

Collector's Corner



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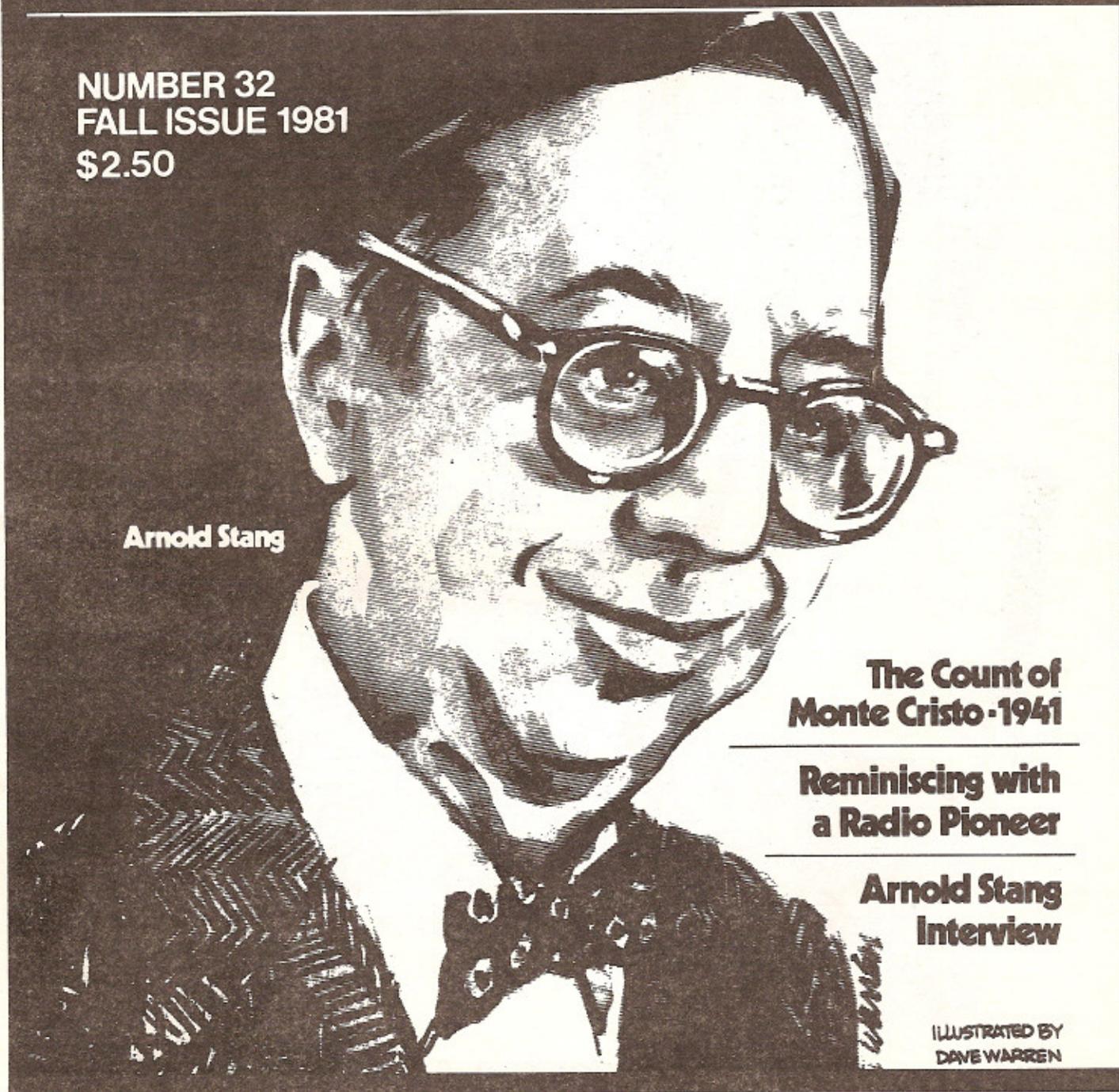
Arnold Stang

**The Count of
Monte Cristo - 1941**

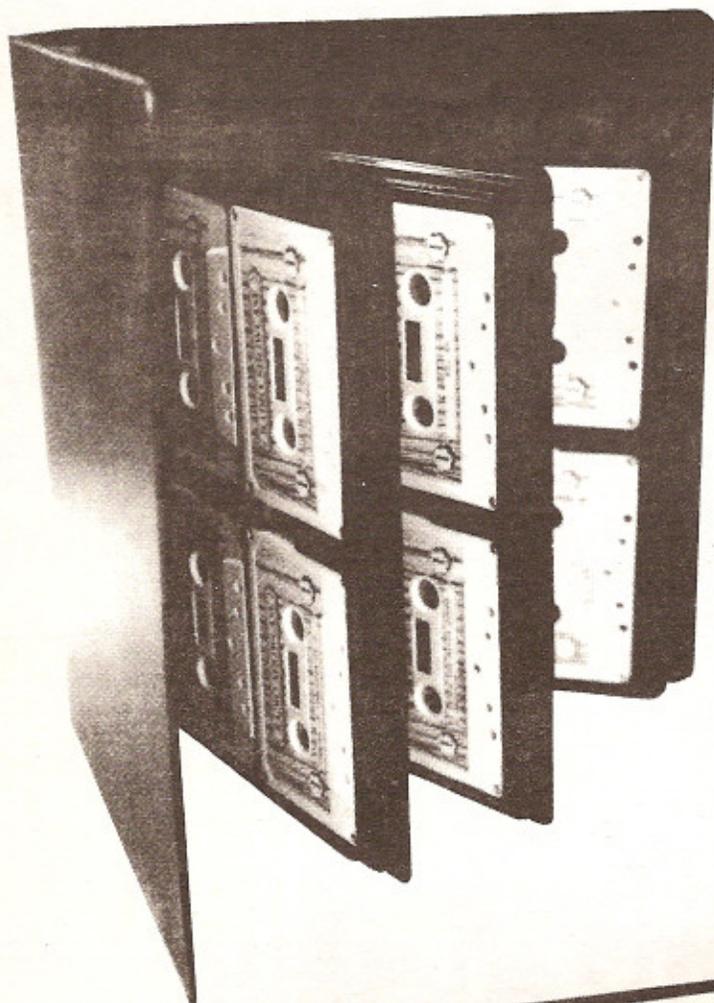
**Reminiscing with
a Radio Pioneer**

**Arnold Stang
Interview**

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Collector's Comments from Joe Webb

Let me apologize for last issue being late. Hopefully this issue didn't surprise you by arriving so early. I wanted to get it out well before the convention so you're up to date on guests and collectors. So let's update now. Somewhere in here will be the convention flyer, and the information here will update it.

