

# Old Time Radio **DIGEST**

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# Old Time Radio DIGEST

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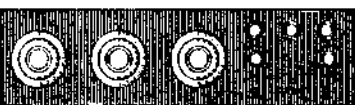
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## 1920s Radio (PART 3) by Ken Weigel

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# New Wonders, Old Blunders

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1925

On March 4, 1925, WEAF and 21 other stations carried President Coolidge's inaugural address to an audience of millions. It was the first such broadcast in America's history. In the field of entertainment, on New Year's evening Irish tenor John McCormack and lyric soprano Lucrezia Bori of the Metropolitan Opera Company, outstanding singers of the day, were the featured attractions on WEAF's first opera broadcast. Other new attractions that month were the "Atwater Kent Radio Hour" on Thursday evenings, followed by "Ben Bernie and His Hotel Roosevelt Orchestra." Ben Bernie would develop into one of the first "radio personalities," and the Hotel Roosevelt was the first hotel to furnish its rooms with portable radios.

*Radio Blossoms.* In the spring, radio's surprising pulling power was demonstrated when hundreds were turned away from a personal appearance made by a trio of WJZ radio artists, among them a young singer-announcer named Milton J. Cross. Around the same time, WEAF inaugurated weekly grand opera over a multiple-station hookup. Before the year was out this sustaining program became the "WEAF Grand Opera Company," with Cesare Sodero directing the American Opera Ensemble in a fine series of Sunday night concerts.

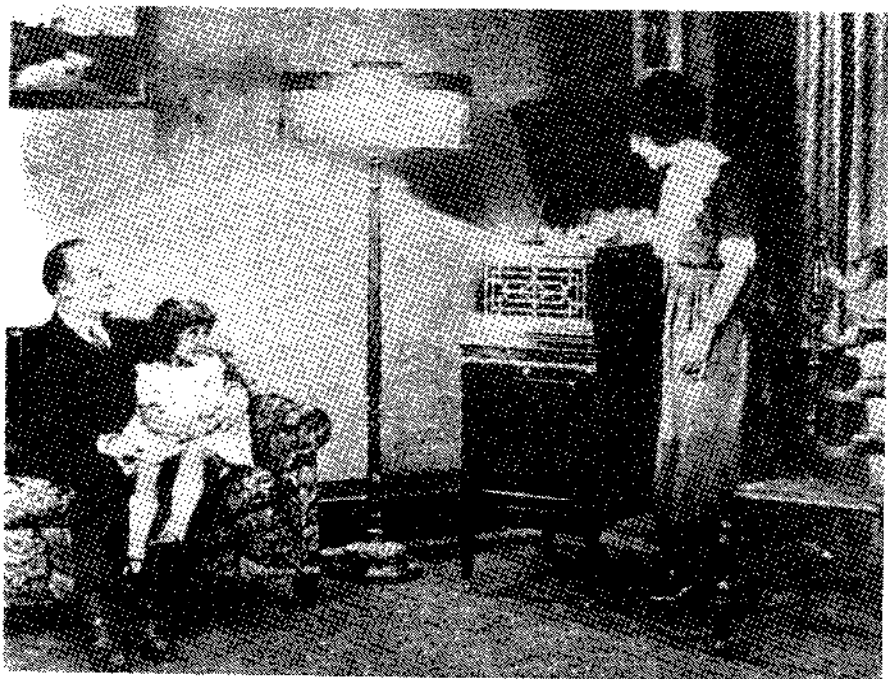
That summer a vast Sunday following put on a long face when "Roxy" took his "Gang" and his light classics from the Capitol Theater to a new theater of his own. His replacement, the Capitol Theater's hard-headed managing director, did not figure to match Roxy's popularity. His husky voice reminded you of a guy

with a round haircut, strictly plebian. Yet Major Bowes not only filled Roxy's shoes, he eventually became a titan among radio personalities. In ten years his own show, the "Original Amateur Hour," would be the most popular show on radio.

In Illinois, a harmony team from the Chautauqua circuit took a short vacation from its tank town bookings to try a fling at radio. As the "O'Henry Twins" they earned \$10 a week on WIBO Chicago, certainly not enough to keep them interested for more than a few months. Once back in vaudeville, however, the rigors of split weeks, sleeper jumps and bad food forced them to take another shot at it, so they returned to Chicago, this time to WEMR for a stint on a program called "Air Scouts." We'll look in on them a little later....

The drama still groped along. The misguided industry kept looking to the stage and literature for its cue. In October "The Student Prince," the Broadway hit of a season past, was radiocast. Popular authors were being persuaded to read condensed versions of their novels to their unseen public. Upshot was, "Student Prince" failed but the readings went over big. One far-sighted author predicted a day when novels would be written for the ear instead of the eye, with royalties calculated by the estimated size of the radio audience. He wasn't far off; today thousands of "canned books" are being adapted strictly for the ear by a new breed of cassette publisher.

*Theater Remotes.* Broadcasting plays from the theater via remote was a team effort. When a play rolled into town, the producer alerted the radio station and the station sent a representative to see the performance and evaluate its broadcast



Console-type set of 1922 built by Westinghouse used WD11 tubes and lever type single tuning control. Battery operated. Price with stand, \$350.



A GE receiver of 1923 being used by a farm family. Note rotative loop antenna and goose neck speaker which could be plugged into different audio stages.

possibilities. If the music was melodic, the dialogue not too busy, and the comedy suitable for a home audience, the play was endorsed and a deal was struck.

Following an assault on the press by the publicity staffs of both the theater and radio station, station engineers wired the theater for sound. Microphones, a transmitter and other electrical gear were installed. Next a "full-dress" rehearsal was sent back to the station over a private line. The engineer read his gauges, assessed the signal, made notes to punch the tweet here, moderate the woof there, etc.

On the night of the play the "announcer," with his mike and portable amplifier, sat at a small table offstage in view of the stage manager, who would pass along cues. At the appointed time, control switched on the announcer's mike and the announcer introduced the play to the home audience. The curtain rang up, the announcer's mike was closed, stage mikes were opened, the stage transmitter was activated, actors were given their cues, and the broadcast got under way. At the final curtain, the announcer signed off with the station's call sign and threw it back to control.

#### 1926

Because of their proximity to the entertainment mecca that New York City was, both WEAF and WJZ built up a sizable fund of program material. Programs were fed through WEAF to a scattering of stations, and through WJZ to stations in Washington, D.C. and Schenectady. Installation of new telegraph lines extended coverage to Philadelphia, Baltimore, Pittsburgh, Cleveland and Chicago.

NBC. As the utility became more effective and audiences grew more discriminating, radio executives became acutely aware of the need for more and better programming. Thus in September 1926 RCA, Westinghouse and General Electric, the three corporations with the

most at stake in the future of the medium, joined together to form the National Broadcasting Company. Now monied and with superior resources, NBC was in a position to send tolerably good programs to bumper audiences in widely separated locales.

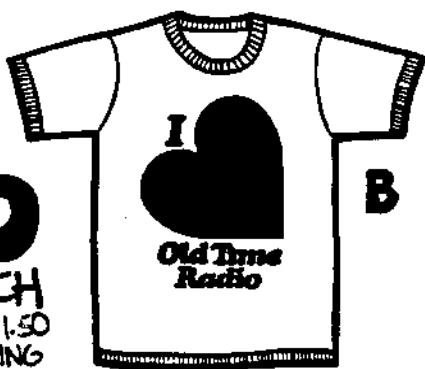
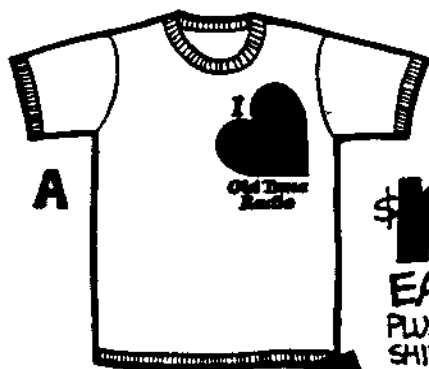
The new network got out of the gate fast. On November 15 it sent a live extravaganza via WEAF from the Grand Ballroom at the Waldorf-Astoria to stations as far west as Davenport. While a crowd of curiosity-seekers milled outside the hotel to watch the star-studded assemblage file inside in their white ties and ermine wraps, some ten million others were tuning in their radios in the comfort of their homes. None were disappointed.

