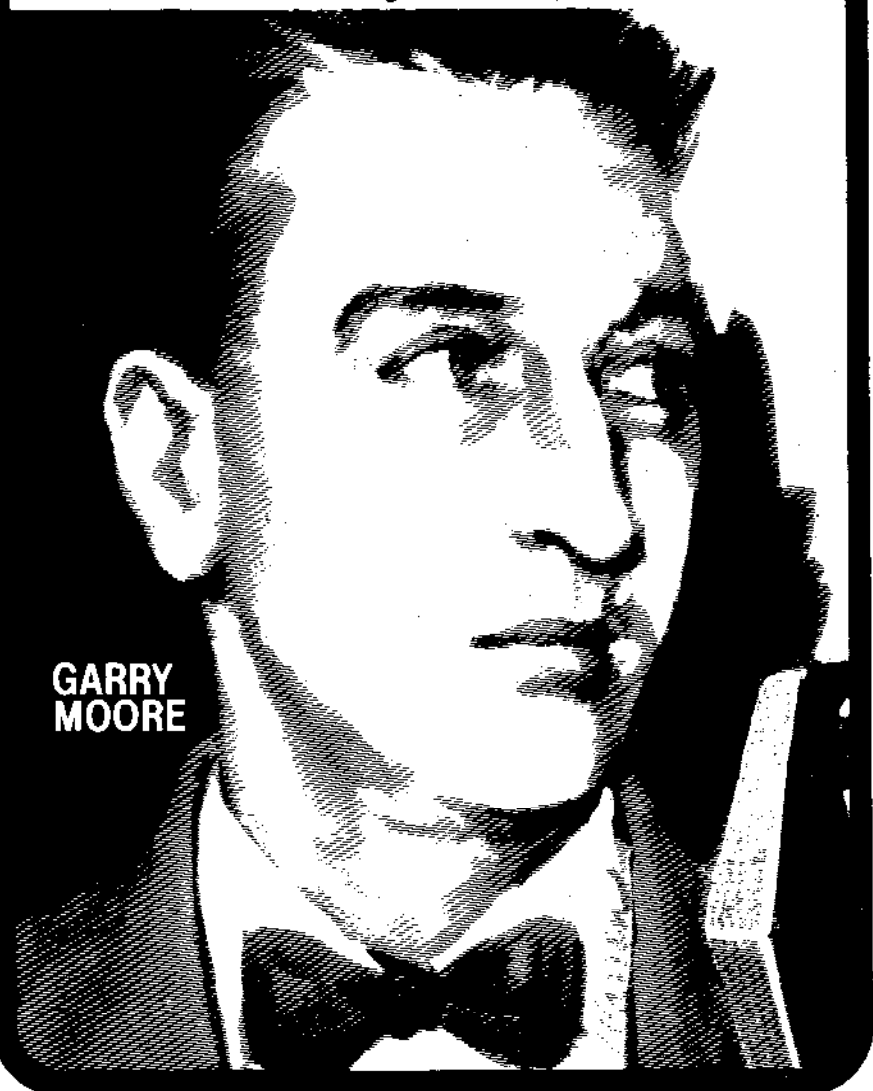


Old Time Radio **DIGEST**

No. 79

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**GARRY
MOORE**



Old Time Radio DIGEST

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Remembering Two Entertainment Greats

by Jack Rothwell

Are you old enough to remember the 1940s, when many of your friends and relatives asked you to give them a call on the Ameche? I am. Do you remember the "good old days" when some young guy would come bounding into the neighborhood barbershop, plop into the chair and tell the barber to give him one of those haircuts? I do.

Don Ameche was born in 1908. He recalls just a few of the contributions they made to the industry of radio and television over several decades.

Don Ameche, the son of an Italian immigrant father and an Irish-German mother, was born Dominic Felix Amici in Kenosha, Wisconsin on May 31, 1908. He died on Monday, December 8, 1993.

Success came at a young age, when he became the first leading man on "The First Nighter Program" one of radio's earliest dramatic playhouses which tended to feature light, romantic comedy. Although the show originated only in Chicago and Hollywood (never in New York), listeners fell in love with "the little Theatre off Times Square" shortly after the program's premiere in 1929. The show's format (built around an opening night performance) was unique. The host, the "genial First Nighter," took us up Broadway to 42nd Street, as we heard such noises as auto motors and horns, police whistles, and other exciting sounds of the "Great White Way." He arrived at the theatre just before the start of the first act and was greeted by the attendant who shouted, "Have your tickets ready, please; have your tickets ready, please! . . . Good evening Mr. First Nighter, the usher will show you to

your box." After the First Nighter gave us a quick summary of the show's title and cast and a brief musical interlude was provided by the First Nighter Orchestra, the opening night excitement continued when an usher came down the aisle shouting, "Curtain! Curtain!" He then reminded the audience that smoking was limited to "the outer lobbies only," as the houselights were dimmed.

Ameche played opposite June Meredith and Betty Lou Gerson until Hollywood "called" him in 1936. Barbara Luddy, the leading lady after Ameche left the show, costarred first with Les Tremayne and then Olan Soule until "First Nighter" left the air in 1953.

Other very early performances by Ameche included his starring role on "Grand Hotel," another light dramatic anthology. The stories revolved around guests staying at the Grand Hotel. The show was broadcast in the Chicago area for about three years, before moving to the Blue Network in 1933 for Campana Balm (also the longtime sponsor of "The First Nighter Program").

Ameche was the star of the "Household Program" until March 1930. The show, sponsored by Household Finance, was the forerunner of "Musical Memories," another network program featuring Edgar Guest. One of Ameche's lesser known shows was "Milligan and Mulligan," on which he starred as a detective, and Bob White played his comic sidekick. Also, Ameche and White teamed up in 1931 on "Story Behind the Song." "Beau Bachelor," a drama about Hollywood movie stars, featured Ameche and Irene Wicker. This 15-minute CBS show ran from early March to late May 1932. Another short-lived CBS



SILVER MOUNTED SPURS were Don Ameche's birthday gift (May 31) from his Fri. show's cast. L. to r.: Pat Friday, Claire Trevor, Don

program (October-December 1932) was "Captain Jack," a juvenile adventure with Ameche and Carl Boyer in the leading roles. On "Jack Armstrong, the All-American Boy" (first heard on CBS from Chicago in July 1933), Don Ameche played Captain Hughes for a brief time during the period that his brother, Jim Ameche, was starring as the first Jack Armstrong. A few years later both Don and Jim Ameche (and

others) starred at various times on "Hollywood Playhouse," an anthology which ran from October 1937 through December 1940.

Another big break that fostered Ameche's career in radio occurred when he was chosen to play the first Bob Drake on "Betty and Bob." This show, one of radio's very early soap operas, employed story lines which set the standard for most soaps that followed. Its network premiere on

NBC Blue in October 1932 originated from Chicago. Early ratings were exceptional, but after Ameche left for Hollywood in 1936, the show's popularity declined. A long line of actors tried to regain the "lost Ameche listeners," to no avail. Those who played Bob included Les Tremaye, Van Heflin, Onslow Stevens, Spencer Bentley, and J. Anthony Hughes. "Betty and Bob" was the first daytime soap opera of producers Frank and Anne Hummert. Their "Just Plain Bill" originally aired prior to "Betty and Bob," but began as a nighttime serial drama. As most old-time radio fans know, the Hummert's firm later grew into one of radio's most powerful organizations.

Even as his film career prospered, Ameche remained a popular radio performer. Many fans have fond memories of his work on Edgar Bergen's "The Chase and Sanborn Hour" (probably because so many of those very entertaining shows are in circulation, while relatively few of Ameche's earlier programs are available).