Additional guests include TERI KEANE, EVIE JUSTER, JOHN MOORE, ELSPETH ERIC, and ARTHUR TRACEY ("The Street Singer"). That's for now. As usual, some guests can only make plans to attend about two weeks before the convention, so more will probably make it. TED MALLIE, a fan favorite, won't know until the day before. He's an announcer for WOR in New York and their scheduling of announcers is simply horrible. BOB PRESCOTT SR. probably won't know until a couple of weeks before, but BOB JR and PETE will attend. LON CLARK and WALTER B. GIBSON have been in touch recently and will definitely attend. LON and WALTER were very friendly many years back and a really looking forward to seeing each other again.

Murray Hill Records is coming out with another SHADOW set. I've been asked to write liner notes again. The set will have four Johnstone and five Morrison shows. Seems that every circulating Welles show has been released on record by MH or Golden Age Records.

Work is going well at CHEMCO. I'm also teaching Introduction to Computers and Consumer Behavior at night. I'll be doing some traveling to Chicago, DC, and Tampa in the next couple of months. Then I won't have to travel again til next June when I do Dallas. We're also looking for a house on Long Island. (You folks have to learn how to say it right: Lawn Giland)

SPERDVAC DECLARES ITS DISLIKE FOR DEALERS

I hate to use my column to disagree with anyone, as I like to think this publication is basically friendly as is our hobby. But I can't let this one go. SPERDVAC has vowed to do its darndest to remove OTR dealers from the face of the earth. The root of the argument is that dealers don't pay residuals to actors and technicians who appeared in the shows. First of all, there is no legal requirement to do so. The only possible law covering OTR is the copyright law, and in the greatest majority of cases it does not apply as the shows are in public domain. Secondly, they were paid for their performances when they completed their jobs. Do I get residuals for the policies still used at my previous jobs even though I initiated them? No. And I don't expect them. No one requires that

these fees be paid. When NBC licenses a show to appear on record, no talent fees are collected as there is no legal requirement to do so. What I think is really funny is that if some dealers opened their books to the public how shocked everyone would be to see a much lower sales volume than expected and also the number of losses and when there is profit how little it is. Sure I don't have a great affection for the biggest dealers like Radio Yesteryear and Metacom, because they're not fans like the overwhelming number of OTR dealers are.

SPERDVAC, instead of taking this very non-productive, non-creative approach missed a magnificent opportunity to do something good in our hobby. What they should have said is this: "There are many radio actors whose talent was not great enough to make the transition from radio to television and other media. While many of radio's actors and technicians make good livings from their jobs with the networks or making commercials, there are those less fortunate. Therefore, in order to help those who were incapable of managing their careers through technological change, we are establishing a fund. We ask all dealers to contribute ___¢ per reel to help them. Dealers participating in this program would be duly recognized and authorized to display a seal of approval. This seal would alert OTR fans that the dealer is participating in the program and that a part of the money spent on reels is going to help the unfortunate of radio's golden age." I'm sure that many dealers would participate, and as more dealers would join, still others would follow. I am very disappointed that they have persisted in their anti-hobby, antagonistic stands.

OFF THE SOAPBOX

(I don't like standing on one anyway). There are many collectors who will be traveling to the convention from many parts of the country. BILL JAKER (West Virginia), KEN PILETIC and FRED KORB (Illinois), JIM SNYDER and GENE BRADFORD, GARY KRAMER, MR. & MRS. BOB BURNHAM (Michigan), BOB BURCHETT and DAVE WARREN (Ohio), ED CARR (Pennsylvania), RON & LINDA DOWNEY (North Carolina), RON BARNETT and KEN NEAL (D.C.), and many more. Why can't you be one of them?



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

Arnold Stang Interview

by Terry Salomonson

ARNOLD STANG: When you ask the questions, I'll try to tell you whatever you want to know.

TERRY: Okay. First off, if Arnold Stang your original name or is that merely a theatrical name, and if so, how did it come about?

AS: Yes, yes, it's my name. It has always been my name. That's the name that's on my birth certificate. And that's on my father's birth certificate. There you are.

TS: You're on of the unusual ones who kept your own name.

AS: Yeh, I've always...I mean there have been many cases where they've tried to get me to change my name. You know I've always felt that's my name and anything I do and I want to be done I want my real name and my family to be credited with it. That's as far as I'm concerned. It's a good name. I like it.

TS: What are some of your earliest radio shows?

AS: Well, the very earliest was THE HORN & HARDART CHILDREN'S HOUR and two weeks after that I started doing LET'S PRETEND. That's when LET'S PRETEND was on Saturday mornings and CHILDREN'S HOUR was on Sundays. And then about a little under a year after that I started doing a radio series called THE RISE OF THE GOLDBERGS. I would do that about three times a week and I would do EASY ACES a couple of times. And then I just started doing all the shows. Everybody I worked with you know: Al Jolson and Eddie Cantor, Henry Morgan, Ralph Morgan, Chico Marx, Groucho Marx, Harpo Marx, Johnny Morgan, Lew Parker, Burt Wheeler, and Bert Lahr. We could go down the list. I mean practically everybody came down the pike. I even worked with Joe Penner. So it was just whoever was around. That's who I worked with. I worked with Lunt and Fontaine, Ethel Barrymore and John Barrymore, and John Garfield, Humphrey Bogart, Edward G. Robinson. You name them.

TS: The who's who of the entertainment industry.

AS: Well, I guess I got a shot at everybody or everybody got a shot at me. But I mean, of course, I also did series for a long time too. I did the GOLDBERGS for many years.

And I did EASY ACES for as long as it was around and things like AUNT JENNIE'S TRUE LIFE STORIES and MR. DISTRICT ATTORNEY and ENO CRIME CLUES and CAVALCADE OF AMERICA and THEATER GUILD OF THE AIR and you know whatever, COLUMBIA WORKSHOP and PLAYHOUSE 90. You stick around and after a certain point you become kind of, you know, like flour when you're going to make a cake, you're using flour. Someone would say we're making a cake and need some flour. I became a brand of flour, I guess. There's always a sort of little pool of people that you become familiar to and it's safer for casting people to call somebody they've worked with before. Or we know what he does and we know how he does it and we know he'll be there so...

TS: Or to get the Arnold Stang type?

AS: Yeh.

TS: That's the kind of deal that's been debated.

AS: That's been the bane of my existence.

TS: You're almost a unique character.

AS: I don't know what an Arnold Stang type is, to be honest with you. Everybody has a different opinion on what it is. I mean I could show you hundreds of different descriptions of different characters that are utterly different in every case. They say an Arnold Stang type, or he's so and so and so—you know—he's Arnold Stang. And then no two of them seem alike. So everybody's got their own impression. Some people think he's a loudmouth. Some people think he's very timid. Some people think he's an extrovert or an introvert or very illiterate or very sophisticated.

TS: Out of show business you tend to be more introverted than extroverted, right?

