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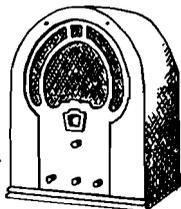


TOM
MIX

An
FBO
PICTURE

and
TONY *in*
The **Big**
Diamond
Robbery..

THE OLD TIME



RADIO CLUB



THE OLD TIME RADIO CLUB
MEMBERSHIP INFORMATION:

Club dues are \$17.50 per year from Jan. 1 through Dec. 31. Members receive a tape listing, library lists, a monthly newsletter (The Illustrated Press), an annual magazine (Memories), and various special items. Additional family members living in the same household as a regular member may join the club for \$5.00 per year. These members have all the privileges of regular members but do not receive the publications. A junior membership is available to persons 15 years of age or younger who do not live in the household of a regular member. This membership is \$12.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: If you join in January dues are \$17.50 for the year; February \$17.50; March \$15.00; April \$14.00; May \$13.00; June \$12.00; July \$10.00; August \$9.00; September \$8.00; October \$7.00; November \$6.00; and December \$5.00. The numbers after your name on the address label are the month and year your renewal is due. Reminder notes will be sent. Your renewal should be sent in as soon as possible to avoid missing issues. Please be certain to notify us if you change your address.

OVERSEAS MEMBERSHIPS are now available. Annual dues are \$29.50. Publications will be air mailed.

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CLUB ADDRESSES: Please use the correct address for the business you have in mind. Return library materials to the library addresses.

NEW MEMBERSHIP DUES:
 Jerry Collins
 56 Christen Ct.
 Lancaster, NY 14086
 (716) 683-6199

CHANGE OF ADDRESS,
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BACK ISSUES: All MEMORIES and I.P.s are \$1.00 each, postpaid. Out of print issues may be borrowed from the reference library.

Dominic Parisi
 38 Ardmore Pl.
 Buffalo, NY 14213

The Old Time Radio Club meets the FIRST Monday of the month (September through June) at 393 George Urban Boulevard, Cheektowaga, New York. Anyone interested in the "Golden Age of Radio" is welcome to attend and observe or participate. Meeting starts at 7:30 p.m.

DEADLINE FOR IP #107 - August 5
 #108 - September 3
 #109 - October 7

ADVERTISING RATES FOR MEMORIES

\$30.00 for a full page
 \$20.00 for a half page
 \$12.00 for a quarter page

SPECIAL: OTR Club members may take 50% off these rates.

Advertising Deadline - September 15.

COVER: IN MEMORY OF RADIOS' TOM MIX-CURLLEY BRADLEY (1910-1985)

RATING THE OTR DEALERS

It has been my practice, for the last several years, to write an annual column in which I share with you the experiences I have had in placing orders with some of the OTR dealers. This year I will review my purchases from six of these outfits, which brings the total up to 51 different dealers that we have reviewed over the years. Contrary to the heading the editors have been using with this annual column, this is not an attempt to "rate" the dealers; it is simply a statement of my experiences with the dealer, and of what I received from him.

I must continue to caution you that my comments are based on a very limited number of purchases, and my experiences may or may not be typical of the entire operation. We invite your letters as to what you have experienced with these dealers. The sound ratings that I talk about are based on the commonly used five point scale (E=excellent, VG=very good, G=good, F=fair, and P=poor). I did not pick something that I didn't already have. Since they have listed it for sale, I would expect it to be satisfactory.

There has been a seven month lag from when I started with my requests to these dealers, and when you read this, so the prices I mention my no longer be valid. I am sure you can get up-to-date information by sending the dealer a self addressed stamped envelope.

H. Edgar Cole, 1108 Bartow Road, Apt. I-101, Lakeland, Florida 33801 was very prompt in his responses. Both the catalog (free) and tapes arrived about a week after I ordered them. His offerings were somewhat limited since basically all he had to offer was the "CBS Radio Mystery Theater" (price is \$10 for four shows on a reel and \$14 for four on cassette), and "The Zero Hour" in stereo (\$12 for a series of five shows on reels and \$16 on cassettes). Prices include shipping. He had 189 reels (four shows to a reel) available of "Mystery Theater" and 10 reels of "Zero Hours." In addition there was a flyer offering 38 cassettes of other OTR programming but that would be sight unseen since all he gives is the series name, not specific dates or titles of individual shows. I now understand that

he has considerably expanded the size of his offerings, and that there may now be a charge for the catalog. I ordered two reels of the "Mystery Theater" and one of "Zero Hour." All appeared to be recorded "from the air," and there was a minor amount of "station drift." Overall I graded the "Mystery Theater" as "VG/E". For "Zero Hour" I rated the first three shows as "E" and the final two as "G". There were some problems with those last two. One had a bad recording distortion at the opening (it was off speed) and the other had volume flux, and what I call "stereo fade." These two problems may have been caused by its being recorded from the radio, and perhaps couldn't be controlled by the person doing the recording. The tape was the "used government" tape, but the boxes were "used" boxes from another brand. They (the boxes) were in pretty bad shape and had to be replaced. Also, no list of the shows was included in the boxes. The reel number was simply scrawled on the box and on the plastic reel. I think that is the first time I have ever encountered that with a dealer.

Old Radio Shows, 2732 Queensboro Ave., Pittsburgh PA 15226, is a cassette only operation. They have a twelve page catalog (free) listing 50 or 60 cassettes on each page. Service was prompt; I received the catalog about a week after I requested it, and the cassettes arrived in about ten days, each with a brief personal note from owner James Albert. I have to admit to "setting him up" a bit with my order, and he fooled me. I ordered a Lux that I didn't have. I have requested this one repeatedly from others, but it has always been misdated, and has turned out to be a copy of a show I already had. Mr. Albert did indeed have it accurately dated, and so it was new to me. I ordered an Amos and Andy that is circulating in poor sound, and this one was excellent. All together I ordered 12 shows and rated 7 as excellent, 4 as very good, and 1 as good. But those ratings are a trifle misleading, as several of those series are usually found in poor sound. Also I find some room for others to argue with my rating on those I felt were less than excellent. It appeared to me that some of the

shows had been "equalized," and while they sounded "flat" to me, others might very well find them to be excellent. I do confess that I wavered on some of those ratings, and that is the first time I have found myself in that position. I think that this points out that this dealer does attempt to use care in sound quality on what he sends out. I could not identify the brand of cassette used. There is a sliding scale on prices, but they start at \$3.98 plus shipping for a 60 minute cassette.

