

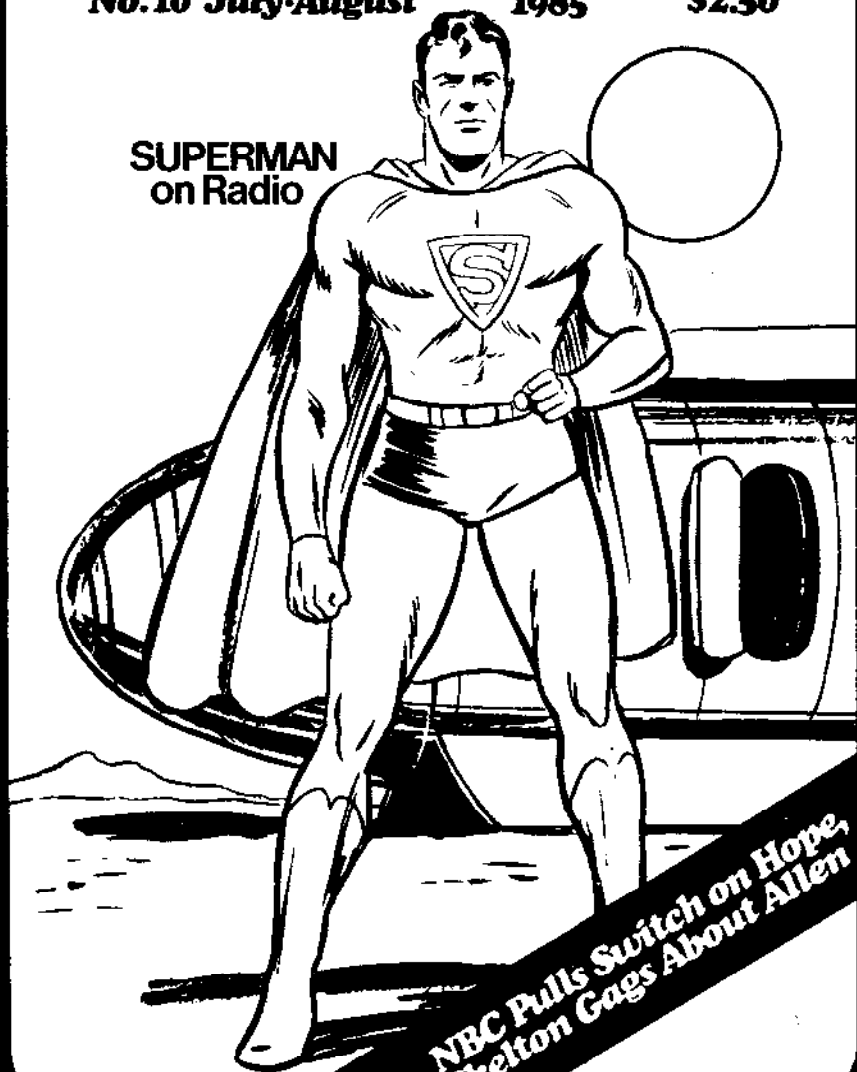
Old Time Radio **DIGEST**

No. 10 July-August

1985

\$2.50

SUPERMAN
on Radio



**NBC Pulls Switch on Hope,
Skelton Gags About Allen**

Old Time Radio DIGEST

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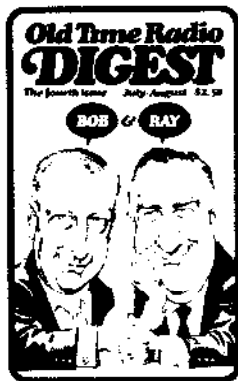
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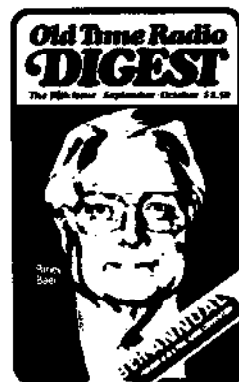
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SUPERMAN

Now for the first time, the newest hero of the air comes to you as a thrilling story. Read the daring exploits of Clark Kent, Superman, each month on this page and tune in the Superman broadcasts on stations coast to coast.

