" of OTR collectors, Buxton and Owens' THE BIG BROADCAST had an aggravating quality of giving us useless information, for example, in Suspense we are told that guest stars were used, along with a few names, we are given names of four directors and two producers, along with some writers' names. The sound effect men, Murray, Sixsmith, Light and Bayz are even mentioned, but if we want to read something interesting, all we have is that the tales were "well calculated to keep you in -- Suspense" and that a famous broadcast was "Sorry Wrong Number" and finally that the program began in 1942 on CBS. Dunning, covering programs with somewhat the same aim in mind, however presents each one in a highly readable style. Taking SUSPENSE again for an example, this time in Dunning's "Tune in Yesterday," we learn that the program was excellently produced, and one of radio's longest running series. A breakdown is given for the highlights of the run, and most interesting to me, Dunning talks about the program's unique points, that Bill Spier created unwritten rules which guided the program thru its entire run, long after Spier had left. We learn that Elliot Lewis had the most distinctive style and usually dealt with believable plots.

Time after time, Dunning shows each program's character. For Example, LIGHTS OUT became a sensation shortly after Hyllis Cooper created the program, and the show changed character when Arch Oboler took over the scriptwriting, and experimented with bizarre effects. Other examples are: Which two mystery programs had a soap opera base? Answer: MR CHAMELEON and MR KEEN, TRACER OF LOST PERSONS, the reason being that these two were created

by Frank and Anne Hummert, an unusual soap opera team who wrote, LORENZO JONES and BACKSTAGE WIFE among others. Question: Why were some ONE MAN'S FAMILY listeners left hanging when the series left the air? Answer: Some network affiliates decided to cut the series off two weeks before the last official episode. If one reads on, one also finds that Carlton E. Morse wrote I LOVE A MYSTERY episodes in the mornings, with no specific plot outline for the series, just a day to day scripting. Also, Morse worked the weekends for the then weekly ONE MAN'S FAMILY. Question: Which radio personality started in vaudville and was noted for his speeded speech? Answer: Walter Winchell, attaining top speed according to some reports, of 220 words per minute in one rapid fire newscast.

The book is of particular value to radio traders because many programs are judged as to their listening worth. DANGER, DR. DANFIELD is described as, "one of the worst detective shows ever to curse the ABC airwaves, hit with a thud in 1946" The terrible ZIV programs, BOSTON BLACKIE, BRIGHT STAR, PHILO VANCE, and to an extent, BOLD VENTURE, are curtly written up, and closed with phrases like, "Even the performance of Beck... didn't save this one," or "was hardly one of radio's schedule stoppers." for PHILO VANCE, and BOSTON BLACKIE. The worst of the lot, I WAS A COMMUNIST FOR THE FBI, (ZIV) suprisingly gets a good notice. Perhaps Dunning mistook an unusually clever story, (a secret FBI agent playing role of a communist who is bitter toward everything American) for quality. For the most part, what Dunning likes are the same programs that I like, such as ESCAPE, GUNSMOKE, "Everything about Gunsmoke was first class," ONE MAN'S FAMILY, SUSPENSE, VIC & SADE, "The most creative comedy on the air for eight years."

What the OTR trader needs is a book of this type, directed toward the hobby. Dunning's book is sensibly directed toward a larger audience, but in spite of this, manages to be quite useful to the collector (having no experience hearing the radio shows when originally broadcast, I would have found this book useful to let me know in my first two years of collecting, what shows were fun to listen to) with programs being rated for listening content. And once in a while, Dunning throws in something directed to the OTR collector as in I LOVE A MYSTERY, "Old-timers hope wistfully that, somewhere, someone will turn up the greatest of all ILAM stories, 'The Stairway to the Sun'"

The book runs 703 pages, with an extra 32 pages of photographs, including two unusual and interesting shots of Jane Ace. Although a few new pictures are present, most of them are ones that have become somewhat "standard" in otr books. An intelligent choice of programs to include has been made, especially when one compares it to the selection from "The Big Broadcast." Many programs from the fifties have been included, an asset because quite a few '50s programming was superior to material aired in the forties. Also noticeable was a direction to include primarily programs that are now available to the collector on tape. The main reason this book is better than most isn't program selection, but rather Dunning's writing style that makes the reading fun and easy.

continued from page 4.

However readable it is, an encyclopedia must be correct to have value. The enthusiastic flap notes state that this book is "meticulously accurate." I do not find this to be true. Two mistakes were found the first day I looked at "Tune In Yesterday" one being the statement that THEATER FIVE consisted of science fiction drama. That just ain't so! Even with a loose interpretation of science fiction, the majority of THEATER FIVE programs can not fit the mold. When that series is compared to genuine science fiction, such as DIMENSION X or X MINUS ONE, THEATER FIVE comes across quite differently. The second error I spotted is unusual for Dunning, seeing that he is a mystery writer, however Dunning says that Sam Spade of radio was almost a literal translation from Dashiell Hammett's classic, "The Maltese Falcon." Bill Spier had Howard Duff insert a dimension of fun and joking that wasn't in the Hammett story. The literal translation of SAM SPADE came more from Ray Chandler's Phillip Marlowe than Hammett's Spade. Dunning states correctly that the radio series was dropped because of Hammett was thought to be connected with communism. Dunning says that Hammett was unlinked to anti-American activities, true, but he doesn't mention that Hammett was also unlinked to the radio program, other than the name, Sam Spade. When two errors are spotted such as these, one begins to suspect the accuracy of the other parts, and aside from misinformation being bad, the reading enjoyment is impaired if one can't count on its truthfulness. The error-rate does appear to be lower than "The Big Broadcast" however.

