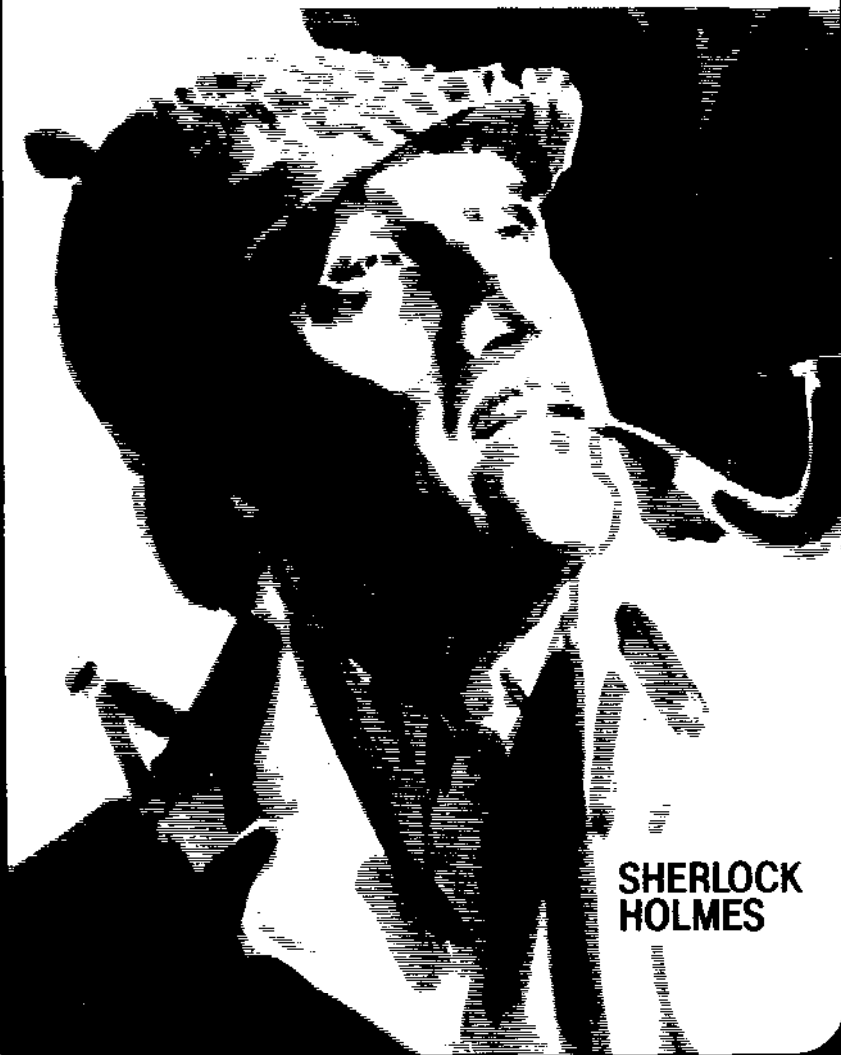


Old Time Radio **DIGEST**

No. 59 September-October 1993 \$2.50



**SHERLOCK
HOLMES**

Old Time Radio DIGEST

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Private Eyes for Public Ears

by Jim Maclise

It's not surprising that Sherlock Holmes and Doctor Watson, names synonymous with mystery and crime detection, found their way onto the airways quite early among radio sleuths. By 1930 a young radio writer, Edith Meiser, sold NBC on the adaptation of Sir Arthur Conan Doyle's original short stories (of which there were 56) for weekly broadcast on NBC's Blue Network. Thus from 1930 to 1939 several actors (William Gillette, Clive Brooks, Richard Gordon, Louis Hector) played the master detective from scripts by Miss Meiser which faithfully followed the original Doyle tales. Later, running out of Doyle material, she wrote stories of her own invention based upon incidents or references mentioned by Watson in the Doyle stories, but left undeveloped (a practice followed by later writers for the series as well).

By the time radio's romance with Holmes was over (1955), Tom Conway, Ben Wright, and Sir John Gielgud had also played the great detective. But meanwhile, in 1939, something significant had happened. Basil Rathbone appeared in the definitive film version of *The Hound of the Baskervilles*. As film critic Pauline Kael put it, "Immaculately right in the role, Rathbone played Holmes suavely for the next eight years, always with Nigel Bruce as his bumbling Doctor Watson." The popularity of this film, and the series of films to follow (the most successful B pictures of their day), led the pair to perform the same roles with like success for NBC Blue on Monday nights, sponsored by Bromo-Quinine cold tablets. For the next eight years on NBC and later on Mutual they produced 39 weekly episodes per season.

Basil Rathbone was more than just a consummate actor portraying Sherlock Holmes. What made his Holmes quintessential and absolutely right was

that his was now the voice we heard, the features we saw, the gestures, the keen intellect, the supreme self-confidence of the character that we now felt upon reading the stories or hearing them reproduced on radio. Rathbone didn't simply portray Holmes; he was the master detective, and it was his greatest, best remembered role. As for Nigel Bruce, he wasn't precisely Doyle's Doctor Watson. For one thing, he was too old. For another, he was much less perceptive. Yet his juxtaposition with Rathbone's Holmes soon transformed Doyle's creation into the Watson of the films and, especially (as we don't see Bruce) the Watson of the airwaves. The Rathbone-Bruce series began October 2, 1939, and ran until May 1946 when Tom Conway took over from Rathbone with Bruce remaining for one more season. Bromo-Quinine sponsored until 1943, at which time the show moved to Mutual for Petri Wine. Louis Hector played Holmes' arch-enemy, Professor Moriarty. Harry Bartell was the announcer for Petri.

