

Old Time Radio **DIGEST**

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**FANNY
BRICE**

Old Time Radio DIGEST

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ON THE AIR AGAIN!



PHIL BAKER

Ace comedian brings
you a riotous new
variety show—

"HONOLULU BOUND"

with his stooges,
"Bottle" and

"The Man in the Box"

Eddie DeLange's Orchestra

The Andrews Sisters

"Johnny Pineapple"

Tune in every
Saturday night

**9:00 COLUMBIA
CHAIN**

SPONSORED BY
THE HAWAIIAN PINEAPPLE CO., LTD.

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Magazines—Radio Guide, Tune In, Stand By, Radio Mirror and others

Comics—Mysterious Traveler, Shadow, Lone Ranger

Coloring Books—Charlie M^cCarthy, Green Hornet, Lone Ranger

Photos—B/W Fibber M^cGee & Molly, Bergan & M^cCarthy, Shadow, and other stars. **Color Photo** of "JOHNNIE" 5 x 7 or 8 x 10

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TELL US WHAT YOU ARE LOOKING FOR
WE WILL HUNT FOR YOU!

THIS IS ONLY A PARTIAL SAMPLING OF OUR STOCK
SEND FOR YOUR LIST TODAY



Treasure Hunters

Barbara Davies (203) 487-0240 evenings only!
Box 463 Mansfield Center, CT. 06250
ASK US AND WE WILL HUNT FOR YOU

HERE'S MORGAN!

By GORDON D.
BUSHELL

RADIO'S BAD BOY MAKES SPONSOR-SPOOFING COMMERCIALS PAY-OFF

HISTORY three times has known the name of Morgan—Morgan the pirate, Morgan the financier, Morgan the sponsor-baiter. The pirate and the financier are of yesterday. Today's Morgan is in 100,000 ears, poking 100,000 ribs and sending cash over 100,000 counters.

For Morgan's faithful listening audience, 6:45 p. m. EST, is the most refreshing radio-time of the day. Before Morgan went to war, his program was on at 5:45. Now he has a better spot, when most families are at their evening meal.

Probably the most popular lines in Morgan's broadcasts are those in which he ribs his sponsors. It is a pleasant relief from the usual commercial harangue to hear Morgan make light of his products and gibe at his sponsors. People enjoy the unusual in his humor and gasp at his daring.

For example, he played a commercial recording for a wine company. During the playing he kept up an uncomplimentary commentary. At the conclusion he asked, "Now where do they expect to get with that? It might sell one bottle—in forty years. Why don't they let me do it my way? But no, some agency sold them that, so they think it's good."

Morgan's system is very effective. His commercials are never tuned out. They're too funny to be missed. They come in unexpectedly. They are never long. They do their job because they get the product into the consciousness

of the listener by tickling his funny-bone. There's good will for Morgan's products because of Morgan's wit.

People buy what he sells even if they don't need it. One New Jersey man, after listening to Morgan's program for a week, went out and bought eighteen of Morgan-advertised razor blades, this though he uses an electric razor. His wife, a dignified middle-aged woman, has become a confirmed after-meal gum chewer. During last year's basketball season, an average height player asked in a shoe store if Morgan's "Old Man" Adler sold elevator gym shoes.

Though Morgan is tremendously popular with his listeners, he is in constant trouble with his sponsors, naturally. They vacillate between fear of what his gibes may do to sales and knowledge of what they've done in the past. They resent his occasionally almost forgetting to mention a product he's paid to discuss for one minute. Some quit him. Some quit and return. Adler shoes quit twice. Now they are a Morgan steady—and there are no more complaints.

Morgan used to listen to sponsor's complaints, then go right on in his own way—now he doesn't even listen. He has devised a fool-proof system of avoiding angry sponsors. He moved, keeping his new address and phone number a secret. The only way a sponsor can get a message to Morgan is to call their agency, which in turn calls the network, which in turn calls the only



"H-MM! NOW WHICH OF MY SPONSORS SHALL I BLAST?" THINKS RADIO'S BAD BOY, MORGAN

person who knows Morgan's number. She then calls Morgan, if the complaint hasn't died out, and relates the sad story to his unsympathetic ear.

Morgan has his own philosophy about radio commercials. "What do people care about where and how a product is made?" he asks. "They just want to know if its good. My stuff is good, so I tell them that—that's all." Morgan continues, "The trouble with the aver-

age sponsor is that he is just average. I know more about radio advertising than the guys in the business." The fact that Morgan's line was taken on, copied by other announcers during his absence in the army proves that there are those who agree that his style is effective.

Complaints about Morgan, who is known as radio's bad boy, also come from another quarter—the network officials. Morgan takes them collectively

and individually over the coals on the air—next day reports their protests to the public. His remarks about public characters or American institutions bring floods of boiling letters to harassed officials, often threatening suit. Angry listeners, never able to locate Morgan, barge in and berate officials.

Morgan does not bring on these complaints intentionally or out of sheer perversity—he's just himself, unpredictable. His humor is not restricted to the commercials. From the moment he comes on the air, the zany is in order. He may introduce his program by blowing into the mike, or by announcing a campaign which he is backing—"Equality Week—a week when men must be considered equal to women." He urges women during this week to remove their hats in elevators, to offer cigarettes to men, to give up their seats to men in subways, to blame all auto accidents on men drivers.

Inane records have an important place on "Here's Morgan." They are played at any point in the program for no reason at all. He has the most unique collection of records in the world, and he conducts a never ending search for new ones. But, he never plays a record through because whole records bore him.

It is not unusual for fans to send him crazy records. Recently he received an Arabic record from a G.I. who heard he was back on the air. Morgan, himself, doesn't know what this one is all about. "It might be a couple of foreigners swearing at each other for all I know," he says.

Morgan has originated a hundred different days, weeks, towns, products and schools. On one program he introduced "Unknown Mother of Her Country Day"—the day they take nylons and



HE INTERVIEWS A TYPICAL GUEST STAR

make coal out of them. He is the discoverer of the town of *More*. "There are only two housewives in that town so when you see an advertisement that says 'More housewives recommend—,' you know it's these two women who live in *More*, Nebraska."

Morgan started a school for doctors who don't practice medicine—they just pose for ads. "Incidentally," says Morgan, "one of my doctors has invented Gonfalon's Enormous Liver Pills, because he discovered that there are some large livers—they're not all little."

Occasionally Morgan entitles his program "Time Marches Sideways." That night is devoted to reading and "analyzing" newspaper clippings which completely contradict each other. He also has "political night" and "Children's Advisory Service" night. Once Morgan told all frustrated children to bang their heads against the wall.

One night as Morgan read fan mail,

a P.S. on a fan letter said "Please excuse pencil, but they don't allow any sharp instruments around here." A few months later (Morgan's always late with mail) he wrote back "Please excuse typewriter, I just ran out of blood."

