



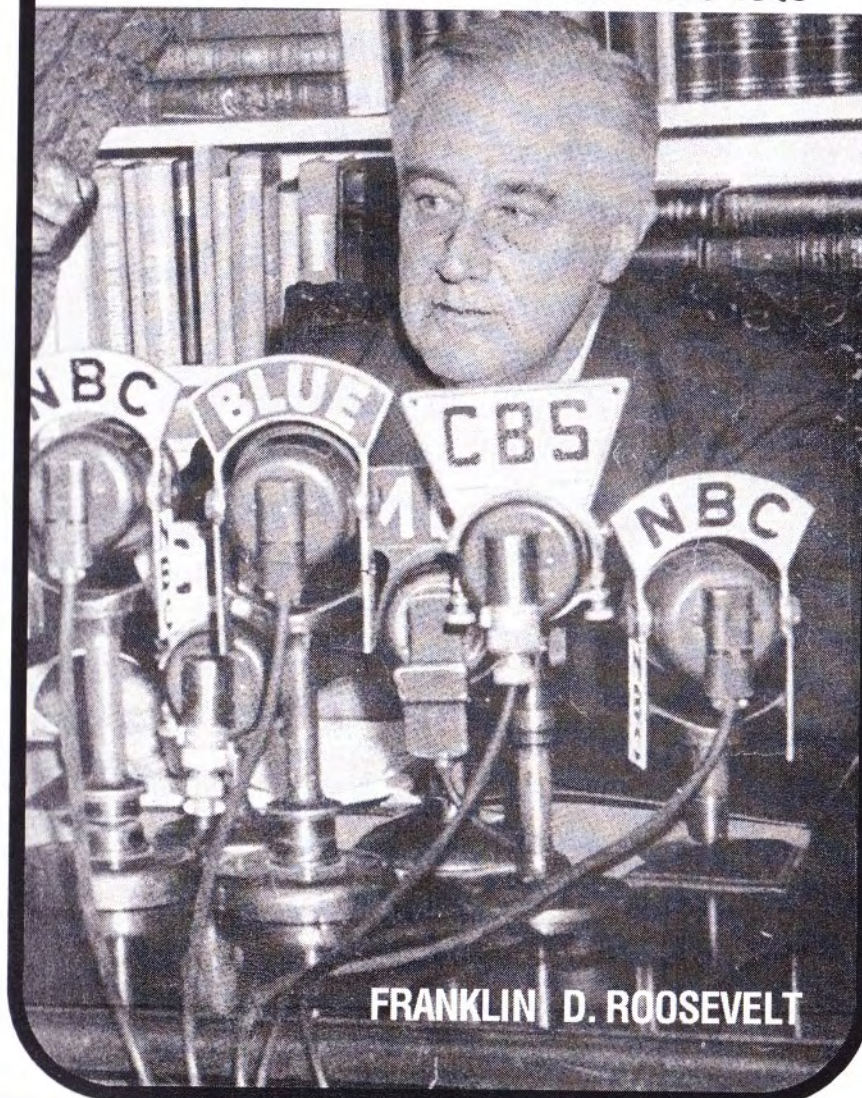
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Old Time Radio DIGEST

No. 102

Summer 2003 \$3.75



FRANKLIN D. ROOSEVELT

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Tyler McVey passed away July 4th. Esther said, "He came in as a valentine." Tyler had a long life doing what he enjoyed doing the most, acting.

Anyone who attended the Cincinnati conventions he attended found out first hand what a fine actor he was, and class gentleman.

Tyler had a lot of experience with old Time radio. He was on Fibber McGee and Molly, Burns and Allen, Jack Benny, Lux, Great Gildersleeve and Red Skelton shows. He also did live TV, TV films, theatre and feature films like Patton, All The President's Men, and Hello Dolly.

Esther can be reached by email. tmcvey@dc.rr.com. I'm sure she would like to hear from any OTR fans out there.

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"Ladies and Gentlemen, the President of The United States" by Lee Veckers

Presidential Announcer for the Columbia Broadcasting System

It was Christmas Eve, 1943. I had arrived in Poughkeepsie very early that morning aboard the President's special train, together with the usual retinue of newspapermen, radiomen, and newsreel cameramen. It was cold, and the President was making a "fireside chat" that afternoon. Usually, such speeches originated in the White House, but this was Christmas Eve, and the President was spending the holidays with his family at Hyde Park.

Hours before airtime, the radio engineers were setting up their equipment in the President's study in the Library and checking their regular and emergency telephone circuits to "master control" at their respective network headquarters in New York City. Bob Wood, CBS Special Events Chief for Washington, and I were checking my introductory script, and I was giving voice tests to our engineers and other wise helping them get our microphones lined up and adjusted. Clyde Hunt, Chief Engineer for CBS in Washington, was supervising the more technical details. Staffs from Other networks were similarly occupied. The newsreel men were setting up their cameras and sound equipment, checking their microphones and lights, setting focus on their lenses. All in all, the comparatively small room was a beehive of activity.

Inasmuch as my introduction of the President on CBS had to be synchronized with those of Other networks, I had already had a session with the three announcers for those networks

and we were all in agreement as to timing.

A few minutes before air time, the President entered the study, accompanied by Mrs. Roosevelt, several members of the President's family, Secretary of the Treasury Henry Morgenthau, Jr., a number of other guests and, of course, the Secret Service men.

By this time, the room was filled to overflowing, with most of the people standing, although Mrs. Roosevelt sat on the floor near the President, who was seated at his desk. It was all very informal, and quite in keeping with the spirit of the occasion.

A decanter of water sat on the table by my side, but, in the excitement, no one had thought to pour the President a drink. With only a minute to go before we took the air, he turned to me and asked if I would mind filling a glass for him, adding with a chuckle that you could never tell when the old voice might get a bit dry.

Needless to say, I didn't mind in the least. With all eyes on the two of us, I poured the glass of water. Everyone laughed good-naturedly and someone commented on what a wonderful opportunity it would have been for me to drop the glass. The President smiled.

A moment later, into microphones connected with their respective networks and to millions of radios throughout the world, four voices simultaneously announced: "Ladies



When not filled with busy broadcasting personnel, the White House oval room has the museum calm of a historic shrine

and gentlemen, the President of the United States."

Ordinarily, the President's fireside chats are given in the Oval Room of the White House—a long, low-ceilinged chamber which received its name from its shape. On the walls hang portraits of a number of famous Americans.

A desk, specially adapted to the use of microphones, sits near the south end of the room, with the broadcasting and newsreel equipment opposite. In a recessed entrance covered by heavy drapes, I stand with CBS mikes to introduce and "sign off" the President. Chairs for the President's guests are placed near the north end of the room.

Hearing Mr. Roosevelt, you may have wondered how many people are present in the Oval Room at such times. Actually there are around thirty men representing the radio networks

and newsreel companies. Add to that half a dozen Secret Service men and a dozen or more guests, and you have a total of some fifty people in the room watching the President as he speaks.

Of the guests who come to hear the President, Mrs. Roosevelt, Mrs. John Boertiger (their daughter), and Harry Hopkins are the most frequent. Others have included members of the Cabinet, ambassadors, other members of the Roosevelt family, and close friends,

Sometimes Fala, the President's famous Scottie, is present on these occasions. The dog lies down on the floor near his master, wagging his tail as the Rooseveltian cadences are heard around the world. Occasionally, he gets up, stretches, and walks around the room, being very friendly to everyone,

Usually, the President arrives ten

minutes or so before air time, preceded by one of his secretaries, who says without ostentation: "Gentlemen, the President."

