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Martha
Raye

Old Time Radio DIGEST

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"Colonel Maggie" Earned Her Presidential Medal of Freedom

by Jack Rothwell

"Oh, Boyyy!" This exclamation was the trademark of bombastic Martha Raye, former star of motion pictures, television, plays on and off Broadway, recordings, and, yes, old-time radio. Despite her significant contributions and popularity in those fields, perhaps her most devoted fans were the thousands of men and women in uniform she tirelessly entertained during World War II and the conflicts in Korea and Vietnam. Bob Hope once quipped, "She was more popular with the GIs than a weekend pass."

In 1942, her efforts endeared her to the troops even before the formation of the U.S.O. She went to England with Kay Francis, Mitzi Mayfair and Carol Landis. The tour moved to North Africa; Martha stayed to entertain long after the others returned to Hollywood. She finally was stricken with yellow fever.

Martha even completed nurses' training and qualified as a paratrooper to prepare herself for visits to areas close to the front lines. On one occasion, she arrived in Soc Trang, South Vietnam during a major battle. Casualties were coming in! Martha donned fatigues and put her nurses' training to work for a few days. She was cited by General Westmoreland for her work not only as an entertainer, but also as a nurse -- the very first citation of its kind.

For several years Martha averaged four months a year in Southeast Asia. She was wounded twice: once in the ribs, once in the foot. Her response to questions about the wounds was "I've had worse hangovers." Because of her willingness to "rough it" near the jungle battlefronts, the troops

nicknamed her "Boondock Maggie."

Martha's overseas contributions were also recognized at home. On July 18, 1969, President Johnson made her an honorary Green Beret colonel. He noted that she was "the only person outside the elite corps to wear their proud symbol." Thus, she became "Colonel Maggie," a nickname she carried through the years.

At the forty-first Annual Academy Awards in April 1969, Martha received the prestigious Jean Hersholt Humanitarian Award for "her devoted and often dangerous work in entertaining troops in combat areas almost constantly since World War II." Ironically, however, Martha paid dearly for her willingness to entertain the troops in Vietnam. Her support of the war was professionally costly. For a period of time, she was almost blacklisted by the liberal portion of the entertainment world in Hollywood films and TV work.

Finally, after years of lobbying by the Medals for Maggie Committee (a veterans' group) in November 1993 President Clinton awarded "Colonel Maggie" the highest civilian honor that our government can give, the Presidential Medal of Freedom.

Martha was born Margaret Teresa Yvonne Reed on Sunday, August 27, 1916, in the charity ward of a hospital in Butte, Montana. Her parents, Peter and Peggy Hooper Reed, both vaudevillian singer/dancers, were passing through Butte at the time of her birth. The Irish-born couple had two other children: Bud was born in 1918; Melody in 1920. The Reeds incorporated Margie into their act

when she was only three, and later Bud joined them. After the Reeds gradually made the two children a much more prominent part of the act, the billing was eventually changed to "Margie and Bud."

Like most vaudevillians -- and most other Americans -- the act suffered from the massive economic problems of the Great Depression of the 1930s. Bookings became fewer as "hard times" swept across the nation. But at age 15 Margie was lucky and talented enough to be hired as a singer for the then-popular Paul Ash orchestra. Eventually, of course, she became one of the better vocalists in show business. As Steve Allen noted in his book **MORE FUNNY PEOPLE**, "From the first she had a jazz singer's sound, with a certain throaty breathiness to it. But unlike most jazz singers -- even the best of whom are rarely able to convey emotion -- Martha could very effectively perform an emotional ballad." Anita O'Day supported Allen's evaluation. In her autobiography **HIGH TIMES AND HARD TIMES**, the highly regarded jazz singer emphasized that Martha "... used her body as well as her voice to put across her songs. . . to this day when she sings the back of my neck begins to creep. She's that natural who comes along every now and then."

For some unknown reason, Margie Reed decided to change her name while still in her teens. Apparently, she never really clarified why and how she changed her name, but some writers claim that she simply picked the name out of a telephone book. One could argue, of course, that Margie Reed was a good, short, easy-to-remember show business name -- that there was no logical reason for the change.

The "new" attractive and talented Martha Raye performed as a comic with the Benny Davis Revue and the Ben Blue Company. In 1934 she sang in a Hollywood musical short subject

called **A NIGHT IN A NIGHTCLUB**. Unfortunately, that first attempt at movie fame attracted little attention.

After hitting the nightclub circuit, however, she returned to Hollywood, where Paramount director Norman Taurog saw her performance at the popular Trocadero. He hired her on the spot! Thus, unlike many movie stars who struggled for years before landing a major part, Martha was selected by Taurog to play the lead opposite Bing Crosby in **RHYTHM ON THE RANGE** (1936). In this film, her outstanding delivery of the song "Mr. Paganini" brought her instant movie fame. The number became a hit recording, and for many years it remained **THE** favorite of audiences wherever Martha performed. In fact, as a teenager in the 1940s, I was thrilled to see and hear the standing ovation she received after concluding her act with "Mr. Paganini" before a packed House at the Shubert Theatre in Cincinnati.

Shortly after Martha's success in **RHYTHM ON THE RANGE**, Paramount signed her to a seven-year contract and cast her in fourteen additional films in four years.

Radio executives also recognized the rising star. In 1937, she appeared on "Hollywood Spotlight," a 15-minute program which also featured Bob Burns and Phil Harris. Jay Hickerson's **ULTIMATE HISTORY** indicates that 35 of the 39 shows broadcast are available.

Al Jolson, billed for years as "the world's greatest entertainer," thought highly of Martha's talent and put in a bid for her services. She was hired as a regular on his "The Lifebuoy Program" in 1938. According to John Dunning's **TUNE IN YESTERDAY**, the show "... gained a major share of the Tuesday night audience. Martha Raye appeared regularly with Jolson. Both were musically fit, but the comedy was bad even by 1938 standards. The man responsible for much of the comic carnage was

Harry Einstein, who had appeared with Eddie Cantor as an idiot named Parkyakarkus and now burdened Jolson's show with dialect disaster, as well." Martha made guest appearances on other radio shows from time to time.

In addition to **RHYTHM OF THE RANGE** (1936), Paramount rushed Martha into the following feature films. **THE BIG BROADCAST OF 1937** (actually released in 1936) was an enjoyable variety film in which Martha played Jack Benny's trouble-prone secretary. She was a boy-mad coed in the comedy **COLLEGE HOLIDAY** (1936). In **HIDEAWAY GIRL** (1937) she was — of all things — a socialite singer. Martha romped with Bob Burns in Bing Crosby's lighthearted musical **WAIKIKI WEDDING** (1937). She also teamed with rustic Bob Burns in **MOUNTAIN MUSIC** (1937). **DOUBLE OR NOTHING** (1937) was another entertaining musical with Bing Crosby. Her fifth 1937 movie, **ARTISTS AND MODELS**, featured

Jack Benny, Ida Lupino, and Judy Canova. In this one, Martha performed "Public Melody No. 1" with Louis Armstrong. **THE BIG BROADCAST OF 1938** (1938) was Bob Hope's first feature film and included Dorothy Lamour, W.C. Fields, and Shirley Ross. Martha was the "Professor of Applied Romance" in **COLLEGE SWING** (1938), a musical comedy which had Burns and Allen, Bob Hope, Betty Grable, and John Payne in the cast.

During this period, young Martha was a very attractive woman, with a beautiful body and an appealing face — which was far prettier than she permitted it to seem. Her use of often outrageous physical humor tended to exaggerate the size of her mouth. But without the mugging and contorting, her mouth was quite normal. Moreover, her eyes were very attractive.

