

# Old Time Radio **DIGEST**

No.31

January-February 1989 \$2.50



**CINCINNATI'S CONVENTION**



**WAR OF THE WORLDS PART I**

# Old Time Radio DIGEST

Old Time Radio Digest is printed and published by Royal Promotions and is edited by Bob Burchett.

Published Bi-Monthly, Six Times a year.  
One Year subscription is \$12.50 per year.  
Single copies are \$2.50 each.  
Past issues are \$3.00 each, includes postage.

Business address:

Royal Promotions 4114 Montgomery Road  
Cincinnati, Ohio 45212 (513) 841-1267  
Office hours are: 9:00 a.m. to 5:00 p.m. EST.

Editorial Office:

RMS & Associates: 2330 Victory Pkwy.  
Cincinnati, Ohio 45206 (513) 961-3100  
Office hours are 9:00 a.m. to 5:00 p.m. EST.

Advertising rates as of January 1, 1985

Full page ad ..... \$15.00 size 4 $\frac{1}{2}$ "W x 7"D.  
Half page ad .... \$10.00 size 4 $\frac{1}{2}$ "W x 3 $\frac{1}{2}$ "D.  
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Jan./Feb. issue closes Dec. 1  
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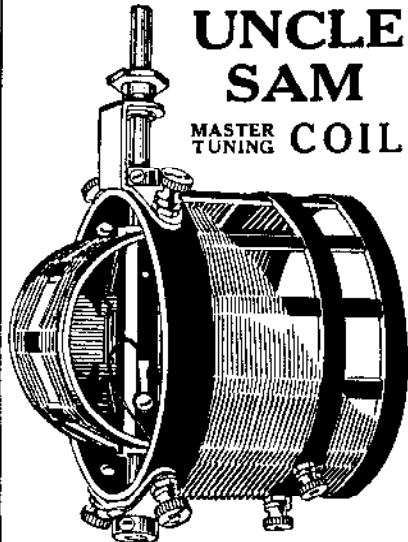
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Cover Art: Portraits by Dave Warren.

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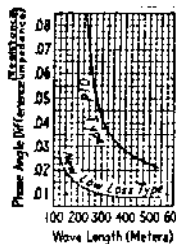
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# 'Incredible as it may seem': Radio's Most Famous Broadcast Revisited

A fifty year retrospective by Gary A Yoggy, Professor of History, Corning Community College, Corning, N.Y.

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The day after the broadcast, the headlines blared "Fake Radio 'War' Stirs Terror Through U.S.;" "Radio Listeners Panic, Taking War Drama as Fact;" "Fake War on Radio Spreads Panic Over U.S." The date was October 30, 1938 - Halloween Eve, fifty years ago. The program has been called "the most famous single radio show ever broadcast." It was, of course, *The Mercury Theatre on the Air's* production of H. G. Wells' classic science fiction novel, *The War of the Worlds*, directed by the "boy wonder," twenty-three-year-old Orson Welles.

Thousands of Americans became panic-stricken by a broadcast which purported to describe an invasion of Martians which threatened to destroy our entire civilization. Probably never before had so many people from all walks of life and from all parts of the country become so suddenly and intensely disturbed as they did on that night.

Much has been written about this incredible example of mass hysteria, both immediately after the event and practically every Halloween season since. Biographies of the major participants (Welles, John Houseman) as well as histories of broadcasting in general, and of CBS in particular, have devoted considerable space to this fascination and perplexing event. In 1940 Hadley Cantril, a professor of psychology at Princeton University, published an exhaustive study of the effects of the broadcast, *The Invasion*

*from Mars, A Study in the Psychology of Panic*, based on extensive interviews with listeners—a book that is still used in college-level general psychology courses.

The broadcast helped catapult Orson Welles to Hollywood fame and fortune as an actor, writer and director while others involved in the radio production, like Joseph Cotton, John Houseman and Howard Koch\*, saw their careers rapidly advanced. Even more significantly, the broadcast dramatically demonstrated the enormous power radio had over listeners and the extent to which the public depended on the broadcast media for news and information. Furthermore, the program initiated a debate among journalists, broadcasters and politicians regarding the necessity for greater regulation of the air waves.

All of this occurred because "as incredible as it may seem," approximately one out of every six people who heard early portions of the show believed that "Martians" were actually landing on earth, setting up their destructive machines, defeating our army, disrupting communications, demoralizing the population and occupying whole sections of the country"—all in less than forty minutes of broadcast time (the length of the

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\* Cotton became a successful film actor. Houseman a distinguished film producer and later Oscar winning actor (for *The Paper Chase*) and Koch scripted such superb films as *Casablanca*.



first "act" of the drama to the point where the announcer reminded listeners that this was a "dramatization"). Even fifty years later, it is worth re-examining how and why this could happen.

"The War of the World" was the seventeenth broadcast of *The Mercury Theatre on the Air*. The Mercury Theatre radio series had developed out of the repertory stage company that had been assembled by Orson Welles and John Houseman nearly a year earlier. The group had scored big on Broadway with a modernized version of Shakespeare's *Julius Caesar* in which the assassins wore trenchcoats. It was a clever commentary on Hitler's brand of Fascism.

Welles was, of course, already an established radio performer, having appeared frequently on *The March Of Time* and since March 1937 had been heard weekly as Lamont Cranston and his invisible alter ego *The Shadow*. He was earning the then phenomenal sum of one thousand dollars a week from his radio appearances. Fresh from his success on Broadway, the newly acclaimed "boy genius" seemed the perfect choice to assemble a quality drama series for CBS.

With a paltry weekly budget of less than four figures, Welles had no money for "name" stars. Orson, himself, would be the "star, narrator, writer, producer and director" of the new series. The network originally ordered nine Monday-night hour long dramatizations of literary classics to broadcast during the summer "off-season" of 1938.

Welles augmented the core of talent he had assembled for the stage (Martin Gabel, Joseph Cotton, Agnes Moorehead, George Coulouris) with some of the finest performers in radio

(Arlene Francis, Ray Collins, Betty Garde, Frank Readick, Everette Sloan, Kenny Delmar, Carl Frank, Alice Frost, Karl Swenson, Ruth Warrick). CBS assigned some of their best staff to the project. Dan Seymour became the announcer and Bernard Herrmann became musical director. To add prestige, Tchaikowsky's *Piano Concerto No. 1 in B-Flat Minor* was adopted as the theme.

The series premiered on July 11, 1938 with Bram Stoker's *Dracula* (in which Welles appeared as both Dr. Seward and Count Dracula) followed by Robert Lewis Stevenson's *Treasure Island* (with Welles as Long John Silver), Charles Dickens' *A Tale of Two Cities* (with Orson dually cast as look-alikes Carton and Darnay). Other memorable summer offerings included *The Affairs of Anatol*, *The Thirty-nine Steps*, "Three Short Stories", *Abraham Lincoln* and *The Count of Monte Cristo*.

Then word came that the show was to be renewed for another twenty-six weeks as part of the regular fall season. The bad news was that it would be scheduled at eight o'clock Sunday nights opposite America's most popular radio show, *The Chase and Sanborn Hour* starring ventriloquist Edgar Bergen and his famous dummy Charlie McCarthy. That show was riding an all-time-record high Hooper rating of around 35. This meant that some thirty-five percent of the radio listeners called at random in selected cities by C. E. Hooper, Inc. were tuned in to the comedy-variety series.