Among other items on that gala inaugural were the New York Symphony Orchestra, conducted by Walter Damrosch, Metropolitan Opera star Tito Ruffo, comedians Weber and Fields, the dance orchestras of Vincent Lopez, Ben Bernie from the Roosevelt Hotel Grill, and George Olsen from the Palais d'Or on Broadway. Via remote from Chicago, opera diva Mary Garden sang a trio of songs. From Missouri, humorist Will Rogers delivered a 15-minute monologue, capped off with a Calvin Coolidge impersonation. This was the inauguration of the "Red" network.

The following month, NBC took over operation of RCA's WJZ and its six affiliates. On New Year's Day 1927, WJZ joined the WEAF-based network in broadcasting the Stanford-Alabama Rosebowl game (7-7 tie) from Pasadena. This was the "Blue" network.

In April 1927 NBC established a third, short-lived Pacific Coast Network based in San Francisco. This encompassed seven stations radiating south to Los Angeles and north to Seattle and Spokane. It was disbanded in late 1928 when NBC went coast-to-coast on both Red and Blue.

*Red & Blue.* At the beginning NBC Red



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was comprised of 19 subscriber stations and 3600 circuit miles. The circuit extended from WEAF in New York to stations throughout New England and westward to Detroit, Cleveland, Chicago, St. Louis and Kansas City. The Blue network added another 1200 miles to the coverage. In the following months the affiliate networks absorbed more stations along the eastern seaboard, deep south, Texas, Oklahoma and the Midwest. Together the Red and Blue tie-up overspread about 7% of the country's listening audience.

NBC lost half a million bucks its first year but it was playing a good hand. With nightly entertainment provided by the "Atwater Kent Hour," pioneer variety magazine "Maxwell House Concert," "A&P Gypsies" and "WEAF Musical Comedy Hour," and weekly news and political commentary, evening vespers and Sunday sermons, NBC could afford to be optimistic. Sales of radio apparatus this year went over \$400 million.

*Sponsors Ribbed.* As sponsors began attaching their names to the reporting of any event of wide interest, they came in for

some good-natured ribbing. In November 1926, in the middle of the football season, one newspaper reporter had a little fun with them with this satire:

"This, ladies and gentlemen, is the annual Yale-Harvard game being held under the auspices of the Wiggins Vegetable Soup Company, makers of fine vegetable soups. The great bowl is crowded and the scene, by the courtesy of the R.&J.H. Schwartz Salad Company, is a most impressive one.

"The Yale boys have just marched onto the field, headed by the Majestic Pancake Flour Band, and are followed by the Harvard rooters, led by the Red Rose Pastry Corporation Harmonists, makers of cookies and ginger snaps.

"The officials are conferring with the two team captains in midfield under the auspices of the Ypsilanti Garter Company of North America... Captain Boggs kicks off for Yale by courtesy of the Waddingham Player Piano Company, which invites you to inspect its wonderful showrooms. The ball is recovered by 'Tex' Schmidt by arrangement with the Minneapolis Oil

## MORTIMER AND CHARLIE



## CHICKEN FANCIER.





Furnace Company, Inc., and is run back 23 yards by courtesy of Grodz, Grodz & Grodz, manufacturers of the famous Grodz Linoleums.

"On the next play the Harvard runner is thrown hard by McGluck, one of the Mahatma Cigarette Company entertainers, and is completely knocked out by two Yale guards, Filler and Winch, by courtesy of the Hazzenback Delicatessen Products Corporation, makers of exquisite potato salads, cheeses, smoked ham and salads. Yale is penalized 15 yards through the kind cooperation of the National Roofing and Copper Gutters Company..."

\* \* \* \* \*

*Bedlam!* Renegade broadcasters, meanwhile, continued ignoring requests to shift to more suitable wavelengths. They increased wattage and bullied their way onto whatever wavelengths they pleased, causing tremendous interference. The Dept. of Commerce had no power to enforce their gentlemen's agreements nor to assign frequencies, power rating or operating times since the Wireless Act of 1912 had not

prepared for the developments taking place.

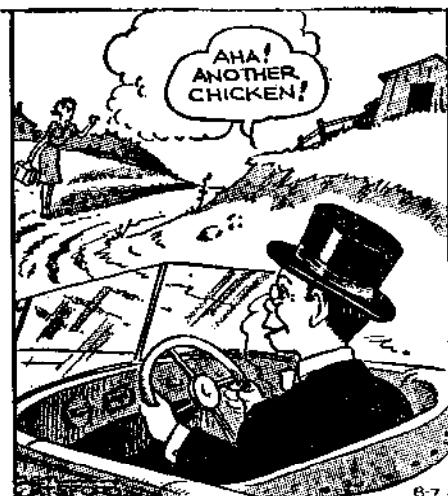
How congested were the airwaves? In the last six months of 1926, 102 new stations came on the air, about four a week. During November alone 27 new stations were licensed to broadcast. In that same month 82 new stations were under construction and plans were being laid for 130 more. Add to that the 39 which had boosted their power to 500 watts or more. (There was no sure way to determine the actual number of stations that changed wavelengths or power without reporting it, because there was no law requiring them to do so. Any changes were reported voluntarily.)

Though there were some five million receiving sets in use, clear reception on any of them was at a premium. The courts were petitioned to restore order but legal relief was in short supply. Listeners began boycotting stations. In jeopardy was a half-billion dollar a year industry. Wave-jumpers were scalding the goose that laid the golden egg, and it was the listening public that was getting plucked.

At this juncture a Congressional

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By EDGAR BERGEN



coordinating committee stepped in and recommended that a federal radio commission and the Department of Commerce jointly put the kibosh on the business before chaos took over. This was to be radio's deliverance.

1927

*The FRC.* President Coolidge signed the new radio bill into law on February 28, 1927, and the Federal Radio Commission (FRC) came into being. The new law was to be administered by a lay commission appointed by the President, with the Secretary of Commerce acting as administrator.

The FRC's first order of business was to blowtorch the outmoded 1912 Act and void all existing licenses. In all, the licenses of 18,000 transmitters were revoked, including 712 broadcasting stations and sundry commercial, public service, school and amateur stations.

Next it issued temporary 60-day licenses, then sorted through the existing 700 commercial broadcasters to see which were unfit to continue transmitting. Immediately some 40 rogue wave-hogs were blown off the air. The "borderline" lightweights who were permitted to continue operating were forced to the lower wavelengths to struggle with the artful one-lungers.

*Complaints.* This set the disenfranchised broadcasters to howling fortissimo. They charged the FRC with "trespassing" on private property and infringing on their constitutional rights. It was frankly beyond the pale of the FRC to please everybody. The plain fact was, it had no wish to do so. Its first responsibility was to the listening public, and it took a hard line with the seditious element and their ugly threats.

Next, new technical and geographical arrangements had to be worked out. It was obvious that the limited number of available channels could not accommodate more than half the nighttime stations and still provide the public with good reception.

So the FRC challenged half of the remaining broadcasters to show cause why their stations should not be discontinued.

