

# Old Time Radio **DIGEST**

No. 43

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ED  
"ARCHIE"  
GARDNER



# Old Time Radio DIGEST

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# Where The Elite Meet To Eat

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## A LOOK AT RADIO'S MOST FAMOUS TAVERN AND ITS MANAGER by Gary Yoggy

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Long before there was *Cheers*, there was *Duffy's Tavern*. In fact, no doubt because there were ten marvelous years of *Duffy's Tavern* on radio (not to mention a brief abortive TV version), the groundwork was laid for a successful television series like *Cheers*. Many other shows, of course, featured taverns (or "bars" or "saloons") as part of their weekly setting from the Long Branch on *Gunsmoke*, to the Blue Note on *Casey, Crime Photographer* and from Kelsey's on *All in the Family* and Mother's on *Peter Gunn* to Phil's on *Murphy Brown*.

With my appetite whetted by The Dave Warren Players recent fun-filled visit to Duffy's, I set out to discover everything that I could about the radio show and its creator, Ed Gardner. What follows is the result of that enjoyable investigation.

"Take a dynamo, two high tension wires, a scoopful of TNT, mix thoroughly, add bushy eyebrows, a voice that sounds like the blend of a buzz saw and an irate cab driver—and there's Ed Gardner." That's how a CBS publicity release described the writer, director, producer and star of *Duffy's Tavern* in a 1939 publicity release. "He confounds most success formulas," it continued. "He keeps terrible hours, never goes to the office unless he can't help it, parks his feet anywhere below the ceiling level and has boundless energy. He talks fast and acts faster."

At the time, CBS was publicizing an elaborate new show called *This Is New York*. Ed Gardner, the producer and director of this extravaganza, wanted two major "host" characters—a suave New

Yorker and a New York mugg. Finding that no imported actor could capture the essence of New Yorkese ("as only a cab driver could speak it"), Gardner began reading the mugg's lines himself. And thus was Archie born.

The "real" Archie was born Edward Poggenberg on June 29, 1901 in Astoria, Long Island. It was Gardner's proud boast that he was a graduate of the "college of hard knocks." "If P.S. 4 was good enough for Archie, then why should I complain," he always insisted. "The only degrees I'm interested in are Fahrenheit and Centigrade."

Dropping out of high school at the age of sixteen, Gardner tried his hand at piano playing, train dispatching, baseball playing and typewriter selling. In fact, moving rapidly from one job to another, he sold at various times ink, scales, paints, pianos, books, carpets, and furniture before breaking into radio.

Gardner first found himself involved in the theater business as a promoter in the publicity department of Crosby Gaige. This led to a position in the New York office of Jennie Jacobs where he promoted stock companies, signed actors, rented theaters, handled hotels and theatrical transportation, painted scenery, typed scripts, directed shows, acted as stand-in and understudy and was casting director.

Bitten by the theatrical bug (in Gardnereese, the "stagectors"), Gardner was to spend the remainder of his life involved in some aspect of show business. *Collitch*, a skit about college life, was Ed's first producing job. Then came another "classic" entitled *Coast-Wise Annie* which



**BING CROSBY'S TIE-LESS INFORMALITY IS "REPUGNIZANT" TO SHIRT-SLEEVED ARCHIE**

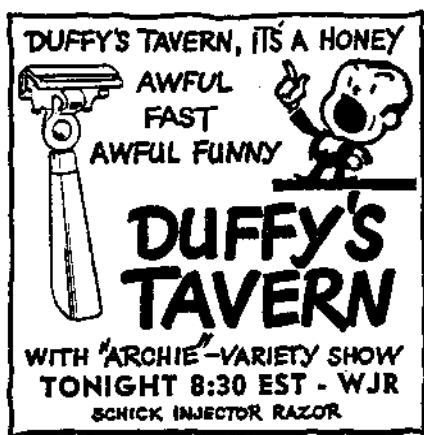
lasted eight weeks at the Belmont. Gardner's supreme effort as producer was *After Such Pleasures* by Dorothy Parker, which he produced at the Barbizon Plaza in New York. The show won rave notices and a big agency offered Ed a job. Seeking more money, he turned it down and wound up as a WPA theatrical director.

Everything was fine until Ed's wife, actress Shirley Booth (whom he had married in 1929) became a big star in the hit Broadway play, *Three Men On A Horse*. The result was that Ed was removed from the WPA and had to accept the agency job (at less than half the

salary originally offered) in a specially created position. Thereafter, he moved rapidly to the top in his new field—radio. He wrote and produced many of the most popular shows on the air—*The Burns and Allen Show*, *The Rudy Vallee Show*, *Believe It Or Not*, and *The Joe Penner Show*.

Gardner finally ended up on the West Coast as a writer and director of the MGM *Good News* program. He returned to New York for *This Is New York*, only to be sent back to California in August, 1939, to take over the variety half of the *Texaco Star Theater*.

When *This Is New York* was finally yanked for want of a sponsor, Gardner saved "Archie" for future use and promised to bring him back one day. *Duffy's Tavern* was first heard July 29, 1940 on the CBS audition series *Forecast*. The Magazine Repeating Razor Co. (Schick) bought the show for 52 weeks and it made its sponsored debut on Thursday evening, Mary 1, 1941, at 8:30 p.m. EST.



The show was an instant hit with the public and critics alike. *Variety* said: "The comic grief, consternation and naive aspirations of the bartender-manager and the cross-play of characters add up to first-rate diversion in which the writers and directors do well by the several performers and vice versa." *New York Times* critic John Crosby wrote: "Ed Gardner, of 'Duffy's Tavern' has restored to honorable estate the comedy of insult, a sadistic form of amusement which has enjoyed great favor since the days of Elizabeth. Not that insult does not flourish elsewhere on the air: it's just that Archie and the crew at that wonderful saloon insult one another with more authority, with greater sweep and

infinitely more imagination than anyone else in the business."

Critic John K. Hutchens in his article "A Very Fine Joint" offered:

To begin with a touch of understatement, it is a wonderful place...you would like to find a place like Duffy's Tavern, at the same time you are aware that, alas, it is too good to be true. There are plenty of acceptable bar-and-grill resorts in this city, but none that measures up to Duffy's for the fairly simple reason that it represents the best features of each. That is to say, it is warm and friendly it has no 'class'...