During their one day off each week from shooting the Holmes films at Universal Pictures, Rathbone and Bruce rehearsed and performed the radio show. Early on broadcast afternoon they read through the script to get the timing exact, then did the show live for the Eastern U.S. After a two hour break for supper, they would then broadcast live again for the West.

The currently collectible programs from the Rathbone and Bruce years fall into two categories: the early Bromo-Quinine shows scripted by Edith Meiser (Knox Manning announcing) and the more numerous episodes available from the 1945-46 season with scripts written by the Anthony Boucher and Denis Green team.

As in Conan Doyle's tales, Doctor Watson narrated the mysteries, but unlike the originals, a radio announcer became the catalyst for Watson's memoirs



Dr. Watson (Nigel Bruce) gives moral—but hardly intellectual—support to keen-eyed Sherlock Holmes

of his days with Holmes. The announcer would arrive at the door of Watson's quaint country cottage to plug coffee, or Bromo-Quinine tablets, or Petri Wine, while sitting cozily before Watson's blazing hearth prior to hearing Watson recount some puzzling mystery in which he and Holmes were deeply involved. Thus was the listener invited and ushered into that world of "cozy peril" (as Christopher Morley labeled it), the center of which was Holmes and Watson's upstairs flat at 221B Baker Street, London. More often than not, a client with an intriguing case to solve would arrive just as Holmes was dying of boredom, sick of his pipe, frustrated by his violin, and overly anxious for a challenge to his deductive powers. Once the client had explained the problem in careful detail, Holmes and the good doctor (or sometimes just our detective)

would be off, the game afoot, hot on the trail and headed for the underworld of London or out in the countryside, where some dangerous and deadly scheme awaited exposure, usually at considerable risk to their mortality.

As the critic Edmund Wilson put it in a 1945 *New Yorker* article (collected in *Classics and Commercials*): "They will, of course, get safely back to Baker Street, after their vigils and raids and arrests, to discuss the case comfortably in their rooms and have their landlady bring them breakfast the next morning... the loose ends of each episode tidily picked up and tucked in. In this world, one can count on the client to arrive at the very moment when his case has just been explained, and Holmes and Watson always find it possible to get anywhere they want to go without a moment's delay or confusion."

The extant Edith Meiser scripts originate from 1939-40, sponsored by Bromo-Quinine and opening with two muffled trumpet notes (one high, one low) followed by the announcer: "The Adventures of Sherlock Holmes, starring Basil Rathbone and Nigel Bruce." Next comes the commercial: "A cold is a miserable thing. Even a so-called light cold can take a serious turn. Be prompt, be decisive in your treatment of a cold. At the very first sign of a cold, take Grove's Bromo-Quinine tablets. . . ." Then we're off to visit Dr. Watson, who's "waiting for us in his study, a cheerful blaze crackling on the hearth."

The story which Dr. Watson tells may be one of Doyle's own, such as "The Adventure of the Bruce-Partington Plans." The announcer remarks to Watson that tonight's fog is "what you Londoners call a regular pea-souper," and Watson replies, "Yes indeed, it reminds me of the adventure of the missing submarine plans, a case that was solved in the underground, what you Americans call the subway. You see, the affair started in weather exactly like this. It was the third week of November in the year 1895, to be exact. On Monday, a dense yellow fog had settled down upon London. On Thursday, it was still there, thicker and murkier than ever. At first Holmes had turned his nervous energy to cross indexing his huge reference books. But when, after pushing our breakfast chairs back for the fourth morning, we saw the greasy brown swirl still drifting past the windows, Holmes's patience snapped." As usual, Holmes complains about the lack of interesting crimes, but is interrupted by a telegram from his brother Mycroft, an important member of the British government, alerting Sherlock to the case of an alleged suicide of a minor civil service clerk. (The obese Mycroft enjoys a unique position as a sort of clearing house for storing, sifting, and sorting information and he uses the same deductive powers.)

The case under consideration involves several sheets of secret submarine plans discovered in the dead clerk's pocket

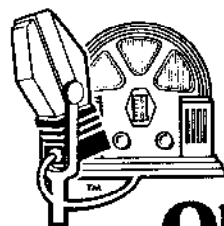
after he presumably jumped from the rear of a railway carriage. Three sheets of material are unaccounted for. The questions which need answers are why the government clerk removed the plans from his office, how he died, and where the missing papers are. What strikes one about Edith Meiser's script is how cleverly she has condensed Doyle's story (from His Last Bow) while retaining necessary description, dialogue, and plot. She recreates the short story for radio expertly from the opening lines to the amusing final touch when Watson tells us that Holmes had recently paid a visit to Windsor Castle and returned with "a remarkably fine emerald tie-pin from a certain gracious lady in whose interests he had been fortunate enough to carry out a small commission. He said no more, but I fancy that I could guess at that lady's august name." (Victoria!)

Two other fine Meiser adaptations of Doyle originals are "The Adventure of the Copper Beeches" and "The Adventure of the Retired Colourman," both broadcast in 1940 over NBC Blue.

The Copper Beeches is the name of a country house owned by a Mr. Rucastle, who hires Holmes' client, a young governess, at 100 pounds a day (an offer she can't refuse) to watch over one male child (who proves "badly spoiled and enjoys torturing birds and small animals"). However, she is required to cut her hair quite short, wear an electric blue dress, and sit in a particular window all morning with her back to it while her employer tells her comic stories. A giant mastiff (hound) called Carlo figures prominently in this puzzler, as does the empty west wing of the manor house, which the governess is explicitly forbidden to enter.