AS: Yes I guess I am. I kind of like my privacy and I don't really spend much time in crowds or I don't do any pub crawling or night crawling or night clubbing but I kind of just enjoy my home.

TS: You've been on radio, television, Broadway, movies, commercials, animated cartoons. In which are you most comfortable?

AS: Comfortable? I don't know comfortable. I mean I can't use comfortable as a yardstick.

TS: Which do you prefer then?

AS: There are certain satisfactions that can be derived from each of the different forms of what can be considered the art of whatever you want to call it. Let's say it is an art. I enjoy working in the theater a great deal because there is much more of

a relationship with the audience. Very often when working in front of a large group, if you're lucky and things go right, they become one predictable, living, entity. You can't do that if you're standing in front of a camera. You might get one of the members of the crew to come up and say "I like what you're doing," you know, or you might be working with another actor or actress or musician or director who will say that was good. But that's not the same thing at all. Not at all. It's not the same as having a tremendous group of people that you know came there independently, suddenly all having a common response or a common emotional experience. That's what you hope for. And that you can only get in live theater in addition to its being such a great challenge. You're walking on that stage unprotected, really. You have a lot of protections when you're doing film things, live television, or live theatrical films. Or making children's records. You know it's great but it's not the same thing as coming out with a symphony orchestra and performing with the orchestra and doing "Peter and the Wolf" or "Ferdinand the Bull" or "Carnival of the Toys" or "Carnival of the Animals" rather, you know, or any of those "Young People's Introductions to the Orchestra." There are many pieces that I do some part of each year. I do some appearances with symphony orchestras because I like working with children and apparently it's transmitted enough so children do respond to what I do on my records. They like some of the shows I do and some of them are directed at children, like "Top Cat."

TS: Out of the radio shows you were on, the only one I've been able to find that you had what I would call a lead role in was THAT BREWSTER BOY, where you played Joe Brewster.

AS: Yes, there were others, too.

TS: Did you ever work on a series that say just never really panned out or really never got to the air?

AS: Well, I can't think of too many things that I did that didn't pan out. There were several that were unsuccessful, naturally. But there were several or more than several that were prepared and that I decided I didn't want to do. I always had a kind of foresight, and by that I don't mean to say I was always right. But I always had a kind of feeling that if it wasn't worth doing, I'm not going to do it. I've never done anything because you take the money and go home. I've never done that. I really don't want success at any price. I had set my own standards and I started very young but even then I started with the intention of doing what I believed in and with certain goals in mind and I tried to achieve these goals as much as I could and grow. And if you really want to grow then you do have to have a certain amount of

discrimination and you have to pick and choose in some cases and you do have to make sacrifices. Not the same kind of sacrifices that some people have made for success, you know, where you sell yourself at any price. People do do that. I don't do that. It doesn't mean I'm right. I mean I'm right for me. I'm not right for anybody else. I'm not trying to say that I'm right and everybody else is wrong. I don't mean that at all.

TS: Was the earliest you were on the Milton Berle show 1947?

AS: No, I think it must have been earlier. But I don't know. I'm terrible on dates. I have no idea. People talk to me about things that I did and I have no idea when I did them. It could have been ten years ago or forty years ago. And I don't know.

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I really don't know when I did anything. I know that around 1947 I was working with Berle and with Henry Morgan, which were two very good shows I thought and I thought Henry Morgan made a major contribution to the broadcasting industry and to humor in general. I really thought he was a genius and still do. I mean I don't change my mind.

TS: Was Berle hard to work with? I understand he was involved in almost every aspect of production. And some people say he was difficult to work with.

AS: He was involved in everything that was connected with the shows that he was doing and he was better than anyone else. He really knew better. And it's very difficult to work with somebody like that if you're not willing to work hard. But the things that he demanded were major contributions to your work. I think that anybody who worked with him was helped tremendously and grew. I think he made many people more important than they deserved to be.

TS: Were there any favorite shows that stood out in your mind as you really enjoyed that one particular show? Or was there anything looking back over your career so far that you would change? That is, if you had it all to do over again?

AS: Probably, I can't think of any offhand. But I'm sure there were many times when I was unhappy with what I was doing or regretted or wanted to try to do it another way after it was too late, you know. There's nothing that comes to mind.

TS: I understand that you recently had a fire at your home in Bel Air. Was it a tremendous loss?

AS: I lost all the irreplaceable items in addition to all the valuables. Besides things like scripts, there were many films of things I had done as a child and tapes of early television shows and letters from Presidents, and all kinds of awards and things like that. It was very sad.

TS: What is an average six months for you? Busy? Hectic?

AS: An average six months? No, not always. It varies. I'm always busy. But sometimes more busy than others.

TS: Thanks for your time. I enjoyed it.

AS: My pleasure.

IN COMING ISSUES: Edith Meiser, Eve Arden.



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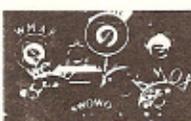
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a catalog of Old Time Radio



Collector's Corner
presents...

Reminiscing with a Radio Pioneer (A review of "Before Television: The Radio Years by Glenhall Taylor - A.S. Barnes & Co. 1979, \$12)

by Gary Yoggy

Although the name is hardly a 'household name' even among old-timers, few persons have the breadth of experience in radio as Glenhall Taylor. He has been an orchestra conductor, announcer, actor, script-writer, radio station manager, and advertising-agency executive. Taylor's involvement in radio spans its entire existence as a commercial medium from the twenties through the seventies and includes such divers programs as BURNS & ALLEN, SHERLOCK HOLMES, BLONDIE, and Rod Serling's ZERO HOUR.

Before Television is a personal memoir of Taylor's relationship with many fascinating radio personalities—Fred Allen, Jack Benny, George Burns, Jimmy Durante, Clark Gable, Will Rogers, and many, many others of both equal and lesser stature. His book, which is both informative and entertaining, is not a history of broadcasting, but rather a "collage of anecdotes and reminiscences" much like Carroll Carroll's book of several years ago. Although more modest in length, Taylor's book features dozens of fascinating photographs of almost everyone who was anyone during the golden age of radio. Your favorites are undoubtedly among them.

By reading Before Television, the reader learns about the beginnings of radio and is treated to intimate glimpses of the greats of that entertainment world. There is lots of humor here—sometimes off-color and shamelessly bawdy—but always delightful. And you'll learn the answers to questions such as: Are there crickets in Ireland?

What happened when a waiter topped George Burns? What was John Garfield's ultimate put-down? How did Clark Gable get his nickname "the King"? Why was Fred Allen almost fired by NBC because of an eagle? Some of the incidents related by Taylor are fairly familiar—others are brand new, but all are told with warm wit and fresh insight.

My major criticism of Before Television is that I wish it was longer—and when a reader complains that a book is too short, that is high praise indeed!