About this time Welles and Houseman decided to increase their personnel by two. Their first addition was Paul Stewart, a Broadway and radio actor with ambitions to be a director (and part time actor). The

other was "an extremely tall, spindly, hollow-eyed, earnest young man by the name of Howard Koch," who, after having had a play performed by the Federal Theatre in Chicago, had abandoned his law practice and moved to New York to earn his living as a writer. He was hired on a trial basis at a salary of fifty dollars a week (which was later raised to sixty).

As John Houseman later explained in his fascinating autobiography *Run-through*, even with their augmented staff "everyone was perpetually overworked. . . Shows were created week after week under conditions of soul- and health-destroying pressure." They had, however, "worked out a system" of sorts. As "general editor" of the series, Houseman chose the material with Welles and, "when possible discussed the tone and general form of the show and its casting possibilities." Houseman then roughly

laid it out and turned it over to Koch. . . "who would have a first draft ready by Wednesday night, when Orson was suppose to read it but seldom did. . ." On Thursday, Stewart would direct a first run through with a skeleton cast while Koch and Houseman "made whatever adjustments seemed necessary in the script after they had heard it spoken." Later in the afternoon, they would make an acetate recording of the show (without music and only a few sound effects). From this recording, Welles would give them his reactions and revisions - which they could "accept or dispute." In the next thirty-six hours the script would be written (sometimes drastically) and on Saturday afternoon there was another rehearsal - with or without Welles. It was not until Sunday that he really took over the direction of the show.

In the early afternoon, when Bernard Herrmann arrived at 485 Madison Avenue with his orchestra, began, in House's words, *two simultaneous dramas. . . in the stale, tense air of CBS Studio One: the minor drama of the current show and the major drama of Orson's titanic struggle to get in on the air. Sweating, howling, disheveled, and singlehanded he wrestled with chaos and time — always conveying his collaborators surrounded by treachery, ignorance, sloth, indifference, incompetence and — more often than not — downright sabotage. Every Sunday it was touch and go. As the hands of the clock moved relentlessly toward air time, the crisis grew more extreme, the peril more disparate. . . Scripts and scores flew through the air, doors were slammed, batons smashed. Scheduled for six — but usually nearer seven — there was a dress rehearsal, a thing of*

**DAILY NEWS FINAL**

# FAKE RADIO 'WAR' STIRS TERROR THROUGH U.S.



wild improvisations and irrevocable catastrophies.

Then as the program went on the air, "out of chaos, the show emerged — delicately poised, meticulously executed, precise as clockwork, smooth as satin." And presiding over it all stood Orson "on his podium, sonorous and heroic, a leader of men surrounded by his band of loyal followers; a giant in action, serene and radiant with the joy of a hard battle bravely fought, a great victory snatched from the jaws of disaster..."

*The War of the Worlds* was part of a general plan developed by Welles and Houseman to offer contrasting shows. *Julius Caesar* (with the original Mercury cast plus an added commentary by CBS's leading newscaster H. V. Kaltenborn) was followed by Charlotte Brontë's *Jane Eyre* and *Sherlock Holmes* based on the Arthur Conan Doyle stories. Then came *Oliver Twist* by Charles Dickens adapted and directed by Welles (in which he played both the boy Oliver and the villainous Fagan) and *Hell on Ice*. Booth Tarkington's *Seventeen* and Jules Verne's *Around the World in Eighty Days* brought the series up to Halloween eve. *War* was to be followed by Clarence Day's popular comedy *Life With Father*. Several other science fantasies were considered (Shiel's *Purple Cloud* and Conan Doyle's *Lost World*) before H. G. Wells' forty year old novel was selected. Houseman admitted that neither he nor Welles remembered it very clearly and it was "possible" that neither had ever read it.

Actually the story almost didn't get aired. Late Tuesday night, Koch phoned Houseman deeply distressed and ready to give up on the project. The usually placid Koch felt there was

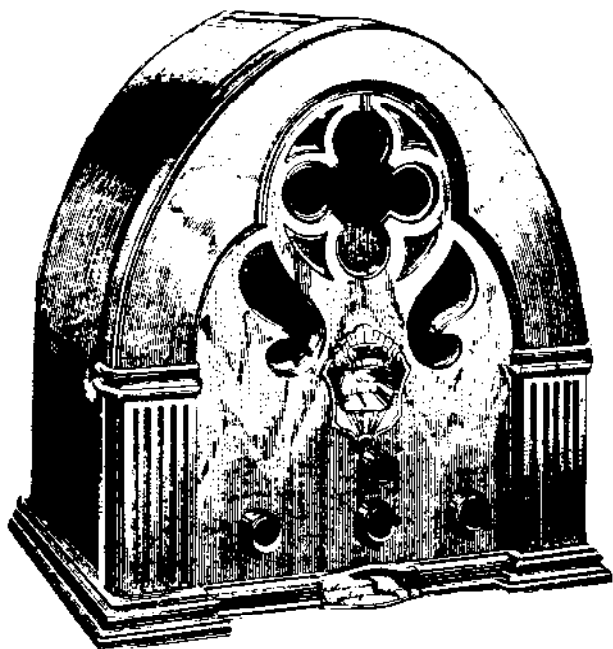
no way the story could be made interesting or credible to modern American ears. Houseman considered changing plays, but the only other script available was an extremely dull version of *Lorna Doone* which wouldn't provide the needed contrast from the previous string of traditional classics.

Then Koch hit upon the idea of moving the invasion from London to the greater metropolitan New York area and of updating the story to the present. Koch later explained that he determined the exact location where the first Martian space ship would land by spreading out a map of northern New Jersey, closing his eyes and putting down a pencilpoint. It happened to fall on Grovers Mill which

Koch felt had "an authentic ring" and it was also near Princeton where he could logically bring in the observatory and the astronomer, Professor Person who became the leading character in the drama. After he landed the Martians, Koch began to have fun deploying the opposing forces over an ever-widening area. He made move and countermoves between the invaders and defenders wrecking havoc and destruction everywhere. The longer first act concluded with the demolition of the Columbia Broadcasting Building. (This roughly followed Book I of Wells' novel, "The Coming of the Martians.") Koch finished his script with a shorter second act which involved a more H. G. Wellsian study of the attack's aftereffects (Book II of the novel: "The Earth Under the Martians"). With Houseman's help, the script was completed by sunset on Wednesday.

The show was rehearsed on Thursday, as usual, and a record was





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made. Practically everyone involved felt that the show was dull and that its only chance of success "lay in emphasizing its newscast style - its simultaneous, eyewitness quality." All night Houseman, Koch and Stewart set up spicing the script with circumstantial illusions and authentic detail.

Friday afternoon the finished product was routinely submitted to CBS to be approved by the network censor. The startling word came back — thirty-eight changes would have to be made, mostly of names, to lessen its sense of reality (and, most thought, further deaden an already boring show). The all-too-real Hotel Biltmore became the made-up Hotel Park Plaza; the New Jersey Nation Guard became the Jersey State Militia; Trans-American Radio News became International Radio News; the Columbia Broadcasting Building became simply the Broadcasting Building; the Museum of Natural History became the National History Museum; and the President of the United States was replaced by a nameless Secretary of the Interior. (Later, when he saw the changes, Welles is purported to have said, "Fellows, you have sabotaged my show.")