The planet Krypton was doomed! Jorel, Krypton's greatest scientist knew that. Feverishly he worked to perfect the rocket ship that would carry his family to Earth. But he was too late! As he stood there beside his laboratory, he saw the sky flame into a fiery red. The ground trembled and wide fissures divided forests and fields. Huge mountains crumbled and fell.

Jorel hastily took Kal-el, his infant son, from the arms of his mother. He placed the sleeping boy carefully in the model of his space ship, swiftly swung the metal door

into place and set the controls.

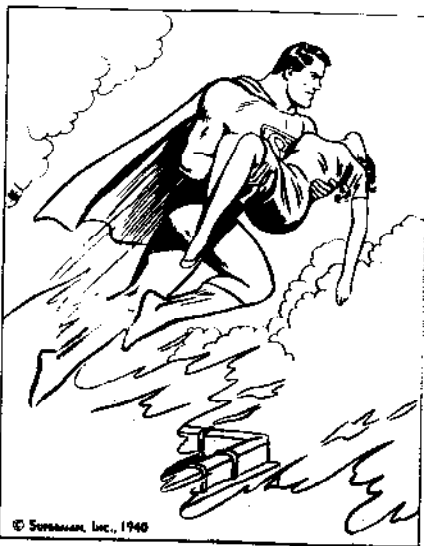
The tiny rocket-ship roared into the uncharted heavens just as the mighty planet of Krypton exploded into hundreds of thousands of glowing fragments. Glittering stars to remain forever in the night sky! Through the far-flung darkness of space, the ship hurtled millions of miles toward Earth.

Years later, the rocket reached the United States on Earth. It landed, unharmed, in a desert. A bright moon lighted the lonely sandy wastes as the metal door, sealed years before, was opened from the inside. Into the atmosphere of his new planet stepped Kal-el. But he was no longer a baby. He was a full-grown man. He was SUPERMAN!

He had been awakened by the voice of his



Superman, disguised as Clark Kent, became a cub reporter.



He took the girl gently in his arms and leaped into space.

in Radio

dead father. Superman listened as the sound box, placed in the space ship by Jorel, automatically opened when the rocket touched earth.

"My son," said the voice of his father, "when you hear this, your mother and I will already have perished in the destruction of Krypton. We had hoped to go with you, but I am afraid it will be too late. You are now on Earth. It is the only other planet in the world where the atmosphere will allow you to live. You will look just like the Earthmen. But you are different. Krypton produced a race of supermen—men and women advanced to the absolute peak of human perfection.

"On Earth, you will be able to leap into the air an eighth of a mile at a single bound—hurdle the tallest building—fly faster than

the fastest bird. Nothing will be able to harm you. Your strength will be as nothing that has ever been seen before. But, son, you must use your superhuman powers for Good. You must champion the oppressed and swear to devote your existence on Earth to helping those in need.

"Beside you, you will find the blue costume, the cloak and the shield that will distinguish you always as Superman. Honor it! Good-bye!"

SUPERMAN listened, then closed the door, sprang from the ground and sped through the air. Hours later, flying over the outskirts of a large middle-western city, he saw, with his telescopic vision, a street-car, out of control, hurtling to disaster. He swooped down eagerly, confident of his supernatural strength. With ease, he ripped the roof off the death-car! He tucked the two terror-stricken occupants—an old professor and his grandson—under each arm and in a few minutes deposited them gently and safely on earth.