National Recording Company, P.O. Box 395, Glenview, Illinois 60025, aims their pitch for OTR cassettes at schools and libraries. They do sell to individuals, however. Their catalog, which is free, lists about 150 cassettes. It took about two weeks for their catalog to come, and about the same amount of time for the cassettes to arrive. Price is \$7.95, including shipping, for one hour cassette. I could not identify the band of cassette used. I ordered 7 shows (four cassettes) from them and graded two as excellent, four as very good, and one as good. There was a small amount of sound distortion in the music on a couple shows, but this was minor. One other show had some interference in the background that really didn't sound like cross-talk, it appeared to me to be "station drift", as though it had been recorded from the air. Their advertising failed to identify what series something called "Birth of the Blues" was from. It didn't sound familiar, so I ordered it. Well, it turned out to be from Screen Guild Players and I already had that show in excellent sound, so that piece of missing information cost me \$7.95 that I sure didn't need to spend. Over all I found the sound to be more than acceptable and used three of their shows to replace ones that I already had that weren't so good.

A catalog costs \$2.00 (refunded with first order) from RJR Enterprises, P.O. Box 21428, Chattanooga, Tennessee 37421. The catalog is 21 pages long with perhaps fifteen or twenty cassettes to a page. Cassettes cost \$5 each, plus shipping. There are bonus cassettes for larger order. Reels cost \$15 each. It took about three weeks to receive the catalog and two weeks for the cassettes. I could not identify the brand of tape used. There are no sound ratings, but there is a note in the catalog that says, "defects are noted in parenthesis at the end of each tape listed where they exist."

None of the cassettes I ordered carried any such warning, but accompanying my order was a note that one of the shows might have some background noise, and if desired would be replaced. I found that problem but unfortunately some of the other cassettes had great problems. I ordered six Railroad Hour's and graded them from "fair" to "good". Half of them had distorted sound, which is very troublesome in a musical program. I ordered four Inner Sanctum's and those graded "G+" to "VG," better than I usually find in this series. Finally, there were four Roy Rogers shows and these came out "G" to "VG". Three of these had that "background noise", including cross-talk, which the note indicated only one of them had.

Slow, terribly slow, best describes Radio Yesteryear, Box C, Sandy Hook, Connecticut 06482. In fact, they were so slow that they are in violation of Federal law. This is a long story. I found their ad (they operate under an assortment of company names) in the Saturday Evening Post, I wrote for further information, including a stamped self addressed envelope. After six weeks, with no response, I found another of their ads, this time in Travel and Leisure, and it mentioned that their catalog was 50¢. I sent off a dollar bill and the following day received a catalog from my initial request. The second catalog, the one I paid for, took seven weeks to come. In the meantime I had ordered three "special feature" tapes. These took nine weeks to arrive. Now Federal Law states that when using the mails, "If the seller can't ship the merchandise to you in a stated time or within 30 days, he must give you the chance to cancel your order and get all your money back. The seller must notify you of a delay and give you a free means to reply (for example, a postage paid postcard)." Obviously Radio Yesteryear didn't even come close, and they did not notify me. In fact, I had written them about my order. Their catalog states, "Orders are usually shipped within 15 business days but may take slightly longer during periods of peak business activity, (such as Christmas)." 15 business days is three weeks, and there was no Christmas rush involved here. Postal authorities have told me that the Christmas disclaimer does not meet the requirements of the lay anyway. Now, giving them full benefit of a doubt, they still took seven weeks from the day they actually deposited my check to the day they placed my tapes in the mail.

Clearly this is unacceptable, whether it is the law nor not. Radio Yesteryear sells its programming in several formats. First, there are records at \$5.95 each, there are custom tapes at \$12 an hour, and there are the "special feature" tapes, such as I ordered, at \$12 for a two hour tape. A shipping charge must be added to each of these. As mentioned above, a package of information, including a sample record and catalog is 50¢. The complete catalog is \$2. Scotch tape was used, and each appeared to be an 1800' reel that had been cut to 1200'. I received nine shows and rated one as "good," five as "very-good", and three as "excellent." The catalog gives sound ratings for the custom tapes, but not for records or "special features." There was a negative

item on each show. They have stuck an identification tag stating that this is a special feature from Radio Yesteryear at the start and end of each show, and it also appears in the middle of the hour long shows. This was obnoxious and something that most of us do not want in our collections. While it could be edited out in some places, in other spots it was so attached to the show itself that it could not be removed. The worst feature, though, is that 3½ month delay between my sending for information and my actually receiving the shows.

There is one more, a sixth dealer, to be reviewed, but since everything hasn't been completed on this one we will hold it until our November column. It will be included at that time.

..... and THEIR REPLIES

Dear Mr. Snyder: I read with interest your comments about the programs offered by Cole Enterprises, along with the comments about the audio quality.

I started my mail order operation in September, 1983 and my goals then were the same as they are now--to offer every customer the highest quality shows both in content and sound quality, that radio yesteryear had to offer, and to do so at fair prices with expedient service. As any business expands, new methods of arriving at these standards take shape as more shows are added. But I never want to become so busy that I don't have time to answer individual questions regarding my service. Several of my customers have in fact corresponded with me frequently--not always ordering from me, but telling me of their experiences and the shows that they have recorded. Valuable input which I always welcome.

As with any conscientious dealer in old time radio shows, we all strive to get the very best copies of any shows that we can. Unfortunately many of the shows that contributed enormously to old time radio were originally in audio quality that ranged from poor to fair. We are fortunate that these shows survived. Many did not. I will not catalog or sell any show in poor sound. In my listings, any shows that I have that are less than good in audio quality are noted. I have only a few like this and I offer

them only as collectible since most are quite rare.

My experience has also shown that most people prefer to do their own labeling of their shows, especially the reel-to-reel customer such as you. Reel customers tend to have much larger collections of old time radio because of the economy of collecting in this manner. So my markings on the reel and on the box with a china marker are easily erased if desired. At this time, all my cassettes come labeled unless the customer requests otherwise. In which case I supply blank labels. As for boxes, I had a large supply of used boxes at the time you ordered in February which I have now used. Now reel tapes are supplied in only new white unlabeled boxes, and the tape used is exclusively Ampex 641.

I believe my price/quality index to be excellent and my service is easily the fastest in the business, with most orders shipped within 24 hours. Orders paid with cash or money orders receive priority service. I am enclosing all present catalog listings. As time permits me to remaster the many more shows that I have, these listings will be expanded. And as time goes by, maybe someone will uncover even better copies of these great shows!

I am most interested in knowing more about your publication!! Send info.