Alton Cook writing for the *Daily News* proclaimed "'Duffy's Tavern' has been a consistently mirthful show and is easily the season's most likely entry for the new comedy show that radio has been needing for years."

What was it about *Duffy's Tavern* that made it so special—so popular during the golden age of radio and so fondly remembered today? Of the thousands of words I've read about the show, I think John Dunning captures the essence of *Duffy's Tavern* best in his classic *Tune In Yesteryear*: "Duffy's was simply a state of mind, a showcase for the talents of Ed Gardner, Shirley Booth, Eddie Green, Charlie Cantor, and anyone who wanted to drop in. That's the illusion the show promoted—that anyone could (and probably would) drop in within the next half-hour...."

This was the image of the show promoted by CBS in a clever news release issued in September, 1941:

"RHYME INSPIRED BY THE OPENING OF A PLACE OF REFINEMENT"

I ain't no poet, like the Bard of Avvon  
But welcome, folks to 'Duffy's Tavern."

Ladies 'n' gents...an' kiddies too,  
We run our joint for the likes of you.

An' anyone who gets too noisy,  
Will wake up in some town in Joisey.

Each Thursday night we take the air.  
An' we'll be heard most everywhere.

The network? Only take one guess,  
It's coast-to-coast on CBS.

As time goes on, we'll bring you guests,  
To entertain with tunes an' jests.

And Old Man Duffy'll squak an' moan  
About the show, by telephone.

We aim to please an' treat you well,  
We have a high-class clientell.

If fun an' music you are havin'  
Just tune in on 'Duffy's Tavern.'

(signed) Archie"

As conceived by Gardner (who in real life claimed he drank only milk), *Duffy's Tavern* was an old-fashioned, mirrored and sawdusty place that attracted "mostly ordinary people, but a few of the hoi polloi." A more detailed physical description of "the joint" was provided by Will Glickman writing in *Look Magazine*:

Duffy's Tavern, among men who know bar-rooms best is a beer-barrel with electric lights. The mirror over the bar was installed in Grover Cleveland's administration. Ditto the dust. A moth-eaten moosehead hangs on the wall. There's a pin-ball machine, where, if you score 29,000 points and light up all the bulbs, a card comes out that says 'congratulations.' There are half-a-dozen brass cuspidors. Then there's the bar itself: 18 feet of mahogany, the top painted silver so the customers can't see their change. And there's the telephone with which Duffy keeps in constant touch with Archie.

Duffy, of course, was never around—Archie just talked to him on the telephone. But while Duffy never actually appeared on the show, he nevertheless had a definite character. "Duffy," as

Gardner once explained, was "a thick-headed old gent who might have started as a bartender and built up the place" that Archie now runs for him. He was "the old, conservative type" who still thought "John L. Sullivan was the greatest heavyweight champion of the world. No fads for him;" he was "sort of allergic to progress." "In fact, concluded Gardner, Duffy was "waiting for radio to blow over."

Archie, on the other hand, as the focal character was the typical "New York mugg." Gardner explained "a New York mugg will always try to talk proper when he gets in front of somebody



**Man-crazy Miss Duffy (Florence Halop)—**  
unlike her father—is always on the spot.

he thinks has an education. He will try to be very proper and polite...(he) is a wonderful person. He is not a gangster, yet many people, especially kids, think I am playing a gangster part because I talk the way I do. The mugg is a guy who talks with a certain wide-eyed wonder. He is naive and simple-hearted and kind."

John Hutchens described Archie this way:

He holds the show together not only because, as bartender, he is always on hand, but because he is a fellow capable of handling practically any given situation. He has some pretty close escapes, because he is not the brightest guy in the world, but he is the brightest guy in Duffy's Tavern, and even when he fails, he sees to it that no one else is aware of it...

He is a braggart and a bit of a dope. His silences, when he doesn't quite understand something, are eloquent. When he talks, which is generally, he commits assault and battery on the King's English, but on the other hand, he refuses to be flayed by the eminent guest stars who are occasionally honored

by invitations to the Tavern. He is the sidewalk humor of New York, casual and impudent....

Will Glickman summarized Archie a little differently: "Gardner has done more than make Archie a mouthpiece for a half hour of malaprops each week. He has created a realistic character; an uneducated native of Third Avenue, New York, a frustrated dreamer, a likeable lame-brain, and a sympathetic failure, who tries desperately to raise himself to the level of successful folk,"

Ed Gardner won not only fame and fortune for his role as Archie, but artistic recognition as well. Among the numerous awards he received was a special "Award of Merit" from *Movie-Radio Guide*:

...Gardner knew all about radio before he took his stand behind the bar of 'Duffy's Tavern'...No holdover from vaudeville, Archie is a genuine product of broadcasting. For this reason and because of his original, highly entertaining contribution to radio comedy, it's with a chuckle of delight *MOVIE-RADIO GUIDE* presents

## MORTIMER AND CHARLIE

## FOOLING THE POSSE.





the Award of Merit to Ed 'Archie' Gardner!

A more clever and amusing presentation was made by *PIC Magazine* (as written by Michael G. Ames):

Even if any of you objects, Archie is gonna win an award from this here magazine. It is me ill-considered opinion that this 40-year-old guy is one of radio's outstanding comedians and should be the recipient of an epithet—the PIC Double E for Either Excellence.

Doubtless most of you at some time or another has bent your ear to NBC on your wireless set and tuned in while Archie spreads his personal maggottism around Duffy's Tavern. Some of his vengeless enemies sneer at him on account of what he commits a little mayhem on our glorious language. But without stirring up no amity, we gotta admit he has brought so much joy and distraction to the listening audience that it become unconscionable to pay him this fitting tribute. Archie is the gliding spirit of the program and brandies around plenty of brask repartee...

As important as Archie (Gardner) was to the show, however, it was (as is true of so many successful comedy shows) an excellent ensemble of supporting actors that made the show really click.

There was, of course, Miss Duffy, man-hungry daughter of the proprietor. Her singing drove Archie crazy. He once said he heard prettier sounds the last time his aunt backed into a radiator. Furthermore, although Miss Duffy was more modern-minded than her imaginary father, she was not particularly bright. Quick to defend Duffy's beliefs against Archie, she had a complete disregard of logic that usually defeated her loftiest arguments. As Archie explained it, "She's the sort of girl that comes in from left-field in her approach to everything...." She was, however, a very proper lady and her presence in the show, apart from providing a willing object of Archie's wit, gave some "respectability" to Duffy's Tavern.