Despite its problems, this book is one of the most important pieces published concerning OTR collecting, and it is encouraging indeed that a market exists for a book directed narrowly toward the old radio programs. Although others will buy it, it seems that this book can be used best by the collector and trader, rather than a nostalgia seeker. I hope that this trend in OTR books will continue, and that books will become even more specifically directed to the collector. I recommend a purchase of this book, as I feel that too much emphasis has been put on collecting lately, and not enough toward what to collect. The price of 18 dollars is expensive though, I suggest you should give consideration to what you will get out of the book, before a rush purchase.

John Dunning is a collector of otr programs, and belongs to the Denver old time radio club. Dunning has one of the largest quality collections in the country, and accumulates about 2,000 programs a year. Unlike most other collectors, Dunning listens to a very high percentage of what he obtains. Dunning writes now for a living, and has had a myste mystery novel, "The Holland Suggestions" published. "Tune In Yesterday" is selling well, and has been chosen by The Nostalgia Book Club, and the Literary Guild. Dunning also rebroadcasts old radio programming weekly for station KFML, Denver.

## NEWS

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ROMANCE programs from 1951 and 1952 are now beginning to circulate. These were produced by Norman Macdonnell, of ESCAPE. ROMANCE consisted of love stories, and resembled the program ESCAPE. Many of ESCAPE'S actors also played in ROMANCE. Two programs, "Pagosa" and "Macao" were done on both series. "Pagosa" has yet to appear in an ESCAPE version. The ROMANCE version stars William Conrad. ROMANCE along with BROADWAY IS MY BEAT, were summer replacements for THE LUX RADIO THEATER. It appears more ROMANCE will follow in circulation.

New BROADWAY IS MY BEAT programs are now available. What makes these unusual is that these are network, not AFRS copies. BROADWAY was produced and directed by Elliot Lewis, and consisted of intricate plots, with well developed characters, in a police show format. The new Broadways out are from the latter part of the run, 1953 and '54.

FLYWHEEL, SHYSTER, FLYWHEEL has been long sought after but for awhile, nothing had turned up. This seemed to be one of the many programs done in the thirties (Raymond Knight's Kuku hour is another example) where no copies were saved. One show, starring Groucho Marx, has now turned up. Another series sought after, I LOVE A MYSTERY, of which a few complete stories are well circulated, is now confirmed with a probability of 98% to exist complete with all episodes. These will remain uncirculated.



Craige Snader's "Magic Sounds" #16 is available for \$2.00. In that issue, an inventory of all known magic related recordings is listed. These vary from radio programs to the not yet commercially available recording of Harry Houdini. The listing consists of material known to exist, not necessarily for sale. For a copy, send \$2.00 to: MAGIC SOUNDS/APARTADO 12-655, MEXICO 12, D.F./MEXICO. For a subscription, contact Craige Snader at the above address for details.