CBS Mystery Theater mourns passing of Ian Martin

Ian Martin, one of the most prolific writers and actors for CBSMT, died of a heart attack the last weekend of July, at his Westport, CT home. Hi Brown, creator, director, and executive producer of the series called Martin's death "a sad loss to the creativity of Mystery Theater."

Martin had written more than 250 dramas and acted in some 500 episodes during the eight years of Mystery Theater. Brown added: "He was a gifted writer for the arts, including films, novels, television, and magazines. But he always felt that radio was a special medium, and it was the one he most enjoyed writing for. Some of Ian's adaptations of the classics are among the best ever done for Mystery Theater."

In addition to his writing, Martin's acting career spanned Broadway, television, films, and commercials. He also served as writer for a number of daytime television dramas, including "One Life To Live," "The Edge of Night," and "Search for Tomorrow."

Tip on Fred Allen



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A Source for New Equipment by Bob Burnham

In our last installment of this series, it was pointed out that buying tape decks and other equipment by mail order is a good way to save yourself a nice chunk of money (and save on gasoline DRIVING from store to store looking for the best price, locally. It was also pointed out that big fancy catalogs from these mail order houses doesn't always mean the best price or service. Recently, I've discovered a mail order dealer that's an exception to this. J & R Music World recently published a 250 page catalog (GIGANTIC!) listing hundreds (maybe thousands) of pieces of audio gear, plus sections devoted to video, records and tapes. This is, to my knowledge, the largest mail order hi-fi catalog to date. Although I've only purchased phonograph cartridges and styli replacements during the past few years from them, I always received my order within about one week. The salesman on the phone were courteous. J & R also operates a retail outlet. The catalog price is \$2.50 (free with orders) has an attractive cover and about half an inch thick. Their toll-free number for orders, price quotes, etc. is 1-800-221-8180...J & R MUSIC WORLD, 23 PARK ROW, NY, NY 10038...RECOMMENDED.

Alternately, HI FI BUYS, apparently is a reputable firm, at least judging from their Ann Arbor, Michigan retail location which I purchased a cassette deck from a few months back. This is one of the few "high class" stereo shops I've been to where the salesmen were not on my back the second I walked in, yet they were helpful and quite friendly (and not high pressure) when I asked about an item...Their mail order headquarters is in Langley Park, Maryland. Toll-free number is 1-800-638-0935...HI FI BUYS, 1362 Holton, LANGLEY PK, MD. 20783

A partial list of dealers who sell high fidelity equipment and accessories by mail. Compiled by Bob Burnham

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STEREO CORPORATION OF AMERICA, 1629 Flatbush Av., Brooklyn, NY 11210
1-800-221-0974

INTERNATIONAL HI FI DISTRIBUTORS, Moravia Center, Industrial Park, Baltimore, MD. 21206
1-800-638-8806

SOUND REPRODUCTION, INC., 7 Industrial Rd., Fairfield, NJ 07006
(201) 227-6720

STEREO DISCOUNTERS, 6730 Santa Barbara Ct., Baltimore, MD. 21227

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((EDITOR'S NOTE: This review was originally written for the Hartford Courant))

Unless you're a real nut for nostalgia, if you're under 30 years old, say, this self-styled "informal history and quiz of radio's golden age" is hardly the book for you.

But if you're over 30, as I am, and if you grew up lying down in the living room as close as you could get to the speaker of the family's large upright console radio, as I did, you stand at least a 50-50 chance at the answers to the questions served up to you in this small paperback volume devoted to the days of yesteryear.

Some of them are easier than others (and if you can't name the character universally associated with the title of the book, you might as well quit reading this review right here and now). Try these chosen more or less at random: Who was the long-time host of radio's "House Party?" What was the name of Nick Carter's girl sidekick? Who was the best-known actor to play Sam Spade? Do you know Gildersleeves full name? What was the name of the town he lived in, and what was his job there? Stoopnagle and Budd composed one of comedy's first great team-ups. What was the name of their first shows on radio? Just how close a companion was Margot Lane to Lamont Cranston, alias The Shadow? Answers: Art Linkletter, same as TV; Patsy Bowen, and Silver/Haiblum--get this wrong--they say Patsy Brown; Howard Duff, but I'll personally give you bonus credit if you know it was Steve Dunne who took over the role when the show was switched to NBC; Throckmorton P. Gildersleeve; Summerfield, where he was the city's water commissioner; "Gloom Chasers," and if you remembered that one, admit it, you're older than I am; The SHADOW knows, heh heh heh heh heh (I threw the last one in myself).

While it's filled with items of all sorts of instant information like the above, this is a book meant more for fun than the reference shelf. For one thing, there is no index, and without reading the book all the way through, there's no way at all to tell if your favorite shows are included or not. It's much better to have it on hand for spare-time amusement, to pick out a few pages of questions to muse over from time to time, as above.

If you're interested, the best single reference book on old radio is still John Dunning's "Tune in Yesterday" (Prentice-Hall, 1976). Authors Silver and Haiblum on occasion have strange conceptual ideas about some of the shows they write about. Take "Gunsmoke," for example...Quick who played Matt Dillon on radio?....They describe the show as a loony bin of psychos, sadists and just plain ornery gunslingers, feverish and demented. Most knowledgeable observers--and of course, I'm including myself in this group--hail the show as one of the highest pinnacles in the history of dramatic radio production. If Kitty was a hooker, it was by implication only. If Doc Adams was a necrophile, I certainly don't know about it....Come to think of it, though, what other advantages would a wild-and-wooly town like Dodge City have to offer a man of medicine?...The show was written for adults, a refreshing change of pace from the monotonously

childish run of B-western movies we all grew up with during the '40's.

The writing on Gunsmoke was skillful, honed to the edge of the listener's imagination. Compare a standard bit of radio dialogue... "Look, Marshall, this here's a gun I'm covering you with," to what you'd be more likely to hear on GUNSMOKE: "All right Marshall, I want your hands in the air. Now!"

It took a bit of sophistication on the part of the radio audience to make Gunsmoke a hit. Now, 20 years after dramatic radio left the air, with little but disk jockey patter to separate one record from another, that's one aspect of old-time radio this country has lost.

And another is what this book is all about. They days when entertainment was meant for the whole family, and it came into your living room every night--at the flick of the radio dial!

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A GREAT WAY TO GET STARTED! The National Radio Trader Lending Library---for details write Nostalgia Warehouse/NRT, PO Box 268, Glen Cove, NY 11542. Send \$1.50 for lists.