Another time a listener sent in a petition to Morgan asking him to have it signed by all the people he knew in order to have Avenue of the Americas changed back to 6th Avenue. Over the air Morgan explained, "I dragged your petition to various saloons around town and everybody I talked to said 'Oh, for Pete's sake! Then we'd have another beer. Well, you know how it is.'"

Henry Morgan is not strictly a gag man; a fact which causes his employers to have graying hair. It is not unusual for him to discuss some very ticklish subject. Officials tell him to lay off, but Morgan is seriously concerned about current happenings, so occasionally he

sneaks a little philosophy into his humor.

He attacks the army for commissioning incompetent men, he urges that Brotherhood Week be a year-around enterprise, he suggests that people try to understand Russia and work toward international cooperation. This last has lost him some listeners—people immediately accused him of being a communist. "Today you're either a communist or a fascist," sighs Morgan. But he shrugs it off and goes on advocating what he believes is right. While he discusses the 10-cent subway fare and labor problems, his mail proves that his audience listens to his humorous philosophy.

Henry Morgan was born in New York City in 1915 of mixed parentage—man and woman. His radio career started at 17 when he was hired as a pageboy by WMCA at \$8 a week. In a few months he applied for a job as announcer. "Much to my surprise they hired me." At seventeen and a half he became the youngest announcer in radio. He received \$18 a week.

Shortly, he was engaged as a network newscaster, but was fired within five weeks because he could never reach a broadcast on time. From then on Morgan covered many radio jobs in many cities. His innate humor, his free lancing at the mike drew the attention of New York officials who decided to try his line out at nothing a week on part of Superman's time. Morgan had three nights and Superman had three nights a week. "Imagine me with that big lug" he groans. When Superman moved to an earlier hour Morgan took over the full six nights, acquired sponsors, and began to draw money—\$100 a week. At this point, war and the army broke in.

"Here's Morgan" returned to the air



EX-GI MORGAN HAS A HEALTHY APPETITE

less than a year ago, after over two years' absence. Currently on the air five nights a week at 6:45 with two shots on Thursday (the second at 10:30 p.m.), he makes considerably more money than he used to—"not yet a \$1000 a week."

Morgan's script, if it can be called that, is written by Morgan about four hours before he goes on the air. It is always two pages in length. Sometimes he finds himself a few minutes short, or a few minutes over his allotted 15 minutes. This always confuses him. "Getting off the air is the toughest thing I have to do. When people ask me how I do it, I answer, I don't know—they think I'm kidding."

Most of Morgan's scripts are merely a series of notes and reminders, but his interviews are carefully written out. "Interviews require a good deal of precision and I haven't time to pause to think of questions and answers." So when Morgan interviews Negative Sam, the Reality Man, or the housewife who is worried because her husband *does* come home early, it's thoroughly rehearsed.

Morgan is often asked where he gets his interviewees and how large a staff of actors he employs. His stock answer is "I have a staff of 20, each of whom gets \$100 a week." Actually he has no staff; does all the voices himself.

Morgan claims that no one except kids will admit to listening to his program. Adults when asked usually pass the buck, "My little boy listens and of course I overhear some of what you say." But an examination of Morgan's mail reveals dentists, doctors, lawyers, engineers and business executives as well as kids among his listeners.

When not criticizing or praising, fans ask Morgan what he looks like and "do you act like that off the air?" Some express a desire to see Morgan in tele-

vision. To this Morgan grimly shakes his head. "I want television the other way 'round. I'd like to see my listeners in action; batting their kids around, chewing gum, or shining their boots with a polish I plug.

Morgan is good looking, of average height and weight, and is abounding in restless energy. He doesn't sit still two minutes consecutively. An intense person, Morgan works hard on his program. He never permits a studio audience. The few times he did allow this, he felt that it hurt his show—he just couldn't let go and be himself.

A meticulous dresser, Morgan goes daily to the Astor barber shop. There he has corralled the only silent barber in the business, John Hindenberger. "He talks German and I don't," says Morgan explaining the blissful barber shop silence. "Furthermore, I like the *er* on his name. If he ever drops it, I'll quit him."

Morgan has a girl friend, "the ninth most beautiful girl in New York," but she's smart so they argue too much. "That's the trouble with getting married. If they're smart you argue; if they're dumb you can't stand them. I guess I'll stay a bachelor," he explains.

But this Morgan, Henry Morgan, sponsor baiter, is entrenched in the ears of his listeners—he makes them laugh and he makes them buy. He is a hair raising, nerve wracking, indispensable boon to his sponsors, who have found that there's good will for Morgan's products because of Morgan's wit. So everybody's happy over Henry Morgan—even the sponsors.

TUNE IN VOL. 4, NO. 4 AUGUST, 1946

ORCA of England



**NORTH
AMERICAN
DIVISION**

c/o Tom Monroe phone: 216 226-8189
2055 Elmwood Av. Lakewood, OH 44107

MEMBERSHIP SERVICES:

- * Newsletter
- * Cassette lending library

OBJECTIVE:

- * To make as much BBC broadcast material available for the enjoyment of as many people worldwide as possible.

SPECIAL CHALLENGE:

- * We are currently saving over 150 shows off-air weekly. We can only continue to do this with the assistance of as many people world wide as possible.
- * Will you assist us in saving this drama?

MEMBERSHIP DUES:

- * \$15.00 per year
- * Check payable to Tom Monroe

SEND TO: 2055 ELMWOOD AV., LAKEWOOD OH 44107

Old time Radio show Collectors' Association of England

WE, THE FORGOTTEN

FAITH HOPE CHARITY HARDING of Trucksville, Pa., is either the greatest oracle of all times or, at the age of four, the cutest hoax this side of Delphi, for, according to her mother, Faith predicts floods, fires and other unpleasant doings, then warns the folks to look out.

However, little Hope was among the many who are not allowed to speak for radio's "We, the People." A multitude calls to be heard as we the people on "We, the People," but only a few are chosen. "We, the People" are sort of scared of us, the people, because we can get "We, the People" in all kinds of jams.

Take little Faith, for example. She's a sweet little girl but she might be TNT for "We, the People." Mrs. Harry Harding, the mother, says that when Charity was three months old she began talking. Before she was eighteen months old (all of this is the mother's story) she was predicting disasters. The child said one day that a school at Trucksville would burn, and gave the details. Mrs. Harding notified the editor of a Wilkes-Barre paper and, a month later, the thing happened, just as the child said it would. The child predicted the tragedy of the British flying-boat, Cavalier, and Mrs. Harding tried to warn the British ambassador, but he wouldn't talk to her. Faith, when she's in a predicting mood, will wake up at night and scream her prophecy. Mrs. Harding often wires or telephones a warning. There are many sworn records that events have come to pass as Hope predicted. Medical authorities

have examined the girl and will make no effort to explain her gift, if any.

She looked like a natural for "We, the People." The program heard about her through Transradio News and Mrs. Harding was contacted. Then she was sent a questionnaire and Faith's availability was submitted to the Listeners' Radio Committee, the supreme court of "We, the People." She was rejected. There was no announced reason for the rejection, but studying the files we

found what we believe kept Faith from us, the people. Hope may be edging into world-power politics and, her mother said, the child is ready to help stir the German people against their rulers and save civilization.

