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Jane
Tucker

Old Time Radio DIGEST

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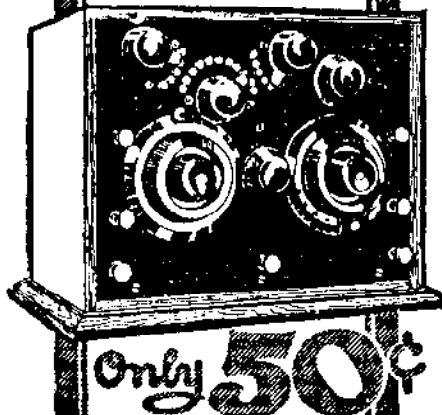
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Anatomy of a Radio Show

by Jane Tucker (Jack Benny's Script Girl)

It's high time you met the pair of funsters responsible for concocting the uproarious situations in which comedian Jack Benny finds himself involved on his Sunday radio program:

Recently in Hollywood a team of radio writers split up, two young men who in the last eight years have concocted hundreds of uproarious comedy situations and thousands of rib-tickling jokes. These boys made national bywords of a mythical Maxwell car, a colored butler, a polar bear and an eccentric boarder named Mr. Billingsley, but they as authors remained anonymous.

Bill Morrow (he's in the Army now) and Eddie Beloin are their names. And while their identity has remained unknown to the vast majority of their radio audience, how they went about writing their particular brand of comedy was an even deeper mystery. Their work week generally started this way:

In an apartment out on Sunset Boulevard in Hollywood, a telephone rings insistently. Bill Morrow grunts sleepily, half open one eye, fumbles for the receiver beside his bed.

"Hello...Oh hello Eddie...Yeah, I was asleep, what time is it?//Okay, see you here in about twenty minutes"

By now Morrow has his other eye half open, squints at his to verify the fact that it really is nine o'clock. Reluctantly he decides there's nothing to do but get up and go to work. It's Wednesday, his partner Eddie Beloin is coming over, and they have to start writing the Jack Benny radio program for Sunday airing.

Bill climbs out of bed, pulls on slacks and a sport shirt and makes a feeble pass at the unruly black hair which fringes his bald pate. He starts for the kitchen to make a pot of tea. This calls for blazing a trail through a pole of newspapers and magazines, a bundle of laundry, a half-packed suitcase, a pair of shoes, a fishing pole and other miscellaneous items. Morrow's living room always looks like he moved in the day before or is moving out that afternoon.

The kitchen is in a similar state of confusion. Morrow clears just enough space for the teapot. Then he goes through the apartment

and cleans every ashtray. That's his one concession to domestic routine, and he repeats this ritual several times a day.

Eddie Beloin, who lives in more orderly surroundings with his attractive wife, Lynn, sometimes deplors Bill's bachelor housekeeping. At such times Bill reminds him that their "office" has peace and quiet, they don't have to shout over the shine of a vacuum cleaner, and they can put their feet on the chairs. Eddie agrees that these factors have a certain value.

By Wednesday the writers have at least a vague idea of what they're going to do for the current program. They have met with Jack Monday or Tuesday to discuss possible routines. Jack has passed on the outline of what each section of the program will include. When they know where they're going, the actual writing gets underway.

This preliminary session is the first step in preparing the show which Benny and his gang will broadcast five days later for an audience of thirty-odd million people. The great majority of these listeners will be completely unaware of the part the Morrow-Beloin combination has played in the proceedings. The show sounds so natural and spontaneous that the average listener doesn't realize the hours of planning, writing, re-writing, editing, cutting and polishing which go into producing such a comedy program.

Morrow and Beloin started working with Benny during his 1935-36 radio season. Both go into radio comedy by roundabout routes. Bill Morrow started out to study commercial art in Chicago, his home. Then he got into newspaper reporting, press agency and finally did some writing for radio in New York before he signed with Benny.

Eddie Beloin went from Connecticut to New York University with a scholarship in chemical engineering. Deciding he wasn't cut out for a scientific career, he transferred to Columbia University, was graduated with a liberal arts degree and got started writing short stories and book reviews. When he went to work for Benny, comedy was a new field for



Boloin.

In the years that followed, Morrow and Beloin established a firm reputation among their professional colleagues and became the highest paid comedy writers in radio. Millions of people have laughed at their humor, quoted their gags; have heard announcer Don Wilson's closing statement, "The Jack Benny program is written by Bill Morrow and Ed Beloin."

Yet these two young men remain anonymous to their audience, and listeners come up with curious ideas as to how the show is put together. Some think that each member of the cast supplies his own lines. Others picture the entire gang sitting around a table contributing ideas.

When a guest star appears, listeners imagine the visitor brings his own material. For instance, when Orson Welles acted as master of ceremonies for a month while Jack was ill, a great many people assumed that Welles wrote particular programs.

Still other listeners think the writers' job is merely to supply gags, that some mythical "they" write the program and call in the writers to insert jokes here and there.

Truth is, of course, that Morrow and Beloin, working closely with "Buck," as they affectionately call boss Benny, write everything in the show, except the opening and closing commercial messages. These are supplied by the advertising agency handling the account for the sponsor.

Writing this program is not a matter of thinking up a series of funny lines and parcelling them out to the cast. The Benny show is based on dramatizing humorous situations, so ideas come first and gags develop from them.

Morrow and Beloin have been particularly successful with their collaboration on this type of comedy because each contributed a definite talent. Morrow is the top-flight gag man, the fellow who's always there with the perfect punch line. Beloin is the situation man, whose specialty is developing ideas for comedy situations and planning the construction of a program. However, the two switch roles as often as not.

Their personalities also tend to balance on another. Morrow, man about Hollywood, takes life as it comes and has a great capacity for

enjoying it. He dislikes making plans, preferring spur-of-the-moment decisions. His friends, who go to extremes in overlooking his faults, find Bill an endless topic of conversation.

Eddie leads a saner existence, is more given to thoughtful reasoning and sharp analysis. He is generally credited with having a stabilizing influence on his more volatile partner. Through eight years of association; they have remained good friends and rarely indulge in clashes of temperament. Both are amiable, good-humored and extremely popular with the people connected with the Benny show.

The writers' first concern each week is deciding on the situation to be dramatized as the feature scene. Sometimes the entire script is devoted to re-enacting something that happened to Benny and his gang. Again, the featured situation may be just one part of the program, the rest being devoted to comedy routines between Jack and his stooges.

Ideas for comedy situations come from real or imaginary events in the lives of the cast, usually centered around Benny. Anything, that really happens to Jack, or that conceivably could happen to a character like him, is grist for the Morrow-Beloin imagination. Jack is ill with a cold, has a birthday party, visits the sponsor, goes to a baseball game, invites the gang to a movie set to watch him shoot a love scene. Such events are re-enacted on the air.

The locals of the broadcast often suggests an idea for a comedy situation. When the show originated from a southern California Army Air field, the listeners heard what happened when Jack supposedly made a parachute jump the year before. A broadcast from Maine suggested the re-enactment of a hunting trip in the north woods.