Like so many radio stars, Bergen and McCarthy were introduced on Rudy Vallee's very popular "Royal Gelatin Hour" (December 1936). Bergen and McCarthy were smash hits and performed on Vallee's show many times. As expected, potential sponsors were quick to bid for the act, because of its sudden fame. Chase and Sanborn, of course, won that battle and sponsored Bergen's own show which first aired in May 1937. A star-studded cast including W.C. Fields, Dorothy Lamour, and Don Ameche, helped the new show soar to the top of the ratings, ahead of the outstanding programs of such prominent stars as Eddie Cantor, Jack Benny, Bing Crosby and Fred Allen. Bergen and McCarthy held that top spot for about three years.

In January 1940 Ameche and Lamour were dropped when Bergen's program was reduced from 60 to 30

minutes. However, much to the delight of Ameche's fans, he later returned to the show with Frances Langford to introduce their highly successful "Bickersons." The popularity of these skits led to a new prime-time show on NBC, beginning in 1946.

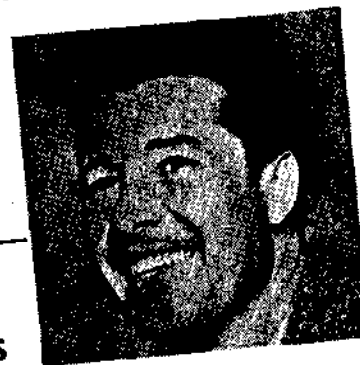
Although most fans refer to the program as "The Bickersons," in 1946 it was called "Drene Time," as a courtesy to the sponsor. Because many old-time radio fans consider the Bickersons skits comedy classics, some forget that the show included much more than the skits. The heart of the program, of course, centered around the husband-wife arguments between John Bickerson and his wife Blanche, but included the comedy of Pinky Lee (and later Danny Thomas), with music by Carmen Dragon's Orchestra. In 1947 the show moved to CBS, with Old Gold as the new sponsor. Frank Morgan provided some additional comedy. Although the show was on for only two full seasons, the Bickersons remain high on the "all-time favorites" lists of many comedy fans. In fact, Ameche was still doing commercials in the 1970s as John Bickerson. In 1951, CBS brought back "The Bickersons" for a short summer run, with Lew Parker and Frances Langford. Many fans, however, argue that the 1951 show did not match the quality of the Ameche-Langford team.

Obviously, Don Ameche had a long and successful career in films, beginning with "Sins of Man" in 1936. The versatile leading man spent 12 years at 20th Century Fox, where he appeared in numerous biographical dramas, musicals and comedies. To many of us, his most memorable early film performance was his role as Bell in "The Story of Alexander Graham Bell" (thus, the "give me a call on the Ameche" craze of the 1940s). Although some critics argued that Ameche overacted at times in the 1939 picture, most of us enjoyed the performance in his

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famous title role. The strong cast of Loretta Young, Henry Fonda, Charles Coburn, Spring Byington, and Gene Lockhart helped to make the film a hit. My personal favorite, however, was "Swanee River," with Ameche playing Stephen Foster. Although

cliches filled the movie, it was fun entertainment. Al Jolson was at his best as E.P. Christy, and the minstrel numbers were exceptionally well done.

After the first stage of his film career tended to fade in the late

1940s. Ameche performed on Broadway in such shows as "Silk Stockings" and "Can Can," and later toured in musicals and dinner theater. The second stage of his film career started at an advanced age, when in 1983 he appeared in "Trading Places" with Eddie Murphy and Dan Aykroyd. Ameche's outstanding performance in director Ron Howard's "Cocoon" (1985), led to his Best Supporting Actor Oscar. If you have not seen this warm, humanistic fantasy-drama, it comes well recommended by many major movie fans. Even if you have seen it, the terrific work of Ameche and several other "old pros" makes this a film that deserves a second viewing. What a pleasure to see this cast of senior citizens in action!

The TV career of Don Ameche started in the early 1950s. "Take a Chance" was a short-lived quiz/audience participation show with Ameche as emcee. The live program lasted from October 1 through December 24, 1950.

Another example of his early TV work was "Holiday Hotel." The show premiered in March 1950 as a musical variety program set in a Park Avenue hotel. Edward Everett Horton was the first manager of the hotel, and despite a big budget, the show received poor reviews. Thus, in September 1950, Horton was replaced by Ameche. By July 1951 the hotel motif was dropped and the show's title was changed to "Don Ameche's Musical Playhouse." However, the new motif failed to help the ratings problem, and the last show was seen on October 5, 1951.

Ameche was the original host on "Coke Time With Eddie Fisher." Fisher, an idol of the bobby soxers, was fresh out of the army when the show was first televised on April 29, 1953. Ameche stayed on as host through October 23, 1953.

A much more successful TV show was "International Showtime." Ameche was the host throughout its

four-season run (September 1961-September 1964). The variety program featured various types of spectacular acts from all over Europe. Each episode focused on such things as magic shows, ice shows, circuses, daredevils, clown acts, and so forth. Ameche actually traveled around Europe with the production crew and was present when the acts were taped. During the telecast of the program, he would introduce each act and then join the audience to view the show.

Ameche, of course, appeared in various TV shows late in his career, and some of these can be seen today, because reruns of various programs continue to flourish. In recent years, the AMC movie cable channel has scheduled several Ameche films, most of which are apt to be repeated several times in the coming years.

After fighting a seven-year battle with the respiratory disease, Garry Moore, long time star of radio and TV, died of emphysema at his home on Hilton Head Island on November 28, 1993. He was born Thomas Garrison Morfit on January 31, 1915 in Baltimore. His father was a well-known lawyer in that city.

The high school dropout was just a skinny kid from Maryland when he was lucky enough to find work in radio, first as a news announcer and sports commentator, then as a comedy writer and performer on local stations in Baltimore, St. Louis, and Chicago. He was still using his given name when he got his first big break on the 60-minute daily variety show "Club Matinee." The program, which was broadcast from Chicago and starred Ransom Sherman, was first heard on the NBC Blue network in 1937. After Moore joined Sherman on the show in 1939, he shared the emcee mike, took on some of the comedy writing, and learned a good deal about radio comedy from the old pro, Sherman. Moore left "Club Matinee" in 1942, when he decided to try his luck in New York.

During the "Club Matinee" years, however, Moore became the master of ceremonies of a new program, "Beat The Band." This NBC musical quiz show, which made its network debut on January 28, 1940, starred the Ted Weems Orchestra and singers Perry Como and Marvel Maxwell. By this time the young crew cut, Thomas Garrison Morfit, had changed his name to Garry Moore. The Chicago-based Sunday show lasted for one season. However, it was revived in 1943 and ran for one more season in New York with "The Incomparable Hildegard" as hostess.

On August 17, 1942, NBC took the plunge into the early morning variety show market in an attempt to compete with Don McNeill and Arthur Godfrey. Moore was hired to star on a Monday through Saturday morning program called "The Show Without a Name." Later a listener won a \$500 contest for naming the show "Everything Goes." Howard Petrie was Moore's announcer and straight man. Apparently Moore preferred the very large Petrie, because Moore's jokes referred frequently to Petrie's size. In addition to the typical talk and gags found on most of the early-morning shows, the format featured vocalists and Irving Miller's Orchestra.

Moore's success on "Everything Goes" led to a stint as host of "Camel Comedy Caravan." Howard Petrie moved with him to this prime-time show, which included the talents of Ginny Simms and the Xavier Cugat Orchestra. In 1943 Jimmy Durante was booked on the program by producer Phil Cohan. Moore and Durante were scheduled in different parts of the same 60-minute show. Because Cohan was so impressed with their contrasting styles, he proposed that they become a team for a new fall show.

