



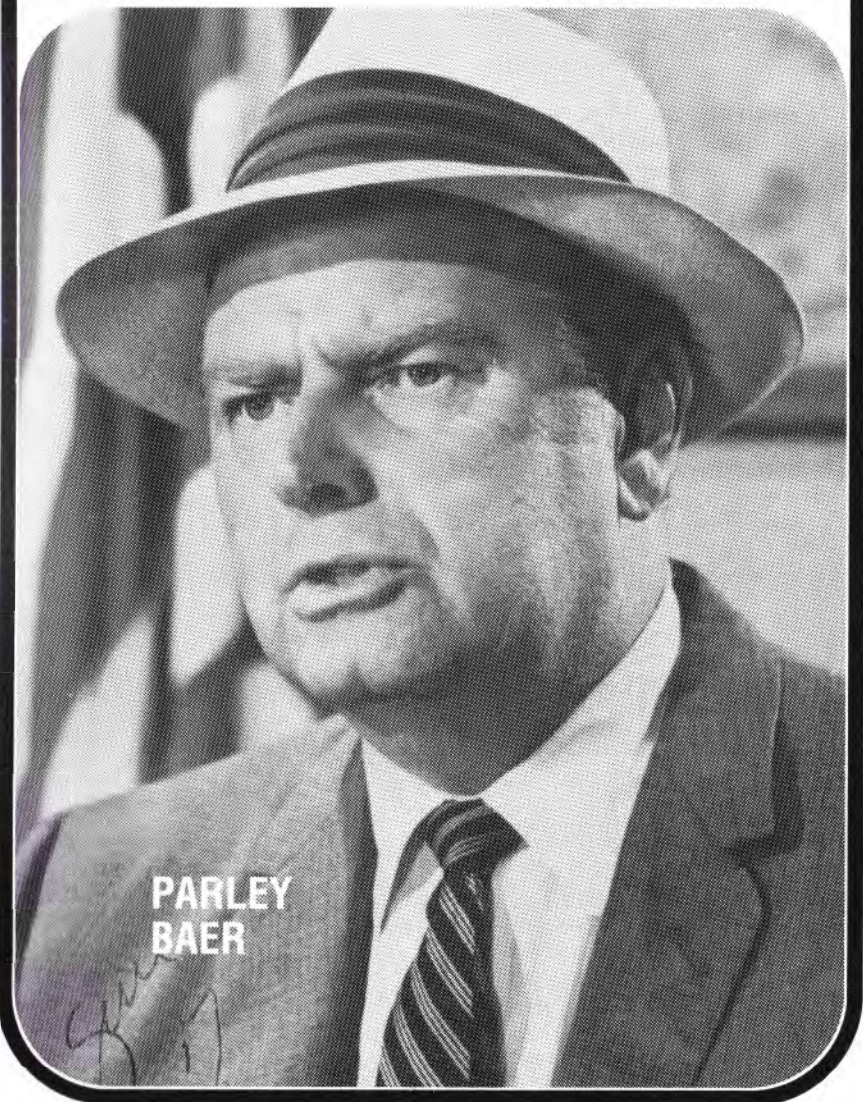
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Old Time Radio DIGEST

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The Golden Age of Radio

By CYNTHIA GASNER Special to The C/N

If you are old enough to remember listening to radio shows such as *The Lone Ranger and Tonto*, *The Shadow*, *Inner Sanctum* and *The Lux Theatre*, you will enjoy a trip down memory lane with The Blue Coal Trio.

The golden age of radio, from 1930 to the mid-1950s, comes back to life in an entertaining presentation for live audiences by these three Toronto men who have each been involved in media for more than half a century.

Carl Banas, a well-known broadcaster, Sam Levene, a prolific radio and television writer and producer, and Ken Borden, a multi-talented adman, artist and broadcaster, collect anything and everything related to the radio of yesteryear.

They formed the Blue Coal Trio (named for the company that sponsored *The Shadow*) seven years ago when they were invited by the Friends of Old Time Radio of Newark, NJ., to create a program for the group's annual convention.

The subject was What Canada Contributed to the Golden Age of Radio.

Borden told The *C/N* that their program included *Wayne and Shuster*, and *The Happy Gang*, as well as the first broadcast by legendary *Hockey Night in Canada* announcer Foster Hewitt.

"This program was super well-received," said Borden.

It led the three to combine their talents and resources and form The Blue Coal Trio, which has performed in Canada and the United States.

Their program is filled with nostalgia, humour, music, suspense and brings back many memories for people over 50.

"We try to tickle and tease your memory," Borden said. "We love doing it and we get turned on by the audience's involvement."

As they play their audio golden oldies and present a running dialogue and commentary, members of the audience spontaneously sing along with the theme songs from the old shows and commercials and shout out references to their own favourites.