Instead of a situation, the feature of the program may be a comedy sketch. The Benny players may do a corny murder mystery, Their version of a fairy story, or a satire on a current movie. And remember the "Buck Benny" series? Ideas for sketches are prompted by setting. At a show from a Marine base built on the site of a famous old Mexican rancho in southern California, the Benny troupe presented a play showing life on that same rancho two hundred years before.

Another source of material for situations is

guest stars. When a guest appears on the Benny program it is not for a typical guest star interview. The visitor has a definite role in a situation. In fact, the idea for the situation generally precedes the invitation to come on the show.

For example, Gary Cooper appeared on a Benny broadcast from New York. The reason for his visiting the studio, Jack explained to his cast, was that he and Gary were going out stepping that night, really do New York. However, it developed that Cooper had other ideas. For the final scene, Jack and Gary are seen visiting the planetarium, Empire State building, on a sight-seeing bus to the Bowery. Eventually the two playboys reach Times Square on Broadway, and the climax comes when Jack gets the bashful Cooper into a burlesque theater.

The dramatization of such situations calls for the appearance of extra characters who supply comedy leads from their roles as slightly daffy, smart-aleck or plain tough stooges whose business it is to further harass Benny. Morrow and Beloin frequently play soda jerks, cab drivers, waiters, messengers and the like. Morrow admits he always gets nervous, is

afraid of muffing his lines. Beloin, who is heard in a greater variety of roles, steps to the mike calm and collected. Eddie's best characterization is Mr. Billingsley, Jack's broader.

Like ideas for situations, the writers get ideas for comedy routines between Benny and his cast from actual events. For example, Benny played a violin solo at a Carnegie Hall benefit in New York. This was a fine lead for gags about Jack's musical background and ability. ("Too bad my old violin teacher can't be there." Mary replies, "Too bad he shot himself during your fifth lesson.")

When the show is broadcast away from the home studio in Hollywood - as were two-thirds of the 1942-43 broadcasts - the locale provides leads for gags. There's talk about where the gang is staying and what they've seen and done. (Jack in Chicago: "I'm staying at the Stockyards Plaza overlooking Armour and Company...On a clear day you can see meat.")

Since Jack and each member of his cast play definite roles on the show, it's important that their lines be in character. The gags which each has must fit. Mary, for instance, can't have a dumb line which obviously fits tenor Dennis Day's naive character. Mary, as Jack's chief

... and just when I needed you most'



heckler, gets the lines which puncture Jack's ego. Don Wilson can't pull a corny gag which only breezy bandleader Phil Harris would be brash enough to tell.

That sounds simple enough but start writing and difficulties soon arise. An amateur is apt to write lines which make Dennis Day a complete imbecile and Jack a mean old Scrooge. Benny and his writers, of course, know their characters so well they can tell at once when a line is not true to character.

Outsiders, who have some reason for dropping in on a writing session and take a fling at contributing gags, hear Jack patiently explain: "But that line doesn't fit, that's not the character I play on the air." Bill Morrow's retort when somebody has suggested a line which obviously is below par is apt to be: "That's a Pat and Mike joke, boys. We stopped using that style of humor twenty years ago."

So Wednesday morning, Eddie arrives at Morrow's apartment, their secretary comes in, and first thing on the program is tea all around. On this particular Wednesday day morning, Bill

stretches out on the davenport. Eddie, whose bespectacled appearance belies his very impish sense of humor, settles himself in an easy chair with another one to prop his feet on. They chat awhile, then start to consider the events which will form the basis for this week's situation.

The Kentucky Derby had been run the week before. Rochester (Eddie Anderson) had gone to Louisville, had seen his horse "Burnt Cork" finish in tenth place and would be back on the program this particular Sunday. These were definite facts. In the realm of fiction was the bet which Jack had previously made on the horse because of a tip a fortune teller gave him. So starting point in developing this situation is that Jack is bound to be mad at his man Rochester.

Bill and Eddie discuss various possibilities, perhaps a scene where Jack won't talk to Rochester except through an intermediary. Then suddenly they think of Louis Armstrong, the hot trumpet player. There doesn't seem to be any connection, but the idea of using Louis gave them a quick mental picture of a whole opening scene. They would show Rochester and Louis

in a Central avenue night club, where Rochester would be hiding out from boss Benny. The second and third scenes to be played at Jack's house.

At the same time that they visualize a humorous scene between Rochester and Armstrong, the writers suggest that Armstrong can phone Rochester at Benny's house later in the show. So the problem arises of how Jack will find Rochester and get him back to work. A logical reason would be that Louis and Rochester have dates with a couple of girls and no money. Rochester will have to phone Mr. Benny for a cash advance. Then Jack can insist on his coming right to the house, which will bring Rochester into the scene played at Benny's home.

Next Morrow and Beloin think of various things Jack might be doing at home when the second scene opens. Characters can't just sit in a room and say funny things. With Benny type of comedy, your characters are doing something and the gag lines come from the activity in question. It's decided to have Jack answering

fan mail. Mary can be acting as his secretary, which will provide a reason for her being at the house.

With Rochester working around the house, the boys know that numerous funny situations will arise. They know, too, that they can bring in Mr. Billingsley, the boarder for a spot. Also, that Jack can phone his fortune teller and bawl her out for the hum tip on the horse.

For plot, Rochester will have to give Jack a fantastic excuse why he wants some money. Jack, however, has to be wise to the fact that he wants to go out. So suspense is created. Will Rochester get the money, and will he get out of the house?

Since each character must have a logical reason for appearing in a scene, Morrow and Beloin decide that they can have Dennis, Phil and Son stopping by Jack's house to take him somewhere. The climax will be Louis Armstrong's phoning Rochester to see what happened to the loan.

This business of giving each character a logical reason for being in a scene is best



illustrated by Rochester. On the show he plays the role of Jack's man Friday. Theoretically, therefore, he never appears at the broadcasting studio but phones from Benny's house about something he's doing for Mr. B. When an event which happened at Jack's house is dramatized, Rochester naturally is in the scene. Likewise, Mr. Billingsley, Jack's fabulous boarder (played by Eddie Beloin), only appears on the show when the scene is Jack's house.

During their preliminary discussion of ideas, Morrow and Beloin come up with gag lines to fit the situations involved. They don't write them down (they never carry pencils!) but simply remember the lines when they get into the proper spot for them.

While talking over the above show, for instance, a gag for Dennis was suggested by the fact that Mother's day was the next Sunday. "Tomorrow is Mother's day and Mr. Benny has always been like a mother to me, so I brought him a box of chocolates." "Well thanks, Dennis." "One of the chocolates has a mickey in it."

This gag was worked into the script when Dennis' entrance was written. To get into it, Mary asked Dennis what was in the box under his arm. Dennis had his line about "Chocolates for Mr. Benny." Jack thanks Dennis and has this line: "But you know, kid, I haven't always been sweet to you. In fact, once in a while I'm very mean." This provides the lead to Dennis' gag, "I know, one of the chocolates has a mickey in it."

Creating the straight lines which lead to the gag lines is nowhere near simple as it might seem. Ten or fifteen lines may be suggested for a single gag, and at the same time ten or fifteen changes be necessary in the straight line or lines which lead up to the gag.

With this show roughly outlined, Eddie confesses he's hungry. Morrow's order is always good for an egg sandwich and a glass of milk. So time out for Morrow's blue plate special, then to writing.