H. Edgar Cole II

Mr. James Snyder, I was very surprised but delighted that my small cassette business was to be reviewed and rated. You see, I have never really advertised anywhere. Maybe I should! Most all of my sales are here in Pittsburgh to my friends and neighbors. But I would be glad to send my free catalog to all who request one.

I did pass out my catalog along with a free Duffy's Tavern cassette at the Friend's of Old Radio Convention in Newark. Jim, I guess that is where you got my catalog. I want to thank you for your kind words about my service and cassettes. Which, by the way, are Agfa brand.

Being a very competitive person and remembering all the times I got ripped off when I first started collecting, I wanted my cassettes to be the best. And hopefully they are!

James Albert
OLD RADIO SHOWS

Dear Jim; Freshman mistakes-there is nothing like them. But we have learned and are in the process of eliminating them. We are upgrading all of our shows and striving to get the best sound attainable with the equipment that we have. This equipment consists of an Akai HX-1 and Yamaha K-520 cassette decks; and a Teac 2300 S and Akai 4000-D reel-to-reel tape players.

We played every "Railroad Hour" master on our decks and on a JP Penny carry around and had absolutely no problems with "distorted sound". They all played VG+ to Excellent. I really don't understand. Could it be the equipment you used to play the cassettes on? Could you tell me what kind of equipment you used?

I thank you for pointing out the problems with the Roy Rogers Shows. We have some newer better recorded copies on the way and if you would like replacement copies just let me know. We'll be happy to send them to you. If there's been any other problems with sound, our customers haven't told us. If there ever is a sound problem, we always let our customer pick another cassette free of charge.

We use Agfa tape and are currently working on a new catalog with a new numbering system.

"You're a hard man McGee";
Rusty Wolfe
RJR Enterprises

P.S. When we finally make some order out of our chaos, we'll send you a new improved catalog with lots of new shows listed in it.

Program notes

OTR ON WHAM, Rochester, New York, 1180 Khz, can still be heard Monday through Friday at 9:05 pm. The programming format has changed. The WHAM Radio Theater is heard Monday through Thursday; this consists of two complete half hour programs each night. On Fridays the Golden Age of Radio Theater continues.

The Great Sounds with Ray Otis is heard on Sundays from 4 pm to 8 pm on WUWU, 107.7 Mgh, Wethersfield-East Aurora, New York. The program originates from the United Stations Programming Network. The music of the last thirty years is presented, along with interviews of the performers, artists and writers that have made the great sounds. A special year and artist are highlighted in each program. This fine series is well worth listening to. Check your local radio listings for the United in your area to hear this program.

If you like jazz programs, then Jazz Variety with host George Beck is available Sundays at 8 pm on WUWU.

As always, if there is a special OTR program in your area that you feel your fellow members would be interested in, drop me a line. We're always here; why don't we hear from YOU?

Joe O'Donnell
206 Lydia Lane
Cheektowaga, NY 14225

CONTINUED FROM PAGE FOURTEEN

BISHOP: You can't do that. Sammy Davis once had a sign in his dressing room. It said: "I don't know the meaning of success but I do know the meaning of failure." - trying to please everybody".

WILDE: What happens when you play to a specific audience - like in the Catskills - you often have to do material to fit that ethnic group?

BISHOP: If you do that, you'll never be big in show business.

WILDE: It's doing what you believe is right - win, lose, or draw?

BISHOP: If you really believe it. Some of us have only a facade, some of us pretend to believe in it. Don Rickles must have endured an awful lot of punishment, but he believed in it.

The Smothers Brothers believe in it. Jonathan Winters believes in it. You can pretend you believe in it, but you really have to believe in it.

I'm sure great artists many centuries ago felt the same way. Van Gogh was scoffed and laughed at, but he really believed in it.

WILDE: Do you have a strategy or a device to control an audience?

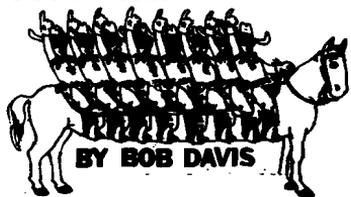
BISHOP: Yeah, complete honesty. That's my strategy. You can never be a star until you can take an audience by the hand. That's very important to remember. An audience must trust you implicitly. They know in five minutes whether you are just doing what you are doing to go over that night or whether you are doing it to entertain them.

Excerpted from "The Great Comedians Talk About Comedy" by Larry Wilde. Copyright 1985 by Larry Wilde. Published by Citadel Press Inc.

NEXT - More views from Joey Bishop.

SAY!

WHO WAS THAT MASKED MAN?



BY BOB DAVIS

A possible scenario for the not-too-distant future....

Joe Smith is about to make up a six hour block of Suspense shows to send out on a trade. He goes to his shelves of video cassettes and selects the proper one, then inserts it into his VCR. On another VCR he inserts a six hour blank cassette and puts the machine into record mode. With a soft touching of buttons on both machines they are put in motion and six hours later the transfer of shows is complete.

Does this sound like something you would never be caught dead doing? Don't be too sure. This just might be the way of the future. The manufacturers of open reel audio recorders seem to have written off this most necessary of our equipment. Oh they still make them to a certain extent, but they now fall into the cataglor of a major appliance with the accompanying major prices.

Did you know it now costs more for an audio recorder than it does for a video recorder? Of course I'm talking basic models for both. The price of a reel of audio tape has risen and the cost of a reel of video tape has fallen so they are now more or less in balance!

OK, granted, the video recorder doesn't record in stereo...yet! But you don't get cross-tlak on a video cassette! You see, arguments can be made for both sides.

The idea of using a video machine and video cassettes to record audio radio shows at first sounds absurd, but think about it. This might be hwat we are forced into if the gradual decline of open reel machines are not stopped. It looks like the samll audio cassettes are here to stay but many of us have too much time and money tied up in our shows to convert everything over to cassette.

You might ask.. "Wouldn't the shows have to be converted over to

video cassettes?" Yes, but in six hour increments. Not every half hour or if you like to live dangerously, every hour! Egad, what a pain.

Don't get me wrong. I'm not advocating a video cassette take-over. On the contrary...I'd like to see open reel make a comeback and be stronger than ever but as along as the machines get scarcer and scarcer and more and more expensive. I fear this will never happen.

The senario with Joe Smith is, to me, an unpleasant one but a very possible one. You might be saying to yourself that they will never completely kill off open reel machines. Well, when was the last time you saw a wire recorder, or a four-track cassette recorder, or an eight-track cassette recorder? Each, in it's day, was a force to be reckoned with and each has fallen to the wayside.