Further trimming improved reception. The public and broadcasters alike began seeing the advantages of fewer stations. "Holes" in the ether were filled by altering frequencies and by allocating new times here and increased power there. Smaller stations were asked to share time. The more worthy powerful stations had, of course, been given clear channels out of harm's way.

Around this time frequency controls which stabilized a station's signal became standard equipment. This kept most stations honest, though a few continued shifting about in the radio spectrum. But the old order of the airwaves had taken the count; incidents of crosstalk and squeals were noticeably reduced. The beleaguered industry finally found itself with enough room to turn Marconi's science into an approximation of art.

[*Next issue:* Radio writing, CBS and "La Palina Smokers," sham artists, network and regional programming, and the vaudeville invasion]

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## Radio Humor

● Jimmy Durante: What do you know about anatomy? Did you ever go through school?

Garry Moore: No, I went through *Esquire*.

—*Durante-Moore Show (CBS)*

● Eddie Cantor: One look at you, and I feel like a different man.

Ida Lupino: One look at you, and I feel like a different man.

—*Eddie Cantor Show (NBC)*

● Milton Berle: In Washington, it's so crowded cops paint lines down the pedestrians to protect the taxis. Honestly, the only way to get a cab there is to buy one. I waited an hour but the only Cab I saw was Calloway.

—*Full Speed Ahead (Mutual)*

● George: Look, I've got a surprise for you, dear—I brought Eddie Cantor home for dinner.

Gracie: Oh, George, we couldn't eat an old friend.

—*Burns and Allen (CBS)*

● Jack Benny: I don't believe in raises on general principles. I had a writer last year who asked for a raise. He came to me with a heart-breaking story. He couldn't see. He needed a raise to buy glasses. So I gave him a raise. He bought glasses, read his contract—and left me.

—*Jack Benny Show (NBC)*

● Francis Langford: Tell me, Bob, what is an M. P.?

Bob Hope: A Mr. Anthony with a club.

—*Pepsodent Show (CBS)*

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# SO! YOU WANT TO STICK YOUR NECK OUT?

Then, would-be sports-  
caster, get the inside  
dope from radio's best

BY BILL STERN

**E**ACH year hundreds of listeners—regardless of their present positions—write in to ask how they should go about becoming sports announcers. We try to answer these letters as ably as we can, but our time is limited and our answers are never as detailed as writers want. So, for their benefit, RADIO GUIDE is permitting us to answer—for the first time to our knowledge, completely, thoroughly and with no reservations—exactly what the qualifications of a sports announcer really are, based upon my six years of sportscasting for NBC.

I would say that the first requirement of a good sports announcer is a good background in sports. This is common sense. I don't mean that he should be an expert in any particular game or that he will necessarily have had to play in many games, but he must know sports, appreciate the effort which goes into them and be possessed of a natural

love for anything competitive. From his schooling he should have a good vocabulary, be able to speak correctly, write intelligently and read with the greatest proficiency. These, of course, are the obvious requirements. Let's go behind the scenes, where the audience never penetrates. That's where the sportscaster's job actually begins. There hours, sometimes months, of preparation are necessary to make the broadcast interesting, full of facts and figures to set off the actual description.

I average approximately four hours of broadcasting a week, but nearly seventy hours are used in preparation and correcting available records for future reference. To cite a specific case, we'll take the recent A. A. U. Track and Field Meet at Memorial Stadium in Lincoln, Nebr.

Three hundred and fifty athletes from every section of the country were entered in the meet. Many of them were comparative unknowns, competing in a major event for the first time. There was little information about them available. So we wrote to 412 coaches over the country asking for past records and achievements of men they were likely



to send to the games. This was five months before the actual games, mind you. From the mountain of mail we made a file card for each athlete. With this file at my side, I was able to discuss his career with authority and accuracy. Later, A. A. U. officials requested and received a duplicate of my files for their own reference.

You must be a stickler for details, for small details which might easily be overlooked may mean the difference between a clear picture for the listener and just another radio broadcast. In the mile race at Princeton last June when Sidney Wooderson raced America's best milers I noticed that, as the runners came into the final turn, Wooderson faltered in his stride momentarily.

can imagine the crowd's reaction; after describing it briefly, we kept as quiet as possible and let the audience hear the crowd tear its lungs out.

Another important consideration is your own willingness to take chances. You must consider yourself last and the show first. If you're afraid of flying, if you don't like fast automobile rides, you have no place in radio. I can cite numerous cases where it was a matter of risking my neck or missing the broadcast.

At the Yale-Harvard crew races this spring, for example, I did most of the broadcast from the top of our mobile unit, which in turn was atop a flat-car on a train doing a nice clip. And me with nothing to hold onto but words.

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## BILL STERN REVEALS HEAD-ACHES OF A SPORTSCASTER

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I reported this to my listeners. It looked like a tiny detail, but it turned out to be the highlight of the race—unique among all other mile races of the season.

**E**NUNCIATION is important, too, and something which must be learned. It cannot be picked up in any other way, for certain syllables are notoriously bad for radio. The letter "s," for example, is difficult because you almost whistle it. And remember never to get so excited that you become incoherent.

Don't over-dramatize. Take the sensational first round of the Louis-Galento fight. Here the entire sporting world was caught unawares by the vicious left-handed attack of Tony Galento. No announcer in the world needed to inject any dramatics into that situation, for here was a heavyweight champion of the world on the verge of being dethroned—one blow away from it. You

Much has been said and written about the accuracy of the sports broadcaster. Personally, I believe that sportscasters are no better or worse than the average reporter. I remember the time I was doing an auto race several years ago at the newly opened Roosevelt Raceway at Mineola, Long Island. Material had been gathered for weeks in advance, and the favorite in the race was the late Floyd Roberts, killed in the Memorial Day races at Indianapolis this year.

A bright-red car seemed to be trying to defy the law of gravity in circling the track; by referring to my charts I knew it belonged to Roberts. So I told my listeners what a daring ride Roberts was giving. "I'm doing all right, ain't I?" It was Roberts, there at my elbow. He had turned the car over to his mechanic after one of his trips to the pit for fuel and was relaxing for a mo-

ment. He always kidded me about it at later meetings.

In broadcasting sports you must be absolutely impartial, letting none of your own preference creep into your work, for you are reaching a partisan audience. And don't be flippant. Audiences resent it. At a recent Harvard-Yale football game I commented on the water wagon the Harvard team possessed and said it was nothing like the old oaken bucket they used down South. Letters from southerners who felt it was a reflection on their economic straits flooded me.

Most important is the ability to ad-lib. I mean the ability to extemporize on the air as though you were reading from a script. This ability is the real difference between a fair announcer and a good one. Its importance will become more evident with the advance of television. In sports, where delays may occur at any time—times-out, injuries, etc.—you've got to ad lib.

**T**HE final requisite is the ability to think clearly, quickly, intelligently, no matter what the circumstances. Decisions must be made on the spur of the moment—seconds count—while you're broadcasting. At Lincoln, Nebr., we were describing the quarter-mile championship event for the National A. A. U. title. We had fifty-one seconds before we had to be off the air. The race took 48 3/10 seconds. As the runners hit the finish line we called first, second, third and gave the unofficial time, then said, "This has come to you from the National Broadcasting Company." No race ever finished more on schedule than that one did. Had it been a close finish, we would have had to hang onto the air until we had made certain of the winners, for NBC has an unwritten rule—never start something you can't finish.

And that's as good a place to end up as any—never start something you can't finish.