Morrow and Beloin talk back and forth until they hit on the line want. When that suits them, they go on to a follow-up line, which in turn may lead to another gag. Sometimes they hit on the gag first, then go back and work out the right lead to it. Their secretary sits with pencil poised to take down the lines she senses are the

ones they want.

They start this particular script with an introduction by Don Wilson in which he reminds the audience that Jack recently lost fifty dollars on Rochester's horse...that Jack has been trying to forget his loss but to no avail. Jack has a line: "I've forgotten the whole thing...When I lose money, that's the end of it."

This is the kind of a lead which naturally requires a gag for an answer. It's a logical spot for Mary to rib Jack. So her line is, "Go on, you lost your piggy-bank when you were just a little baby, and you're still running ads in the Waukegan paper."

Jack's reply is, "What ad?" This leads into Mary quoting the ad: "Lost: One piggy-bank on Genessee street.. Finder may keep bank but owner has sentimental attachment to contents." Jack interrupts, but Mary goes on: "Please return to Jackie Benny, age 45, Hollywood, California."

Beloin points out they'd better get off this subject and back to Don's explanation, then into the night club scene. They discuss the time element and decide to re-enact the situation as having happened Saturday, the day before the broadcast. The scene in the night spot can be late Saturday afternoon, and the following scenes at Jack's house will be Saturday evening.

That point settled they go on with Wilson's explanation that Rochester had returned from Louisville but that Jack was unable to find him until Saturday. So the scene fades to "one of Central Avenue's delightfully intimate mixed-drinkeries." To set the night club effect, the writers indicate "few bars of Blues in the Night."

In order to establish at once that Jack is looking for Rochester, the scene opens with a phone ringing. Jack is calling to ask for Roch. This calls for an extra character to act as proprietor and answer the call. Bill and Eddie consider various actors, and when they decide on one start writing with his particular delivery in mind.

Some little time is spent thinking of humorous names for the night club, and Morrow finally comes up with, "Mississippi Barbecue Palace, Mister Sippy speaking." That's the answer to the phone ringing. Jack asks about Rochester, so Mister Sippy turns to

Rochester: "It's Mr. Benny, for whom you answer the bells and toil...What'll I tell him?"

Rochester: "Same thing, same thing."

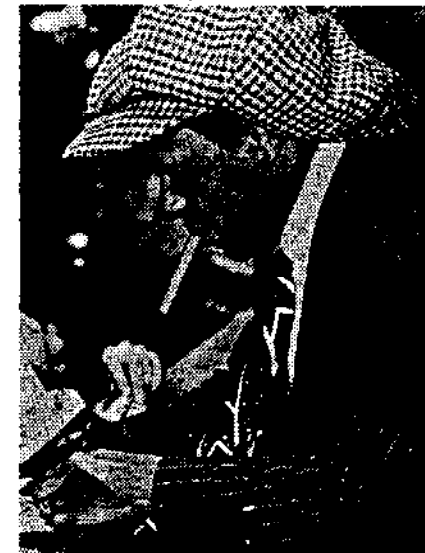
Sippy: "Okay...(Into phone) Wrong number, goodbye."

(After the rehearsal, the bells and toil line was cut, as the actor pronounced toil so much like toll the line lost its point. When writing for the regular cast, the writers know how they'll deliver their lines. They can't tell so much about new actors, have to hear them read their lines, then make changes.)

Next point is to bring Louis Armstrong into the script. He can't come in right after the phone call, too abrupt. So a gag is written for Rochester. For the lead, Sippy asks how many days he's been hiding from Mr. Rochester. For the lead, Sippy asks how many days he's been hiding from Mr. Benny. Rochester's line: "Four that I can remember and two that must have been sheer bliss."

To set Armstrong's entrance, Rochester has a line saying he was supposed to meet Louis there. Sippy says, "Here he comes now." Louis comes in humming, then, "Hello Roch."

Beloin remembers that he forgot to shave that morning, so he borrows Bill's razor and lathers up. He stands in the doorway and goes on talking between strokes. The writers want to



get into some talk now about the girls Armstrong has dated up. Rochester asks, "Are they good-looking?" Louis: "Mine is...Yours is a welder. I've never seen her with her helmet off."

(This gag was later changed to read: "Mine is...Yours is sort of a re-tread." The thought came up that lady welders might take offense at the original line, thinking they were being classed as homely.)

This routine between Louis and Rochester has to lead into Rochester's phoning Jack to ask for a loan, so they get into dialogue about money. Rochester says, "Well Satch, you got money." "I had money until that horse of yours made an omclet out of my nest egg."

(The word "omclet" didn't sound funny when it was read, so the line was changed to, "I had money until that horse of yours de-Morganthawed me.")

About this point Jack arrives on the scene to go over the pages which have been completed. Other times the writers take material out to Benny's house. Jack reads the script to himself, then the three of them go over each line, making changes and corrections. Morrow and Beloin tell Jack the gags they've thought of for the rest of the show, and Jack makes suggestions that have occurred to him. Don't think the three of them don't laugh at their own jokes! They do and heartily, especially the gags they can't use on the air!

Jack sticks around for the continuation of the writing. They have Rochester decide the only thing to do is phone boss Benny and ask for a cash advance. Rochester asks the operator for the number. Morrow brings up a line for Roch..."What?...I can't dial, Miss, I got a highball in each hand." To fill in the time required for the call to go through, Rochester hums "Blues in the Night." Jack, of course, will be standing at the opposite microphone, but to the listeners, the phone is ringing at his home and it will take a little time for him to answer.

When they get into the phone conversation between Jack and Rochester, the writers devise several fantastic excuses why Rochester hadn't shown up for work. When Jack asks what happened to him Wednesday, Thursday and Friday, Rochester says, "I'll have to call in a crystal gazer on that."

(Later changed to "I don't even remember

where they happened.")

Rochester finally admits that "A financial predicament has reared its ugly head...I'm in desperate need of say about \$25." The natural follow-up to this is a question from Jack: "Why should I give you \$25 when I just lost \$50 on your horse? Well come on...Rochester. I want an answer to that question."

Rochester: "It ain't ready yet." (This was changed to "Just any old thing or something solid?") But after the final rehearsal, the original line, "It ain't ready yet," went back into the script.)

Jack agrees to loan Rochester the money providing he comes right over to the house to do some work. Rochester turns to Louis: "Now listen satch, you keep the girls here.. I'll run over to see Mr. Benny, put on the old personal-ity, and be back in half an hour." Louis says, "Roch, you forgot to hang up the receiver." Jack heard the aside, shouts at Rochester to come home at once.

The writers have now established the fact that Jack knows that Rochester plans to step out that evening and wants the money to spend on a couple of dates. The plot shapes up, suspense is developed. What will Rochester do now to get the \$25.?

They wind up the scene with Rochester saying goodbye to Louis and leaving for Mr Benny's house. The writers wanted to have Armstrong sing and so a trumpet solo somewhere on the program if a logical reason for it appeared. They solve this problem by having Mr. Sippy suggest to Louis that he get up with the band (The Barbecue Palace band, of course) and give out with a little jive while he waits for the girls.