Paramount decided to take advantage of Martha's good figure and overall attractiveness when it cast her as glamour girl "Legs

Larkin" in **GIVE ME A SAILOR** (1938) with Bob Hope. Martha defeated Betty Grable in a beautiful legs contest. Willy DeMond agreed with Paramount's decision to feature Martha's sex appeal. DeMond, who made hosiery for scores of major Hollywood stars for several decades, once stated that "The best set of legs in Hollywood belong to Martha Raye! I'll bet I've measured the legs of 5,000 of the world's most beautiful women. And Martha Raye's are the best I've ever seen. . . ." Note that DeMond's runnerups were Marlene Dietrich, Raquel Welsh, Mitzi Gaynor, and Ann-Margaret.

Another 1938 Paramount film, **TROPIC HOLIDAY**, cast Martha as a far-too-subdued and conventional heroine. In **NEVER SAY DIE** (1939), Bob Hope married Martha, thinking he has only two weeks to live. Andy Devine was Martha's highly agitated boyfriend. She was teamed opposite Joe E. Brown in **\$1,000 A TOUCHDOWN** (1939). Martha performed well in her last Paramount

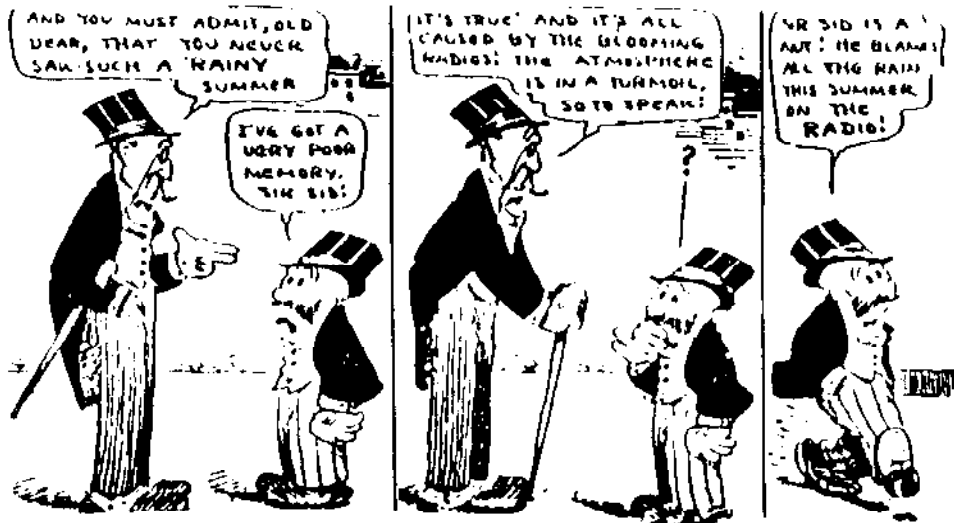
picture, **THE FARMER'S DAUGHTER** (1940). After the last day of shooting, she found a note under her door stating that she was fired, with no explanations given by the studio.

Universal was delighted when Paramount put Martha on the list of the unemployed, because that firm quickly hired her for the screen version of Rogers and Hart's musical **THE BOYS FROM SYRACUSE** (1940).

Before Martha could make another movie, her former radio mentor, Al Jolson, offered her a part in the Broadway play **HOLD ON TO YOUR HATS**. Martha dueted with Jolson and performed various specialty numbers. She received very high praise from the critics and audiences before the show closed after 158 performances only because of Jolson's illness.

Martha was featured in five motion pictures from 1941-1944: **NAVY BLUES** (Warner Bros. 1941); **KEEP 'EM FLYING** (Universal 1941);

IT'S NICE TO BE AN AUTHORITY



ON SOMETHING



HELLZAPOPPIN' (Universal 1941); **FOUR JILLS IN A JEEP** (20th Century-Fox 1944); **PIN UP GIRL** (20th Century-Fox 1944). **FOUR JILLS IN A JEEP** was a

glamorized and fictional version of the North African tour to entertain the troops. As noted previously, Martha, Kay Francis, Carole Landis, and Mitzi Mayfair made the actual tour and all were in the film.

The true cultural highlight of Martha's career occurred when Charlie Chaplin selected her to star with him in **MONSIEUR VERDOUX** (United Artists 1947). Martha was one of the intended victims in the Bluebeard tale. She was the wife that Chaplin could not kill. According to Martha, Chaplin said that he had written the part just for her — and she did not disappoint him. The performance was a critical triumph for her, but the film was years ahead of its time and did not do well financially. Some critics suggested that had the picture been a box office success, Martha could have gone on to be a major motion picture star.

Despite the praise for her memorable performance in **MONSIEUR VERDOUX**, however, she did not make another film for fifteen years. In her next movie, Martha and Jimmy Durante were outstanding in **BILLY ROSE'S JUMBO** (MGM 1962). Durante was the star of the 1935 Broadway production. The circus film featured Doris Day, Rogers and Hart songs, and more of Busby Berkeley's well-known talent.

THE PHYNX (Warner Bros. 1970) was a true bomb, notable only because of Martha's cameo appearance (remember the price she paid for her support of the Vietnam War!) and cameo spots for old-timers such as Patsy Kelly, Cass Daley, Edgar Bergen, Butterfly McQueen, Ruby Keeler, Leo Gorcey, Huntz Hall, and many more. In **PUFNSTUF**

(Universal 1970) Martha was "Boss Witch." Her last movie was **AIRPORT '79 CONCORDE** (Universal 1979), the fourth entry in that series.

In addition to the previously described Broadway work with Al Jolson, Martha returned to "The Great White Way" in a 1958 revival of **ANNIE GET YOUR GUN**. She also toured in stock productions of such Broadway hits as **THE SOLID GOLD CADILLAC**, **WILDCAT**, and **CALAMITY JANE**. In 1967 she played the title role of **HELLO DOLLY!** at Broadway's St. James Theatre. She returned to Broadway in 1971, replacing Patsy Kelly in **NO, NO, NANETTE**. Later, a pre-Broadway tour of **HELLO SUCKER** never made it to the New York stage.

Martha claimed that her favorite play was the comedy **EVERYBODY LOVES OPAL**. She starred in this one many times on the dinner theatre circuit. In an interview, she noted this as an added reason why she liked to star in the play: "There's a part in it for a cat and in every town we went to I insisted they get a cat from the animal shelter, one that was due to be put to sleep. It was in my contract. After the show closed, the cat would be up for adoption. Everybody wanted a famous cat. Somewhere there are more than 200 cats that have happy homes because of **OPAL**."

Some of Martha's recordings remain collectors' items. Her LP album "Together Again for the First Time" (with Carol Burnett) and "Here's Martha Raye" are special treasures for her fans.

Martha did plenty of TV work. Older enthusiasts of early TV remember her numerous appearances with Milton Berle, Steve Allen, and Red Skelton on their very popular shows. Martha starred in four episodes of NBC's "All Star Revue" in the early 1950s. She appeared on "Musical Comedy Time"

(1950-1951) with John Conte in **NO, NO NANETTE**. The "Martha Raye Show" appeared as occasional specials for NBC in 1953-1955, and weekly in 1955-1956.

On "Max Liebman Presents" (NBC 1954-1955) Martha was one of many stars appearing in musical reviews. She was a featured guest on NBC's "Club Oasis" (1957-1958). Club Oasis was a simulated nightclub that headlined a popular entertainer each week. Given her extensive nightclub experience, Martha was a "natural" for this show. She made guest appearances on the comedy anthology "Love American Style" (ABC 1969-1974), as did numerous other film and TV stars.

Although Martha had not worked as a regular on a TV series for years, she was hired to play Agatha, the dotting housekeeper on "McMillan" (NBC 1976-1977). (The title was shortened from "McMillan and Wife" after Susan St. James left the series.)

According to producer Jon Epstein, "Everybody had a lot of doubts. Martha hadn't worked in Hollywood for years. People wondered whether she could remember her lines, whether she was physically up to it. And, let's face it; she was a political nut. . . It turned out she had the energy of a 25-year-old. Never muffed a line or missed a cue." Actually, NBC officials did not want her (some say because of her support for the Vietnam War), but Rock Hudson (the star of the show) insisted that she get the part. Much to his delight, Martha proved that he was right when she was Emmy-nominated for her performances.