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

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

Remember that all ads must be camera-ready



To S. Weber
Best wishes from
"Al & Albert"

Peg Lynch
Al & Albert

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SUMMER/FALL 1981 SPECIALS

Well, as you've probably noticed, the state of the economy of this country hasn't been too hot of late, and of course, the old time radio business has suffered accordingly. We at BRC are doing our best to weather it and will likely have to issue a price list reflecting increased rates in the near future, but for now, these are our prices for old time radio tapes (which reflect no increase):

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Part of the reason we're holding our price line for now is our tape supplier (Gary Kramer, Omega Magnetics, exclusively) seems to be holding their prices. Also as long as it's available, we're using the used (once) Gov't surplus 641 which comes in a white box and is less expensive than the Ampex 041 line (and better quality, generally). If you are seeking a first rate source for blank tape, we recommend Omega Magnetic highly. If you'd like their latest flyers, the address is P.O. Box 253, Redford, MI. 48239.

NEW OLD TIME RADIO OFFERINGS:

REEL 2030 MR. KEEN, TRACER OF LOST PERSONS

Moonless Night 1/6/44
Strange Display 3/16/44
Girl Who Sang Too Well
1/20/44
Girl Who Flirted 2/3/44
Boy Who Used Big Words 2/10/44
Mr. Trevor's Secret 2/17/44
Murder in the Air 2/24/44
Missing Witness 1/13/44
The Leaping Dog 4/13/44
The Woman in Blue 6/15/44
The Frightened Child 11/16/44
Nightmare Murder Case 12/14/44

REEL 2032 MR. KEEN, TRACER OF LOST PERSONS

Two Faced Murder 2/16/50
Melody of Murder 3/9/50
Innocent Flirtation 3/16/50
Murdered Detective 4/6/50
Eccentric Millionaire
4/13/50
The Country Club 4/20/50
King Cobra 5/4/50
The Missing Car 5/11/50

REEL 2031 MR. KEEN, TRACER OF LOST PERSONS

Absent Minded Professor 3/15/45
The Glamorous Widow 5/23/46
Star of Death 6/9/49
Blood-Stained Necklace 9/15/49
The Yellow Tallon 9/22/49
Murder With a Thousand Witnesses
9/29/49
The Silver Dagger 10/13/49
The Ruthless Murderers 10/27/49
Forgotten Cave 11/3/49
The Engaged Girl 11/10/49
The Telephone Book 1/26/50
The Jewel Thief 2/9/50

The Woman Who Married a Murderer
(no date)
Skull and Cross Bones (no date)
The Broken Window 5/25/50
The Quicksand Murder Case 6/1/50

((MORE MR. KEEN ON NEXT PAGE))

OLD TIME RADIO TAPE SALES

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REEL 2033 MR. KEEN, TRACER OF

LOST PERSONS & OTHERS

The Strange Woman 7/20/51
Photograph Album 7/27/51
Strange Murder of Carrie
Ellis 8/3/51
The Abandoned Well 8/10/51
The Poisoned Sandwich 8/17/51
The Silver Candlestick 3/13/52
NERO WOLFE-Careworn Cuff
THE FALCON-Gangster's Girl
HEARTHSTONE OF THE DEATH SQUAD
Unheeded Warning
CRIME DOES NOT PAY 1944/
Operation Payroll
TERROR-The Graveyard Rats
MACABRE-Final Resting Place

REEL 2034 THE MERCURY THEATER

Dracula 7/11/38 (debut show)
Treasure Island 7/18/38
A Tail of Two Cities 7/25/38
39 Steps 8/1/38
I'm a Fool/The Open Window/
My Little Boy 8/8/38
Abraham Lincoln 8/15/38
(Above are 60 minutes each)

REEL 2041 X RATED REEL II

Friar's Roast-Joey Adams
Friar's Roast-George Raft
Outtakes in the Studio
X Rated Cisco Kid/X Rated Sci-Fi
Gunsmoke Rehearsal (The New Hotel)
Howard Cosell Roast
Star Trek/Fun With Your New Head
(Sound is marginal on some of these
--See Our Catalog for X Rated Reel I)

REEL 2042 OUR MISS BROOKS (no dates)

Taxi Fare
Efficiency Crackdown
A Dog, a Cat and a Cow
Four Fiances
Deacon Jones Square Dance
Mr. Boynton's Mustache
An American Tragedy
Mr. Conklin's Amplifying System
Mr. Boynton's Everywhere
Planning a Trip to Europe
Magazine Article
A Quiet Christmas at Home
(MORE OUR MISS BROOKS AVAILABLE)

REEL 2028 INNER SANCTUM

The Color-Blind Formula 12/6/44
Fearful Voyage 1/3/49
Mark My Grave 1/17/49
Appointment With Death 3/28/49
The Corpse in the Taxi (no date)
Dead to Rights 5/22/45*
The Judas Clock 4/17/45*
Song of the Slasher 11/24/45*
The Switch (no date)
Murder off the Record 8/3/52
The Chinese Tile 8/10/52
Stardust (no date)
Terror By Night 6/2/52
(All AFRS except * sponsored by Lipton)

REEL 2029 INNER SANCTUM

Deadman's Debt 6/26/45
Deadman's Deal 8/28/45
Musical Score 5/29/45
Death Across the Board 6/5/45
Portrait of Death 6/12/45
Till Death Do Us Part 9/14/52
The Devil's Fortune 1/31/49
The Vengeful Corpse 9/12/49
Death Demon 7/15/48
The Undead 12/18/45
Death For Sale 1/7/41
The Wailing Wall 11/12/45

REEL 2027 THE WHISTLER

The Wall (no Date)
Escape to Skull Island 1/15/50
Hit and Run 1/7/51
Dear Diary 10/1/50
Homecoming 3/30/52
Whirlwind 9/3/50
Package for Emily 10/17/48
Tell-Tale Brand 1/9/49
All Damage Covered 1/30/49
That Physical Fact (no date)
Desert Reckoning 2/12/50
Lady from the Lake 7/28/48

CASSETTE A MONTH OFFERINGS: (see note
below)

JULY 1981
#1 DUFFY'S TAVERN-Pilot
PHIL HARRIS/ALICE FAYE-first show
#2 WHISTLER-All Damage Covered 1/30/49
WHISTLER-That Physical Fact (no date)
AUGUST 1981
#1 OUR MISS BROOKS-Birthday Bite 10/24/48
OUR MISS BROOKS-Connie Drives to Game
#2 MERCURY THEATER-39 Steps 8/1/38

CASSETTE-A-MONTH PROGRAM

Unfortunately, Our CASSETTE-A-MONTH plan has not met with the success we hoped it would enough to justify costs of special flyers/mailings, therefore, we are listing the July and August 1981 cassette offerings here. Prices and details are on our Cassette-a-month flyer.



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

The Count of Monte Cristo-1941

A program of network calibre at
a transcription price!

