

Old Time Radio **DIGEST**

No. 56

March-April 1993 \$2.50



**RED
SKELTON**

Old Time Radio DIGEST

Old Time Radio Digest is printed and published by Herb Brandenburg and is edited by Bob Burchett.

Published Bi-Monthly, Six Times a year. One Year subscription is \$12.50 per year. Single copies are \$2.50 each. Past issues are \$3.00 each, includes postage.

Business address:
Royal Promotions 4114 Montgomery Road
Cincinnati, Ohio 45212 (513) 841-1287
Office hours are 9:00 a.m. to 5:00 p.m. EST.

Editorial Office:
RMS & Associates 10280 Gunpowder Road
Florence, Kentucky 41042 (606) 282-0333

Advertising rates as of January 1, 1992
Full page ad . . . \$15.00 size 4 7/8" W x 7" D
Half page ad . . . \$10.00 size 4 7/8" W x 7" D
Half page ad . . . \$10.00 size 2 1/4" W x 7" D
Quarter page ad . . . \$7.50 size 2 1/4" W x 2 1/4" D

All ads should be camera ready and to proper size. We can prepare your ads from typewritten copy or your design or we can design an ad for you. Please write our business office for details.

Non-commercial Classifieds:
First 20 words free, then ten cents per word.

Commercial Classified Ads:
\$4 for the first 20 words plus 15 cents per word thereafter.

Closing dates for ads:
Jan./Feb. issue closes Dec 1
Mar./April issue closes Feb. 1
May/June issue closes April 1
July/Aug. issue closes June 1
Sept./Oct. issue closes Aug. 1
Nov./Dec. issue closes Oct. 1

All ads, display and classified, must be paid for in advance. Make checks payable to Royal Promotions, 4114 Montgomery Road, Cincinnati, Ohio 45212.

**TONIGHT
DIAL 700 FOR**

REPORT
from the
**Nation's
Capital**
Direct
Washington News
MON.
thru
SAT.
6:25 PM

You have
a
Romance
with
RAMON
and her
plane
MON.
thru
FRI.
6:30 PM

NEWS
EXTRA
BY
Ray Henle
Felix Morley
Ned Brooks
MON.
THRU
FRI.
6:45 PM

WLW

Monday, February 9, 1948

Radio & Nostalgia Treasures...

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

Fibber M^cGee & Molly: Lobby Cards, Game, Lobby Photos 8 x 10 Glossy's

Books Books Books Large
Assortment of Your Favorite Books on The Stars, Shows, News and Sportscasters: Amos & Andy, Bob & Ray, Cheerio, Don M^cNeil, Winchell, Lowell Thomas, Burns & Allen, Eddie Cantor, Fred Allen, Fibber M^cGee & Molly, John Gambling, Ted Malone, Bloopers, Mary Margaret M^cBride, Lone Ranger

Lots of other **Treasures** Lone Ranger Arcade Cards, Amos & Andy Script Tennessee Jed Premium, Lum & Abner Almanacs, 1936-1937-1938, Orphan Annie Sheet Music (copy), One Man's Family Albums, Tom Corbett Space Cadet Record

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

**THIS IS ONLY A PARTIAL SAMPLING OF OUR STOCK
SEND S\$AE FOR A LIST**



Treasure Hunters

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



HERE IS

A MYSTERY

Who stole the priceless Cellini cup? Try matching your wits with the famous sleuth of radio's "Adventures of Ellery Queen"

By Ellery Queen

ELLERY QUEEN, the writer, Inspector Queen, his father, and Nikki Porter, Ellery's secretary, looked about the crowded auction room of the Parker Galleries. "Never saw so many millionaires in one spot in all my life," Ellery grinned.

"How can you tell they're millionaires?" Nikki wanted to know.

"Just mention the word taxes and watch them grow blue in the face. That's the acid test. But it takes a millionaire to be able to buy a genuine Cellini cup, and that's what these people are here for. Haven't seen Kendall yet, have you?"

Nikki looked about the room, but the little apoplectic man who had staged the violent scene in Ellery's apartment yesterday was nowhere in sight. But it was early, and the chances are he'd be here, probably cause a scene. Nikki felt sorry for him, in a way, although it was all his own fault. The Cellini cup had lain in his attic for years and he'd had no idea of its value. A few days before, rather pressed for money, he'd taken the gold cup to the Parker Galleries hoping to get a few dollars for it.

"It looks like the lost Cellini cup, Mr. Kendall," Parker had advised him. "I'd suggest that you get it expertised. Signor Sizzi is an expert on Cellini and his fees are reasonable."

"Experts and fees! That's all the world knows these days. They keep a man broke. Parker, what'll you give me for the cup?"

"Well, I don't know that it's worth anything, and again it might be—"

"Give me a thousand dollars for it and it's yours," Kendall interrupted.

"All right, Mr. Kendall, I'll gamble on it." And that was how Kendall had gotten rid of the cup which, once Signor Sizzi had looked at it, proved to be the lost Cellini masterpiece which had been made for the Cardinal of Ferrara. Now Kendall felt that he had been cheated, that Parker had swindled him out of the piece worth many times the thousand dollars he had given him for it. Ellery had advised him that there was nothing he could do, that Parker had advised him to have it appraised and had bought it on Kendall's own terms and under Kendall's insistence. Kendall had left in a rage. "I'll have that cup! You wait and see, I'll have it if it's the last thing I do—" He was still shouting when Ellery closed the door after him.

But if Kendall was absent, every rich collector of rare pieces in town seemed to be present and on edge while they waited for the auction to begin. "I see Bert Parker—son of the auctioneer—over there," Ellery said. "We went to college together, played in the dramatic club in many an early Ellery Queen masterpiece. Let's go over and meet him." They walked over to where Bert stood with a lovely blond lady.

"This is Miss Shaw—Kerry Shaw, my fiancée," Bert said. "Miss Porter, Ellery Queen, Inspector Queen. My, it's good seeing you again, Ellery." As the others talked, Ellery drew him aside and told him about Kendall's visit.

KNOW and I'm really sorry for the old duck. But Dad warned him it might be the Cellini cup and there really isn't anything we can do now.

As a matter of fact, coming across the cup that way was a godsend for us. Business is down and we might have had to close the galleries if this hadn't happened." A shrill voice at the far end of the room interrupted them.

"It's my cup, I tell you! You robbed me of it! You tricked me out of it!" Ellery knew Kendall's voice and the polite, British accent of the man who answered him—Mr. Parker.

"I'm sorry, Mr. Kendall, there's nothing more I can do about it. If you persist in making a scene, I'll have you put out."

"I'll be quiet, but you haven't heard the last of this. I'll have that cup if— if—" Mr. Parker pushed past him and up to the auction platform. In a moment the bidding was on in earnest, with the prices soaring from a start of twenty thousand dollars to forty-five thousand. Then Jacob Gross, the brewer, who was a persistent bidder, stood up.

"Gentlemen, as you may know, I made a deal recently with the city museum for an exchange of art objects and I still owe the museum one piece. I have promised to get this Cellini cup if it is at all possible, but I have my limits. So I'm now going to name the highest price I am willing to pay, and if anyone wants it worse they can have it. I offer—\$65,000!"

There was a gasp, and then a long silence that ended with the rapid descent of the auctioneer's mallet to indicate that Mr. Gross' offer had been successful. But the mallet had no sooner banged on the table than there was an excited stir at the rear of the room. Then a little Japanese, readily recognized by Ellery as Onu Okura, a famous collector, pushed through to the platform.