According to John Dunning, the part was originally written for Shirley Booth (then married to Gardner) and was

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By EDGAR BERGEN



"ideally tailored to her comic Brooklyneseness." In 1943, the year after she and Gardner were divorced, Booth left the show and Gardner launched a nationwide search to find a replacement. The role was so completely hers that Gardner was never fully satisfied with the more than a dozen women who followed Booth as Miss Duffy, including Helen Lynd, Doris Singleton, Sara Berner, Connie Manning, Florence Robinson, Helen Eley, Margie Liszt and Sandra Gould.

Gardner had become expert in the finer points of New Yorkese and was convinced that only a true refugee from Flatbush could master it. As a promotional gimmick, he offered auditions to girls named Duffy and conducted tryouts in large cities across the country. He even resorted to mass auditions by telephone and transcription. He finally signed Florence Halop, 20, (sister of Dead End Kid Billy Halop) and a radio veteran of dozens of serials since her debut as a child on Milton Cross' *Coast-to-Coast On A Bus*. She was probably the only Miss Duffy ever to approach the quality of Booth.

Another favorite among the regulars was Finnegan, the super-stupid customer whose every remark began with "Duh..." As played by Charlie Cantor (an old vaudevillian who had appeared as various minor unsavory characters on both *The Shadow* and *Dick Tracy*), Finnegan went to the movies and "sat through the picture four times because he kept forgetting where he came in." Archie, in defense of Finnegan's hanging around the bar so often, once said, "His presence lends an air or je ne sais quoi to the place—for those who want to breathe that kind of air."

Eddie, the waiter, could perhaps best be described as a weary and skeptical resident of Harlem and strong foil for Gardner. Played by Eddie Green, who

would later find greater fame as Stonewall, the lawyer, on *Amos and Andy*, he performed such indispensable services at Duffy's as cutting down the paper plates to make the hamburgers look larger. In assessing his value to the establishment, when Eddie once threatened to quit, Archie told Duffy, "he's a very valuable man. I admit he ain't very fast on his feet, but he's got a great knack for servin' hash without that guilty expression on his face."

Then there was Clancy, the neighborhood cop. Clancy had been on the force 27 years and was bitter about the Civil Service rule that had kept him from becoming a sergeant. (The rule stated that every police sergeant had to know how to read!) Clancy was played by Alan Reed, whose best radio role was Pasquale on *Life With Luigi*.

There was never a dull moment at Duffy's and each of its patrons helped give the dump a true Third Avenue touch. For instance, there was Crackpot O'Toole, a gentleman who had done time for forgery. Archie was tolerant of Crackpot's brushes with the law explaining that it was only a silly error that landed Crackpot in jail the last time: when he signed a check he carelessly put two "t's" in Vanderbilt.

Other "regulars" who dropped in from time to time for a nip included Cavendish, the undertaker who would gladly postpone a burial to lend the corpse's tuxedo to a neighborhood boy who had a wedding to attend; Katrina Yarbotz, a delicate lass of 249 pounds who had to leave school because of fractured vertebra—that is, she broke the principal's neck; and let's not forget Tessie Mummeler, one of Archie's old flames who freely admits that Archie has everything she admires in a man—charm, personality, a sense of humor and suede shoes.

And most of the time there was a guest



**TRAVEL ETIQUET: ED GARDNER SHOWS HOW THE LITTLE WIFE HANDLES THE BIG BAGGAGE**

star—not just any star but the best and brightest that Hollywood and radio had to offer: Orson Welles, Deems Taylor, Bing Crosby, Joan Bennett, Colonel Stoopnagle, Roland Young, Clifton Fadiman, Clifton Webb, Rudy Vallee, Carmen Miranda, Tallulah Bankhead, Joe E. Brown, Gloria Swanson, Gracie Fields, Vincent Price, Bob Benchley, Madeleine Carroll, Esther Williams, Tony Martin, Paul Lucas, Monty Wooley, Peter Lorre, Dinah Shore, Joan Davis, Fred Allen, and Peggy Lee were among “the elite” who

paid at least one visit to Archie’s establishment with hilariously predictable results. (Archie once announced that Hope and Crosby were his guests for that broadcast. It turned out to be Bob’s wife Delores and Bing’s less famous brother Bob.)

In this humble writer’s opinion, the best guests were the “stuffed-shirt” English types like Rex Harrison, Sir Cedric Hardwicke, Basil Rathbone and Charles Laughton whose pompous egos were quickly deflated by the pugnacious

Archie. And always the guest stars would sign the apron Gardner always wore. Then he would take it home and his mother would affectionately embroider the famous names onto the apron by hand.

Undoubtedly the most popular show of the series was one broadcast on Christmas eve 1948. Referred to by collectors as "Miracle in Manhattan," the program relates the story of a mysterious stranger who appears in Duffy's Tavern late on Christmas Eve. Archie is feeling sorry for himself because Duffy has failed to provide him with a Christmas gratuity, his friends seem to have deserted him, and his rent has just been raised. He even refused to listen to Christmas carols on the radio. Then a stranger (obviously representing Christ and superbly played by Jeff Chandler) leads him on a journey through Manhattan—along the way helping a crippled newsboy to walk, preventing a man from committing suicide and curing a man of blindness.

The story ends with the stranger explaining to Archie that "Christmas isn't just a date on a calendar or a wreath in a window or a song. It's something in men's hearts and they can let it die or keep it in their hearts the year round." Archie responds, thoughtfully, "Three hundred an' sixty-five days of Christmas. Ya know it's a funny thing, if you'd said that to me a little while ago, I'd a laughed in your face, but now I donno...."

The program concludes with Archie reciting the Lord's prayer, while a chorus softly sings "Silent Night" in the background. It is a truly moving piece of radio and even collectors who don't care for *Duffy's Tavern* have it in their collections. For some reason, this show was not repeated every Christmas season (as was the classic *Amos and Andy* Christmas show) but it was every bit as powerful. Other *Duffy's Tavern* Christmas shows were less moving, although

enjoyable; Joan Bennett raffling off kisses to raise money for the poor; Charles Coburn playing a crotchety Santa Claus: a humorous parody of *A Christmas Carol*, performed by series regulars.