1939 **RADIO GUIDE**

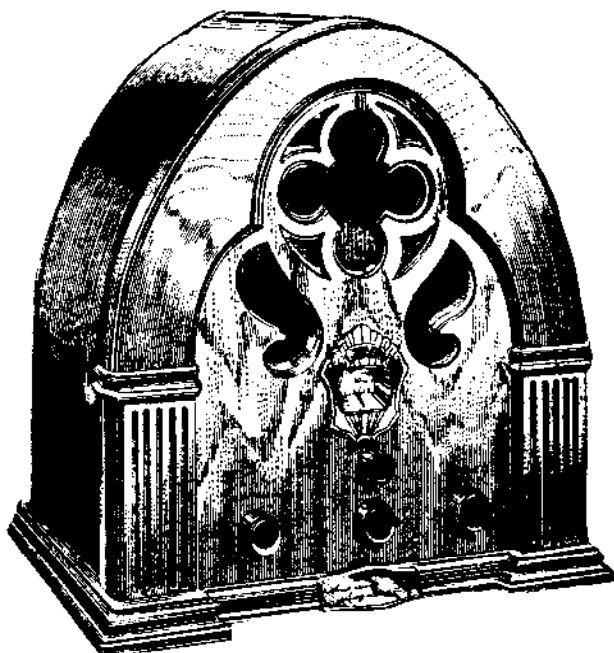
## Radio Facts

◆ 1945 marks a milestone in radio for organized labor. This year, for the first time, both the AFL and the CIO have arranged for a regular series of weekly programs, to be carried by CBS, NBC and the Blue networks. The AFL's plans include a "Labor Forum" and a "Help Wanted" broadcast, while the CIO hopes to rival commercial shows through programs having dramatic interest and news value.

◆ RCA Communications reports a technical feat in the transferring of a complete commercial shortwave station by air from Italy to France. Though the complicated equipment weighs 25 tons, it was transported by 14 C-47's in just a few hours, and messages were again being transmitted within a matter of days.

◆ New York audiences, accustomed to visiting network shows, are bringing studio habits with them into the legitimate theatre. Broadway producers have noticed that plays are frequently interrupted nowadays by spontaneous outbursts of applause, disturbing to the actors, and believe this is a carry-over from the lively response demanded on radio programs.

◆ Of the 60,000,000 home radio sets in the United States, approximately one quarter, or 15,000,000, are out of commission at the present time. These figures are quoted by Robert C. Sprague, Chairman of the Parts Division of the Radio Manufacturers Association, who also points out that because of wartime difficulties the number of unusable receivers is increasing daily.



## OLD TIME RADIO BROADCASTS

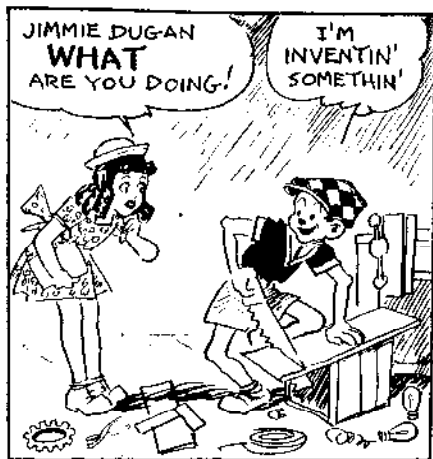
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A three hour assortment that will take you back many years ago, to listen to a typical evening on the radio... *The Shadow, The Lone Ranger, Amos 'n' Andy, Screen Director's Playhouse, Edward R. Murrow and the News, Colgate Sports Newsreel, Bing Crosby*, and more!

All this for only \$7.95. Specify cassettes or open-reel.

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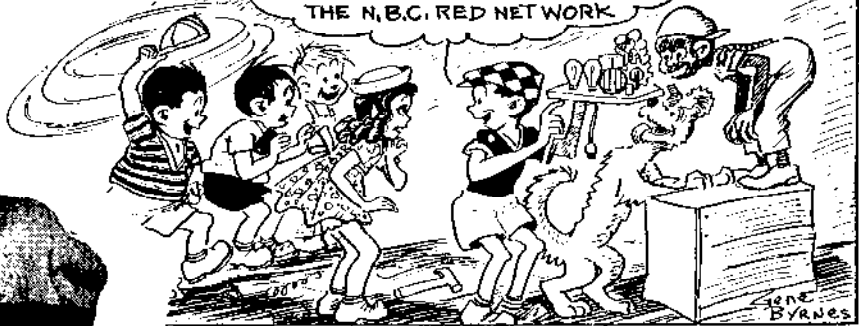


# Reg'lar Fellers Invade Radio

WHEN Puddin'head Duffy, Dinky Dugan, Wash Jones and the rest of famous "Reg'lar Fellers" join the trek of famous newspaper comic characters to the airlines this Sunday (NBC), they'll be taking over the man-size job of replacing Jack Benny for the summer. Reports are these kids are fully equal to the job. Readers who have followed the uproarious adventures of "Reg'lar Fellers" in newsprint won't be surprised. Radio executives who've corralled a group of real-life counterparts of "Reg'lar Fellers" are nervously wondering what will happen when these real-life kids take over a studio in Radio City on Sunday. Radio listeners are advised to tune in prepared for a half-hour of side-splitting hi-jinks—a kid show for the whole family. Here is the all-kid cast!



BUT THIS IS AN EXTER SPECIAL  
RADIO I'M INVENTIN' FOR FRED ALLEN SO'S  
HE CAN HEAR US EACH SUNDAY WHEN  
**REG'LAR FELLERS**  
TAKES JACK BENNY'S PLACE ON  
THE N.B.C. RED NETWORK.

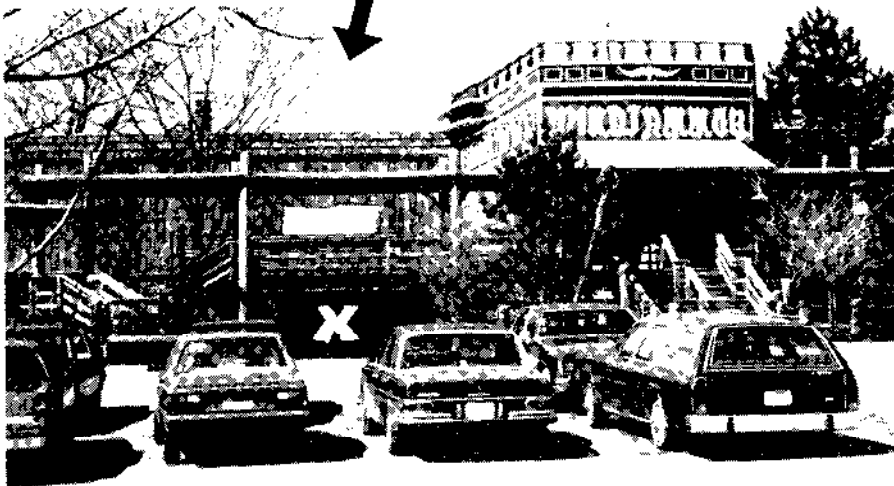
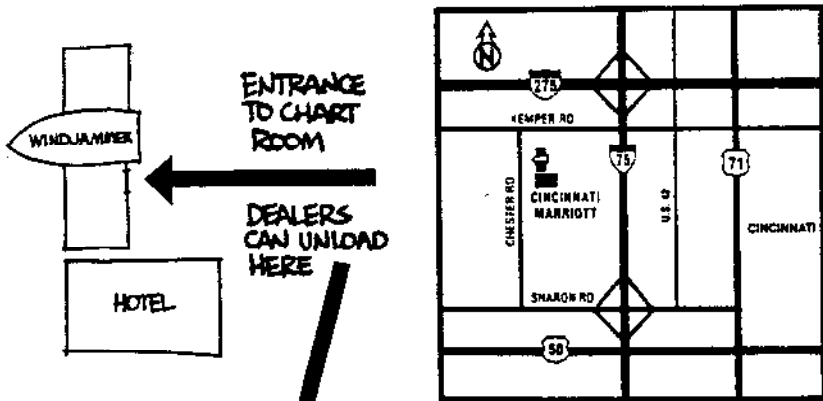


# Cincinnati Convention

Make your plans now to attend what we think will be another great weekend. (April 20-21) This year we will have *two* guests, 3 re-creations, a full dealers room and our first workshop.