## ESCAPE LOG

ESCAPE LOG LISTING ALL KNOWN BROADCAST TITLES

5/31/53	"A GOOD THING"	
1/18/53	"A MATTER OF CONSCIENCE"	
12/10/50	"A PASSENGER TO BALI"	
8/15/51	"A ROUGH SHOOT"	
3/13/49	"A SHIPMENT OF MUTE FATS"	JOHN LUND
10/1/50	"A SLEEPING DRAUGHT"	BEN WFIGHT
4/5/53	"A SLEEPING DRAUGHT"	BEN WFIGHT
7/5/53	"A SOURCE OF IRRITATION"	
2/1/53	"A STUDY IN WAX"	
9/13/53	"ABOMINABLE SNOWMAN"	
4/4/48	"ACTION"	KEARNS
7/21/49	"ACTION"	KEARNS
3/26/49	"ACAPTIVE ULTIMATE"	
5/6/54	"ADVERSARY"	
4/15/54	"AFFAIR AT MANDRAKE"	
4/7/50	"AMBASSADOR OF POKER"	
6/3/54	"AN ORDINARY MAN"	
2/15/48	"ANCIENT SORCERIES"	
12/24/47	"BACK FOR CHRISTMAS"	
6/6/48	"BEAL GESTE"	
6/9/50	"BIG SPONGE"	
3/11/54	"BIRD OF PARADISE"	
7/10/54	"BIRDS"	
6/30/50	"BLOODBATH"	
6/17/54	"BLCCOWATERS"	
5/24/53	"BLUE HOTEL"	
10/29/49	"BLUE WALL"	
9/4/54	"BOILING SEA"	
6/10/54	"BONSCOLINA AND THE FISHERMAN"	
12/13/49	"BORDER TOWN"	
4/11/48	"BRUTE"	
1/14/51	"BULLET FOR MR SMITH"	
11/19/47	"CASTING THE RUNES"	
12/24/50	"CAVE"	
4/12/53	"CLASSIFIED SECRET"	
6/14/53	"CLEAR FOR ACTION"	
12/6/49	"COMMAND"	JOHNSTONE, REED
5/26/50	"COMMAND"	HOYT, BARTELL
12/31/47	"CONFESSION"	
4/2/49	"CONFIDENTIAL AGENT"	
3/5/49	"CONQUERER'S ISLE"	ELLIS
1/11/53	"CONQUERER'S ISLE"	BARTELL
1/7/51	"CONQUEST"	
6/27/48	"CCOUNTRY OF THE BLIND"	FREES
11/26/47	"CCOUNTRY OF THE BLIND"	EDMUND O'BRIEN
3/20/49	"CCUNTRY OF THE BLIND"	EDMUND O'BRIEN
8/14/54	"COWARD"	
8/25/50	"CROSSING PARIS"	
3/24/50	"DANGER AT MATECUMBE"	
1/4/53	"DANGEROUS MAN"	
7/1/54	"DARK WALL"	
3/23/47	"DEAD OF NIGHT"	AUDITION PROGRAM
4/26/53	"DERELICT"	
7/21/47	"DIAMOND AS BIG AS THE RITZ"	JACK EDWARDS JR
8/29/48	"DIAMOND AS BIG AS THE RITZ"	SAM EDWARDS
3/27/49	"DIAMOND AS BIG AS	
1/25/53	"DIARY OF A MADMAN"	
9/5/48	"DREAM OF ARMAGEDDON"	
4/18/48	"DRUMS OF FORE AND	
7/14/49	"DRUMS OF FORE AND	
11/5/50	"EARTH ABIDES" PAR	
11/12/50	"EARTH ABIDES" PAR	
7/25/51	"EARTHMEN"	
4/19/53	"EL GUITAREPO"	
10/11/53	"ELEMENTALS"	
11/5/47	"EVENING PRIMROSE"	
9/12/48	"EVENING PRIMROSE"	
8/25/49	"EVENING PRIMROSE"	
7/17/54	"EYE OF EVIL"	
10/22/47	"FALL OF THE HOUSE"	
6/21/53	"FAR AWAY ISLAND"	
12/20/49	"FIGURE A CAME"	
3/19/49	"FINGER OF DOOM"	
11/1/49	"FLOOD ON THE GOOD"	
7/24/54	"FLOOD ON THE GOOD"	
2/18/51	"FOLLOWER"	
8/18/50	"FOOTPRINT"	
9/21/49	"FORTUNE OF VARGAS"	
12/14/52	"FOUR WEST HOME"	
8/18/47	"FOURTH MAN" FREE	
4/25/48	"FOURTH MAN" KROG	
7/7/49	"FOURTH MAN" KERN	
8/15/48	"FUGITIVE"	
11/26/50	"FUNERAL FIRES"	
8/30/53	"GAME"	
4/16/49	"GENERAL DIED AT DA	
8/1/51	"GLADIATOR"	
4/14/50	"GOLDEN SNAKE"	
4/23/49	"GREAT IMPERSONATIO	
3/31/50	"GREEN SPLCTCHES"	
10/12/52	"GRINGO"	
2/29/48	"GRUVE OF ASHTAROTH	
7/18/48	"HABIT"	
9/25/54	"HEART OF KALI"	
3/12/49	"HE WHO RIDES THE T	
2/22/48	"HOW LOVE CAME TO P	
2/22/53	"I SAW MYSELF RUNNI	
12/7/52	"INCIDENT IN QUITO"	
3/29/53	"INVADER"	
7/11/51	"ISLAND" BARTELL	
3/8/53	"ISLAND" CONRAD,	
2/8/53	"JETSAM"	
3/7/48	"JIMMY GOGGLES THE	
5/2/48	"JOHN JOCK TODD"	
11/19/50	"JOURNEY INTO FEAR"	
6/24/54	"JUDGEMENT DAY AT O	
2/11/51	"KILLER KINE"	
8/28/54	"KING OF CANATO"	
1/14/48	"LEININGEN VERSUS T	
5/23/48	"LEININGEN VERSUS T	
8/4/49	"LEININGEN VERSUS T	
11/29/49	"LETTER FROM JASON"	
5/3/53	"LILI AND THE COLO"	
9/20/53	"LOG"	
3/14/48	"LOG OF THE EVENING	
2/12/49	"LOST SPECIAL"	
11/16/52	"LOUP-GARON"	
7/18/51	"MACAO"	
8/23/53	"MAN FROM TOMORROW"	
9/19/48	"MAN WHO COULD WORK	
12/31/50	"MAN WHO COULD WORK	
12/21/52	"MAN WHO LIKED DICK	
5/5/50	"MAN WHO STOLE THE	
8/30/51	"MAN WHO STOLE THE	
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7/7/47 "MAN WHO WOULD BE KING" LAWRENCE  
 8/1/48 "MAN WHO WOULD BE KING" BEN WRIGHT  
 3/15/53 "MAN WITH THE STEEL TEETH"  
 11/22/49 "MARACAS"  
 6/2/50 "MARS IS HEAVEN"  
 5/16/48 "MATCH"  
 3/21/48 "MISFORTUNE'S ISLE"  
 10/1/47 "MOST DANGEROUS GAME"  
 10/22/49 "NIGHT IN HAVANA"  
 12/28/52 "NIGHTMARE IN THE SUN"  
 5/17/53 "NORTH OF POLARIS"  
 7/31/54 "NIGHT OF THE GUNS"  
 9/11/54 "NIGHTMARE"  
 7/26/53 "NCTEROOK"  
 12/10/47 "OCCUPANCE AT OWL CREEK BRIDGE"  
 6/28/53 "ONE EIGHTH APACHE"  
 7/19/53 "OPEN BOAT"  
 7/14/47 "OPERATION FLEUR DE LYS"  
 2/19/49 "ORIENT EXPRESS"  
 7/12/53 "OUT STATION"  
 2/7/50 "OUTER LIMIT"  
 11/30/52 "PAGCSA"  
 1/21/48 "PAPA BENJAMIN"  
 5/19/50 "PASS TO BERLIN"  
 1/3/50 "PISTOL"  
 11/8/49 "PLUNDER OF THE SUN"  
 7/28/50 "POISON"  
 10/29/47 "POLLOCK AND THE PARRAH MAN"  
 3/10/50 "PORT ROYAL"  
 10/15/50 "POWER OF HAMMER"  
 1/31/50 "PRESENT TENSE"  
 3/22/53 "PRESSURE"  
 10/19/52 "PRICE OF THE HEAD" CONRAD  
 8/7/54 "PRICE OF THE HEAD" KRUSCHEN, CONREID  
 10/8/49 "PRIMITIVE"  
 8/11/50 "RED FOREST" WILLIAM CONRAD  
 8/2/53 "RED FOREST" CONRAD  
 2/21/50 "RED MARK"  
 2/26/49 "RED WINE" JEFF CHANDLER  
 8/11/49 "RED WINE" WATERMAN  
 11/9/52 "RETURN" DOBKIN  
 4/1/54 "RETURN" DOBKIN  
 5/12/50 "RIM OF TERROR"  
 8/11/47 "RING OF THOTH"  
 10/26/52 "ROBERT OF HUNTINGTON"  
 10/8/50 "ROULETTE"  
 10/8/47 "RUN OF THE YELLOW MAIL"  
 11/2/52 "RUNNING MAN"  
 8/22/48 "S S SAN PEDRO"  
 4/8/54 "SCARLET PLAGUE"  
 1/7/48 "SECOND CLASS PASSENGER" BARTELL  
 7/28/49 "SECOND CLASS PASSENGER" PARLEY BAER  
 3/25/54 "SECOND SHOT"  
 12/27/49 "SEEDS OF GREED"  
 6/16/50 "SERENADE FOR A COBRA"  
 10/29/50 "SEVEN CURS TO FREEDOM"  
 4/21/50 "SHANGHAI DOCUMENT"  
 7/14/50 "SHARK BAIT"  
 7/11/48 "SHE"  
 10/15/47 "SHIPMENT OF MUTE FATE" JACK WEBB  
 3/28/48 "SHIPMENT OF MUTE FATE" HARRY BARTELL  
 7/7/50 "SHIPMENT OF MUTE FATE" ELLIS  
 8/22/51 "SILENT HORROR"  
 8/4/47 "SIRE DE MALETROIT'S DOOR"  
 2/8/48 "SNAKE DOCTOR" CONRAD, FREES  
 8/18/49 "SNAKE DOCTOR" CONRAD, FREES  
 4/28/50 "SOMETHING FOR NOTHING"  
 6/23/50 "SUNDCWY"  
 10/15/49 "SURE THING" HOYT  
 1/17/50 "SURE THING" ROSS