As fate would have it, Cohan did not have to wait until the fall to get the team together. In March 1943,

when "The Abbott and Costello Show" was at its peak of popularity, Lou Costello's illness forced him off the program. Because Bud Abbott refused to go on without Costello, the new Durante-Moore team was hastily formed to fill in on the Thursday night NBC show. After a frantic period of preparation, the team premiered on March 25, 1943. Within weeks, they had won the approval of a large and loyal audience of their own.

Shortly after they completed the Abbott and Costello commitment, they were offered their own "Camel Caravan" on CBS. That Friday night show was first heard in October 1943. The highly popular duo performed for two years for Camel, followed by another two years for Rexall. Without question, the Durante-Moore team advanced the careers of both performers.

Producer Phil Cohan had created what would seem the most improbable of partnerships. Durante was born in 1893 on New York's Lower East Side, the son of an immigrant barber. After a long and successful career as a ragtime piano payer, bandleader, vaudeville and nightclub entertainer (including a period as a member of the song-and-dance comedy trio of Clayton, Jackson and Durante), he had made several films and worked occasionally on radio. Moore, on the other hand, was 22 years younger and had spent most of his adult life in radio work. By 1940s standards, Moore was considered well-educated, literate, witty and "cool." In direct contrast, Durante's character projected a lively and enthusiastic expression of his thoughts and feelings, while he displayed downright exasperation and a bewilderment with language. He was a real "master" of malapropisms.

A key to the success of the team was that the scripts played up these vast differences between the two



Durante's fans insist that his running gags about his unheard (and unseen) friend Umbrigo, his famous characters - and the listeners loved it. Durante's expressions such as "Dat my boy dat said dat!" and "Everybody wants to get into da act!" were quoted widely. Many of proboscis, his songs such as "Ink-a-Dink-a-Doo," and his sign-off, "Goodnight, Mrs. Calabash, wherever

you are!" are radio (and TV) classics.

In 1947, when Moore decided to move on to other radio endeavors, the team ended amicably. Durante continued for Rexall for three more years on radio with the "Jimmy Durante Show," and then left for TV in 1950. In turn, Moore went on to host "Take It or Leave It," a quiz how with a top prize of \$64. He stayed with this for two years. Other hosts

of that show were Bob Hawk, Phil Baker, Jack Paar and Eddie Cantor.

Moore hosted "Breakfast in Hollywood" after the death of Tom Breneman in April 1948. During the mid 1940s, Breneman's show was one of the most popular programs on early morning radio. The show ran until 1949.

"The Garry Moore Show" (1949-50) used the same basic format that Moore had found successful on "Everything Goes." There were gags with Howard Petrie, a lot of chatter with Durward Kirby, music by Irving Miller and Billy Wardell, and songs by Ken Carson and Eileen Woods. The one-hour show was broadcast each weekday afternoon.

Moore's fame was actually enhanced when he moved into TV in 1950. His famous "The Garry Moore Show" advanced the careers of such stars as Carol Burnett, Don Knotts, Jonathan Winters and Alan King. The show was seen off and on from 1950 until 1967. Moore was also a very popular host on such major hits as "I've Got a Secret" (1952-66) and "To Tell The Truth" (1969-76). He left TV for good in 1977 after he announced that he had "... said everything I ever wanted to stay three times already." Throughout the years, his trademarks were the crew cut, a bow tie, and comedy.

One aspect of Moore's life that has received little public attention was emphasized by Harry Stein in his column "Our Times" in the January 1-7, 1994 issue of TV Guide. Stein noted that after Moore died, "... the obit writers recalled his easy charm. But few noted that he'd been among the handful in the industry who stood up to the blacklist." Perhaps this bold stance during the McCarthy era helps to explain why Moore was well respected by many performers, writers, directors, and others in the entertainment business.


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Information and Help to the OTR Collector—Part 12 EQUIPMENT: CASSETTE VS OPEN REEL

by Terry G. G. Salomonson

This article will probably hit at some very deep-seated gut feelings both pro and con on both sides of the issue. I do not know any way to slowly back into this subject without raising the hair on the back of collect necks all over the country. But, here goes.

I started into collecting old time radio programs several decades ago. The choice of which format to use in recording, collecting, trading, and just preserving was simple. It was the machine of choice, the best machine easily available to all, the most cost effective format: the reel-to-reel format.

First, reel-to-reel equipment was readily available everywhere. The cost for equipment started at about \$100.00 for a good basic deck and climbed up to about \$650.00 for decks with various features such as pitch, quarter track recording, sound on sound, sound with sound, auto-reverse, 10.5" reels, reverse recording, etc. Many other items and features loaded these decks up (and the costs), but these are the basic features and needs for the average OTR collector. And after all, the serious hi-fi or stereo enthusiasts used reel-to-reel equipment. If you don't believe it, just look at almost any movie or television program of the time. If there was a great stereo system to be viewed, you better believe you were looking at a reel-to-reel deck.

We didn't really need the frequency ranges that these decks handled, as we were more concerned with the voice range. The more expensive decks provided the recording range of 20 to 25,000 hertz, which was lower and higher than we would worry about.

Wow and flutter were generally

lower than we could detect by ear, and if the deck had pitch control capabilities, we could correct speed problems generally within about + or - 5%. We had the recording world by the tail. Most of these decks were built pretty good and would last for years of trouble-free recording and playing back our collections.

On top of all that, the reel-to-reel tape was very cost effective to the collector. I remember buying factory fresh and sealed 1800' Capital 1 mil .25" tape for about \$1.25 per reel. To be truthful, I was buying the reels at the Air Force Exchange, but whenever they were sold out, I could still go locally and buy the same quality grade tape for about \$1.75 to \$2.00 per reel.

At the same time, you could also buy very good cassette decks for \$50.00 to about \$325.00. I had several cassette decks, along with all the other stereo and quadraphonic equipment that I had purchased while in the military. For the most part, the cassette decks that were available to the home market at that time were pretty straightforward. Playback and record. The more expensive decks would auto-reverse, usually in the playback mode only. Single track recordings were not one of the features that you could find, and pitch control was another.

The more expensive decks usually featured a front loading door rather than top loading the cassettes. Also, the high end decks gave you the ability to use Dolby and to select different types of extended range cassette tapes which were starting to become popular. Sometimes the only button that you had on the cheaper decks (besides the standard "piano keys") was the reset counter button. But development was starting to



begin with seriousness from some to the top-of-the-line manufacturers. Most of the development was focused in two areas: tape transport and the record/playback heads.

At this period of time, however, most of the collectors were collecting and trading on reel-to-reel tapes. Rare was the mention that the willing trader used only cassettes. There were a few collectors, as I remember, that traded reels at cassette speeds. They were recording programs at 1 7/8 ips on open reels. There were a few open reel decks that gave you the ability to change the size of the capstan post, thus changing to a few non-normal speeds. This led to a great amount of hours on one 1800' reel, 12 hours to be exact, but most collectors did not have open reel machines that would run at that speed. So the providers of these reels had a very limited audience of collectors to trade with. The collectors that were trading with them had to "double speed" these reels to the common 3 3/4 ips mode, but a lot of quality was lost in the slowing down to 1 7/8 and then

speeding up to 3 3/4 ips speeds.

Twenty years ago, 98% of the collectors that I dealt with collected reel-to-reel only. The other 2% collected very limitedly on reels, but their main focus was cassette collections. Their problem in getting material was that most of the collectors collected and traded only on reels. So they had a reel machine to copy reels from to their cassette collection, but they were very isolated from the rest of the collectors without providing reels. What many collectors did not realize then is that some of these same cassette collectors were using their one reel deck (the one that they made their reel-to-cassette copies from) to also record the requested trade material to send back to the reel collector. The reel collector didn't realize that their "new" material wasn't from a reel-to-reel copy at 3 3/4 or 7 1/2 ips, but from a 1 7/8 ips cassette recorded onto a 3 3/4 ips reel-to-reel machine. Some of this material started circulating among many reel collectors with speed and pitch problems that took years to weed out. Older reel decks in all likelihood just added to the overall problem with their own speed and pitch problems due to worn out belts, worn and not true round rubber capstan rollers, etc. But mixing the (superior) reel machines and the (technically inferior) cassette decks just didn't help the problems at all.