In 1980, Martha appeared in the mini-series "The Gossip Columnist." Over the years, she was a guest star on other TV shows. Martha's last major TV role was that of Carrie Sharples (1982-1984), the pushy, loudmouthed mother of Mel Sharples (Vic Tayback), owner of Mel's Diner

on "Alice" (CBS 1976-1985). In her later years, Martha appeared as "Big Mouth," the TV pitchwoman for a dental adhesive.

True, Martha gave us a great deal of joy and laughter for many years; however, offstage she found it extremely difficult to find happiness for herself. At one time she attempted suicide by taking a large overdose of sleeping pills. In addition, it was well known that she had a very rocky relationship with her only child, daughter Melodee. Moreover, she was criticized by many people because of her lawsuits and seven — yes seven — marriages.

In 1937 she wed Buddy Westmore, a movie makeup artist; they divorced in 1938. That same year she married David Rose, the famous musician and music director; that ended in 1941. Hotel executive Neal Lang was husband number three, but that marriage lasted only a few months in 1941. She married Nick Condos (of the Condos Brothers) in 1942, and he fathered her daughter Melodee Athenia (born February 22, 1943). Even though they divorced in 1953, Condos remained Martha's manager for many years.

Dancer Edward Begley became her fifth husband in 1954; in 1956 they were divorced (the year she took the near fatal overdose of sleeping pills).

In 1958 Martha created legal problems for herself, along with massive negative publicity, when she married her bodyguard Robert O'Shea. The former Mrs. O'Shea filed a \$50,000 alienation of affection suit against Martha. She settled out of court for \$20,000. That marriage lasted until 1962.

Martha was plagued by ill health in the later years of her life: In 1989, she suffered a stroke; in 1993, her left leg was amputated below the knee because of circulatory problems. Nevertheless, she was 75 and confined to a wheelchair when, in

1991, she married for the seventh time. Her new husband: her 42-year-old manager, Mark Harris! Martha had lived up to a statement she made many years before: "I don't think I could ever become marriage shy. Only cowards give up the search for happiness, because they are afraid of getting hurt."

Martha died on October 19, 1994, at Cedars-Sinai Medical Center in Los Angeles. She was 78. She was survived by husband Mark Harris and her daughter, Melodye Raye Condos. At her request, husband Harris made arrangements for an Irish wake at the Friars Club in Los Angeles, and for services in Fort Bragg, North Carolina.

It is appropriate to close on a positive note by quoting President Clinton when he awarded Martha the Presidential Medal of Freedom in November 1993. "A talented performer whose career spans the better part of a century, Martha Raye has delighted audiences and uplifted spirits around the globe. She brought her tremendous comedic and musical skills to her work in film, stage, and television." (Note: Like almost all persons who discuss the old stars, the President forgot about Martha's work in old-time radio!)

The President concluded by saying, "The great courage, kindness, and patriotism she showed in her tours during World War II, the Korean conflict, and the Vietnam conflict earned her the nickname 'Colonel Maggie.' The American people honor Martha Raye, a woman who has tirelessly used her gifts to benefit the lives of her fellow Americans."

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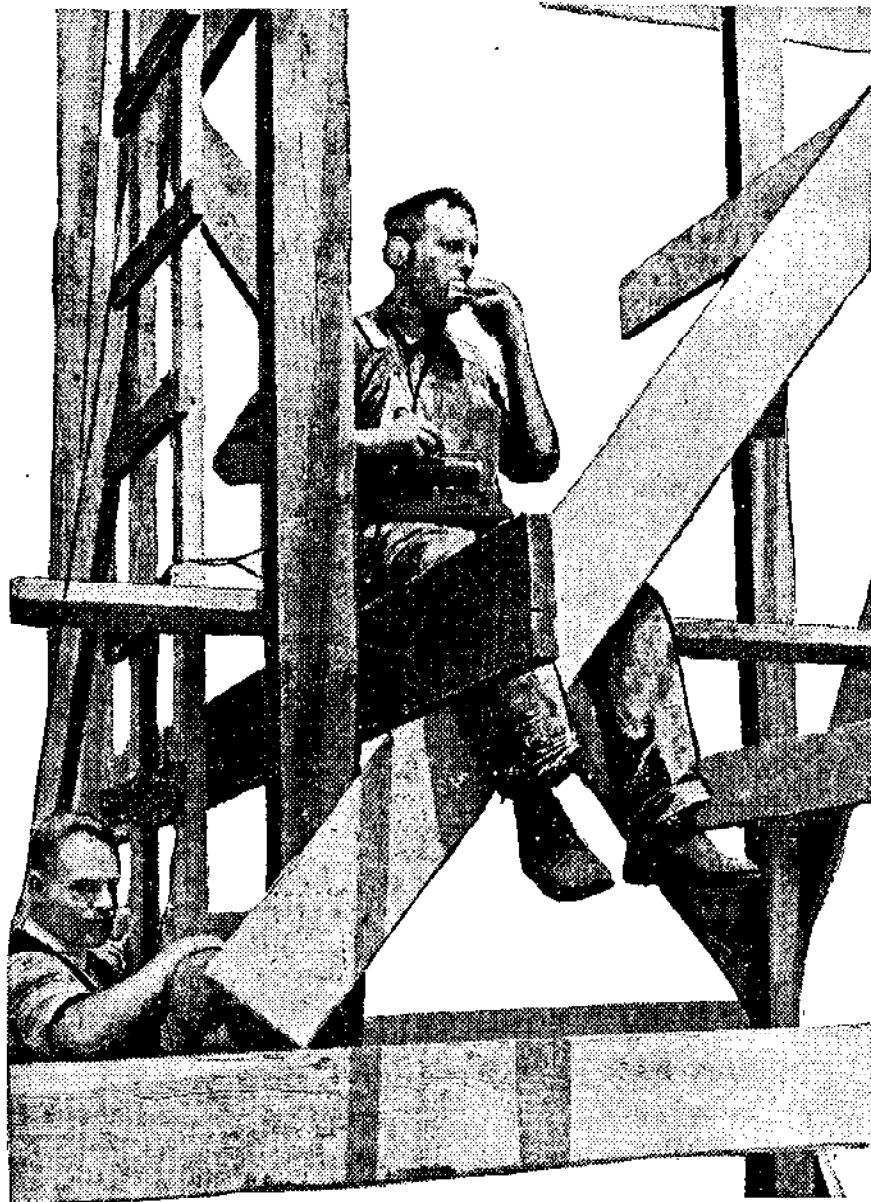
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UP AMONG THE ETHER WAVES



Stoopiejack Michael Bourke of Brooklyn just drops a wire from his small crystal set at noon hour and listens to all the locals. In this instance he is enjoying Station WDT between bites

A Dream Come True

by: Herb Brandenburg

This story was to appear shortly after Ezra Stone visited my office. Due to some unfortunate circumstances, it didn't. Since this magazine is about old radio and things that happened in the past, I felt it fitting to put it in this copy of the Digest. I hope you enjoy reliving the past with Ezra Stone as I did.

Henry (Ezra Stone) Aldrich visits the Old Time Radio Digest Publisher's office on Thursday, April 18, 1991. About two weeks before, I talked to Bob Burchett about the guest and what they were going to do when they came to town. Bob said that Ezra wanted to visit the Zoo, weather permitting - so I said why don't you have him stop by the office and I would give him a free pass to the Zoo. I am a member and had six passes to give out. (They don't give free passes to members any more). Well I must admit that the offer of the Zoo pass was the bait to get them to stop by! However, the weather was chilly and rainy, so they decided not to go to the Zoo but go to the newly renovated Union Terminal Train Station. I told Bob no matter what he had planned that he was to bring Ezra by the office. I had the first Digest cover that he appeared on enlarged and hanging on my office wall. I wanted him to autograph it. (I had no idea that would be his last visit to the office).