It seems that the manufacturers now consider open reel recorders as a sort of dinosaur, a quaint piece of machinery that now belongs with the wind-up Victrola and the stereoptican.

It's going to have to take a better brain than I have to figure out what can and should be done about the problem before it is too late. Once the production is completely stopped and the machinery dismantled it will be too cost prohibitive to start up again so if anything is to be done it should be soon.

Your machine or machines might be just fine right now but what about five years from now..or ten?

Work on it! It's for all our benefit!

CONTINUED FROM PAGE 13

friends. I have no interest in involving anyone else. Neither do I think of myself as a "pirate". That is a label put to people like me and all other OTR dealers by people in the industry who think that we are stepping on their toes. Doesn't matter to them that it cost you money to d it--more than you'd ever stand to make back.

Hopefully there won't be any more discord. I have removed all MT listings from my ads and catalog, and because of this, neither will I continue to promote it. It just seems unfortunate to me that this situation exists. People like you and I do so much to keep this hobby alive, and yet there is dissention. It would be true in any business though. So I'll carry on here and so will my friends.

Your friend, Ed Cole
(((If Mr. Himan Brown reads this, please send me a letter stating your viewpoints and I'll see that it gets printed.--Editor)))

Letters



Hello, again Folks. Was just reading over the June '85 I.P., and a few things prompted me to write. But first, a belated congratulations to the Old Time Radio Club on 10 years of being around! In recent years, I've sampled the publications of a few other clubs, and one of the few that gets my support continuously is OTRC. The articles and letters provide extremely interesting reading, and the publication ALONE is worth the membership dues. So continued success.

A recent "sore spot" with me has been SPERDVAC's apparently renewed attack on dealers of old time radio programs, and I've been very interested in reading what some of the writers in IP have had to say about it.

I happened to be one of the dealers Gene Bradford was referring to in the June IP, who has recently been one of the targets of their attacks. I find SPERDVAC's antics amusing, self-defeating, and at times hypocritical and childish...The point of my letter, however, is not to throw rocks at SPERDVAC, but to tell the dealer's side of the story, which SPERDVAC so narrow-mindedly prefers to ignore, or deny.

I have been a dealer as long as I've been a collector, which is a little longer than SPERDVAC has been in existence. The original intent of me being a dealer was so I COULD AFFORD to be a collector, and that intent is basically the same today. One actually can also derive a certain amount of pleasure in helping other collectors who are newer to the hobby.

The big cheese at SPERDVAC, who knows who he is, regards us as pirates. HE THINKS we are ripping off the performers, writers, directors (who are still living) who are (were) originally involved in the shows, by selling their shows and NOT giving them any compensation for their work many decades ago. I say BULL! If it weren't for the undreds and thousands of dollars spent by dealers on advertising old time radio in outside publications, national

magazines (thereby, increasing the popularity of the shows and promoting the hobby itself), old time radio would not be anywhere near the size it is today. I would guess MANY of SPERDVAC's own members found out about the old time radio hobby THROUGH one of the ads placed by one of the major old time radio dealers. SPERDVAC may deny this, but I believe it's very true.

In the meantime, SPERDVAC has BRAINWASHED many people involved in old time radio as performers, writers, etc., into thinking we really are making a killing on their shows. I received a letter from Ken Darby (one of the Kings Men) on SPERDVAC stationery requesting and I stop selling certain shows he was involved in originating. This was after I received two threatening letters from Mr. Lynes, SPERDVAC President, requesting the same merely on his say so. The first one I ignored. The second, I answered, which Lynes promptly ignored. I had indicated the shows in question were poor sellers to begin with, and everyone who wanted them, already had them. So his request was pointless, but I indicated I would NOT cooperate with SPERDVAC regardless. They offered no proof to me that they "owned" the shows -- nor did I even receive them from SPERDVAC. (I had received them over five years ago through a buying group purchase from ANOTHER dealer!!!). The next communication from them was the letter from Mr. Darby, who very obviously, had not seen my letter or heard my side. As far as I could tell, the letter was written for him, he was fed a pack of lies about dealers and he signed it.

If people could see the book-keeping records kept by dealers, I think they would be surprised..surprised at how LITTLE money is taken in, versus the enormous amounts paid out in printing catalogs, postage, advertising, blank tapes, equipment repairs, not to mention the equipment itself. We spend hundreds of hours assembling our masters, equalizing and cleaning up old shows, typing catalogs, answering many requests for information. We give up our time for convention talks, spend thousands of dollars researching shows, writing books, you name it. Many of us freely DONATE our time and tapes to clubs like OTRC, to nursing homes and other worthy organizations. We do shows on public radio stations on old time radio FREE, on our time. We dealers are just very active collectors. We receive NO COMPENSATION whatsoever, for our promoting the hobby. WE PAY FOR OUR OWN AIR FARE to the annual Friends of Radio convention in Newark, which is

more than I can say for certain SPERDVAC "executives." And if we do make a few dollars on the programs (and I mean ONLY a few), those dollars usually end up being spent trying to acquire more programs.

The fact of the matter is, if it weren't for the efforts of MANY dealers, a lot of shows would never have been found and preserved. Old time radio would have been forgotten. Some of the special guests at the convention mentioned (notables from radio's past) are actually very touched that their work in the past is still being enjoyed today thanks to the efforts of dealers. They are fascinated looking over cassettes that are sold at the convention, and DELIGHTED when they see a show we offer that they were in. They don't think we're pirating their work as those brainwashed by SPERDVAC do.

These people were PAID for their performances when they originally made them, SPERDVAC. On top of that, with the competitive nature of selling old time radio, dealers (most of the typical dealers) price the shows so low that there's NO WAY any significant profit is made. Consider how many hours went into operating that old time radio business. We're not even making minimum wage...for that matter, we're LUCKY if you add up all the figures at the end of the year, if we BREAK EVEN.

Dealers help keep old time radio alive

SPERDVAC is trying to kill it. Perhaps my thoughts are somewhat biased because I am a dealer, but I can think of quite a few friends in this hobby -- both dealers and non-dealers -- who would back me up.