Everyone stands and the President enters, greeting us individually and collectively with his affable "Good evening" or "How are you?"

Until time for the broadcast, he sits at his desk, thumbing through the pages of his script, chatting with the network and newsreel crews, and smoking cigarettes. Many a good joke has been enjoyed in the Oval Room, both before and after broadcasts--often at the President's expense.

The four networks make their individual pickups at the White House but it is not uncommon, at the end of the President's remarks, for all networks to switch to one studio in New York for the playing of the national anthem. On one such occasion, while we stood at attention, out of the loud speaker in the Oval Room came just about the seediest rendition of "The Star Spangled Banner" I have ever heard.

All eyes turned to the President to see what reaction he would have, if any. He sat very quietly until the anthem was finished. Then, in that split second before everyone relaxes, he looked up and said, with that twinkle in his eye: "What are you fellows doing--saving money on the musicians?"

The Roosevelt sense of humor is ever present. I will never forget another time, when the President spoke on a big War Bond show, produced by Orson Welles and originating elsewhere.

Back in the White House, the President thought he was going to be introduced by Welles himself. However, when the time came for the switch the

Oval Room, it was Secretary Morgenthau who made the introduction.

After the broadcast, Mr. Roosevelt commented that he had been expecting Orson Welles to introduce him and was all prepared to say: "Thank you, Orson. I'm speaking to you from Mars."

Often, in giving a preliminary voice test, he will kid the announcers and engineers. His good-natured jibing is always returned and he seems to get a big kick out of chatting with us. He almost always enjoys at least one good hearty laugh before he goes on the air, and usually clears his throat before beginning his speech. Once or twice, while I have been giving the introductory announcement, I have heard him clearing quietly in the background.

Our engineers have commented countless times on how easy it is to "ride gain" or control the volume of the President's voice for good production. They never have to worry about "high peaks" in voice level--that bugaboo of all engineers. Perhaps that's because of his complete self-assurance. It is very seldom that he appears nervous before or after broadcasts.

He often pencils revisions in his script at the last minute. Invariably, the speeches are typewritten, double-spaced, the pages neatly arranged in a loose-leaf binder. Just as invariably, he keeps his scripts after the broadcasts. Mimeographed copies are always available in the White House press room, in advance, but under no circumstances is anyone allowed to release any part of the speech before the President actually delivers it. He almost always ad-libs a few remarks,

although he may have penciled them in before air time. His delivery is so conversational it is difficult to tell whether he is reading or ad-libbing.

The President seldom looks up from his typewritten pages while on the air. Of course, when talking for the newsreels, he looks at the cameras almost constantly, because of the importance of facial expression on the screen. In most cases, these shots are taken after the broadcasts, although they are sometimes taken before, when the President arrives sufficiently ahead of time. Almost always, the "still" photographers for news services, papers and magazines get their pictures before the broadcast, in order to meet deadlines. They usually leave the Oval Room before the broadcast starts.

When he is on the air, the bright newsreel floodlights are turned off aside from the usual lighting fixtures in the Oval Room, a single goose-neck lamp on his desk throws light upon his script. With the soft glow of this lamp upon the pages, the President puts his elbows on the desk, relaxes completely, and settles down to give the speech, thoroughly enjoying every moment of it in much the same way you or I would sit deep in a comfortable chair and talk over old times with one of our closest friends.

He talks in a set tempo, apparently disregarding the wrist watch that lies in front of him. There are almost always mild wagers between the President and us radio men as to whether or not he will finish his speech in the allotted air time. He bets he will; we bet he won't. He usually wins.

When the speech is finished and the newsreel shots completed, out comes



Author Lee Vickers tells his story from personal experience as a Presidential announcer.



Granville Klink--whom the President calls "Tingle"--sets up a microphone.

the most-caricatured cigarette-holder in the world, in goes a cigarette, Out comes a match or lighter (usually a match-and he usually lights his own cigarette) . Then, puffing away between Hearty "goodnights," the President of the United States leaves the room.

We relax. Engineers and newsteel men begin packing up their equipment. In a few minutes we are all leaving the White House, anxious to get a copy of the nearest newspaper to see what the President said-all the while realizing that we, a small group of announcers, lengineers and cameramen, have just witnessed what billions of the world's people would give a great deal to see. '

Tune In February, 1945



Of Mikes & Men

"Suspense" has a special appeal for film stars, whose contracts often limit the number of broadcasts they can do. CARY GRANT devotes almost his entire quota of air time to the CBS series, which also presents such hard-to-gets as ROBERT MONTGOMERY and PAUL MUNI. Lure seems to be (1) the highly emotional roles and (2) the strict no-audience rule which allows actors the same they get on a movie set.

JOAN DAVIS may not be a smart man-hunter on the ether but she's a top business woman in real life. Thanks to her own bargaining, she'll be the highest-paid comedienne in radio next fall, with the strongest control of her show. Insiders say the figure is \$4,000,000 for four years. Program will probably move from NBC to CBS, but cast should remain much the same, including sparring partner JACK HALEY.

Five-year-old CHET LAUCK, JR. has an eye for business, too. Dad (front half of Blue's "Lum and Abner") gave him 20 registered cows. By man-to-man agreement, JUNIOR gets all the heifers born to them, SENIOR gets the baby bulls. When the first calf finally arrived, small CHET refused to be impressed-until he got a satisfactory answer to his ultra-practical query: "Bull or heifer?"

The fact that both RUDY VALLEE and OZZIE NELSON went from bandleading to singing to comedy isn't the only link in their lives. It was in a VALLEE movie short that OZZIE first saw HARRIET HILLIARD, decided to audition her for what proved to be a very successful career-and marriage.

TUNE IN May, 1945

Old-Time Radio and the Under 30 Crowd

How the TV Generation came to love radio. by Rodney Bowcock

If you were around during the golden age of radio, you probably have fond memories of being a child, perhaps listening to favorite adventure shows after school, or sitting on the floor of your living room during the evening with the rest of your family, while your father read the paper, and your mother maybe knits, the room covered in the glow of warm lights, one of which coming from the radio that held you entranced, the only noise in the room coming from that magic box.

The heyday of radio drama may have ended over 40 years ago, but there's a new generation discovering the joys of audio drama, a group of people who never lived during the time when so many fantastic programs were created, a group of people who don't know what it was like before television. I am one of that group, and I decided to speak with other people in that age group to find out what drew them to radio and what can be done to keep future generations interested in OTR. The answers, you may be surprised to know, bear striking similarities to what has drawn people to Old-time Radio for over sixty years.

When I was eight or nine years old, a highlight of my weekend was lying in front of my parents' radio (not an Atwater-Kent, this one had an eight track!) on Sunday afternoons when I would fight crime with the Green Hornet, then travel over to Summerfield to see what sort of trouble Gildersleeve would be into this time around. I was eight years old in 1987. Elizabeth

Simar recalls laughing along as Jack Benny drove Mel Blanc crazy in his attempts to buy cuff links for Don Wilson. That was around 1983. To Elizabeth and myself, along with maybe thousands of other people born since the mid-70's, radio was something special. There was something about it that other mediums simply didn't have.