The Digest was first introduced at the Newark Convention in the fall of 1980 - as best I can remember, we gave it out free to all who would take it.

Bob told me that they (meaning Bob, Dave and Barb Davies) would pick Ezra up at 12:05 P.M. and bring him straight to the office, if they didn't eat lunch first. Well, guess what, they ate lunch and didn't get to my place until about 2:30 that afternoon. By that time I was climbing the walls with anticipation. When I was listening to those shows as a youngster I had no idea that someday I would meet some of these Radio Stars, let alone have him come to my office for a personal visit, what a treat!

I was sitting at my desk when I heard that "laugh". (Anyone who knows Bob knows his famous laugh). I looked up and through the door came Bob Burchett, Ezra Stone, Dave and Barb Davies. I had to pull Bob aside and tell him about a call I had received from Dr. James King from radio station WVXU 91.7 on the FM dial. Ezra was to appear on a live broadcast at 11:00 A.M. the following day. It seems Larry Ashcraft who usually does the live interviews was called away because of a family illness and Dr. King was in need of help. That business out of the way, I welcomed Ezra Stone to Norwood. (I am sure it was one of the highlights of his life. How could it not be!)



After Ezra settled in a bit I asked him to sign the enlarged cover of the first issue that he appeared on. He said "Just think, if I had been on the second cover I wouldn't be here now". I told him "I don't know about that".

As Ezra was signing the first cover the snap shots were being taken so I would never forget that day. Ezra thanked me for getting him the free passes to the Zoo but I confessed to him that as a member, I got them free as part of my membership. He said "Oooh" and we all had a chuckle.

As we were waiting for Ezra to finish signing the poster, the

young Mrs. Barb Davies spied my Stork Club table decorations. It is a wooden stork, standing on one leg, mounted on a black base and an ash tray that sat on the table. They were sitting on my desk along with other mementos. Bob is a big collector of antique memorabilia and he made sure I got the extras. It adds a classy touch to the place. Barb also spied the Frogmen Tabernacle Choir, they are a series of little green frogs that Bob's wife Noni crafted to sell one at a time. (I can't understand why they weren't a big hit because you ought to hear them sing when the sun goes down.)

As Ezra was signing, the room was a little quiet and he says if you thought I was going to leave room for anyone else to sign it, you were crazy. I told him that it would go back in the glass and on the wall. I wouldn't think of letting anyone else sign it; as far as I am concerned it is priceless!

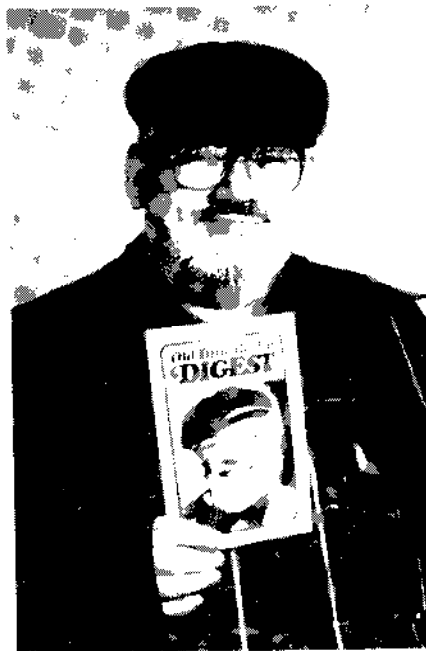
I mentioned to him that I had the postcard he had sent me of Temple University with a picture of the room that his father had donated to the school. Ezra said, "Oooh yes, I was just there yesterday afternoon for a luncheon to pick the scholarship awards for the year". I told him I was feeling somewhat low the day the postcard arrived and I thought "My God, he wrote me back." He said that if I would have put my phone number on the card he would have called. That brought the house down and we all had a good laugh on that line. Ezra has a way with words that breaks you up. He said that, "was an inside joke", so I never asked him what he meant by it.

He said, "Oooh I wish I would have known you were smoking a cigar, I would have come in smoking one". I said, "Let me offer you one of my favorites". I gave him three cigars (Arturo Fuente 858's). He didn't want to take them from me so I insisted he enjoy the smokes on me and I think the bond was made. He commented that he wasn't going to bring me much business, but I still don't think he knows for sure how much happiness he brought me by visiting my office that day!

I said "If anyone would have guessed you would be standing in my office today"! He said, "they would have been right.....right on".

I told him that Bob wouldn't bring Willard Waterman by but he had to bring Ezra by for a visit. I insisted. Ezra thanked me and I told him that the cigars were nice and fresh. He commented on how dark the tobacco was (maduro wrapper) and lit one up. The young Mrs. Davies made a comment that I already had the morning newspaper article hanging on the wall. The Cincinnati Enquirer did a news story about Ezra coming to town for the convention and I clipped it out and enlarged it. I told him that the only other stars that I would have loved to meet and who aren't with us any more was Hal Peary (original Great Gildersleeve) and Marian and Jim Jordon who played (Fibber McGee and Molly). He said Hal and his wife really hit it off; they were very fond of each other. I said he was a funny man and Ezra said he was a nice man.

I told him I didn't realize all the things he had accomplished in the entertainment field. I also mentioned to him that he had former President Reagan beat on the list of Who's Who; "he chuckled". I told him he (Reagan) only got one inch of write up and Ezra had six inches of write up. He said he didn't know because he never measured it, but Reagan had more from here up, referring to his height. I made a comment to him that they probably wouldn't write a tell



Herb Brandenburg, Winner of the Ezra Stone Look Alike Contest

all book about him, he said. "They could".

I asked Ezra about the museum that he was in charge of and he corrected me by telling me it was a library. (Ezra was the President and Director of The David Library of the American Revolution). I should have known that if I had paid more attention to the newspaper article. (Well everybody is allowed one mistake). He said his father built the Library on the foundation of the old barn yard, it's nineteenth century barn and the land goes back to the William Penn Grant in 1701. The library has ten million documents on microfiche, six thousand reels;

it only deals with the last 50 years of the 18th century on American History. His father's original collection of over 2500 documents, over 300 hundred of something, (I didn't get what he said as the place was in laughter as Bob started to snap the pictures of me and Ezra together). I was sitting in my office chair and Ezra was standing behind me making funny gestures. I didn't know at the time what was going on until I got my copies of the photos back from Bob. Then I knew what everybody was laughing about. He said at the time, ("He knew it was my office but that he was going to direct the shots").

Bob kept saying he's going to love it and I said that I would put him right next to Willard. I have a photo taken of me and Willard Waterman at the last convention hanging on my office wall. He said he and Willard had never worked together.

He asked me if he would see me tomorrow at the convention and I told him he would, as my dealer tables were right across from where he would be signing autographs.

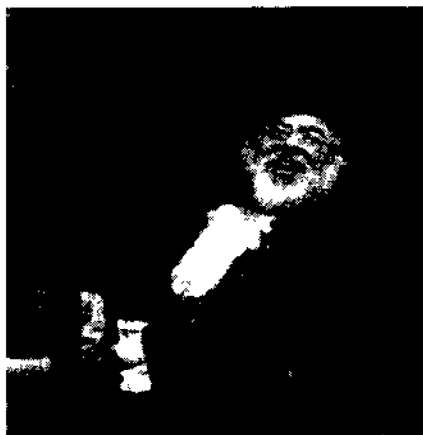
Time was getting short and I told him what a great pleasure it was to have him visit me. He told me if he found anybody for the six free zoo passes he would send them down, when do you close? Bob broke into a big laugh and I said we could probably use them as door prizes, (we didn't). Bob took one more photo of us together and I said "Boy this is going to be

awesome". I quickly told Bob "Don't lose that film!"