That's dynamite. It is amazing how many persons believe in prophecies, and if a child had predicted a change in German politics thousands

might have believed it and stampeded millions. A child's simple words over such a powerful medium as radio might rupture the economic and social status of millions. Don't scoff. Remember Welles and Mars.

Selecting the people who are "We, the People" is a tough assignment. It's a competitive business, too, and Believe It Or Not Ripley often gets to the people before "We, the People." Even after a person is spotted for the program, there are many possible slips before he is presented from New York's CBS studio.

There are the interesting Beanes of Little Beanes Road, N. C., which is so far from town that it costs \$3 to get a



Gabriel Heatter, emcee, "We, the People"

TEN PEOPLE

By James Street

OCTOBER 9, 1937



Ol' Dynamite McGee and son No-Soap sort of mosey around the Rockies. Dynamite wrote to Mr. Heatter that he had to "throw No-Soap every fall to get clothes on him." Prospect of No-Soap with no pants scared Heatter

telegram delivered. Elvin Beane and his wife are only four feet tall. Many years ago they showed up in Randolph County, N. C., and opened a crossroads

store. The folks called it the midget store because its furnishings were so small. At first the mountaineers were a mile curious about the Beanes, but the

Beanes just kept selling beans and didn't tell much about themselves. The natives took them as neighbors, quit asking questions and named the cross-roads Little Beanes Road. After weeks of correspondence, "We, the People" got to the Beanes and asked them to come to New York. But the Beanes didn't want to come. The sponsor of the program offered to reimburse them for business they might lose in taking the trip. But the Beanes said nothing shaking. They didn't offer any explanation, but wrote, "We can not appear on your program." The Beanes apparently do not care to discuss their private lives. It's enough to sharpen the appetite of any reporter.

come too high. Most persons do not expect to be paid any more than expenses.

I do not know what was behind the rejection of one of the most interesting applications I found in the rejection file. It concerns William D. Clark of Bethesda, Maryland, who has made more money than any man in history, a trifling \$7,200,000,000. Mr. Clark has made \$600,000 a day, and got paid for doing it. He was a note-plate printer until his recent retirement after forty-eight years' service in the United States Bureau of Engraving and Printing. His job was to print money, stamps, bonds and other securities. There are not more than one thousand of his

James Street pries into files to find that the most amazing "We, the People" tales are those which never got to the mike

The "Hermit of Tolstoy Park" might have been persuaded to appear on the program but for one little line he wrote. "A trip to New York has no charms for me," he wrote. "One day in that city of foul air might cause my death." If "We, the People" could be blamed for a man's death, then "We, the People" would be in a mess. The hermit is Henry James Stewart of Montrose, Ala. He is eighty-two, and for fifteen years has lived in a house he built in Tolstoy Park. He named his park in honor of the man whose philosophy he follows. He eats only vegetables and lives for ten cents a day. Mr. Stewart never wears shoes or hats.

Many people want too much money to tell us about themselves. The program pays expenses to and from New York and, in many cases, will pay a person for his time, if his time doesn't

craftsmen in North and South America, and five hundred of those are employed in Washington.

In making money, there are twelve notes to a sheet and 2,500 sheets are turned out daily. The denominations vary, of course. Mr. Clark frequently has handled \$120,000,000 in one little bale of \$10,000 notes. Once he printed a million-dollar bond, the highest denomination ever produced. Often visitors to the plant ask seriously for samples. But to Mr. Clark and his co-workers the money they made never seemed like real money. "It seemed to us to be something entirely remote from money," he said. "It was completely detached from the same thing that we received in our pay envelope twice monthly."

He can spot counterfeits by the workmanship. The average life of a dollar



The "Hermit of Tolstoy Park," eighty-two, of Montrose, Ala., wrote: "One day of that foul air (New York) might cause my death." His story of the simple life at a dime a day, the Committee decided, wouldn't be worth that

bill is four months, and the automobile cut the life of small bills in half because filling-station attendants, in handling bills, get oil on them and they soon must be retired.

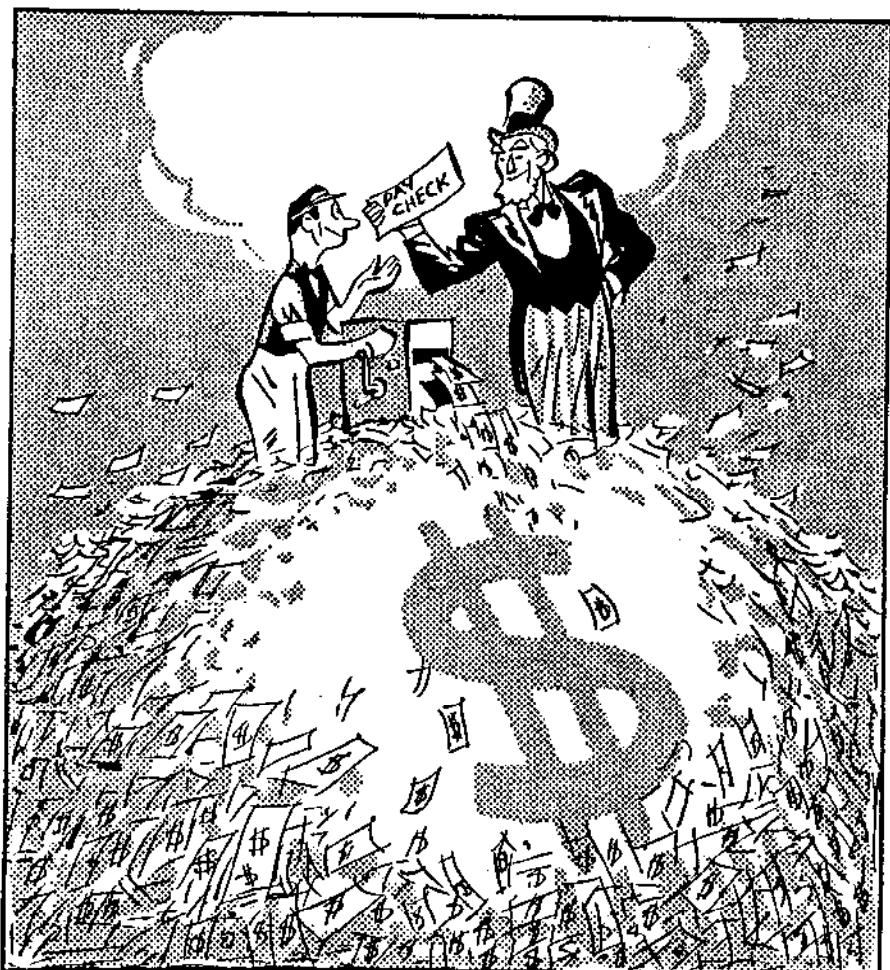
"We, the People" decided that Mrs. Christianna Wegner of Toledo couldn't tell her story within the time limit of two or three minutes. It would be a dif-

ficult job, for her story has been echoing in Holland since 1691, when Theodore Metzger was gathered into the arms of his fathers. Mrs. Wegner says she is heiress to a wad of the Metzger estate, which, at my 3 p.m. tabulation, amounts to about one trillion, two hundred and fifty-six billion, one hundred and fifty million, eighty-nine thousand

and six hundred francs, or \$251,230,017,920. It jumped a million francs during the time it took to write that figure. The mere fact that there's not that much gold and silver money in the world is not our worry, or the worry of most of us, the people.