12/3/47 "TABOO"  
 9/18/54 "TARGET"  
 8/16/53 "THIRTEENTH TRUCK"  
 12/3/50 "THIS SIDE OF NOWHERE"  
 1/28/48 "THREE GOOD WITNESSES"  
 11/15/49 "THREE SKELETON KEY" REED  
 3/17/50 "THREE SKELETON KEY" VINCENT PRICE  
 8/9/53 "THREE SKELETON KEY" BEN WRIGHT  
 5/9/48 "TIME MACHINE" ROLFE  
 10/22/50 "TIME MACHINE" JOHN DENNER  
 7/4/48 "TOOTH FOR PAUL REVERE"  
 9/6/53 "TRAIN FROM ALBIEFELDE"  
 3/1/53 "TRAMP"  
 11/23/52 "TRANSPORT TO TERROR"  
 1/24/50 "TREASURE, INC."  
 8/21/54 "TWO AND TWO MAKE FOUR"  
 8/4/50 "TWO CAME BACK"  
 2/14/50 "TWO IN BY SEA"  
 7/28/47 "TYPHOON"  
 9/27/53 "UNTOUCHABLES"  
 8/8/51 "UP PERISCOPE"  
 2/1/48 "VANISHING LADY" BANKS  
 1/10/50 "VANISHING LADY" BANKS  
 5/10/53 "VESSEL OF WRATH"  
 3/18/54 "VIOLENT NIGHT"  
 6/7/53 "VOYAGE OF SINBAD"  
 4/9/49 "WHEN THE MAN COMES, FOLLOW HIM"  
 12/17/50 "WILD JACK RHETT" JOHN DENNER  
 2/15/53 "WILD JACK RHETT" DENNER  
 12/17/47 "WILD ORANGES" PAUL FREES  
 9/28/49 "WILD ORANGES" VAN HOFFLIN  
 7/21/50 "YELLOW WAKER"  
 11/12/47 "YOUNG MAN WITH THE CREAMED TARTS"  
 8/26/50 "YOUR GRANDFATHER'S NECKTIE"  
 10/4/53 "ZERO HOUR"