Ezra thanked me and said what a real pleasure it was to meet me and that he would see me tomorrow at the convention. I said, "Same here". It was one of my life's dreams come true. Ezra said, "I would have hoped you could have dreamed something else" and that brought the house down with laughter.

With that they were on their way. As they were getting in the car I told him to wait until the article (this is the article) I am going to write about your visit to The Old Time Radio Digest's office.

But wait.....I went back to my desk and noticed that Ezra left his brief case or pouch (as he called it) on the table. (Well everybody is allowed one mistake). Do you suppose it was on purpose or was it dejavu come to life.....He had to return to get it.....I had two visits from Henry (Ezra Stone) Aldrich. Am I a lucky man or what?



Note: I only knew Ezra Stone for a short period of time but he seemed like I had known him all his life. I can surely see why the man was a great actor and director. He knew how to bring the best out of the actor. His untimely death in March, 1993 has left a definite void in the hearts of those who loved him (me included)!

The Scifi Guide by The Scifi Guy

A commentary and review of new and recent radio and commercially released audio drama

In this, my fourth article, let's discuss what makes a story "science fiction" and the different sub-genres that have formed within science fiction writing:

What defines a science fiction story? To answer, we must leave the rarified world of audio dramas and look deep into the roots of writing in general. Almost all quality fictional writing has a point or lesson to teach. Whether it's a murder mystery, comedy, science fiction, horror, action, romance, or even the bible, all serious stories have morals or lessons to demonstrate. What differs between them is the delivery vehicle.

Many of you have probably heard the early radio and television scifi serials, like Flash Gordon or Space Patrol, referred to as "space westerns". Aside from the fact that true SF lovers have judged these shows to be "rip-offs" of our beloved genre, they do exemplify the point I will try to get across, that the genre classification, like those mentioned above, has very little to do with the actual content of the story.

If you wanted to write a story about how "good" will always conquer over "evil", for example, you could easily do it in any of the afore mentioned genres. In the romance story, "good" is the goal of getting two lovers together and the "evil" is the chance that they will not. Rather than good vs. evil, it's good things happening vs. bad things happening. Action, horror, and scifi often frame stories about the good guys vs. the bad guys. Most murder mysteries pit the "good" investigator against the "evil" murderer. Even comedies can employ the good vs. evil formula by having, for example, all of the bad guy's plans constantly thwarted, with humorous consequences, by the good guy. Wily Coyote and the Roadrunner cartoons are full of this symbolism.

Of course, most novels employ dozens of interwoven morals and sub-morals to the story, otherwise the plot would be pretty transparent. Most of television's newer Star Trek series episodes use upwards of five or six subplots underneath the primary science fiction "master" plot. Most of these Star Trek subplots have nothing to do with science fiction at all, but focus instead upon morality tales about greed, young love, blind devotion to a cause or way of life (very common), and so on. Almost 75% of the show is taken up watching the subplots unfold and the main plot often seems superfluous. Unfortunately, the main plot is where all the science fiction is. These shows could just as easily take place in a setting consisting of any closed group of people such as a police or lifeguard department or within an apartment complex (i.e.: Hill Street Blues, Baywatch, Melrose Place). Generally, the story in these cases doesn't need to be placed within a science fiction context in order to get the point across. Telling the story within the SF genre just makes the story more interesting.

The only thing that the genre classification defines is the delivery method used to convey the "message". Like the automobile, the "delivery vehicle" just gets us to and from the beginnings and ends of a story. Some people like to drive sports cars, while others prefer compacts, luxury, RV's, mobile homes, motor cycles or even boats and airplanes when they take a trip. The same is true in literature and drama. Ray Bradbury, acclaimed as one of our greatest science

fiction authors, himself admits that he is not a science fiction writer and that his stories are about people, memories and such. Indeed, an observant reader of his works would note numerous instances where he botched or glossed over the science aspect of a story. One instance that he himself uses as an example is from a story he wrote during his Martian stories phase in which he describes a scene where the characters view the two moons of Mars rising simultaneously over the eastern horizon shortly after dusk. The fact of the matter is that this is an impossible event due to the fact that the moons of Mars revolve in opposite directions and the possibility of them both rising in the same part of the sky could never happen. You can't make blunders like that in science fiction. There are guys out there who will check your math. It's no wonder that virtually every major science fiction author is a professor or resident scholar of physics at a University. Bradbury was really "the Stephen King of the 50's". King's work is 95% composed of painstaking depictions of minute details and the way that people perceive them, all of which put together in such a way as to give us a remarkably personal and thorough glimpse into the psyche of his characters. Bradbury's "The Martian Chronicles" stories, many of which were dramatized for radio, were about the stress brought on by loneliness and isolation, the justifiable desire of many people to resist the pace of progress and cling to a simpler life, and the injustices of the colonialistic attitude of explorers to a new land and the imposition of their own culture's values upon the newly discovered one. Do those sound like the plots to a science fiction story? Maybe not to those who look down their nose at SF, deeming it to be just a bunch of kid's stuff about ray guns and bug-eyed monsters, but 90% of your classic SF stories use one or more of those three plots!!!!

Now for the definition of science fiction. A science fiction story is one in which a plot or subplot is based upon either an existing or a hypothetical scientific principle and involves an occurrence that is extremely rare or only hypothetically possible. Or it could take a scientific concept and explore the ramifications of it's effects over time. Time travel stories are an example of the latter. What if you went back in time and killed your father before he had met your mother? How could you exist? How could you have killed him if you didn't exist? What would happen when you shot him.....would you disappear?

True science fiction is like a "locked room" murder mystery in reverse. In the murder mystery we endeavor to find out how a murder occurred in a room that was locked from the inside. If it were science fiction we would be trying to figure out how to get into the room so that we could commit the murder. Scifi takes place in a world of strict rules or limiting factors which are spelled out in the beginning of the story. Murder mysteries discover the rules or limiting factors as the story progresses.

I'll try to make an example: A mile-wide meteor is heading towards Earth. All you have standing between the meteor and the end of life as we know it is one space shuttle. There's no lazer beams, photon torpedoes, "beam me up, Scotty's", warp speed(faster than light), or the possibility of using nuclear weapons against it. You have limited fuel, 3 crewmen, and 2 days before impact. None of this is science fiction....yet. The solution you come up with is science fiction, however. You have to use existing scientific principles or, at least, somewhat possible theoretical principles to stop the meteor. You could use the shuttle to push an asteroid into it ; you could get behind the meteor and push it so that it crosses Earth's orbit before Earth gets there ; or, using existing theory to create a "worm

The Scifi Guy

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hole" in front of it and send it someplace else. You can't use a disintegrator ray to destroy it or move the Earth out of the way or send everyone on the planet into the future, long after the effects of the impact have died down. There are no existing or theoretical principles to make this possible. A space shuttle doesn't have enough power or fuel to get in front of it and slow it down, but it may have enough to speed it up slightly, assuming that it is coming from the outer solar system and that both the Sun and the Earth's gravitational pulls are pulling it towards them.

There are lots of factors involved in order to make the story qualify as scifi. If, supposing, we had already stopped a meteor using one of the above methods and you wrote a story in which a meteor heading towards Earth was stopped the same way..... would it still qualify as science fiction? That's a tough question. Probably not, since an occurrence of that nature had already happened. Let's say that, back in 1995, you wrote a story about sending a small robot car loaded with cameras to Mars and had it land by inflating balloons all around it and having it bounce a few times before it landed. That would be scifi because nothing like it had ever happened, but it was theoretically possible. Would it still be scifi now that we have done it exactly as you wrote it? Yes, because it was only a theory when you wrote it. Many of, reknowned science fiction author, Robert Heinlein's early stories were detailed, play-by-play, descriptions of early space launches in which all that happened was that the space craft orbited Earth a few times and then came back. They, in retrospect, were so close in detail and accuracy that they could easily pass for an actual description by one of the astronauts who did it back in the sixties, but they were written back in the 1950's!!! They wouldn't be science fiction if he had written them today(actually, since he's dead, if he wrote them today they probably would be science fiction or at least supernatural).