"Am I too late? Is it gone?" It was the first time Ellery had seen an Oriental so completely lose his control and grip on himself. Okura was actually shaking. They told him that Gross had



Ellery Queen



Nikki Porter

THE "Whodunnit" parties, which occur regularly in living-rooms across the country each Sunday night with broadcast of "The Adventures of Ellery Queen" (CBS, 10 p.m. EST; 7 CST, 6 MST, 5 PST), are no Elsa Maxwell creation, but a swell radio idea which has caught on like wildfire. Of course, you've been present at at least one such party where the arm-chair sleuths gather around the loudspeaker with loud "shushes" to hear the evidence and match wits with the personable and brilliant Ellery in reaching a solution to the mystery. The program is so arranged that all the evidence which Ellery uses to reach his solution is in the hands of the listener when a pause in the program occurs. During that

pause, listeners have a chance to solve the case before Ellery goes back on the air with his solution. Such a program, with the audience acting as sleuths, has long been the pet project of George Zachary of CBS program department, who produces and directs this show, but it was not until he made a deal with Manfred B. Lee and Frederic Dannay, cousins and co-authors of the popular "Ellery Queen" mystery novels, that he had an opportunity to make his project a real radio show. No small part of its success, however, must be credited to Hugh Marlowe, a brilliant Ellery, and to Marlon Shockley, who, as Nikki, his secretary, is a charming foil for his keen deduction. They're shown above in "rogues' gallery" photos.

purchased it for \$65,000, and he turned to the brewer. "Mr. Gross, I simply must have that cup. I'll give you \$75,000 for it."

"Sorry, Okura, but I've publicly stated I'm giving it to the city museum and I can't back out."

"I see, I see." And without a word, the little Japanese turned and hurried from the room.

"Wish we'd known he was coming," Bert said. "We'd have made another ten thousand. But anyway, it'll be a relief to have it out of the galleries. A Cellini cup is too much responsibility for me. I'll clean it up tonight and deliver it tomorrow. See you again, Ellery."

It was dark before Ellery and Nikki, after dinner, returned to his apartment to continue their work. Ellery had just started dictating when the phone rang.

"This is Bert, Ellery. What I'm going to say may sound childish, but—well, I'm worried. I brought the cup home with me tonight to clean it up and I'd just set to work on it here in my workshop when every light in the house went out. Probably just a fuse, but then—"

"Stay right where you are, Bert. We're coming over. By the way, where is your workroom?"

"First door to the right of the stairs on the second floor. I'll keep the door locked until you get here."

Ten minutes later Ellery and Nikki groped their way through the pitch blackness of the Parker home, groping in the unfamiliar hallway and on the stairs until they reached the door. "It's me, Bert—Ellery."

"Thank God you've come." He unlocked the door and Ellery pushed it open. "I was beginning to get jumpy here in the dark waiting. Well, I'll go down and fix the fuse now that you're here." He picked up the flashlight and started for the door. As he took the knob, his face blanched and he whis-

pered, "Ellery, someone's trying to get in that door!"

"Put out your flashlight and stand back," Ellery warned. Then the sound of the door opening, just a crack, and a deep voice, "Drop that flashlight on the floor and everyone stand back. I've got you covered and one false move—" There was a heavy silence. "Parker, give me the cup."

"Ellery, what shall I do?" Bert's voice was frantic, pleading.

"Give him the cup, Bert. That's all you can do. But we'll get it back, don't worry." There was a flurry as Parker went to the table and picked up the cup, walked back towards the door.

"That was good advice, Mr. Queen. Now you'll all stay here for ten minutes if you value your lives—" The door clicked in the stillness.

"Nikki, call Dad at police headquarters and have him and Sergeant Velie rush right over. Bert, keep away from the door. We'll want finger-prints. No use chasing someone you don't know through the dark." He was thinking quickly. "Whoever it was, he needed the darkness. He wouldn't even trust a mask to conceal him. That means he was someone we know. His voice was disguised, of course. And why did he wait ten minutes after he turned off the lights before he came here and took the cup?"

"Kerry!" Bert started for the door. "I forgot all about her. She was coming here and he must have run into her downstairs. It would have taken him that long to get her out of the way—" His hand was already on the door-knob and they were all running through the hall. A few minutes later they found Kerry tied up in a room downstairs. "A crude job of knot tying," Ellery said as he undid her, and he was glad that, except for being frightened, she was unharmed. By the time Bert had fixed the fuse, Inspector Queen had arrived with Velie. Velie went to

work at once on the finger-prints.

"They ain't going to help you much, Mr. Queen," he said at last. "On the outside knob there's just one perfect set of your own finger-prints, and inside there's a set of yours and a set of Mr. Bert's."

"The thief must have worn gloves," Bert said.

"I don't think he did," Ellery said. Through his mind ran the list of those he knew coveted the cup—Kendall, Okura. But there were other things. Gross was a collector himself and the Cellini cup would be welcomed by the collector's heart of the man. If it were stolen he couldn't give it to the museum, but if it were stolen by him, no one would suspect him and he'd have the cup and his money too. Then, of

course, the Parkers were admittedly hard up. They might collect the insurance and still have the cup to dispose of secretly at some future time to some ardent collector. But Kendall and Okura . . . They had both been so obviously upset at the auction.

"Bert, I know who took the cup. Tomorrow I'll have a talk with him and you'll get the cup back."

(At this point Ellery did know who stole the cup and why. Do you? All of the clues that led him to the thief are in your possession and, just as Ellery Queen, on his broadcasts, permits his listeners to try their hand at solving the crime, we give you this opportunity to match wits with Ellery Queen. For the correct solution, turn to Page 27!)



HOOSIER HOT SHOTS

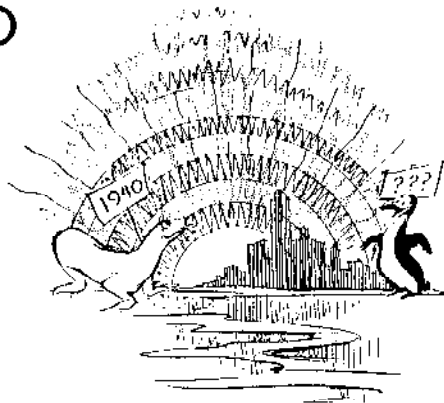
The Rural Rhythm Boys
LISTEN TO THEIR UNIQUE TIN PAN BAND
EVERY SATURDAY NIGHT — 56 NBC Stations
A rollicking program with a full hour of old time singing, dancing and homespun fun. A program that's different. Over 40 outstanding Radio stars on this popular program. Brought to you direct from WLS, Chicago, every Saturday night over

WJZ WBZ WBZA WEAN WSYR
9:00 P.M., EDT — 8:00 P.M., EST

The Alka-Seltzer National Barn Dance

ILLUSTRATED BULLS and BONERS!

Movie and
RADIO GUIDE March 16-22, 1940



THEY ALSO SAID . . .

One dollar will be paid for every broadcasting bony printed on this page. Your honor—a ludicrous error or a statement with twisted meaning made by some radio performer—should be accompanied by name of station and broadcaster, date of program. Address Bulls and Boners, Movie and Radio Guide, 731 Plymouth Court, Chicago, Ill. In case more than one reader submits the same boner, prize goes to contributor whose letter bears earliest postmark. In case of tying postmarks, all tying contestants receive prizes.

"Sunday Drivers" emcee: "For safety's sake check your tires, your brakes and the nut that holds the wheel." Ellen Randall, 335 W. Olive St., Canton, Ill. (Feb. 25, NBC.)

On the "Lone Ranger": "Tonto was nibbling grass while Silver was listening to every word his master said."—Paul McDermid, 705 Pleasant Street, Kewanee, Ill. (February 20 over MBS.)



Don Lewis, announcer: "President Roosevelt sailed on the Tuscaloosa, leaving an aura of mystery behind him."—M. W. Dinwiddie, 5902 Garfield Street, New Orleans, La. (February 18 over Station WWL.)



Don Elder, "Man on the Street": "They say there are more ways than one to kill a cat. But here is one sure way to win her admiration for life. Present her with a diamond ring from Goodman Jewelers."—Frank J. Kehler, Altona, Man., Can. (Feb. 21, WDAY.)

Bill Stern (presenting sketch of Godoy's life): "From there he went to Chile where he was born."—Katherine Beardsley, Coal Run, Ohio. (Feb. 9 over NBC.)