Mr. Metzger got his start in life by saving a king, and the king gave him ships and cargo worth \$3,000,000. From

this humble start, he built up a fortune of \$50,000,000. But when he died, William of Orange took the estate. As no will was found, Mr. Metzger's survivors had no legal weapons. But three years later a will was found and the courts of The Netherlands said it was valid. The courts were very nice about it, but the crown kept the dough. In 1874, the government of The Netherlands ac-



Inexplicable rejection was that of Wm. D. Clark, of Bethesda, Md., biggest money-maker of all time. He made \$7,200,000,000—in U. S. Bureau of Engraving and Printing—but the only money that seemed real was his pay check

knowledgeed the claims, with interest, as valid but demanded affidavits of descent. That's where Mrs. Wegner comes in. She says she can prove she's a descendant of Theodore. Mrs. Wegner is willing to take a cut of the one trillion, etc. She is a grandmother and her husband is seventy-six and hasn't been able to work for fifteen years. If she gets any of the money, she's going to build a monument on her father's grave, then see America.

A man by the name of John Hodge Opera House Centennial Gargling Oil Samuel J. Tilden Ten Brook of Olcott, N. Y., wasn't given an opportunity to explain how come. In case you care, Mr. Ten Brook's father had a friend named John Hodge, owner of the opera house and an associate of the Gargling Oil company. When the boy was born in 1872, Samuel J. Tilden was a big-shot. It was a centennial year, and there you have it.

We can imagine why Ol' Dynamite McGee and his son, No-Soap, were barred. Mr. McGee and son sort of mosey around the Rockies. Dynamite reported he had to "throw No-Soap every fall to get clothes on him." He further reported:

"This so-called civilization is all poo anyhow. Out here (in the Rockies) we hole up for the winter, dang near any rainstorm we can go out and pick up gold nuggets. Right now we have opals, emeralds, rubies."

Mr. McGee wanted \$100 for his services. He also reported that in stormy weather he felt "savage and ugly." The prospect of No-Soap with no pants and Dynamite McGee in a peeve apparently frightened "We, the People."

My favorite person who turned down "We, the People" is Mrs. Joe Brandel of Bonne Terre, Mo. Her son was implicated in a kidnaping and went to his mother's home for protection. She refused to shield him, and told him that unless he surrendered she would call

the sheriff. Her son told her that if she called the law to call an ambulance, too.

Mrs. Brandel called the sheriff and her son killed himself. They found this note in his pocket:

"My death-warrant. Mother, you can forget you ever had but three boys. Tell the others to go straight and join the church. I'll meet you all again somewhere. I'm leaving \$20 for you to buy some clothes. Don't give it away. Please do this for me. Bury me in my blue suit."

"We, the People" almost burned up the wires to get Mrs. Brandel to New York. However, in a faltering hand she wrote this refusal:

"I will answer your letter received yesterday. But I can not come out to talk on the radio program. I have 2 little girls to take care of. One is 8 and the other is 12. I have my home to take care of. My husband works on the WPA work. The crime that my boy done gave me a nervous breakdown. I am not able to come out there. I got such a shock over the trouble I am sick."

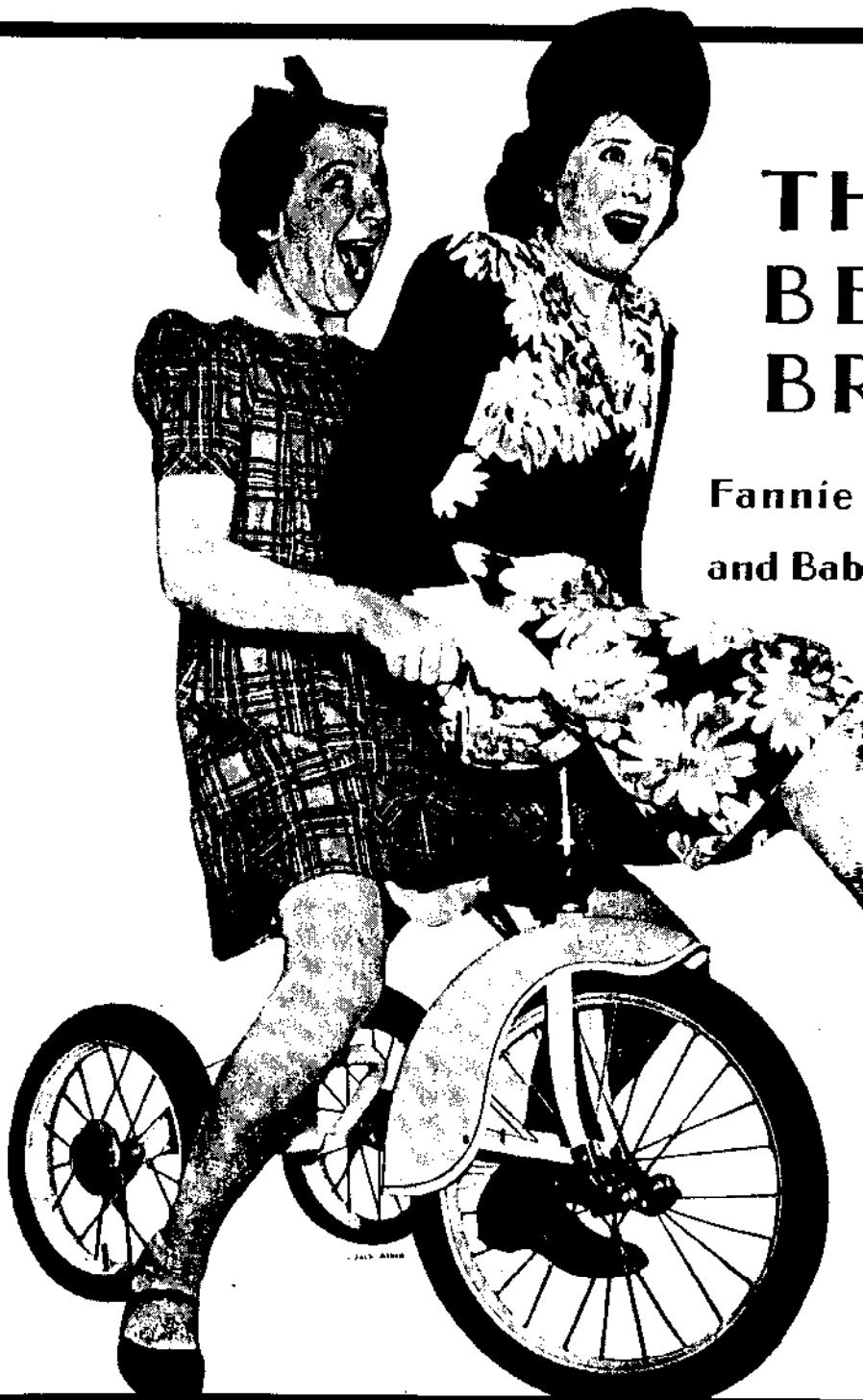
THE TRUTH ABOUT LIFE

● Real people—not actors—men, women and children from all walks of life bare the facts of their personal experiences! Some tragic, some weird, some hilarious, some pitiful... but *all* intensely interesting.