"The Retired Colourman" is the last story in The Case Book of Sherlock Holmes, the final Holmes collection. It is also the last show (3/11/40) of the first Rathbone and Bruce season in which Watson is discovered with bags packed for vacation to indulge his "annual wanderlust." The title character in the case is a retired art paint manufacturer who complains to Holmes that his much

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younger, pretty and blonde wife, "who could make a beef and kidney pie that would melt in your mouth," has been stolen from him by a doctor friend. Both wife and doctor are definitely missing. Soon Holmes and Watson are caught breaking and entering their client's Midlands home by Inspector Lestrade of Scotland Yard. This nasty little murder mystery is not to be missed. At the end of the episode, Basil Rathbone bids the audience farewell until Fall:

"Ladies and gentlemen, to me Sherlock Holmes has always been one of the greatest characters ever created. Tonight, as our present series ends, I'd like to thank our sponsor, the makers of Bromo-Quinine, for giving me the opportunity of playing Sherlock Holmes on the air, especially with such an inspired Doctor Watson as Nigel Bruce. (We hear Bruce hem and haw with fake embarrassment.) Speaking for myself and Mr. Bruce, may I express our gratitude to our radio audience for the many letters of interest and encouragement that we've received. And finally, a word of appreciation to all the performers and others concerned with this program who have helped so immeasurably in making the Baker Street days live again. And now, until Fall, it's time for me to say au revoir and good luck."

Edith Meiser continued scripting the Holmes series through 1943, at times assisted by Leslie Charteris, creator of the Saint. But by 1945 the scripts were being crafted by the team of Denis Green and Anthony Boucher, whose episodes currently form the bulk of available Sherlock Holmes shows starring Rathbone and Bruce. Through the 1970's and early 80's only a dozen or so of these shows had surfaced. But circa 1988, the book publisher Simon and Schuster gained rights to the Green-Boucher 1945-46 season and has released 24 episodes in excellent sound, both in boxed sets of eight stories, as well as on individual cassette. Ben Wright, a radio actor who portrayed Holmes in 1945, introduces the shows, assisted by the scriptwriters's widows,

and altogether they supply much interesting information and amusing anecdotes about the writing and production. (One night, after two years with the network, Nigel Bruce abruptly asked, "What's the Mutual Broadcasting System, anyway?")

Mary Green, his widow, tells how Denis Green, who was then teaming with Leslie Charteris on the Holmes scripts, one night met Anthony Boucher at a warbond promotional cocktail party in honor of Rathbone and Bruce, who had encouraged bond sales over the air. There he met Anthony Boucher, an ex-U.C. Berkeley classmate of Mary and now a graduate student in Berkeley and sometime reviewer of murder mystery novels for the San Francisco Chronicle. When Boucher invited Green back to his Berkeley residence to see his Sherlock Holmes collection, the two had already become friends. Thus when Charteris decided to leave the Holmes show, Green recommended Boucher. As Boucher was good at plotting and Green was best at dialogue, the former was soon writing a four page synopsis of each radio story, then shipping it down to the Greens, based in Hollywood, to write the finished script, which Mary would then edit. On the Simon & Schuster tapes, she relates how Green would put off the actual writing until the last possible moment before deadline by doing household chores. But once the script was finished, the couple would be off to the mailbox where they would kiss the envelope goodbye. Says Mary, "We'd send it in, and it would work smooth as silk."

It appears that almost the entire 1945-46 season of Boucher and Green stories has survived (more than 30 episodes). What follows are previews of ten of the best. The first four are available from dealers or collectors, while the last six come from the Simon & Schuster collection of 24.

"The Speckled Band" is a Conan Doyle classic. Once again the scene is an English country manor containing a bedroom in which one dare not sleep, unless waking is not intended. The sister of a girl who died therein consults Holmes



Edith Meiser

because her tyrannic stepfather insists that she be moved into the fatal room. Suspenseful and ingenious.

In "Murder in the Moonlight" Holmes and Watson become enmeshed in murder aboard a small steamer on the Indian Ocean on their way to solve the case of the vanishing elephant (see below). The would-be victim is an English woman with a cockney accent, the widow of an Indian

"The Accidental Murderess" finds the pair on vacation in Stratford-on-Avon where Holmes is strolling through the Avon Forest reciting lines from As You Like It: "Sweet are the uses of adversity. . ." Suddenly a shot rings out and the great detective receives a shoulder wound. A woman runs up and confesses to having mistaken our hero for a rabbit, but Holmes recognizes "the notorious Mrs. Dangerfield," a woman once tried and acquitted of poisoning her husband and now remarried. Rathbone is in rare form here. Not to be missed.

"The Night Before Christmas:" Yes, Virginia, there is a Sherlock Holmes Christmas show! Watson, dressed as Santa Claus, is to distribute gifts to poor neighborhood children assembled by Mrs. Hudson, their Baker Street landlady. But the gifts turn out to be quite unexpected when Holmes puts

Santa to work at crime prevention.

"A Scandal in Bohemia" opens the first Conan Doyle short story collection, Adventures of Sherlock Holmes. It concerns Irene Adler, "a lovely woman with a face a man might die for," and always later referred to by Holmes as "the woman" and with good reason. Green & Boucher provide a sequel involving the detective with Ms. Adler's daughter entitled "The Second Generation," which occupies side two of this cassette.