Mary Livingstone to Jack Benny: "Jack, I'll never forget the look on that ski house when it saw your face."—J. N. Lawrence, 4130 Thirtieth Street, San Diego, California. (February 25 over an NBC network.)

Are you fading out of the Hobby or fading in?

...or what does it take to become an OTR "survivor"
by Bob Burnham

Are the shows hot or cold? Is the interest-level among collectors at an all-time high or at the bottom of the barrel? Are we buried in a sea of old-time radio apathy, or are we flying so high on OTR that you'd think we were on drugs?

There is no single answer to any of these questions. A lot depends on whom you talk to and that person's particular level of collecting. Beginners in the 1990's, of course, will be eager for every new show they can put their hands on.

The "core" of both collectors and dealers from the 1970's and 1980's in many cases, however, are either non-existent, or at a level of just barely staying in the hobby.

I have been one of the few who has been involved in almost every phase of collecting and activities that are EXTENSIONS of the radio show collecting/dealing. I can say from personal experience that if you don't remain active, diversify, and explore new ways to enhance your collecting, that you, too, will become among the dormant, apathetic collectors who have abandoned their tape decks and mountains of tapes.

Here are Bob's ten easy ideas to prolong, enhance and intensify your enjoyment of old-time radio (in no particular order):

1). Explore new ways to organize your collection. Do something different than "the way you've ALWAYS" done it. Most of the intermediate and advanced collectors are using computers these days. Don't be afraid of technology. It will be friendly to you if you just give it a chance.

2). If you've never attended a convention—by all means do so at least once. Fellow collectors you meet with

similar interests will intensify your interest on a personal level, and you'll have fun in the process.

3). There are two publications that are mandatory reading: Old Time Radio Digest and Jay Hickerson's Hello, Again. If you don't subscribe to BOTH, do it!

4). If you are a collector/trader only, remain active by sending lists of material and corresponding with fellow collectors you haven't heard from in a while.

5). If you a collector/dealer, it is important to MAIL SOMETHING (even if only a page or two) to your regular customers/trading contacts.

6). Contribute a Letter to the Editor, an article or piece of information to the publications mentioned or any club you may be affiliated with.

7). Keep your equipment in good working order. If it's old and too expensive or difficult to have repaired, REPLACE IT! The amount of pleasure one gets from operating nice, clean equipment compared to fighting with creaking, grunting, worn out junk is immeasurable.

8). If you normally buy shows, try to stay in contact with the dealers you prefer. The personal relationship may put you near the top of the list of being told when that dealer acquires new shows.

9). If you listen to only a few of a series, you may reach a point where you have heard all the shows that are available of that series. When that time arrives, it's time to ask your fellow collectors or your dealer to recommend some new series you may not have listened to before.

Attitude is a key factor. As a dealer myself, along with a handful of others, I was once referred to as a "survivor vendor."

Surviving in old-time radio as a dealer (if you're a dealer yourself or know one personally) is a kind of art that seems to become increasingly difficult as the years go by, for various unrelated reasons. I've seen a lot of dealers come and go for various reasons. *The biggest reason is probably loss of interest*, which is caused by factors inherent in functioning as a hobbyist-dealer:

1). A hobbyist-dealer will have little or no business if they charge high prices.

2.). The "going-rate" for shows among hobbyist-dealers, unfortunately, gives minimal (if any) return for the time and materials required to advertise, receive and process a tape order. The nature of the collector and the competition prohibits a substantial variance from the "going-rate."

3). The cost of producing large catalogs forces some dealers to charge high prices just for the catalog. The effect results in a great deal of business lost to those who would rather not pay money for a product list.

4). Other "hidden" costs of operating a business will devour what little "profit" may remain. Those costs may include bank charges, taxes, office supplies, printing, postage, unexpected legal expenditures and/or equipment repairs.

Anyone contemplating starting an OTR business should consider carefully these concerns.

It takes careful business management to survive as a dealer.

It also takes careful management of time and money to survive as a collector as well.

Those individuals producing publications such as this one are remarkable collectors, indeed. Their interest in The Hobby for such a long period is clearly the result of their ongoing projects.

The biggest question is what is the incentive for these people who "keep on keepin' on?"

For me, the wealth of knowledge gained about the shows, the hobby itself and challenging business management, and YES, listening to the shows are part

of the pleasure gained. The other factor is the personal relationships developed through The Hobby. Some of my oldest and best friends became friends through a shared interest in old-time radio. Of course, along the way you encounter people or situations you DO NOT like, but that's true of any avocation.

In an upcoming article: Something more "techie" in nature—a review of a piece of professional sound equipment and how it helps the sound of old-time radio. The best part is that it's affordable for most!

Bob's list of OTR projects
(that have helped him survive)

News & Reviews (OTR newsletter)
1975-1978

Attended first Friends of OTR
convention 1980

Collector's Corner (OTR publication)
1978-1982

Golden Years of Radio/TV
(OTR publication) 1982-1983

Technical Guide to Collecting OTR
(Book) 1984

Listening Guide to Classic Radio
(Book) 1986

Contributor to Old Time Radio Digest,
Illustrated Press, SPERDVAC
Radiogram, and others

Use of Macintosh computer to organize
shows and customers, create ads,
catalogs, etc. 1987-Present

Listening Guide Newsletter 1990-1991

Old time radio's first computerized on-
line electronic "store" 1991-present

Use of Mac computer to create first full
color OTR catalog 1992

Collector's Alliance Buying Group 1985-
present



Wheeling Steel
MUSICAL STEELMAKERS
Radio's Original
Employee Family Broadcast
SUNDAY, 5 P.M. (E.S.T.)
MUTUAL BROADCASTING SYSTEM

HENRY ALDRICH IS IN LOVE!

By NORTON RUSSELL

THIS is really a very wicked story, because its only lesson is that the way of the transgressor is as easy as the dickens, and leads not only to a nice job every week on one of radio's top programs, but to romance as well. It points out the advantages of deception and of disobeying your parents. It will probably do a great deal of harm in respectable homes, where the young folks behave themselves and tell the truth and agree that Father (and even Mother sometimes) knows best.

The hero and heroine of this shocking story are Ezra Stone and Ann Lincoln, who play Henry and his sister Mary on that funniest of family serials, *The Aldrich Family*, heard Tuesday nights on NBC. I wouldn't want to bet a week's pay that they won't be Mr. and Mrs. Stone by the time you're opening up Aunt Hattie's Christmas present, because right now they're in love.

They've been in love ever since that day, a little more than a year ago, when an actor friend of Ezra's brought Ann up to him and said, "Ezra, I'd like to have you meet my niece."

Which was starting off on a low moral plane, because Ann wasn't the actor's niece at all. She was nothing but a nineteen-year-old girl from a small town in Maine, who had come to New York because she wanted to be a great actress. At the moment, she hadn't come any nearer to Broadway than the bargain-basement of a big department store.

Ezra, on the other hand, at the age of twenty, was already a radio star, a famous dramatic producer's right-hand man, and a teacher at the American Academy of Dramatic Arts. He was important, a Somebody. Ann hoped he'd like her and help her to get a job, but she certainly never thought he'd upset her by deciding to fall in love. Or by being so nice that she'd fall in love with him too.

She'd sort of forgotten that even if Ezra was a big shot, he was, after all, only twenty, and just as susceptible as any other twenty-year-old to brown eyes and dusky hair and a special kind of innocence that doesn't, as a rule, grow along Broadway.

She didn't know that her own gallant determination to be an actress would strike an answering chord in Ezra's own heart. He knew just how she felt. He, too, had wanted to be an actor when it seemed as if the whole world was against him.

Now is the time for what the movies call a flashback, because you've got to understand what sort of a kid this Ezra Stone is. It doesn't mean anything to say he's the current boy wonder of Broadway, astonishing everyone by his ability as actor, director, businessman and all-around showman. You have to go back to the stage-struck youngster in Philadelphia who was darned if he'd go to college.