With the first section of the program finished, work adjourns for the day. The show falls into three sections of dialogue separated by musical numbers, so the writers generally do the first section Wednesday, the second Thursday and the last spot on Friday.

Benny is an exacting boss, with great talent for assessing comedy values. He's never satisfied until he thinks every line in a script is the best possible, then still worries that it's not good enough. In spite of many years spent in making people laugh, neither Benny nor his writers claim any omnipotence in judging what will be a sure-fire laugh. Since humor is a

capricious element and audiences more so, they prefer to say, "This ought to get a laugh," rather than "This will get a laugh."

First rehearsal call is Saturday noon. The script is new to everyone on the show except Benny, so this first reading is a hilarious session. Jack and the writers pay special attention to the reaction of the cast (their audience barometer) to each gag, and also note lines which seem hard to deliver. After the reading, a re-write session is held for a couple of hours.

The program always runs from two to seven minutes long at the first rehearsal. This means that from two to seven pages have to be cut during the re-writing. This generally results in a tighter show and eliminates draggy spots. Some scripts are changed very little, others drastically. Sometimes the material is left intact but order of presentation is switched for smoother continuity.

The re-written script is read by the cast at noon Sunday. It may still run twenty seconds to a minute long. This means going over each page with a fine-tooth comb to take out words, phrases and lines to make up the cut which is necessary. This final revision of the script takes place after the noon reading and takes about an hour.

This particular Sunday, only minor changes seem needed. Jack has a "never mind" which is cut out, for example. In the routine where Jack is answering his fan mail with Mary's help, the picture is switched. Jack is now sitting on Mary's lap, "cause she can't type." Originally, Mary was sitting on Jack's lap, "cause that's where secretaries are supposed to sit."

The atmosphere is free and easy and anything but laborious. During a sudden silence, Jack comes up with a suggestion for a change on the preceding page, then remarks, "How I got back on that, I'll never know."

Morrow chimes in with, "We were there long enough: I'll never forget the spot myself." Beloin suggest they bypass the present page and three pages beyond a gag for it will come up.

When they reach the bottom of the last page, Jack gathers the cast on the stage and reads the changes which were made. Each one pencils these changes into his script. Ready now for rehearsal on microphone.

The writers listen from the control booth to hear how the show will sound on the air. As the rehearsal progresses, Jack gives final directions on the correct reading of certain lines, and explains to the sound men the exact effects he has in mind. If the timing indicates the show is still a few seconds too long (it's never too short!), Benny, Morrow and Beloin scratch out a few words and hope the entire show gets on the air.

This program never has a dress rehearsal, that is the entire program as it goes over the air. The orchestra rehearses separately, Don Wilson reads the commercials over before the dialogue

session. Each musical number and each announcement is timed and added to the length of the dialogue for the timing of the complete show.

By three o'clock Sunday afternoon, the show is wrapped up for delivery. Morrow and Beloin hit for The Tropics across the street and may come up with one last gag to slip into the script. At four (Pacific War Time) the show goes on the air, and by four thirty Morrow and Beloin are planning the next day's fishing trip and mulling over ideas for the next week's show.

Ex-Society Reporter Now Jack Benny's "Gag Catcher"

Hollywood—A former society reporter is now Jack Benny's "gag catcher." She's petite Jane Tucker, the Jack Benny script girl, Janie, as she's known to everyone connected with the show, sits in with Benny and his four writers and "catches" the gags as the five comedy experts toss them out. What she gets down on paper is what approximately 20,000,000 Americans will hear the following Sunday when the Jack Benny show goes on the air.

Janie never intended to work in Hollywood or become a script girl. She left her native Great Falls, Montana, to work in San Francisco. Before that she had worked on the Great Falls Tribune as a society reporter and while studying for her degree in journalism at the University of Montana, handled sports publicity for the University.

In San Francisco an employment agency got her what was to be a temporary job as script girl for Benny, then in San Francisco to do a show. Jack liked her work so well he asked her to come to Hollywood. She's been here since and isn't sorry.

The writing of a Jack Benny show is still fascinating to Janie.

"Mr. Benny, the writers—Sam Perin, George Balzer, John Tackaberry and Milt Josefsberg—and I get together after the story line has already

been worked out," she says. "They know what sort of a show they want, but the comedy lines have yet to be written.

"Then all five of them get comfortable and start throwing gags. When they get an especially good one they may build an entire comedy situation around it. Sometimes they have a situation outlined and have to find the gags to fill it in. In any event, I watch them closely and take down what seems to be the final choice. I can usually tell what it is by the reception the gag gets. When they all howl with laughter, that's generally it.

"Mr. Benny, of course, decides what should go in the scripts and I've learned to recognize by his reactions just what he wants. I guess it's sort of a sixth sense by now. Mr. Benny has an uncanny faculty for picking out the weak and the strong spots in a situation. He knows what he wants. He acts everything out and sometimes gets carried away by it all."

April 12, 1946



THE CROWELL-COLLIER PUBLISHING COMPANY - 250 PARK AVENUE - NEW YORK, N.Y.

Thank you for sending us the accompanying manuscript. We have read it carefully and regret that it does not completely meet the present needs of The American Magazine.

We shall be glad to receive other contributions which you think suitable to The American Magazine, and promise a thorough reading and a prompt decision.

Yours very truly,

THE EDITORS

THE AMERICAN MAGAZINE - COLLIER'S - WOMAN'S HOME COMPANION

WESTERN UNION

CLASS OF SERVICE
This is a full rate Telegram or Cablegram unless no deferred character is indicated by a suitable symbol above or preceding the address.

SYMBOLS
14 - Day Letter
11 - Overight Telegram
10 - Evening Cable
12 - Cable Money Letter

A. N. WILLIAMS, PRESIDENT; NEWLONN CARLTON, CHAIRMAN OF THE BOARD; J. C. WILLIAMS, VICE PRESIDENT

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FW390 40 DL 4 EXTRA=TDS WESTLOSANGELES CALIF 24 8 31A
MISS JANE TUCKER=
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WOULD YOU BE INTERESTED IN WORKING FOR BILL AND ED STARTING ABOUT MID SEPTEMBER. IT WILL MEAN TRAVELING EAST TO BE GONE UNTIL AROUND FIRST OF THE YEAR WHAT SALARY WOULD YOU WANT? PLEASE WIRE ANSWER=

HARRY BALDWIN 10582 EAST BOURNE AVE.

10582

THE COMPANY WILL AFFRANDE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

8/25
*Am interested earning back \$75 a week
Let me know when Bill and Ed would want
me arrive so can give notice here right away
copy to Ed Baldwin*

Back of Telegram



March 1945 Clockwise: George Balzer, Jane Tucker, Sam Perrin, Jack Bob Ballin (Producer) Standing: Bert Scott & Milt Josefsberg

As script girl for Jack Benny's radio program, my job is to get the script down on paper as Mr. Benny and his four writers pace up and down and toss gags around. I take notes by day, type 'em up by night, and at the end of the week have a finished copy ready for NBC to mimeograph. After rehearsal Saturday I attend the re-writing session and take down all changes and "cuts" to prepare the corrected copy for Sunday's broadcast. And further changes may be made on Sunday, right up until air time.