Avid radio listeners might remember Banas as one of the broadcasters on CKEY's *Make Believe Ballroom* and the host of CKFM's *All Night Show* for 23 years, as well as for his acting work on the CBC series *Wojeck*, among others.

Levene has been involved in both radio and television and was producer and writer of CBC television's *Man Alive*.

Borden, who attended Harbord Collegiate and went on to study art and design, was successful in advertising and marketing.

He said it requires imagination to write for radio, which once brought families together,

"I remember as a child being in the living room with our entire family on Sunday evening to listen to *Jack Benny* and *Amos 'n Andy*. We listened together, we talked together and laughed together. This does not happen with television."



Sam Levene, Carl Banas, Ken Borden

he said with regret."

For more information on The Blue Coal Trio, or for booking information, call Borden at 416 224 8184, fax 416-224-0558.

Editor's Note: The Blue Coal Trio will be at the 17th Annual Old Time Radio and Nostalgia Convention April 11-12, 2003. It will be held at the Best Western Hotel 11911 Sheraton Lane Cincinnati, OHio 45246. 513.671.6600 For more informatin call Bob Burchett 888.477.9112.

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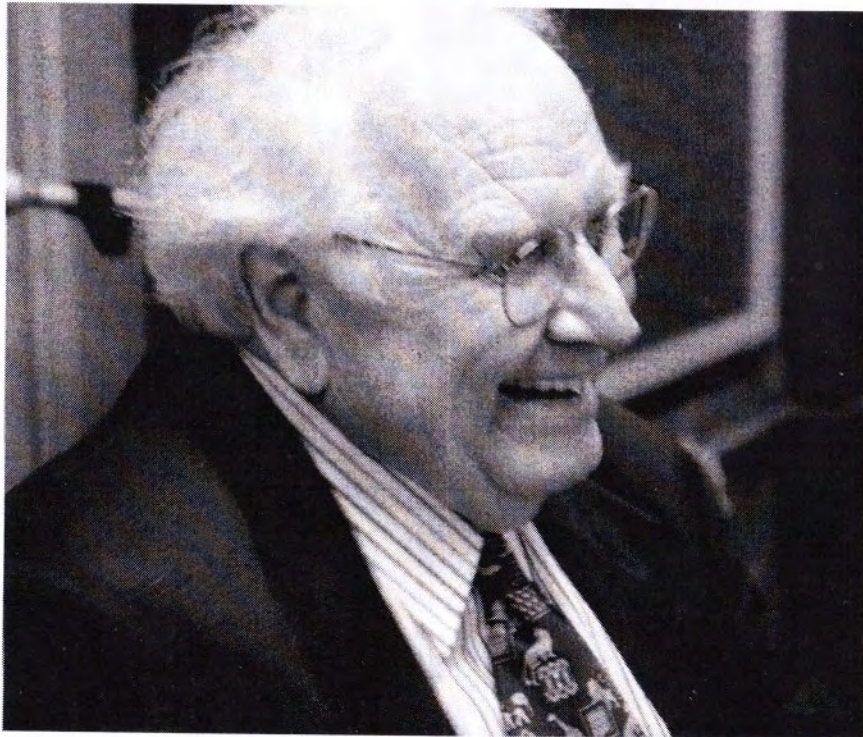
Parley Baer by Bob Burchett

We were lucky in Cincinnati to have spent some quality time with Parley. At his first Cincinnati convention he discovered upside apple pie with ice cream at the hotel. Dennis Hasty and a friend wanted to interview him after the Friday program for a radio show they did at the time. I waited in the empty dealers room for him to finish the interview. As he got closer he said, "Let's go up and have one of those apple things." He wasn't suppose to eat desserts like that. When his wife came with him one year I got him into alittle trouble when I suggest we try another piece on the apple pie.

When Terry wanted to give an

award in Parley's name he made is sound like something I couldn't win. I was disapointed because I would have liked to win it. That night when Parley read my name I can't do justice in words how I felt. What a great moment in my life. Also got a hug. Little did we know that it would be the only one he would give, but he was able to give his input for other awards. Would liked to have others feel the way I did by having Parley present their awards.

About everything has been said about Parley by people who can put it into words a lot better than I can. I will say my piece with pictures.