Ezra's story must be the one to end all stories about boys who bucked parental opposition to go on the stage. As a child, he was the



ON A BOBSLED BUILT FOR TWO—Ezra Stone, popular lead of the "Aldrich Family" (NBC, Tues.), and Ann Lincoln, who plays his sister, Mary, thrill to a bobsled ride before a broadcast rehearsal

despair of his father, who had once been a chemistry professor. He hated school and wanted only to act on the stage and in radio, and he ended up by flunking his father's own subject—chemistry—in his last year of high school.

And so, then asked Ezra reasonably, why not forget college and send him to the American Academy of Dramatic Arts in New York so he could learn to be an actor? For he'd already had enough experience in local theatrical projects to know how much he didn't know about acting; and the fame of the American Academy, which has turned out such distinguished alumni as Spencer Tracy and Jane Cowl, had mightily impressed him.

It didn't impress his father. But Ezra was only fifteen—really a year too young for Yale—so after various arguments he won his point. He was sent to New York and the Academy on the understanding that he'd take only the junior course and would then be tractable and enter college.

After the six-month junior course, however, the Academy took a hand in Ezra's future and invited him to remain for the senior course—an honor reserved for only fifty or so of the three hundred ambitious youngsters who each year enter the Academy. Frantically Ezra begged to stay, and once more his father consented.

Even senior courses at the Academy can't go on forever, and in another six months the gates of Yale were opening wide to swallow one Ezra Stone. He was all packed, ready to leave Philadelphia for New Haven—when a telegram came from one of his former Academy teachers, now directing a Broadway revue, offering him a job. Well, his father reluctantly conceded, after Ezra had

used up some oratory, all right.

The revue was a quick flop—so quick that by hurrying Ezra could still have entered college before registration closed. But before his father could get wind of the show's failure, he had scurried around Broadway and found a part in another production.

It flopped too.

Let's skip the gory details, but for a year Ezra was just one jump ahead of college. The worst of it was that every time he managed to get a tiny part in a play, the show would go to Philadelphia on a try-out tour. Sometimes it would even close there, leaving him stranded right in the clutches of his college-minded family. That made it tough, but always, just in the nick of time, he would manage to find another job until at last he made the connection with George Abbott, one of New York's most successful producers, which led to stardom as Henry Aldrich in the play, "What a Life." And "What a Life," of course, led just as naturally to The Aldrich Family on the air.

He was playing Henry on the stage and in radio (on Kate Smith's program) when Ann Lincoln met him. Ann just wasn't getting anywhere. The only stage experience she'd ever had was in high school dramatics, and when she told this to managers and theatrical agents they had trouble concealing their pitying smiles. She finally found herself a job in a department store, but here it was November and the theatrical season was in full swing and she

had a hunch the store would lay her off as soon as the Christmas rush was over; and then where would she be? (The hunch, incidentally, later proved to be well-founded.)

She'd made a few "connections," but none of them seemed likely to do her any good except an acquaintance with an actor who knew Ezra Stone.

Why spend \$5-10 for a catalog, when you can receive our quarterly brochures and catalogs for free??

OFFERING OLD TIME RADIO • CLASSIC VIDEO

- Long established, esteemed dealer
- Fine quality
- Low prices

(regular specials low as \$2.50 per cassette/video: \$19.95 or less)

- Dependable professional service!
- Wide and dynamic selection (thousands available)
- Order by mail or by fax: (313) 721-6070

The only dealer in the business featuring...

- Classic Entertainment electronic "store"
 - **Massive** online computerized audio/video catalog, also allows you to order directly. Access day or night on any computer and modem by dialing (313) 291-5571
- Sound processing using commercial equipment for improved sound quality...
 - Symetrix parametric equalizers/automatic gain control for consistently excellent reproduction
 - Phase Linear Auto Correlator to help remove hiss when necessary
 - Tascam cassette mastering decks, Sony high speed duplicators for utmost fidelity.
- FREE Quarterly brochures/catalogs to regular customers • the most active OTR dealer in 1992!

To receive our current brochure, send a self addressed business-sized envelope to:

BRC Productions
P.O. Box 2645 • Livonia MI 48151

CLASSIC ENTERTAINMENT PRODUCTS FOR THE 1990's & BEYOND

"Nobody does old-time radio the way we do!"

Because of the disreputable part he plays in this story, we'd better call him Mr. Sanders, which is definitely not his name.

"I'd like to meet Ezra Stone," she told Mr. Sanders.

"I don't know," Mr. Sanders demurred. "He's pretty busy. But perhaps—I know the restaurant where he goes after the night's performance. I'll take you along there and introduce you as my niece."

Ezra liked Alec Sanders' little niece. There was something about her . . . her shyness, the way she smiled, the warm sincerity in her voice.

They talked, and danced a little, and Ezra told her to come and see him backstage. He was, as Mr. Sanders had said, pretty busy, so he and Ann didn't meet very often in the next month or so, but he didn't forget her, and shortly after the first of the year, when the department store had laid her off, he was able to tip her off that a walk-on part was soon to be open in "What a Life." Ann got the job. She signed up for it, using the name by which Ezra still knew her—Ann Sanders.

Ann's mother came down from Maine to visit her daughter for a week or so, and of course she had to meet Ezra. Ann, blushing furiously, warned her that when Ezra called her "Mrs. Sanders" she must answer

calmly, as if she'd been used to carrying that name for years and years. "It's—it's only a stage name," Ann said, "but Ezra doesn't know that and—it'd be too hard to explain now."

But when her mother had gone back to Maine again, Ann did explain, haltingly. Maybe he'd be mad. Accuse her of deceiving him—pretending to be an actor's niece when she wasn't at all. It was a bad moment, but she went through with it.

"I'm not Alec Sanders' niece," she confessed, "and my name isn't Sanders. It's Muensch—Ann Muensch."

Ezra jumped. "It's *what*?" he cried. "Muensch—M-u-e-n-s-c-h," she spelled it out.

"Oh, but that's terrible," he said. "That's an awful name for an actress. Can you imagine *that* in lights?"

"But don't you care about the way I pretended to be somebody I wasn't?"

"Of course not," said Ezra. "If you hadn't I might not have paid enough attention to you to know how much I liked you. And besides, I pretend to be somebody I'm not every night and twice on matinee days. How can you be an actor if you don't?"

So that was all right—all except the complete unsuitability of Ann Muensch for a stage name.

That night, strolling along Forty-fifth Street after the performance,

Ezra and Ann tried to think of a good name for her, now that she was no longer Miss Sanders and couldn't be Miss Muensch. They tried several names and rejected them all. Then they went past the Plymouth Theater, where that season's biggest hit was playing. Ezra glanced up at the signs over the marquee.

"I've got it!" he cried. "We'll give you the best box-office name on Broadway. See?"

Ann looked where he was pointing—at a sign advertising "Abe Lincoln in Illinois."

Maybe the name *was* good luck. Anyway, Ann kept her walk-on part in "What a Life" on the stage, and last spring when they were auditioning young actresses for the role of

Mary in the summer Aldrich Family series, she walked right into the part. Ezra, who had nothing whatever to do with the casting, didn't think she'd get it—she'd only been on the air, in small parts, once or twice and knew practically nothing about how to conduct herself in front of a microphone—but he sent her up to the agency to audition just the same. She won the role in competition with about thirty others, too.

They'd like to get married, Ann and Ezra. There's only one thing that stops them—they're both pretty young and they know it. Two people

their age who were still in college wouldn't be so conscious of their youth. But when you're working in a mature world like that of the theater and radio, busy every minute of the day and night with real work, you feel different about things. You know that you have tried marriage and failed at it. You suspect, then, that the wisest thing is to wait a while.

IN the meanwhile—oh, there are a lot of things that make life well worth the living. Working together is one of them—very much one of them. After rehearsal of the Aldrich Family at NBC they can always run out to dinner together, and meet again after the broadcast. Ann can find out how Ezra is getting along at the American Academy, where, a distinguished graduate, he is teaching a course in acting; and Ezra can get from Ann the latest news of what they're saying in Times Square. It's a special language they talk together—partly lover's language, partly theatrical slang, all of it thoroughly comprehensible to each other.