"The Paradol Chamber" is one of Boucher & Green's most inventive originals. Dr. Watson, now married, finds his wife had invested in a new metal called paradol. A chamber made of this metal can transport objects from place to place through the fourth dimension. After the woman scientist responsible gives Watson convincing but disturbing demonstration, he refers the matter to Holmes, who of course considers it a hoax. Nevertheless it proves dangerous when the pair break into the laboratory, discover a dead woman inside the chamber, then have the door of same slam shut, trapping them inside. Dr. Moriarty figures in this one.

"The Vanishing Elephant" is not a Doyle tale, but is the only story in the radio series to take place in India. In this one you'll get to hear Holmes speak Hindustani, and Rathbone does this convincingly.

"The Demon Barber of Fleet Street" is the same Sweeney Todd of the bloody Stephen Sondheim musical who delights in slitting his customers' throats. Holmes attends a production of the play in which he discovers that the actor playing the barber is getting too much into his role. (This story, like "A Scandal in Bohemia," features Holmes in one of his many disguises; Rathbone hams it up outrageously.)

An ancient abbey in Cornwall is the setting for "The Headless Monk," once murdered there and now playing some haunting tunes on the chapel organ after hours. Is Black Magic involved? Holmes takes on the ghost, outplays it on the

organ, and lays it to rest permanently. "The Problem of Thor Bridge" is from the final Holmes story collection and as clever a puzzler as Conan Doyle ever concocted. The wife of a wealthy man in Hampshire has been murdered, and his young and attractive governess is the main suspect. A brace of pistols is central to the case, and one of them is missing.

(Note: A boxed set of the first eight episodes of the Simon & Schuster collection, containing several of the above described stories, can be obtained by calling 800-678-2677. The set order number is 72702-8 for \$24.95. Other boxes and individual cassettes are also available. Excellent sound.)

Finally, a parting piece of information about Sir Arthur Conan Doyle, who created Sherlock Holmes, wrote the classic books and stories, was the source of the many films and radio shows. Despite his desire to be recognized for what he considered more serious literary endeavors, he had managed to give us one of the enduring characters in Western literature. His own character was not unworthy of the great Holmes himself, and Conan Doyle's tombstone reads: "Steel true, blade straight, Arthur Conan Doyle: knight, patriot, physician, and man of letters."

Next time: Dick Powell as Richard Diamond, private detective.



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OOPS...

In Issue 57 we left out the end of the "How I Paid My Income Tax" article. The missing segment looks something like this ...

ASSETS

One scout knife with broken blade
One sling shot (pre-war rubber)
One deck of cards (three missing)
Two glass doorknobs
One horse's tooth (bicuspid)
One pair of loaded dice
Four telephone slugs
Bicycle chain with missing link
Horned toad (see top bureau drawer)
Willys-Knight radiator cap (vintage '22)
Marbles—6 aggies—1 realie
One forged report card (slightly bent)
Yo-yo with broken string

LIABILITIES

Bergen
Bad debts (25¢ to Bergen)
Mortgage on scooter hike (held by Fifth National Bank—President, Skinny Dugan)
Bergen
Miniature golf course
4¢ owed for gum drops (try and get it)
Bergen
D in history
One unsigned report card
Bottle of hair tonic bought for Bergen (total loss)
A set of military brushes (ditto)

After I subtracted the liabilities from the assets—or is it the other way around?—I find that my net income runs into four figures—all zeros. The way I figure it, the only way for me to pay this is for Bergen to raise my allowance. I explain this to him as gently as possible. Picking himself up off the floor, he snaps the double lock on his pocketbook.

"The whole thing is so ridiculous,"

I says. "The way things are now, I just can't afford to earn a living." He said, "You shouldn't feel that way—you're in the lower brackets." I said, "Lower brackets, nothing—I'm on the bottom shelf."

Then he gives me that Alcatraz routine. "You're going to jail," he exclaims.

"I'll call my lawyer," I barked. "I'll get out a writ of hideous corpuscle, nol contendre, and epso saltso."

"But, Charlie," he interrupts.

"Don't Charlie me," I said, "There's more here than meets the F.B.I. I'll fight this thing, Bergen. . . I'll take it to the highest court in the land." I'm lettin' off steam, when I happen to turn the blank over. Bergen says, "You'll have to pay this or else. . ."

"Wait a minute," I shouts, "Not so fast, bucket-head. . . I just happened to look on the back of the card and I just happened to see a most amazing fact."

"What do you mean?" Bergen cracks.

"What do I mean?" says I, in my best legal manner. "I shall quote: 'Withholding tax shall not apply where the individual makes less than twelve dollars a week.'"

"But, Charlie. . ." says Bergen.

"But, Bergen," says I. "You louse. . . you've ultra-violated my trust."


"I'm sure I can explain," says Bergen.

"I was only trying to look out for myself—I mean the government."

"Why, you penny-pincher," I shouts.

"Get away from me. . . Don't touch me. . . Leggo my la-pel, Bergen, before you steal my coat! I'll clip you, so help me. . ."

"I'll mow you down!"



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Introducing The Antique Radio Boys

A Review by George Wagner



"Quick, outside!" shouted the agent over the strident sound of the bell. "Someone is tampering with the radio tower!"

Remember **THE ROVER BOYS** and **THE RADIO BOYS** and **TOM SWIFT** (Senior and Junior)? Remember **THE HARDY BOYS** and **NANCY DREW** and all the other literary masterpieces which flowed from the fabled Stratemeyer Syndicate?