Eight track tapes were also popular at that time. Mostly developed for the car, attempts were made to popularize this format in both the stereo and quadraphone modes. I had purchased both formats, as it was believed at the time that quadraphonic was the next major leap forward in the modern sound system. (Like Beta for videotape, it died quickly.) There were a few collectors that tried the eight track route, but it became apparent very quickly that this format was not

friendly to the OTR collector. The track widths were wider than cassettes and the speed was double that of cassettes, 3 3/4 ips, so the recordings were slightly richer than you could realize from the cassette format. One major disadvantage — you couldn't reverse the tape and repairs, or editing was either difficult, or impossible.

For the next ten years (mid 1970s to mid 1980s), two things happened on both the reel and cassette markets. Fewer and fewer reel-to-reel decks were being designed and promoted to the consumer market and the costs started to increase on the decks with the features that we needed. At the same time, cassette deck designs were improving, but the consumers were given two designs to choose from. Small, fairly cheap decks with very few features, and a more expensive design with better record/playback heads and transport systems.

With these changes, the OTR collector also changed. Many more moved away from the reel machines and turned increasingly to the cassette format. It seemed like a logical move. Cassette players were increasingly installed in our automobiles instead of the formerly popular eight track decks.

Also, virtually everyone had one, if not more than one, cassette deck. They were appearing in the home, the car, as portable units, system models, etc. You could give OTR programs on cassettes to anyone in the family and be confident that they would have a machine to listen to them on. Quite a lot of research and development had been accorded the cassette format. Most of the development had been on producing the best recording/playback heads possible. Extended frequency ranges were improved upon, harder heads for longer life started the cassette units to move in the direction of the reliability and performances of the reel decks. The tape transport systems became more reliable and the wow and flutter specs doubled and tripled over the best performances of four and five years before.

Most of these improvements were in the units that had a price range of \$150.00 to \$500.00 at the time. Together with the improved electronics and the continuing reduction in size and weight, these cassette decks were being favored more and more by not only OTR collectors, but the consumer buying public. Within several more years, three head cassette decks were

available and the pricing started to come down, making what before would have been studio-only decks, high end consumer decks.

Now the collectors market started changing to cassettes and away from the traditional reel-to-reel market. And with the slowdown in reel purchases, the manufacturers started reducing the variety of different models they produced and marketed. Pioneer, Akai, Sony, TEAC, and many other reel-to-reel manufacturers offered fewer and fewer models and finally withdrew from the consumer market altogether. Within a four year period, if you could find reel-to-reel machines on the stereo electronic dealers' shelves, you would have seen prices travel from \$150.00 for a low end unit to \$600.00 and \$700.00 for not much more than a basic unit.

Decks with the traditional 10.5" reels, with pitch control, individual track recording control, etc., started at about \$1,500.00 and climbed quickly. Basic record and playback units were harder to find, and when you could find them, the prices became shocking. And indeed, the OTR consumer market had changed within about a five year period to about 90% cassette oriented and today it's probably closer to 88% or

more.

Many collectors, like myself, who collected thousands of reels of programs, still cannot get away from the reel format. The storage area required alone is smaller than thousands of cassettes holding the same amount of programs. But the cost of equipment maintenance is becoming staggering. In some cases, you cannot even find the parts to maintain older equipment. The cost today for good new production reel-to-reel decks starts at \$2,500.00 and can quickly move into the \$4,000.00 neighborhood. On top of the price of a reel deck, the cost and finding a source for good reel tape has become a major problem. Fewer and fewer of the tape manufacturers are turning out 1/4" reel tape.

The used government tape sources have all but dried up and the typical cost for a new case of ten 1/4" tape pancakes averages about \$115.00. When you wind that down to 7" reels, your cost is starting to bounce between \$6.00 and \$7.00 per reel, or more.

Several years ago, I purchased a TASCAM 122 MkII three-head cassette deck to do my mastering on. The cost for that deck was \$1,200.00. But you can adjust recording bias, calibration tones allow you to record

HANDY MAN AROUND THE HOUSE



THE WIRELESS AGE DECEMBER, 1922



the highest levels without distortion, and by using a good music grade tape, you can preserve these OTR programs in the best sound with virtually no tape hiss that you would have expected ten years ago.

Recently, I upgraded my master cassette recording deck to the newer TASCAM 122 MkIII. I still use my 122 MkII deck, but the newer MkIII does have some upgraded features and improved automatic functions. The cost has gone up a little from the earlier deck. The editing capabilities, biasing control, meter adjustments, Dolby selections of B or C, pitch control, etc. make these units a must for the serious OTR collector/trader, or like myself, a provider of this material to the collecting community. I also have a three head Sony K707ES cassette deck that includes the ability to provide recordings not only in Dolby B and C, but also S (for those that would need that).

So where does all this lead us? I can never totally give up my reel decks and master reels, but the cost to the active or new collector would point them in the cassette direction. There are pluses and minuses, but the bottom line fact is they are not producing affordable reel decks and probably never will again. Cassette development has given us a great advantage and as close to the reel world as possible for a lot less money. Analog cassettes may not be the total future. DAT cassette decks and tapes are coming down in prices, but that might not be the future for the OTR collector. DAT cassette prices average about \$10.00 per one hour tape. That's the same price if you were to buy (in bulk) 10 music grade analog cassettes. The future may be with recordable CDs, or in the newer DVD technology. But for now, I would have to recommend analog cassette format for the OTR collector of today.

Next: Part 13 - RADIO SCIENCE FICTION

More information and help to the new collector in the next issue. Comments can be directed to me through The Old Time Radio Digest or at the following address:

Terry Salomonson
P. O. Box 347
Howell, MI 48844-0347
email: terryotr@ism.net

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LUM and ABNER

Your lovable old friends from Pine Ridge
BEGINNING

MONDAY, SEPTEMBER 2nd

Go on the air over the following
NBC stations:

Every weekday except Saturday

6:30 P. M. Central Daylight Saving Time
WENR - - - - - Chicago

6:30 P. M. Eastern Standard Time
WSYR - - - - - Syracuse

7:30 P. M. Eastern Daylight Saving Time
WJZ - - - - - New York
WBZ - - - - - Boston
WBZA - - - - - Springfield

10:15 p. m. Eastern Standard Time
WLW - - - - - Cincinnati

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"Say the secret word and you could be a member of the finest vintage entertainment store in the nation. They asked me to join but I wouldn't want to be a member of any group that would accept someone like me!"

NOTHING'S NEW is the secret word !
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- ▷ many hundreds of radio shows with custom labeling in color and personalization
- ▷ movie scripts, song sheets, trading cards, photos
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JOIN NOW!

Write to: Nothing's New; #23 Bayhill Shopping Ctr.;
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(415) 871-6063 fax: (415) 871-6062



And if you are in the San Francisco Area, drop by and set a spell. We're open from 9 am to 9 pm Monday through Friday.

We thank you ! {Roger and Lourdes Hill}

LIFE IN A MAJOR

BOWES UNIT

MARCH 14, 1936

TO GET to the kernel of this thing called "success", to which the ads say that Major Bowes is helping us amateurs, many things must be said. Let's understand immediately, however, that I'm not a real person. Or let's say instead that I'm a hundred persons; that in my fictitious body are portions of the ambitions and the disappointments and the aches of a hundred amateurs who have left New York with their heads high and their cour-

age strong. If my identity is understood at the outset I can talk more freely and more comprehensively.