They're happy. Deplorably happy, when you consider that their contentment is built upon a boy's determination to disobey his father and be an actor, and a girl's prevarication in the matter of a name.

RADIO AND TELEVISION MIRROR JANUARY, 1940

MORTIMER AND CHARLIE



A LITTLE WATER WOULD



HELP.

(Copr., 1939, by Edgar Bergen Interests, Inc. International & Pan-Amer. Copr. Reserved.)

By EDGAR BERGEN



AMERICA'S DOUGHNUT DUNKER NO. 1

By EDNA SILVERTON



He didn't begin life "dunking" doughnuts. On the contrary, Red Skelton led a perfectly normal infancy and childhood—well—until he was ten years old, anyway. Then he broke out suddenly in a theatrical rash and joined a medicine show as a blackface comic—a mammy singer,

in fact, and with a guitar, too, about double his size.

Of course it didn't just "happen." Born in Vincennes, Indiana, July 18, 1913, the young man whose birth

certificate was labeled Richard Bernard Skelton came naturally by his desire to be a comedian. His father was a clown with the Hagenbeck-Wallace circus for a number of years.

So when young Skelton said, "Papa, I wanna be funny—and make money at it," nobody was very much surprised. Nor did they object. The only condition was that Red had to go to school in the winter in order to be a minstrel in the summer.

When he first joined the medicine show in his black-face disguise, the customers thought he was a midget.

"But they laughed," he told me firmly. "That's all I was interested in. They can think anything they like as long as they laugh at me."

I interviewed Red Skelton in his hotel room in Cincinnati. He commutes to the Queen city every week to star in the "Avalon Time" show which originates there in the studios of WLW for the NBC network.

After he had me settled in a comfortable chair, he arranged his own six feet, two inches of length in another chair. Two minutes later he got out of it, and across the room, perched halfway on a table.

I glanced suspiciously at the chair he vacated. It *looked* all right.

While I was finding out that he had worked his way from medicine show to tent show, from tent show to showboats, from showboat to circus, from circus to burlesque, from burlesque to playing master of ceremonies for walkathons, and finally to vaudeville, I also found out that Red Skelton couldn't stay in the same position for more than two and a half minutes flat. He moved from table to chair, from chair to desk, from desk to another chair, and so on ad

infinitum.

I was beginning to get seasick.

"Sit down," I practically shouted. He looked at me sadly. "I can't," he said. "I can't sit down for more than a few minutes. I'm nervous."

He looked so woebegone about it that I hastened to reassure him, remembering that most successful comedians have the same trigger-like nervous energy—the common quality that puts over "gags" with the staccato rhythm of machine-gun fire.

He brightened, then, but just for a moment. About that time, Mrs. Skelton laughingly reminded him about his other eccentricities.

His favorite skits, for instance, are those involving the use of a telephone. But actually, in real life, he never uses one.

"He gets so excited, Mrs. Skelton explained, that it just isn't worth it. He starts out all right, but sooner or



later the party at the other end will muffle a word or two—Red can't make it out—and he begins to yell into the phone." So now the phone can ring and ring. He'll take it off the hook, but he won't answer.

Another eccentricity that he confessed—he doesn't smoke at all, yet he always carries a cigar around with him.

"Why?" asked your inquisitive reporter.

"I don't know," he answered. "I just do it."

He grinned, suddenly. "In the old days, I carried around the two for a nickel kind, but times are getting better. Now I'm buying 'em at fifteen cents straight. Maybe I should be psychoanalyzed," he suggested.

Red was never seriously interested in radio until his present contract with the sponsors of "Avalon Time." True, he made five guest appearances with Rudy Vallee, the last four by popular demand, but Red was a vaudevillian at heart. His was the only vaudeville act to work 52 consecutive weeks in 1937, when vaudeville was supposed to be "through."

"I guess it was," he said. "But I just didn't know it."

The success of his act, he feels, is due in no small way to Mrs. Skelton. Although it isn't generally known, she is professionally the Edna Stillwell who plays "straight" for him on his radio program—the same role she's fulfilled in vaudeville for several years.

The Skeltons have been married for nine years—when Red was only sixteen, and Edna a bit younger.

"And we're not hillbillies," he admonished me with that characteristic laugh.

Both write the material which they present for the customers' entertainment. In addition to such skits as the famous "Doughnut Dunking Instructions," Mrs. Skelton also writes short stories.

They were going along nicely, minding their own business, with vaudeville engagements for weeks ahead and a movie contract with Warner Brothers tucked into their community pocket, when a representative of their present radio sponsors "caught" the act in Indianapolis, "fell" for Red's "dunking," elegant and inelgant, and rushed them to Cincinnati for an audition. Now they're radio stars and they like it.

The real Red Skelton is probably the most boyish person you or I have ever met. He's full of enthusiasms, has violent likes and dislikes, and is pleased as punch when anybody thinks he's good, even though he thinks so, too.

When I ran in on him he was enthusiastic about two things at once—one, a letter from the Vincennes Chamber of Commerce making him an honorary member—the other, an Eskimo Spitz which he bought himself for Easter instead of a rabbit.

His pet hate, however, is "show boat" programs. "I lived on a showboat," he said, and it certainly wasn't anything like the radio versions, with romance and atmosphere all over the place. "Heck, the captain, instead of being a kindly, sentimental guy, would probably yell, 'Wanna eat? Go spear your breakfast.'"

And that, according to Skelton, is just what you'd do. You'd get a flashlight and a pen knife and listen for the frogs. When you found one,



you'd flash the light in his face to blind him, then stab him when he wasn't looking.

"A nice way to get your breakfast," he finished scornfully.

Skelton firmly believes in himself as a comedian, yet at the same time, he's a very modest fellow.

"I bet I'm the only guy on the radio who answers all his fan mail," he confided. "That's because I don't get much."

I must have looked skeptical as I got up to leave, because he shouted the rest down the hall after me.

"I bet I get less fan mail than anybody on the air," he yelled.

"Aw, go dunk another doughnut," we yelled right back.

RADIO DIAL
WEEK ENDING APRIL 22, 1939

FREE RADIO CATALOG

Sent You Every Month

ALL the latest improved apparatus is listed in our monthly bulletin "The American Radio Transmitter." If it's new we have it.

Lowest Prices in U. S.
Our prices to dealers are the lowest in the United States. All nationally advertised goods at discounts that make you real money. Dealers, get your name on our mailing list. Simply send postcard today for latest, big monthly bulletin, allowing 75% discount on advertised factory lines and 4,000 items.
AMERICAN RADIO MFG. CO. 8 W. 14th St. Dept. U, Kansas City, Mo.



Classified Ads

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

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

Steve Dotter, 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 Coscarelly, 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.

WANTED TO BUY: Tape recordings of Jay Roberts' Nightlight show on WJR-AM. Please send prices to Jeff Jontzen, 21465 Detroit Rd., #205A, Rocky River, OH 44116

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.

MORNING MEN wanted on cassette—older 1940s style especially: Bob Steele, John Gambling, etc. Lieberman, Hazel St., Tunkhannock, PA 18657.

Wanted: Juvenile adventure serials, Mysterious Traveler, Gangbusters, Fred Allen, 2000 1. 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

Have 488 archival quality sound Cavalcade of America shows. Will buy or trade for more. Murry Schantzen, 207-B Lynn Ct., N. Aurora, IL 60542

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.

Ted Davenport, 1600 Wewoka, No. Little Hock, AR 72116 is looking for reel traders for VG-EX material. 15,000-25,500 shows.

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., Shady, 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.

New club based in Seattle invites you to membership. Growing 700 cassette library, printed materials and newsletter. For information write Mike Sprague, Radio Enthusiasts of Puget Sound, 11732 NE 148th Place, Kirkland, WA 98034.