Our guests will be Parley Baer and Bob Hastings. Parley Baer is best known for his role as Chester on radio's *Gunsmoke*, but, like Willard Waterman, he

was kept busy on many radio shows. *Escape*, CBS' *Radio Workshop*, *First Nighter*, *Phillip Marlowe*, *Johnny Dollar*, *Suspense*, Those *Websters* to list a few. Two of our re-creations will be shows that he starred in, a *Gunsmoke* where he plays a dual role as Chester and his dad who comes for a visit thinking Chester is the marshal. The second will be



an escape show, Second Class Passenger.

Early in his TV career, Parley, played, Darby, one of Ozzie & Harriets neighbors. He is remembered more for his role as mayor of Mayberry on the Andy Griffith Show. Currently he does the voice over for one of the Kibler Elfs.

At the Newark Radio Convention Bob Hastings is known as the youngster. He started as a child singer in 1935 and worked his way through radio soaps to the title role in Archie Andrews. He was active in television from its inception appearing in most of the live dramatic shows. His biggest break came with the role of Lt. Elroy Carpenter (Captain Binghamton's Yes Man) on McHale's Navy. He also is remembered as Kelsey on All In The Family and Captain Ramsey of the Port Charles Police Dept. on General Hospital.

An addition to this year's convention will be our first workshop, collecting old radio shows, for those who want to start and those who have been collecting and want more information. It will cover: the shows, the tape and the machines. We have three people who have a wealth of knowledge to share. Bob Burnham, Terry Salomonson and Murry Schantzen will be on the panel. We couldn't ask for a better panel. They're well respected in the hobby.

Again, make your plans to attend. It will be your chance to meet two guests who were a part of old time radio, and a lot of

people who are keeping it alive and well.

Place: Marriott Inn  
11320 Chester Rd.  
Cincinnati, Ohio 45246  
(513) 772-1720

Time: April 20-21-  
Friday 3pm-9pm  
Saturday 9am-4pm

Cost: Admission \$3.00 per day

For more information contact Bob Burchett (513) 961-3100.



Parley Baer



Bob Hastings

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HAVERHILL, Mass. — Revival of Creative Radio, whose purpose since 1975 is to bring old-time and new creative radio programs to audiences, today announced expanded member services, including the formation of its National Lending Library.

Up to 1,000 old-time radio programs will initially become available to members via the mail order National Lending Library. The list includes such programs as Jack Benny, the Great Gildersleeve, Our Miss Brooks, Fibber McGee & Molly, Yours Truly Johnny Dollar, X Minus One, Nightbeat, Superman and many others.

Upon satisfying the \$12 annual RCR membership fee, members may borrow up to four programs at a time on cassettes from the National Lending Library. Listings of programs available will appear in the RCR newsletter *Wavelengths*. A master list is also available to members.

Programs may be borrowed for up

to 30 days and small fines will be levied for programs returned late. A charge of \$2.00 per order will apply to cover the cost of postage and packaging.

Members also may purchase an unlimited number of cassettes or reel-to-reels of the programs on a custom order basis for \$3.98 per one-hour of shows plus \$2.00 postage and packaging charge.

RCR members are also invited to submit copies of new drama and music programs they have created for national lending, airing on RCR's closed circuit radio stations and judging in annual competitions.

Membership information is available by writing Revival of Creative Radio, P.O. Box 1585, Haverhill, MA 01831. Persons joining will receive a membership kit, consisting of a membership certificate, introductory issue of *Wavelengths*, National Lending Library/custom sale master list and pencil.

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USE OUR PAGES TO  
**SELL, BUY, or SAY**  
**SOMETHING**

*In Case You Hadn't Heard—*



**RUBINOFF**  
COLLECTS PHOTOGRAPHS AS A HOBBY,  
PREFERS READING WHILE LYING IN  
BED AND HIBBLES ON DRIED  
PUMPKIN SEEDS.



WHEN  
**LILY  
PONS**  
MADE HER  
DEBUT AT THE METROPOLITAN  
OPERA HOUSE IN THE ROLE  
OF LUCIA DI LAMMERMOOR,  
EXCITED ADMIRERS APPLAUDED  
HER FOR THIRTY CURTAIN CALLS.



**CHARLES  
WINNIGER**  
CAP'N HENRY OF  
THE MAXWELL HOUSE  
SHOWBOAT, HAS SPENT A LOT  
OF HIS TIME ON A REAL  
SHOWBOAT, THE FAMOUS  
"COTTON BLOSSOM."





## **BRC Productions**

P. O. Box 2645 • Livonia, Michigan 48151

Classic Radio & TV Products Audio Video, Books, Magazines & More

ALL PRICES STILL INCLUDE SHIPPING/HANDLING CHARGES!  
SHOKUS VIDEOS IN MOST CASES, SHIPPED TO YOU VIA PRIORITY MAIL. ALL OTHER VIDEOS NORMALLY SHIPPED VIA UNITED PARCEL SERVICE (please supply a street address, if possible). Mixed orders may be shipped in separate packages.

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All orders must be pre-paid in full by check or money order. Michigan residents add 4% sales tax. Visa or MasterCard also accepted (5% surcharge must be added to credit card orders when taking advantage of these special prices).

### PRODUCT QUALITY:

All tapes recorded at highest speed for highest quality, on quality name brand blanks. Shokus tapes are packaged in attractive gold cartons with antique television logo and contest list. All others come in durable Amaray cases. Your satisfaction is assured. These are not the junk tapes you find in your local department store for \$5-10 each. These are prime quality, commercially produced videos!

The legal fine print: All programming distributed through BRC Productions is in public domain or fully licensed for commercial distribution. No broadcast rights or public screening authorized or implied. BRC Productions is not responsible for unauthorized use of programs. BRC Productions does not intentionally violate valid copyrights.

### 213 Jack Benny I

1953/1954/1965

Three complete Jack Benny shows (last one on tape is 60 minute version). Guests include Bob Hope, Martin & Lewis, Bing Crosby, George Burns, Walt Disney, Elke Sommer, the Beach Boys, along with Jack's usual cast. Sketches include a spoof of Hope's "road"

pictures, a vaudeville act that teams Benny and Burns, and a "Mary Poppins" spoof. Some commercials are intact  
110 minutes Black & White \$26.95

### 220 Jack Benny II

10/11/53

Guests include Fred MacMurray, Tony Martin, Dick Powell, Dan Dailey and Kirk Douglas. Jack holds a jam session at his house. Lucky Strike commercials are intact.

10/25/53

Jack's guest is Humphery Bogart...spoof of 1930's crime films.

11/8/53

Mary persuades Jack to buy a new suit

11/22/53

Ronald Reagan introduces Jack as Tom Jones, a man whose face nobody can remember. Two crooks think Jack is the perfect one to pull off a bank heist.

115 minutes Black & White \$26.95

### 230 Jack Benny III

4/19/52

Jack's guest is Fred Allen. This is the final show of the 1951-52 season, so Jack makes an appointment with his sponsor to verify that his option has been renewed for another year. He finds Fred there trying to convince the sponsor to put him on in Jack's place!

1/6/57

Jack's guest is Jayne Mansfield. Jack holds his annual talent competition to showcase the stars of tomorrow. Mel Blanc does a funny segment as an animal impersonator. All commercials are included!