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GARRULOUS GREBE is both an affectionate continuation of those old series, and a hilarious parody of them.

Come along with Terry Johnson and Jimmy Carver and the ever-wise-cracking Gary Staunton, as the three young friends join forces with Secret Service operative Dick Wood, and try to discover who is stealing the world's few remaining examples of that legendary early 1920s radio, the Grebe CR-4. Is it the regenerative (but hardly

regenerated) wretch Verton Gridleak, or Barton Sneer, or the thoroughly nasty Dr. Artemisius Krull and his blind-date daughter, Karmella?

The six full-page illustrations by Dave Crocker are themselves worth the price of admission. They are fully in the style of the drawings which appeared in the boys' books of the 1920s.

This is a "fun" novelette, in six chapters and 51 pages. It passed the "Wagner Test" for comedy writing with

all banners flying. That is, I laughed a lot.

The volume can be purchased for \$6.00 (postpaid — and by first-class mail at that!) from Frank and Lucia Bequaert's **RAINY DAY BOOKS**. This is also a source for used and out-of-print books on most subjects, but especially on the early days of radio. The address:

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"That's it," cried Jimmy. "We've got one directional fix!"

OTR shows...

which ones are the good, the bad & the ugly
(or "just because it was on radio doesn't mean it's worth saving")
by Bob Burnham

BOB'S SIDEBAR:

When I first stopped publishing Listening Guide Newsletter a couple years ago, I said I would be making regular appearances in Old Time Radio Digest and other publications. I am pleased to finally get a regular series of articles out and re-emerging in The Hobby. Thanks to everyone for hanging in there, supporting me along the way and throwing in an encouraging word. A voice in the hobby is useless if it doesn't have an outlet. Thanks also go to old friends like Bob Burchett at the Digest, Jay Hickerson of Hello Again and Robert Newman who does the club publication I can't remember the name of!

ONWARD!

Years ago when I published the second edition of the Listening Guide to Classic Radio I attempted to provide some sort of analysis of basically just which shows are good to listen to. I used a panel of collectors to help. The end result didn't exactly make the points I wanted to make, and I would have done it differently if I were to do it again but what it all boiled down to was yes, there were LOTS of great shows broadcast, but for every one GREAT show, there were probably 20 mediocre shows and maybe 50 really BAD shows.

As I have written in the past, it's all a very subjective thing. I've spent my entire adult life listening to, collecting and writing about old-time radio – but I wasn't paying much attention to them when they were on – or I hadn't arrived on the planet yet! The only "nostalgia" value a show may have for me is "yeah, I remember trading for that show back in 1977... I wonder whatever happened to the COLLECTOR I GOT IT FROM!"

My childhood memories were television-oriented - not radio - although I do remember at an early age being intrigued by radio. I remember getting my hands on an old 1950's tube set with no cabinet I had salvaged from the trash. I actually restored it, put it back into use, and build a cabinet and speaker system for it. That was before I even knew the programs existed.

So when someone tells me how GREAT they think a show like THE LONE RANGER is, part of the reason they THINK it's great may be because they remember it. I do consider the show to be a classic in its own right, but from a writing/plot standpoint, pretty mediocre, and I don't like listening to the Ranger, myself (especially when there's so many other shows out there I like). Actually, that's being polite, as far as my personal assessment of that particular show. But that doesn't mean someone else wouldn't like 'em.

There's another category of programs I put into a category of being SO BAD, they're GOOD (in a campy sense). Two examples of these kind of shows are that horrible serial, THE PLANET MAN. Another "good" one (in a bad sense) is THE ROY ROGERS SHOW. When the whole plot of one show surrounds and is named "Dale Bakes a Cake," you know that one really has to be action-packed excitement. SPEED GIBSON also falls into the category of trashola. Actually, most of the kids serials fall into this "bad" category to some extent.

There is another category of shows that maybe we could call "worthless." They have little or no entertainment or nostalgic value to most people. Notice I said most. One example would be a show called GUEST STAR. Another would be PINTO PETE. There also were hundreds of regional, local or syndicated shows produced in the 1950's that were basically done to fill air time, or as public service fillers. This was also the beginning of the disk jockey playing pre-recorded music. Unless the host is someone famous, or there is other significance to the broadcast, I would say the show is

probably best bulk erased and forgotten.

There are of course, collectors who are more or less AUDIO PACK-RATS and will save EVERYTHING. My opinion has been if it's not enjoyable for you or someone else to listen to, why save it?

I used to be an AUDIO-PACK-RAT myself, but now if someone offered be a full broadcast run of JOE SMITH SHOW from 1958 (a fictitious show and person!), which happened to be a 15 minute syndicated DJ show, I would decline.

There are some collectors who would say EVERYTHING needs to be preserved. Hogwash! For one thing, there's enough collectors out there that SOMEONE will likely hang on to a set of those tapes. And if there isn't, and nobody wants to listen to them and they are of no historical significance, why SHOULD they be preserved? Who cares whether JOE SMITH THE DJ is saved? While we're talking about DJs, there are literally thousands of modern DJs out there today who are equally as interesting than a worthless 1950's show. For that matter, there are collectors who trade tapes of "modern" DJs and modern airchecks. There are also collectors who collect radio station jingles for that matter. There are companies that sell collections of the worlds greatest DJ audition tapes.

Frankly, a lot of this material is of greater interest that some lame time-filler show from the 1950's like PINTO PETE, GUEST STAR or an equally trashy-series, JERRY OF THE CIRCUS.