One point that I want to make very clear is the example I made about how to stop the meteor in a fashion that did not conform to the rules of science fiction. The three examples that I said you can't use are examples of Fantasy. This is a point of paramount importance. In fantasy there are no rules. Anything is possible. Need to create something? Poof!!! It's there. The planet you're on is going to explode right now? Zapp!!! Scotty just beamed you up. How about that pesky meteor? Bzzzzzz!!!! Zip!! Zap!! You just blasted it with your phasers and picked off the little pieces with your photon torpedoes!! You gotta play by the rules. You can't go faster than the speed of light. There's no such thing as a "death ray". If it took you an hour to get your space ship up to top speed, it's gonna take you an hour to slow down. Going to be late coming home from work and you need to call your wife on Alpha Centauri? Your going to have to wait 30 years to hear if she picked up the phone(15 light years away, plus the return trip, assuming you're using a lazer ~ would that be a toll call?). It's the rules that make the story interesting. Both you and the characters in the story are wracking your brains trying to figure how to stop that meteor with limited materials and the limitations of the laws of physics. It's all kind of like an episode from the tv show "McGyver" where you need to make an atom bomb, but you don't have any plutonium, so you "rig" one using a pack of matches and an old tampon applicator.

What's all this got to do with all that hoey I wrote about plots and "messages"? Well folks, I'm not preaching to the quire. The other "scifi guys" out there don't need me to tell them this stuff.....they already know it. I'm trying to convert those of you with a low opinion of science fiction. My goal is to coerce a few of you, who have the "ray guns and monsters" impression of science fiction, into trying to understand and appreciate the genre of scifi and to, hopefully, become a

"scifi guy" yourself.

Ideally, science fiction as a delivery vehicle, should be used only when no other format would do the job better in trying to get your point across. Good guys vs. bad guys stories can be told in any genre as I demon-strated. Love, greed, coming of age, murder, espionage, man's inhumanity to man, etc. can all be done in other mediums. Sometimes, however, setting a story within the science fiction context allows the point of the story to come through in much clearer fashion than setting it in present day reality. Let's say you want to tell a coming of age story about a young down-and-out boy who rises to greatness and becomes more self aware. In a normal story you could set it up as taking place in a ghetto with the boy struggling against poverty, drug abuse, gang warfare, prejudice, and so on. He could end up triumphing over all these and wind up as a businessman or a congressman. A scifi setting for this same tale could place him on a backward planet with a toxic atmosphere, Invading aliens, high tech future drugs, and prejudice from the inhabitants of classier planets. He could end up triumphing over the aliens, owning the planet, and becoming the commander of a space fleet. Same story ~ same message. I don't know about you, but I'd much rather read the second one. There are more possibilities in science fiction. You really can't guess, at the beginning, what sort of twists and turns the story might take to come to it's conclusion. With our "ghetto boy" story there are only so many plausible directions the story can go and still be believable.

Then there's what we hard core scifi lovers like to call "real science fiction". These are stories that could not, plausably, be told in any other context and which are chock full of all sorts of "limiting factors". Let's say you wanted to explore in your writing the concept of a radically different political or social system than any that has ever been used in recorded history. How about a society with no concept of right or wrong, where you are free to rape, steal, murder, lie and cheat at will if you chose to. The underlying principle would be that "anything goes" and it's everyman for himself, but people don't abuse the system because they have never heard of anyone ever doing it and because they have a sense of "social conscience". On the surface, at first glance, this sounds like a pretty far fetched concept, but a talented writer or theologian could make it seem entirely logical and even preferable to the systems we now use. You would really be pushing it if you tried to set this sort of story in modern day reality. How would you explain the implementation of such a social system? Where would you do it and what about the people who didn't want to take part in it? Where would they go? Would you do it on a local or world-wide scale? If local, what about the neighboring countries with regular systems? Wouldn't they prey upon the one with no sense of right or wrong? If world-wide, how would you get everyone on Earth to agree to it when we can't even agree on which god is GOD? You could easily waste half the book trying to "cover your ass" from little plausability gaps like that stuff. But, if you set it on a planet that was first colonized only by people who wanted to establish a society like that, you could eliminate all that explaining and you would be able to start off with a clean slate. There wouldn't even be any past history of other political systems because the colonists would have been the first people on the planet and they could have eliminated all mention of their previous life styles and restricted any immigration to the planet from outside of it. A perfect closed society within which the writer could explore his concept!!!!

You see this is where science fiction excels. There is virtually no other genre, within which, you could explore the ramifications of a radically different

societal setup. Many, many SF stories deal in scenarios just like my example. H.G.Wells' "The Time Machine" and Jules Verne's "20,000 Leagues Under the Sea" were not written for the purpose of exploring the concepts of time travel or high tech undersea living. "The Time Machine" explored a different societal set-up between the Morlocks and the Eloi as well as an object lesson in the perils of our ever increasing ability to make war. "20,000 Leagues" primarily demon-strated an alternative lifestyle based upon a subsistence upon the natural resources of the ocean and coexistence with what nature has to offer. Of course, those stories were not written to be "science fiction stories". The term didn't exist at the turn of the century. It was invented later as a catch-all phrase under which to classify technical adventure stories with a futuristic twist.

Like all other forms of entertainment genres, science fiction has branched off into many other sub-genres. There's juvenial science fiction (simple plots, lots of ray guns, and virtually no other message other than that good triumph's over evil) ; hard science fiction (very technical, the stories are usually based upon a very complex new scientific theory or principle, logic gaps are kept to an absolute minimum and "the moral of the story" is virtually non-existent) ; military science fiction (usually written by a military history expert or military man with very in depth detail about guns, equipment, battlefield strategy, etc., very little message with lots blood and exploding bug-eyed monsters) ; speculative (science) fiction (scifi in it's most common form: build a story around an interesting scientific idea as a framework for the true point of the story which could be one or more of the previously mentioned "message" plots) ; political science fiction (these are usually the big fat paperbacks on the shelf, there are dozens of characters and sub-plots, stories tend to have very little "science" to their fiction and are set on one or more planets trying to rebel against the established dictatorial regime) ; the list goes on and on.

If you haven't figured it out yet, science fiction is about new concepts. Primarily, ones that would be very hard to demonstrate in present day reality. The logic of what takes place is there, but the odds of them happening in our lifetimes is pretty remote, therefore the need to set them in another reality.

I could go on and on trying fine tune the definition of scifi, but, hopefully, I have made a few good points and maybe softened the attitude of some scifi haters out there. This magazine is about radio drama, however, and it's time now for my listing of science fiction and horror radio dramas and some brief plot descriptions. I've only got a couple to mention, as I've already made note of all of the really important productions of recent years, so this will be brief this month.

Imagination Theater and/or ALL Jim French Productions ~ Jim French recently contacted me and has expressed that he does NOT want copies of his various productions bought and sold from OTR collectors. Apparently, he did NOT "donate" copies of his shows to the collecting hobby as I stated in my last article. He requests that the selling of copies his productions by OTR collectors cease immediately and that legal action will be taken against those who continue to do so. His series are listed under the following titles: Tower Playhouse/Theater - Theater of the Mind, Dameron, Crisis (aka: KIRO Mystery Playhouse), The Adventures of Harry Nile, and Imagination Theater (aka: KIRO Mystery Playhouse). Harry Nile shows may only be obtained legally from various mass marketing catalogs and Imagination Theater may only be obtained by calling Transmedia @ 1-800-BAY-RADIO.

An American Werewolf in London (BBC ~ 1997) ~ Based upon the U.S. movie from approximately 16 years ago, initially, this sounds like an odd choice for one of this year's big budget BBC productions. The long awaited sequel to the film (An American Werewolf in Paris), due out later this year, probably has something to do with it, however.