- Act 24 In Leghorn, Dantes disposes of some diamonds, and with the money buys a boat for Jacopo, one of the smugglers, and a fast sailing yacht for himself. He sends Jacopo to Marseilles for news of his aged father, and of Mercedes, his fiancée of fourteen years ago. Dantes in the meanwhile proceeds once more to the Island of Monte Cristo, removes the remainder of the treasure to his yacht, and then goes to Marseilles to receive Jacopo's report.
- Act 25 Jacopo reports Dantes' father long since dead. Mercedes has disappeared. In disguise, Dantes visits the house of Caderousse where his father had been a tenant. Here he learns whereabouts of Caderousse, and, disguised as the Abbe Busoni, sets out to find the man.
- Act 26 Caderousse with his shrewish wife operate a miserable roadside inn near Beaucaire. Dantes appears as Abbe Busoni to award a valuable diamond which he says Edmond Dantes had bequeathed to Dantes' three best friends. Whereupon Caderousse, stupid and avaricious, denounces Fernand and Danglars as the real culprits in the conspiracy against Dantes. The false Abbe obtains the addresses of the two, and departs, leaving the diamond to Caderousse. The fear strikes Caderousse that the diamond may
- Act 27 be false, so he summons a jeweler to the inn. The jeweler appraises, then buys the diamond, attempts to return to town, but is forced by a violent thunderstorm to return to the inn for the night. Here he is
- Act 28 murdered by Caderousse's wife, who in turn is killed by her husband, and Caderousse flees with both money and jewel.

Meanwhile Dantes with his servant, Ali, returns to Marseilles, where disguised as an Englishman, Lord Wilmore, he interviews M. de Beauville, inspector of prison. He obtains the page upon which de Villefort's writing had condemned him to a living death. Learning while here that

- Act 29 his old benefactor, Morrel, the ship-owner, is in financial difficulties, Dantes buys up all the claims against him, and grants him three months' extension, promising to return on the fifth of September at exactly 11 O'clock. To Morrel's daughter, Julie, Lord Wilmore says she will receive
- Act 30 a letter signed "Sinbad the Sailor", and he asks her to follow its instructions
- Act 31 implicitly. Three months elapse, and on the day Morrel's overwhelming debts fall due, Julie gets a letter telling her to go to a certain house where she will find a red silk purse. (It is the purse belonging to Dantes' late father.) She goes there and finds the purse. In the meantime, Morrel's son, Maximilian, rushes into Morrel's study just in time to save the ship-
- Act 32 owner from suicide. Morrel's debts are paid, and in the midst of his bewilderment the populace call him to come quickly to the waterside, where an exact duplicate of the old ship Pharaon is beheld coming to anchor.

The new ship, replacing the one that was wrecked, is a part of Edmond Dantes' beneficence.

- Act 33 The scene shifts, and a new character is introduced, the young, adventurous Baron Franz d'Epinau, who whilst on a hunting expedition to the Island of Monte Cristo, is mystified by meeting a strange being calling himself "Sinbad the Sailor". The young man is entertained with imperial splendor in luxurious caves. Waking next

moring, d'Epinay finds himself lying upon the sands of the beach, his mysterious host departed on yacht already for distant, and no trace is discoverable of the magic caves of the night before.

- Act 34 Returning to the mainland, in Florence, Italy, he joins his friend, the Viscount Albert de Mercerf, and they journey to Rome for the Carnival. Visiting the ruins at night they overhear two men talking, one of whose voices d'Epinay recognizes as that of his mysterious host of the Island. Next day the two friends witness an execution in the public square, meet
- Act 35 Edmond Dantes, to whom they are introduced by his new title of the Count of Monte Cristo. Albert has a flirtation with a masked girl, later receives
- Act 36 a note making an appointment. He keeps the rendezvous, and the mystery girl proves to be a decoy for Italian banditti who kidnap Albert and hold him for
- Act 37 ransom. Franz receives a note from his friend, giving the circumstances, and a postscript by the chief of the band demands a huge sum of money, with de Mercerf's life as forfeit. In panic d'Epinay appeals to the Count of Monte Cristo for a loan. The Count of Monte Cristo goes in person to the
- Act 38 ruins where Mercerf is confined, and through a strange power over the bandit chief, secures the young man's immediate release.



"The Shadow"

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"Baby Snooks"



"Charlie McCarthy"

-
- Act 39 Naturally grateful, Albert offers to introduce the Count into the fashionable society of Paris, and the scene shifts there. With four brilliant young
- Act 40 friends, de Mercerf discusses his adventures, promises a sensation when his newfound and mysterious Count appears. He little dreams of the dread plan
- Act 41 of vengeance into which the Count has drawn him. His real identity unguessed by any of the principals in the drama. Edmond Dantes, as the Count of Monte
- Act 42 Cristo now enters the gay, swift life of the French capital, visits the home
- Act 43 of Fernand and Mercedes, meets others of the circle upon which his vengeance is to fall.
Through his steward Monte Cristo learns of a boy, Benedette, the undeclared
- Act 44 son of de Villefort, rescued years before from burial alive in the garden of a house at Autouil. This child grows up utterly incorrigible, kills his
- Act 45
- Act 46 banker, and craftily draws him into the net. By the purchase of a beautiful pair of horses at a fabulous price and presenting them to Madame Danglars, Monte Cristo creates a sensation in the household of the banker. Later Monte Cristo's bodyguard, Ali, saves Madame de Villefort and her young boy from death as the horses run away.
- Act 47 De Villefort, now chief magistrate of France, visits the Count of Monte Cristo to thank him for saving Madame's life, never dreaming the Count
- Act 48 is the man he sent to prison so inhumanly many years before. But something about the rich and mysterious nobleman makes de Villefort vaguely uneasy, and he determines to have his secret police give him a report on
- Act 49 Monte Cristo. He learns nothing from this report, however, and meanwhile the Count visits the home of the Morrel's, who entreat his aid in finding the unknown benefactor who has restored their fortune.
- Act 50 In Paris de Villefort's daughter Valentine tells Maximillian Morrel, her fiancee that she is being persecuted by her step-mother, Madame de Villefort.
- Act 51 Her father insists she shall marry Franz d'Espinay. Meanwhile, in her home where Monte Cristo is a visitor, Madame de Villefort strangely questions the Count about the use and effect of certain poisons.
- Act 52 Monte Cristo's reserved bearing, his fabulous wealth, and eccentric manner of life, make him a sensation in Paris, and his appearance at the opera in company with a beautiful girl, his word, creates more comment. She sees in the audience a man she recognizes as the one who basely betrayed the garrison at Yvini, and sold her father to the Turks. This man is Fernand--now Count de Mercerf. This incident places another weapon in Monte Cristo's hands to punish his enemies.
- Act 53 Monte Cristo arranges to give an elaborate dinner at the house in Autouil. and meanwhile finances Benedette, who enters Paris society as Andrea
- Act 54 Cavalcanti. This ruse is also part of Monte Cristo's deep-laid plans for
- Act 55 vengeance. Maximillian and Valentine are invited to the coming party, but
- Act 56 the girl is filled with evil forebodings, Nortier, father of de Villefort,
- Act 57 amazes the family by changing his will and disinheriting Valentine, his grand-daughter, When Monte Cristo invites de Villefort to his grand party
- Act 58 at Autouil, the latter is filled with dread as he realizes the Count has acquired the very house where de Villefort's early crime occurred. Turning
- Act 59 his attention to Baron Danglars, the Count now causes the banker tremendous loss by bribing a telegraph operator to transmit a false message which af-
- Act 60 fects the stock market. Preparations for the party are completed, and when