Saturday, Paul Stewart rehearsed the show with sound effects (but without Welles). He worked for a long time on the crowd scenes, the roar of cannons echoing in the Watchung Hills and the sound of New York Harbor as the ships with the last remaining survivors put out to sea. In a classic bit of improvising to achieve a plausibly realistic sound when the hatch on the Martian cylinder was being opened, a microphone was rigged up in the men's lavatory and the metal top of a

glass canning jar held over a toilet bowl was slowly turned. The hollow echo-like quality thus produced provided the desired effect.

On Sunday, October 30, at 8 p.m. E.S.T., in a studio littered with coffee cartons and sandwich paper, Orson "swallowed a second container of pineapple juice, put on his earphones, raised his long white fingers and threw the cue for the Mercury theme." After the usual opening words that this was a play based on a novel, and a brief introduction by Welles, an announcer read a routine weather report and the scene shifted to the Meridian Room of the Hotel Park Plaza where Ramon Raquello and his orchestra were performing.

Soon the music was cut off as an announcer broke in to read a news bulletin about observations of some unusual explosive phenomena on the planet Mars. The dance music returned briefly, followed by further interruption for similar bulletins with references to official sources that sounded real. These were read by various Mercury actors in an increasingly ominous tone. (Steve Allen later wrote that he was lying on his living room floor in Chicago reading a book, flipped on the radio for some background music, and gradually became conscious "that something was up.")

Then the tempo of events picked up dramatically. It was reported that "a huge flaming object" had dropped on a farm near Grovers Mill, New Jersey — probably a "meteor or something." Then make-believe newsman "Carl Phillips" (superbly portrayed by Frank Readick) was whisked to the scene, where he broke in to report that this was not a meteorite, but an

unidentified flying object around which a large crowd of the curious had gathered.

It was at about this point (some twelve minutes into the program) that an estimated three to six million listeners went "dial-twisting" in search of other entertainment (when Edgar Bergen, his opening skit finished, broke for a commercial to be followed by a new and not very popular singer). Most of them stayed glued to their local CBS station as it broadcast increasingly tense news bulletins about a Martian invasion.

There were no prolonged orchestral bridges now - after their jazzy opener

Bernie Herrmann's boys (except for the pianist) had nothing to do until Tchaikovsky's theme. The story took an increasingly documentary format as Phillips interviewed Mr. Wilmuth, the owner of the farm where the object had landed (a marvelously hayseedish rendition by Ray Collins). Then out of nowhere, appeared Professor Pierson of Princeton (played by Orson in Fine form), a renowned scientist, who was immediately questioned by Phillips. The professor offered the opinion that the long, shiny metallic cylinder could hardly be a falling star.

There was a considerable crowd of curious people milling around by now

PROGRAM

STAR

8

Ed

GAR

A

-N

-V

The Name of the Program is:.....

The Name of the Star is:.....

THE PROGRAMS ABOVE ARE AMONG THESE: Lux Radio Theatre • Welcome Valley • Vox Pop • National Barn Dance • Gang Busters • Town Hall Tonight • March of Time • Studebaker Champions

and this is where Kenny Delmar (later to become Fred Allen's loud-mouthed Senator Claghorn), in the role of a New Jersey state cop, nearly stole the show. Delmar had a full page of script — beginning with "All right, folks, keep back," etc. in a tough trooper's voice — but as the door of the cylinder slid open and the first Martian emerged, Delmar went from fearless minion of the law to a gibbering idiot.

All the while Readick was describing the monster which was emerging from its ship "... a grey snake... tentacles... large as a bear... glistens like wet leather... the eyes are black and gleam like a serpent... the mouth is v-shaped with saliva dripping from its rimless lips that seem to quiver and pulsate..." Readick had purportedly dug up a recording of Herb Morrison's emotional on-the-scene description of the Hindenburg crash at Lakehurst, New Jersey. After playing the classic eyewitness account of this catastrophic tragedy over and over, Readick recreated that gradually accelerating dramatic intensity in his own terms as he described the Martian spaceship — first as he saw it lying inert and harmless lit up by the headlights of a hundred cars, then, suddenly opening, revealing the leathery tentacles and the terrible pale-eyed faces of the Martians within. Just as Morrison had stopped, fumbled, then recovered and begun again, so did Readick freeze, stumble and, after a second continue.

The Martian soon turned on their indescribable rays and gasses and wiped out everyone in sight — including the intrepid reporter, Carl Phillips. (Readick did return later as various voices in Act One and as a major character in Act Two). By some

miracle Professor Pierson (Orson Welles was very good at miracles) survived to continue as a fugitive commentator on later events.

Phillips had been cut off in mid-sentence. There followed a moment of absolute silence. Then the network's emergency fill-in was heard — somewhere in a quiet studio, a piano close on mike played "Clair de Lune" — another Wellesian touch to heighten the horror.

Soon after came the announcer: that sent shudders up the spines of more than one million listeners: *Ladies and gentlemen, as incredible as it may seem, both the observations of science and the evidence of our eyes lead to the inescapable assumption that those strange beings who landed in the Jersey farmlands tonight are the vanguard of an invading army from the planet Mars. . .*

This was followed by a quick succession of frightening scenes: the commander of the New Jersey State Militia declaring martial law; a nameless Secretary of the Interior (Kenny Delmar, again, doing his best imitation of FDR) gravely pleading for national unity and continued faith; the 22nd Field Artillery in the Watchung Mountains choking to death on Martian gases; the engines of our fighters and bombers being knocked out by the Martian rays; reports of more Martian landings at Buffalo, Chicago, St. Louis . . .

The drama rose to a fever pitch with the end of New York, brought to life by those same dozen actors and a very busy sound-effects crew. Ray Collins, the last surviving announcer, perched atop the Broadcasting Building, described the awesome invasion of walking towers, wading across the Hudson River. Auto horns

## Radio Humor

*GRACIE: My uncle jumped out of a sixteen-story window.*

*GEORGE: Why?—how come?*

*GRACIE: He was supposed to jump out of a thirty-story window, but he lost his nerve.*

*GEORGE: Was he hurt?*

*GRACIE: We don't know . . . he's still unconscious and can't tell us. And my aunt fell downstairs with two quarts of liquor.*

*GEORGE: Did she spill it?*

*GRACIE: No . . . she kept her mouth shut.*



*GRACIE: I used to have a sweetheart . . . he was a southeast mounted policeman.*

*GEORGE: You mean a northwest mounted policeman.*

*GRACIE: No . . . southeast . . . he was cross-eyed.*

*(GEORGE BURNS and GRACIE ALLEN, Campbell Program.)*

*GEORGE BURNS: Is anybody in your family as smart as you?*

*GRACIE ALLEN: Yeah . . . my sister.*

*BURNS: Sort of a half-wit?*

*GRACIE: Yeah . . . she's married . . . she's been married for five years and she's still in love.*

*GEORGE: I'm glad to hear that.*

*GRACIE: Yeah—but her husband has no idea who the fellow is.*

bleated in the streets below. People sang a hymn in a nearby cathedral. And then came the choking black smoke — spreading faster and faster — killing people like flies — gasp, choke. Again silence except for the lonely voice of a ham-radio operator (Frank Readick, again). “2X2L calling CQ. . . Isn't there anyone on the air? . . .” And then, back to reality with the calm intonations of announcer Dan Seymour: “You are listening to a CBS presentation of . . .”