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NOTES ON THE ESCAPE LOG

In a number of cases dates given here differ from the dates in Roy Bright's log. Programs were aired on different days depending upon the location. The dates given in this log are for the west coast. Dates can be determined for repeat programs such as, "Three Skeliton Key" by matching the actor in the log to the program. In cases where the actors are the same, one should listen to the program end to match the show dated a week after the show in question, to the log, thereby referencing the correct date. Programs announced at the end of the program to be aired the next week do not always turn out to be the ones actually broadcast, it is useful to note. Six programs are listed here that are not listed in Bright's log, including two new titles, "Incident in Quito" and "Gringo." One was a repeat of, "The Man Who Stole the Bible," and the last three are from a special three week Sunday run, repeating, "A Shipment of Mute Fate," "Country of the Blind," and "The Diamond as Big as the Ritz."



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**IN YOUR OWN LIVING ROOM, AGAIN HEAR THE VOICE OF THE SHADOW, THE LONE RANGER, AMOS N' ANDY, BERGEN & MCCARTHY, GUNSMOKE, AND MANY OTHERS. HEAR AL JOLSON AS STAR OF THE SHELL CHATEAU AND MUSIC HALL.**

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# COLLECTORS

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LISTINGS IN THE COLLECTORS COLUMN ARE FREE. IF YOU DESIRE A MENTION, SEND DETAILS ON YOUR COLLECTION TO ME (JERRY CHAPMAN). INFORMATION NORMALLY TO BE INCLUDED: NAME & ADDRESS, PHONE, MATERIAL YOU HAVE AVAILABLE FOR TRADE, ITEMS YOU ARE LOOKING FOR, AND ANY OTHER COLLECTING DATA. PLEASE STATE ITEMS AS SPECIFICALLY AND INTERESTINGLY AS POSSIBLE, IF YOU ARE UNDECIDED AS TO WHAT TO INCLUDE, MENTION ALL THAT YOU WISH, I WILL EDIT FOR THE COLUMN. UNLESS STATED OTHERWISE, PEOPLE LISTED COLLECT ON 1/4 TRACK REEL TAPE, 3 3/4 IPS.

FRANK McCULLEY 12 MALAN AV BERLIN, NJ, 08009. Has 4,800 programs, started collecting 78 RPM records. In order, he is interested in: old country western programs, mystery, comedy, and science fiction.

BILL HANNON 4880 N MARINE DR. CHICAGO, IL 60640. All types of programs from beginning of radio through the fifties. Interested in A or A-B sound unless material warrants lesser quality. Reels and cassettes.

PETER PEARSON, 288 LAKE ST. PETERBOROUGH, ONTARIO, CANADA K9J 2H6. Has 2,500 shows, interested in Shadow, Lone Ranger, Johnny Dollar, and Nick Carter. Peter has been collecting since 1974.

L.P. GOYER, 16909 ZERO AV B.C. CANADA V4R 5A8. 1,400 shows, likes Carlton E. Morse material, Suspense, and Sam Spade. Goyer wants to hear from other Canadian collectors.

DON BOYER, 4919 CARROLLTON AV INDIANAPOLIS, IND. 46205. 3,000 radio programs including 500 Suspense cataloged. Other favorites: One Man's Family, Lum & Abner, I Love Adventure, and I Love a Mystery. Don is looking for Sherlock Holmes.

VINCENT EGARIAN 30 MANHATTAN AV YONKERS, NY 10707. Has 75 reels is interested in comedy. Vince reports that comedy collectors are harder to find than mystery.

WILLIAM E SAEMAN, NORTH ROAD RD#1 BOX 306, WINDSOR, NY 13865. Has 150 programs presently, interested in most radio programs, prefers complete network versions. William is looking for some baseball play-by-play with Mel Allen from late forties or early fifties. Saeman suggested that I repeat earlier listings in collectors, I'd rather hear from the people listed in the old columns than repeat an old listing. Other suggestions were to have a column for questions and answers, Network program information such as run dates, sponsors, time, and day. Questions of technical nature will be accepted, and answered in another column, but I would be interested in questions concerning programs, or availability of shows. These questions could be answered in this column, or if it seems useful, in a "letters" section.

EVAN MacBRIDE, BOX 13128 SACRAMENTO, CA 95813. Has about 400 reels of mystery and comedy, is interested in kid's programs. Evan became interested in OTR by listening to station KGO in 1969 broadcast BLACK MUSEUM, on a "dreadful mystery hour". He has been collecting since 1971.