I also want to support Gene's comments with regards to contents appear in the I.P. of editorial nature against the afore mentioned west coast club. A letters column is for opinions. It is not a collection of journalistic essays, and therefore, cannot be called "yellow journalism." The fact of the matter is, that certain club is causing quite a stir in the hobby which appears to be having a damaging effect on the hobby itself. Since the old Time Radio Club caters specifically to the needs of hobbyists, it is in the club's best interest, I feel, to publish this material. The collector has a right to know. If he disagrees with the letters, fine. Then he can write a response. Letter columns are frequently used for this very purpose. And I think keeping an open forum in the I.P. is what has made this publication "famous." It's what I like to read, and I'm sure others do as well. It was in the I.P. that many years ago,

a former editor criticized both my publication, and another highly respected publication. While I was infuriated over it at the time, I look back at it in retrospect, and can say that I honestly respect the courage both the writer and the club had in publishing the review. Opinions whether good or bad, (from your point of view) have given the IP a very noteworthy and respectable reputation. Let's not EVER have the club turn into a dull, boring, strictly locally oriented group like some. After all, those dollars from all over the country are what makes such a special interest group grow (and exist!).

One final comment...I'm fascinated that somehow, somehow, a group of us Michigan folks (not to belittle the New Yorkers, or Pennsylvanians, or Ohioians) have gotten to be such regulars in a Buffalo based club. It must be in the water or something...

BRC Productions
Bob Burnham
P.O. Box 39522
Redford, MI 48239

The American Institute of the History of Pharmacy has produced an anthology of radio excerpts: "Reflections of Pharmacy in Oldtime Radio." The program, approximately 100 minutes in length consists of original narrative and selections from more than twenty different radio programs.

The anthology was prepared at The University of Mississippi, written and directed by Dr. Mickey Smith, Professor of Health Care Administration. Materials used were from his collection.

More information is available from:

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History of Pharmacy
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Madison, WI 53706

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THE SHADOW

in

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STREET & SMITH

THE TREASURES of DEATH Dec. 15, 1933

CHAPTER XIX IN THE OLD HOUSE

Harry Vincent opened his eyes. He was lying upon his back, staring straight upward at the ceiling. He could see fantastic flickers there. He realized that he was in a room where a fire must be burning in the grate.

Yet Harry did not move. He was trying dimly to recall what had happened since the time when he had been attacked outside the Galban house. He remembered the glaring evil face of Fawkes. He recalled a dull return to consciousness; the sensation that he was being carried helpless, like a sack of wheat.

After that, delirium. Short stages of sane moments, when he had seen faces which seemed strange but familiar. Long stretches of burning fever, when his body had ached. Then had come sleep and finally this awakening.

Someone was approaching the couch. Wearily, Harry turned his head. He stared into the face of Sanyata, Eli Galban's valet. The Japanese turned and spoke quietly. Another man approached. It was Lycurgus Mercher.

Neither the valet nor the secretary showed signs of animosity. Sanyata was placid; Mercher was almost servile. The tall, bent secretary was rubbing his hands together as he gazed at Harry Vincent with a solicitous air.

"Do you feel better?" he asked, in his whimpering tone.

"Yes," replied Harry, as he reached up to rub his forehead. "A little weak but----"

"That is natural," nodded Mercher, "Let me help you rise."

Mercher showed considerable strength as he brought Harry to a sitting position. The Shadow's agent blinked his eyes as he realized where he was. He had been brought to Eli Galban's sitting room. Directly in front of him, old Galban was seated in his chair beside the fire.

"This was a pleasant aftermath to Harry's fierce experience with Fawkes. All was cheery here, even more than it had been before, when Harry had first visited Eli Galban with Terry Barliss. Sanyata was wheeling a table over to the couch. Eli Galban extended

his hand to indicate the objects there. Harry saw a goblet of orange juice, a glass of water and a cup of coffee.

"It is time for breakfast," announced Galban, with a chuckle. "Sanyata will bring you toast. We have been waiting for your awakening."

Harry began with a drink of water. Mercher was speaking to Galban. The old man nodded seriously and the secretary went into the elevator. Sanyata was busy making toast on a small electric grill.

A sense of blankness impressed Harry Vincent. The Shadow's agent realized that considerable time must have elapsed since the episode outside the house. He caught a slight twinkle in Eli Galban's eye.

"How long have I been out?" questioned Harry.

"Forty-eight hours," responded Galban, with a smile.

"What!" exclaimed Harry. "You mean----"

"That it has been two nights since you had your unfortunate encounter with my man Fawkes. That affair was most regrettable--at the same time, you have much to be thankful for."

Harry looked puzzled. Galban explained.

"Fawkes is controllable at times," said the old man. "Only, however, when he is within certain rights. It is his task to keep intruders from these grounds."

"He has thrown trespassers over the fence, he has hurled trouble-makers from the front door; but only when he knew that they had no business here. When he saw you at the window, Fawkes decided that you must be trying to enter the house. It was his first experience with a burglar. When he saw you draw your gun, it was his life or yours,"

"It's a wonder he didn't kill me," admitted Harry soberly.

"He might have," replied Galban quietly. "Fortunately, however, he recognized your face. He remembered you as a visitor whom he had seen here. He had already choked you seriously and had ground your head into the mud. It was lucky that you were not lying on concrete paving."

Harry nodded.

"When he recognized you," resumed Galban, "he brought you into the house. Mercher made him carry you up to this room. We worked to bring you to your senses. You were in a state of semi-consciousness. We

managed to restore you, but the result was a stage of delirium that lasted all the night."

"I summoned no physician. That was for your own sake. Had questions been asked, I should have had to stand up for Fawkes. He had performed a duty that was within his rights. You were a trespasser; I would have had to turn you over to the police."

"I'm glad you didn't," said Harry, picking up a piece of buttered toast.

"I felt," declared Galban, seriously, "that you would prefer to explain your unwarranted behavior to me rather than to a magistrate. When your delirium began to decline, I had Mercher give you an opiate. You slept after that. We kept you here for observation. You look well now that you have awakened."

"I feel weak, though," admitted Harry. "Weak and dopy."

"That is to be expected," declared Galban.

There was an interval of pause. Eli Galban made no comment as Harry drank his coffee. The Shadow's agent however, sensed the situation. Galban was awaiting an explanation; yet he was too courteous to demand one. Harry fuddled with the coffee while he planned a story.

So far as Galban was concerned, Harry decided that the truth would be the best resort. But circumstances made it unwise for The Shadow's agent to discuss facts too fully. That was something which Harry seldom forgot, no matter how badly he might fare. He had pulled himself out of some real dilemmas in the past. Here, with a friendly man like Galban, the task was not particularly difficult.

It would be easy, Harry knew, to tell Galban that danger threatened. The old man, however, might demand specific details which Harry could not furnish. It was essential, above all, to mention nothing that might indicate Harry to be the agent of a powerful investigator such as The Shadow.