So what is it that draws some young people to Old-Time Radio? 21 year old Jennifer Pope explains the appeal to her "OTR appeals to me because I love good clean drama and humor, which was more prevalent then than nowadays". 17 year old Jarrod Della Chiesa agrees, and adds that "Old-time Radio is great, because you get to imagine what the characters and scenery look like".

So, knowing that there is a market for OTR among the TV, video games, magazines, and internet that holds the interests and takes up the time of so many young people, the real trick is getting them to know that it exists, and give it a chance. Many of the people interviewed, myself included, first became exposed to OTR thanks to radio stations that still air the shows. Jarrod credits the Radio Spirits produced "When Radio Was" with his introduction into radio. Elizabeth and myself came across radio in a time before the nationally syndicated program, but we wouldn't have discovered radio when we did were it not for those shows being aired over current broadcast radio. Jennifer came across

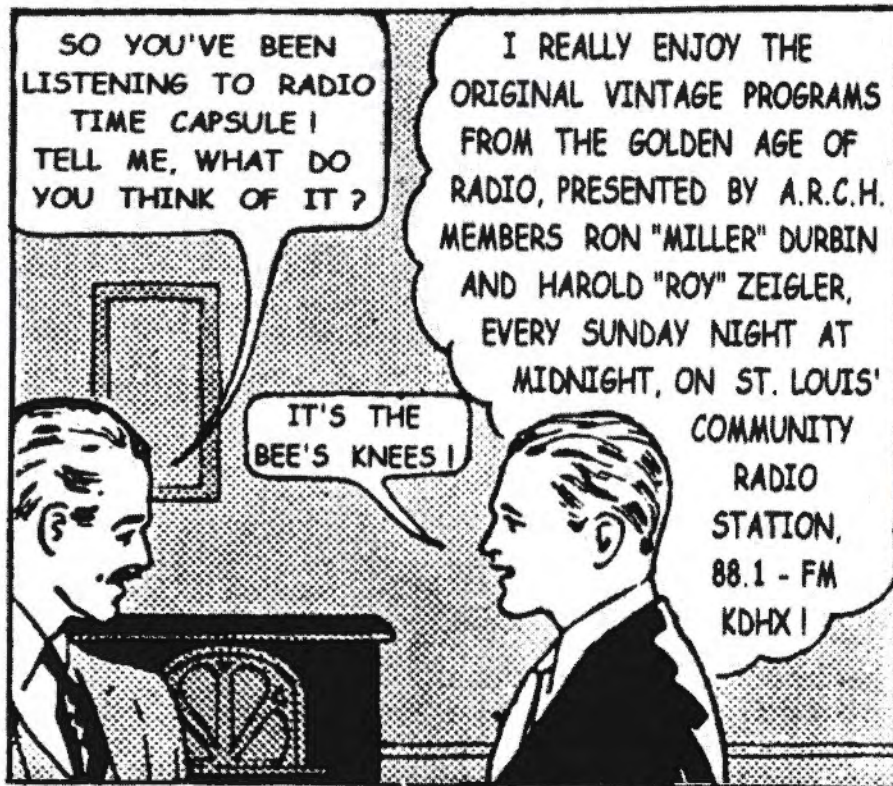
radio thanks to an internet group dedicated to the Dragnet TV show. She found some mp3s of the show, and now she's hooked on OTR.

So the first thing to do, is make sure that the shows are made available in an easy to access means. Jennifer points out to "[let young people] discover it themselves". OTR dealers could also attempt to focus some of their advertising toward younger people. Jarrod points out that Radio Spirits exclusively caters to the 55-plus crowd, which is in essence limiting the length of their business. Elizabeth thinks that new radio drama catered toward a younger set (an updated Let's Pretend idea is mentioned) would be a great introduc-

tion to the world of radio.

Every few months, I hear people talking about how the market for OTR is drying up as the generation that lived through it passes. Obviously, it doesn't have to be that way. There are scores of young people who have embraced the idea of an aural medium, and are full of ideas for preserving it for future generations. Old-Time Radio will be in good hands, and there's no reason to believe that OTR will not live on beyond us all.

Thanks to Jennifer Pope, Jarrod DellaChiesa and Elizabeth Pope for allowing themselves to be interviewed for this article. Thanks to the efforts of people like them, OTR will never die.



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Your Hit Parade

TEN YEARS OF PLAYING AMERICA'S TOP TUNES

This year, in the midst of celebrating its own Silver Jubilee, the broadcasting industry pauses to note another anniversary within its ranks—for April, 1943, is the month in which "Your Hit Parade" passes the reviewing stand, flashing the medals it has won in its first full decade on the air. "Full" is literally the right word for that decade, too! The past ten years have seen the Saturday night series emerge from its modest beginning as "just another dance-band program" to its present position as an acknowledged barometer of national taste in popular music.

Its secret of success is simple. Americans love best-sellers, winners of all kinds. Americans love to root for their side, back their own choices. "Hit Parade" gives them a chance to watch their personal preferences come galloping up to win, place or show—or wind up as an also-ran. As a result, its barometric broadcasts have hit a new high in their field.

Other all-music programs presenting much the same kind of music - without benefit of similar surveys - are happy to reach an audience -rating of 4 or 5. "Hit Parade" achieves a peak of about 20 (each point representing approximately a million listeners). Other programs can do much to put over a ballad or dance-tune, but only of this series is it often said in the trade: "Getting a song on the 'Hit Parade' is worth \$200,000 to the publisher !"

This preeminence also has its drawbacks. Both music publishers' and listening public like to argue about the weekly score. Disappointed fans wonder if someone "doped" their favorite, when it drops out of the race after a good start. Publishers whose songs rate higher on other lists question the

show's methods of selection, have even sued in an attempt to prove those methods inaccurate.

To both forms of criticism, "Hit Parade" offers the same answer: Its survey considers other standards of comparison besides sheet music sales, which are the publishers' main interest, and—say—Orchestra requests, which only indicate the tastes of a single group of listeners. Furthermore, the final score is as impartial as sheer mathematics can make it. As one executive observes, "The idea behind 'Hit Parade' is worth a fortune, but it wouldn't be worth a cent if the survey itself weren't honest."

Since the idea is so valuable—to anyone willing to gamble the more than a million dollars which the American Tobacco Company spends on these broadcasts each year—actual details of the system are jealously guarded, not only by the sponsor, but by the different agencies which specialize in taking such "samplings" for clients. The program uses several services in compiling the various figures, which are then tabulated by a separate accounting firm. Annual cost of the survey alone is \$55,000.

What can be revealed is that five sets of figures are counted in the survey: (1) Sheet music sales, wholesale and retail ; (2) record sales, ditto; (3) juke-box popularity--checked by the coins dropped in the slot for a favorite disc; (4) requests made to band-leaders around the country; (5) radio "plugs"—the number of times a song is featured on networks or representative local stations.

Each of these fields is subject to influences of its own. Band requests, for instance, are dictated by "danceability" or sentimental appeal to a dating duo. Sheet



Joan Edwards and Lawrence Tibbett and Chorusmaster Lyn Murray

music sales are affected by singability or playability for the average amateur. Records are often purchased because of preference for a particular artist. And, sometimes, a song popular in other media may be banned from the air because of "objectionable" lyrics—but that has little effect on "Hit Parade" results, since the song's lack of any radio rating would keep it in the lower brackets, anyway.