Amos n' Andy Sale: 8mm film in box—Sheet Music Perfect Song—Fresh Air Taxi Cab tin sign. Bob Morgan, 4005 Pitman Road, College Park, GA 30349

Harry Goldman, RR6, Box 181, Glens Falls, NY 12801 wants Kraft Music Hall of 12-11-47 (Al Jolson) Jack Benny "The Bee", Fiorello LaGuardia tribute to Nikola Tesla over WNYC on Jan. 10, 1943.

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

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

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

07/22/1945: Looking for ANY shows broadcast that Sunday. Network/Local, Trade/Buy. Jim Avoli, 239 Foxcroft Road, Pittsburgh, PA 15220-1705 (412) 279-4456

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., Asheville, 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.

Classic radio programs on cassettes. Hundreds of titles. Big catalog \$1.00 (refundable). Radio Americana Inc., Box 7431, Baltimore, MD 21227

Richard Palanik, 165 Summit 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 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 60465.

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. Copies of owner's manual for AKAI reel recorders, Models 1722W and GX-215D. Reproduced copies acceptable. Willing to pay reasonable price. Jack Palmer, 145 North 21st Street, Battle Creek, MI 49015

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 Nemec, 1424 Heatherton Dr., Naperville, IL 60563 is looking for program listings of old radio stations of the 30's and 40's especially WJZ, KMMJ, KMA, KFNF and KFQO.

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

WANTED: Radio Transcription Discs. Any type, any subject. Gilbert Smith, 248 South 36th St., San Diego, CA 92113-1613

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: 16" transcriptions, for cash or trade. Joe Salerno, Box 1487, Bellaire, Texas 77402.

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

WANTED: Episodes of AGAINST THE STORM, TERRY & THE PIRATES, THE WOMAN IN MY HOUSE, ONE MAN'S FAMILY episodes prior to 1946, and THE VOYAGE OF THE SCARLET QUEEN programs #6, 7 and 10. Will buy or trade cassettes. John L. Woodruff, 145 Park Avenue, Randolph, NJ 07869-3442.

I'm looking for more shows of Mel Blanc (2), Al Pearce Show (6), Red Skelton Show (25), Our Miss Brooks (80), Aldrich Family (40). Also looking for Stars Over Hollywood (25), Lux Radio Theater (35) certain shows on this one. Meet Corliss Archer (4), Ethel and Albert shows of the 40's. I have over 1700 shows. Looking for serious swappers on cassette tape only; 60/90 minute tapes. Please send complete list or partial list. I will do the same. Write soon! Beth Holman, 16705 Craigmore Dr., Middleburg Hts., OH 44130

Spiros Koliopoulos, 149 Autumn Ridge Drive, Montgomery, IL 60538. Interested in news bulletins on radio such as Pearl Harbor, Hindenburg Disaster; also broadcast before and during WWII.

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

Walt Kunz, Box 1, Islip, NY 11751. Wants Sam 'N Henry, It Pays To Be Ignorant and Mel Blanc; also pre-1965 books and magazines on OTR.

Celebrity Address File with nearly 9,000 addresses of movie, television, sports, music, and other personalities. Obtain personally autographed pictures and letters from them. Guide with instructions only \$20.00. Jim Beshires, 1111 Clairmont, J-1, Decatur, GA 30030.

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

Listen to
John W. Vandercook and
**NEWS
OF THE WORLD**
Sponsored by
ALKA-SELTZER
and
ONE-A-DAY (brand)
VITAMIN TABLETS
7:15 EWT—P.M.—6:15 CWT

THE SOLUTION OF ELLERY QUEEN'S ADVENTURE OF THE CELLINI CUP

BERT PARKER, son of the auctioneer, was the thief. The clues which led Ellery to this conclusion are: (1) Someone familiar with the house was the thief, for he knew where the fuse-box was, the location of the workroom. (2) The fingerprints plainly showed that one of three people could have committed the theft—Ellery, Nikki or Bert. On the outside knob was a perfect set of Ellery's fingerprints. Had the thief worn gloves, as Bert suggested, the prints would have been smudged, for the thief used the knob after Ellery did. Inside, again, only Ellery's and Bert's fingerprints were found, so the thief had to be one of the three. (3) Ellery concluded it was Bert because—as he pointed out earlier—Bert was an accomplished actor at college and it was easy for him to play the two parts in the dark—the part of the thief with the deep voice, obviously disguised, and his own part. (4) This conclusion was strengthened when he found Kerry tied very crudely so that she might have escaped had she wanted to.

The motive for the theft was not so easily established, but was more intuitively arrived at by Ellery. From long acquaintance, he felt that Bert was honest and that the dangers inherent in such a theft would not have appealed to him if he were not honest. So, he concluded, Bert had discovered, in cleaning the cup, that it was not a Cellini; that Signor Sizzi had erred and, in order to uphold the honor of the Parker galleries, had staged this theft unthinkingly and on the spur of the moment. Bert confirmed this motive, Gross' check was returned to him, the Parker galleries made a public apology for its error, and the cup was given Ellery as a souvenir of the case.

"KATE HOPKINS, ANGEL OF MERCY"

Presented by
Maxwell House Coffee

WBBM
MONDAY
THRU
FRIDAY 3:45
P.M.

AVPRO AVPRO AVPRO AVPRO

DON'T FORGET THAT YOU CAN ALSO ORDER VIDEO SERIALS (titles subject to current availability)
 To cover shipping/handling, for each video tape, add \$2.00

REPUBLIC PICTURES

(\$29.95 each)

- | | |
|---|--|
| #RP01 Adventures Of Captain Marvel (1941)
12 episodes w/Tom Tyler, Frank Coghlan, Jr. | #RP09 Manhunt In The African Jungle (1943)
15 episodes w/Rod Cameron, Joan Marsh |
| #RP31 The Black Widow (1947) 13 episodes
w/Bruce Edwards, Virginia Lindley | #RP29 Manhunt Of Mystery Island (1945)
15 episodes w/Richard Bailey, Linda Stirling |
| #RP02 The Crimson Ghost (1946) 12 episodes
w/Charles Quigley, Linda Stirling | #RP10 The Masked Marvel (1943) 12 episodes
w/William Forrest, Louise Currie |
| #RP03 Daredevils Of The Red Circle (1939)
12 episodes w/Charles Quigley, Herman Brix | #RP11 The Mysterious Doctor Satan (1940)
15 episodes w/Edward Cianelli, Robert Wilcox |
| #RP28 Darkest Africa (1936)
13 episodes w/Clyde Beatty, Manuel King | #RP12 Nyoka And The Tigermen (1942)
15 episodes w/Clayton Moore, Kay Aldridge |
| #RP32 Desperados Of The West (1950) 12 episodes
w/Richard Powers, Judy Clark | #RP13 The Painted Stallion (1937) 12 episodes
w/Ray "Crash" Corrigan, Hoot Gibson |
| #RP33 Federal Agents vs. The Underworld (1949)
12 episodes w/Kirk Alyn, James Dale | #RP30 Panther Girl Of The Kongo (1955)
12 episodes w/Phyllis Coates, Myron Healey |
| #RP04 The Fighting Devil Dogs (1938)
12 episodes w/Lee Powell, Herman Brix | #RP14 Perils Of The Darkest Jungle (1944)
12 episodes w/Alihan Lane, Linda Stirling |
| #RP34 Flying Discman From Mars (1950) 12 episodes
w/Walter Reed, Lois Collier, Gregory Gay | #RP15 The Purple Monster Strikes (1945)
15 episodes w/Dennis Moore, Linda Stirling |
| #RP25 G-Men Never Forget (1947) 12 episodes
w/Clayton Moore, Roy Barcroft, Ramsey Ames | #RP16 Radar Men From The Moon (1952) 12 episodes
w/George Wallace, Aline Towne, Clayton Moore |
| #RP05 G-Men Vs. The Black Dragon (1943)
15 episodes w/Rod Cameron, Roland Got | #RP17 Robinson Crusoe On Clipper Island (1936)
14 chapters w/Male, Rex, Buck, Mamie Clark |
| #RP26 Government Agents Vs. Phantom Legion (1951)
12 episodes w/Walter Reed, Mary Ellen Kay | #RP18 Son Of Zorro (1947) 13 episodes
w/George Turner, Peggy Stewart, Roy Barcroft |
| #RP35 The Invisible Monster (1950) 12 episodes
w/Richard Webb, Aline Towne, Lane Bradford | #RP19 Spy Smasher (1942) 12 episodes
w/Kane Richmond, Marguerite Chapman |
| #RP36 James Brothers Of Missouri (1950) 12 episodes
w/Keith Richards, Robert Bice, Patricia Knox | #RP20 S.O.S. Coast Guard (1937) 12 episodes
w/Ralph Byrd, Bela Lugosi, Maxine Doyle |
| #RP06 Jesse James Rides Again (1947) 13 episodes
w/Clayton Moore, Linda Stirling | #RP21 Undersea Kingdom (1936) 12 episodes
w/Ray "Crash" Corrigan, Lois Wilde |
| #RP37 Jungle Drums (1953) 12 episodes
w/Clayton Moore, Phyllis Coates | #RP22 Zombies Of The Stratosphere (1952)
12 episodes w/Judd Moldren, Aline Towne |
| #RP27 King Of The Forest Rangers (1946) 12 episodes
w/Larry Thompson, Helen Talbot, Stuart Hamblen | #RP23 Zorro's Black Whip (1944) 12 episodes
w/George J. Lewis, Linda Stirling |
| #RP07 King Of The Rocketmen (1949) 12 episodes
w/Tristram Coffin, Mae Clarke | #RP24 Zorro's Fighting Legion (1939) 12 episodes
w/Reed Hadley, Sheila Darcy, William Corson |
| #RP08 King Of The Texas Rangers (1941)
12 episodes w/"Singin' Sammy" Baugh | |