MIKE SCHWIMMER 241 HARDOR ST. GLENCOE, IL 60022. Collects primarily comedy, has: FIBBER McGEE & MOLLY, FRED ALLEN, JACK BENNY, HENRY MORGAN, and VIC & SADE. Schwimmer is an authority on big bands, and collects dance band remotes. He is looking specifically for certain FIBBER McGEE programs. In good sound, has want list.

MARTY PAHLS 7648 N GREENVIEW CHICAGO, IL 60626. Collects music: Blues (1920 - 1977); Old-timey country (1920 - 1977); Dance & Jazz bands (124 - 1935); Ethnic & Foreign Folk; Gospel (1920 - 1955) POP Singers (1920 - 1930s); Rock & Roll, R&B (1945 - 1962); also radio shows & soundtracks till 1936. Has 1/2 of his collection cataloged in 40 pages (nice offset) Has 2,000 LPs, 3,000 78s, 500 45s, 1,400 reel tapes. sells and trades.

TOM HEATHWOOD, 340 PARKER ST. NEWTON CENTER, MA 02159. Looking only for top quality programs. Tom also collects electrical transcriptions, and does signal processing on poor tapes for collectors. He has equipment to dub ETs with proper NAB equalization.

ED PIPPIN, 9802 BRAGG LANE, MANASSAS, VA 22110. Is interested in science fiction radio, and would like especially EXPLORING TOMORROW. Ed says that these were excellently done, with narration by John Campbell. Evidently most shows are incomplete without op. or close. If anyone has a number of these complete, in good sound, let us hear about them.

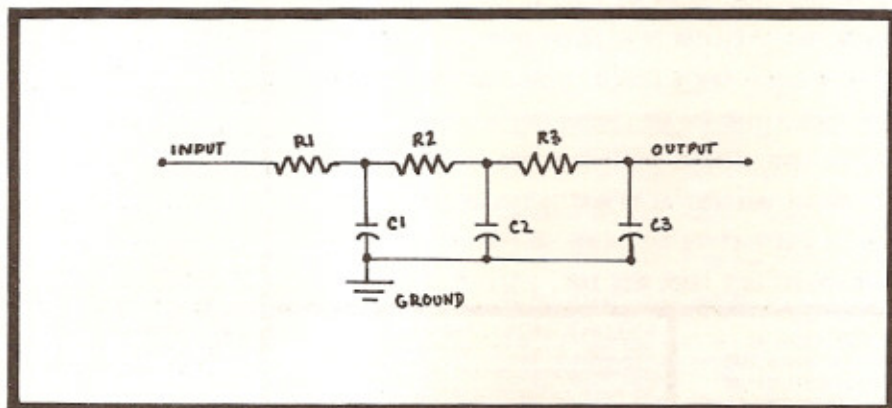
TIM M HAKONSON, BOX 37A, BUFFALO STAR RT. SHERIDAN, WYO. 82801. Just starting his collection on reel, and is interested in contacting others willing to trade.

JOE RIESSELMAN, 3536 KEYMEER DRIVE, DUBUQUE, IA 52001. Has over 360 reels and is especially interested in: LONE RANGER, TOM MIX, GREAT GILDERSLEEVE, THE SHADOW, and SUPERMAN. Joe owns Sony reel recorders, and cassette units and also will replace reels he mails that do not meet approval. Items of interest in his catalog include: CBS 1941 - 1942 War news, SCREEN GUILD THEATER, RENFREW OF THE MOUNTED, and FBI IN PEACE AND WAR.

BILL WATTS, 12 CARTER AV, MERIDEN, CT 06450. From the home of the World's Champion Connecticut Falcons, Watts has 1500 items including sports, news and documentaries, as well as OTR.

ED CARR, 629 E RACE ST. STOWE, PA, 19464. Interested in Hopalong Cassidy, and other westerns. Ed has several Hopalong programs in nice sound.

## PROJECT! Build A High Frequency Filter.



VALUES: R1, R2, R3 ..... 100 kOhm.

C1, C2, C3 ..... 250 picofarads.

The theory behind the filter lies in the fact that capacitors let high frequencies travel "through" them, and are resistive to low frequencies. The signal, after passing through a resistor, to establish a known value, sees a capacitor connected to ground. Since the capacitor is less resistive to high frequencies, than low frequencies, the high frequencies are grounded out, and the low ones are allowed to pass. The cut-off point is determined by the choice of capacitors, the higher the value, the higher the cut-off point. For example, if 300 pf capacitors were used, instead of 250 pf, more high frequencies would be allowed to pass. The slope of the high frequency cut is determined by the number of resistor capacitor networks used. Three such networks are used in this filter, to make a steep slope of more than 12 dB per octave. When a value of 250 pf capacitors is chosen, frequencies below 7 kHz are left more-or-less unaffected, a good setup for most noisy radio programs, which have little useful frequencies above 7 kHz. If different cut-off points are desired, experiment with capacitors from 150 pf to 350 pf.