The sweepstakes series has no control over these factors -nor over others which affect radio as a whole. The ASCAP battle, in which composers and publishers fought broadcasters over the payment of royalties, kept many otherwise popular songs off the air for a long period. The Petrillo battle, in which the radio musicians' union waged war over a similar problem, had the same effect on records. To this day, "song plug-

gers" can exert enough high-pressure on some band leaders and program producers to land their pets in "Parade" ratings—but can't keep them there if the public (doesn't support their forced popularity.

The show's survey system tries to balance such intangibles, points with pride to its record. Its yearly lists of favorites compare well with other "trade" tabulations. In retrospect, they paint a picture of America during the past decade which should interest historians. Maestro Mark Warnow's analysis of top-tune trends, throughout that period reveals that, for the first three years, America was definitely "in the mood for love," with simple songs of courtship which reflected the fact that little else of importance was happening here in 1935-6-7, though a certain restlessness cropped up in the growing number of silly songs, such as "The Music

Goes Round and Round."

In 1938, novelties were sweeping the land, from nursery rhymes to dance stunts like the "Lambeth Walk." "Dipsy Doodle" became the first swing sensation, "Alexander's Ragtime Band" the first successful movie revival of an old song. (Odd feature of the powerful influence which films exert on the popularity of songs they feature is the way they can raise almost-forgotten numbers to the hit class-as "Casablanca" did with "As Time Goes By.") In 1939, people, were more fun-loving than ever, but what a contrast in 1940! The nation literally sang the blues, showed signs of an across-the-seas sympathy in "When the Nightingale Sang in Berkeley Square"-a trend which became more pronounced the following year. But it wasn't until 1942 that we really became war-conscious, running the gamut from the patriotic "Praise the Lord and Pass the Ammunition" to the wistful "I Don't Want to Walk Without You."

Since then, the mood has been almost entirely nostalgic, with an overwhelming preference for songs which say: "I'm - remembering, waiting for you." All-time champ of "Hit Parade" charts is the fairly recent "I'll Be Seeing You," already played two dozen times, ten of them as No.1 choice. Nearest contenders are in the same vein; "You'll Never Know" (24 times, 9 first's) and "White Christmas" (21 and 10). Latter is a "Hit Parade" rarity, popping up regularly on the lists for three holiday seasons in a row.

By and large, America seems to love ballads best and longest-which creates problems for a 45-minute program of nothing but popular music, accounts for many shifts in format over the years. Basic policy of presenting survey-selected hits remains the same, but the framework changes frequently to keep pace with public interest. Today's "extras," which add variety of tempo to other-

wise almost all-ballad broadcasts, are only the latest of the added attractions, which have included guest stars, "inserts" from camps all over the county, comedy interpolations featuring the strictly non-musical Mr. W. C. Fields.

Guiding genius behind these decisions is George Washington Hill, president of the American Tobacco Company, who gives "Hit Parade"-the same careful attention he pays to every facet of his business, from packages to posters. It is Mr. Hill who chooses performers, oversees the sequence of songs, picks the "extras." He tunes in on every airing, later goes over transcriptions of it with his staff, notes his praises and criticisms on his script-and sends it off like a report card to conductor Warnow.

The "Hit Parade" generalissimo never attends broadcasts or rehearsals-has, in fact, never met Warnow, music director for the past six years. They communicate by correspondence, though they live just a block apart. The idea is Warnow's. When they didn't meet at first, the conductor found he enjoyed their remote-control relationship, got superstitious about "breaking the charm" by meeting his chief (it almost happened once, in a CBS lobby, but Warnow ducked out a back door just in time). Mr. Hill amiably plays the game- perhaps because he has idiosyncracies of his own, such as liking to wear a hat in the house.

The tobacco tycoon never discusses his policies in public, but that doesn't keep either him or them from being widely discussed in the music and radio industries. The policies are apparent and practical. What Tin Pan Alleyites like to gossip about is the way they are put into practice. Most persistent rumor is that Mr. Hill likes fast rhythm, speeds up the tempo of slow songs. It was even said that Frank Sinatra left the show because he couldn't sing fast enough to suit





Juke-box "requests" are also considered in the survey

the boss -though the official explanation was that The Voice got less than \$2,000 a week for his stint, had to pay more than \$3,000 for line charges from the Coast, because of film commitments there.

Biggest buzz of all arose over Mr. Hill's replacement for Sinatra-Lawrence Tibbett, ace operatic baritone but no bobby-socks idol. Wise men in the trade wondered just how likeable Larry would fit it, were confounded when the series' rating jumped first two points, then four. Teensters and taxi-drivers might moan about this classical invasion of their "pop" program-but they listened. Over the years, Mr. Hill has shown an uncanny ability, not only for making format changes which intrigued the public, but for picking personalities who could attract attention, whether already headliners or not. The "Hit Parade" doesn't try to build stars of its own, actually has quite a rapid talent turnover. Vocalist Joan Edwards sets something of a record, lasting through the regim-
sof three male singers-Barry Wood, Sinatra,

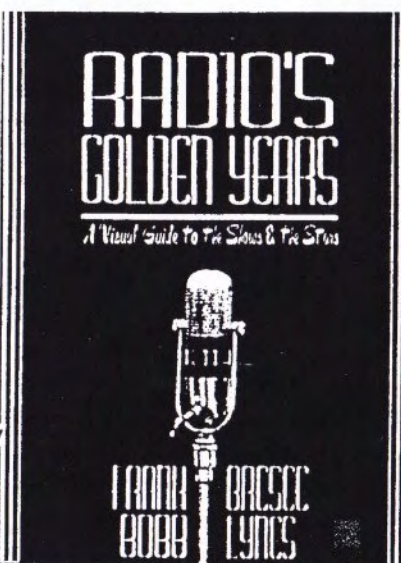
Tibbett-in a three-year period.

From first to last, Mr. Hill has quietly insisted that the song's the thing, not the performer. He wants no vocal tricks, no trumped-up arrangements. Melody must predominate, rhythm must be danceable, lyrics must be sung straight. He once had everyone on the run when Joan's version of "My Ideal" was at variance with the copy he had, was only convinced that there were actually two accepted endings when he heard best-selling records which gave both.

Little escapes his eagle eye-or ear. Insiders are particularly fond of the story about another time he had his staff searching for other recordings, those of a program he had heard the day before-a Sunday broadcast which shall be nameless. As the little gathering soberly listened to the transcription, Mr. Hill suddenly raised his hand. "There!" he said triumphantly. "That's what I want to hear. Tell Mr. Wamow I *never* want that trombone effect used on my show!"
(TUNE IN May, 1945)

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Murder...for Millions

Suspense program uses famous stars in off roles, odd situations

WHEN they kill them on the Suspense program the murder is accomplished with an unusual deftness and finesse; Often it is not murder itself but the threat of murder which lends to this program an aura of unusual excitement and expectation. William Spier, who produces the series, now sponsored for the third year, works on the theory that fear and anxiety are more dreadful than the actual climactic death itself. For example, in "The Singing Walls," starring Van Johnson, a man had been falsely convicted of

murder. He staked all on a private detective saving him. Well, would the private detective track down the real killers, would he find out in time, would the murderers sit idly by reading their morning newspapers while the sleuth sleuthed? All of these questions were adequately answered within the requisite, but the audience died a thousand deaths instead of a few as in the ordinary holocausts.