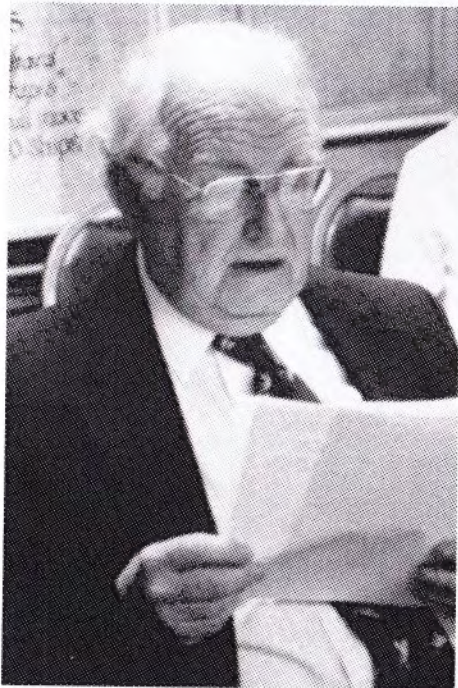
Lon Clark and Parley at our 8th convention



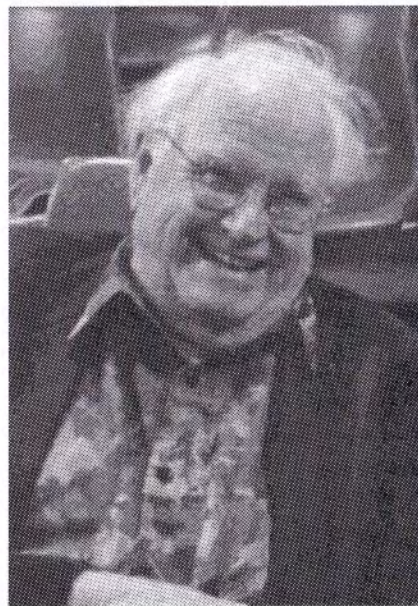


Parley, two fans, and Bob Hastings

Chester on Gunsmoke



Peg Lynch and Parley



The Whistler on the Big Screen

How Columbia Pictures made a West Coast radio program a national sensation
by Rodney Bowcock

In the summer of 1942, CBS introduced a mystery program called **The Whistler**. The show was similar to other programs of the genre, except this program had a continuing host from week to week, generally played by Bill Foreman. Everyone is familiar with the radio program, which has gained a legendary status among collectors and buffs, especially the haunting signature tune.

In 1944, Columbia Pictures gained the rights to create a film based on this program, which would naturally be called **The Whistler**. One would assume that it was a risky thing to do, since the program was only familiar to those on the west coast, and the film would be released nationally. The assignment of directing the film went to a young director, William Castle, who had only previously directed a dismal Boston Blackie film, **The Chance of A Lifetime** (1943).

Richard Dix, an actor who had previously done mostly westerns, was cast in the title role of the film. Cornell Woolrich wrote the script based on a treatment by J. Donald Wilson, the writer of most of the episodes of the radio program at this time. Castle, using unorthodox directing methods was about to make a film that many would consider one of the best B films that Columbia would ever make, and maybe one of the best B films of the 40's. In his 1976 book **Step Right Up!**, Castle explains how he was able to get a premium performance out of the

hard drinking Dix. "To achieve a mood of desperation, I insisted that Dix give up smoking and go on a diet. This made him nervous and irritable, particularly when I gave him early morning calls and kept him waiting on the set-sometimes for an entire day before using him in a scene. He was constantly off-center, restless, figety, and nervous as a cat. When I finally used him in a scene, I'd make him do it over and over, until he was ready to explode. It achieved the desired effect-that of a man haunted by fear and trying to keep from being murdered." Thanks to Castle's innovative direction, these films, budgeted at \$65,000-\$75,000, were critically acclaimed financial hits.

The next film in the series would be **The Mark of the Whistler**. In many ways, this film is even better than the first. Richard Dix returns as the star, and William Castle is on hand again to handle the direction duties. This film, centering on Dix as a hobo who inherits nearly \$100,000 and his fears of being murdered was a fine example of film noir. The film was critically well received. Kate Cameron of the New York Daily Times gave the film three stars. It was generally easy to see the low budgets of B films. These films however looked as handsome as many more expensive endeavors.

Lew Landers took over with directing **The Power of The Whistler**. While the film was successful, and generally well received, it wasn't as good as the



previous series entries. While Landers was a fine director, he didn't quite have a grasp on entries as dark as this one demanded. He was arguably a better director in the 1950's when he turned his attention to television. In my opinion, Landers was competent, but lacked flair and finesse, something that earlier series entries had.

William Castle returned to the director's chair later in 1945, with **The Voice of The Whistler**. Lynn Merrick works well with Richard Dix and the cinematography is dark and typical of similar films of the time. The film works well to create a mood, and while it can't really be considered film noir, it's pretty close.

For unknown reasons, the theme of using the name 'The Whistler' in the series titles stopped for the following entry, 1946's **The Mysterious Intruder**. William Castle again directed Richard Dix in fine form, this time in a fairly straight detective drama. While it may have lacked the originality of some other titles in the series, it's an extremely well done film, and stands as one of the finest in the series. Castle's experimentation with film noir, and the influence upon the entire industry by **Murder My Sweet** (1944) clearly shows here. This is maybe one of the entries that deserve a revival more than any others.