This job keeps one's sense of humor as sharp as a tack. Besides having gags tried out on me, I am often asked to cast the deciding vote as to how a certain line should be worded. Sometimes we get through early, sometimes we work late, but even under last-minute pressure there's time out for laughs.

I was graduated from the School of Journalism of the State University at Missoula, Montana, and during my junior and senior years I handled the University's athletic publicity (which had been strictly a male province). After a year of society reporting on the Great Falls (Montana) Tribune, I moved to San Francisco and various secretarial, advertising and publicity jobs.

I joined the Benny troupe three years ago. They were in San Francisco for a broadcast, and I had a chance to work with them during that week. This temporary job became permanent when they invited me to accompany them back to Hollywood.

As for personal side-lights — San Francisco is my favorite city, and the Jackson Hole country in Wyoming my favorite vacation spot. I think New York is wonderfully exciting to visit and look forward to the Benny trips in that direction. I'm a Red Cross Nurse's Aide. Like reading, music — all kinds, political arguments, small informal parties. I like the outdoors but am strictly a spectator at sports.

P.S. Jack Benny is a wonderful boss!

Celebrating 'God Bless America'

by Richard W. O'Donnell

PORT RICHEY, Fla. Quick now!

What was the most popular song ever introduced on radio? On American radio, that is. A clue: Irving Berlin wrote it. If you said "White Christmas," you are wrong. That was first performed in the movie, "Holiday Inn."

Do you give up? It was "God Bless America." This is the remarkable history of that great song.

Big brass bands will play Berlin's patriotic tune this Fourth of July, while marching proudly along Main Street all across the nation. It will be featured at band concerts, across the nation. It will be featured at band concerts, on TV and, of course, on the radio.

Everybody knows the words, and many will sing "God Bless America" aloud this Independence Day. It is truly the theme song of the United States. In fact, there are those who believe it should be our national anthem.

Irving Berlin wasn't one of them. The songwriter, who died in 1989 at the age of 100 in his New York home, was convinced "The Star Spangled Banner" was the perfect anthem for our country.

"We have a marvelous song as our national anthem," he once told an interviewer. "I am flattered there are those who feel my song deserves consideration for such a high honor. I wish such talk would stop. As far as I am concerned, "The Star Spangled Banner" is our national anthem. I hope it will always be our anthem.

Irving Berlin was born in Russia in 1888. Isadore Balin, as he was known back then, was brought to the United States when only an infant, and grew up in New York's lower East Side.

His formal education was limited, but he had a great love of music. One of his earliest jobs was a singing waiter in a



Chinese restaurant in New York's Chinatown.

In time, he turned to writing songs and his fabulous career was launched. He was probably America's greatest songwriter. His hits include many tunes that are now an accepted part of our American way of life.

Bing Crosby's version of Berlin's "White Christmas" is the greatest selling record of all time. "Easter Parade" is another song America loves. "There's No Business Like Show Business" is the theme song of the entertainment world. He wrote "Blue Skies," "Alexander's Rag Time Band," "Always," "Remember," and "You Can't Get A Man with a Gun," to name a few of his classics.

KATE SMITH

Patches Up the First Quarrel

"At a wedding down home last summer," the popular radio singer relates, "we were all crowding around the bride to say goodbye, when Mammy Liza, the family cook for generations, came bustling out of the kitchen with a little notebook..."



Of all the songs Berlin wrote, "God Bless America," is the one Americans love best.

In August, 1918, Irving Berlin, who was in the Army during World War I, was given a special leave to produce a special soldier show called "Yip, Yip, Yaphank." The composer wrote all of the songs in the show, including the old favorite, "Oh How I Hate to Get up in the Morning." Twenty-four years later, during World War II, Berlin would produce a second soldier show, "This Is the Army." His two military shows were both tremendous hits.

"This Is the Army" had a fair share of sentimental and stirring patriotic songs.

"Yip, Yip, Yaphank" was a different type of show. Berlin's songs were all snappy and in keeping with the musical

mood of the nation at the time.

During rehearsal, he composed "God Bless America" for "Yip, Yip, Yaphank."

It didn't blend in with the other songs featured in the show. There wasn't a spot in the fast-moving military review where it could be showcased.

In Berlin's home there was a trunk where he stored songs he felt were not quite right or that he could not market. He placed "God Bless America," which he liked, in that trunk. From time to time, he tried to find a spot for the tune, but things never worked out.

The song remained locked in the trunk, which was stored in the attic for twenty years.

In 1938, Kate Smith was America's queen of the airwaves. Her show, on CBS Radio on Fridays, attracted a tremendous

audience and helped launch the radio career of "The Aldrich Family." Jackie Gleason first received national exposure on the Kate Smith Show." So did the comedy team of Abbott and Costello.

Ted Collins, the producer of the radio show, received a call from Washington. At the time, the United States was at peace, but Hitler's Germany was rattling its weapons in Europe. Our leaders in Washington felt the nation would eventually become involved in a war and they wanted Kate Smith to introduce a new patriotic song

that America would adopt as their own.

Producer Collins decided that Armistice Day - now known as Veterans Day - would be the ideal time to feature such a song. The problem was that he was without a song for Kate to sing.

He called Berlin and asked for his help. The composer had just returned from Europe, was weary from the trip and was not at the top of his form. He spent endless hours trying to come up with a suitable song, but without success. He wanted to produce a song worthy of his adopted land.

**Send for your copy right now!
Remarkable New Baking Book! Just published!**

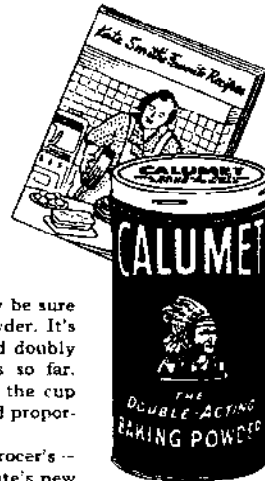
"Kate Smith's Favorite Recipes" mailed to you
for only 6¢ - to cover postage and handling

Among theatre and radio people, Kate Smith is almost as famous for her baking as for her singing. Stop in Kate's dressing room and there's always something marvelous being cut in wedges or squares, to a chorus of "Oh boy's" and scrambles for the very last crumb!

And now you can try all of Kate Smith's gorgeous little masterpieces - for they're all here in this new book. Layer cakes, sponge cakes, tea cakes, coffee cakes... biscuits, muffins, nut breads, brownies... cookies, upside-down cakes, frostings, fillings!

Dozens of interesting pictures of Kate Smith, 48 pages, 145 recipes. And every recipe tested in the General Foods kitchens and certain to succeed. Only be sure to use Calumet Baking Powder. It's very reasonable in price and doubly economical because it goes so far. Only one level teaspoon to the cup of sifted flour is the standard proportion in most recipes.

Get Calumet at your grocer's - and mail this coupon for Kate's new recipe book this very day!



*"Give Christmas Menus
a Holiday Touch with
Post's Bran Muffins!"*

KATE SMITH sings on the air every Thursday night, sponsored by Calumet Baking Powder and Swans Down Cake Flour. Guest stars - laughter - drama - and Kate's glorious songs. Don't miss it!