The series lasted ten years on radio (1941-51), the first three on CBS and the remainder on NBC. Among its sponsors were Schick Razors, Ipana Toothpaste, Sanka Coffee and Blatz Beer. The program remained popular over the years although critics noted a brief decline in quality due primarily to changes in the cast when Gardner briefly moved the show to Puerto Rico to avoid paying "any more taxes than he had to." (Puerto Rico had declared a twelve year tax holiday in order to attract industry to the island.)

In 1945, however, *Duffy's Tavern* received a unique honor. It was named to the Honor Roll of Race Relations by the Schomberg Collection of Negro Literature (which was affiliated with the New York Public Library) for featuring Negro actors "without the use of jokes that are offensive to any racial group." *The New York Herald Tribune* commented, in announcing the award:

At first glance the achievement might appear to be negative. But actually the simple courtesy shown in refraining from public usages which too often thoughtlessly, carelessly, are employed with prejudice-feeding result is a most important contribution. Prejudice may be made, not born.

Thus did *Duffy's Tavern* join Lester B. Granger, executive secretary of the National Urban League and Lt. General John C. H. Lee, Gen. Eisenhower's deputy commander and supply chief, as recipients of this distinguished award.

1945 also marked the year that Ed Gardner brought Duffy and his gang to the silver screen. The film version of *Duffy's Tavern*, a Paramount release, was

directed by Hal Walker with an original screen play by Melvin Frank and Norman Panama "based on the characters created by Ed Gardner." It made its debut, appropriately enough, at the Times Square Paramount in New York on the same bill with such "live" entertainment as The Andrews Sisters, movie actor Tim Herbert, Charles Leighton ("New King of the Harmonica"), Foy Willing's "Riders of the Purple Sage" and Vic Schoen and his recording orchestra.

The plot went something like this: the story opens with the trade mark phone call from Duffy to Archie. It seems that Archie, unbeknownst to Duffy, has been feeding 14 returned soldiers who expect to pay their meal checks as soon as they get jobs in the phonograph factory owned by bankrupt tycoon Victor Moore. There are, of course, complications most of which are hilarious, and a bang-up outdoor block party in which nearly every Paramount star appears including Bing Crosby, Betty Hutton, Eddie Bracken, Dorothy Lamour, Paulette Goddard, Veronica Lake, Alan Ladd, Sonny Tufts, Brian Donlevy, Barry Fitzgerald, Diana Lynn, Robert Benchley, and a host of others.

In addition to Gardner, other regulars from the radio show included Charlie Cantor, Eddie Green and Ann Thomas (the current Miss Duffy). Barry Sullivan and Margorie Reynolds were on hand to provide an incidental romantic sub-plot.

The film did good box office and won favorable reviews—especially in New York. One reviewer wrote: Hardly a film squeezes through the projectors without a radio star or program in it. But rarely does one of these shotgun weddings of the arts come off as well as this film version of the lunatic radio hour known as *Duffy's Tavern*. The roachy eating joint...has been made the setting for some pretty fancily comical goings-on...

The film has not fared as well with

posterity, however. Film critic Leonard Maltin labels it a "bomb" in his *TV Movies and Video Guide* and goes on to comment "No redeeming values despite guest appearances by several dozen Paramount stars." (Well, you can't please everybody.)

Bolstered by his screen success, Gardner brought *Duffy's Tavern* to the stage in May, 1948. Outside of a few introductory minutes, the stage show followed the radio format pretty closely. The beautiful screen star, Jane Russell (then at the peak of her popularity) was the featured guest star along with the Matty Malneck and Henry Jerome Orchestra. Regulars Charlie Cantor, Eddie Green and Florence Halop were each given an opportunity to trade insults, malapropisms and moronicisms with Gardner. Green was even given an opportunity to take the spotlight for a deftly contrived pantomime routine about poker-playing.



*Eddie (Eddie Green)*

Miss Russell (attired in a strapless evening gown) is given two vocal solos and she and Gardner close the show with a duet. Then a deadpanned announcer walks out to the center mike and, with script in hand, intones: "Are your hands rough? Well try Sal Hepatica." Gardner responds, "We'd better go; the show must be over."

Although I was unable to discover any further information about the success of the show (length it ran, whether or not it was taken on the road, etc.), I did discover a rather lengthy review in *Variety* (May 19, 1948). "Odec" appraised the show as follows:

Ed Gardner isn't exploding 'em out of their seats in the first New York stage appearance of himself and his Duffy's Tavern (NBC) troupe. The reason stems clearly and inevitably from the nature of his act. One of the major characteristics of this standard item of radio is its casual pacing, and what the customers are getting here is hardly more than a studio performance with the cast in costume and makeup. In Radio City, which is but three blocks away, the same audience would probably respond to the same jokes with yaks. Apparently, when they put out for admission, they expect an altogether different type of fare, because when caught the repercussions to jokes were consistently sympathetic but not the sort to warm the heart of a comedian. Even with the lack of house-rocking hilarity, however, it's still a good presentation...

By 1954 the golden age of radio was over and *Duffy's Tavern* was ready to attempt the new medium, television. The show ran less than a season (April-September, 1954). It was seen on NBC Monday nights. The setting and format, of course, were the same, but although some of the familiar characters remained, they were now played by different actors.

Finnegan was now played by Alan Reed (Clancy on the early radio version) and Miss Duffy by Patte Chapman. Eddie was nowhere to be seen; he had been replaced by Charley, the waiter, played by Jimmy Conlin. Only Archie remained the same.

Viewers didn't seem to enjoy the television version as much as they had the radio series. And the critics didn't like it much either.

*Variety* (Chan.) said:

This show isn't going to break any records for the simple reason that sight doesn't add too much to the show. On radio, it was basically very funny dialog, adequate situation and good voice parts. On TV, it's still dialog, voices and situation, with the latter suffering because little's left to the imagination... As a result, what convulsec 'em at home 10 years ago is only mildly amusing today... There were too many dull spots the laughs didn't punctuate.