While still a respectable entry, **The Secret of The Whistler** (1946), directed by George Sherman was a letdown based on the quality of the other films that preceded this movie. Sherman was generally a director of Western films, and he just didn't work well with this sort of movie. The script was fine,

but as previously stated, the direction leaves much to be desired. The critics didn't like this film, and in hindsight, it's easy to see that unless William Castle started directing the movies again, the series was sliding downhill.

The Thirteenth Hour (1947) was only a slight improvement, and that came mainly from the chemistry from Dix and Karen Morley, who played his girlfriend in the film. This time, in addition to ill suited direction, the writing wasn't as sharp as it once had been. Additionally, Richard Dix' health was failing. **The Thirteenth Hour** would be his last film. Dix died of complications from a heart attack on September 20, 1949.

Columbia felt the series had a chance of being saved if they revamped it. **The Return of the Whistler** (1948) boasted a story by Cornell Woolrich who wrote many episodes of the radio program. This film serves as a straight detective entry with Richard Lane, and is trying to watch thanks to a supporting cast that lacks any real punch. At this point in time, the series had reached a new low, and Columbia discontinued production on any new films.

Even the worst Whistler films are by no means terrible. The best films in the series are the ones directed by William Castle and those stand as dramatic, suspenseful, moody entries. Columbia has not seen fit to release the films to the home viewing market, and they rarely show up on television. Some collectors do offer them in their collections and they are well worth seeing. The unavailability says nothing about the quality of the films. Despite the low budgets, the films were slick and well polished.



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From the Home Front to the Front Lines **AFRTS Celebrates Sixty Years of Broadcasting** by Gary Yoggy

By early 1942, Americans in uniform were in action at many distant bases and they soon became eager to hear short-wave broadcasts from the United States. Letters from servicemen abroad began reaching American short-wave stations with such requests as "jive" music (from General Chennault's Flying Tigers stationed in Kunming, China). Soon afterward requests came from troops training in New Caledonia and troops under siege in Bataan.

As a result of these "requests," the series **Command Performance** was conceived by the War Department in the spring of 1942. Eleven short-wave stations agreed to broadcast it. The concept was simple - any soldier or sailor was able to summon any entertainer he wished to perform - the title alone implied that no artist could say "no" to this "command performance" and soon service men and women were sending in mail from such scattered places as Iceland, Hawaii and Brazil. (The first **Command Performance** program was produced March 1st in CBS studios in New York and starred Eddie Cantor, Harry Von Zell and Bert Gordon "The Mad Russian." Six weeks later the show was moved to Hollywood to take advantage of the larger talent pool. On April 12, the first Hollywood production was recorded starring Gene Turney, Betty Hutton, Gary Cooper, the Andrews Sisters, Ray Noble's

Orchestra, Edgar Bergen and Charlie McCarthy and Ginny Simms).

About the same time, servicemen in Kodiak, Alaska, were putting together a low-powered station from junked Signal Corps equipment. They could broadcast throughout the base using available troop talent, phonograph records and news taken from short-wave broadcasts. They began writing to Hollywood stars asking for recordings of their broadcasts in the United States. In Nome, Alaska, another low-powered station took shape - built on the same principle as college campus stations and it too began clamoring for material.

This spontaneous activity generated the idea of a large network of troop-serving stations. Adding to the incentive to move ahead with this plan was an army report that men in New Guinea were regularly tuning in to the Japanese English language broadcasts of Tokyo Rose, who offered the best swing music available along with low-voiced sexy talk and skillful propaganda. In Europe the Germans Were putting Azis Sally to similar use.

In mid-1942 Thomas H.A. Lewis, vice president of the Young and Rubicam advertising agency in charge of its Hollywood office and supervisor of the Screen Guild Theater and other radio series, was asked to organize a network of troop stations as a War Department Project. Thus the Armed Forces Radio Service was conceived,

ed worldwide radio system. It immediately took over supervision of **Command Performance**.

Tom Lewis was a towering figure in the AFRTS story. Born in upper New York state in 1901, he graduated from Union College, Schenectady and entered the broadcast industry at WGY soon after. WGY, the earliest NBC affiliate, was his training ground and there he first developed his skills as writer, announcer and producer. After moving to the West Coast, he married Loretta Young (in 1940).

In addition to being the founder of the AFRTS and its first commanding officer, he was a vice president for audience research at the Gallup Organization, founding producer of the **Screen Guild Theater**, the profits from which went to build the Motion Picture Relief Home and Hospital, co-founded of **Family Theater** ("the family that prays together, stays together"), and creator and executive producer of **The Loretta Young Show**, one of early television's most popular dramatic series.