But first let us look into what is said on those ads about success. Citizens everywhere are reading and hearing an exhortation these days, phrased in different ways but its context is to the same point: "Every bag of Chase and Sanborn coffee you buy helps another amateur to success."

That is a well-rounded and provocative sentence, whether coming through a loudspeaker or rising in black type letters out of an advertisement. It is designed to give the customers a fine, hearty feeling to think that the purchaser is helping an amateur to success. All Americans like that, the old pat-on-the-back, helping-hand, try-try-again sort of thing.

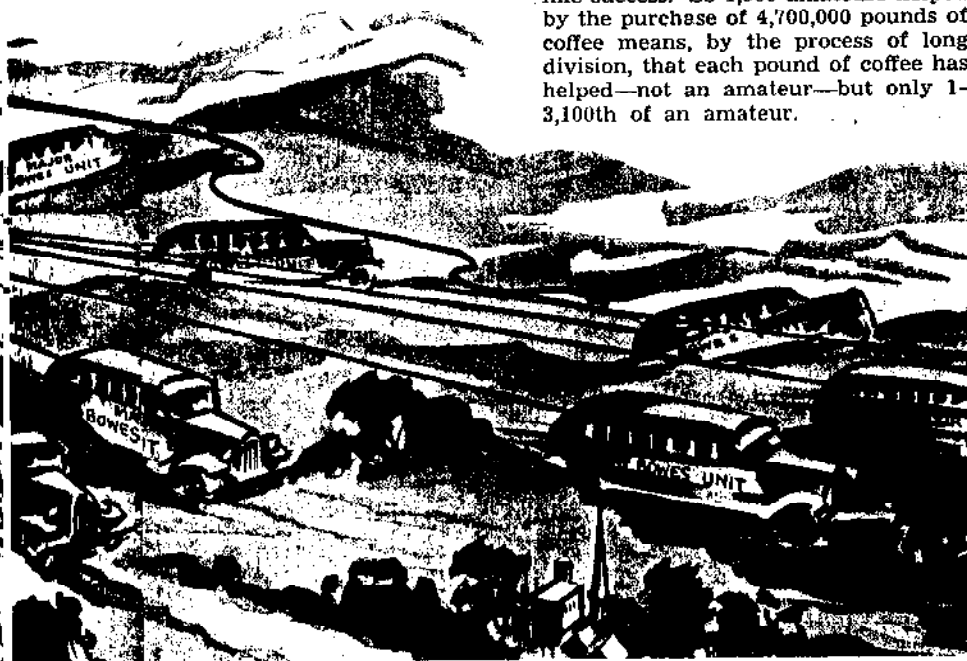
But does purchasing a bag of coffee actually help another amateur? I tried to figure out just the extent of the

help, while on a train-jump between towns. And here is what I discovered:

We know that no more than 1,500 amateurs have appeared on the Major Bowes Amateur Hour. On his recent Miami Honor City broadcast it was announced that Miami merchants alone had guaranteed to sell 100,000 pounds of coffee. Now get out your pencil.

Let's assume that every week since he began to broadcast, the Major's sponsors have sold at least that much coffee. The total therefore is in the neighborhood of 4,700,000 pounds of coffee purchased by customers since these Major Bowes Hours began. The chances are it's a great deal more. However, the figure is only a guess and may be a billion pounds off—but it will serve to explain my point.

Now we begin to get to the kernel we set out to find. Obviously, only 1,500 amateurs have been helped to success—or what, on the surface, looks like success. So 1,500 amateurs helped by the purchase of 4,700,000 pounds of coffee means, by the process of long division, that each pound of coffee has helped—not an amateur—but only 1-3,100th of an amateur.





In the interests of honesty and truth in advertising, shouldn't that line in the ads be changed to "Every pound of coffee you buy helps 1-3,100th of an amateur to success"? Or better still, "Every 3,100 pounds of coffee you buy help an amateur to success"?

Now as we all know, most of the amateurs out of that 1,500 group have not been helped to success or anything like it. Instead, most of them have been given five or ten dollars, according to whether they got the gong; that's what the amateurs who appear on the broadcast receive. Of the others, those traveling now with the Major Bowes units, we can count perhaps 250 persons. They are the only successes we can identify in connection with the coffee ads. By anybody's arithmetic, we now find the number of pounds of coffee required to help one amateur to success amounting into figures of astronomical proportions.

All of which may sound ridiculous, but no more ridiculous than the statement that a pound of coffee helps an amateur to success.

Now I'm one such amateur, for I've been on the road for months. Let me tell the success to which I have been helped. In the first place, I pay all my expenses myself, save one. That exception is transportation between

towns where my unit plays.

My Dad—I'll tell you something about him presently—is always asking how much it costs to travel. Well, the amount varies. Occasionally we get a real break and find a hotel room for \$1.00 or \$1.50. Usually we spend about \$10.00 or \$12.00 a week minimum for a room in a hotel. You see, the advance agent of every unit tries to make rates for the company; sometimes he's successful, sometimes he's not.

Laundry costs more than a dollar a week, plus postage at such times as we can't pick it up before moving to the next town.

Major Bowes did give us a talk before we left town. He tried to be kindly in his advice. He said among other things that we ought to try to save our money. But when you consider that we're paid from \$35.00 to \$75.00 a week, and have to meet all our expenses save transportation—hotels, laundry, food, care of stage costumes and all the rest—there isn't much left to save.

So much for success, in the money sense. Let us look into the sort of life that we amateurs traveling around with one of the Major Bowes units have to live. Perhaps a good place to start is with my own composite character and experiences leading up to the

start of our unit. I am a woman, just nineteen years old. I'm the girl you knew down the block who had talent and great ambition, and who always knew she would find her spot in the sun. That's why I borrowed the money from my Dad to get to New York and the Major Bowes Hour.

My voice wasn't ready for big-time things, but I was too impatient to wait. The fever that has swept the country over the Amateur Hours and their possibilities had gotten into my blood, I guess. Both Mother and Dad were uneasy about life in show business.

I went through all the flushed elation at being selected for an appearance on a Major Bowes broadcast, got plenty of thrills from the number of votes cast in appreciation of my singing. And life for me was complete the day I was offered a place in a road unit. Of course I signed the contract.

Twenty-two of us rehearsed eight bright days in New York in early Fall. Most of us were under twenty-one and tremendously excited and happy, eager for the future that promised so much—adulation on all sides, the chance to see cities and towns we had read about.

Since then I have traveled many thousands of miles, in a route that extended roughly from the Midwestern states to California.

Of course, all of us were poor as church mice. The occupations of most of us hadn't been lucrative—garbage-collector, soda-jerker, dish-washer, store clerk, salesgirl—to give you an idea. Fortunately, I'd brought enough money to New York to last awhile. Dad was liberal. The others also were in debt. Some of them had received cash advanced against their salaries from Major Bowes.

WITH us was an over-all boss, a general manager and chaperon and adviser and counselor. Generally these managers are men off Broadway, with plenty of show experience. That makes for excellent stage work I suppose—but it has its disadvantages also. Others in the company—and professional entertainers I suppose—are accustomed to being driven to long hours of extra-stage effort, sometimes under the pressure of rough language, but all that sort of thing isn't what an amateur, a girl from a sheltered home, gets used to quickly. I had to toughen up.

But try as I could, I never could and suppose I never will, get accustomed to the hardships of the life. Again I say that professionals may be at home, but do you realize what it means to live months and months out of a suit-case, traveling with only two

dresses? We were advised NOT to take trunks because of the extra expense of transportation and added trouble in moving the company quickly.