Now maybe if I was 20-30 years older, and I remembered any of these shows, I might have a different opinion. But speaking from the perspective of someone who is in an age bracket that

the majority of the citizens of the U.S. citizens are in, I don't think I'm too far out of line. Also, non-collector type people are far more critical of a show that a collector is who collects everything! I don't fall into either category myself, but I am in a good position to learn about the likes and dislikes of other people, as far as OTR is concerned.

In a future article, an update on the use of the computer to help enhance OTR is in order. More and more collectors are using computers with modems to communicate, send each other lists, or participate in lively discussions. Making a single local phone call on a computer can now connect you to InterNet and UseNet, a national network of thousands of computer users, and archives of everything INCLUDING old time radio

shows! The larger services such as CompuServe, America Online or GFnie also have UseNet access. Also in the computer department, a certain OTR dealer also has a catalog on computer disk that not only lists thousands of shows, but plays back excerpts of the shows through the computer speaker... now you can hear a digital copy of the show and check the sound yourself BEFORE ordering! More on this new technology next time!

Meanwhile, if you have questions or suggestions for future articles, you can contact me through this publication or at P.O. Box 2645, Livonia MI 48151... fax (313) 721-6070. InterNet Mail address Platecap@gatecom.com.



**GALE PAGE
and
DON McNEILL**
Stars of
"Tea Time at Morrells"

Inviting you to
**"TEA TIME AT
MORRELLS"**

*One of the Biggest Daytime
Shows on the Networks*

● 30 minutes of rhythm . . . laughter . . . song!
Starring genial Don McNeill . . . lovely Gale
Page . . . swinging Joseph Gallicchio and his 15
boys . . . silver-tenored Charles Sears! Brought to
you by John Morrell & Co., Ottumwa, Iowa, makers
of RED HEART, the quality dog food.

EVERY THURSDAY, 3 P.M., E.S.T.
A Coast to Coast Broadcast Over NBC
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TOM CORBETT SHERLOCK HOLMES MYSTERIOUS TRAVELER

18th ANNUAL FRIENDS OF OLD TIME RADIO CONVENTION
Oct. 21-23, 1993 Holiday Inn North · Newark, NJ



TEN TO TWELVE HOURS of intense rehearsal precedes Lux broadcasts.
Above: Barbara Stanwyck, Fred MacMurray and cast at work

Work Harder Work Longer

Here—on a backstage visit to "Lux Radio Theater"—you'll learn what makes the top drama broadcast tops

By Kate Holliday

ONCE upon a time, a radio producer pondered how he might present a broadcast which would be better than any dramatic show on the air. Good shows were being broadcast nightly. Fine stars directed by fine directors were giving brilliant performances.

"How can we do it?" he was asked.

"We can work harder. We can work longer," said the producer.

So that became the plan of the "Lux Radio Theater," which comes into your home each Monday night with the clarion call to pleasure, "Lux presents Hollywood . . ."

For example, early this year Lux presented "Nothing Sacred." As is usually the case in a Lux play, the story was one familiar to its potential audience. It had been done magnificently on the screen by Carole Lombard and Fredric March. Follow this routine and judge for yourself.

First, radio rights had to be secured. James Street, author, who wrote the story when it first appeared in *Cosmopolitan* magazine, was contacted and the purchase made.

Then came the problem of casting. This concerned the advertising agency men who produce the show for Lux and Cecil B. DeMille. They conferred and picked two men and two women they thought suited to the story. Two each, for safety's sake. Joan Bennett and Douglas Fairbanks, Jr., were signed.

With rights secured and players signed, the play was given to young George Wells, an unsung but nonetheless tremendously important person in the final analysis.

It was his job to adapt the motion-picture story for radio. He had to recast the yarn into a form which could be understood by an audience whose only tie with the actors was an auditory one. He had to evolve a workable script which could be played in exactly one hour (minus time for commercials), which would retain the flavor of the original version, and which would have color and punch enough to hold its listeners.

When George Wells had finished the

final script to his, the network's, Mr. DeMille's and the agency's satisfaction, he turned it over to the director of "Lux Radio Theater," Sanford Barnett, who cast the minor roles, went over the preliminary draft of the music with Lou Silvers, the conductor, and set the date for the first rehearsal.

In the matter of rehearsals there is no program on anybody's air which does as much preparatory work. Usually ten or twelve hours of intense concentration precede the words you hear which open the show. This is not merely the labor of bit players. The stars, no matter how big they are, must also be present.

The first reading on Thursday is most informal, a sort of verbal jam session in which pomp is forgotten and big names are merely "some of the boys." In the case of "Nothing Sacred" Joan Bennett arrived in slacks, with a red ribbon in her hair, wearing glasses and leading a small black dog which looked like a pet lamb. Young Doug tiptoed in fifteen minutes late, with a grin on his face like that of a ten-year-old caught stealing jam. The script was read without benefit of microphone, just to get the feel of it.

During this reading voices were low. Lines were fluffed. Characters were hazy at times. "Sandy" Barnett sat on a high stool in the center of the stage, his arms on a tall reading-desk, and pretended he'd never heard of direction. That would come later when the play was taken act by act. Then a definite dialect could be decided on for the European specialist. Then the fight scene between Hazel and Wally could be speeded up and accentuated. Then the sound-effects would be added.

One reading, a few preliminary remarks on character and action by Mr. Barnett, and the first run-through was over. The actors appearing only in the second and third acts departed. "See you tomorrow!" floated back from the swinging doors to the street.

Suddenly the atmosphere changed. It wasn't a jam session any longer. The engineer arrived. The mike was turned on. Work really began.