In a much more extensive review Leo Miskin wrote:

This may come as a disillusioning shock, but *Duffy's Tavern* on television is as nice a place as you could want to take your own grandmother. It looks as clean as a Child's restaurant, its silverware and napery gleam in the light, and out in the kitchen there was even a French chef, whipping up things like cheese souffles and crepes Suzettes... The only trouble is, this isn't the same *Duffy's Tavern* we had known for so many years on the radio. There isn't a single speck of sawdust on the floor, there doesn't seem to be any bar at all in the joint, and even though Archie keeps his hat on all the while he's on duty, and such characters as Finnegan and Miss Duffy are also on hand, they all seem to be much more gentle, cultured folk than we had every reason to expect them to be. Like as not, you can now get a good nourishing meal at *Duffy's Tavern* on TV. And a good deal less of the



*Miss Duffy (Sandra Gould)*



*Finnegan (Charles Cantor)*

atmosphere and quaint charm that once permeated the place...

The old zest and flavor seem to be strangely missing, in this cleaned-up, spick-and-span *Duffy's Tavern*. Remember the times when Clifton Fadiman or Tallulah Bankhead, or maybe even Noel Coward would visit the place? Remember the smell of the stale beer, the sawdust, and the ripe old cheese on the free lunch counter down at the end of the bar?... The old *Duffy's Tavern* is no more, torn down, no doubt, like so many other landmarks around town, making way for progress and advancement, and the cause of higher civilization. Archie and Finnegan and Miss Duffy have moved to a new location. But it just isn't the same any more.

In a like vein Philip Minoff wrote:

...the televersion of *Duffy's Tavern* is bad

enough to make us wonder whether the radio series was really as smart as we once thought.

In an attempt to gain another dimension, *Duffy's* has somehow lost five or six. It was once, as we recall, a highly literate comedy about some fairly illiterate people. On TV, the humor isn't literate at all, and its people are not so much unschooled as unhinged. The emphasis is now on slapstick and weird situations, with character humor and malapropisms taking a backseat. This is unfortunate since plot was never *Duffy's* forte...

The performances on *Duffy's Tavern* are nothing to exult over, either. This is due partly to the fact that the actors aren't given enough worthy things to say or do; and also because incarnations of characters we've been 'picturing' for so many years are rarely satisfying...

# Cincinnati Convention

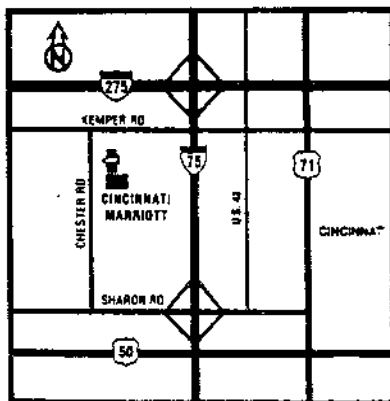
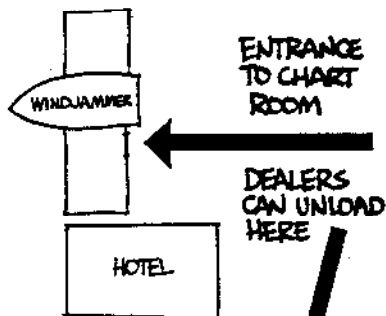
One of our special guests this year will be Ezra Stone, radio's Henry Aldrich. Saturday afternoon we will re-create a Henry Aldrich show. Saturday morning Ezra will star in a Lux Radio Theater "You Can't Take It With You." It will give you a chance to see what a fine actor he is in something other than the role that made him famous, Henry Aldrich.

Ezra is now president & director of

The David Library Of The American Revolution in Washington Crossing Bucks County, Pennsylvania.

Bob Hastings, who played Archie Andrews, on radio and Lt. Elroy Carpenter on TV's McHale's Navy, is returning again this year.

For a special treat this year we're having a third guest, Barney Beck, who worked as sound effect artist on many old radio shows. His sound effect





workshops at the Newark Convention are always a highlight.

As in past years we will have many dealers from around the country to fill our dealers room. Great American Radio, Gary Kramer, missed last year because of his daughter's wedding. Gave thought of missing the wedding. This year he will be back along with Avpro, (Bob Burnham, Don Aston, Terry Salomonson) Treasure Hunters (Barb Davies) Comic Art & Graffix Gallery (Richard Halegua) The Shadow's Sanctum (Ivan Snell). They will offer old radio shows on cassettes & reels, books, magazines, radio premiums, videos, antique radios, comics & comic art. Tom Monroe again will have a table representing radio clubs around the country and England.

Friday night and Saturday afternoon you will have plenty of time to visit with the guest and take pictures of and with the guest. Don't forget your cameras.

Saturday night we're going to have our first "Banquet". It will give us more time to visit with the guest. Make your reservations as soon as possible so we can get a count.

Space is limited. Please enclose payment with your reservation. The cost will be \$20 per person. (Make checks payable to Bob Burchett.) Admission will be \$4 per day. Hotel rooms \$65 double or single and dealer tables are \$25. The dates: April 19 & 20.

Make your plans now to attend what looks like another great weekend of old time radio and nostalgia.

Might want to plan a visit to our fine zoo, one of the best in the country. The old train station has been converted into a natural history museum featuring a theater in the round. Anyone interested in antiques or collectibles other than old radio might want to plan

to attend Burlington's Show in Ky. on Sunday. It's an outside show covering several acres. The first show of the year is always the biggest. Great way to spend a Sunday.

---

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

Time: Friday 3pm-9pm  
Saturday 9am-4pm

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

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SPECIAL GUEST  
**EZRA STONE**  
RADIO'S  
**HENRY ALDRICH**



Not all of each script takes place inside the tavern itself. However, the show's atmosphere is never less believable than when the cameras are *inside* Duffy's.

We've seen more drinking at Schrafft's. As we understand it, moreover, whistle-betting will continue to be verboten for the life of the program. Fortunately, the barn doesn't extend to your living room.

Ed Gardner's radio success was thus never duplicated on stage, film or the home screen. He passed away in Beverly Hills in August of 1963 leaving behind a wife of 21 years, the former New York radio and stage actress Simone Hegeman and two sons Edward, Jr. and Stephen. And, of course, a permanent niche in the radio comedy hall of fame.

Two foot notes ("feet notes" as Archie would call them) need to be considered before leaving *Duffy's Tavern*. First, this fascinating item appeared in the July 16, 1981 issue of the *Chelsea Clinton News* under the headline "Duffy's Tavern Restored":

Duffy is still missing but his tavern is back. The nineteen forties hangout, famous for its live radio broadcasts, has been reopened as a nightclub after a 30 year absence.