We have to rehearse during the morning of the day we open at new theaters. This is necessary because we have to rehearse with the leader of the orchestra at each new theater. This time for rehearsals might be cut down if a musical director, one who knew our routine and who would stand in the orchestra pit to conduct the orchestra while we performed, were with us. But the best we have is a pianist who is nominally a musical director, but not in the strict sense of the word. The result is that often we have come to the theater for a long rehearsal in the morning, after six hours of sleep on a train the night before; and following the rehearsal we have time only for a quick lunch and return to the theater—for we must be there one-half hour before the show opens. That day we might go through our scheduled performances and have to get onto a train to go to another town, with all the rehearsal and routine duplicated at the next stop-over.

AND that's not all. In every town there must be publicity buildups. That means meetings at town halls where mayors or councilmen present us with keys to the cities, and take our photographs. But more tiring than anything else to me, of all the things we do for publicity, are the eternal, endless bus rides. It sounds glamorous and romantic to be driven around town and through suburbs on a bus, streamers flying in the wind announcing Major Bowes Amateurs or Major Bowes Unit. But after weeks of train travel for short jumps, long rehearsals, and the added publicity stunts, nerves come to the screaming point. These publicity stunts are worked into the spare time of us amateurs, that we thought we might devote to seeing the places in our own way, or to resting . . . resting. I believe I never have been so tired in my life, so hungry for home, my bed and well-cooked food!

Oh, I should add that we get no extra pay for any of the publicity

stunts to which we devote spare time. We're ordered out and we have to go.

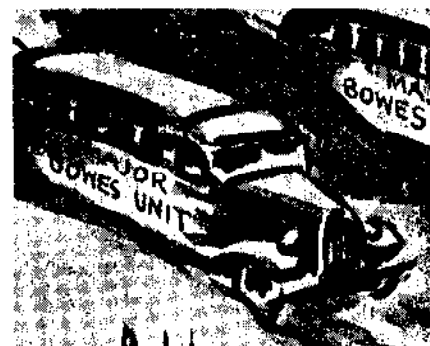
I must tell of another phase of the life in a unit. No chaperon watches over us; we are free to live our own lives as we see fit. But strict watch is kept on us. For instance, I know of one lad, a nice boy he was, who went on a party after a night show. It was while we were playing in a town longer than one night. He reported for the next day's matinee on time; he was fit and able to perform. But the flavor of liquor was still on his breath.

So he was taken out of the show, and sent back to New York.

In conclusion I want to express a thought that has come to me more than once: What will become of us when our tours are over? I haven't yet heard of an amateur getting a place in any professional—I should say established—theatrical company. Will it be possible for any of us to go on?

Every time I've spoken to anyone about this, the answer always is: "It's up to you!" That's reasonable. Certainly it's no reflection on Major Bowes if we're through with show business when he's through with us. But I cannot help thinking of how bitter a pill it will be for some of my unit—after all the adulation and the town-hall speeches and the spotlight on-stage—to go back to collecting garbage, selling ribbon or stockings, jerking sodas.

It would be different if we could have saved against possible hard times to come—but we haven't been able to do that. Anyway, such as it is, the Major did give us our spot in the sun.



• RADIODDITIES •



EVELYN • HERBERT
OF THE SATURDAY NIGHT MAGIC CARPET—WAS HEARD BY THE GREAT CARUSO WHEN SHE WAS A CHILD AND SO IMPRESSED HIM THAT HE FINANCED HER MUSICAL EDUCATION — SHE CAME TO RADIO FROM THE OPERATIC STAGE



WALTER BLAUFUSS — CHICAGO ORCHESTRA DIRECTOR HAS AN UNUSUAL HABIT WHICH SOMEWHAT MATCHES HIS NAME — HE ENJOYS WALKING IN THE SNOW — BAREFOOTED — AND HIS NAME 'BLAUFUSS' MEANS 'BLUEFOOT'



ART VAN HARVEY
VIC OF THE VIC AND SADIE SKETCH—WAS ONCE SHOT BY THE ACCIDENTAL DISCHARGE OF A RIFLE — IT STRUCK HIM IN THE SIDE BUT WAS STOPPED BY A SUSPENDER BUTTON — THE BUTTON WAS BADLY DENTED BUT HE WAS UNHARMED

MIKE • PINGATORE
BANJO AND GUITAR VIRTUOSO HAS BEEN WITH PAUL WHITEMAN'S ORCHESTRA LONGER THAN WHITEMAN HIMSELF

(Copyright 1932, Radio Guide, Inc.)

Classified Ads

WANTED TO BUY: Cassettes in the following categories: comedy, general, concert music, musical variety, light music, comedy talk programs, daytime concert music. Would appreciate sending me your catalogs and list of what you have available. Send your replies and information to Mr. Richard Browskie, 10 Reid Street, Amsterdam, New York 12010.

WANTED: Videos of "The Tomorrow" TV show hosted by Tom Snyder in the 1970's interviewing radio stars such as Edgar Bergen and others. I have the audio tapes of them. Will buy or trade. Contact Rob Cohen, 763 Oaksedge Dr., Gahanna, OH 43230, (614) 478-2755.

WANTED ON CASSETTE: Shows with Basil Rathbone. Will trade or buy. Also trade Lux Radio, suspense, others. Bob Minerley, 2 Silvia Pl., North Arlington, NJ 07032.

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

WANTED: Radio collectibles, premiums, autographs, magazines, scripts. Soaps on cassettes. Bradley George, 2177 S. 62nd St., West Allis, WI 53219-1426.

WANTED: Today's radio station advertising logos, pins, buttons, mugs. Francis Rylance, 1088A Chiefs Dr., Robins AFB, GA 31098

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, 9936 N.E. 197 St., Bothwell, WA 98011

The Art of Audiotape Recording/Collecting. Special report includes maintenance tips, multi-recorder hookup diagram. \$3.00 plus SASE. C. Huck, 4S230 River Rd., Warrenville, IL 60555

Amos 'N Andy Collectibles. Photo illustrated list sent for a LSASE to: Nostalgic Americana, Aram H. Azadian, Sr., 3067 El Monte Way, Fresno, CA 93721, (209) 237-8748.

WANTED ON CASSETTE: Cavalcade of America for sale or trade. I have about 600 to trade; also other programs. Contact Bill Yunick, 1241 Peaceable St., Ballston Spa, New York 12020

WANTED: Any information concerning the series "The Shadow of Fu-Manchu." Scripts, magazine Xerox's, East of West coast schedule copies. . . ANYTHING! Will pay reasonable price. Thanks. Jeff Hagerty, 423 S.E. 6th St., Grants Pass, Oregon 97526

LOOKING FOR PEOPLE WITH LARGE COLLECTIONS ON CASSETTE TO TRADE MYSTERY SHOWS. Wanted: Richard Diamond, Yours Truly, Johnny Dollar, Suspense. Also scare shows Creeking Door, Inner Sanctum, Obsession, many more. Send me your catalogue. I will do the same. Write soon to Beth Holman, 16705 Craigmere Drive, Middleburg Heights, OH 44130

WANTED ON CASSETTE: Scary shows. Lights Out, The Haunting, Hermit Cave, The Key, The Clock, Inner Sanctum, Mysterious Traveler, and any others you have. Send listing and I will do the same. Beth Holman, 16705 Craigmere Dr., Middleburg Hts., Ohio 44130. Write soon!