CUT HERE - SIGN AND MAIL - GET YOUR COPY WHILE THEY LAST!

Kate Smith
General Foods, Battle Creek, Mich. C. No. 2-29

I enclose 6¢ to cover postage and handling, for which please send me your new book, "Kate Smith's Favorite Recipes."

Name _____

Street or R.F.D. _____

City _____ State _____

(This offer expires Dec. 31, 1939; not good in Canada)

After several attempts ended up in the wastebasket, Berlin was about ready to toss in the towel. It was early November, and the radio show was less than a week away.

Meanwhile, Collins, who doubled as the announcer for the Smith Show, had informed the nation that the next broadcast would feature "a brand new song by the great Irving Berlin."

Berlin had no choice. He had to keep going. He tried, but was unable to get what he wanted. When the words were right, the music wasn't; when the music was right, the words didn't blend.

It was then Berlin recalled the trunk in his attic. Was there something up there that night work? At that point, he recalled the stirring song he had written for "Yip, Yip, Yaphank." He went upstairs and rescued "God Bless America" from the trunk. Berlin had always liked the tune. He checked the words and music, and a messenger carried a copy of it over to CBS where the "Kate Smith Show" was already in rehearsal. The singer loved the "new song."

Kate Smith sang "God Bless America" for the first time on November 10, 1938, on eve of Armistice Day.

The letters poured in. The song was a spectacular success. Kate sang the tune for 14 straight weeks. Berlin had given her exclusive radio performance rights, she sang it for years on her show.

Kate Smith also donated all of the

money she made from the song to worthy charities, including the fund Berlin had established.

In 1955, Irving Berlin was awarded a Medal of Honor by Congress. It was presented to him by President Dwight Eisenhower on February 18.

The inscription on the medal read: "Presented to Irving Berlin by President Eisenhower in national recognition and appreciation of services in composing many popular songs, including "God Bless America."



In muffins—as cereal, Post's Bran Flakes are delicious. And they supply just enough bran to help prevent irregularity due to lack of bulk in the diet. Make them your daily "ounce of prevention."

When "It's High Noon in New York,"
Kate Smith Speaks—Monday through
Friday, CBS Network. 12 noon E.S.T.
11 A. M. C.S.T., 10 A. M. M.S.T.,
9 A. M. P.S.T.

Remember, friends . . .

LIFE IS SWELL
WHEN YOU KEEP WELL

POST'S CEREALS—FRESH PROTECTED FOR CRISPNESS

A GREAT NEW CLASSIC RADIO REFERENCE BOOK!

**REMEMBER
RADIO'S
GOLDEN
YEARS.**

by Frank Bresee
& Bobb Lynes

REVISED 2ND EDITION!

264 Page Book

Foreword by **NORMAN CORWIN**

BACK TO THE YEARS WHEN THE THEATRE OF
THE MIND ENTERTAINED THE WORLD WITH
COMEDY, DRAMA, MUSIC AND VARIETY
IT INFORMS YOU ABOUT THE CREATORS
AND STARS OF THIS GREAT ERA

ONLY \$25.00 postpaid

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**RADIO'S
GOLDEN YEARS.**
% **BOBB LYNES**

BOX 561 50 PASADENA, CA 91031

The New Standard In Radio Scholarship

by David S. Siegel

Luther F. Sies, a retired New York college professor has devoted literally dozens of years of his life to the most meticulous research on the subject of American Radio that has yet seen the light of print.

The Encyclopedia Of America Radio, 1920-1960, published by McFarland & Company (Box 611, Jefferson, NC, 28640, 1-800-253-2187) is quite unlike any of the other efforts at chronicling the vast information that makes up the Life and Times of radio broadcasting when radio was truly the nation's number one media source.

As one who prides himself on being a devoted student of radio's Golden Age I have read (or tried to read) almost every volume published in the last decade that purports to cover the subject. Each volume appears to take a slightly different approach, some focusing on a particular genre, others on a nostalgic "look back" and still others attempting the grand approach in terms of the entire scope of the medium. Indeed the author clearly acknowledges his debt to some of the more important works in the field. Luther Sies is one who goes in for the complete picture leaving few, if any, stones unturned.

This massive volume (904 pages) sports a total of 28,848 citations. The information is brief but to the point when identifying obscure names and/or programs and quite informative and detailed when describing more important aspects of radio history.

In addition to the encyclopedic style (three columns of small print to each fact filled page) Sies offers a valuable detailed Chronology of the Growth and Development of American Radio from 1906 through 1960. Researchers will find an excellent bibliography. Readers who are into regional broadcasting will find 33 pages devoted to a Station Index, a wonderful tool for cross referencing.

Speaking of cross referencing, some 52 pages are devoted to a Program Index and another 149 pages (four columns deep) are devoted to a Name Index.

Because of the vast scope of this book I would urge readers to avoid the temptation that "do it yourself" buffs give into when they ignore the FOLLOW THE DIRECTIONS labels that come with most products. The Introduction and How To Use This Encyclopedia segments are a "must read" before engaging in the hunt for knowledge that is so abundant in this volume.

While this is not a book that one might think of curling up with in a comfortable chair to read by the fireside, it is most definitely the most thorough reference work on the subject published to date and is one not likely to be surpassed.

It is a book that radio buffs, regardless of how well they know the field, should find useful and authoritative. Should the price (\$135.00) discourage you, I would urge you to lobby your local library as well as your nearby university library to acquire a copy. Once you have examined the book for yourself, you are likely to realize that there is a good reason why some automobiles are more expensive than others and will appreciate the difference too, in the quality of reference books.

Dave Siegel (otrdsiegel@aol.com)



6:00 P.M., PST—7:00 P.M., MST



CHATTANOOGA OLD TIME RADIO CLUB

Send for information to:

Bob Axley
4940 Bal Harbor Dr.
Chattanooga, TN 37416
(423) 499-4362

Jim Adams
1340 Woodsage Dr.
Soddy-Daisy, TN 37379
(423) 843-2869

MEMBERSHIP SERVICES:

- * Bi-Monthly Newsletter
- * Access to the club lending cassette library (1000+ cassettes and growing!)

GOALS:

The Chattanooga OTR Club is the only OTR Club in the Southeastern U.S. We encourage the preservation of the Golden Age of Radio and related information. We are definitely interested in getting others in the Southeast to join us in this endeavor and to collect and enjoy a medium that allows a person to use his/her imagination.

MEMBERSHIP DUES:

- * \$12 per year for Chattanooga Area members
- * \$10 per year for members outside of the Chattanooga Area (First year members pay an additional \$3 to cover the cost of our tape catalogue. Catalogue updates are appended to our bi-monthly newsletter.)

TAPE RENTAL COSTS:

- * \$0.60 per 60-minute tape
 - * \$0.90 per 90-minute tape
- (The renter pays only the return postage costs.)

Classified

FROM: Jim Snyder

The classified ads section first appeared in the OLD TIME RADIO DIGEST with its 8th issue, in the spring of 1985. That first time there were only five "collectors" (I was one of them) ads appearing, along with six others from dealers. I didn't send an ad into them for publication, but they took it from the pages of Bob Burnham's 1984 OTR book. Anyway, it ran for the next five years in the following format:

James L. Snyder, 314 N. Colony Dr. 2-D, Saginaw, MI 48603 (517) 752-4625. All except music/sports.