Meanwhile, it seemed that scarcely a listener remained tuned to CBS. People all over the United States were “praying, crying, fleeing frantically to escape death from the Martians. Some remembered to rescue loved ones, others telephoned farewells or warnings, hurried to inform neighbors, sought information from newspapers or radio stations, summoned ambulances and police cars.”

The reaction appeared to be the strongest nearest where the tragedy was suppose to be occurring - in Newark, New Jersey, in a single block, more than twenty families rushed out of their houses with wet handkerchiefs and towels over their faces. “Some began moving their furniture. Police switchboards were flooded with calls asking what to do. In New York hundreds of people left their homes. . . bus terminals were packed. . . Special “end of the world” prayer meetings were held. In Rhode Island hysterical women swamped the switchboard of the Providence *Journal* for details of the massacre and officials of the electric light company received a score of calls urging them “to turn off all lights so that the city would be safe from the enemy.”

**To be continued**



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We then published a second volume called A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS in 1986. This publication is still available, but new information has been compiled, and some of the old information and directories need to be updated, so in 1989, a third volume in this series is planned.

Included will be a new directory of old time radio collectors. If you missed out on the last two publications you've moved, or simply want to be listed in the new book, please complete the form below, or write or type on your own paper.

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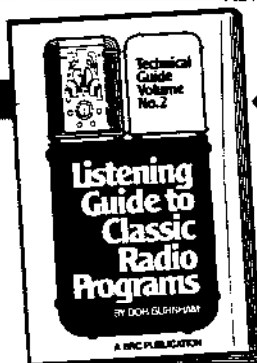
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10-29 Cassettes: \$3.09 each; 30-99 Cassettes: \$2.59 each; 100 or more Cassettes: \$2.29 each.

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For hard plastic 2-piece Norelco boxes, add 22¢ per box.

MICHIGAN RES. ADD 4% SALES TAX.

SMALL ORDER CHARGE: We welcome all orders, but if your order totals less than \$10.00, please add \$3.00.

OFFICE HOURS: M - F 10:00 AM-6:00 PM, E.S.T. SAT. 10:00 AM-2:00 PM E.S.T.

Jack Benny

1945	A Jack's guest is Barbara Stanwyck	1/7/40
	B Getting ready for Oakland	1/21/40
1946	A Murder on the Bay Bridge	1/28/40
	B Trip to Yosemite	2/4/40
1947	A Yosemite 2	2/11/40
	B Yosemite 3	2/18/40
1611	A Buck Benny	11/15/36
	B More Buck Benny	11/22/36
1857	A Wings of the Hawk	11/16/53
	B Goes to the Races	1/16/53
1644	A Career drugstore	11/19/47
	B Cleaning Jack's den	11/16/47
1625	A Lost Horizon	11/21/37
	B Jack cooked the turkey!	11/28/37
1650	A Tries to reach ad agency	11/21/48
	B Thanksgiving w/Jack & gang	11/28/48
1867	A Jack is sick in bed with a cold...aww!	11/21/54
	B Talking Dennis to a psychiatrist	11/28/54
1927	A Jack's trouble with horse, Leona	11/22/42
	B Jack's play, "Three Men in a Tank"	11/29/42

Phil Harris Alice Faye Show

1719	A The morning after	1/1/50
	B Cutting the dog hair	1/8/50
1509	A First Rexall show	10/3/48
	B Frankie signs a contract	10/10/48
1720	A Repairing the furnace	1/15/50
	B Birthday name	1/22/50
1717	A More about lady wrestler	12/4/49
	B Mink coat	12/11/49
1721	A Trouble with train tickets to NYC	1/29/50
	B Jumping off the Brooklyn Bridge	2/5/50
1722	A Radio contest	2/12/50
	B Home and no utilities	2/19/50
1510	A Phyllis' boyfriend	10/17/48
	B Frankie buys a beef	10/24/48
1511	A Politics	10/31/48
	B Willie's new job	11/7/48
1512	A A new drug	11/14/48
	B Frankie's aunt	12/5/48
1513	A Baby sitters	12/12/48
	B Jack Benny as Santa	12/24/48

Red Skelton

1948	A Willie Lump Lump and traffic court	4/1/47
	B Things we never knew about buses	4/8/47
1949	A The New West	4/15/47
	B Home from the Circus	4/22/47
1954	A Red does his Spring cleaning	4/29/49
	B Mother's Day plans	5/6/49
1955	A Red adopts a stray dog	5/13/49
	B Red goes in for a medical exam	18/50
1950	A The babysitter	9/30/47
	B Memos from the Golden West	10/21/47

1951	A The Harcour	10/28/47
	B Let's Eat (slight surface noise)	11/4/47
1952	A A little boy and a dog (with Junior)	11/11/47
	B Honky tonk photographer (Willie)	11/18/47

Rocky Jordan

5291	A The Two O'Clock Man	3/6/49
	B The St. Louis Blues	3/13/49
5293	A Portrait of Rocky	4/3/49
	B Consignment for Naples	4/24/49
5294	A The Fall Guy	5/1/49
	B Lady in Disguise	5/8/49
5296	A The Man They All Loved	6/25/49
	B The Man from Damascus	6/12/49
5290	A Red Stands for Blood	2/13/49
	B Twenty Fathoms Under	2/20/49
5292	A Passport for Bebe	3/20/49
	B Everything Shipshape	3/27/49
5295	A Desert Betrayal	5/22/49
	B The Make Up Man	5/29/49
5297	A The Big Ditch	6/19/49
	B The Man of Murder	7/6/49
5298	A The Race	7/17/49
	B The Coward of Mirak Khan	7/24/49
5299	A Barlotchi	7/31/49
	B Cold Fever (sponsor: Del Monte)	8/7/49
5300	A Cairo Vendetta	8/14/49
	B A Stranger to the Desert	9/4/49
5301	A The Nile Runs High	9/11/49
	B Memento from Adlai	9/25/49

Roy Rogers Show

3722	A Red Danger, Black Gold	9/18/52
	B Rip Roarin' Rodeo Yarn	9/25/52
3884	A Ed Bailey's bad luck	10/12/51
	B Night riders	10/19/51
3724	A Story about indians	10/16/52
	B Lee Fox and Lem Dean	10/23/52
3885	A Old prospecting friend	10/26/51
	B Doug Manson Gang	11/2/51
3725	A Halloween Gold Mine	10/30/52
	B Range War	11/6/52
3726	A Richest rancher	11/13/52
	B Greatest horse	11/20/52
3887	A De Bona gang	11/27/51
	B The Map	11/30/51
3727	A Feuding fathers	11/27/52
	B Last stagecoach	12/4/52
3728	A Boiling Treasure Chest	12/11/52
	B Dale plans surprise	12/18/52
3712	A Christmas Show	12/21/51
	B Manson & Norris	12/28/51
3729	A Night before Christmas	12/25/52
	B Prison break, New Years	1/1/53

# CLASSIC SPECIALTIES...presents per

## SCARVES

Custom designed and individually handcrafted from cashmere-like Merino wool or Merino wool and silk blends. These scarves are not only warm, comfortable, and eminently wearable but each one is a truly unique treasure of nostalgia.

A. OTR301 The Holmes/Watson Silhouette scarf is one of our most popular items. Available in black and grey, blue and grey, or brown and beige. Please specify color. **\$46.50** ppd.