"I owe you thanks, Mr. Galban," declared Harry, in his frank manner, as he placed the coffee cup upon the table. "I must admit that my prowling here two nights ago was a most suspicious procedure. In fact, it was hardly justified at all; yet I am willing to explain the reasons in back of it."

"I should be glad to hear them," returned Galban.

"It goes back to my visit here with Terry Barliss," explained Harry.

"After we left you, we called on

Wendel Hargate. He brought out his Villon manuscript; then declared that he, like my friend Terry Barliss, had been robbed.

"Later, a man named Compton Salwood was killed in his interior decorating shop. A detective--Joe Cardona--unearthed evidence to show that Salwood had been committing robberies on a wholesale scale--stealing books and manuscripts."

"I have read the newspapers," nodded Galban. "The name of Salwood was unfamiliar to me at first until I recalled that I had once received a letter from him in which he offered to make an estimate on redecorations for this mansion. I replied that I was not interested."

"That was wise," assured Harry. "Both Barliss and Hargate stated that Salwood had been present in their houses. He visited the Barliss home when Terry's uncle, Shattuck Barliss, was alive. Naturally, Terry felt that he had been robbed by Salwood. He figured, too, that Wendel Hargate was in the same boat. So he decided to visit Hargate."

"Ah!" exclaimed Galban. "When was that?"

"The night before I came here," returned Harry. "Terry Barliss went along to Hargate's. He promised to inform me what happened there. He did not call me at my hotel. Terry is a friend of mine. I naturally worried when he did not return. I was much disturbed."

"I see."

"It occurred to me then that Terry might have decided to pay you another visit, since you were the one who had given him Hargate's name. So I came here. I saw no signs of a visitor. I was worried. I did not like to call on you alone, because I had come here with Terry Barliss."

"My impulse was to leave; my worry over Terry compelled me to stay. Realizing that I had on ulterior motive in my visit, I decided to make a closer look at the house. It was a mistaken notion, I admit----"

"Apologies are unnecessary," interposed Galban, with a pleasant smile. "I can appreciate your feelings. However, Mr. Vincent much though I believe in your sincerity, I must be cautious. Therefore, I must insist upon one point."

"What is that?"

"You must remain here as my guest, for a limited period. You must subject yourself to a certain amount of surveillance. I can assure you that such is necessary. I have so much at stake that I must

be cautious at all cost."

Galban paused, then delivered his explanation in a frank and serious tone.

"I have enemies," asserted the old man. "I do not like to name the man whom I suspect; but I am afraid that he may attack me at any time. I can only tell you that the one I fear is the same man who was in back of the robberies committed by Compton Salwood.

"I do not know the fellow's game. I know only that he is dangerous. He envies my possessions. He may attempt to gain them by desperate robbery. I do not care to inform the police. To do so would require charges against the man whom I suspect. He is too wealthy and too crafty to lay himself open to detection."

"Therefore, I am waiting. I have three faithful servants who will stand by me. The invasion may come at any time. Fawkes thought it had begun when he encountered you. After he saw your face, he was not sure whether you were friend or foe."

"I consider you to be a friend. Yet there is the possibility that I may be deceived. If--by some chance--you should actually be an enemy, it is my part to keep you a prisoner. As I have no desire to harm you."

"If, on the contrary, you are the friend that I believe you to be, it is my duty to see that you do not encounter danger. You can understand my predicament. If I let you leave here, I may be making a grave mistake. If I keep you, I must assure you proper treatment."

"I think that you have done that already."

"I have, while you were in a helpless state. Your recovery has changed the situation. Fortunately, it has occurred on what may be the eve of trouble. I want you to remain here only until the crisis is past."

"I shall be glad to aid you."

"No. I do not ask that, Vincent. I would be uneasy. If you should turn out to be an enemy, my cause might be lost. As the friend which I credit you with being, you would encounter danger that would make me feel even more at fault."

"Then what to you suggest?"

"I have a very simple plan. I shall ask you to remain as my guest, in a room on the second floor. The door will have to be locked. However, I shall send Sanyata there at intervals to see that you are all right. I can assure you that you will be quite comfortable."

"How long will this last?"

"Until tomorrow. If nothing occurs to night, we can discuss the

future in the morning. However, I know that you require healthful sleep; hence I am not imposing a real hardship upon you."

The sincerity of Galban's tone was obvious. As Harry considered it, he realized that the old man had given him a very fair proposition. The only policy was to accept. Otherwise, Galban's suspicions would be immediately aroused. Harry arose from the table.

"Very well," he said. "I agree to your terms, Mr. Galban. What is more, I thank you for your fair consideration of my case."

Galban beckoned to Sanyata. The Japanese approached. At Galban's order, he opened the door of the elevator. Harry entered the lift; the servant followed. The door shut and they descended to the second floor.

The opened door revealed a hallway. It was part of a square passage, formed by halls and stairs, that went around the elevator shaft.

Alone with the Japanese, Harry saw a possibility for a mad struggle and an escape down the stairway. Such a course, however, would not only be damaging to Harry's cause; it would also lead to an encounter between Harry and Fawkes, who was probably below. Unarmed, Harry had no relish for a conflict with the huge brute who served as Galban's watchdog.

Sanyata motioned along the hall. Harry, as he passed an opening, saw steps leading to the third floor. This was an unused way to the story on which Galban lived. Sanyata was close behind Harry.

There was something in the manner of the Japanese that made Harry cautious. Sanyata, despite his placid manner, possessed a crafty mode of motion that marked him as a dangerous man in a pinch.

Sanyata unlocked the door of a room. There were several such doors along this corridor that led from the stairway. Harry entered the apartment; he found it to be a comfortable bedroom, well provided with books. Cigarettes and ash tray were on a table in the corner.

Sanyata bowed; stepped back into the corridor and closed the door. Harry heard the key turn in the lock. Looking at the door, Harry saw that it was a heavy barrier--one that could not be easily broken.

The windows were not only barred, closed iron shutters lay beyond. These were fastened with heavy padlocks. There was no object in the room that might serve as a

hammer with which to break them.

Harry lighted a cigarette and seated himself at the table. He began to look over the books; seeing none that interested him, he observed a table drawer and opened it. The only articles were papers that seemed of no importance. Harry lifted them; then prepared to replace them.

Something dropped and tinkled in the drawer. It was a key; it had evidently been mislaid among these papers. A sudden idea occurred to Harry. Could this be a duplicate key to the door which Sanyata had locked behind him?