In another recent Suspense program, the "The Night Man," featuring Virginia Bruce, saw a hysterical girl



Frank Sinatra appeared on program as of all things, a psychopathic killer. He didn't sing a note, but his role was simply killing!



Keenan Wynn stepped out of his regular role as a comedian to neatly do away with somebody in Suspense. He's murdering that script!



Agnes Moorhead's portrayal of the neurotic woman who tries to warn police of an impending murder, the story known as "Sorry, Wrong Number" has become classic on Suspense series.



Cary Grant, who turns down almost all bids to guest star in radio, opened "Suspense" as its first great star. He has returned, too.

trying to establish that an elevator man murdered her mother. Then she tried to point out that the elevator man, Richard Whorf, meant to kill her too.

Another remarkable tale was that of the man who murdered his wife, wrote a letter of confession to the police, went out and mailed it, and then returned to find his apartment ablaze and evidence of his crime destroyed. The man in question finally qualified for a death cell, but he almost was ready for a padded cell before he could prove that he was really a murderer.

People love Suspense and can't wait to hear it. There was the case of a couple whose radio broke down at a crucial moment and they wrote special delivery to Spier to find out if the husband really had killed his wife. There was actually a case of a driver plunging into a ditch as he listened to Suspense being played on the radio in



Here's Archy. Oh, pardon us it's Ed Gardner, but he's not Archy of Duffy's Tavern, he's just a killer on a recent Suspense program.

his car." Producer Spier uses famous actors for this program, employs them in parts contrary to their characteristic roles. But they stand out as they blend with weird situations.

It is impossible to close out a story on Suspense without referring to Lucille Fletcher's masterpiece. "Sorry, Wrong Number." This has already become one of the most famous -probably the most famous of suspense tales. It tells of a woman who overhears a telephone conversation in which her husband plots to kill her. She is a neurotic woman. She phones the police about it but to no avail. As death in the form of the murderer approaches her the tension becomes terrific. Agnes Moorehead's acting of this classic is mentioned with awe by the profession. It is an exacting role, tense and wearing but absolutely unforgettable. It is one of the things which has brought the program of Suspense to the top.

Old Time Radio Series Reviews

by Bill Kiddle

GASOLINE ALLEY

In 1918 cartoonist Frank King created a new family-oriented comic strip, Gasoline Alley. This cartoon, carried in daily newspapers for most of the 20th century, had a story centered around a small town and everyday life in Mid-America. The strip maintained public interest because it followed, over several generations, the lives of members of the *Wallet* family. For a short three month span, early in 1941, Gasoline Alley came to NBC as a daily 15-minute radio serial at 6:45 each evening. The storyline centered on *Skeezix Wallet*, a young man coming of age, his sweetheart *Nina Clock*, and their host of friends and acquaintances. After the War, in 1948-1949, Autolite sponsored this quarter-hour program on Friday evenings.

FRONT PAGE DRAMA

The *American Weekly*, a Sunday supplement of the *Hearts* newspapers, provided Front Page Drama with many interesting storylines that were converted into 15 minute dramas. The program, produced first in the studios of the General Broadcasting Company, was heard on radio for two decades from 1933 to 1953. The short stories aired were promos for the longer articles that would appear in next Sunday's paper. Over 600 episodes of this long-running series have survived.

GANG BUSTERS

Billed as "the only national program to bring you authentic case histories," Gang busters was the best remem-

bered of all of the police/crime show in the early days of radio drama. On Wednesday 1/15/36 the program began what was to be a 21-year run on the air... During these two decades, the program was heard at different times and on different networks, yet maintained an interview style as a format. Phillips H. Lord, producer of the program, used well-known police officials to interview "by proxy" local law officers or federal agents who figured prominently in the case. The program gained a reputation for aiding the nation's law enforcement agencies in their war against the underworld.

GRAND CENTRAL STATION

"As a bullet seeks its target, shining rails in every part of our great country are aimed at Grand Central Station, heart of the nation's greatest city." This opening signature invited audiences to another episode of one of the best daytime light dramatic anthologies aired on radio. The program had great longevity, having been broadcast off and on for 14 years, between 10/08/37 and 4/02/54. An excellent use of sound effects, including an echo chamber, enhanced the listener's interest in the light comedies and fluffy romances that were part of the common faire.

GRAND MARQUEE

Jim Ameche and Olan Soule were two of radio's smooth-voiced matinee idols who charmed millions of women on half-a-dozen dramas over the decade spanned by the years 1935 -1947. First Ameche, then Soule, had the male lead each week on Grand Marquee, an anthology of lightweight romantic comedies. The program originally came to NBC in July, 1946 as a

partial summer replacement for Amos and Andy, but returned for the 1947 fall season in a new day and time slot. This program, which promised "another exciting evening in the world of make-believe" was sponsored by Rayve shampoo.

GREATEST OF THESE

Everyone looks forward to expressions of "kindness, tolerance and good will" in our daily lives. In the syndicated radio drama series, The Greatest of These. Tom Collins is cast in the role of Harvey Desmond, a young attorney, a person who believes in his fellow-men." He has a deep conviction that leads him to practice the spirit, rather than the letter of the law. All this is made possible by a million-dollar trust fund to be his source of charity for those in need. A dozen of these dramas (#1-12) are available.

GULF SCREEN GUIDE THEATER

For 14 seasons, between 1939-1952, the Screen Guild Theater presented an interesting anthology of radio dramas. During this long run the program had three major sponsors, and an equal number of networks. During the 1939-1940 season the program, titled Gulf Screen Guild Theater. (sometimes referred to as the Gulf Theater) was sponsored by the Gulf Oil Company over CBS on Sunday evening in a 30 minute format. The program, thanks to a large budget, was able to attract well know Hollywood stars to perform in the radio dramas and variety sketches, but the quality of production was only average as compared to later productions.

HALL OF FANTASY

On the evening of 8/22/52 a WGN (Mutual) radio studio in Chicago

became the delivery room for Hall of Fantasy, a new and eerie program that focused on the realm of horror and the supernatural. Richard Thorne was the writer, director, and even actor in the series. Initially, Hall of Fantasy was tested as a miniseries in the summer of 1952. It was brought back my Mutual in January of 1953 for a nine month run. Thorne's maintained excellent production values, as he tried to provide an anthology of stories of the supernatural from both the classics of the macabre, and from his own creative pen.

HALLMARK PLAYHOUSE and HALLMARK HALL OF FAME

"When you care enough to send the very best" the Hallmark label was to dictate your choice in greeting cards. For five years, between 6/10/48 and 2/01/53 The Hallmark Playhouse was the definite choice of listeners who had a discerning taste in fine radio drama. During this early stage British novelist James Hilton would host and select seldom heard works of literature to be adapted for radio, and the program was heard on Thursday evenings at 10:00. An abrupt change came in 1953 when the program was developed into the Hallmark Hall of Fame with a new focus on stories about the important people and events in modern world history. During this new phase the show was heard at 9:00 on Sunday evenings.

BASHKNIFE BARTLEY

Barton Yarborough's distinctive Texas drawl and easy-going persona made him one of radio's best remembered "partners" or "sidekicks." During his long career on radio he played a number of important supporting roles,

from Doc Long in the 1940's version of I Love A Mystery to Officer Ben Ramero in Dragnet in the early 1950's. In Hashknife Hartley, a western melodrama based upon the novels of William C. Tuttle, Mr. Yarborough played the part of Sleepy Stevens, a Texas-reared sidekick opposite Frank Martin who was cast in the title role. This program was heard on Sunday afternoons over Mutual between 7/02/50 and 12/30/51.