Don't miss "WE, THE PEOPLE," Columbia coast-to-coast network. There's nothing like it on the air! Sponsored by Sanka Coffee.

"WE, THE PEOPLE"

GABRIEL HEATTER
MASTER OF CEREMONIES
COLUMBIA NETWORK TUESDAY EVENING



THE BE BR

Fannie
and Bab

E LOVED AT

"Jekyll" Brice

"Hyde" Snooks

By James Street



Fannie Brice likes to ride a bicycle for exercise, and her alter ego, Baby Snooks, likes to do kiddish stunts like that above, taking Gracie Allen for a tricycle ride at a party,

LITTLE Fannie Borach of Brooklyn stared down her long nose at the grimy twenty-five-cent piece she clutched in her sweaty hand, then glanced forlornly at the theater sign which announced an admission price of forty cents.

Tears flooded her eyes and she sniffled and rubbed her sleeve across her nose. Fannie Borach was only twelve, and it's easy to weep at twelve when a hope has been shattered. It was amateur night at Frank Keeney's theater on Fulton Street, hard by the oily, dirty East River. She had wanted to see that show, but Papa Borach couldn't spare the twenty-five cents, so little Fannie had worked all day helping a neighbor make a dress. She had been paid a quarter, and, grasping the coin in her hand, had raced to the theater.

She got there just as the matinee prices went off and evening prices went on, and Fannie Borach lacked fifteen cents of having enough to sit in the peanut gallery for amateur night.

If she had possessed that fifteen cents perhaps you would never have heard these famous words, sung in a deep, sad contralto:

"It's cost me a lot but there's one thing that I've got

"It's my man . . .

"Oh, my man I love him so,

"He'll never know.

"All my life is just despair, but I don't care."

If little Fannie Borach had possessed that fifteen cents perhaps you never would have heard of Fannie Brice, a woman of courage—born with two strikes on her but who has scored time and again by delivering sacrifice hits in the pinches.

Because she lacked the fifteen cents she went to the stage door and walked into the theater with the amateurs. The manager spied her.

"HHEY, kid," said he, "what do you do?"

"I sing," said little Fannie Borach—Fannie Brice to you.

She planned to watch the show until her appearance was called, then she

would skip. But before she could catch her breath the manager shoved her onto the stage and said:

"O.K., kid—sing!"

Fannie gulped, rubbed her sleeve across her nose again and believed Providence had turned His back on her. But out in the audience was a newsboy she knew.

"Hey, Fannie," shouted the youngster. "Sing 'When You Know You're Not Forgotten By the Girl You Can't Forget!'"

She grinned at her friend.

"That kid," said Fannie Brice years later, "had confidence in me. He was my pal. I couldn't throw him down. So I sang."

She won the prize of \$5 and ran home to her mother. She was out of breath.

"Look, Mama!" she held up the \$5. "I won—"

"Wipe your nose," commanded Mama Borach,

"I'm going to be an actress," confessed Fannie after wiping her nose.

That was 33 years ago. The \$5 meant a lot to the Borach family. Papa Borach was very poor. He was an Alsatian Jew and when he came to the New World he opened a saloon fast in New York's Ghetto, where Fannie was born in 1893. She used to steal beer from Papa Borach and give it to nursing mothers in the neighborhood. She began life by helping others and she never got out of the habit. She played in the gutter. She played hopscotch with newsboys, and the streets taught her their lessons. Life flowed quickly in the ghetto, the sweating, steaming, smelly ghetto of New York. Only the courageous survived.

Papa Borach sent Fannie to school, but she was not a good student and she played truant. In the mornings, she would slip into the neighborhood theaters when they were being cleaned and lie flat on her stomach until the shows began. She simply wouldn't study. Papa Borach scolded, and Mama Borach wrung her hands, but little Fannie Borach kept right on playing hookey from school.

SHE got a job in a dressmaker's shop and worked while her family thought she was in school. A child of weird complexes, Fannie puzzled her employer and even the customers. Once she told a customer her family was starving and that her mother was

A CHILD OF SORROW, FANNIE BRICE GREW UP TO MAKE PEOPLE LAUGH, CRY. LISTEN TO HER ON "GOOD NEWS OF 1938" THURS.

dying. The customer wept and gave her old clothes and bread. The next day Fannie came to work in her Sunday best, which wasn't very good. But she wore two earrings in each ear—her mother's and her sister's. She acted even in childhood.

She spent on herself all the money she made because she didn't want her folks to know she was working! Her whole life has been a crazy-quit—incredible! An Alger story? Why, if Alger had dared write her life he would have been ridiculed. The things that happened to Fannie Brice couldn't have happened even in an Alger story.

After winning \$5 for her first appearance, she became a "professional amateur." That was more than thirty years before the Major Bowes programs began.

"I played every theater in Brooklyn, Manhattan and Newark," laughed Fannie, "and once I made \$35 a week as an amateur. The customers would throw coins to us on the stage. The polite thing to do was to wait until after the act to pick up the money, but I picked up mine as I sang. I was

afraid the money would get away."

She changed her name from Borach to Brice. She was irked because friends called her Fannie Bore-act. She just happened to pick Brice. There was no rhyme or reason for it, but, too, there's no rhyme or reason to her entire life.

She was a gawky girl when she got her first steady job at a Second Avenue theater, selling tickets, cleaning, watching the scenery and playing the piano between times.

"I played after a fashion," she admitted, "a terrible fashion."

Her job was to bang the piano while stereopticon slides were being shown on the screen. The house often sent her up to Tin Pan Alley to learn the songs.

"I had a pal at one of the publishing houses," she said, proudly. "He had nice brown eyes. Every time I went to the house he would help me with the music. I'll never forget that guy."

Who could, Fannie? Who *could* ever forget Irving Berlin?

She was working in the ticket office one day and read that Cohan and Harris wanted chorus girls for a new show.

"I'll never forget those guys," said Fannie wistfully.

Who could, Fannie? Who *could* ever forget those two grand beings, George M. Cohan and Sam H. Harris?

Harris hired her for \$23 a week when she fibbed and told him she could dance. She sat by the piano for days waiting to be called for the chorus. Then one day Harris told her to sing with the chorus. Fannie was from the part of town where the boys liked their songs loud, so she gave it all she had and drowned out the chorus.

"No solos!" said Harris, and scowled at her.