Harry stole to the door and tried the key. It fitted. Softly, Harry turned the lock. He moved into the corridor, closing and locking the door behind him. Harry made for stairs. He crept down them until he reached a landing.

From behind a huge newel post, he had a view of the inner hall below. In a place of obscurity, Harry had a perfect watching place.

The waxwork figures made a ghostly tableau. A living form was moving stolidly among them. It was Fawkes; the huge-headed man looked like a monstrous murderer amid a cluster of petrified corpses.

Caution gripped Harry Vincent for the time. He crept back up the stairway and went into his room, locking the door behind him. He decided to wait at least an hour before making another trip to the lookout which he had chosen.

Something was impending, Harry Vincent knew. Though Eli Galban had mentioned no name, Harry suspected that Wendel Hargate was the old man's enemy. Galban was prepared to meet a stern attack; somehow, Harry felt that the old man knew how it would probably be made.

Danger threatened. Soon it would strike. When the conflict began, Harry Vincent, though unarmed, intended to be there. The Shadow was concerned with the events that were to come; as an agent of The Shadow, it would be Harry Vincent's task to join any battle in the cause of justice.

Minutes ticked while Harry maintained a calmness. A rap sounded at the door. The voice of Sanyata was inquiring if Harry desired anything. Harry went to the door and called back that he was going to bed.

The doorknob turned as Sanyata made sure that the lock was set. Dimly, the footsteps of the Japanese faded along the corridor without. More minutes passed; Harry Vincent softly inserted his key and unlocked

the door. He was ready now to go back to the lower landing and be on watch for whatever might occur.

Amid the patter of increasing raindrops, Eli Galban's home was a weird place with its closed doors. Yet this second floor held no menace like the floor below, where Fawkes, the huge-chinned guardian stalked among the statues made of wax!

** CONTINUED NEXT MONTH **

NOT IN PUBLIC DOMAIN

Today I received a very nasty letter from Himan Brown, producer of the CBS Mystery Theatre, as you know. He told me I was selling his material and that he was going to prosecute to the fullest extent of the law.

Now I don't want to implicate anyone else in this and I mentioned no names or even let Brown know that anyone else was selling this material. They are, as you know. I called Brown today on the phone and of course got a lecture, and he was understandably upset with me. I just told him that I had bought the material in good faith that it was in public domain--that I thought the copyright 7 year law was in effect and that what I was selling was older than 7 years old. I knew ignorance was no excuse, but it was the only hand I had to play.

I'm sure you will agree that I handled this professionally. I also have cracker-jack attorneys but I never want it to come to this. I may have made an honest mistake, but the fact is that we are all in it for the promotion of old-time radio and continue to work toward the goal. In my case, it has been at a great personal expense. I have never made any money at it. I think people like Hi Brown and I are shooting for the same goal, but the only thing is we are in opposite corners.

I fully understand Hi's point, Dick. I'm not arguing that. It's just that I thought it was a great series and have promoted it when it has actually cost me money to do it!

I think now you understand my position and I surely hope, SURELY HOPE, Hi does! Maybe there won't be any problem, but it will be a cease-and-desist situation. That I will take as an alternative to lawsuits. I just wish that I could convince Hi of my good intentions. As I say, he isn't a dealer or trader, so we're in the same ring but seem to be opponents. I would like all of this mistrust wiped out.

If you decide to print this letter in the I.P., you have my permission, but do not print any names of anyone except my name or that of Himan Brown. These Dealers are my

CONTINUED ON PAGE 7

ED's WANAT CORNER: REMEMBER BACK IN FEBRUARY 18, 1969 WHEN YOU COULD PICK UP YOUR NEWS PAPER AND YOU COULD READ ABOUT YOUR FAVORITE COMEDIANS, RETURN WITH ME BACK TO YESTERYEAR AND PART THREE WITH JOEY BISHOP.

Tuesday, February 18, 1969

COMEDIANS TALK ABOUT COMEDY—III

By LARRY WILDE

But Seriously, Folks—to Joey Bishop Comedy Must Be an Understated Thing

This is the third in a series of 12 daily articles excerpted from a new book of collected interviews in which some of the funniest people of our time talk about what they personally regard as funny.

FROM A JOEY BISHOP MONOLOGUE:

This is a nice family crowd — so many middle-aged men with their daughters.

I'd like to work one club — just one club — where they have a Jewish orchestra and Spanish people dancing.

I was in "The Naked and the Dead." I played both parts.

In my new movie, I play the part of a psychoneurotic Robin Hood. I steal from the rich, but I keep it.

"Momma," I said to her in 1942. "I'm going into the Army." She told me, "All right, but don't come home late."

My doctor is wonderful. Once, in 1855, when I couldn't afford

Bob Curran is on vacation. His daily columns will resume early in March.

an operation, he touched up the X-rays.

JOEY BISHOP was born Joseph Abraham Gottlieb on Feb. 3, 1918, in the Bronx, N. Y. He began his show business career as part of a group called the Bishop Brothers Trio. After World War II, Joey went out on his own and was soon playing the top hotels and night clubs throughout America. Introduced to television audiences by virtue of his many appearances with Jack Paar, Bishop became a nationally known comedian. For three years Joey did a situation comedy series on TV and he is presently the host of a late night show for the ABC network. His motion picture credits include Ocean's 11, Texas Across the River, Guide For the Married Man, and Who's Minding the Mint?

SITTING on the living room sofa of his Beverly Hills home, wearing a brown Paisley bathrobe, face unshaven, hair uncombed, Joey Bishop is the same man audiences have enjoyed for over thirty years. Serious, pensive, disarming, he chatted with the same charm (despite his costume) and assurance he projects on the television tube.

WILDE: Many people in show business point to you as the classic example of a performer who took 20 years to become a star overnight. As you look back now, why do you feel it took so long to become

recognized?

BISHOP: There are many reasons why someone doesn't become recognized. A new style — until people get used to it — can take a certain amount of time. No exposure, not being known, can take you a long time. In those days there was no television, so consequently I had to . . . "Okay, he did good in New York, let's see how he does in Chicago, let's see how he does in Detroit, let's see how he does in Buffalo." And three or four or five years could go by.

I DON'T think it really took me that long. I started working in '46, and in '49 I was the comic with Tony Martin at the Chez Paree — 12 weeks. In '49 I headlined the Latin Quarter in New York for 14 weeks.

WILDE: Is there any luck involved in getting ahead in show business, or do you have to make your own breaks?

BISHOP: I don't know what you mean by luck. We're dealing now with semantics. What does the word luck mean? Luck cannot sustain you. Only talent can sustain you.