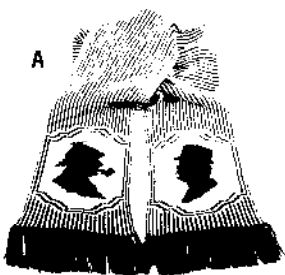
B. OTR308 Maltese Falcon. Your own piece of "...the stuff that dreams are made of..." the elusive and mysterious Maltese Falcon. The Falcon is black and steel grey spotlighted in pewter grey on a black scarf. **\$52.00** ppd.

C. OTR309 The Shadow. So lifelike that his ruby-pupiled eyes could actually "cloud the minds" of anyone who views him. Except for the eyes, the Shadow is black; the background is pewter grey. **\$46.50** ppd.

D. OTR310 Classic Microphone (not shown). This familiar microphone has "WOTR" on the plaque above the mike. Microphone is steel grey and pewter; body of scarf (and letters) in admiral blue, black, or red. Please specify color. **\$52.00** ppd.

or choose, for just \$3.00 more, your very own...

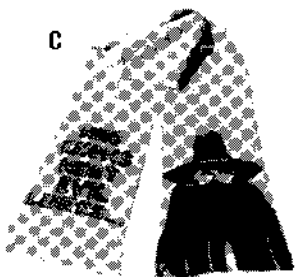
OTR603 Personalized Microphone (shown). Symbolize your own broadcasting station! Personalize the "Classic Microphone" (#OTR308) by displaying *your* initials after the "W". Microphone is steel grey and pewter with body of scarf available in admiral blue, black, or red. Please specify color and three initials of your choice. **\$55.00** ppd.



B



C



D



## TIES

Our ties are popular, wearable, polyester and are available in solid colors of dark blue, red, or brown. Please specify color when ordering. **\$21.95** each ppd.

OTR201 Cathedral Top Radio. A precision embroidered replica of this ever popular radio. Show *your* love for O.T.R. with this tasteful, unique item.

OTR200 Mr. Sherlock Holmes (not shown). This embroidered likeness of Mr. Holmes is an absolute must for any Sherlock Holmes fan.

OTR190 The gift box available for only **\$50** each.



## SPECIAL



OTR501 Uniquely designed *shadow* of Mr. Sherlock Holmes embossed on a handloomed sleeveless, *pebble* sweater vest. The image is *embossed* in the same color as the body of *vest*, but in a different texture such *that* the Mr. Holmes' likeness dramatically appears or disappears as it is *illuminated* by light from different angles. A truly striking effect! These vests are individually handcrafted of 100% *Superwash* Wool and are available in *men's* blue, or grey. Available in Men's sizes: 36-40 (small), 40-42 (medium), or 42-44 (large). Women's sizes: S, M, or L. **\$75.00** ppd.



Personal and gift items 'specially for the O.T.R. fan.

## T-SHIRTS

50% cotton/50% polyester T-shirts are available in sizes S, M, L, XL. Color choices are light blue, silver, peach, or mint. Please specify color and size.

**\$12.95** each ppd.

The CATHEDRAL TOP RADIO. Your favorite radio professionally silk screened.

**OTR701** T-shirt

**OTR801** Sweatshirt



## SWEATSHIRTS

Long sleeved, crew neck. Available in sizes S, M, L, XL. Color choices are light blue, silver, peach, or mint. Please specify color and size when ordering.

**\$19.95** each ppd.

The "PENSIVE HOLMES" — a brand new creation rendered by the legendary Dave Warren.

**OTR702** T-shirt

**OTR802** Sweatshirt

## ORDER FORM

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

ITEM No.	QT.	SIZE	COLOR	DESCRIPTION	PRICE	TOTAL

Make check or money order payable to:  
**CLASSIC SPECIALTIES**  
P.O. Box 19058  
Cincinnati, Ohio 45219

SUBTOTAL

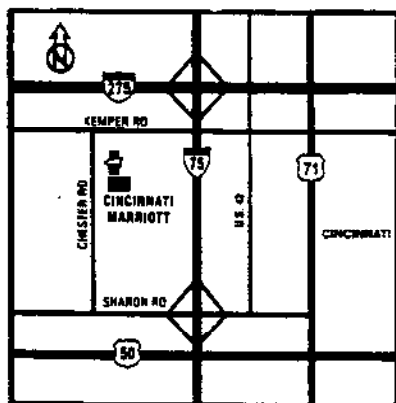
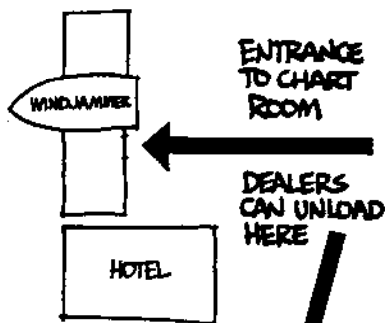
Ohio Residents add 5.5% Sales Tax

TOTAL

# Cincinnati Convention

We decided to return to the Marriott Inn again this year for our convention. Everyone seemed to be pleased with the location. It was a nice up grade from our first convention. We not only had a larger dealer room (15 to 25 tables) but we also had a nice room for re-creations. Our four re-creation shows went over well. This year we're taking it one step further and will have a special guest, Willard Waterman, who replaced Harold Peary in the role of The Great

Gildersleeve. His interpretation was so much like the original it was startling. Two of our re-creations will be shows that Willard played in other than The Great Gildersleeve. (He was a prolific actor, doing as many as forty shows a week.) One will be a Whistler show and the other will be a Tom Mix show. Yes, the 15 minute daily show that was so popular. We will also do a portion of a Gildersleeve show, and a let's pretend show.



Make your plans now to come to this special convention and meet Willard Waterman. You'll be glad you did. Of all the Newark radio conventions I've attended the one with Willard was the best. Friday afternoon and evening he will be in the dealers room to visit and sign autographs. We may also have an informal questions and answer get together in the re-creation room. The re-creations will be held Saturday.

Many of the same dealers plus some new ones will be back this year. BRC Productions (Bob Burnham), Audio Classics (Terry Salomonson), Great American Radio (Gary Kramer), Aston Adventures (Don Aston), Treasure Hunters (Barb Davies), Comic Art & Graffix Gallery (Richard Halegua) and more. Tim Kaiser, our only antique radio dealer, got there about 6:00 Friday and before he could get set up he was mobbed and when the dust had settled Terry Salomonson had nine radios. His hotel room looked like a showroom.

Again, like last year there are no set down meals planned. There's a wide variety of places around the hotel and at whatever price range you want to choose. Ron Barnett went downtown Cincinnati to the Maisonette. It's one of a very few five star restaurants in the county, and they have a very high price range. A "bunch" of us went to the "Ground Round" and for the first time in their history almost ran out of popcorn.

Don't miss what looks like a great weekend of old time radio and nostalgia. It will be one to remember.

#### LOCATION:

Marriot Inn, 11320 Chester Rd.

Cincinnati, Ohio 45246

513) 772-1720

North of Cincinnati

#### Cost:

\$65.00 Single or Double

Mention show when making reservations.