The first act gathered pace and form.

Fairbanks became a young newspaperman, intent on getting a story for a hard-hearted boss, Lou Merrill, in the late Walter Connolly's part of the editor, snarled and threw sarcasm about the stage. Joan shed crocodile tears of self-pity because she was doomed to lingering death from radium poisoning.

FRIDAY the second act was taken. Saturday the third. Each time a new portion of the tale became alive. Lines were sure. Dialects were definite. Small bits were played with finesse and humor.

Meantime, the musicians had also been at work. Lou Silvers had written short snatches of melody which would bridge and point the scenes. These had been rehearsed with his men and Mr. Barnett.

Meantime, too, the sound-effects had been worked out. Charlie Forsyth had prepared a perfect facsimile of every noise mentioned in the script.

Besides sound and music, every doubtful word or fact in the play had been checked as to pronunciation or authenticity. When the seven letters of "gallant" were run across in one of the lines, a hurry call had been made to Frank Calvin, Mr. DeMille's research man at Paramount. Mr. Calvin, who is responsible for much of the credulity of the DeMille films, had dived into dictionaries and came up with the proper pronunciation. The verdict was: If used as an adjective, "possessing brave or chivalrous spirit, gal-lant"; "showing polite deference to women, gal-lant'."

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whole proceeding came under the brilliant directorial eye of Cecil DeMille on Sunday afternoon. What Mr. Barnett had done—no matter how well—was then passed by The Master.

When Mr. DeMille had read his introductory speech for the first time, therefore, he descended into the pit of the theater to watch the action. He wandered up and down the darkened aisles, his hands behind his back, noticing every atom of production detail. He saw how the crowds had been handled (his own motion-picture specialty); how a fight sequence had been worked up, both as to lines and sound-effects; whether or not the music fitted his conception of a particular trend of events.

If anything was wrong in the reading of a speech or a bit of mechanical creation, he spoke to Mr. Barnett about it when the rehearsal was finished. The latter then told the actor himself.

For, you see, Mr. DeMille is the producer of the show; Mr. Barnett is the director. Mr. DeMille passes on what is done; Mr. Barnett creates it. On the air, Cecil DeMille is just another actor. He takes his cues from the man with the head-phones on the high stool. He reads his script with the rest of them.

Speaking of Mr. DeMille's script brings up a detail which re-emphasizes the pains which are taken for a perfect show.

C. B. DeMille is one of the busiest men in Hollywood. His time is immensely valuable. What he does, therefore, must be done as efficiently as possible.

For this reason his scripts are typed to be read instantly. Each natural phrase of a sentence is printed on a separate line. Each line ends where one would normally take a breath, whether a period has been reached or not. Moreover, when it is necessary for him to work with other actors at the end of a show, his lines are in blue type; theirs are in red. Nothing can go wrong.

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LEADING MAKERS OF FINE FABRICS SAY—"WASH THEM

IN LUX" AND THESE TISSUE-THIN FLAKES DISSOLVE ALMOST INSTANTLY IN LUKEWARM WATER—YOU DON'T NEED HOT WATER NOW!

Wash Fabrics this Way

— it keeps washable silks, satins, rayons, cottons, woollens, knits new-looking longer. Make rich, lukewarm (never hot) LUX suds. Never soak. Wash quickly, squeezing suds through the garment. Do not rub—rubbing tends to fade colors, to shrink and mat wool fibers. Rinse well in lukewarm water. Gently squeeze out water. Do not twist. Roll in a Turkish towel. Knead out moisture. Unroll at once—never leave rolled up damp. Anything safe in water is safe in LUX.

Test Colors First

in clear water (use sample or inconspicuous portion of garment). If a color is safe in water alone, LUX will protect its beauty. Tissue-thin LUX flakes are so mild and gentle that you can't use too much. Wash and rinse quickly without soaking. Use fresh suds for each colored garment.



Hints that will help You—

1. Never wash in hot water.
2. Lux hosiery after each wearing to cut down runs.
3. Lux underthings after each wearing to remove perspiration odor.
4. Measure sweaters and woollens before Luxing—
5. shape to size. Dry flat.
6. Dry in shade away from radiator or stove.
7. Never use a hot iron.
8. Iron most fabrics on wrong side while slightly damp.
9. Stretch crepes to shape while ironing.
10. Iron rough weaves dry.
11. Wash and dry colors quickly. Iron when almost dry with a warm iron.
12. Press woollens with a warm iron and damp cloth.
13. Hang blankets over two parallel lines to dry.



Baby Clothes—
Gentle LUX is so safe it won't irritate baby's skin. For diapers, use hot LUX suds—boil once or twice a week.

Washable Leather Gloves—
Wash in cool LUX suds. Use light suds for last rinse. Pat out moisture with Turkish towel. Dry away from heat. Finger-press when slightly damp.

Family Wash—LUX is wonderful in washing machines.

For Dishes—Lux is kind to your hands



Makes instant suds in lukewarm water. LUX has no harmful alkali to roughen or redden your skin . . . to cause dishpan hands.

Use LUX for Nursing Bottles, Bath tubs, Tiles, Woodwork, Rugs.



MADE IN U.S.A.

LEVER BROTHERS COMPANY, CAMBRIDGE, MASS.
LUX is sold only in packages—never loose by the pound

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he reaches the microphone. He reads "cold." This method assures him of as much accuracy as possible.