I am no longer active in trading and so have asked that my ad be removed, but because of some of the responses I have received over those five years, and there have been quite a number, I do have some suggestions to make, particularly to those of you who are relatively new to the hobby of collecting old radio shows.

First, an excellent way to get in contact with others is to run an ad in the classified section. The first twenty words are free to subscribers, as noted inside the front cover of each issue. This does bring results. Even as poorly written as my ad was, it still brought ten to fifteen responses each of those five years. You do need to make your ad clear, which, as I have just noted, mine very obviously was not. For example, I moved over three years ago, and while my address was corrected in the ad, I have just noticed that my phone number was not corrected when it also changed at the time of the move, and someone else now has that old number. I guess I had never really read my own ad. So, do make sure that such factual information is correct, and if there are changes in either address or phone, please notify the editors about correcting your ad in the next issue.

Next, my ad was not specific enough. I received a number of requests regarding my "selling" of shows. I have never done so, and so I certainly should have noted in the ad that I was after traders only. Secondly, I trade only in reels, and most of those requests were for cassettes. Finally, I have over twenty thousand shows in my collection. It is highly unlikely that beginners, with small collections, would have anything that I would want that wasn't already in my collection, although I have always been willing to check for some particular show that someone was looking for.

On the other side of the coin, it is necessary to use some care in responding to an ad. One recent "letter" that I received in response to the ad said, "Kindly send me your catalogue. Thank you." That was the *entire* letter! Now, just as you need to put complete information in your ad, it is also necessary to give full information when writing in answer to one. Catalogs are very expensive as they get larger. Mine runs over 320 pages, and I suppose, considering the materials in it and postage to mail it, the cost would be in the ten to fifteen dollar range. I can't afford to send that out to everyone who requests a catalog without knowing enough about their collection to see that trading would be profitable. Traders can't afford to do that, and dealers can't afford to do that, and you do need to make it clear if you are interested in trading or buying. Dealers often have two catalogs, one for reels and one for cassettes, and they need to know which of these formats you are interested in. Generally speaking, you should include a stamped, self-addressed envelope when requesting information from a dealer. I have never felt that this was necessary when contacting another trader. If you are requesting an exchange of catalogs for trading purposes, you need to indicate the size of your collection and the format (reels or cassettes) that you use.

In my contacting someone about

trading, I have always sent them a copy of the cover sheet to my catalog. In this I have listed the sound rating system that I use in the catalog, along with notations on other information to be found in my listings. I have indicated that I trade in reels, recorded at 3 1/4 i.p.s., in four tracks. I mention my method of mailing tapes and that I am willing to trade complete reels or custom reels. I then go on and give a general explanation of my trading methods. With all this, the person you are writing to will have enough information to respond to your request.

Trading can be very enjoyable, but it is sometimes kind of scary for a beginner in making the initial contacts. Providing the other person with complete information will make the process considerably easier for both of you and will, perhaps, lead to a long and rewarding relationship and friendship.

Classified Advertising Rates

Non-Commercial:
First 20 words free,
then ten cents a word.

Commercial:
\$4 for first 20 words
plus fifteen cents per
word thereafter.

All ads, display and classified, must be paid for in advance. Make checks payable to Radio Memories, 10280 Gunpowder Rd, Florence, KY 41042 (859-282-0333) Send camera ready ads when possible. We will rework and reduce typed ad copy to fit our ad sizes.

Full page \$20.00 4 5/8" x 7"	1/2 page \$15.00 4 5/8" x 3 1/2"	1/2 page \$15.00 2 1/4" x 7"	1/4 page \$10.00 2 1/4" x 3 1/2"
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Classified Ads

TRADE OTR: Comedy, Mystery, lots of variety. Anyone who would like to trade Old Time Radio on Cassettes. Please Call (201) 997-9473 Leave Message. Or write: Tom Warner, 23 Hamilton Ave, Kearny, NJ 07032

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 cassettes to buy or trade: Sports interviews with Bill Stern, Dizzy Dean, etc. Also interested in cassette copies of World Series Games. I have sports shows to trade, but I also have a wonderful collection of 1500 regular shows from the 1930's, 1940's, 1950's to trade.
Call: 509-525-5370
Jon Bachtold, 1415 Olive,
Walla Walla, WA 99362

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, 9935 N.E. 197 St., Bothell, 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

OLD TIME RADIO SHOWS ON CASSETTES, SATISFACTION GUARANTEED. HUGE LISTING FOR \$3.00 POSTAGE. D.P. PARISI - 38 ARDMORE PLACE BUFFALO, NY 14213-1446

Morre Serial Book
Lights, Camera. Action! Action! Action!
Large oversized 100 plus pages,
Loads of Rare Photos, Biographies,
more - \$10.50 plus \$1.50 Postage.
Other movie Cowboy books available.
Write to: Mario DeMarco,
152 Maple, W. Boylston, Ma 01583

Wanted: Fred Allen Show, 2/17/46. Hitchcock (Guest). Reel or Cassette. C. Huck, 4 So 230 River Road Warrenville, IL. 60555-3813

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

WANTED: Instruction booklets for open reel decks Sony TC-355 and Allied TR-1035. HUCK, 4 So. 230 River Rd., Warrenville, IL 60555-3813

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

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@infinet.Com.

WANTED ONE MAN'S FAMILY & MA PERKINS On Audio Cassettes. Plus your Cassette Catalog. Contact: Alfred 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 Denning 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

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 ITEMS wanted. DeWayne Nail, P.O. Box 555, Cleburne, TX 76031

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

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

Your Ad could be here

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. E5, 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.

RADIO FIGHTS ON CASSETTES FOR SALE!
Relive the fights of Joe Louis, Rocky Marciano, Sugar Ray Robinson & more!
Hear the colorful blow-by-blow descriptions of Don Dunphy, Clem McCarthy and others.
Over 400 fights to choose from.
Eager to trade for fights I don't have.
For a free catalog, Call or Write:
WELCH'S FIGHT TAPE EXCHANGE
9822 W. MORGAN AVENUE
MILWAUKEE, WI 53228
Call 414-321-9555

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.

WANTED: Instruction booklet copies for reel recorders: Allied TR-1035. Telefunken 5-in. Megnetophone 300
Huck_Enterprises@hotmail.com

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

Anyone who would like to trade OTR Cassettes, Comedy, Mystery, lots of variety. Please call 201-997-9473, Leave message, Tom Warner, 23 Hamilton Avenue, Kearny, NJ 07032

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.

WANTED: Your listing of OUR MISS BROOKS and THE LIFE OF RILEY. Doing research for new logs. Will reimburse for copies & postage if requested. Your help will be greatly appreciated!!! Lynn Wager, 6242 47th St., St. Cloud, MN 56304 or E-MAIL to: marydesota@aol.com

WANT TO TRADE: Jack Benny, Amos & Andy, Aldrich Family, Robert E. Cohen, 763 Oaks Edge Dr., Gahanna, OH 43230-5081

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

WANTED: 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 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 Abbot & 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 T6C 1E3 (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 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 Thippen, CARE, 151 Ellis St., Atlanta, GA 30303. (404) 681-2552.