HAUNTING HOUR

Generic brands have their place on the shelves of every supermarket, and the quality of the products often differ from those of name brands. During the 1940's The Haunting Hour was one of a number of "generic" mystery and adventure shows to be heard on radio. This was a very melodramatic offering with a no name cast and unlisted production credits. Some of the episodes were well-crafted mystery dramas by unsigned authors. All in all, over 40 of these transcribed syndicated programs have survived.

HAWK LARABEE

Some radio dramas had unique, almost disjointed, histories. Hawk Larabee, a most unusual western, was originally heard as Hawk Durango during the first six weeks of its run in 1946. The program, radio's first attempt at adult western drama, told of life in Texas in the 1840's, a world seen through the eyes of ranchers and cattlemen. At first, Barton Yarborough (I Love A Mystery fame) was cast in the title role and Barney Phillips played his sidekick Somber Jones. Western songs accompanied the stories between acts. Later, in 1947, Elliott Lewis was given the title role and Yarborough was relegated to the role of a partner named Brazos

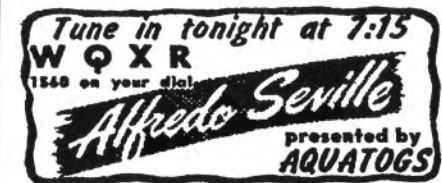
John. This was an interesting prototype

HIGH ADVENTURE

Exciting trips to faraway places with strange sounding names was the accomplished goal of Robert Momoe and Elliott Drake, writers/directors of High Adventure, a well-crafted dramatic adventure anthology heard over Mutual for seven seasons between 3/08/47 and 9/21/54. This intriguing series, hosted by Hollywood star George Sanders, had much the same exotic flavor as Escape.

HIS HONOR THE BARBER

Carlton E. Morse is regarded by many to have been the master of adult serial drama. His stories contained a breath of life, realistic conflicts, and interesting three-dimensional characters. His Honor the Barber was a short-lived series about Judge Bernard Fritz of the Vincent County District Court, a man who had been a small town barber before his election to the bench. He is an idealistic, often sermonizing, individual who attempts to deal with the many complex problems in a new post-war era. Often the judge faces opposition from Sheriff McGrath, the county's hard-nosed chief law officer. Barry Fitzgerald, a fine Hollywood character actor, was cast in the leading role. Ballentine Ale sponsored the program, heard over NBC on Tuesday nights at 7:30, for six short months, between 10/16/45 and 4/09/46.



Classified Ads

TRADE OTR: Comedy, Mystery, lots of variety Anyone who would like to trade Old Time Radio on Cassettes Please Call (201) 997-9473 Leave Message. Or write Tom Warner, 23 Hamiton Ave, Kearny, NJ 07032

Morre Senal Book Lights

Camera, Action! Action! Action! Large oversized 100 plus pages Loads of Rare Photo's Biographies, more - \$1050 plus \$150 Postage Other movie Cowboy books available Write to Mario DeMarco 152 Maple, W Boylston Ma 01583

WANTED: Fred Allen Show, 2/17/46 Hitchcock (Guest), Reel or Cassette C. Huck, 4 So 230 River Rd Warrenville, IL 60555 huckenterprises@aol.com

WANTED: Videos of "The Tomorrow" TV show hosted by Tom Snyder in the 1970's interviewin9 radio stars such as Edgar Bergen and others I have the audio tapes of them. Will buy or trade Contact Rob Cohen, 763 Oaksedge Dr, Gahanna, OH 43230, (614) 478-2755

WANTED: Adventures is Cassettes Albums, Holiday Albums, I Love Adventure, Cavalcade of America Vol 1 & Vol 2, Mayor of The Town Bill Frier, 2951 Fairhill Dr. Jackson, MS 39212

NOW AVAILABLE FROM NARA: OTR Source List of over 100 clubs, pubs, dealers, archives, etc Includes postal and e-mail addresses. NARA members, \$200; non-members, \$3 00. Remit in cash or stamps (no checks) to Jack French, 5137 Richardson Dr, Fairfax, VA 22032

WANTED ON CASSETTE: Shows with Basil Rathbone. Will trade or buy. Also trade Lux Radio, Suspense, others Bob Minerley, 2 Silvia P1, North Arlington, NJ 07032

My Beat Shows' 4/7/51; 8/12/51; WANTED ON CASSETTE: The following Broadway's 8/19/51; 12/11/51; 12/29/51 Gene Dench, 53 Faraday St, Hyde Park, MA 02136

MOVIE "B" WESTERN BOOK -GENE AUTRY TO JOHN WAYNE. Send large SASE for list, plus other movie Western items Mario DeMarco, 152 Maple, West Boylston, MA 01583

Collector buys original tickets from live network Radio and TV broadcasts pre-1970, Reply to Tickets OTR, 974 Ridge Crest Drive, Gahanna, Ohio 43230

WANTED: I Love A Mystery. Tape or related items, Jack, Doc, Reggie. Earl Koppelman 16016 SE Division #50 Portland, Ore 97236

WANTED: Programs featuring Walt Disney. Especially anything regional or esoteric; Paul Anderson, 3136 S 3200W., SLC, UT 84119 (801) 967-3955

FOR SALE: The Big Broadcast 1920-1950" book b- Buxton and Owen Avon edition \$20 00 plus P&H Paul Anderson, 3136 S 3200 W ,SLC, UT 84119 (801) 967-3955

Wanted to trade on CD Low generation and transcriptions ask OTR recordings Only interested in high quality recordings audio CD. Jeffrey Keil. 2229 S. Galena Ct. Denver, CO 80231. Email Keilli_33 @Yahoo com

WANTED ONE MAN'S FAMILY & MA PERKINS Or Audio Cassettes Plus your Cassette Catalog Contact Alfred Burton 15 Ambrosia Way, Pittsburg, CA 94565

SALE: Reels. Lux, Cavalcade of America, BBC, Jack Benny, Fred Allen, Crime, Children, etc. 1800' \$3.75, 1200' \$3 Discount for 10 or more reels. Send SASE for information. Dean Case, 731 Bruce Street, Fond du Lac, WI 54935

WANTED: LONE RANGER programs: "Stagecoach to Deadwood" 12/8/41; "The Three Wise Hombres" 12/24/41; "Drums at Dusk" 12/31/41 and "The Masked Man's Friend" 1/5/42 on cassette. Contact: Tony Gladish, 4253 Fatima Dr. # 3, St. Louis, MO 63123, (314) 544 - 2812.

RADIO SHOWS ON CASSETTE, also radio / tv related material Catalog \$1, Phil Kiemann, 30235 Cupeno Lane, Temecula, CA 92592

FOR SALE: Walter Winchell signed, cancelled personal check Guaranteed authentic \$40 ppd Chris Ferrante, 26 Deming Road, Glastonbury, CT 06033 (860)633.0580

WANTED: NBC, CBS, and ABC Network newscasts from the 1950s, 1960s, and 1970s. Will generously compensate. George F. Miller, 9733 S 51st Ave.,

WANTED FOR TRADE: OTR 'sit corns' on 60 minute cassettes. Mail me your catalog and I will send mine. To: Joe Barrow. 7345 Honey Dale Dr., Northfield Ctr., OH 44067-2611 (216-467-9204).