For more than ten years *Duffy's Tavern* was the place where 'the elite meet to eat,' a watering hole and stage for top entertainers. But the Tavern closed soon after the broadcasts ended and the building at 308 West 40th Street, fell on hard times.

Very hard times. By the mid-seventies it had turned into a haven for pimps, and it was topped by two floors of massage parlors. But a few years ago the property changed hands and the new owner, Gilbert Ankowitz, cleared out the tenants and began restoration. Midway through, workmen discovered the ghost of the old sign for Duffy's Tavern, still legible beneath the grime.

Seven weeks ago, Duffy's reopened. Its black wood bar restored to use and the walls decorated with a radio motif. Kathleen Walsh, who sings and plays piano daily at the tavern, said, 'It's ~~going~~ to be the same as it was in the old days. People from Broadway shows stop in ~~and~~ and do their material'...

...The original Duffy's was on Third Avenue but at some point, it moved to a site now occupied by the Port Authority Bus Terminal and, later, to its present building across the street.

What makes this story particularly curious is the fact that *Duffy's Tavern* was never broadcast from a tavern—~~any~~ tavern. The program originated from ~~the~~ and later NBC Studios in Radio City (Actually, during the broadcast Archie attired in apron and battered gray fed hat, spoke his lines from behind a ~~small~~ rough replica of a bar and used a ~~real~~ telephone in his confabs with Duffy. Furthermore, Gardner always ~~maintained~~ that his conception of *Duffy's Tavern* was based on an actual tavern, O'Bryens ~~Cafe~~ which was a neighborhood grill located ~~in~~ Astoria, Long Island where he played ~~the~~ piano after school as a boy.

Another item of considerable ~~interest~~ *Duffy's Tavern* fans is a 48-page ~~booklet~~ entitled "Duffy's First Reader" by ~~Archie~~ written by Ed Gardner and distributed ~~by~~ sponsor Bristol-Myers Company. ~~It~~ of Sal Hepatica and Minit-Rub ~~is~~ The clever promotional gimmick contains a wealth of information about Archie ~~and~~ full of photos. The "Forward" reads ~~as~~ follows:

Most men wait till after they are ~~dead~~ before starting to write their autogyrography but I feel that ~~now~~ is a better time. More opportune ~~is~~ ~~it~~

This book was written in me ~~spare~~ ~~time~~ which I have very little or none ~~left~~ keeps me working 16 hours a ~~day~~

says a week for 15 dollars a week—  
practically a dollar an hour—so if he  
knew I was writing this on his time, he  
would fly into a transom of rage...he  
wishes for me to even get a haircut on his  
time. Being logical minded, I naturally  
tell him it grows on his time. This  
amplifies him but he still goes berserk.  
However, I am writing this toome  
regardless. And to show there is no hard  
feelings, I am calling it *Duffy's First*  
*Reader*, in hopes he learns to read in time  
to benefit from it. He can do with some  
earning besides what he gets from the  
Eating Form.

I wish to state that the events as  
recounted under set forth is purely of me  
own volition and true to the best extent  
of my liability and knowledge.

Any deliberate falsehood is purely a  
typographical error.

(signed) Archie

What follows is both hilarious and  
interesting. The first section is called  
"Anatomy—Me life and times or the  
evolution of the job at Duffy's"—a sort of  
autobiographical sketch (more of Gardner  
than Archie). Then comes "Athaletics—  
wherein you meet me friend Two-Top  
Baskin who would be a remarkable sort  
of a guy even if he had only one head."  
The next section is called "Biology—Tips  
to Lovers" which includes such sage  
advice as "Do not let romance blot out  
business out of your mind. If you must  
kiss a dame goodnight in a hallway, at  
least have the presence of mind to stuff a  
few circulars in her letter box."

In "Mathematics," Archie "proves once  
and for all that a straight line isn't the  
shortest distance between two points."  
Archie's "Etiket" includes such sage  
advice as "It is considered bad form, no  
matter what the occasion to attempt to  
open a beer bottle with one's teeth." Then  
Archie rewrites "History" wherein he



presents some "little known facts"  
complete with a full page photo of that old  
Indian fighter, General Custer Archie,  
"who made a great reputation playing  
on the Little Big Horn...Custer's last  
musical stand."

My favorite section is the "Grammar"  
dictionary in which Archie explains that  
"the use of the right word at the right  
time is just as important to social  
acceptance as using the right knife to pick  
up your peas." From A ("alfa-falfa, n.pl.1.  
Little sheeps") to Z ("zebra, n.l. the  
temperature at Duffy's as 'It is five below  
zebra.'"), Archie murders, in uproarious  
fashion, the King's English.

The booklet concludes with a factual  
biography of Gardner by humorist Abe  
Burrows, who had collaborated with  
Gardner on many Duffy's Tavern radio  
scripts. The article is full of photos of  
Archie growing up.

Thus was *Duffy's Tavern* a truly  
memorable place—and never as real as in  
the theater of our imaginations. *Duffy's*  
*Tavern* was not the best, the most popular  
or even the funniest program from the  
golden age of radio, but it did certainly  
break new ground—in its superb use of

malapropisms and dialect (more properly called New Yorkese?) and in fully developing the neighbor bar as a social setting for broadcast drama.

What has been the influence of *Duffy's Tavern* on today's most popular TV program *Cheers*? Who can say for certain, but both effectively utilize the skirt-chasing bartender/manager interacting in a warm and humorous way with a lovable ensemble of patrons and staff.

Now, I'd like to close this article on *Duffy's Tavern* in the manner that the show opened. (This is the kind of logic I think Archie would appreciate.) Remember with me, if you will, the melodious strains of "When Irish Eyes Are Smiling" tinkling on a piano interrupted by the ringing of a telephone. Then we hear, as only Archie could say it, "Hello, Duffy's Tavern, where the elite meet to eat. Archie, the manager, speakin'. Duffy ain't here..."