Luck can be working in a lounge somewhere and having a big director come in, who has a few drinks and thinks you're a riot that night, and under the influence of alcohol signs you to a picture — that's luck.

But if you have talent, you will then sustain it. And if you don't have talent and it was only luck, then it's all over.

WILDE: What about making your own breaks? Taking advantage of opportunities?

BISHOP: That's not my way of life, so I don't know. But that doesn't mean that that's not right. It's just not my way of life. I don't like to start a day fighting. I don't like to start a day organizing that day.

I feel "que sera sera." If you become that ambitious you plan every day, even if you attain the goal, look how much of life you've lost in the attainment thereof.



JOEY BISHOP
"Que Sera Sera"

WILDE: To what degree were Jack Paar and Frank Sinatra responsible for your success?

BISHOP: Well, Frank Sinatra using you as a comic was kind of a stamp of approval, which made it very good, 'cause in show business the one thing you strive for is acceptance. You would rather walk out and be acknowledged than have to work eight minutes for that recognition.

WILDE: To prove yourself before they do accept you?

BISHOP: Right, right. When Frank Sinatra says you on the show, they say: "He must be good, otherwise Frank wouldn't have him on." So there is a point of acceptance, a stamp of approval, immediately.

What Jack Paar did was make it national for me. Remember, in those days, if Jack Paar had you back three or four times, you were a hit.

WILDE: If you could put a label or name on it, how would you describe the type of comedy you do?

BISHOP: It's a camouflage. Whatever success I've had in comedy is based on the fact that I don't look like I'm gonna say something that's terribly clever. I think I was the first night club comic to use the word "folks" to hip audiences. "Now, come on, folks, be fair."

WILDE: This was disarming . . .

BISHOP: Of course, of course. WILDE: They didn't expect this, especially in a night club atmosphere where they had been used to the brash, hit 'em on the head, forcing them to laugh, type of comedian. And you came on the complete opposite.

BISHOP: Exactly. Right. "Folks, I don't want to be a hit, just let me finish." Then when I worked with Frank, I said: "Look at this crowd. Wait till his following shows up."

But I did it believing it, rather than a joke see? Again we get back to attitude — the attitude with which I did it, not so much that which I said.

WILDE: Then would you call it "underplaying" comedy?

BISHOP: Yeah, yeah. But it has to be done with a kind of a twinkle.

WILDE: Is this how you gained recognition as a "deadpan" comedian?

BISHOP: Well, I think the "deadpan comedian" came from the complaining type of comedy that we all used to do and naturally when you're complaining you can't be full of smiles or laughter.

So everybody says: "He works deadpan." But if you're complaining, you can't do it from a happy frame of mind.

WILDE: What makes a superior club audience react differently each night to the same joke or piece of material?

BISHOP: The attitude of the performer.

WILDE: It's his fault?

BISHOP: Absolutely. Sometimes a guy will take something that works for him, and instead of working for it, like he did in the beginning, he now says it mechanically and the audience senses it, so they kind of turn off.

Sometimes you get a group of 70 people who have never been to a club who are a great audience, and the next night you get a room full of couples, so . . . what makes the difference?

WILDE: Then the rule is: Never compare tonight's reaction — loudness of the laugh — to last night's because this is a completely different group.

BISHOP: When you start to do that, there is a form of deterioration taking place right away. Because then you don't believe in yourself. If an audience's reaction is all you base your performance on, then you are in a lot of trouble.

WILDE: Why do you feel that way?

BISHOP: Because you are saying that they are judging which is funny and as a comedian you must judge which is funny. I would rather do what I think is funny and not go over than do that which in my heart I don't think funny and go over.

WILDE: What about the nights you have to change your material and your attitude to please that particular audience?

CONTINUED ON PAGE SIX

Editor's DESK



Since the first Monday in September is Labor Day, we are changing the meeting to Tuesday, September 3. We will return to the first Monday for our meetings in October. Please mark your calendars accordingly!

I feel I must apologize for the quality of printing of our latest issue. This issue was printed by our old printer, Millie, and it is very obvious to me that she is not interested in doing our printing. Even the color of the paper was substituted without consulting us (she ran out of regular stock). As far as I am concerned, we will only use Millie in the future in case of an emergency.

If you have not read last month's Shadow chapter yet - STOP - read this month's first! Yes, I screwed up and printed chapter 20 where chapter 19 should have been. I'm sorry for any inconvenience and I'll try not to let it happen again, at least not in the near future (I hope.)

Members please note - if you plan to advertise in MEMORIES, I must have the ads camera ready by September 15. Please submit your ads to me as soon as possible. Help your club, if you know someone who might be interested in advertising in MEMORIES, tell them about us and remember, members may advertise at 1/2 price!

TAPE LIBRARY RATES: 2400' reel - \$1.50 per month; 1800' reel - \$1.25 per month; 1200' reel - \$1.00 per month; cassette and records - \$.50 per month. Postage must be included with all orders and here are the rates: For the USA and APO - \$.60 for one reel, 35¢ for each additional reel; 35¢ for each cassette and record.

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William Powell
3/14/49 Red River - John Wayne
5/8/49 Paradise Lost-Joseph Cotton
6/13/49 The Bachler and The Bobby Soxer-Cary Grant, Shirley Temple
10/10/49-Mr. Blanding Builds his dream house-Cary Grant, Irene Dunne
4/9/51-The Third Man-Joseph Cotton
12/24/51-Alice inWonderland - Jerry Colona

Kent Coscarelly
2173 Willester Ave.
San Jose, Calif. 95124

WANTED: CBS Radio Mystery Theatre, "Watchers of the Living". Will buy or trade on cassette or reel to reel.

Duff Campbell
P O Box 4371
Panorama City, CA 91412

WANTED: Johnny Dollar radio shows, audio portion of Tonight Show, late Night with David Letterman. Old/new basketball games (any games or teams). Also selling/trading old radio shows. Send want lists.

Chris Wong
2667-B Tantalus Dr.
Honolulu, HI 96813

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Jessica T. Howie
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1525 Maple Avenue
Haddon Heights, NJ 08035

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2905 Espanola NE
Albuquerque, NM 87110

WANTED: Tape cassettes of all episodes in which Fred Allen appeared on the Jack Benny Show and in which Stuart Canin played The Bee on the Fred Allen Show and one episode of Dennis Day Show and Phil Harris Show. Thank you.

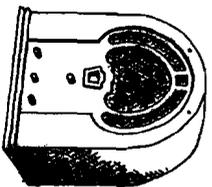
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