11/15/53

Guest is singer, Johnny Ray. Jack blows up after he books Ray on the show only to find that Ray requires \$10,000 an appearance. Danny Thomas makes a cameo appearance. All commercials intact.

1/17/54

Liberace is Jack's guest, as he goes to the piano player's home to appear at a benefit. Commercials included.

120 minutes Black & White \$26.95

### **249 Jack Benny IV**

11/30/52

After a tough day at the studio doing his TV show, an exhausted Jack goes home to bed, only to be followed by burglars. Complete with Lucky Strike commercials!

11/56

Jack's guests are college football coaches, on this New Years day show, along with recreations of his "New Years Eve" sketch as did on radio...complete with Lucky Strike commercials.

4/23/59

Jack and guest Giselle MacKenzie get lost on their way back from a supermarket opening in a remote area of Arizona.

12/22/56

A special Christmas episode finds Jack holiday shopping in a department store, and driving a poor innocent clerk (Mel Blanc) crazy. One commercial is intact.

115 minutes Black & White \$26.95

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### **250 Just Kid Stuff NEW RELEASE! II**

Kukla, Fran and Ollie

1952 TV's first educational puppet show, live from Chicago, and sponsored entirely by RCA appliances.

**Rootie Kuzootie**

1953 Yet another vintage puppet show from New York. Rootie is a baseball player with a crazy gang of friends and a live studio audience full of kids who try to steal away a powerful magnet from a puppet named Poison Zoomack. All original commercials are included.

**Howdy Doudy 7/2/48**

Phineas T. Bluster demands that Doudyville pay him 500 marbles a day for one month or he will take over the town. A very early kinescope with Buffalo Bob and the Peanut Gallery.

**Andy's Gang**

1955 Andy Devine and Froggy the Gromit in another classic show. The Gunga Ram episode in this one is called "The Tiger Hunter."

110 minutes Black & White \$26.95

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### **457 Kate Smith Show NEW RELEASE!**

- 11/12/51

A special Thanksgiving show with Kate and her guests Ann Sheridan and Myron Cohen. In the play, "Beginner's Luck," we see strangers meet and fall in love. Myron Cohen does a monologue about the holiday.

- 1/2/52

Ken Hodiak, in his TV debut along with Theresa Wright are the featured guests. The play is called, "The Luckiest Day of My Life," and concerns a hometown football hero (Hodiak) who ends up a penniless adult.

- 1/16/52

Xavier Cugat, Herb Shriner and Dan Duryea guest. Shriner does a comedy monologue, Cugat performs a few latin numbers, and Duryea stars in "Land's End," as an escaped convict whose life catches up with him in a seedy diner.

- 3/12/52

It's one's an all-music show live from an aircraft carrier. Kate's guest is Eddie Condon.

120 minutes Black & White \$26.95

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### **261 My Hero NEW RELEASE! III**

"The Duel" Bob's latest client is a sculptress who wants to use him as a model. Then her boyfriend shows up and challenges her to a fight for her honor.

"The Tiger" Mr. Thackery claims Bob is too easy-going, so Bob decides to change his image and become a tiger. His first order

of business: collecting past due rent from his clients.

"The Bicycle" Bob helps an old man who crashes his bicycle into a street light. The man turns out to be a millionaire who offers Bob an executive position he simply can't refuse!

"The Fishing Story" Bob brags about his camping prowess to Mr. Thackery, so Thackery invites him on a fishing trip in the woods and makes Bob do all the work.

100 minutes Black & White \$26.95

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### **459 TV Variety NEW RELEASE! XXI**

**The Cavalcade of Stars**

1950 Here's another early entry from the Dumont network. Host Jerry Lester introduces Circus Day on the show, with comedy sketches and music revolving around that theme. Also on hand is baseball great Jackie Robinson who appears in a sketch. Nice variety!

**Give My Regards to Broadway 12/6/59**

A one hour special saluting Broadway in the 1950's, complete with original commercials. Stars featured are Ray Bolger, Jimmy Durante, Jane Powell, Jimmie Rogers, and "A Hole in the Head's" Eddie Hodges. Great entertainment!

120 minutes Black & White \$26.95

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## Classified Ads

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

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

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

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

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

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

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

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

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

HAVE MOST BIG BANDS in chronological order in exchange for Boswell Sisters, Annette Hanshaw, Ruth Etting, Lee Whitley from 78 records or broadcasts. Have most of their L.P.'s. Walter M. Keepers, Jr., 6341 Glenloch Street, Philadelphia, Pennsylvania 19135-1-77.

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

Tom Monroe, 2055 Elmwood, Lakewood, Ohio 44107. (216) 226-8189 Cassette and reel, mystery, adventure, sci-fi, westerns, drama, some comedy.

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

Wanted: Juvenile adventure serials, Mysterious Traveler, Gangbusters, Fred Allen, 2000 +. Cassettes only. Ken Weigel, 7011 Lennox Ave. #126, Van Nuys, CA 91405

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

Old-time Matinee Serials & Westerns on VHS Videocassette! Tom Mix, Buck Jones, Zorro, etc. Free list! Send S.A.S.E.-Series, P.O. Box 173 R Boyertown, PA 19512.

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: Trade or buy Tom Corbett and other SF cassettes. Mark Skullerud, 20110 21st Ave. NW, Seattle, Wash. 98177

WANTED: 16" RADIO transcription recordings. All types.—Paul Scriven, 238 West State Street, Niles, OH 44446. my40441

RADIO TRANSCRIPTION DISCS wanted. Any size, speed. — Box 724H, Redmond, WA 98052.

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

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

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

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

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

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

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



**WANTED:** Masterpiece Radio Theater, other multipart NPR or BBC dramas. Buy or trade cassettes. Howard Lewis, 132 Hutchin Hill Rd., Stacy, NY 12409

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

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

Tom Heathwood, 22 Broadlawn Pl., Chestnut Hill, MA 02167. Shadow programs between 1941-44. Has supplement to his catalog for a S.A.S.E.

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

**RADIO CLASSICS!** One Hour Audio Cassette Tapes. Famous Radio Shows from the 30's, 40's and 50's. Great Gifts! Catalog \$5.00—(refundable) Use Mastercard or Visa. Call M-F 9am-5pm (904) 377-7480 or Write **RADIO CLASSICS**, 1105 North Main Street, Suite 9-E, Gainesville, FL 32601.

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

Harry Goldman, RR6, Box 181, Glens Falls, NY 12091 wants Kraft Music Hall of 12-11-47 (Al Jackson) Jack Benny "The Bee", Fiorello LaGuardia tribute to Nikola Tesla over WNYC on Jan. 10, 1943.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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)

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

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

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

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

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

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

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

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

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.

For Sale: Boxed set of six tapes from Stephen King's Night Shift. Original Price: \$34.95. My Price: \$12.00 postpaid. Five sets available. Phil Nelson, 221 Scioto, Chillicothe, OH 45601.

FOR-TRADE: SCRIPT-FOR-PROGRAM THE SHADOW 9/26/37, 3/20/38, (have show also) 12/3/39, 4/11/54, 4/18/54, 4/25/54, 5/30/54, 7/4/54, 7/25/54, 8/1/54, 8/8/54, 8/29/54, 9/19/54, 9/26/54, 10/10/54, 10/17/54, 10/24/54, 10/31/54, 9/30/45-or-9/3/54 (not sure which I have). Adam Trachtenburg, 1243 Knorr St., Phila., PA 19111 (215) 745-8224

WANTED: NBC MONITOR. Broadcasts from '55 to '64. I have many complete editions from '65-'75. Write to: Warren Gerbe, 42-60 Bowne Street, Flushing, New York 11355-2907

RADIO SHOWS ON CASSETTE, also radio/tv related material. Catalog \$1, Phil Kiernan, 30235 Cupeno Lane, Temecula, CA 92390

JACK MELCHER, P.O. Box 14, Waukegan, IL 60087 wants to buy radio premiums, games, toys, buttons, comic related items. Disney, political, gum wrappers BUY SELL TRADE 312-249-5626

WILLIAM OSOVSKY, 2501 Ivy 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.