Like Superman, Judge Dredd, Batman, and the Spiderman superhero BBC productions of recent years, this story went over the air in daily 4 minute episodes. Why the BBC has chosen to do this with some of their best productions of recent years is a mystery to me. I suspect, with their new-found interest in commercial ventures, that they are merely offering a "taste" of these productions to the public by doing so, in order to entice their listening public to go out and buy the unedited commercially released version. The mindset must be to, basically, air what amounts to "previews" of the story, much like the movie trailers we see on tv.

The whole production is excellent and every bit as enjoyable as the movie. They even managed to pull off the progressive decomposition of the main character's friend's ghostly body as he returns from time to time to convince him to kill himself before he hurts anyone else!!! This story is only available in it's commercially released 2x60m version.

Ziggurat Productions ~ The company has dissolved due to internal conflicts between the scripter/director/owner and his musical director partner. It seems that the musician partner had the notion that the whole point of doing commercially released science fiction audio drama was to promote the musical end of things. This was becoming more and more apparent as they released new productions, with one glaring example being a 5 minute, completely pointless, drum solo at an inconsequential part of their last production: The Lost World.

The writer partner has since formed his own company, Starquest Entertainment and they have a new production of a classic work by Stanley Weinbaum from 1934 entitled: Martian Odyssey due out probably before Christmas.

That's it. Next article: The world's greatest radio SF writers!!!!



Gordon A. Payton
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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 Broskie, 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.

WANTED: Radio programs featuring Andrew Sisters, such as Just Entertainment, Double Everthing, Roma Wines, Avalon Time, Chesterfield Show, N-K Showroom, Club 15, remotes, interviews, etc. TV, too plus anything on Andrew Sisters. Send as much detail as possible about show + condition, price. Will buy transcriptions or tape copies. Write to: Robert Boyer 6236 Cliffside Terrace Frederick, MD 21702-5876

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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.

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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

Would like to communicate with Tom Corbett collectors with knowledge of Radio / T.V. shows (synopses), and /or fan fiction Geoffrey Tolle, 1040 Madison Ave. Columbus, Ohio 43205 gtolle@ininet.Com.

WANTED: Great Gildersleeve on cassettes from 6/2/54 and 1955, plus your cassette catalogs. Write to: Alford Burton 15 Ambrosia Way - Pittsburg, CA 94565

RADIO SHOWS ON CASSETTE, also radio/tv related material. Catalog \$1. Phil 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 newscasts 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 Ctr., 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

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

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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

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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.

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

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

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

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., Wilkwick, OH 44094. The Shadow and movie serials. Books on both also.

Frank Tomasetti, 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 Fleid 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 12-8-48, 12-18-49, and 12-2-51. Must have perfect sound. Thanks. John Moran, 6351 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. Sies, 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 685, New Bern, NC 28563. Wants We The People 11/25/37 and Hobby 9/20/39.

WANTED: Sergeant Preston LP 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 Craigmere Dr., Middleburg Heights, OH 44130.

Wanted: Space Patrol - Tom Corbett, Capt. Video, old radio cereal giveaways, gum cards, pep pins, nostalgia, comic character items 1930's-1950's. Joseph Fair, 10 Crestwood-R.D., New Castle, PA 16101 (35)

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

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 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 KFEG.

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 krtes. 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 Merriwell. 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.

WANT TO BUY OR TRADE FOR "ABIE'S IRISH ROSE", EXCEPT 1/13/43 - 1/8/44 - 6/17/44 - 5/27/44 LETS PRETEND "THE LEPRACHAN" Nathan Berman - 175 Eastern parkway Brooklyn, New York 11238

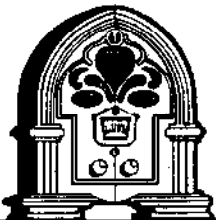
MISSING DAUGHTER MATTER: Looking to contact Bob Bailey's daughter about possible "Johnny Dollar" article. Frank Dattilo, 3350 Wiscasset Road, Dearborn, MI 48120 (313) 271-8339.

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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- C01715 11/11/55 Fortune In A Hat
- 11/14/55 The Enfield Rifles
- C01716 11/15/55 The Secret Six-Gun
- 11/16/55 Road To Death
- C01717 11/17/55 The Eagle Feather
- 11/18/55 Mysterious Prospector
- C01718 11/21/55 Santa Anna's Treasure
- 11/22/55 The Train From Independence
- C01719 11/24/55 Thanksgiving In Modoc City
- 11/25/55 Renegade Rifles
- C01720 11/28/55 Fortune In A Hat
- 11/29/55 The Midnight Rider
- C01721 11/30/55 Pigs And Pete Digby
- 12/01/55 Rough Diamonds
- C01722 12/02/55 Vengeance
- 12/05/55 The Courageous Coward
- C01723 12/06/55 Then There Was One
- 12/07/55 Foxfire

- C01724 12/08/55 Bank Robbery
- 12/09/55 The Outcast
- C01725 12/12/55 Hideout
- 12/13/55 The Colonel's Strike
- C01726 12/14/55 The Crystal Ball
- 12/15/55 The Tarantula's Web
- C01727 12/16/55 The War Makers
- 12/19/55 Go-Between
- C01728 12/20/55 Trader Boggs
- 12/29/55 The Forged Requisition
- C01729 12/30/55 About Face
- 01/02/56 Framed
- C01730 01/03/56 Badlands
- 01/04/56 The Last Of The Gang

DR. KILDARE

- C01392 09/07/50 #33 Diabetic Coma
- 09/14/50 #34 Teenage Alcoholic
- C01393 09/21/50 #35 Spinal Paralysis
- 09/28/50 #36 Gillespie Plays Cupid
- C01394 10/20/50 #39 Murder & Arson
- 10/27/50 #40 Chinese Grandfather
- C01395 12/01/50 #45 Lady Dunabee's Rest
- 12/08/50 #46 Refuse Permission
- C01396 12/29/50 #49 Pneumonia - Little Boy
- 01/05/51 #50 The Hostage
- C01397 01/12/51 #51 Gillespie's Testimonial
- 01/19/51 #52 The Fake Doctor
- C01398 01/26/51 #53 Peptic Ulcer-Anemia
- 02/02/51 #54 Strange Allergy
- C01399 02/09/51 #55 Anthrax Epidemic
- 02/16/51 #56 Homicidal Maniac
- C01400 02/23/51 #57 The Cowboy Hero
- 03/02/51 #58 The Burn Victim
- C01401 03/09/51 #59 Hydrophobia
- 03/16/51 #60 The Novelist

- C01402 03/23/51 #61 The Adoption
- 03/30/51 #62 Kildare's Romance
- C01403 04/06/51 #63 The New Suit
- 04/13/51 #64 The Investment

- C00274 #105 Photograph Murder
- #106 Millicent Bromley Kidnapped
- C00275 #107 Baseball & Gambling
- #108 Mrs. Peterson's Insurance Policy

- C00276 #109 Joe Adams Drown
- #110 Blackie Breaks Into Prison

- C00277 #111 Lady Hitchhiker
- #112 Man Following Eva

- C00278 #113 Blackie Shoots Watchman
- #114 Crooked Carter Brother

- C00279 #115 Joe Nelson's Pet Shop
- #116 Imported Woolins

- C00280 #117 Death Comes For The Harmonica Man
- #118 The Construction Gang Bank Robbery

- C00281 #121 The Butcher Boy Gang
- #122 Burning His House Behind Him

BOSTON BLACKIE

- C00270 # 95 The Peters Mix-Up
- # 96 The Love-Song Mystery

- C00271 # 99 Larry The Kid vs. Savinni
- #100 10th Street Gym And The Stolen Car Ring