A beautiful blonde was near her, and she looked disapprovingly at little Fannie Borach from Brooklyn.

"I'll never forget that girl," Fannie laughed. "She had lots of blond hair and looked like a valentine."

Who could, Fannie? Who *could* ever

forget Mae Murray?

Fannie did all right until she tried to dance. But she couldn't shift from left to right unless she waved her fingers—"sky writing" the craft calls it. And every time she tried to shift, she threw the chorus off balance and there was a tangle of pretty legs.

"Everybody was out of step but me," Fannie moaned.

George M. Cohan was not pleased, and neither was Mr. Harris. So one day Mr. Cohan pointed his finger at Fannie and roared:

"Back to the kitchen!"



"Daddy Higgins" Manley Stafford

THAT'S the show business' way of saying you are fired. But Fannie wouldn't go to the kitchen, but hooked on with a troupe in which she played the part of an alligator and ate up the leading man. But she wasn't a good alligator even with her nose. Mama Borach heard that little Fannie

was playing the role of an alligator and took her home. Next she got a job with a burlesque troupe.

"They wouldn't let me dance," Fannie said. "They put me in a box, turned a spotlight on me and let me sing. But I wanted to dance. I gave a girl my underwear and shirtwaists to teach me the steps, and by the time I worked my way from the back row of the chorus to the front row I was almost naked."

She was fifteen then!

Her first love came to her early. Fannie never talks about him. He was a barber and his name was White. He used most of his profits to buy his own hair tonic.

"God, but he smelled good," said Fannie. She never had much money and there are a few things in the turbulent childhood that cling to her memory—trouping, trouping. She lived on twenty-five cents a day, played the water-tank towns, climbed out of a window in Pittsburgh, bribed hotel attendants to let her use her own iron.

Her marriage with the barber didn't last very long. Mama Borach heard about it and had it annulled, and Fannie came back to New York City. Max Spiegel offered her a job when she fibbed about her specialty numbers.

"I told Max I had dozens of specialties," she said. "He told me to appear before the Friars that week. I nearly collapsed—I was just that scared. I hurried to Irving Berlin and told him my problem. It was Irving who wrote 'Sadie Salome' for me and told me to sing with a Yiddish dialect."

The rest is theater history. The venerable Friars rolled in the aisle and almost got tangled in their tails and stumbled over their top-hats when Fannie sang the immortal "Sadie Salome." Max Spiegel almost broke his wrist shoving a contract in front of her. It called for \$85 a week. Fannie almost broke an arm signing it. She didn't know there was so much money in the world.

The contract was for seven years and she was to get a \$10 raise each year. Seven years of Fannie Brice's time for about \$40,000! Great Land o'

Goshen! But somehow the fates always look after the courageous. The contract was no good, because Fannie was only seventeen and as a minor her signature wouldn't stand in court.

MAX SPIEGEL lost a gold mine, and Flo Ziegfeld found one, for in 1910 he sent for her.

"Want to go to work for me?" said the Great One.

"Yes," said another Great One.

"How much?" asked Ziegfeld.

"Forty a week," said Fannie.

"What!" Ziegfeld, accustomed to big money, almost fainted. "No! Make it \$75 and I'll hire you."

When her contract was signed, Fannie showed it to so many persons around Times Square that she wore it out.

"I showed it to Berlin five times—honestly," she said. "I sang 'Lovie Joy' for Ziggy first. I had a great accompanist. I'll never forget that guy."

Who could, Fannie? Who could ever forget talented George Gershwin?

She pronounced the words of "Lovie Joy" as she had heard the Harlem Negroes pronounce them. Abe Erlanger, backer of the show, didn't like the song that way, and she was pushed out of the show. Fate grinned at her again, however, and when the show opened in Atlantic City she had to be used for an emergency. Little Fannie was the hit of the show.

After her performance she went to a supper given by a New York playboy.

"It was the first party I ever attended where men wore evening clothes. There were two \$100 bills under my plate that night. I'll never forget that guy."

Who could, Fannie? Who could ever forget Diamond Jim Brady?

AFTER her hit in her first show, Ziggy gave her a contract for \$100 a week and put her in the Follies. That's the last contract she ever had with the Great One, although at times she earned \$3,000 a week from him. She worked for him sixteen years.

Past Times

Vol. 1, No. 2

THE NOSTALGIA ENTERTAINMENT NEWSLETTER

Fall 1990

Remember the Golden Days of Radio? Join the Club

By Randy Shaver

On September 30, 1962, CBS canceled *Suzanne and Tony's Truly, Truly Dollar*, the last surviving dramatic show on the network. The decline of dramatic radio, which had begun in 1948 with the rise of television, was complete, and the medium was dead — except in the memories of millions of people who still loved it.

The great radio programs of yesteryear got precious little air time these days. There are a few serious syndicated nationally by Charles MacLennan, and local programs done for free on college FM stations by radio buffs. But what if you're hooked on the mind-expanding experience that's provided only by listening to old-time shows? Where can you hear and enjoy these shows, and lots of them?

The best answer is to join an old-time radio club. One of the most active is Southern California's SPERDVAC, an acronym for "The Society to Preserve and Revitalize Old-Time Radio, Variety and Comedy." Founded in November 1962, it has chapters in Southern California, San Francisco, and other parts of the country. It sponsors a library of thousands of programs.



OCTOBER MARK GROUCHO'S CENTENNIAL

By Paul G. Woodcock

Groucho Marx, whose razor-sharp wit, sly irreverence, wriggling eyebrows and ever-present cigar made him one of this century's most beloved comedians, would have been 100 years old on October 2. Never one for sentiment or ceremony, he decided not to stick around for the celebration, dying in 1977 at the age of 84.

Groucho's centennial promises to be much more elaborate than his brother's. (Chico's centennial passed with little fanfare in 1987; Harpo's 100th birthday was celebrated in 1988, 34 years after his death, through a series of parties around the country and a production by Christian Bove, brother, and in with a drink called the "Fuzzy Brother.")

Mark of 100 Grouchos.

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Billy Rose and Eleanor Holm Jarrett. Billy says they'll soon wed

"I remember oncc," said Fannie, "when Ziggy took a \$2,000,000 beating with a shrug of his shoulders. He told me he was broke again. But he came back. Ziggy always did come back. He had courage."

Ziegfeld said the same thing about you, Miss Brice.

She was a Follies star when John Wanamaker, the merchant prince, took to her apartment one evening a bashful young man with a timid look.

"He looked like a scared little boy," said Fannie. "I'll never forget that guy."

Who could, Fannie? Who could ever forget the Prince of Wales?

The great passed before her eyes—Lillian Russell, Eddie Cantor, Ann Pennington. Name any star—Fannie was his friend.

Nicky Arnstein, the crook, entered her life while she was in the Follies. He was a handsome fellow, suave. She fell for him—hard. He went to

England. She pawned her jewelry to follow him. It's the way with a woman in love. In 1918, she married him—little Fannie Borach of Brooklyn.