NOW AVAILABLE FROM NARA: OTR Source List of over 100 clubs, pubs, dealers, archives, etc. Includes postal and e-mail addresses. NARA members, \$2.00; non-members, \$3.00. Remit in cash or stamps (no checks) to Jack French, 5137 Richardson Dr., Fairfax, VA 22032

WANTED ON CASSETTE: The following Broadway's My Beat Shows: 4/7/51; 8/12/51; 8/19/51; 12/1/51; 12/29/51. Gene Dench, 53 Faraday St., Hyde Park, MA 02136

MOVIE "B" WESTERN BOOK - GENE AUTRY TO JOHN WAYNE. Send large S.A.S.E. for list, plus other movie Western items. Mario DeMarco, 152 Maple, W. Boylston, MA 01583

MOON RIVER PROGRAMS WANTED: I have a moon collection and would like to have more shows broadcast on WLW Radio from 1930's to 1960's. Write me with your list. R.L. Hawks, 355 Animosa Drive, Durango, CO 81301-3702

WANTED: Programs featuring Walt Disney. Especially anything regional or "esoteric." Paul Anderson, 3136 S. 3200 W., SLC, UT 84119 (801) 967-3955

FOR SALE: The Big Broadcast: 1920-1950" book by Buxton and Owen, Avon edition. \$20.00 plus P&H. Paul Anderson, 3136 S. 3200 W., SLC, UT 84119 (801) 967-3955

FOR SALE: 200+ reels as one lot. Best per reel offer. 100's of Suspense, Lone Ranger, lots of Shadow, Johnny Dollar, Gunsmoke, Wide variety. I'm transferring my OTR collection to cassette, so my old reels are very available. Al Hubin, 3656 Midland Ave., White Bear Lake, MN 55110 (612) 429-3510

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

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

FOR SALE: Walter Winchell signed, cancelled personal check. Guaranteed authentic. \$40.00 ppd. Chris Ferrante, 26 Deming Road, Glastonbury, CT 06033 (860) 633-0580

WANTED: NBC, CBS, and ABC Network newcasts from the 1950s, 1960s, and 1970s. Will generously compensate. George F. Miller, 9733 S. 51st Ave., Oak Lawn, IL 60453

WANTED FOR TRADE: OTR "sit coms" on 60 minute cassettes. Mail me your catalog and I will send mine. To: Joe Barrow, 7345 Honey Dale Dr., Northfield Cr., OH 44067-2611 (216-467-9204).

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

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

WANTED TO BUY: Red Ryder broadcasts on cassette. Contact Jerry Nicolay, 1401 Suburban Drive, Sioux Falls, SD 57103.

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

WANTED: OTR programs: Mandrake The Magician; Pat Novak For Hire; Children's Serials of the 1930s and 1940s; Johnny Modero; Pier 23; Jeff Regan. Will buy or trade. W. F. Frier, 2951 Fairhill Dr., Jackson MS 39212-2822

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

CAPTAIN MIDNIGHT CLEBURNE wanted. DeWayne Nail, P.O. Box 555, Cleburne, TX 76031

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

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

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

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.

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

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

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

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

Wanted: 1st Nightbeat program (2-6-50) as well as one where William Conrad appears. Victor Padilla, Jr. 104 Marcy Ave., Brooklyn, NY 11211.

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

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

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

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

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

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

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

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.

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.

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.

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.

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

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

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

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

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

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, 8351 Beck Road, Canton, MI 48187

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.

WANTED TO BUY: Books and magazines about OTR programs, performers and stations 1920-1948 and RADIO DIGEST, WHAT'S ON THE AIR, VARIETY RADIO ANNUAL, 1937, 1938, 1939. Luther F. Sles, 101 West 23 Street, New York, NY 10011.

Large Collection — Open Reel — VG-EX sound. Will trade for nice sound. Catalog available. Jim Blythe, 941 Redding Rd., Asheboro, NC 27203

Want the following Abbott & Costello Shows: All 1945: April 05-26; May 03-17-24-31; June 14-21; October 04-11-18-25; November 08-15-22-29; December 13-27. Phil Evans, Box 10507, Stockdale Station, Bakersfield, CA 93389-0507.

Allan Ropchan, 8923 84th Avenue, Edmonton Alta, Canada T6C1E3 (403) 466-2761. Have 2500 Reels of OTR for Trading.

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

WANTED: Sergeant Preston I P records and VHS videos. Write Lee Weber, 468 E. Metz Rd., Columbiana, Ohio 44408

WANTED: Sergeant Preston or Challenge of Yukon tapes. Also records and videos. Dick Weber, 468 E. Metz Rd., Columbiana, Ohio 44408

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

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

Coming up on its 50th anniversary, CARE is looking for any relevant radio material from October '45 onward. Wanted: any programs or commercials mentioning CARE and/or CARE packages. Also, if you received or sent a CARE package, we'd like to hear from you. Contact: Scott Thigpen, CARE, 151 Ellis St., Atlanta, GA 30303. (404) 681-2552.

WANTED ON CASSETTE: Basil Rathbone, Your Hollywood Parade 12/8/37, The Circle 1939, Duffy's Tavern 6/6/44, Which Is Which 10/25/44, Columbia Masterworks: Robin Hood, Treasure Island, Peter & The Wolf, Murder of Lidice, Great Themes in Poetry, Little Jesus, Night Before Christmas, Spike Jones Show, Scotland Yard, Tales of Fatima, Monitor Radio, Dinosaurs 1965, and any other radio programs and memorabilia with Basil Rathbone. Reply to: Bob Minerley, 2 Silvia, North Arlington, NJ 07032

Collector buys original tickets from live network radio and television broadcasts pre-1970. Reply to: Tickets, OTR, 1078 Cross Country Drive, Worthington, Ohio 43235.

WANTED ON CASSETTE TAPE: Eddie Cantor Show (40). I will trade those for more or trade from my 3,300 other shows. Send a list and I will too. I also need Lux (177), Cavalcade of America (246). Please write soon to Beth Holman, 16705 Craiginere Dr., Middleburg Heights, OH 44130.

WANTED: (Cassette or Reel) Copies of That Other Generation program hosted by Rudy Vallee (a series of shows). State price and condition. Luther F. Sles, 101 West 23 Street, New York, NY 10011.

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.

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 Fiash Gordon and needs much information on the radio and tv show.

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

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

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.

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: The Adventures of Frank Merrill. Herb Brandenburg, 4114 Montgomery Road, Cincinnati, Ohio 45212.

WANTED: Aldrich Family, Ozzie & Harriet in VG/EX sound. Comedy nut; have thousands to trade. Still looking for Baby Snooks. Will buy/sell, but prefer to trade. Write Lynn Wagar, B.C.A., 43 Joymar Dr., St. Cloud, MN 56301-9460.

WANTED TO BUY: Cassettes in the following categories: comedy, general, concert music, musical variety, light music, comedy talk programs, daytime concert music. Would appreciate sending me your catalogs and list of what you have available. Send your replies and information to Mr. Richard Broskie, 10 Reid St., Amsterdam, NY 12010

MISSING DAUGHTER MATTER: Looking to contact Bob Bailey's daughter about possible "Johnny Dollar" article. Frank Dattilo, 3350 Wiscasset Road, Dearborn, MI 48120 (313) 271-8339.

WANTED: STRANGE AS IT SEEMS, CBS radio network program. Will meet your price for a copy of the specific episode dramatizing the Cahuenga Pass Treasure legend. Probably broadcast in November or December of 1939. Call collect. Joshua Alper (818) 789-5875.

WANTED: NBC RADIO MONITOR. I would like to buy some copies of the NBC weekend show, Monitor '55 thru Monitor '65. Warren Gerbe, 46-21 Colden Street, Flushing, New York 11355.