RHINO VIDEO

(\$4.95 each)

- | | |
|--|--|
| #RV02 The Hurricane Express (1932) 12 episodes
w/John Wayne, Shirley Grey, Conway Tearle | #VC07 The Fighting Marines (1935) 12 episodes
w/Grant Withers, Adrian Morris |
| #RV03 Junior G-Men (1940) 12 episodes
w/The Dead End Kids | #VC25 Gang Busters (1942) 13 episodes
w/Kent Taylor, Irene Hervey |
| #RV08 The New Adventures Of Tarzan (1935) 12 episodes
w/Herman Brix | #VC15 Flash Gordon Conquers The Universe (1940)
12 episodes w/Larry "Buster" Crabbe |
| #RV04 The Phantom Empire (1935) 12 episodes
w/Gene Autry, Frankie Darro | #VC13 The Green Hornet (1939) 13 episodes
w/Gordon Jones, Keye Luke, Anne Nagel |
| #RV05 The Return Of Chandu (The Magician) (1934)
12 episodes w/Bela Lugosi, Maria Alba | #VC11 The Last Of The Mohicans (1932)
12 episodes w/Harry Carey, Edna Booth |
| #RV06 The Shadow Of The Eagle (1932) 12 episodes
w/John Wayne, Dorothy Gulliver | #VC19 Lost City Of The Jungle (1946)
13 episodes w/Russell Hayden, June Adams |
| #RV07 The Three Musketeers (1933) 12 episodes
w/John Wayne, Ruth Hall, Francis X. Bushman | #VC26 Lost Jungle (1934) 12 episodes
w/Clyde Beatty, Cecelia Parker, Mickey Rooney |

VCI VIDEO

(\$27.95 each)

- | | |
|--|---|
| #VC22 Ace Drummond (1936) 13 episodes
w/John King, Jean Rogers, Noah Berry, Jr. | #VC18 The Phantom Creeps (1939)
12 episodes w/Ford Beebe, Saut A. Goodkind |
| #VC16 The Adventures Of Rex & Rinty (1935)
12 episodes w/Kane Richmond, Rin Tin Tin | #VC27 Phantom Of The West (1930) 10 episodes
w/Tom Tyler, William Desmond, Tom Santschi |
| #VC01 The Adventures Of Smilin' Jack (1942)
13 episodes w/Tom Brown, Sidney Toler | #VC29 Sea Raiders (1941) 12 episodes
w/The Dead End Kids |
| #VC20 Adventures Of The Flying Cadets (1943)
13 episodes w/Robert Armstrong, Bobby Jordan | #VC14 Riders Of Death Valley (1941) 15 episodes
w/Dick Foran, Buck Jones, Charles Bickford |
| #VC10 Burn'em Up Barnes (1934) 12 episodes
w/Jack Mulhall, Lola Lane, Frankie Darro | #VC12 The Whispering Shadow (1933) 12 episodes
w/Larry "Buster" Crabbe, Jacqueline Wells |
| #VC09 The Clutching Hand (1936) 15 episodes
w/Jack Mulhall, William Farnum | #VC21 Winners Of The West (1940)
13 episodes w/Dick Foran, Anne Nagel |
| #VC23 Dick Tracy (1937) 15 episodes
w/Ralph Byrd, Kay Hughes, Smiley Burnette | |
| #VC04 Dick Tracy Returns (1938) 15 episodes
w/Ralph Byrd, Lynne Roberts | |
| #VC06 Dick Tracy Vs. Crime, Inc. (1941)
15 episodes w/Ralph Byrd, Michael Owen | |
| #VC05 Dick Tracy's G-Men (1939) 15 episodes
w/Ralph Byrd, Irving Pichel, Ted Pearson | |
| #VC17 Don Winslow Of The Navy (1941)
12 episodes w/Don Terry, Walter Sande | |
| #VC24 The Fighting Devil Dogs (1936) 12 episodes
w/Grant Withers, Adrian Morris | |

WARNER BROTHERS

(\$29.95 each)

- | |
|--|
| #WB01 Atom Man vs. Superman (1950) 15 episodes
w/Kirk Alyn, Noel Neill, Lyle Talbot |
| #WB02 Superman (1948) 15 episodes
w/Kirk Alyn, Noel Neill, Tommy Bond |

AVPRO AVPRO AVPRO AVPRO

These SPECIALS will be available in HALF (1/2) TRACK, 3 3/4 IPS Reel-to-Reel or C-60 cassette only! The SOUND QUALITY will be VG (Very Good) or better and most will be 2nd or 3rd generation copies. 1/2 track will play on 1/4 track machines. Reel-to-reel contents may vary slightly from cassettes listed.

Reel-to-Reel	C-60 CASSETTES	SHIPPING AND HANDLING
1 Reel \$14.00/EA	You must purchase an entire reel. Three (3) cassettes per reel NO random selections!	Orders to \$50.00 add \$3.00.
2 Reels \$13.00/EA		Orders from \$50.00 add \$2.00 for each additional \$50.00 of the order
3 or more \$12.00/EA		21 or more \$4.25 EA

THE SIX SHOOTER w/James Stewart. Offered here for the first time is the COMPLETE Six Shooter collection. James Stewart's first broadcast of the character, the audition show and a missing broadcast. Order today!