- C00272 #101 Sam Fisher's Past
- #102 The Horseroom Thefts Of Boston Blackie

- C00273 #103 Bus To Valley Junction
- #104 Aggie Rogers Murder

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- 01/15/50 Abigail Simpson Brown vs. Andrew Brown
- C00786 01/29/50 Stolen Suits
- 02/05/50 Kingfish Thinks Sapphire Is Expecting Baby
- C00787 02/12/50 Partnership In Flower Shop
- 03/19/50 Andy In Love With Eloise Walker
- C00788 03/26/50 Imitating The Happy Harringtons
- 04/02/50 Andy Goes To Charm School
- C00789 04/09/50 Is Sapphire Still In Love With Slim?
- 04/16/50 Census Taker
- C00790 04/23/50 Mystic Knights Of The Sea Convention
- 04/30/50 Andy Inherits \$25,000 From Uncle
- C00791 05/07/50 Nephew Claims Andy's Inheritance
- 05/14/50 IRS Claims Andy's Inheritance
- C00792 05/21/50 Summer Jobs At Pine Crest Lodge
- 10/01/50 Kingfish Drafted
- C00793 10/08/50 Kingfish's Enlistment Problems
- 12/17/50 Kingfish Suspects Foul Play
- C01783 01/14/51 Sapphire Returns: Stolen Car
- 01/21/51 Mama And Hubert Smithers Marriage Resurrected
- C01784 02/04/51 The New Parking Lot
- 02/18/51 Best In Town
- C01785 03/04/51 Sapphire Seen On TV With Another Man
- 03/18/51 Uncle Sylvester Getting Married
- C01786 04/08/51 Faith In Those We Love. \$900 Investment
- 04/15/51 Kingfish More Conscientious: Jobs At Import-Export Garage
- C01787 04/22/51 Sapphire In Chicago, Mother-In-Law Stays With Kingfish
- 04/29/51 Mama, Brother-In-Law Moves Out, Cousin Sidney Moves In

X MINUS ONE

- C00624 06/12/56 # 55 If You Was A Moklin
- 06/19/56 # 56 Project Trojan
- C00625 06/26/56 # 57 Where Ever You May Be
- 07/03/56 # 58 Mr. Costello, Hero
- C00626 07/10/56 # 59 Bad Medicine
- 07/17/56 # 60 The Old Die Rich
- C00627 07/24/56 # 61 The Stars Are The Styx
- 07/31/56 # 62 Student Body
- C00628 08/07/56 # 63 The Last Martian
- 08/15/56 # 64 The Snowball Effect
- C00629 08/28/56 # 65 Surface Tension
- 09/04/56 # 66 Tunnel Under The World
- C00630 09/11/56 # 67 The Lifeboat Mutiny
- 09/26/56 # 68 The Map Makers
- C00631 10/03/56 # 69 Protective Mimicry
- 10/10/56 # 70 Colony
- C00632 10/17/56 # 71 Soldier Boy
- 10/24/56 # 72 Pictures Don't Lie
- C00633 10/31/56 # 73 Sam, This Is You
- 11/07/56 # 74 Appointment In Tomorrow
- C00634 11/14/56 # 75 The Martian Death March (2nd broadcast)
- 11/21/56 # 76 Chain Of Command
- C00635 11/28/56 # 77 The Castaways
- 12/05/56 # 78 There Will Come Soft Rains /Zero Hour
- C00636 12/12/56 # 79 Hostess
- 12/19/56 # 80 The Reluctant Heroes

THE COUPLE NEXT DOOR

- C02436 07/14/58 #141 Aunt Martha Comes To Help
- 07/15/58 #142 Trouble With Aunt Martha
- 07/16/58 #143 British Thermal Units
- 07/17/58 #144 Betsy Away Overnight

- C02437 07/18/58 #145 Changing House Plans
- 07/21/58 #146 To The Hospital
- 07/22/58 #147 Baby Born
- 07/23/58 #148 Baby Seen
- C02438 07/24/58 #149 Dinner With Night Nurse
- 07/25/58 #150 Trouble With Housework
- 07/28/58 #151 Baby's Nurse Arrives
- 07/29/58 #152 Betsy To The Guest Room
- C02439 07/30/58 #153 Workmen Have The Mumps
- 07/31/58 #154 Planning Betsy's Party
- 08/01/58 #155 Betsy's Birthday Party
- 08/04/58 #156 Selecting Christmas Cards
- C02440 08/05/58 #157 Charley Writes An Article
- 08/06/58 #158 Nephew Trouble
- 08/07/58 #159 Piano Lesson
- 08/08/58 #160 Brownie Bites Policeman
- C02441 08/11/58 #161 Aunt Effie Comes To Help Out
- 08/12/58 #162 Selling Christmas Cards
- 08/13/58 #163 Plans Requested By Workman
- 08/14/58 #164 Christmas Cards Mailed
- C02442 08/15/58 #165 Betsy Loses Tooth
- 08/18/58 #166 Dreams Of Being An Author
- 08/19/58 #167 Delay Because Of Bird's Nest
- 08/20/58 #168 Bad Publicity
- C02443 08/21/58 #169 Birds Find Nest
- 08/22/58 #170 Misplaced Letter
- 08/25/58 #171 Idea For A Short Story
- 08/26/58 #172 Postal Rate Increase
- C02444 08/27/58 #173 To Move In With Friends
- 08/28/58 #174 Driving Babysitter Home
- 08/29/58 #175 Ann Told Of The Move
- 09/01/58 #176 Playing With Betsy
- C02445 09/02/58 #177 Birth Certificate Arrives
- 09/03/58 #178 Mother Explains
- 09/04/58 #179 Ride On The Ferris Wheel
- 09/05/58 #180 Price On Custom Made Desk
- C02446 09/08/58 #181 Mother Comes To Help Pack
- 09/09/58 #182 The Interview
- 09/10/58 #183 Father Told Of Name Situation
- 09/11/58 #184 Pictures Taken

JIMMIE ALLEN

- C01156 #1083 Told Of Buried Treasure
- #1084 Airplane Tracks Seen
- #1085 Russell Seen On The Mountain
- #1086 Parchment Found

- C01157 #1087 Parchment Is Treasure Map
- #1088 Flash Reads Poetry
- #1089 Speed Discovers Bomb
- #1090 Landmark Found
- C01158 #1091 Bag Of Gold Coins Found
- #1092 Hiding Airplane
- #1093 Plan To Apprehend The Gangsters
- #1094 Barbara Kidnapped
- C01159 #1095 Leaving For Home
- #1096 Telegram For Jimmie
- #1097 Collision In The Air
- #1098 Movie Contract Offered
- C01160 #1099 Telephone Threat
- #1100 Proposition From Nails Ballou
- #1101 Ramsey Recognizes Ballou
- #1102 Trouble During Practice Flight
- C01161 #1103 Flash Arrives
- #1104 Harry Phelps Is Unconscious
- #1105 Mike Blackmailed By Ballou
- #1106 Collision In The Air
- C01162 #1107 Having To Bail Out
- #1108 Chasing Harry Phelps In The Air
- #1109 Speed & Ballou Fight
- #1110 Discussing Delays With The Filming
- C01163 #1111 Flash Prowling In The Hanger
- #1112 Flash Questions Mike
- #1113 Plans For Crash Being Made
- #1114 Warning From Mike
- C01164 #1115 Jimmie Does The Crash Stunt
- #1116 Mike Disappears
- #1117 Apology Letter From Mike
- #1118 Sandy Carson Arrives
- C01165 #1119 Crash Landing
- #1120 Asking Roy For Help
- #1121 Manuscripts Found
- #1122 Where Is Harry Phelps?
- C01166 #1123 Harry Phelps Fell Out Of Plane
- #1124 Ballou Was Nazi Spy
- #1125 Harry Phelps Is Dead
- #1126 Ballou Killed
- C01167 #1127 Talking With Monsoon Engine Executives
- #1128 Lays Ground Rules Down For Rags
- #1129 Engine Trouble
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