Moving into the 20th Century Fox studios on Western Avenue Hollywood, Lewis assembled an all-star cast of writers, producers, engineers, and entertainers. Most of them were "top drawer" in the broadcast industry and grateful to continue doing the work they did best while able to go home after the work day was done. (It was infinitely better than sitting in a foxhole or storming a beachhead.) They worked for peanuts, there was no sales staff or profit and loss statements - and no clients to please - only American servicemen and women to keep entertained and informed as they carried out the most extensive military operations

in the history of the world.

At the beginning of 1943, the AFRS had 21 outlets, by the end of the year that number had grown to 306. It was operating in 47 countries and expanding rapidly. Each week each of its outlets received 42 hours of recorded programming by plane from the United States, including commercially produced programs - with all the sponsors' messages' removed - plus news and such special events as baseball games - by short-wave relay. Outlets produced additional programs in the field. It was a most extraordinary explosion of radio broadcasting and far-reaching in effect. (According to a May 1944 issue of *Daily Variety*, it would have cost some ten million dollars to produce these AFRS programs if the normal commercial rates then in effect were charged.)

In addition to short-wave broadcasting, time was also being leased on foreign stations - in most cases government stations. American troops were entertained by a block of leased stations in Iceland, New Zealand, Australia, India, China, and elsewhere; eventually more than a hundred stations were involved.

Next came the "American expeditionary stations." The first, was a 1000 watt station established by the AFRS in Casablanca in March 1943. After observing its effectiveness, General Eisenhower ordered additional stations to be set up in Oran and Tunis. When the Italian campaign got underway, a station was established in Sicily and six days after the capture of Naples, an AFRS station was broadcasting there. As troops moved forward, mobility was needed. The result was the Fifth

Army Mobile Station - a 400 watt transmitter mounted on a 1 1/2 ton army truck with the power unit in a trailer and a second truck that housed the studio. It closely followed the army and reset within range of front-line troops.

Stations of lower power were needed for compact areas. So the AFRS designed a 50-watt station that completely fit into five "suitcases." In 1943 alone more than a hundred such "suitcase transmitters" were manufactured for the AFRS. Instruction booklets were sent with them to training camps and resulted in 50-watt expeditionary stations with such exotic call letters as VUZZW, Agra, India; KJAM, Chungking, China; JCZE, Cairo, Egypt; and WVTU, Nandi, Fiji.

AFRS programming also was adapted to serve wired sound systems at airbases in Gauder, Newfoundland and Dutch Guiana. This programming was also used by ships, including submarines, broadcasting over their PA systems.

By 1945 more than 800 outlets were getting weekly shipments of AFRS programs. They were served by means of 200 sets of recordings, with each set being routed to a group of outlets. Some groups of stations became regional chains, exchanging material. In New Guinea it was called the Jungle Network; in the South Pacific, the Mosquito Network and those in Great Britain were wire-linked and very intent on maintaining their autonomy.

A shortage of radios was a problem. Early in the war there were reports of soldier ingenuity: one had invented a

"fox-hole radio" in which a razor blade served as a crystal. Captured equipment began to ease the situation. German and Italian sets were captured in North Africa and Japanese sets in the Philippines.

The distribution of sets also caused problems. A 1944 War Department order forbade the issue of any receivers "to officer clubs, officer recreation rooms, or groups of officers until the enlisted men of the command had adequate broadcast facilities." However, there were many documented instances where the officers' radios greatly outnumber those available to the enlisted men.

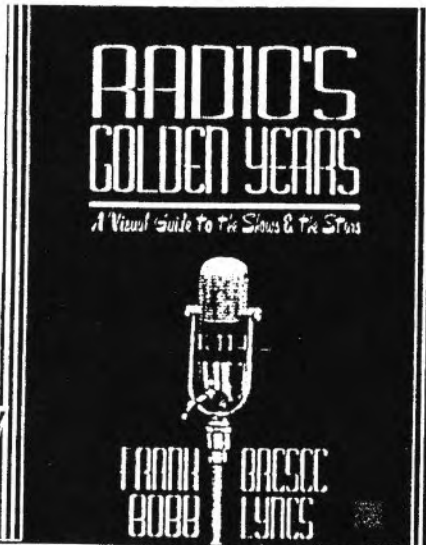
In the very early days, AFRS had no studios or recording facilities of its own. Instead it would rent facilities from CBS, Mutual or NBC. The programs would either be recorded at the source or sent over specially balanced telephone lines to recording studios which would prepare the master disk for pressing and shipping.