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Radio Association of America  
4513 Ravenswood Ave., Dept. 59 Chicago, Ill.

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## OUR OTR FRIENDS NEED HELP or PERRY MASON MAY WORK FOR NOTHING, BUT NOBODY ELSE DOES!

By Carolyn and Joel Senter

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If you happen to have read Bob Burnham's article, "A New Legal Problem for Old Time Radio Dealers" in the August '89 Illustrated Press (the publication of The Old Time Radio Club, based in Buffalo, New York), you know that some of our friends in old time radio are in a bit of trouble!

If you didn't read the article, or if you haven't heard about it from some other source, could we please, take a few moments to tell you about it?

We all know that there are many different attitudes concerning the role of vendors of old time radio programs in our hobby. We wouldn't presume to judge which of these views, or what compromise among them, might eventually turn out to be "right." Ultimately, the evolutionary process of time and custom will make these issues one way or another. Some of these processes of resolution will necessarily be legal ones. This is fitting and proper because it may well be that "due process," through our legal system, offers the only proper forum for the ultimate settlement of serious controversies. Unfortunately, the price tag on "due process" can become very high!

Just now a number of our OTR friends are being sued for alleged infringement on a license of some classic radio shows. The plaintiff, allegedly, has refused what seems to be a more than fair monetary settlement (even if the alleged license were to turn out to be real) which has been offered to resolve the disagreement without further contest, but instead, we are told, is holding out for a five digit settlement from each of the half dozen or so, defendants named! It certainly looks like the matter will very likely wind up in court. The defendants are beginning to incur considerable expense simply to insure that they get their proper "day in court" (and we all know that nobody gets rich selling OTR tapes). A pertinent question has arisen in our minds, i.e., "Can we OTR fans help?!!!" Can we help our friends, who have given so much to our hobby, to have their day in court without suffering the total financial burden by themselves? Our personal answer is, "Yeah, sure, we'll be glad to lend a hand!" We sincerely hope that all OTR fans will echo our personal feelings on this matter. As a start toward "lending a hand," we (the "authors" of this piece) have taken the liberty of setting up a fund at a local bank, which we call The OTR Defense Fund. We feel so strongly about this issue of legal defense that we will personally start the account with a contribution of \$100 (we wish it could be more!). We hope that many other fans will join us in the belief that our friends who happen to be directly involved in this litigation should not be left alone to bear the total cost of a contest which really stands to affect all of us! If you feel moved to help, please send whatever contribution you can and we will see that every cent goes to help defray the expenses incurred by our friends in their efforts to defend themselves.

If we each give a little, we could all help a lot! What say ye? Will you join us to help out our OTR friends?

Please make checks out to "OTR Defense Fund" and send contributions to:

OTR Defense Fund  
c/o Carolyn and Joel Senter  
4003 Clifton Ave.  
Cincinnati, Ohio 45220

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Rest assured that whatever contribution you can spare will be most appreciated by those most directly affected. Thanks in advance.

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OLD TIME RADIO PROGRAMS ON AUDIO REEL-TO-REEL TAPES. AUDIO CLASSICS™ is your best source for collecting broadcasts of the golden age of radio. We are making a special offer of just \$7.00 each for the following reel-to-reels. These prices are below our normal catalog prices and orders will be honored until the end of April 1990. Please mention this ad (#36) when ordering these reels, and be sure to include \$3.50 per order for postage and handling. NOTE: These programs are for private home use and enjoyment only. No broadcast rights are stated, implied, or given. AUDIO CLASSICS™ assumes no responsibility for unauthorized use.

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## REEL #6507

### TOP SECRET # 1 NBC (1800')

06/12/50 Night Train To Berlin  
06/16/50 The Admiral's Strange  
Identity (rehearsal)  
06/19/50 The Admiral's Strange  
Identity (broadcast)  
06/23/50 (Title Not Known)  
06/26/50 Package In Tangiers  
07/03/50 Escape  
07/15/50 (Title Not Known)  
07/23/50 Midnight For Danger  
07/30/50 The Unknown Mission  
08/06/50 Disaster In London  
08/13/50 The Tattooed Pigeon  
08/18/50 Church Without A Cross  
(rehearsal)

## REEL #6508

### TOP SECRET # 2 NBC (1800')

08/20/50 Church Without A Cross  
08/25/50 (Title Not Known)  
09/01/50 The Drug Of Death  
09/18/50 Confession  
09/25/50 The Poison Hand Of  
Friendship  
10/05/50 Disaster  
10/06/50 The Document  
(rehearsal)  
10/10/50 The Dream That Meant  
Death (rehearsal)  
10/13/50 The Document  
(broadcast)  
10/19/50 The Dream That Meant  
Death (broadcast)  
10/20/50 The Plan For Sabotage  
(rehearsal)

## REEL #5429

### ADVENTURERS CLUB # 1 (1200')

# 1 Papua Escape  
# 2 Manchurian Limited  
# 3 Pancho Villa's Treasure  
# 4 The Borneo Diamond  
# 5 The Frozen North  
# 6 The Land Of Doomed Souls  
# 7 Land Of Death  
# 8 Land Of Darkness  
# 9 Land Of The Black Hand  
#10 India - Land Of Mystery  
#11 The Tattooed Rose  
#12 Norway's Luck  
#13 The Elephant's Graveyard  
#14 The Living Dead  
#15 The Treasure Hunt  
#16 Hidden Fangs

## REEL #5430

### ADVENTURERS CLUB # 2 (1200')

#17 The Fire Dog  
#18 The Black White Man  
#19 Grains Of Death  
#20 Hairy Wild Man  
#21 Malay Madness  
#22 The Pale Flame  
#23 (No Title)  
#24 The Pawn  
#25 Kaditcha  
#26 Mukin In The Kyber  
#27 The Maddonna's Tear  
#28 Dead Men Walk  
#29 The Living Mummy  
#30 The Mad Monk Of Angkor Wat  
#31 Vengeance  
#32 Continental Express

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REEL #5140

YOURS TRULY, JOHNNY DOLLAR # 1

12/07/48 Milford Brooks, III  
(Audition w/Dick Powell)  
/ /48 Robert W. Perry Case  
(Audition program)  
02/11/49 Parikoff Policy Matter  
03/11/49 Murder Is A Merry-Go-  
Round  
04/01/49 Stolen Portrait Matter  
04/15/49 Case Of \$100,000 Legs  
04/29/49 Case Of Barton Drake  
07/24/49 Disappearing Taxi  
08/07/49 Bonnie Goodwin  
08/21/49 Prize Hog Bodyguard  
09/04/49 Expiring Nickels And  
The Egyptian Jackpot  
09/25/49 Search For Michelle March

REEL #5141

YOURS TRULY, JOHNNY DOLLAR # 2

10/01/49 Fishingboat Matter  
10/08/49 Racehorse Pile Driver  
10/15/49 Dr. Otto Schmedlich  
10/22/49 Witness, Witness,  
Whose Got The Witness  
10/29/49 Little Man Who Wasn't  
All There  
11/05/49 South Sea Island  
11/12/49 Melanie Carter  
11/26/49 The Skull Canyon Mine  
12/03/49 Bodyguard To  
Ann Connelly  
12/10/49 Circus Animal Show  
12/17/49 Haiti Adventure  
12/24/49 Depart Store Swindle