To begin construction of the filter, solder the components according to the schematic diagram, connecting the capacitors to ground (the outside part of an RCA type jack). The points labelled input and output are to be connected to the inside part of two different RCA jacks, one each for input and output. At this point, the circuit can be tested. To see if it works, compare a signal sent through the circuit to one sent directly through a patch cord. Unfortunately, the filter will attenuate the volume substantially, but it will remove hiss and other high frequency noise. Once a working set-up is obtained, one should mount the circuit in a metal box for looks, and to eliminate possible hum. With different capacitance values, and switches to direct the current through the different circuits, a filter box can be used for two or three different cut-off values, and possibly a bypass. Since the circuit attenuates the signal, it is important to feed as high a level as possible into the filter.

## HISTORY of O.T.R. COLLECTING part 2

The beginning of radio program collecting starts with the ability to preserve sound. At the turn of the century, 78 rpm records became quite popular, in both the United States and abroad. Commercial 78s with radio program matter were available to the public in the late twenties, three examples being: MORAN & MACK (Columbia), AMOS & ANDY (WGN-Chicago, on Victor disc), and Lindberg's reception after his return from Paris in 1927. The short playing time, and the "fried eggs" noise pattern from the 78 rpm disc made them inappropriate for radio rebroadcasting.

In 1927, Thomas Edison experimented with a long-playing record, and achieved a remarkable 20 minute playing time per side on a twelve-inch disc, running 80 revolutions per minute. Edison was unaware of the market for this type of thing, and left the recording business soon thereafter. These records are very scarce today, and require special playing equipment. Columbia had excellent sound quality on a 10" 78 rpm disc, but the playing time per side was only five minutes. In 1932 Victor introduced the "transcription" running at 33 1/3 rpm, on a ten inch disc. These were listed in the Victor catalog, but did not last long, and are now considered rare. The standard electrical transcription, running 15m per side at 33 1/3 rpm on a 16 inch disc was introduced in the thirties. The sound quality, even on those pressed in the thirties for syndication, such as WARNER ACADEMY THEATER, was quite high compared to the regular 78. Transcriptions were also cut by the networks, and affiliated stations off the network feed lines, this type of ET was aluminum based, with a black top-coating. During the war when metal was scarce, many of these ETs were scrapped for their metal content. New ETs cut had a glass base instead of metal. It is suspected that the networks saved a great deal of all programs aired, and for legal reasons, or just the trouble factor, are now in the process of sorting and purging a great many programs, rather than selling them to interested groups. A small group of programs that are preserved today from the thirties and early forties were originally recorded at home, on 7" disc cutters which were available at the time. The discs were made of aluminum and ran less than 5 minutes a side. Some AMOS & ANDY now circulating were recorded this way. In the war years, the Armed Forces Radio Service preserved a great many programs, for rebroadcast overseas. Although these recordings are looked down upon by collectors because of their incompleteness, AFRS discs are scarcer than network copies, and in a great many cases, the AFRS disc has a brightness and lack of distortion that is hard to find in a network copy. With the discovery of magnetic tape in Germany, at the tail end of the war, and Bing Crosby's dislike of performing live, tape began to be used by the ABC network. Because of the newness of tape and equipment, the programs actually aired were from transcriptions cut from a tape master. DIMENSION X was also recorded on tape, but I am not certain that the programs were aired direct from the tapes. In the late fifties, radio programs on tape were not at all rare, and the networks loosened up on their rule that all programming must be done "live." Collecting radio programs on disc began

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as early as 1938, with network engineers recording copies for their own enjoyment. Copies made this way were quite expensive, running about \$10 for each fifteen minutes. With the exception of a small number of home disc recordings, active collecting didn't start until the late forties when wire recorders became available. One recording of mine, CHICAGO THEATER OF THE AIR "Desert Song" originated from a wire recording aircheck, and the sound is fairly good. In the fifties, radio collecting as we know it today began with people recording off the air onto tape recorders. This material, along with AFRS discs and a few network and syndicated discs comprised the starting base for the material traded in the sixties.

(Thanks to Oliver Graham and John Olsen Jr. for some of the above information)

## SAE Equalizers To Be Discontinued

West coast manufacturer, Scientific Audio Electronics will be discontinuing their old line of equalizers. The replacement models will feature parametric equalization, meaning that continuous control of the center frequency and bandwidth can be accomplished. Unfortunately, along with this comes a higher price. If you are intending to buy an equalizer, it seems a good idea to look into SAE now. Two models are available, a ten band octave equalizer, selling for \$300, and a half-octave, 20 band one for \$550. Although not widely discounted, SAE offers enough for the money to be quite competitive in value. The slide controls work effortlessly, with a center detent, so that one can put the slides flat more quickly. The SAE is noticeably lower in noise than other popular \$300 models, and each unit comes with a five year parts and labor guarantee. In the spring, Airwaves will give a detailed look to various equalizers, and offer a few tricks of operation, to double their effectiveness in noise reduction, however it is thought that SAE is important enough that we feel you ought to be notified that something good will be leaving soon.