THE SIX SHOOTER (REEL SSSPIA)
04/13/52 HOLLYWOOD STAR PLAYHOUSE
The Six Shooter w/Stewart
07/15/53 THE SIX SHOOTER Audition
09/20/53 # 1 Jenny
09/27/53 # 2 The Coward
10/04/53 # 3 The Stampede
10/11/53 # 4 Silver Annie

THE SIX SHOOTER (REEL SSSP1B)
10/18/53 # 5 Rink Larkin
10/25/53 # 6 Red Lawson's Revenge
11/01/53 # 7 Ben Scowfield
11/08/53 # 8 Capture Of Stacy Gault
11/15/53 # 9 Escape From Smoke Falls
11/22/53 # 10 Gabriel Starbuck

THE SIX SHOOTER (REEL SSSP2A)
11/29/53 # 11 Sheriff Billy
12/06/53 # 12 A Pressing Engagement
12/13/53 # 13 More Than Kin
12/20/53 # 14 Brit Pomset's Christmas Carol
12/27/53 # 15 Cora Plummer Quincy
01/03/54 # 16 A Friend In Need

THE SIX SHOOTER (REEL SSSP2B)
01/10/54 # 17 Miram's Goldstrike
01/17/54 # 18 The Silver Buckle
01/24/54 # 19 Heten Bricker
01/31/54 # 20 Trait To Sunset
02/07/54 # 21 Apron faced Sorrel
02/14/54 # 22 Quiet City

THE SIX SHOOTER (REEL SSSP2B)
02/21/54 # 23 Battle At Tower Rock
03/07/54 # 24 Cheyenne Express
03/14/54 # 25 Thicker Than Water
03/21/54 # 26 Duet At Lockwood
04/01/54 # 27 Aunt Ema
04/08/54 # 28 Gen. Guilford's Widow

THE SIX SHOOTER (REEL SSSP3A)
04/15/54 # 29 Crisis At Easter Creek
04/22/54 # 30 Johnny Springer
04/29/54 # 31 Revenge At Harness Creek
05/06/54 # 32 Anna Norquest
05/13/54 # 33 The Double Seven
05/20/54 # 34 Shooting Of Wyatt King

THE SIX SHOOTER (REEL SSSP3B)
05/27/54 # 35 Blood Relations
06/03/54 # 36 Silver Threads
06/10/54 # 37 The New Sheriff
06/17/54 # 38 When The Shoe Doesn't Fit
06/24/54 # 39 Myra Berker

ESCAPE (CBS) (REEL ESP7A)
02/22/48 # 36 How Love Came To Professor Guilda (East Coast Version)
02/23/48 # 37 How Love Came To Professor Guilda (West Coast Version)
05/06/48 # 39 Grove Of Ashtaroff (West Coast Version)
05/07/48 # 40 Jimmy Goggles The God (East Coast Version)
05/14/48 # 42 Log Of Evening Star (East Coast Version)
05/21/48 # 44 Misfortunes Isle (East Coast Version)

ESCAPE (CBS) (REEL ESP7B)
05/28/48 # 46 Shipment Of Mute Fate
04/04/48 # 47 Action
04/11/48 # 48 The Ringer
04/18/48 # 49 Drums Of Fore & Aft
04/25/48 # 50 The Fourth Man
05/02/48 # 51 John Jock Toad

ESCAPE (CBS) (REEL ESP8A)
05/09/48 # 52 The Time Machine
05/16/48 # 53 The Match
05/23/48 # 54 Leinings Vs The Ants
06/06/48 # 55 Beau Geste
06/27/48 # 56 Country Of The Blind
07/04/48 # 57 Tooth For Paul Reverse

ESCAPE (CBS) (REEL ESP8B)
07/11/48 # 58 She
07/18/48 # 59 Habit
08/01/48 # 60 Man who would Be King
08/15/48 # 61 The Fugitive
08/22/48 # 62 S.S. San Pedro
08/29/48 # 63 Diamond As Big As The Ritz

ESCAPE (CBS) (REEL ESP9A)
09/05/48 # 64 Dream Of Armageddon
09/12/48 # 65 Evening Primrose
09/19/48 # 66 The Man Who Could Work Miracles
02/12/49 # 67 The Lost Special
02/19/49 # 68 Orient Express
02/26/49 # 69 Red Wine

ESCAPE (CBS) (REEL ESP9B)
03/05/49 # 70 Conqueror's Isle
03/12/49 # 71 He who Rides The Tiger
03/13/49 # 72 Shipment Of Mute Fate
03/19/49 # 73 Finjar Of Doom
03/26/49 # 74 Country of the blind
03/26/49 # 75 The Adaptive Ultimate

ESCAPE (CBS) (REEL ESP10A)
03/27/49 # 76 The Diamond As Big As The Ritz
04/02/49 # 77 Confidential Agent
04/09/49 # 78 When The Man Comes, Follow Him
04/16/49 # 79 The General Died At Dawn
04/23/49 # 80 Great Impersonation
07/07/49 # 81 The Fourth Man

ESCAPE (CBS) (REEL ESP10B)
07/14/49 # 82 Drums Of Fore & Aft
07/21/49 # 83 Action
07/28/49 # 84 2nd Class Passenger
08/04/49 # 85 Leinings Vs The Ants
08/11/49 # 86 Red Wine
08/18/49 # 87 Snake Doctor

ESCAPE (CBS) (REEL ESP11A)
08/25/49 # 88 Evening Primrose
09/21/49 # 89 The Fortune Of Vargas
09/28/49 # 90 Wild Granges
10/15/49 # 92 The Sure Thing
10/22/49 # 93 Night In Havens
11/01/49 # 95 Flood On The Goodwins

ESCAPE (CBS) (REEL ESP11B)
11/08/49 # 96 Plunder Of The Sun
11/15/49 # 97 Three Skeleton Key
11/22/49 # 98 Maracas
11/29/49 # 99 Letter From Jason
12/06/49 # 100 Command
12/13/49 # 101 Bordertown

ESCAPE (CBS) (REEL ESP12A)
12/20/49 # 102 Figure A Dame
12/27/49 # 103 Seeds Of Greed
01/03/50 # 104 The Pistol
01/10/50 # 105 The Vanishing Lady
01/17/50 # 106 The Sure Thing
01/24/50 # 107 Treasure Incorporated

ESCAPE (CBS) (REEL ESP12B)
01/31/50 # 108 Present Tense
02/07/50 # 109 The Outer Limit
02/14/50 # 110 Two If By Sea
02/21/50 # 111 The Red Mark
02/28/50 # 112 Man Who Won The War
03/10/50 # 113 Port Royal



"ESCAPE." By Terry Salomonson & Don Aston. The most detailed information ever available about this CBS program series is now yours for the first time. Cast credit/script character listing, producers, directors, authors, recording dates, multiple programs listings, complete alphabetical listing, etc. This is the first ESCAPE log to list script titles written but not used, original titles and what they were changed to. A must for the OTR ESCAPE collector. 142 pages of fact after fact. NEW Price \$17.50 ppd

"YOURS TRULY, JOHNNY DOLLAR." By Don Aston & Terry Salomonson. You've been waiting for it and now it's here. 889 broadcast listings, 6 audition program dates, a complete alphabetical listing, hundreds of titles never before available. A must log of one of radio's best programs. 50 pages. NEW Price \$10.00 ppd

"DRAGNET LOG." By Terry Salomonson. This log lists all 318 broadcasts and 64 rerun broadcasts. The nine different actors that played opposite Jack Webb are clearly listed for each broadcast that they appeared on. All this and much more. A must for Jack Webb fans. Price \$ 7.50 ppd

"THE GREEN HORNET LOG." By Terry Salomonson, author of THE LONE RANGER and CHALLENGE OF THE YUKON logs. The log lists all 1043 broadcast dates, 702 recorded programs, script authors, program numbers, correct titles of programs and much more. Information never before available taken directly from the handwritten station logs of WXYZ. This is simply the best up to date log available so far. Cast and sponsor credits by years. 28 pages. Price \$ 7.50 ppd

"CHALLENGE OF THE YUKON LOG." Terry Salomonson, lists all 1,260 broadcast dates, script authors, program numbers, correct titles of programs, and much more. This 29 page log lists all of the 15 minute program broadcast dates, and the important change date to the 30 minute format. Price \$ 7.50 ppd

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

If you enjoy THE LONE RANGER, then you will certainly want to listen to the original musical cuts used by WXYZ's sound department. AVPRO has two reels of the music that Reginald M. Jones talked about in his book "THE MYSTERY OF THE MASKED MAN'S MUSIC. There are some Lone Ranger related filler items to round out the second reel you will find fun to listen to. Price \$15.00 ppd

These two reels are also available on 3 cassettes. \$12.50 ppd



One year \$12.50 for 6 issues.

Royal Promotions 4114 Montgomery Rd Cincinnati, Ohio 45212