[Author's Note: I would very much like to trade with other collectors of *Duffy's Tavern*. I'm especially interested in obtaining a VHS copy of the film version of *Duffy's Tavern*. Gary Yoggy, 72 Bissell Avenue, Corning, NY 14830; Phone: (607) 962-5171]

## NEW REMARKABLE POCKET RADIO



All one unit - just like the big ones, but weighs only 6 oz. Fits pocket easily. Nothing to adjust. No batteries, tubes, or electric socket connections required. Tuning knob in the only moving part.

Costs Nothing to Operate! Guaranteed! Brings in stations with fine tone quality. Tuner complete with built-in phone, with easy instructions for use in camps, office, picnic, home, boat, etc. Think of the pleasure the "Little Giant" should bring you. Listen to music, sports, radio entertainment, etc. The "Little Giant" is ABSOLUTELY GUARANTEED, all ready to tune in after easy aerial or ground connections. Thousands sold all over U.S. and foreign countries. An ideal gift.

**SEND NO MONEY!** You should be delighted with the enjoyable radio entertainment that you get out of the "Little Giant"—the radio that combines performance and economy, employing fine performance and economy, employing Hi-Poweret fixed circuit. Get yours today. Ship postman on arrival only \$2.99 and post. age. Order now. Amaze your friends. Little Giant Radio Co., 3559 Lincoln Ave., Dept. 2708, Chicago

# LISTEN: NOVEMBER 10, 1945

To the courthouse in Nürnberg where international criminals will face international justice for the first time, CBS has assigned its European News Chief Edward R. Murrow and two other newsmen who know Germany like the books they've written about it: *Berlin Diary* by William L. Shirer and *Last Train from Berlin* by Howard K. Smith. Better watch your newspaper radio listings when the trials start.

The day good old Sixth became the Avenue of the Americas some 4,000 United States sailors were lined up outside Carnegie Hall for a parade. Inside, Artur Rodzinski was rehearsing the New York Philharmonic-Symphony for its Saturday night concert and Sunday afternoon CBS broadcast. In a breathing spell the conductor glanced out the window and got a load of the Navy. A few moments later he had 104 members of the orchestra downstairs, complete with instruments, lined up on the sidewalk and swung them into *Anchors Aweigh*. The Navy yowled, so he struck up *Stars and Stripes Forever* and a service band at ease joined in. Group cheering ensued, and the orchestra went back in doors to work. Historians will record that this is the Philharmonic's first sidewalk concert in 103 years.

Please remember to buy that Victory Bond

This is CBS  
...THE COLUMBIA  
BROADCASTING SYSTEM



# Private Eyes For Public Ears

by Jim Maclise

*Mr. and Mrs. North* originated in *The New Yorker* during the 1930's as a series of stories by Richard and Frances Lockridge. Though it was a short-lived comedy series in 1940, it debuted as the familiar mystery program the night before New Year's Eve 1942 on NBC and quickly became the number two crime thriller behind *Mr. District Attorney*. The Norths were Jerry, a Manhattan book publisher, and his wife Pamela, who possessed more than a normal quantity of women's intuition when identifying murderers was concerned. Where the Norths went, be it ever so unlikely, corpses popped up like daffodils in April.

During the program's vintage years of 1942-47, the Norths were Joseph Curtin and Alice Frost, who portrayed the couple with a wit and whimsy never equalled by the later Richard Denning and Barbara Britton (who carried the series into television). Early on police lieutenant Bill Weigand, harried weekly by Pam's penchant for stumbling over bodies (dead ones), was the ubiquitous Frank Lovejoy, who was replaced sometime in the mid-forties. Sponsors on NBC were Woodbury Soap from 1942-45 and Jergens Lotion during 1945-47, with Colgate-Palmolive backing the show on CBS from 1947 on. Of the superior Curtin and Frost episodes, less than a dozen seem to be in current circulation.

The earliest extant story seems to be "Who Killed Columbus?" from October 11, 1944, which is the only one with the original Woodbury Soap commercials and "The Way You Look Tonight" theme song which I recall with nostalgia from faithful childhood listening). On an evening stroll through Manhattan with

husband Jerry, Pamela spots a thief in a Columbus costume leap from a window. Jerry, who runs him down, is slugged by the thief who escapes. But a few blocks further on, the Nortins find him dead in the street, a hit and run victim. Thus commences an effective North mystery which features two series regulars, Lt. Weigand (with Lovejoy) and the New York cabbie Mahatma McGloin (that's his name, honest!).

Two 1947 shows are also essential. "The Milk Route" finds Pam and Jerry's car broken down outside the city enroute home from a late party. They hitch a ride with a milkman, but his wagon is suddenly hijacked by a man with a gun demanding half and half. As he starts smashing full bottles, Pam protests, "You can't do that! Think of all the trouble the cows went to." But worse trouble shows up as a corpse left on someone's front porch with the empties. Pam's telephone call to the police has all the clarity of Gracie Allen: "Jerry and I are going to take the diamond ring over to Mrs. Stewart, but you'll find the body about six feet from Mrs. Bredan's milk bottle. Oh, you can't miss it. It's homogenized and the milkman will be waiting there for you with a gray horse." "The Clarinet in the Country" has the Norths again returning late to the city after a country weekend. Shortly after Jerry pulls over on the deserted road to avoid falling asleep, the couple hear a jazz clarinet solo in the dead of night. What follows seems like a nightmare involving a wrecked auto containing a corpse who later returns to life, and a jam session at a house in the middle of nowhere with Pam as "Choo Choo North" singing with the band.



Then the nightmare starts being real.

Driving home at night once again provides the opening situation for one of the series' more intriguing stories, "The Girl in the Red Dress." Returning from vacation, the Norths almost run down a woman who proves to be suffering from amnesia and remembers only that a man with a gun is after her. She's absolutely correct, for while the Norths are driving her to her hotel (she has a key with the name on it) she is shot to death while their car waits at a stop light. As Lt. Weigand investigates, Pam and Jerry take off with the hotel key to check the victim's room. While snooping among her belongings, they are surprised by a woman claiming to be the murdered girl.

This episode involves a disputed fortune and a rather nasty villain, and is recommended despite a puzzling and contradictory solution (which Pam, as usual, provides).