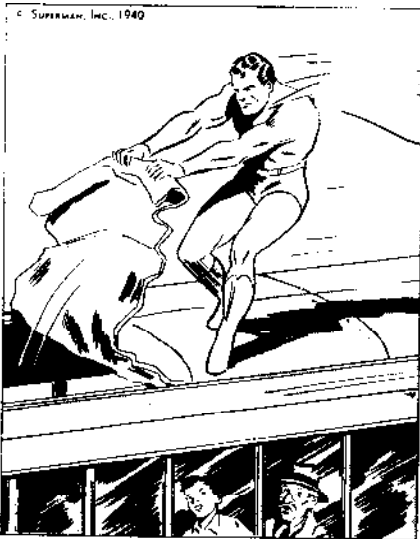
He asked them only one thing: how best to help other people? Conquering his stunned amazement and gratitude, the professor suggested that Superman assume the identity of Clark Kent and become a newspaper reporter.

"Clark Kent—Clark Kent—I like it! And joining a newspaper—that should give me an opportunity to learn the troubles of men—to know whom to help—and when help is needed—I'll do it!"

So Superman assumed an earthy disguise—the shy, spectacled personality of Clark Kent. Perry White of the "Daily Planet" hired him as a cub reporter.

Superman was on his way!

He was in the City Room of the "Planet"



Swooping down, he tore off the roof of the speeding street-car!

when Mike, the star photographer, ran panting up to White.

"Say Chief—just got a phone call. They think there's a girl trapped on the twentieth floor in that four-alarm fire in the Sterling Tower!"

"What!—a girl trapped—can't they get her out?"

"Nope—they can't reach her!"

Superman broke in eagerly:

"Mr. White—let me cover that story! Maybe I can do something."

"Go ahead, Kent. But if the fire department can't reach her, why do you think you can?"

Superman didn't answer. He rushed out of the office with Mike, downstairs to the waiting car. Above the wild screams of the fire sirens and the pulsating motor, Mike told his companion that there was something funny about the Sterling Tower fire. He had been tipped off that some one had set it on purpose. But why?

The two men reached the balcony directly across from the blazing inferno. They watched as the giant flames and huge clouds of smoke surged higher and higher toward the heavens. The hungry fire tore at the wall of the building. It cracked—it began to crumble—and then Superman saw the terrified face of the girl, trapped in the North Star Mining Co. offices. Alone—20 stories up—cut off by a sheet of flame and smoke!

One second, Superman was standing beside Mike—the next, he was gone! Up, up and away in the sheltering shield of smoke! The flames crackled and spit like things alive as he reached the window. One blow smashed the glass. He dropped into the room. She was not there! He went on—until he was stopped by a locked door. With one push of his hand, he splintered it to bits. Immediately his x-ray vision saw through the thick doors of a closet. There, half-unconscious, lay the girl. He wrapped her in his cloak and held her with his left arm. Dashing back through the fire-engulfed room, he sprang back out of the window to

the ledge.

The wind cleared the smoke away momentarily. Down below, an astonished crowd looked up and saw Superman, poised like an eagle for flight, stand for a moment. And then, just as the huge wall collapsed and fell with a crash that shook buildings, he leaped out and up with the girl whose life he had saved.

MINUTES later, Clark Kent, "Daily Planet" reporter, hurried with an ambulance doctor to a secluded spot in an alley near the fire. The doctor was the first to speak:

"But Mr. Kent, how did she get here? The Fire Chief told me some fantastic story of a superman who rescued her by flying through the air. But that's absurd—no human being could do that!"

And Clark Kent, Superman, smiled in agreement. But as he bent over the girl there was a light of pride in his eyes.

The unconscious girl began to stir. Suddenly, Superman's sharp ears heard the words she mumbled in her delirium:

"Oh—don't let them—they'll get away! Catch them!—Stop them! . . . They're in a big car—Oh! STOP—you don't dare—STOP THEM!"

What was she trying to say? Was sudden dark mystery to arise from the ashes of the Sterling Tower Building? Superman was suspicious. Who was this girl—why was she trapped in the North Star Mining Co. office—who had to be stopped? Superman didn't know—but Superman would find out! Don't miss next month's instalment of Superman in Radio.

Editor's note

This was the first installment of "Superman in Radio". Reprinted from *Radio and Television Mirror*, January, 1941. (I always thought someone was "on" radio not "in" radio.) Sorry we don't have the other installments, but most of us know the rest of the story of how Superman came to earth.