Commercial programs presented a particular problem in that the commercials had to be removed prior to being sent overseas. In those early pre-tape days this was something of an art. Two identical 16" disk recordings would be prepared. Then they would be so cued up that the commercial references were skipped. Recording number one would play up until the commercial. Then an engineer, who had cued up disk two after the commercial, would switch from one to the other. All this was being recorded on to a third, sub master disk. Then the engineer would quickly find the next edit on disk one and cue that up. No

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mistakes were permitted. If there was a goof on the very last edit, the engineer would have to go back to the beginning and start the whole tedious process over again.

Once the engineers had perfected cutting material out of the transcriptions, it remained for the program people to figure out a way to fill up the holes again so the programs would run the proper length. They built up a backlog of musical material, using whenever possible the orchestra usually heard on the program. For example, they had a library of Phil Harris music for use on the Jack Benny program. Then they would get the program's announcer (eg., Don Wilson) to record a special introduction to the music and insert it into the program. (Copied onto vinyl, a light and

unbreakable material, these recordings were packed in cartons for shipment to broadcast "stations" overseas - stuffed with comic books!)

Sylvester "Pat" Weaver who later became President of NBC Television, invented the network "special," and developed the Today and Tonight Shows (and is to this day considered one of the greatest geniuses of the business) became program chief of AFRS in mid 1944. Many years later Weaver commented that "this was the zenith of American radio. AFRS programs may well stand as the highest expression of American radio broadcasting."

Among the many programs developed by the AFRS were **Mail Call**, a "letter from home" series about happening in the United States filled with

pening in the United States filled with jokes and top stars; AEF Jukebox which was hosted by a sultry-voiced charmer who used the name G I Jill (actually Martha Wilkerson, a popular radio actress); G.I. Jive and G.L Journal (similarity formatted musical variety shows) featuring Hollywood's best and most popular stars.

Unarguably the program most remembered and requested at the time was Command Performance. It became the showpiece of the fledgling network. It was on this show that the fake but funny "feud" between Frank Sinatra and Bing Crosby was dreamed up - a gimmick they were to use for years on their own programs.

Command Performance also complied with some most unusual requests from American servicemen. In fact, no wish was considered too bizarre to implement, if it were even remotely possible. For instance, the sounds of home had great appeal: like the sizzle of a steak frying (no, not with cellophane SFX, but an actual steak was cooked on the stage before a live audience of GI's by the beautiful Betty Hutton as Bob Hope provided a running commentary). One GI wrote in and asked Ann Miller to tap dance in Army shoes. She did too on a hollow wooden box especially built for the occasion. More difficult to implement was the request of a homesick farm boy to hear the sound of fresh milk squirting into a pail. A cow wrangler bought the animal in and a milking contest was held between a sailor, a soldier and a marine. The sound of milk hitting the pails was literally heard "round the world." It ended in a tie although they each tried to "outdo the

udder."

One Command Performance production recorded on February 15, 1945, outdid itself and to this day stands head and shoulder above all others. Called "the ultimate in radio comedy" it concerned the wedding of Dick Tracy and boasted the following cast; "Dick Tracy in B b or Isn't He Ever Going to Marry Tess Trueheart" Dick Tracy.....Bing Crosby
Tess Trueheart.....Dinah Shore
Judge Hooper.....Harry Von Zell
Chief of Police.....Jerry Colonna
Flat Top.....Bob Hope
Vitamin Flintheart.....Frank Morgan
Summer Sisters.....Andrews Sisters
The Mole.....Jimmy Durante
Snowflake.....Judy Garland
Shakey.....Frank Sinatra
Gravel Gertie.....Cass Daley

The program begins at a point cartoonist Chester Gould, the creator of Dick Tracy, never reached - the wedding of Tess and Dick. It took an hour for the wedding to be completed because it was constantly being interrupted by bank robberies, murders, general mayhem, a kidnaping and a holdup (in which Tracy inadvertently shoots 13 innocent by-standers).

The program is certainly a classic with its stars either at or approaching the peak of their creative talents. Using tunes to familiar songs and original lyrics plus plenty of sound effects the show is highly entertaining and the cast is obviously enjoying itself as Hope, Crosby, Sinatra strive to outdo each other with unscripted ad libs and Garland becomes a mass of giggles. These were indeed the sounds of home that our servicemen wanted-needed- to hear as they prepared to

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of the war. For the first time in history the sounds of the home front were being taken into the front lines of a war!

In March, 1945, the AFRS pressed its one-millionth disk for shipment overseas. (GI Journal with Bing Crosby, Linda Darnell, Betty Grable and Abbott and Costello). And AFRS was there covering the Japanese surrender from the deck of the USS Missouri anchored in Tokyo Bay, just as it had been there to cover D Day, the flight of the Enola Gay and every other major event of the war.