Admission \$2.50 Per Day

Dealer Tables \$20.00



SPECIAL GUEST  
**WILLARD WATERMAN**  
WHO PORTRAYED  
**THE GREAT GILDERSLEEVE**  
ON RADIO AND TELEVISION

By all odds, *Gildersleeve* should have been doomed, but into Peary's shoes came Willard Waterman, whose interpretation was so much like the original it was startling. He had come to Chicago in 1936, and had played many of the same bit parts that Peary would play in the following year. Waterman freelanced for such shows as *The First Nighter*, *Ma Perkins* and *Mary Martin*. He was a prolific actor, doing as many as forty radio parts a week. In 1945, he took the lead in *Those Websters*, a zany situation comedy that eventually moved to Hollywood. Waterman went with it, playing such big-time shows as *Escape*, *The Lux Radio Theatre*, *The Whistler*, and *The Screen Guild Theatre*.

Peary's last show was June 14, 1950; when the show returned from vacation on September 6, Waterman was *Gildersleeve*. So well did he blend into *The Great Gildersleeve* that, from one year to the next, the voice is almost indistinguishable.



*Ron Downey World of Yesterday*



*Dennis Hasty Nostalgia Dealer*



*Bill Nimmo—Announcer  
for The Jackie Gleason Show*



*Jerry Salomonson Audio Classics*

*Don (Not Famous) Clayton*



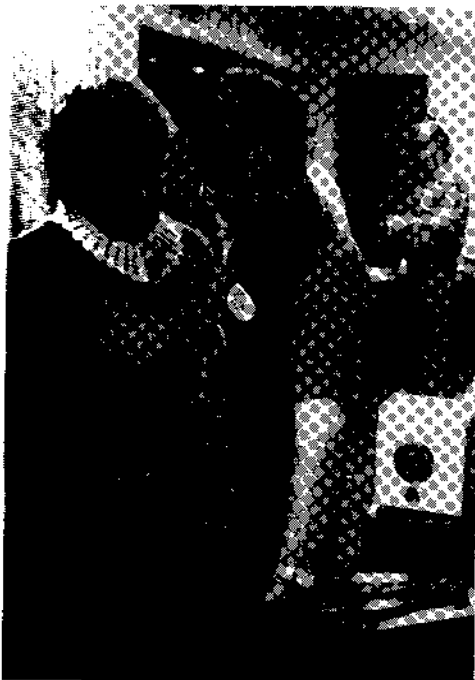
*Tom Ducro & Tim Kaiser*



*Herb Brandenburg CTR Digest Publisher*



*Ron Barnett Echoes of the Past*



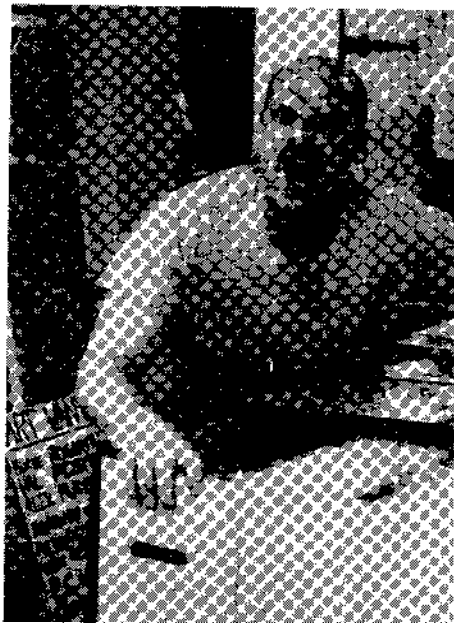
*Donna & Gary Kramer Great American Radio*



*Bob & Debra Burnham  
BRC Productions*



*E. Harry The Shadow's Sanctum*



*Richard Halegua Comic Art & Graffix*



*Paul Meek & Bob Burnham—Sound Effects*



*Geo Wagner*



*Gary Yoggy & Joe Senter*



*Carol Senter*





*Dave Warren*



*Dave Zwengler*



## Classified Ads

**SCIENCE FICTION RADIO SHOWS**  
on reg. cassettes. Send for catalog, 25¢  
John Ford, 411 Truitt St., Salisbury, MD  
21801.

Raymond Stanich, 173 Columbia  
Heights, Brooklyn, NY 11201  
Music, personalities, drama, comedy,  
Railroad Hour, Chicago Theater of the  
Air, Fred Allen, Richard Diamond, Baby  
Snooks, Bickersons, Ray Bradbury.  
Co-authored book: "SOUND OF  
DETECTION-ELLERY QUEEN ON  
RADIO." Do research on old time radio.  
Issue logs.

**WANTED: Amos & Andy radio**  
program items, puzzles & stand-ups.  
Bob Morgan, 4005 Pitman Rd., College  
Park, GA 30349.

**CAPTAIN MIDNIGHT ITEMS** wanted.  
DeWayne Nall, P.O. Box 555, Cleburne,  
TX 76031

Want these Lux shows: Red River,  
Alice in Wonderland, Paradine Case.  
Kent Coscarelly, 2173 Willester Ave.,  
San Jose, Calif. 95124

Steve Doffer, 577 West Locust, Dubuque,  
Iowa 52001. (319) 556-1188  
200 reels, comedy, mystery, drama, Fred  
Allen, Jack Benny, Suspense, I Love a  
Mystery. Interested in books about OTR  
or OTR performers.

Radio books, parts wanted prior 1950  
from radio repair shops. Send price list.  
Richards, Box 1542-D, Brooklyn, N.Y.  
11201.

**RADIO ITEMS BEFORE 1935**, sets,  
speakers, tubes, parts, literature & ad-  
vertising. Schneider, 9511-23 Sunrise  
Blvd., Cleveland, OH 44133 159/1287

**WANTED:** To hear from anyone with  
Baby Snooks programs. Buy, sell or trade.  
Will buy or exchange catalogs. Lynn  
Wagar, Box 202 B.C.A., St. Cloud,  
MN 56301.

**HAVE MOST BIG BANDS** in chron-  
ological order in exchange for Boswell  
Sisters, Annette Hanshaw, Ruth Etting,  
Lee Wiley from 78 records or broad-  
casts. Have most of their LP's. Walter M.  
Keepers, Jr., 6341 Glenloch Street,  
Philadelphia, Pennsylvania 19135. 1-77.

Old-Time matinee serials on  
videocassette! Tom Mix, Buck Jones,  
Zorro, etc. Free list, send S.A.S.E:  
Serials, P.O. Box 173, Boyertown, PA  
19512.

**Vintage Radio Programs** on cassettes.  
Comedy, Drama, thrillers, westerns and  
more. Lowest prices nationwide. Catalog  
\$1.00 (refundable). Galore, Box 1321,  
Ellicott City, MD 21043 (1474) (52)

**Wanted:** Juvenile adventure serials,  
Mysterious Traveler, Gangbusters,  
Fred Allen, 2001. Cassettes only. Also  
trading OTR books. Ken Weigel, 7011  
Lennox Ave. #126, Van Nuys, CA.  
91405

Tom Monroe, 1426 Roycroft Ave.,  
Lakewood, Ohio 44107/(216) 226-8189  
Cassette and reel, mystery, adventure,  
sci-fi, westerns, drama, some comedy.

James L. Snyder, 314 N. Colony Dr.  
2-D, Saginaw, MI 48603 (517)  
752-4625. All, except music/sports.

---

**CAN YOU HELP/** I am looking for programs with magic or related material. My catalogue has 48 pages, November 1976, and grows. Will trade recordings of anything and catalogue with you. Drop a line: Snader, Box 12-655, Mexico 12, D.F. Mexico.