### COMING NEXT ISSUE

The next two issues will be devoted to Sherlock Holmes, an analysis of the detective as he appeared both in print and on radio. Logs will be given listing the complete Sherlock Holmes known to circulate, both English and American. The regular columns will be continued, and in "History of OTR," we will discuss how people got involved in old time radio, and how people started their collections, plus an opinion on why otr collectors tend to be concentrated geographically in clusters. Sound effects man, Ed Blainey, will be interviewed. Blainey performed the sound effects on Gangbusters, Counterspy, Mr District Attorney, and Theater 5, among others.

# AIRWAVES Tape Sales.

AIRWAVES. Taped reel and cassette copies of old time radio. Superb sound, all tapes guaranteed. If you find the recordings to be unsatisfactory for any reason, return reel for replacement. Airwaves catalog will be sent to those ordering from the shows listed below. Otherwise, catalog costs \$1.00, refundable with purchase.

## REEL Z95 AMOS & ANDY 1800' Sound A-B

- 1L 2/23/45 An Old Boy Friend
- 3/2/45 Income Tax Problems
- 3/9/45 More Tax Woes
- 2L 3/16/45 Lecture Bureau
- 3/23/45 Pretice Clothing Company
- 3/30/45 Easter Hat
- 1R 4/6/45 A Place to Reside
- 4/20/45 Misplaced Dummy
- 4/27/45 Marriage Vows
- 2R 5/4/45 Baby Pictures
- 5/11/45 Insurance Policy
- 5/18/45 Bullion Cubes

## REEL Z89 BOSTON BLACKIE 1800' Sound A-B

- 1L #27 Boxer Murder Case
- #28 Richard's Diamond Case
- #29 Mary Disappears
- 2L #30 Amnesia Victim
- #33 Man Shot on 21st Floor
- #34 Williams Necklace
- 1R #35 Murder at the Movies
- #36 Television Poisoning
- #59 Escaped Prisoner
- 2R #60 Three Witness's Killed
- #61 Disappearing Plane
- #62 Hooded Gang

## REEL T10 NICK CARTER; MASTER DETECTIVE Sound A-B

- 1L "Case of the Careless Employees"
- "Case of the Lucrative Wreckers"
- "Case of the Luminous Spots"
- 2L "Case of the Missing Thumb"
- "Case of the Wandering Maccaroni"
- "Case of the Bearded Queen"
- 1R "Case of the Sunken Dollar"
- "Case of the Death After Dark"
- "Case of the Crystal Prophecy"
- 2R "Case of the Chemical Chickens"
- "Case of the Two-Faced Firemaster"
- "Case of the Hermit Thrush"

## REEL T13 ESCAPE 1800' Sound B

- 1L 8/2/53 "Red Forest"
- 5/9/48 "Time Machine"
- 7/21/49 "Action"
- 2L 4/5/53 "A Sleeping Draft"
- 7/25/48 "Man Who Would Be King"
- 11/5/47 "Evening Primrose"
- 1R 3/13/49 "A Shipment of Mute Fate" Special
- 3/20/49 "Country of the Blind" Sunday
- 3/27/49 "Diamond as Big as the Run.
- Ritz"
- 2R 3/8/53 "The Island" (edited)
- 1/11/53 "Conquerer's Isle" (edited)
- 12/17/47 "Wild Oranges"

## REEL T11 BROADWAY IS MY BEAT 1800' Sound B

- 1L Flaggpole Painter Spots a Deadman
- Anonymous man Dies of Knife Wound
- Irish Sweepstakes Winner, Jimmy Dawn.
- 2L Performer dies at the Theater
- Joan Gale dies in a Flower Shop
- Tommy Mannon kills Sat. Fllis
- 1R Rhoda Lynn Thinks She is Being Poisoned
- Joe Quito Dies in Subway
- Elevator Murder
- 2R Man Gives Away \$10 Bills
- Woman dies of Poison in Danny's Office
- Julie Dixon disappears

## REEL A311 SUSPENSE 1800' Sound A

- 1L 6/19/56 A Sleeping Draft
- 5/8/56 The Phones Die First
- 6/21/45 The Story of Ivy
- 2L 12/13/55 A Present for Benny
- 2/21/56 Hollywood Hostages
- 7/5/56 Last Detail
- 1R 10/23/56 Doll
- 10/15/56 Prophecy of Bertha Abbott
- 8/12/48 Beware the Quiet Man
- 2R 10/2/56 Waitino
- 10/9/56 Digger
- 8/19/48 Crisis

## REEL T12 SHERLOCK HOLMES 1800' Rathbone & Bruce

Sound is B to C+, but the best available copies were used, better sound probably not available.

- 1L The Woman 12/10/45
- Christmas Eve 12/24/45
- Bruce-Partintont Plans 11/6/39
- 2L Accidental Murderess 11/26/45
- Manor House Case 10/15/45
- Great Gondolfo 10/15/45
- 1R Murder by Moonlight 10/29/45
- Gunpowder Plot 11/5/45
- Speckled Band 11/12/45
- 2R Retired Colourman 3/11/40
- Walking Corpse (Richard Gordon) 1933
- Wooden Claw (John Stanley) 2/22/48

PRICES: reels..... \$7.50 1/4 track Ampex 641  
 \$10.50 1/2 track Ampex 641  
 \$ 6.50 1/4 track Shamrock  
 \$ 8.50 1/2 track Shamrock

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