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- Act 61 it occurs a room is shown whose unaltered gloomy red hangings suggest to two of the guilty guests the tragic past. He stirs their fancies by what purports to be an imaginary story of de Villefort's crime, and finally discloses a secret staircase leading to the garden where the body was
- Act 62 buried. The ordeal causes Madame Danglars to faint. The eminent incident alarms de Villefort, and he arranges an interview with Madame Danglars.
- Act 63 Benedette, now known as Andrea Cavalcanti, is approached by Caderousse, the escaped convict, and blackmailed for money by threats of exposure.
- Act 64 Danglars' financial difficulties create a crisis in his family. Meanwhile,
- Act 65 Madame Danglars goes to meet de Villefort, her former lover, in his office at the de Justice. The two guilty people, panic-stricken, set about
- Act 66 to learn the true identity of Monte Cristo, who meanwhile accepts an invitation
- Act 67 a ball at the home of Mercedes, Countess de Merceff.
- Act 68 In a small house in Paris, Monte Cristo, disguised first as Abbe Busoni, later as the Englishman, Lord Wilmore, is interviewed on behalf of the Paris police, by de Villefort in the effort to learn the real identity
- Act 69 and history of the Count....At the ball given by Mercedes she notices the Count will not touch food nor drink in her house. She attempts to
- Act 70 fathom the secret. Their conversation in the garden is interrupted by
- Act 71 a messenger who announces another sudden death in the household of de Villefort. The people in de Villefort's family are disturbed by a ghostly figure seen to enter the house at night. Valentine is implored
- Act 72 by her lover Maximilian to flee the place. She agrees to elope. And now de Villefort is informed by his physician, that the recent deaths in
- Act 73 his family have been caused by poison. De Villefort forces Valentine
- Act 74 into accepting a marriage with d'Épinay. This is prevented by old Nortier,
- Act 75 who tells the young man that he (Nortier) killed the young man's father.
- Act 76 Baron Danglars, believing the convict who is masquerading as Andrea to be very rich, compels his daughter Eugenie to break one engagement to marry
- Act 77 the imposter....In the house of Monte Cristo, Albert de Merceff meets Haydee, the Count's lovely ward, and hears the story of her father's be
- Act 78 trayal to the Turks. Without knowing that the traitor is his own father.... Valentine is once more made heir to Nortier's fortune, but Maximilian begs
- Act 79 her to beware of her step-mother, Mme. de Villefort....Danglars annuls his daughter's engagement to young de Merceff, showing him a newspaper
- Act 80 article which states that Albert's father, Fernand, was guilty of the treachery to Haydee's father. Albert challenges the newspaper editor to
- Act 81 a duel, but the writer promises to prove the charges within three weeks....
- Act 82 Barrois, an aged servant, who is the victim. The doctor tells de Villefort
- Act 83 that his own daughter, Valentine, is the poisoner....Danglars signs the papers sealing the engagement of his daughter, Eugenie, to Andrea, the ex-
- Act 84 convict....Later, Andrea, who is really Benedette, conspires with Caderousse, to rob the home of Monte Cristo....
- Act 85 When the burglary is attempted, the Count, disguised as Abbe Busoni, surprises Caderousse, who stabs him. Monte Cristo is saved by a coat of steel mail worn under his priest's hassock. He compels the criminal to sign a confession of the plot, with a statement that Andrea Cavalcanti is in reality Benedette, an escaped galley-slave. Caderousse is allowed to leave the house, but in plain sight of Monte Cristo is attacked by
- Act 86 Benedette, and slain. Before the police arrive, the Abbe Busoni removes his disguise, and the dying rascal at last recognizes Edmond Dantes. Thus the first of the four criminals is punished.
- Act 87 Beauchamp, editor of the Paris newspaper, returns from abroad with the
- Act 88 proofs of the elder de Merceff's treachery. The duel is averted, Albert



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- Act 89 swearing to find who is responsible for the truth coming to light after all these years. He consults Monte Cristo. But meanwhile still another paper publishes the story. It creates a national scandal, and Count de
- Act 90 Mercerf is placed on trial for his honor before the French House of Peers.
- Act 91 His denials would have acquitted him, but Haydee rises in the audience
- Act 92 and publicly denounces Fernand, who rushes from the Chamber in complete disgrace. Albert, his son, to avenge his father's humiliation, now
- Act 93 challenges Danglars to a duel, but the banker puts the blame upon the
- Act 94 Count of Monte Cristo. Insane with rage, Albert goes to the Opera and challenges the Count in public. Albert's mother, Mercedes, suspects his
- Act 95 purpose, and the truth having at last dawned upon her, she goes to Monte Cristo's box, calls him by his true name, Edmond Dantes, and implores him not to kill her son. The Count, who is the best shot and best swordsman in all Europe, is touched by his former sweetheart's plan, and agrees not to
- Act 96 kill the boy. It is Dantes' intention to allow Albert to kill him instead... conclusion his plan for vengeance should never have been formed.
- Act 97 The meeting takes place at early morning, in a forest outside of Paris. But in the meantime, Albert's mother, Mercedes, has told him all, and begs her son not to fight the man she always loved, and whom she thought dead in prison. Albert makes an apology to the Count, to the surprise of the witnesses assembled. This angers one of the seconds--Chateau-Renaud, whose
- Act 98 remarks are instantly taken up by Monte Cristo. A fierce duel follows between the new adversaries, but Monte Cristo quickly disarms his opponent and is victor.....Albert and his mother assemble their possessions and leave the home of de Mercerf.
- Act 99 They accept the offer of money buried under a tree at Marseilles by Edmond Dantes, the savings of his young days for his Mercedes. But Fernand, the