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

WANTED: OTA programs' Mandrake The Magician; Pat Novak For Hire; Children's Serials of the 1930s and 1940s; Johnny Modero; Pier 23; Jeff Regan. Will buy or trade. W. F. Frier, 2951 Fairhill Dr. Jackson MS 39212-2822

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

CAPTAIN MIDNIGHT ITEMS wanted DeWayne Nail. PO Box 555. Cleburne TX 76031

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

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RADIO ITEMS BEFORE 1935, sets, speakers, tubes, parts, literature & advertising Schneider, 9511-23 Sunrise Blvd Cleveland, OH 44133

WANTED: Information or cassette tape on show where Amos & Andy have an auction. J.R. Coopridge 107 E 10th St. Clay City, In 47841 812-939-3460

OLD RADIO SHOWS on cassettes Rare Big Bands & Vocalists too! The absolute best quality. Free catalog 2732-R Queensboro Ave Pittsburgh, PA 15226

Tom Monroe. 4278 Wayne Rd., Mantua, Ohio 44255 330-247-0711 Cassette and reel, mystery, adventure, sci-fi, westerns, drama, some comedy.

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

Nelson Eddy and Bing Crosby Research; send data Box 724, Redmond, WA 98073-0724

Old-time Matinee Serials & Westerns on VHS cassette! Tom Mix, Buck Jones, Zorro, etc Free list! Send SASE-Series. Box 173 R Boyertown, PA19512

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.

WANTED: Masterpiece Radio Theater, other multi-part NPR or BBC dramas. Buy or trade cassettes Howard Lewis, 132 Hutchin Hill Rd Shady, NY 12409

Anyone who would like to trade OTR Cassettes, Comedy, Mystery, lots of variety Please call 201-997-9473, Leave message, Tom Warner, 23 Hamilton Avenue, Kearny, NJ 07032

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. Nanuel. 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 RADIO 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

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

Large Collection -Open Reel -VG-EX sound. Will trade for nice sound. Catalog available. Jim Blythe. 941 Redding Rd., Asheboro. NC 27203

Want the following Abbot! & Costello Shows. All 1945. April 05-26; May 03-17-24-31; June 14-21; October 04-11-18-25; November 08-15-22-29; December 13-27. Phil Evans. Box 10507, Stockdale Station, Bakersfield, CA 93389-0507

Allan Ropchan, 8923 84th Avenue, Edmonton Alta, Canada T6C 1 E3 (403) 466-2761. Have 2500 Reels of OTR for Trading.

George Olsen, Craven Community College, Box 885, New Bern, NC 28563. Wants We The People 11/25/37 and Hobby 9/20/39

WANTED: Sergeant Preston LP records and VHS videos. Write Lee Weber. 468 E Metz Rd. Columbiana. Ohio 44408

WANTED: Sergeant Preston or Challenge of Yukon tapes. Also records and videos Dick Weber, 468 E Melz Ad, Columbiana, Ohio 44408

VINTAGE BROADCASTS, reliving radio's past. Free flyers. Box 65 Staten Island. NY 10305

Trade Fibber McGee and Molly Cassettes VG/E: only. Offer 110 shows. Exchange list Bill Oliver, 516 Third St. North East, Massillon, Ohio 44646

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 Drive, 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, New York, NY 10011.

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 Heatherton 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

WILLIAM OSOVSKY, 25011vy St. Chattanooga, TN 37404 Collector of Ralston Tom Mix premiums, green 20 Grand Ale bottles with neck and paper labels intact, Octagon soap premium kites, Alaga syrup tins.

Would like Mysterious Traveler. Whistler, Pat Novak For Hire on cassette. I have a lot to trade. Write to Victor D. Padilla, Jr., 104 Marcy Avenue, Brooklyn, NY 11211

WANTED: Amos and Andy, Roy Rogers, and Gunsmoke. Will buy or have shows to trade in X Minus One. Dimension X, Sgt Preston, Captain Midnight, Suspense, Escape, others. Phil Nelson 221 Scioto, Chillicothe, OH 45601

WANTED: The Adventures of Frank Merriwell. Herb Brandenburg, 4114 Montgomery Road, Cincinnati, Ohio 45212

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.

WANTED: NBC Radio Monitor. Like to buy copies of NBC weekend, Monitor '55 thru '65. Warren Gerbe, 46-21 Golden Street, Flushing, New York 11355.



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- 18164 07/08/59, 07/24/59
07/27/59, 07/28/59
- 18165 07/31/59, 08/03/59
08/05/59, 08/06/59
- 18166 08/11/59, 08/12/59
08/13/59, 08/14/59
- 18167 08/17/59, 08/18/59
08/19/59

Curtain Time (New)

- 18169 07/12/47 Deadline For Love
08/02/47 I Hate Men
- 18170 08/16/47 The Night Hangs
Heavy
08/23/47 A Peach For the
Professor
- 18171 08/30/47 Page One Wedding
09/06/47 Home, James
- 18172 10/11/47 Tickertape Romance
01/31/48 Bright Prospects
- 18173 02/07/48 Broadway Interlude
02/21/48 The Perfect Blank
- 18203 02/28/48 Readin', Writin'
and Romance
03/20/48 Mr. Wothington

Jonathan Thomas & His Christmas on the Moon (New)

- 18158 11/29/38 # 1, 11/30/38 # 2
12/01/38 # 3, 12/02/38 # 4
- 18159 12/03/38 # 5, 12/04/38 # 6
12/05/38 # 7, 12/06/38 # 8
- 18160 12/07/38 # 9, 12/08/38 #10
12/09/38 #11, 12/10/38 #12

Strange Wills (New)

- 18205 Black Interlude (New Cassette)
Lady & The Pirate
- 18208 Prince Of Broadway
Treasure To Starboard

- 18209 One Shining Hour
Midnight On The Moor
- 18210 Seven Flights To Glory
Madman's Diary
- 18211 Emeralds Come High
Emily
- 18212 Mad Concerto
- C-90 Alias Dr. Svengali
Death Has Ten Worlds
- Tennessee Ernie Show (New)**
- 18191 # 1 Molly Bee
- C-90 # 2 Sue Thompson
3 Jeannie Gail
4 Helen Forrest
5 Molly Bee
6 Sue Thompson
7 Bucky Tibbs
8 Helen Forrest
- 18192 # 9 Bucky Tibbs
#10 Bucky Tibbs
#11 Bucky Tibbs
#12 Molly Bee
- 18193 # 44 Sue Thompson
- C-90 #119 Helen O'Connell Audition
#21 Lou Denning
#181 Kay St. Germain
#182 Lou Denning Audition
1 Helen O'Connell

Unshackled (New)

- 18187 05/10/75 Johnny Fay
Fowler Story
- 18188 06/07/75 Norman Miles Story
06/21/75 Donna's Story
06/28/75 Andrew Cornell Story
- 18189 07/05/75 Barbara Farallio Story
07/19/75 Jim Hate Story
- 18190 07/26/75 Arthur Christenson
08/23/75 Gil Johnson Story

- 18180 #1842 Roger Hack Story
- C-90 #1877 Bernard Maret Story
#1911 Hilton Bryant Story

FEAR ON FOUR (BBC)