As US troops have been deployed throughout the far corners of the world since 1945, so too has the AFRTS (a television component was added in 1954) remained a direct link with home and a continuous source of news, music, sports and entertainment. As part of the Defense Department, Wartime broadcasts were heard in Korea, Vietnam, the Gulf War and Afghanistan. Some 800,000 armed forces personnel and their families are listeners to over 1,000 outlets in more than 175 countries and US territories today. And should the need arise anywhere in the future AFRTS will be there again to bring the home front to the front lines.

(Author's Note: Anyone wishing further information on the AFRS should consult Erik Barnouw's excellent 3 volume History of Broadcasting in the United States especially Volume 2, The Golden Web, Chapter 3. (Oxford University Press, 1968) and Brass Button Broadcasters - A Lighthearted Look at 50 Years of Military Broadcasting by Trent Christman (Turner Publishing Company, 1992).

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Written by Francis M. Nevins and Martin Grams, Jr.

Ellery Queen, perhaps as famous as any fictional detective after Sherlock Holmes, was created by cousins Frederic Dannay and Manfred Lee over lunch one day in 1929. This led to more than 40 novels, a film series, a long and convoluted run on radio, and various runs on TV. For an initial \$350 fee, Dannay and Lee would write one mystery per week, allowing both the guest armchair detective and radio listeners the opportunity to solve the mystery themselves, before the famous sleuth did.

From Francis M. Nevins, the author of *Royal Bloodline: Ellen' Queen, Author and Detective* (1974) and *Cornell Woolrich: First You Dream, Then You Die* (1988), and Martin Grams, Jr., the author of *The History of the Cavalcade of America* and *The Alfred Hitchcock Presents Companion*, comes the latest chapter in detective fiction. A complete history I broadcast log of radio's Ellery Queen series.

This new publication includes a detailed account covering the lives of the creators, the how and why they

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Atwater Kent instruction book Models 55 & 60, 1929. I will make a copy for you. \$2 Tom Poole, 52 Mason Dr. Princeton, NJ 08540

Wanted: 1955-56 Zenith Super Deluxe Trans-Oceanic portable radio, AC/DC or with battery operation in brown cowhide; 1938 Scott Philharmonic Radio, console model: 1940 Zenith Microslatic F-M Radio, Model #10-h-571 , this is a console model with AM, FM, and SW; 1941 Philco Photo-Electric Radio/Phonograph with SW. Bill Frier, 2951 Fairhill Dr Jackson, MS 39212-1822

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

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Radio books, parts wanted prior 1950 from radio repair shops Send price list Richards, Box 1542-0, Brooklyn, NY 11201

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

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WANTED: 1st Nightbeat program (2-6-50) as well as one where William Conrad appears. Victor Padilla. Jr 104 Marcy Ave. Brooklyn. NY 11211

WANTED: 1940's programs from Denver, CO such as " A Rhapsody of the Rockies" and NBC. Anyone with information please contact me. Tom Poole, 52 Mason Dr., Princeton, NJ 08540 609-924-2271 or tompoole33@aol.com

Seeking cassettes of Howard Miller and Wally Phillips, Chicago morning DJ's of 50's & 60's. Also want Canadian series, ' Jake & The Kid', Natalie A McNamee, PO Box 602, Organ, N M 88052.

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

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

WANTED: Instruction booklet copies for reel-recorders: Allied TH-103S. Telefunken 5-in. Megnetophone 300 Huck_Enterprises @ hotmail.com

Harry Goldman, RR6, Box 181, Glens Falls, NY 12801 want's 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 10 Reel only please. Write 10 Wally Stall. 8408 N W 101, Oklahoma City. OK 73132.

Phil Evans. Box '36 Downtown Station. Bakersfield, CA 93302-0136 Looking for any info in the Candlelight Hour Broadcast from NYC in 1931.

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

Tom Healwood, 22 Broadlawn Pl, Chestnut Hill, MA 02167. Shadow programs between 1941-1944 Has supplement to his catalog for a SASE.

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.

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

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

WANTED TO BUY; Books and magazines about OTR programs, performers and stations 1920- 1948 and RAOIO DIGEST, WHAT'S ON THE AIR, VARIETY RADIO ANNUAL, 1937, 1938, 1939. Luther F. Sies. 101 West 23 Street, New York, NY 10011.