After the second "dress" on Monday, when perfection had been reached, the cast relaxed for the first time. There was an hour before the show went on the air. The musicians departed for their inevitable and eternal cup of coffee. Joan retired to her dressing-room to change from beige slacks into a black velvet-banded street dress and hat.

The curtain was rung down. Young Doug talked with a slightly nervous cameraman and put him at ease. Mr. DeMille and "Sandy" Barnett discussed politics. ("The Old Man" was a Republican; "Sandy" was a Democrat!) From all parts of the stage came the sound of low-voiced conversation.

As the hands of the studio clock neared six, however, there was an upsurge of excitement. Flash-bulbs went off. Pictures were taken of Joan and Doug, scripts in hand. The second curtain on the stage went down, behind which the actors would remain until the introductions were over and the play was actually on the air.

Finally, the musicians were in their places behind the screen. The cast took their chairs. Mr. DeMille and his secretary retired to their seats at the side of the stage, near his personal microphone. "Sandy" Barnett climbed onto his high stool and spread his scripts in front of him. His stop-watch and headphones were ready. The announcer, Mel Ruick, made his speech to the audience. A few coughs were heard.

The lights went down. The curtain was raised.

"Lux presents Hollywood . . ."

The largest audience in the history of drama, which is the same as saying in the history of the world, relaxed in its chairs. Some twenty, some say thirty, millions of Americans listen each Monday night. Listening, they reap the harvest of entertainment promised in that almost forgotten policy laid down years ago . . . "We can work harder. We can work longer."

"Lux Radio Theater" may be heard Monday night over a CBS network at:
EST 9:00 p.m. — CST 8:00 p.m.
MST 7:00 p.m. — PST 6:00 p.m.



February 15-21, 1941

SUNDAY'S HIGHLIGHTS



■ Stars of Hollywood Playhouse: Gale Page and Jim Ameche.

September 17: Phil Spitalny and his all-girl Hour of Charm orchestra start a new broadcasting season tonight, at a new time—10:00 on NBC-Red.

September 24: And another favorite program returns—the Screen Actors Guild show on CBS, at 7:30. . . . What you mustn't forget today: *Daylight Saving Time* came to an end at midnight, and in many localities your network programs will be heard an hour earlier.

ON THE AIR TONIGHT: Woodbury's Hollywood Playhouse, starring Gale Page and Jim Ameche, on NBC's Red network at 9:00, Eastern Daylight Time, with a re-broadcast reaching the west coast at 8:00, Pacific Time.

Phonograph records are used to rehearse this dramatic program. On Wednesday evenings before the broadcast, the cast gathers at NBC's Studio C in Hollywood Radio City for the first reading of the week's script. After the play has been read twice, some corrections are made and it is gone over once more, this time for a recording. On Thursday Gale Page and Jim Ameche came into the office of Jay Clark, the director, to listen to the records and learn how to perfect their roles before Sunday, when the whole afternoon before going on the air at 5:00 is devoted to more rehearsals.

Because of the difference in time between New York and Hollywood, the first broadcast is held late in the afternoon, and then the whole cast leaves the studio to eat dinner together at either the Brown Derby or The Tropics, returning in time for the Coast show at 8:00.

Twenty-four-year-old Jim Ameche is one of Don Ameche's younger brothers, and could easily be called a vest-pocket edition of Don. He not only resembles his brother in looks, but has the same mannerisms and temperament and acting ability.

He and Gale Page are enthusiastic over each other's ability and enjoy working with each other. While Jim is fussing over a sound turntable during a lull in the rehearsal, Gale will always be found in a corner of the studio, knitting. She knits incessantly in her spare time, following a popular Hollywood custom.

Rehearsals for the Hollywood Playhouse are informal and chatty, but not the broadcast itself. Once the show goes on the air everything is dignity. The feminine star—Gale in the summer, guest stars in the fall and winter—invariably wears an orchid; and the men don't go in for any of the slacks-and-sport-shirt attire so popular in many a Hollywood radio studio. After Charles Boyer returns in October, to resume his place as star of the program, he will personally choose his leading ladies—a privilege that radio grants to few actors, no matter how important they are.

New
Quick
LUX



Removes perspiration
odor quickly—safely—
from dresses, undies

SUDS IN A SEC

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

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

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

CAPTAIN MIDNIGHT ITEMS wanted. DeWayne Hall, 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' Nightflight 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-H 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 +. 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 Rock, 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 Pope, 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., Sudburb, 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.

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

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

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

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

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

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

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

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

Van Chnsto, 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 Olday, 100 Harvey Dr., Lancaster, NY 14080.

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

Pam Nemeck, 1424 Heatheron 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

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.

Want to trade Amos & Andy or Jack Benny and other comedy shows. Also videotapes on radio or radio stars movies. Rob Cohen, 763 Oaksedge Drive, Gahanna, OH 43230 (614-478-2765)

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.

Wanted To Buy: Jack Benny's Christmas Shopping Shows from 12-8-46, 12-18-49, and 12-2-51. Must have perfect sound. Thanks. John Moran, 6351 Beck Road, Canton, MI 48187

WANTED: Trader on Jack Benny Shows. I have 144 and growing. Send your Jack Benny list and I will do the same. Trade on cassette 60/90. Write soon to: Beth Holman, 16705 Craigmere Drive, 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 Me! 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 Bashires, 1111 Clairmont, J-1, Decatur, GA 30030.

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WANTED on cassette tapes. OTR shows Easy Aces and Ethel & Albert. I have over 2,200 shows. Will trade for episodes of these shows. Write to Beth Holman, 16705 Craigmere Drive, Middleburg Hts., OH 44130

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