REEL #5115

DRAGNET # 1 NBC (1800)

07/28/49 Missing Persons  
08/18/49 Jewelry Thefts  
09/10/49 Sullivan Kidnapping  
02/23/50 The Big Grifter  
03/02/50 The Big Kill  
03/09/50 The Big Thank You  
03/16/50 The Big Boys  
03/23/50 The Big Gangster, Pt 1  
03/30/50 The Big Gangster, Pt 2  
04/06/50 The Big Book  
04/13/50 The Big Watch  
04/20/50 The Big Trail

REEL #5116

DRAGNET # 2 NBC (1800)

04/27/50 The Big Job  
05/11/50 The Big Knife  
05/25/50 The Big Key  
06/01/50 The Big Fake  
06/08/50 The Big Smart Guy  
06/15/50 The Big Purse  
06/22/50 The Big Mink  
07/06/50 The Big Frame (G)  
07/13/50 The Big Bomb  
07/20/50 The Big Gent, Pt 1  
07/27/50 The Big Gent, Pt 2  
08/10/50 The Big Actor

REEL #2240

THE STAN FREBERG SHOW # 1 CBS

07/14/57 # 1  
07/21/57 # 2  
07/28/57 # 3  
08/04/57 # 4  
08/11/57 # 5  
08/18/57 # 6  
08/25/57 # 7  
09/01/57 # 8

REEL #2241

THE STAN FREBERG SHOW # 2 CBS

09/08/57 # 9  
09/15/57 #10  
09/22/57 #11  
09/29/57 #12  
10/06/57 #13  
10/13/57 #14  
10/20/57 #15

REEL #1143

THE LONE RANGER # 4 (1200)

01/31/38 Abilene Horse Thieves  
03/02/38 The Apache Kid  
03/07/38 Abe Jenkins Framed  
04/04/38 The Red, Part 1  
04/25/38 Two-Bit Cattle Toll  
05/04/38 The Bart Colt Gang  
05/23/38 The Cottonwood Dam  
06/10/38 Jim Baer's Killers

REEL #1144

THE LONE RANGER # 5 (1200)

07/20/38 Zeb Welle's Lesson  
08/29/38 Murder For A Diamond  
10/31/38 Eidorado Stagecoach  
11/07/38 Trouble At The Cooley  
Ranch  
11/09/38 Sheriff Vic  
12/05/38 Ezra Holten's Claim  
12/07/38 Origin Of Tonto  
12/09/38 Origin Of Silver



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

We are not going to list our regular ad for cassettes in this issue of the Digest. Instead...

AUDIO CLASSICS™ announces a brand new way to remember the wonderful days of old time radio. We have just released our 1990 old time radio calendar featuring photos for each month and many noted events in the history of old time radio. This is another wonderful way to enjoy old time radio. This calendar opens up to a large 11"x17" size and was typeset for easy reading. Supplies are limited so order today. Send \$12.00 plus \$3.50 for postage and handling.



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Presents

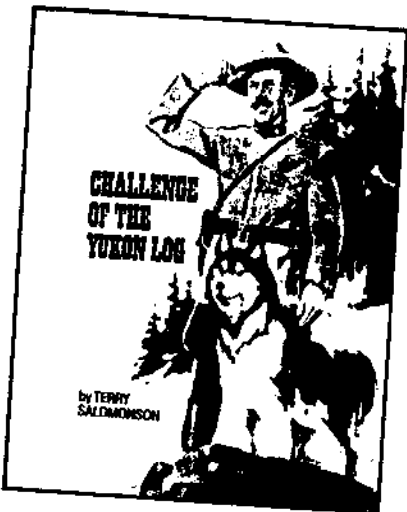
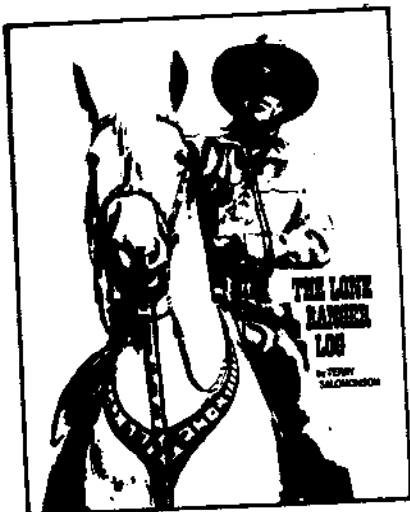
**1990 OLD TIME RADIO CALENDAR**





**AUGUST 1990**

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 THE BOB HOPE SHOW 1938-1952 1953-1954 1955-1956 1957-1958 1959-1960 1961-1962 1963-1964 1965-1966 1967-1968 1969-1970 1971-1972 1973-1974 1975-1976 1977-1978 1979-1980 1981-1982 1983-1984 1985-1986 1987-1988 1989-1990	2 THE BOB HOPE SHOW 1938-1952 1953-1954 1955-1956 1957-1958 1959-1960 1961-1962 1963-1964 1965-1966 1967-1968 1969-1970 1971-1972 1973-1974 1975-1976 1977-1978 1979-1980 1981-1982 1983-1984 1985-1986 1987-1988 1989-1990	3 THE BOB HOPE SHOW 1938-1952 1953-1954 1955-1956 1957-1958 1959-1960 1961-1962 1963-1964 1965-1966 1967-1968 1969-1970 1971-1972 1973-1974 1975-1976 1977-1978 1979-1980 1981-1982 1983-1984 1985-1986 1987-1988 1989-1990	4 THE BOB HOPE SHOW 1938-1952 1953-1954 1955-1956 1957-1958 1959-1960 1961-1962 1963-1964 1965-1966 1967-1968 1969-1970 1971-1972 1973-1974 1975-1976 1977-1978 1979-1980 1981-1982 1983-1984 1985-1986 1987-1988 1989-1990	5 THE BOB HOPE SHOW 1938-1952 1953-1954 1955-1956 1957-1958 1959-1960 1961-1962 1963-1964 1965-1966 1967-1968 1969-1970 1971-1972 1973-1974 1975-1976 1977-1978 1979-1980 1981-1982 1983-1984 1985-1986 1987-1988 1989-1990	6 THE BOB HOPE SHOW 1938-1952 1953-1954 1955-1956 1957-1958 1959-1960 1961-1962 1963-1964 1965-1966 1967-1968 1969-1970 1971-1972 1973-1974 1975-1976 1977-1978 1979-1980 1981-1982 1983-1984 1985-1986 1987-1988 1989-1990	7 THE BOB HOPE SHOW 1938-1952 1953-1954 1955-1956 1957-1958 1959-1960 1961-1962 1963-1964 1965-1966 1967-1968 1969-1970 1971-1972 1973-1974 1975-1976 1977-1978 1979-1980 1981-1982 1983-1984 1985-1986 1987-1988 1989-1990



"THE LONE RANGER LOG." Information on 2,603 recorded programs, plus 2 special LONE RANGER related shows, the synopsis of the first 713 programs, 2,199 script titles listed, and the correct broadcast dates never available before. Many of the broadcast airing dates changed - correctly! This very popular 106 page log is now reduced in price. Price \$17.50 ppd

"CHALLENGE OF THE YUKON LOG." The newest log from the author of THE LONE RANGER LOG, Terry Salomonson, lists all 1,260 broadcast dates, script authors, program numbers, correct titles of programs, and much more. There are also script titles listed that were produced, but not aired, and script titles to programs written, but not produced. This 29 page log lists all of the 15 minute program broadcast dates, and the important change date to the 30 minute format. Changes with the number of times a week that the program aired, and all of the changes with which day the program aired on are listed. Price \$ 7.50 ppd

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