Nick was a confidence man. Fannie said he was not the master-mind of a ring of crooks as the police charged. She should know.

"He was just a vain, juvenile, masterless mind," she said, sadly. "He was a tool in the hands of others."

But she loved him.

Nicky played the rackets to Monte Carlo and back and finally was indicted, then disappeared. Fannie was questioned. It's the strangest chapter in the strange life of an incredible woman, and nothing would be served here by rehashing the story. It took a courageous woman to take it as she did. She was pointed out—the wife of Nicky Arnstein, the crook.

Nick came out of prison in 1925, after serving five years. Fannie wanted

wipe the slate clean and begin all over. She had been giving him much of her money, and didn't seem to mind. But the publicity Nicky got as a "master mind" of racketeers seems to have gone to his head and he got uppity.

WHAT strange things men do! A man trying to high-hat little Fannie Borach of Brooklyn.

Fannie divorced Nick in 1927.

By that time she had immortalized the song that the public always associates with the tragedies of her life. It was Ziegfeld who went to her one day and handed her a manuscript.

"Think you can make 'em cry with this?" he asked.

She doubted it, but Ziegfeld had a hunch. Fannie had been a comic a long time. She provoked laughter wherever she went. Ziegfeld knew, however, that in her heart was a deep yearning. No actress is as appealing as a comic who suddenly does a tragic role. The song he gave her was from a French song, *Mon Homme—My Man*.

That night Fannie first sang:

"It's cost me a lot but there's one thing that I've got

"It's my man . . ."

She kept right on singing it while Nick was being tried, while he was doing time.

"For no matter what he is, I am his—forever more."

Hollywood soon claimed her and moved there, where she still lives. And, of course, she moved on to radio, where she stars each Thursday night as "Baby Snooks" in the *Good News of 1938*, an NBC-Red program. She has been playing "Baby Snooks" for many years. It all began while she was appearing in "Sweet and Low," a Broadway musical. She took the character with her to radio.

SHE believes the radio audience likes to mingle tears with laughter.

"People like to feel sorry for themselves," she said. "When I sing 'My Man' the audience is not thinking about my man at all, but about some lover who broke their heart."

Two years after she divorced Nick Arnstein, Fannie married Billy Rose,

the showman. Everybody hoped Fannie would be happy again, and "My Man" took on a different meaning, but the words were the same.

Mister Rose, the showman, has announced now that he and Fannie Borach of Brooklyn will be divorced. The announcement took the breath away from Broadway. It will all be over soon—in Reno. Mister Rose will marry, so he says, Miss Eleanor Holm. She, Eleanor Holm, is the swimmer who likes champagne. Mister Rose likes publicity. I like Fannie Borach of Brooklyn.

Fannie Brice may be heard Thursdays on "Good News of 1938" over an NBC-Red network at:

EST 9:00 p.m. — CST 8:00 p.m.
MST 7:00 p.m. — PST 6:00 p.m.

Radio Guide • Week Ending April 9, 1938

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For latest news, tune in to-night on "Maxwell House Coffee Time" . . .

WLW—8:00 P.M. E.S.T.

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
2000 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, Paradise Case, Kent Coscarely. 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 Whaley 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 H 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. Lyn 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.,
Shack, NY 12409

Don Berhent, 807 Glenhurst Rd., Willwick, OH
44094. The Shadow and movie serials. Books on
tape \$50.

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

Tom Heathwood, 22 Broadlawn Pl., Chestnut Hill,
MA 02167. Shadow programs between 1941-44.
Add 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 '36-40.

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and 50's. Great Gifts! Catalog \$5.00—
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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
12033 wants Kraft Music Hall of 12-11-47 (Al
Johnson: 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,
Deerbona City, OK 73132.

Paul Evans, Box 136 Downtown Station,
Bakersfield, CA 93302-0136. Looking for any
music 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
Circus-Headed Kid, from 1955-58 (especially 1956).

James 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.

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

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, Salina, MI 48176. Wants
Horatio Hornblower shows with Michael
Redgrave.

Richard Palanik, 165 Summit St., Plantsville CT
06479. Looking for copies of NPR's Doc 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 O'Day, 100 Harvey Dr., Lancaster, NY 14080.

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

Pam Nemeck, 1424 Heatherton Dr., Naperville, IL 60563 is looking for program listings of old radio stations of the 30's and 40's especially 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, 8/1/54, 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.

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

Wanted: Hercule Poirot shows, Mutual Net, 1945; or info. on these shows. Tim Goggin, 1777 N. Vine #409, L.A., CA 90028 Thank You, Tim Goggin

WANTED: Hercule Poirot shows, Mutual Net, 1945; or info. on these shows. Tim Goggin, 1777 N. Vine #409, L.A., CA 90028 Thank You, Tim Goggin

"THERE'S A SMALL HOTEL with a wishing well...". Can anyone identify the show having this theme? Michael Sprague, 11732 NE 148th Place, Kirkland, WA 98034.

Kitty Kallen is looking for radio and TV shows that she appeared on. She sang with Harry James, Jimmy Dorsey, and others. She worked on the Danny Kay radio show, David Rose shows, and her own show called Kitty Kallen Kalling. Contact Walden Hughes at (714) 545-0318 or write 2527 Duke Place, Costa Mesa, CA 92626.

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1013 FIBBER MCGEE & MOLLY

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1015 JACK BENNY SHOW

1. What Really Happened To Ronald Coleman's
Oscar 5/9/48
2. Jack Hides From Ronald Coleman 4/25/48

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1032 LUM & ABNER

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2. Lum Gets Engaged

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1034 LUM & ABNER

1. Taxes are Due
2. Buying Lots for Store

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213 Jack Benny I 1953/1954/1965 Three complete 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.

229 Jack Benny II 10/11/53 Fred MacMurray, Tony Martin, Dick Powell, Dan Dailey and Kirk Douglas. Jack holds a jam session at his house. / 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

230 Jack Benny III 4/19/52 Jack's guest is Fred Allen. / 1/6/57 w/Jayne Mansfield. Mel Blanc does a funny segment as an animal impersonator. / 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

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 followed by burglars. / 1/1/56 Guests are college football coaches, on this New Years day show. / 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)

264 Jack Benny V 1957...Jack's guest is Hal March / Jack meets Mary Livingstone / 1953. Rochester gets the bird / 1953... Jack goes to the carnival / 1953... w/Mel Blanc, Frank Nelson, Benny Rubin and Mr. Kitzel. & comedian Harry Shearer. 100 minutes

444 Red Skelton Show, The 2/24/52 Red proudly displays the Emmys his program won, does a pantomime routine, and the sketch spoofs British newscast Red's guests are Ed Sullivan and the King Sisters. Comedy includes a driver education lesson and a satire on the navy / 1/25/55 Guests are Reginald Denny and Mary McCarty. A spoof of trailer park living is seen. / 1/13/59 w/Edward Everett Horton, Richard Deacon. Red does "Freddie the Freeloader." 120 minutes