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

WANTED: Your listing of OUR MISS RROOKS and THE LIFE OF RILEY. Doing research for new logs. Will reimburse for copies & postage if requested. Your help will be greatly appreciated!!! Lynn Wager. 6242 47th St., St.. Cloud, MN 56304 or email to marydesota@aol.com

WANT TO TRADE Jack Benny, Amos & Andy, Aldrich Family. Robert E Cohen, 763 Oaks Edge Or. Gahanna, OH 43230-5081

WANTED: To Buy Jack Benny's Christmas Shopping Shows from 12-8-46, 12-18-49, and 12-2-51. Must have perfect sound. Thanks. John Moran, 6351 Beck Road, Canton, MI 48187

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Coming up on its 50th anniversary, CARE is looking for any relevant radio material from October '45 onward. Wanted any programs or commercials mentioning CARE and/or CARE packages Also, if you received or sent a CARE package, we'd like to hear from you. Contact Scott Thigpen, CARE, 151 Ellis St, Atlanta, GA 30303. (404) 681-2552.

WANTED ON CASSETTE Basil Rathbone, Your Hollywood Parade 12/8/37. The Circle 1939, Dully's Tavern 6/6/44, Which Is Which 10/25/44, Columbia Masterworks Robin Hood, Treasure Island, Peter & The Wolf, Murder of Lidice, Great Themes in Poetry, Little Jesus, Night Before Christmas, Spike Jones Show, Scotland Yard, Tales of Fatima, Monitor Radio, Dinosaurs 1965, and any other radio programs and memorabilia with Basil Rathbone. Reply to Bob Minerley, 2 Silvia, North Arlington, NJ 07032

Collector buys original tickets from live network radio and television broadcasts pre-1970. Reply to Tickets, OTR, 1078 Cross Country Dlv, Worthington, Ohio 43235

WANTED ON CASSETTE TAPE: Eddie Cantor Show (40). I will trade those for more or trade from my 3,300 other shows. Send a list and I will too. I also need Lux (177), Cavalcade of America (246). Please write soon to Beth Holman, 16705 Craigmere Dr., Middleburg Heights, OH 44130.

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

WANTED: (Cassette or Reel) Copies of That Other Generation program hosted by Rudy Vallee (a series of shows), State price and condition. Luther F. Sies, 101 West 23 Street, NewYork, NY10011.

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.

Pam Nemeck, 1424 Heatheron Dr, Naperville, IL 60563 is looking for program listings of old radio stations of the 30's and 40's especially WDJ, KMMJ, KMA, KFNF and KFEO.

WANTED: Aldrich Family radio programs on cassettes, as well as information. Kenneth Barker, 874 27th Street East, Owen Sound, ON N4K 6P3

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WANTED: 'I LOVE A MYSTERY' Tapes -Jack -Doc- Reggie or Related items. Write to Earl. 40- 4th St # 214 Petaluma, CA 94952

WANT TO BUY OR TRADE FOR 'ABIE'S IRISH ROSE', EXCEPT 1/13/43, 1/8/44, 6/17/44, 5/27/44 LETS PRETEND 'THE LEPRACHAN' Nathan Berman -175 Eastern ParkWay Brooklyn, NY 11238

MISSING DAUGHTER MATTER: Looking to contact Bob Bailey's daughter about possible 'Johnny Dollar' article. Frank Dattilo, 3350 Wiscasset Road, Dearborn, MI 48120 (313) 271-8339.

WANTED: STRANGE AS IT SEEMS, CBS radio net- work program. Will meet your price for a copy of the specific episode dramatizing the Cahuenga Pass Treasure legend. Probably broadcast in November or December of 1939. Call collect Joshua Alper (818) 789-5875.

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02/14/50 Cinderella's Wish (VG)
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03/17/53 Insulting Customers
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01/12/54 Meal Without
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- 10630 02/14/56 Joe Smeltzer
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07/09/58 Mr & Mrs Beck

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- 17524 05/07/73 - 05/09/73 C-90
- 17525 05/10/73 - 05/30/73 C-90
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Is Returned
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08/18/37 True Confession
17257 09/14/37 Murder In Basin Street
09/21/37 The Bone Button
16603 12/09/38 The Poisoning Jezebel
12/16/38 December Rhapsody

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Crime (Repeat Of 10/08/42)
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09463 01/20/44 The Scarecrow And
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09466 03/05/47 #312 Nikki Porter, Killer
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11/25/60
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11/27/60 Inheritance

- 07611 THE COUPLE NEXT DOOR
11/25/60
THE RIGHT TO HAPPINESS
11/25/60 / NEWS
WHISPERING STREETS 11/25/60
MA PERKINS 11/25/60

HONEST HAROLD

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01/17/51 Thinking Of going To
New York
16994 01/24/51 Gets Engaged Twice
01/31/51 Civic Achievement Award
16995 02/07/51 Mother Has Suitor
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16996 02/21/51 Florabelle Returns
02/28/51 Willis Can't Pass the
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16997 03/07/51 Red Cross Drive
03/14/51 Income Tax
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03/28/51 Marvin's First Day
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16999 04/04/51 Modernizing Doc's Office
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