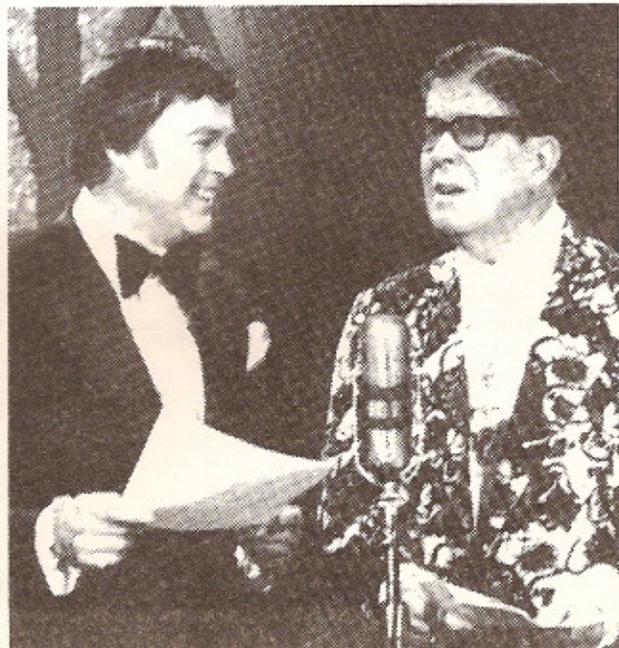


Frank Bresee Photo

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- Act 100 disgraced Count de Merceuf, drives furiously to Monte Cristo's home, to confront him. The two men fight, and Fernand, too, is disarmed. Monte Cristo then reveals himself to Fernand as Edmond Dantes. Fernand dashes from the house in terror at a face rising from the dead. In his own home he shoots himself. Thus die the second of the four men who had sent Dantes to prison.
- Act 101 Valentine de Villefort is now taken violently ill. Maximilian, who knows a poisoner is in the house, rushes to Monte Cristo, who promises that .
- Act 102 Valentine shall not die. The house next that of de Villefort is rented by the Abbe Busoni....Meanwhile, Baron Danglars faces financial ruin. His
- Act 103 daughter, Eugenie, refuses to marry Andrea Cavalcanti. The Baron is forced
- Act 104 to tell her that Andrea offers the only solution to his financial troubles. Neither Danglars nor his daughter, of course, are aware that Andrea is a
- Act 105 criminal, and twice a murderer, and now secretly by Monte Cristo,
- Act 106 The signing of the marriage contract between the banker's daughter and the supposed young lord, brings all fashionable Paris to their house as witnesses. The scene is climaxed by the arrival of the police with a warrant for the
- Act 107 arrest of Andrea as the murderer of Caderousse, of which Monte Cristo has
- Act 108 given evidence. Andrea (or, actually, Benedette) escapes through a window. Baron Danglars and his family become the butt of ridicule, Eugenie, with a
- Act 109 girl friend, rush from the city to escape the disgrace. At the hotel the following morning, a man drops into the girls' room from the chimney. It is Benedetto, and the gendarmes arrest him, thus bringing humiliation upon the Danglars family for the second time....Again Valentine is stricken with poison, and once more Maximilian implores Monte Cristo to save her.....
- Act 110 Monte Cristo, posing as Abbe Busoni in the house adjoining that of de Villefort, has had a secret passageway cut into Valentine's room. He visits the girl, tells her to fear nothing, to feign sleep, and take no medicine administered by her stepmother. Later that night she watches through partially closed eyelids. Madame de Villefort creep into the room, and substitute poison for the medicine beside the patient's bed....Next morning, de Villefort learns from his father, M. Nortier, that Madame de Villefort is the poisoner. The doctor pronounces Valentine dead.
- Act 111 Monte Cristo, disguised as the Abbe Busoni, arrives.
- Act 112 The scene shifting to the home of Baron Danglars, discloses Monte Cristo calling upon the banker for five million francs which are to his credit. Danglars actually is bankrupt, but does not dare disclose his condition, and pays the Count with five million in notes belonging to the hospital. Immediately after appropriating those funds, the inspector for the hospitals calls upon the banker, who obtains one day's delay. Danglars prepares at once for flight.
- Act 113 Valentine is buried in the cemetery of Pere-la-Chaise, in the Villefort tomb. Monte Cristo barely saves the sorrowing Maximilian from suicide over grief for the loss of his fiancee. The young man accuses Monte Cristo of having made him false promises to save Valentine's life.
- Act 114 But Monte Cristo, alone with Maximilian and his sister Julie Morrel, at last discloses the secret of his identity. The Count promises the young man to restore him to happiness within the month. They plan to leave Paris together.
- Act 115 Debray, conducting a brokerage business, receives a visit from Madame Danglars who has been making money on the stock market. During the
- Act 116 interview Albert de Merceuf calls, and the Baroness hides in an adjoining room. Albert tells his friend Debray that he and his mother, Mercedes, are leaving Paris for Marseilles to live in the same house Edmond Dantes once tenanted.
- Act 117 In Saint-Bernard prison, where only the most dangerous criminals are confined, Andrea Cavalcanti, whose real name is Benedette, awaits trial for the murder
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of Cadereusse, a fellow convict. Benedette is visited by Bortuccio, servant of Monte Cristo who informs the young criminal that de Villefort, the prosecuting attorney, is Benedette's father.

- Act 118 In one of the most gripping scenes of the play, de Villefort, on the eve of sentencing Benedette to the guillotine, goes home to accuse his own wife, Madame de Villefort, of murdering by poison many of the household. He tells her that if he finds her alive on his return from court he will arrest her with his own hands, and place her in prison.
- Act 119 The courtroom is filled, as de Villefort, asks for the death penalty against Benedette. The young man coolly pleads extenuating circumstances, and announces that he is the son of the king's attorney. The proofs unnerve de Villefort, he is overcome with the feeling he has been too harsh with his wife. He rushes home, but it is too late.
- Act 120 Madame de Villefort has given her young son a fatal potion and then committed suicide. Into this tragic scene steps the Abbe Busoni, to confront de Villefort, who is horrified to learn that Edmond Dantes, whom he cruelly sentenced to prison, lives to witness a horrid retribution. Now the vengeance has gone too far, and Monte Cristo himself
- Act 121 is overcome by regrets. De Villefort rushes from the house a madman. Thus the third of the four men are punished.
- Act 122 Julie Morrel and her brother are visited by Monte Cristo, who discloses
- Act 123 himself as Edmond Dantes.....then the scene shifts to the garden of Dantes' old house in Marseilles, where Edmond meets the sorrowing
- Act 124 Mercedes, and says farewell.
- Act 125 Monte Cristo visits the old prison of Chateau d'If, where, as Edmond Dantes, he was imprisoned for fourteen years. Then Monte Cristo returns
- Act 126 to his yacht, where Haydee, his ward, begs him not to leave her.
- Act 127 Meanwhile Baron Danglars flees from Paris to Italy, but is captured by the
- Act 128 Italian banditti, and held in the ruins of the catacombs of Saint Sebastian by Luigi Vampa, chief of the outlaws. Danglars refuses to
- Act 129 pay 100,000 francs for his dinner. Monte Cristo visits the catacombs, finds Danglars sick and destitute. Revealing his true identity as Edmond Dantes, the Count forgives Danglars, and tells him the five million stolen by him have been restored to the hospitals.
- Act 130 In this, the last act of the great drama, Monte Cristo, through his knowledge of drugs and chemistry, restores the supposedly dead Valentine to her fiance. The Count then sails on his yacht, bequeathing the two a princely fortune.



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