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09/11/48 The Flat Tire
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10/30/48 Halloween Party
11/06/48 Locked Out Of The House
11/20/48 Relatives Visit
12/04/48 Drugstore Job

THE STAN FREDERICK SHOW (REEL SP28-A)
07/14/57 # 1; 07/21/57 # 2
07/28/57 # 3; 08/04/57 # 4
08/11/57 # 5; 08/18/57 # 6

BABY SNOOKS (REEL SP20-A)
09/14/39 Giving Baby A Bath
11/21/40 Getting Snooks To Sleep
05/ /42 Sugar From Lemons
12/10/42 Duck Hunting With Daddy
1942 Snooks' Laryngitis
04/10/41 Fishing With Daddy (10)
09/16/43 "Treasury Star Parade" #259

BABY SNOOKS (REEL SP20-B)
11/04/43 Daddy's First Fight
Baby Snooks Promotes
CBS For 1943-44 Season
05/18/44 Teaching Snooks Piano-AFRS
06/02/44 Snooks' Screen Test - AFRS
06/20/44 Stuck In Cactus Bend-AFRS
1944 Wallpapering - AFRS

BABY SNOOKS (REEL SP21-A)
1944 World's Most Patient Father
Mid-40's First Aid On Daddy
09/06/46 A Substitute For Snooks
11/01/46 Halloween Joke Boomerangs
05/23/47 Snooks On Radio Quiz Show
10/17/47 Donating Daddy's Suits

BABY SNOOKS (REEL SP21-B)
02/13/48 Selling "Atomic Lotion"
05/14/48 Going To The Circus
1940's The Kangaroo
1940's Lila Mae Comes To Visit
1940's The Movies - AFRS
1940's First Day Of School - AFRS

THE HENRY MORGAN SHOW (REEL SP22-A)
01/29/47 The Corn Poppers
02/05/47 Insurance Policy
02/19/47 Blood Pressure By Radio
02/26/47 Ajax Social Club
03/05/47 Russian-American Radio
03/26/47 The Housing Shortage

THE HENRY MORGAN SHOW (REEL SP22-B)
05/28/47 Vacation Time
06/04/47 Morgan Around The Globe
06/11/47 Dr. L.O., The Mental Fox
06/18/47 The Mystery Voice
06/25/47 Bank Night
11/05/47 Puta Jokes Into Script

DENNIS DAY (REEL SP25-A)
04/18/46 Masquerade Ball
11/14/46 The Radio Script
12/25/46 The Christmas Show
01/01/47 The Guest Speaker
01/22/47 The Missing Hair
02/12/47 Irresistible To Women

DENNIS DAY (REEL SP25-B)
02/26/47 Unemployed
03/05/47 The Mistaken Bank Robber
03/19/47 Ann
03/26/47 The New House
04/09/47 The Drugstore Investment
04/16/47 Marriage Counselor

DENNIS DAY (REEL SP24-A)
04/23/47 True Story Magazine
08/27/47 The Drama Critic
09/03/47 Dennis Runs For Mayor
09/24/47 Billy Big Railroad Boss
10/01/47 The New Jail
10/15/47 The New Dress Shop

DENNIS DAY (REEL SP24-B)
10/22/47 Selling Insurance
12/03/47 The Job As Society Editor
12/10/47 The Bank Loan
12/17/47 President Of Ladies Club
01/14/48 The Stolen Phoney Painting
01/21/48 Post Office Job

DENNIS DAY (REEL SP25-A)
01/28/48 The Radio Show
03/17/48 Baby Picture Contest
03/24/48 Saving Weaverville
04/07/48 Keeping Radio Station On
04/21/48 Misquoted In Paper
05/05/48 Career Or His Girl

DENNIS DAY (REEL SP25-B)
06/16/48 Bill Calhoun
06/23/48 Bets On Horse
06/30/48 Donates New Gym
09/18/48 Out On The Town
09/25/48 Rented Room
10/02/48 Stops Boy From Running Away

DENNIS DAY (REEL SP26-A)
10/09/48 The Football Game
10/16/48 Worthless Oil Property
10/23/48 The Love Letters
10/30/48 The Missing Earrings
11/13/48 The Advice Column
12/04/48 The Fan Letters

DENNIS DAY (REEL SP26-B)
01/08/49 Job In Weaverville
01/15/49 Canceled Invitation
01/29/49 Bad University Marks
02/05/49 The Hall Of Records
02/12/49 The Missing Hair
03/19/49 The Pretended Hair

DENNIS DAY (REEL SP27-A)
03/26/49 The Art Contest
04/16/49 Running For Office
04/23/49 Part In A Play
04/30/49 Most Unusual Experience
06/25/49 Protection Money
08/27/49 A Falling Out

ARCHIE ANDREWS (REEL SP29-A)
11/13/47 Going To Bed Early
12/13/47 Christmas Shopping
06/12/48 Archie Fights A Cold
07/17/48 Wallpapering
08/21/48 The Picnic
09/04/48 Late For Summer Dance

THE STAN FREDERICK SHOW (REEL SP28-B)
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MY FRIEND IRMA (REEL SP30-A)
Tries To Improve Cooking
Improve Her Mind
Irma's Birthday
Mr. Martin Is Beating His Wife
Night School Homework
Irma's Brother Comes To Visit

MY FRIEND IRMA (REEL SP30-B)
Wine Trip To England
Writes Newspaper Gossip Column
Buys An Air Conditioner
Worrying About The Martin's Dog
Mr. Clyde Has Bought A Race Horse
Ghost In The Hall

THE ARTHUR GODFREY SHOW (REEL SP31-A)
04/19/72 The Year 1956
04/20/72 The Year 1955
04/21/72 The Year 1954
04/22/72 The Year 1953
04/23/72 The Year 1952
04/24/72 The Year 1951

THE RED SKELTON SHOW (REEL SP32-A)
04/08/39 Spring Cleaning
04/22/39 The Fights And Golf
04/29/39 Swimming
05/06/39 Horses And Racing
05/13/39 Sunday Driving
06/10/39 Bathing Suits

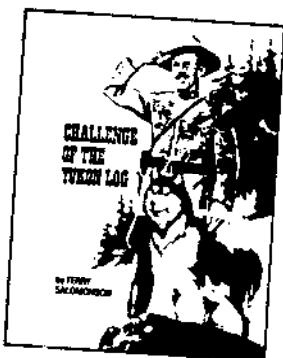
THE RED SKELTON SHOW (REEL SP32-B)
06/17/39 Father's Day
06/24/39 Sailing And Ships
07/08/39 The Fourth Of July Picnic
07/22/39 Horse Races
07/29/39 The Circus
08/05/39 Sleeping Sickness

THE RED SKELTON SHOW (REEL SP33-A)
08/12/39 Headline Hook
08/26/39 Fashion
09/02/39 The Dog Catcher
09/09/39 The Weather
09/16/39 Birds And The Bees
09/23/39 The Filling Station

THE RED SKELTON SHOW (REEL SP33-B)
09/27/39 Polaroid Glasses
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