- 05497 01/03/88 The Snowman Killing
01/10/88 William & Mary
- 05498 03/06/88 Fat Andy
03/13/88 A Day At the Dentist's
- 05499 03/20/88 Specialty Of the House
01/15/89 Snipe 3909
- 05500 01/22/89 The Dead Drummer
02/12/89 Dreaming of Thee
- 05501 02/19/89 The Horn
03/12/89 His Last Card
- 05502 03/26/89 Soul Searching
04/02/89 A Child Crying
(No Opening)
- 10173 03/12/59 His Last Card
03/19/59 Survival

DRACULA BBC (Stereo)

- 05525 12/19/91 Part 1
12/26/91 Part 2
- 05526 01/02/92 Part 3
01/09/92 Part 4
- 05527 01/16/92 Part 5
01/23/92 Part 6
- 05528 01/30/92 Part 7

AFTERNOON PLAY BBC

- 05479 09/23/86 False Pretenses
- 05480 10/02/86 Shrubbery With
Violence
- 05481 10/07/86 Holiday Of a Lifetime
- 05482 11/30/86 Fancy You Minding
That
- 05483 12/02/86 Last Night
- 06034 07/13/86 Hiroshima: The Movie
- 06035 04/30/86 Inside Stories
- 06036 06/02/87 The Nuremberg Egg
- 06037 06/04/87 John Galway Higgins
McGuigan Smith
- 07699 06/01/87 Property
- 07700 12/31/90 The Killing of Mr Toad
- 09720 03/21/98 The Holy Marriage

Ann Of The Airlanes (New)

- 18218 # 7 The Stowaway
8 Radio Room
9 Room Is Gone
#10 Jack Gets Through
- 18219 #11 Gas Supply ()
#12 Gas Transferred
#13 Safe Landings
#14 Ten Percent Offer
- 18220 #15 Parachuting Out
#16 Ann Finds Jack
#17 Ann Sneaks Away
#18 The Name Zeb
- 18221 #19 Zeb Owns Mine
#20 Ann Hides In Plane
#21 Search For Clues
#22 Receiver On
- 18222 #23 Investigating)
#24 Smoke In Plane
#25 Ann Is Found
#26 Radio Contact
- 18223 #27 Note In Car
#28 Glued Gear
#29 Water Cans Drained
#30 Fresh Water Found
- 18224 #31 Cardoza Revived
#32 Horseman
#33 Fog Bank
#34 Aircraft Follows
- 18225 #41 Black Diamonds
#42 Aircraft Lands
#43 In Bermuda
#44 Signal Finder
- 18226 #45 Rudder Spotted
#46 Smuggling Ring
#47 Volcano Pit
#48 Cave Discovered
- 18227 #49 Getting Supplies
#50 Taking Off
#51 Coast Of Africa
#52 Kobul Worships Ann
- 18228 #53 White Goddess
#54 Voice Restored

- #55 Dr. Tyler Lands
#56 Bobby Is Lost
18229 #57 Bobby & Suwanka
#58 In Lion Pit
#59 Rescue By George
#60 Reunion
18230 #61 Two Doctors
C-90 #62 Sugar Loaf Hill
#63 Temple Spotted
#64 Dr. Tyler Captured
#65 Ann's Telegram
- Believe It Or Not**
10023 01/17/42 # 1 South America
01/24/42 # 2 Mexico
10024 08/04/47 Witches
08/05/47 Painting
08/06/47 Washington And
Presidents
08/07/47 The Most Patient Man
In The World
10025 08/08/47 Aboard Ripley's
Chinese Junk - Contest Winners
12/08/47 The Marines
12/09/47 Blood Is Thicker
Than Water
12/10/47 India
10026 12/11/47 The High Price Of Meat
12/12/47 The Panama Canal
05/10/48 Japanese War Hero
05/11/48 Emperor Koma
10027 05/12/48 Friendship
05/13/48 Bad Luck Will Change
05/14/48 Early Hawaiian Chiefs
12/20/49 The Prince Of Wales -
The Song Tipi Tin
- Benny Goodman's Swing School**
17870 08/10/37 Block & Sully
08/17/37 Marek Windheim
17920 08/24/37 Pat O'Malley
08/31/37 Pat O'Malley
- Best of All**
10931 09/30/51 Louella Parsons
10/11/54 # 9 Judy Garland

- 10971 10/04/54 Irving Berlin Tribute
10972 10/18/54 #10 David Rose Tribute
14550 01/10/55 #22 Tribute To
Rudolph Friml
03/14/38 #1 Baby Rose Marie
- Can You Imagine That**
10890 # 1 Aunt Mary's New Tooth
2 Grog In 1740
3 Clam Chowder
4 Bits Of Bread
5 Tom Mollino
10891 # 6 Parliament Buildings
7 Tin Can Tied To Dog's Tail
8 First Car Of Funeral Train
9 More Married Men
#10 A Girl Changes Her Mind
10892 #11 44 Year Old Quarrel
#12 Two Million An Hour
#13 Building Rises From
The Sea
#14 Two Days On A Streetcar
#15 Ostracize
10893 #16 Boy Battles Eagle
#17 Sneezing For Twenty-
one Days
#18 Stone Giant
#19 Number Two Is Unlucky
#20 Frightened Out Of Speech
10894 #21 Chimp Language
#22 1788 War Prediction
#23 Animal's Field Day
#24 Two Billion Dollar Bet
#25 Funeral Fire
10895 #26 3,000 Mile Explosion
#27 Five Men Swindled
#28 Not English
#29 Reward Nineteen
Years Later
#30 Joan Of Arc
- Can You Top This**
10727 07/26/47 Service
11/07/47 The Bus
10728 05/14/48 Hats
04/03/49 Salesmen

- Caration Contented Hour**
17949 02/28/49 Sons Of the Pioneers
C-90 03/07/49 Jo Stafford
03/14/49 John Sebastian
17950 11/01/48 #267 Vera Holly
C-90 01/03/49 #276 Sons Of the
Pioneers
01/17/49 #278 Eileen Wilson
17951 #184 Three Sons
C-90 07/19/48 #252 Dennis Day
07/26/48 #253 Doris Day
17952 08/02/48 Frankie Carle
C-90 10/18/48 Sons Of the Pioneers
12/20/48 Ken Darby Singers
17953 01/24/49 #279 Robert Maxwell
C-90 01/31/49 #280 Dinah Shore
02/07/49 #281 Walter Gross
17954 07/25/49 No Special Guest
08/01/49 Jo Stafford (Dropout)
17955 08/08/49 Foy Willing
C-90 08/15/49 Margaret Whiting
08/22/49 No Special Guest
- Charlie Chan**
09750 09/17/36 #46 Missing Douglas
Willoughby Jr. Found
09/24/36 #47 Young
Willoughby Safer In Jail
10/01/36 #48 Simmons
Murdered By Bearded Man
10/08/36 #49 Willoughby Is
Told Of His Uncle's Murder
09751 10/15/36 #50 Charlie Knows
Who The Killer Is
10/22/36 #51 Charlie Plans
A Trap
10/29/36 #52 The Trap Is Set
1/05/36 #53 San Francisco
Waterfront
09752 11/12/36 #54 Mr. Butler Is Dead
00/0037 Deacon Jessup Has
Been Murdered
MR. & MRS. NORTH
10/11/44 The Columbus Murder

- The Creaking Door (South African)**
16776 Bring Back Her Bones
Face To Face
16774 I See Ghosts
The Dummy
16775 Three Sisters
The Haunted Hangman

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