WANTED ON CASSETTE: Basil Rathbone, Your Hollywood Parade 12/6/37. 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 43236

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 Vallee (a series of shows). State price and condition. Luther F. Sles, 101 West 23 Street, New York, NY 10011.

Wanted: 1950 Summer Replacement Show "Somebody Knows" by Jack Johnstone. (8 show run) Dick O'Day, 100 Harvey Dr., Lancaster, NY 14080.

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

Pam Nemec, 1424 Heatherton Dr., Naperville, IL 60563 is looking for program listings of old radio stations of the 30's and 40's especially WJZ, KMMJ, KMA, KFNF and 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. Ataga 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: "I LOVE A MYSTERY" Tapes - Jack - Doc - Reggie or Related items. Write to: Earl, 40 - 4th St. #214 Petaluma, CA 94952

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

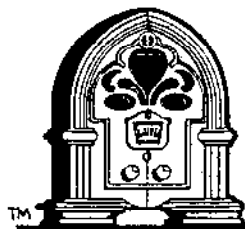
MISSING DAUGHTER MATTER: Looking to contact Bob Bailey's daughter about possible "Johnny Dollar" article. Frank Dattilo, 3350 Wiscasset Road, Dearborn, MI 48120 (313) 271-8339.

WANTED: STRANGE AS IT SEEMS, CBS radio network program. Will meet your price for a copy of the specific episode dramatizing the Cahuanga 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 Garbe, 46-21 Colden Street, Flushing, New York 11355.

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w/Dianna Lynn,
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Celeste Holm
- C03872 07/20/49 #127 My Terminal Moraine
w/Patricia Neal, Alan
Young
07/27/49 #128 An Adventure With
Robin Hood
w/Edmund O'Brien, Ed
Begley, William Conrad,
Edmund O'Brien
- C03873 08/03/49 #129 The Bishop's Candlesticks
w/William Lundegan, Ray
Collins, Frank Lovejoy
08/10/49 #130 The Fountain Of Youth
w/Don DeFore, Maureen
O'Sullivan, John Dehner,
Lurene Tuttle
- C03874 08/17/49 #131 The Story Of Joyce Kilmer
w/Danny Thomas, Audrey
Totter, Richard Baschart
08/24/49 #132 Robert Of Sicily
w/Irene Dunne, Raymond
Burr
- C03875 08/31/49 #133 The Denver Express
w/Lizabeth Scott, Regis
Toomey, Jean Ruth
09/07/49 #134 Song Of Roland
w/Teri Moore, Jeff
Chandler
- C03876 09/14/49 #135 Mademoiselle Fifi
w/Joan Leslie, Wendall

- Cory, Edgar Barrier, Hans
Conreid, Parley Baer
09/21/49 #136 Queen Of The Angels
w/Eugene Biscaloose (LA
County Sheriff), Leo
Carrillo, Robert Bailey
- C03877 09/28/49 #137 Evangeline
w/Mona Freeman, John
Lund Virginia Gregg
10/05/49 #138 The Gold Bug
w/Maureen O'Hara, Stephan
McNally, Howard McNear
- C03878 10/12/49 #139 The Happy Prince
w/Loretta Young, Vincent
Price, Junius Matthews,
Loretta Young
10/19/49 #140 Ivanhoe
w/McDonald Carey,
Hans Conreid
- C03879 10/26/49 #141 In Each Other's Shoes
w/Ann Blythe, Sterling
Holloway
11/02/49 #142 King O'Toole
And Saint Kevin
w/Barbara Britten, Berry
Fitzgerald, Dan
O'Herlihy
- C03880 11/09/49 #143 Window In The Sky
w/Dinah Shore, Gigi
Pereau
11/16/49 #144 By Sun And Candlelight
w/James Gleason, Maureen
O'Sullivan, Gene
Raymond, James Gleason
- C03881 11/23/49 #145 The Courtship
Of Miles Standish
w/Coleen Townsend, Tom
Tully, Raymond Burr,
John Dehner, Virginia
Gregg
(Thanksgiving Day Show)
11/30/49 #146 Rip Van Winkle
w/Frank Faye
- C03882 12/07/49 #147 Don Quixote
w/Roddy McDowell, Ted
Osborne, Jay Novelo,
Peggy Weber
12/14/49 #148 The Other Wise Man
w/Jeff Chandler, Otto
Krugger (Christmas Show)

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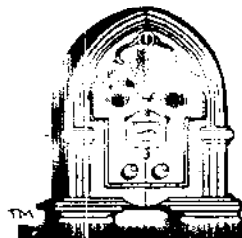
- C13766 12/23/38 #3 A Christmas Carol w/Joseph
Cotton & Brenda Forbes
- C13767 01/13/39 #6 Mutiny On The Bounty
w/Dorothy Hall & Burgess
Meredith
- C13768 01/27/39 #8 I Lost My Girlish Laughter
w/Agnes Moorehead & Everett
Sloane
- C13769 02/03/39 #9 Arrowsmith w/Helen Hayes &
Ray Collins
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Carroll & Edgar Barrier
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Jackie Kerk
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Margaret Sullivan
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w/John P. Marquand
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John Craven
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#215 Bill Invited To Dinner
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#218 Peggy Couldn't Raise
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To Wakefield (skips)
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- C03047 #225 Dell & Aunt Mary Talk
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#246 Aunt Mary Told Information
#247 Lisa Told Of Lily's Plans (minor skip)
#248 Lisa Can't Turn Lance Away (skips)
- C03053 #249 Lisa Admits Love For Lance
#250 Lisa Urged To Claim Her Child (skips)
#251 Lisa Has Dinner With Lance
#252 Lisa Wrestles With
Her Conscience (skips)
- C03054 #253 Angus & Ben Argue
#254 Dell Wants To Persuade Lisa
#255 Dell Tries To Convince Lisa (skips)
#256 Lisa Refuses To Clear Things Up
- C03055 #257 Lily Invited To Dinner
#258 Kitt Receives Summons
#259 Ben Warns Jessie (skips)
#260 Bill Is Hopeful
- C03056 #261 Peggy Worried About Bill's Trial
#262 David Takes The Witness Stand
#263 Miss Thorndyke Discredited
#264 Telling About First Day Of The Trial
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#266 Dell Pleads With Lisa
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#268 Lucy Testifies

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Department Store
01/08/33 THE LINIT BATH CLUB REVUE
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& Charles Chancer
- C14161 09/23/36 TOWN HALL TONIGHT
w/Colonel Stoopnagle & Bud
Skit: Buck Rogers In The
25th Century
- C14162 09/30/36 TOWN HALL TONIGHT
w/Colonel Stoopnagle & Bud
Skit: Gang Busters
- C13795 12/22/37 TOWN HALL TONIGHT
Santa Will Not Ride Tonight
w/Jack Benny & Basin Street Boys
- C13798 05/25/38 TOWN HALL TONIGHT
Alfred Fiorello, Organ Grander
- C13894 06/08/38 TOWN HALL TONIGHT
Satire On Song Writers
- C13895 02/22/39 TOWN HALL TONIGHT
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