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**WANTED:** Classical music broadcasts, ET's. Acetates, tapes, all speeds, sizes, formats, for cash. Joe Salerno, 9407 Westheimer #311A, Houston, Texas 77063.

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**WANTED:** Classical music broadcasts ET's. Acetates, tapes, all speeds, sizes, formats, for cash. Joe Salerno, Houston, Texas 77063.

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**Wanted:** Space Patrol - Tom Corbett, Capt. Video, old radio cereal giveaways, gum cards, pep pins, nostalgia, comic character items 1930's - 1950's. Joseph Farr, 10 Crestwood-R.D., New Castle, PA 16101 (35)

---

**TUNE IN YESTERDAY.** Old-time radio on cassette. Free catalogs; thousands to choose from. Great gifts. Call (904) 377-7480, or write BWP Radio, Inc., 1105 N. Main St., Gainesville, FL 32601.

---

**Vintage broadcasts,** reliving radio's past. Free flyers. 42 Bowling Green, Staten Island, NY 10314.

---

Over 6,000 OTR shows—Many very rare on reels or cassettes...as low as \$1.25 per hour! Fastest service anywhere, best quality anywhere. Catalog \$2.00, Ed Cole Box 3509, Lakeland, Florida 33802.

---

**Trade Fibber McGee and Molly Cassetts** VG EX only. Offer 110 shows. Exchange Bill Oliver, 516 Third St. North East, Massillon, Ohio 44646.

---

Mary Sayer, 801 8th St F5, Sioux City, IA 51105. Looking for any info on "Uncle" Jim Harkin, Fred Allen's manager.

---

Van Christo, 91 Newbury St., Boston, MA 02116. Looking for Goldberg's Episode which was called "The Hannukah Bush".

---

Wanted: 1950 Summer Replacement Show "Somebody Knows" by Jack Johnstone. (8 show run) Dick Olday, 100 Harvey Dr., Lancaster, NY 14080.

---

GILBERT HUEY, 90 W. Triple Tree Dr., Carrollton, GA 30017 is writing an article on Flash Gordon and needs much information on the radio and tv show.

---

William R. Lane, 236 W. 6th, Brigham City, Utah 84302./1-801-723-3319/reel to reel, 2600 hours/Hill Air Force Base. All types, Lum & Abner, Jack Benny, Lux Radio Theater. Will buy or trade.

---

**WANTED: RADIO MAGAZINES** before 1935, such as Radio News, Popular Radio, Radio Retailing, Short Wave Craft, etc. Gary B. Schneider, 9511 Sunrise Blvd., #J-23, North Royalton, Ohio 44133.

---

**WANTED:** Kid Shows, Serials, Big Band Remotes, Transcription Recordings on Reel to Reel only please. Write to Wally Stall, 8408 N.W. 101 Oklahoma City, OK 73132.

---

For autobiography would like to know date (at least year/year, month better) of Superman radio episodes in which (1) S. finds Atlantis; (2) S. catches crook by following crook's discarded peanut shells. Believe first is 1945 or 6, Other '47-9. S.J. Estes/205 E. 78/NY NY/10021. Many thanks.

---

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Phil Evans, Box 136 Downtown Station, Bakersfield, CA 93302-0136. Looking for any info in the Candlelight Hour Broadcast from NYC in 1931.

---

Richard Pepe, Box 303, Elizabeth, NJ 07207. Looking for listing of Top-40 "Hits of the Week" broadcast on WMGM, NYC by Peter Tripp, the Curly-Headed Kid, from 1955-58 (especially 1956).

---

Charles Michelson, 9350 Wilshire Blvd, Beverly Hills, CA 90212. Looking for broadcast quality episodes of Amazing Mr. Malone and Mr. and Mrs. North for his syndicated show.

---

Debbie Piroch, Rd 4, Box 234, Meadville, PA 16335. Looking for any show with Nelson Eddy and/or Jeanette MacDonald.

---

Jim Blythe, 941 Redding Rd., Asheboro, NC 27203. Wants Lum and Abner, Magic Island, Jerry at Fair Oaks.

---

Oldtime Radio-Show Collector's Association (ORCA) is actively seeking members. You can remain loyal to your own local club and still belong. Write Reg Hubert, 45 Barry St., Sudburg, Ontario, Canada P3B 3H6.

---

Marty Lewin, 8836 N. Lincolnwood Dr., Evanston, IL 60203. Looking for Sid McCoy Show (a Chicago DJ from 50's and 60's.) Also any new Phil Harris-Alice Faye Shows.

---

Ronald Waite, 578 Whitney Ave., New Haven, CT. 06511. Interested in Jack Benny.

Chuck Juzek, 57 Hutton Ave., Nanuet, NY 10954. Would like any info about Maurice Joachim who wrote the scripts for The Avenger.

---

Bob Proctor, Box 362, Saline, MI 48176. Wants Horatio Hornblower shows with Michael Redgrave.

---

Richard Palanik, 165 Summitt St., Plantsville, CT 06479. Looking for copies of NPR's Dol Savage shows and Nightfall.

---

Wanted: Jack Benny show dated 12/8/46. Jack Goes Christmas Shopping and Buys Don Shoelaces. Steve Ovalline 10214 Black Mtn. Rd. 49, San Diego, CA 92126.

---

Wanted: Cassette of any of the radio program "Hotel for Pets" name your price. Bruce Manschak, 6549 N. Drake, Lincolnwood, IL 60645.

---

Wanted: I am looking for the Green Hornet Show "Underwater Adventure" that aired 9-24-46. Chuck Juzek, 57 Hutton Avenue, Nanuet, NY 10987.

---

Wanted: "We The People" Broadcast 1-13-50 and any Lum and Abner shows prior to 1941. Willing to trade for anything in my catalog. Steve Ferrante, Box 153, Oakland Mills, PA 17076.

---

You've been asking for it, now it's here. Absolutely the lowest prices for custom cassettes anywhere. Catalog \$3.00

Cassettes Now/Reels Also  
c/o Edward J. Carr  
216 Shaner St. Boyertown, PA 19512

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EDWARD HAMILTON, 933 Naismith Pl, Topeka, KS 66606 wants CBS Radio Mystery Theater; prefers cassettes . . .

---

ALLAN SHERRY, 5410 Netherland Ave., Riverdale, NY 10471 is trying to locate the last date for Prescott Robinson on the ~~air~~ plus any other information about him.

---

THOMAS HEATHWOOD, 22 Broadlawn Pk. Chestnut Hill, MA 02167 looking for Portia Faces Life, especially July 1948 and April 1949.

---

ROBERT SHEPHERD, 129 Highfields Rd. Abington, MA 02351 wants to know: who was the announcer for Suspense after Larry Thor and also during Bill Robinson's era as producer.

---

The Golden Radio Buffs of Maryland will hold its 16 anniversary Golden Mike Awards, Baltimore, Md. For details write

---

**LOGS:** Ray Stanica, 173 Columbia Hts, Brooklyn, NY 11201 has a complete log of Mercury Theater of the Air and Campbell Playhouse for a S.A.S.E. with 2 stamps.

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**WANTED:** Masterpiece Radio Theater, other multipart NPR or BBC dramas. Buy or trade cassettes. Howard Lewis, 122 Hutchin Hill Rd., Shady, NY 12409

---

Don Berhent, 807 Glenhurst Rd., Willwick, OH 44094. The Shadow and movie serials. Books on both also.