In "Murder Threatened," one Wilbur Wills feels certain his nephew Raymond intends to murder him rather than repay a \$20,000. debt due in 24 hours. For protection, Wills asks the North out to his country mansion where they discover that Raymond is indeed a nasty fellow. When the family dog, Waffles, chewed up Raymond's favorite jacket, for example, he strangled the pooch. In an argument with Uncle Wilbur about his and his wife's spendthrift ways, he shouts, "All right! We're extravagant! We light our cigarettes

with thousand dollar bills, we fill our swimming pool with imported champagne, we use diamonds for paperweights! Hang on to your filthy money. But if you wake up some morning with a knife in your back, don't blame me!" At midnight Pam hears someone roaming the upstairs hall, someone with a gun. Soon (what else?) a corpse turns up. But not to worry, Pam solves the murder by astutely observing a powder burn.

The fact is Pam solves *all* the cases. These include the case of "Frizby Klizby," a mystery writer anxious to prove that undetected murder can be committed in broad daylight in Times Square; "The Filled Skate," in which a young woman's bad spill at the ice rink is only the latest in a series of near-fatal accidents which have plagued her; the case of "Charles Wyatt," a gangster caper; "The Premature Corpse," which involves checking bodies in the morgue; and "Fool's Gold," in which the Norths barely appear. At the end of "Gangster's Wife Missing," Jerry compliments her on her sleuthing instincts. "You know, darling, sometimes I think you're pretty clever." "Some times!" exclaims the indignant Pamela. "What about the other times?" Responds Jerry, as the closing theme music rises, "Darling, let's not say anything we'll be sorry for. Shall we?"

All of the episodes mentioned above star Joseph Curtin and Alice Frost who personify the Norths perfectly. Appropriately enough, Curtin was also the last Nick Charles some years later in *Adventures of the Thin Man*, the show which *Mr. and Mrs. North* closely resembles (but it's better). Both Curtin and Frost also appeared in various soap operas, but they are best remembered as the Norths.

*Next time:* Vincent Price is heavenly as *The Saint*.

## BRIEF BIOGRAPHIES: by Charles Stumpf

*JOSEPH CURTIN* born July 29, 1910 in Cambridge, Mass. 5 ft. 10½" dark brown hair, blue eyes. Educated at Yale School Drama. Left school to become assistant director at a Santa Barbara, California theatre. Gradually he began to play juvenile leads. A year later he went to New York to play a leading role with Maude Adams and Otis Skinner in 'The Merchant of Venice.' His first radio appearance came in 1934 in the continuing drama *Roses and Drums* over NBC.

Other radio programs with which he was associated are: *Our Gal Sunday* (1937-38), *Second Husband* (1937-40), *Hilltop House* (1938-39), *Her Honor, Nancy James*, 1938-39.

*ALICE FROST* Born August 1, 1910 in Minneapolis, Minn. Blond hair, blue eyes, 5'8". Educated Mora High School in her home state. Married Robert Foulk, a dialogue director for Warner Bros. motion picture studios. Her first radio appearance was made in 1933 when she substituted for a sick friend.

Radio programs with which she played leading roles: *Big Sister* (1936-40), *Johnny Presents* (dramatic sketches) 1936, *The Shadow* substituted one week in 1937, *Town Hall Tonight* (1937), *Famous Jury Trials* (1938-39), *Al Pearce and His Gang* (1938-39), *What Would You Have Done?* (1940). Others: *Peter Salem*, *Quick as a Flash*, *Mr. District Atty*, *FBI In Peace and War*, *Aunt Jenny*. Much TV. Her stage work includes roles in *Green Grow the Lilacs*, *As Husbands Go*, *It's a Wise Child*. She also appeared in Mercury Theatre stage productions during 1937-38 and did a vaudeville sketch with Sam Jaffe.

## Classified Ads

SCIENCE FICTION RADIO SHOWS on reg. cassettes. Send for catalog, 254 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 Nail, P.O. Box 555, Cleburne, TX 76031

Want these Lux shows: Red River, Alice in Wonderland, Paradine Case, Kent Coscarely, 2173 Wilchester 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 Whitey 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 Marty 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. ny40441

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 Hightfields 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., Sny, NY 12409

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

Frank Tomaselli, 29-10 Donna Ct., Staten Island, NY 10314 is looking for 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 Mason) Jack Benny "The Bee", Fiorello LaGuardia tribute to Nikola Tesla over WNYC on Dec 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, Okemoma City, OK 73132.

Phil Evans, Box 136 Downtown Station, Sakersfield, CA 93302-0136. Looking for any records of 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.

Come Radio-Show Collector's Association (CRCA) 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, Saline, MI 48176. Wants Horatio Hornblower shows with Michael Redgrave.

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

Wanted: Jack Benny show dated 12/8/46. Jack Goes Christmas Shopping and Buys Don Shoelaces. Steve Ovaline, 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 Hanukkah 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.

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

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.

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.

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

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, 8/11/54, 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

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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.

Wanted: Jake & the Kid, Hardy Family, Maisie on cassettes. N.A. McNamee, Box 602, Organ, New Mexico 88052.

Amos & Andy or Jack Benny Shows, other comedy shows. Rob Cohen, 6635 Helm Ave., Reynoldsburg, OH 43068

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*Old time radio's guide to what's really happening in The Hobby today..*

The old time radio circuit has been particularly hot with news, so we've prepared a special edition of **Listening Guide Newsletter**. A few of LGN's regular features have taken a hiatus so we can bring you these timely items for issue #4:

● **A look at changes in OTR collecting** over the past ten years is the topic of the opening editorial. Included is a discussion of what caused these changes as well as what's ahead and what needs to be done to keep *The Hobby* alive.

● **Preserving old time radio**—The tape collectors love to hate, and why digital audio may NOT be the answer.

● **First hand news update** on the "Shadow" litigation

● **Coverage of the 15th Annual Friends of Old Time Radio convention..**

● **Post-convention report** on activities of **The Old Time Radio Defense Fund**

● **Lies in the Temple Part 2** is presented. The author continues his journey through "The Cathedral of Old Time Radio Shows," as he further explores the question "Is it a Sin to Sell Old Time Radio?" We meet the "Curmudgeon of OTR." *We wonder just who in The Hobby the author had in mind when he created this character!*

● **Information and Help to the Collector part 4** takes a fresh look at why logs are so important to old time radio collectors.

*Individual copies of issue LGN #4 as described above are also available for \$3.50 each postpaid. Back issues of LGN #1 and #3 ONLY are in limited supply and are available for \$3.50 each postpaid. LGN #2 is out of print at this time.*

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