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- C00479 01/19/51 A Literary Society Meeting
01/26/51 Actor's Club At The Tavern
w/Vincent Price
- C00480 02/02/51 Archie Runs For Political Office
02/09/51 Mystery Valentine
w/Shelley Winters
- C00481 02/16/51 Archie The Hypnotist
02/23/51 Arthur Treacher Leaves Duffy's
Tavern For Another Show
- C00482 03/02/51 Diary of Peter Stuyvesant
03/09/51 Archie Writes An Opera (No Close)

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- C00767 02/12/50 Walter's Wonderful Radio
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- C00769 03/12/50 Invites Burglar for Breakfast
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- C00770 04/09/50 Easter Breakfast
04/23/50 Economy Drive
- C00771 05/07/50 Cosmopolitan Magazine
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- C00772 05/28/50 The Traffic Ticket
09/10/50 Conklin Rumors
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- C01394 10/20/50 #39 Murder & Arson
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12/08/50 #46 Refuse Permission
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01/24/51 Ivy Willed A Masterpiece Painting
- C01407 01/31/51 Professor Warren's Retirement
03/07/51 Eddie Gray's Romance
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05/14/52 Singer Has Hearing Loss
- C01413 05/21/52 Dr. Spatzman's Credentials
05/28/52 A Stolen Maturity
- C01414 06/04/52 Student With A Baby Problem
06/11/52 Wellman's A Week Early For Dinner
- C01415 06/18/52 Hiring A Female Instructor
06/25/52 Closing For Summer Vacation
- C01416 Avoiding Professor Hamilton's Class
The Art Society
- C01417 Radio Gossip Show
Budget Problems
- C01418 Founder's Day Celebration
Daughter Of Medal Of Honor Winner

HAVE GUN, WILL TRAVEL

- C00831 06/07/59 # 29 Roped
06/14/59 # 30 Bitter Wine
- C00832 06/21/59 # 31 North Fork
06/28/59 # 32 Homecoming
- C00833 07/05/59 # 33 Comanche
07/12/59 # 34 Young Gun
- C00834 07/19/59 # 35 Deliver The Body
07/26/59 # 36 The Wager
- C00835 08/02/59 # 37 High Wire
08/09/59 # 38 Finn Alley
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- C00838 09/13/59 # 43 Treasure Hunt
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04/13/52 The Six Shooter w/James Stewart
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07/15/53 Audition program w/James Stewart
- C00002 09/20/53 # 1 Jenny
10/04/53 # 3 The Stampede
- C00003 10/11/53 # 4 Silver Annie
10/18/53 # 5 Rink Larkin
- C00004 10/25/53 # 6 Red Lawson's Revenge
11/01/53 # 7 Ben Scofield
- C00005 11/08/53 # 8 The Capture Of Stacy Gault
11/15/53 # 9 Escape From Smoke Falls
- C00006 11/22/53 # 10 Gabriel Starbuck
01/29/53 # 11 Sheriff Billy
- C00007 12/06/53 # 12 A Pressing Engagement
12/13/53 # 13 More Than Kin
- C00008 12/20/53 # 14 Brit Ponset's Christmas Carol
12/27/53 # 15 Cora Plummer Quincy
- C00009 01/03/54 # 16 A Friend In Need
01/10/54 # 17 Hiram's Goldstrike
- C00010 01/17/54 # 18 The Silver Buckle
01/24/54 # 19 Helen Bricker

QUIET PLEASE

- C03224 06/08/47 # 1 Nothing Behind The Door
06/15/47 # 2 I Have Been Looking For You
- C03225 06/22/47 # 3 We Were Here First
06/29/47 # 4 The Ticket Taker
- C03226 07/20/47 # 5 Cornelia
07/27/47 # 6 I Remember Tomorrow
- C03227 08/03/47 # 7 Inquest
08/10/47 # 8 Bring Me To Life
- C03228 09/10/47 # 13 How Are You Pal?
10/06/47 # 17 Not Enough Time
- C03229 10/13/47 # 18 Camera Obscura
10/27/47 # 20 Don't Tell Me
About Halloween

- C03230 11/03/47 # 21 Take Me Out
To The Graveyard
11/10/47 # 22 Three
- C03231 11/17/47 # 23 Kill Me Again
11/24/47 # 24 In Memory Of Bernardine
- C03232 12/01/47 # 25 Come In, Eddie
12/08/47 # 26 Some People Don't Die
- C03233 12/15/47 # 27 Little Fellow
12/29/47 # 29 Rain On New Year's Eve
- C03234 01/05/48 # 30 Little Visitor
01/12/48 # 31 The Room Where
The Ghosts Lived
- C03235 01/19/48 # 32 Baker's Dozen
01/26/48 # 33 Green Light
- C03236 02/02/48 # 34 Pathetic Fallacy
02/09/48 # 35 The Red And White Guidon
- C03237 02/16/48 # 36 Whence Came You
02/23/48 # 37 Wear The Dead Man's Coat
- C03238 03/01/48 # 38 Sketch For A Screenplay
03/08/48 # 39 Never Send To Know
- C03239 03/22/48 # 41 A Night To Forget
03/29/48 # 42 Quiet Please
- C03240 04/05/48 # 43 I Always Marry Juliet
04/12/48 # 44 Twelve To Five
- C03241 04/19/48 # 45 Clarissa
04/26/48 # 46 13 And 8
- C03242 05/03/48 # 47 How Beautiful
Upon The Mountain
05/10/48 # 48 There Are Shadows Here
- C03243 05/17/48 # 49 Gem Of Purest Ray
05/24/48 # 50 In The House
Where I Was Born
- C03244 06/14/48 # 53 Not Responsible
After 30 Years
06/28/48 # 54 Let The Lillies Consider

HOP HARRIGAN,

- C00672 09/17/42 Island Escape
10/08/42 The Aerial Cannon
10/09/42 Moving And Disappearing Houses
11/24/42 Meeting In A Red Barn
- C00673 12/09/42 The Nazi Bribe
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02/18/43 Hop & Tank Trapped In Mine Shaft
06/07/43 Hospital Attack

- C00674 01/18/44 The Gray Ghosts
01/24/44 Stolen Patrol Car
01/25/44 Tank's Medical Operation
02/02/44 In Berlin

- C00675 02/07/44 The Berlin Adventure
10/04/44 Mission Over Germany
11/07/44 Shot Down By The R.A.F.
11/09/44 Zaltsmare

- C00676 12/25/44 Bailed Out Over Austrian Alps
04/24/45 Heading For Okinawa
04/25/45 Captured By The Japs
09/ /45 Renegade Nazi's

- C00677 11/08/45 Prisoner In Nazi Camp In Mongolia
12/14/45 Buzzed By Airplane
12/17/45 Night Takeoff
12/19/45 Wreckage Disappears

- C00678 03/29/46 Fire Set
04/08/46 To Transport Circus Buy Air
07/01/46 Dropping Atom Bomb
On Bikini Island
03/07/47 Escaping From Jungle Island

- C00679 03/27/47 Mystery Of The Duck's Nest, Pt 4
Plane On FIRE
07/07/47 #1241 **MYSTERY OF
THE VANISHING MEN**
Black Plaster Hand Arrives
07/08/47 #1242 Bill King Arrives
07/09/47 #1243 Follows Stranger
To Nolan House

- C00680 07/10/47 #1244 Tank Missing
07/11/47 #1245 Tank Found
07/14/47 #1246 Asked To Return The
Following Night
07/15/47 #1247 Tank In Disappearing Act

- C00681 07/16/47 #1248 Tank Heard But Not Found
07/17/47 #1249 Strange Note
07/18/47 #1250 Ransom Note
07/21/47 #1251 Tank Disappears

- C00682 07/22/47 #1252 Balloon In Flight
07/23/47 #1253 Balloon Falls To Earth
07/24/47 #1254 Tank Disappears
From Hospital
07/25/47 #1255 Third Strange Message

- C00683 07/28/47 #1256 Whistling Heard
In Fun House
07/29/47 #1257 Whistling Man In Room
07/30/47 #1258 Bill King Responsible
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