---

Frank Tomaselli, 29-10 Donna Ct, Staten Island, NY 10314 is looking for 11AM from 1939-1944; also Fred Allen's Town Hall Tonight.

---

Tom Heathwood, 22 Broadlawn Pl., Chestnut Hill, MA 01267 Shadow programs between 1941-44. Has supplement to his catalog for a S.A.S.E.

---

Chuck Juzek, 57 Hutton Ave., Nanuet, NY 10954. Green Hornet episode where Reid reveals himself to his father as the Hornet around 1943. Need log from 1936-40.

---

**WANTED:** To hear from anyone with Baby Snooks programs. Buy, sell or trade. Will buy or exchange catalogs. Lyn Wagar, Box 202 BCA, St. Cloud, MN 56301.

---

**TRADE:** Copies of my OTR books (4 doz.) for cassettes of the following shows: Mysterious Traveler, Gangbusters, Dick Tracy, Terry & the Pirates, Don Winslow, Popeye, Mandrake, Little Orphan Annie. Ken Weigel, 7011 Lennox Ave. #126, Van Nuys, Calif. 91405.

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**WANTED: RADIO MAGAZINES** before 1935, such as Radio News, Popular Radio, Radio Retailing, Short Wave Craft, etc. Gary B. Schneider, 9511 Sunrise Blvd., #J-23, North Royalton, Ohio 44133.

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Harry Goldman, RR6, Box 181. Glens Falls, NY 12801 wants Kraft Music Hall of 12-11-47 (Al Jolson) Jack Benny "The Bee", Fiorello LaGuardia tribute to Nikola Tesla over WNYC on Jan. 10, 1943.

---

**WANTED:** Kid Shows, Serials, Big Band Remotes, Transcription Recordings on Reel to Reel only please. Write to Wally Stall, 8408 N.W. 101, Oklahoma City, OK 73132.

---

Old radio programs, cassette reel, 88 page catalog free. Okay, Box 441-RP, Whitestone, N.Y. 11357 (33)

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# AUDIO CLASSICS, Inc.

OLD TIME RADIO PROGRAMS ON AUDIO CASSETTE TAPES. AUDIO CLASSICS, INC. is your best source for collecting broadcasts of the golden age of radio. We are again making a special offer of just \$2.50 each for the following cassettes. These prices are below our normal catalog prices and orders will be honored until the end of April 1989. Please mention this ad (#30) when ordering these cassettes, and be sure to include \$3.50 per order for postage and handling. NOTE: These programs are for private home use and enjoyment only. No broadcast rights are stated, implied, or given. AUDIO CLASSICS, INC., assumes no responsibility for unauthorized use.

We have released our new reel-to-reel catalog. More than 20,000 programs are listed in its 200 plus pages. We have also included a complete index so you can find just the right program in only a few seconds. This large catalog is yours for only \$5.00 plus \$2.50 postage and handling. A certificate worth \$10.00 in tapes is included. Order yours today.

For those collectors who collect these programs only on cassettes, you will be pleased to know that you can order cassettes from our reel-to-reel catalog also. Send for your copy.

## ROCKY JORDAN

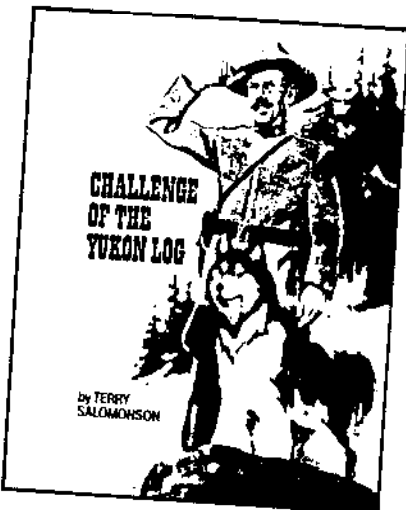
- J486 10/31/48 Bartered Bridegroom; 11/07/48 Count Me Out
- J487 11/21/48 The Man In The Morgue; 11/28/48 High Pressure
- J488 12/05/48 Strangers Three; 12/12/48 Ace High Straight
- J489 12/18/48 Up In Flames; 01/02/49 Death In The Sands
- J490 01/09/49 Escapade With Paula; 01/16/49 The Sleepy Camel
- J491 01/30/49 Beeshash Boy;  
02/06/49 Champagne, Caviar And Hot Ice
- J492 02/13/49 Red Stands For Blood;  
02/20/49 Twenty Fanthoms Under
- J493 03/06/49 The Two O'Clock Man; 03/13/49 St. Louis Blues
- J494 03/20/49 Passport For Bebe; 03/27/49 Everything Shipshape
- J495 04/03/49 Portrait Of Rocky;  
04/24/49 Consignment For Naples
- J496 05/01/49 The Fall Guy; 05/08/49 Lady In Disguise
- J497 05/22/49 Desert Betrayal; 05/29/49 The Make Up Man
- J498 06/05/49 Men They All Loved; 06/12/49 Man From Damascus
- J499 06/18/49 The Big Ditch; 07/03/49 The Man Of Murder
- J500 07/17/49 The Race; 07/24/49 The Coward Of Utah Khan
- J501 07/31/49 Barlotchi; 08/07/49 Gold Fever
- J502 08/14/49 Cairo Vendetta; 08/24/49 Stranger To The Desert
- J503 08/18/49 The Nile Runs High; 08/25/49 Memento From Adlai

## COLUMBIA PRESENTS CORWIN

- J504 05/18/41 The People, Yes; 05/25/41 Lip Service
- J505 06/01/41 Appointment; 06/22/41 Daybreak
- J506 07/06/41 Between Americans;  
07/13/41 Ann Was An Ordinary Girl
- J507 08/14/41 Fragment From A Lost Cause;  
03/07/44 Movie Primer
- J508 03/14/44 The Long Name None Could Spell;  
03/21/44 The Lonesome Train
- J509 03/28/44 Savage Encounter;  
04/04/44 The Odyssey Of Runyon Jones
- J510 04/11/44 You Can Dream, Inc.;  
04/18/44 Untitled (actual title)
- J511 04/25/44 Dory Got A Medal; 05/02/44 The Cliche Expert
- J512 07/08/44 Between Americans;  
07/13/44 Ann Was An Ordinary Girl
- J513 07/04/44 Home For The Fourth;  
07/18/44 The Moat Fern Murder
- J514 07/25/44 El Capitan And The Corporal;  
08/14/44 Fragment From A Lost Cause
- J515 / /44 A Very Fine Type Girl;  
/ /44 There Will Be Time Later
- J516 07/03/45 Unity Fair; 07/10/45 Daybreak (repeat)
- J517 07/24/45 NY Tapestry For Radio (repeat);  
08/07/45 Savage Encounter (repeat)
- J518 Could Be (60 min)
- J519 We Hold These Truths (60 min)
- J520 Citizen Of The World (60 min)

## QUIZ KIDS (NBC)

- J521 06/06/48 Popular Desert; 08/16/48 Wear Into White House
- J522 06/29/48 Sign Name For Hershey;  
10/03/48 Fish Spelled Backwards
- J523 10/10/48 What President's Name; 10/17/48 What Article
- J524 07/30/50 Pilgrims; 08/06/50 Key Of Music
- J525 08/27/50 Money He Ha; 09/03/50 Labor Day Picnic
- J526 09/10/50 Cincpac; 03/25/51 Easter Hat



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