I started listening to Superman about the time Kellogg's Pep became sponsor in 1943. "Pep" stayed crispy until you put milk in the bowl. It then became mush immediately. The best thing about "Pep" was the cartoon buttons that came in the box. Richard King had several for sale at last year's convention. They still look good after all those years. I bought Little Kayo from Moon Mullins. There were 86 in the series. It would have taken 1 year and 34 weeks at 1 box a week to get the whole series. Assuming you didn't get repeats.

At a flea market in Springfield, Ohio I found a dealer who had sold a complete set, most of which were in the original tissue envelopes for \$1,500.00. After a sale like that I'm sure the dealer had a lot of "pep".

Years later I found out that Bud Collyer played Superman on Radio. It was hard to believe that the man on "Beat the Clock" was one in the same. The identity of Collyer was as closely guarded a secret as that of Superman. If we had gotten a look at him it would have been hard to picture him as Superman. Most of the time when you did see a radio star you were disappointed because they were not as you pictured them.

Meeting Jackson Beck, the announcer on the program, the first time was really something. It was at the first convention Dave Warren and myself attended. We were actually talking to someone who was a



Jackson Beck, the announcer

part of a time in our lives that we look back on with fond memories. (I may tear up any minute.)

Superman was the first serial to promote a campaign against racial and religious intolerance, thus Superman added bigots to his list of people to fight.

In 1945 Batman and Robin joined Superman frequently on the show. Batman in comparison with Superman came off second best. He couldn't fly or show any great feats of strength. Never got his own show.

Faster than a speeding bullet. . .

More powerful than a locomotive. . .

Able to leap tall buildings at a single bound. . .

Look! Up in the sky!

It's a bird!

It's a plane!

It's. . . Superman!

Those words still give me a little chill when I listen today. To anyone who wasn't around back then it can't mean as much. You had to be there. I'm happy to say I was.

Bob Burchett

This Looks Like a Job for...

BUD COLLYER

by Kim Robert Nilsen

Frightened, the fugitive pulled a gun on the stranger standing in the road dressed in a blue uniform with a red flowing cape. Shots rang out, and when the smoke cleared, the stranger half laughed, half sneered: "Too bad you couldn't see the bullets bounce off my chest. It was a pretty sight."

Bud Collyer (of game show fame) was a no-nonsense Superman, the first flesh-and-blood embodiment of the superhero and the first to leap from the pages of DC Comics onto the airwaves. In 1939, then DC Comics President Sol Harrison assembled a production team and scouted for just the right talent to fill

Superman's tights. Collyer was signed, and the Mutual Broadcasting System aired the show three times a week throughout the '40s.

Like most radio programs, "Superman" generated lots of radio premiums given away by the broadcasting company or by the show's sponsor, Kellogg's. Kids sent away for such wonders as Kellogg's Pep F-87 Super Jet Airplane Ring or a secret compartment ring that at the time cost a dime and can fetch over \$1000 today. With World War II underway, kids just had to get the Superman raygun to ward off the enemy, and wear the engraved Superman belt buckle to give them strength.

Premium sales showed that "Superman" was a big success. But no one knew who Superman was. Devoted listeners were kept in the dark about the man behind the radio voice. Mutual

cleverly insisted that the straightforward baritone voice was that of the Man of Steel. After all, how could Superman be played by a mere mortal?

For six years the network kept the lid on Collyer. But the veil was lifted when the series' writers began to break new and controversial ground. They wanted Superman to rid the world of racial and religious prejudice. That brought *Time* magazine to Mutual's door. *Time* wanted to interview the new hero of the oppressed. Mutual and Collyer obliged.

Radio's Superman never did have to squeeze himself into Spandex to make his muscled character come alive for his enormous radio audience. All Collyer had to do was utter the now immortal words: "This looks like a job for Superman," and to radio listeners around the country he instantly became the Man of Steel.



Bud Collyer, who portrayed the Man of Steel on radio.

AN ANNOUNCEMENT

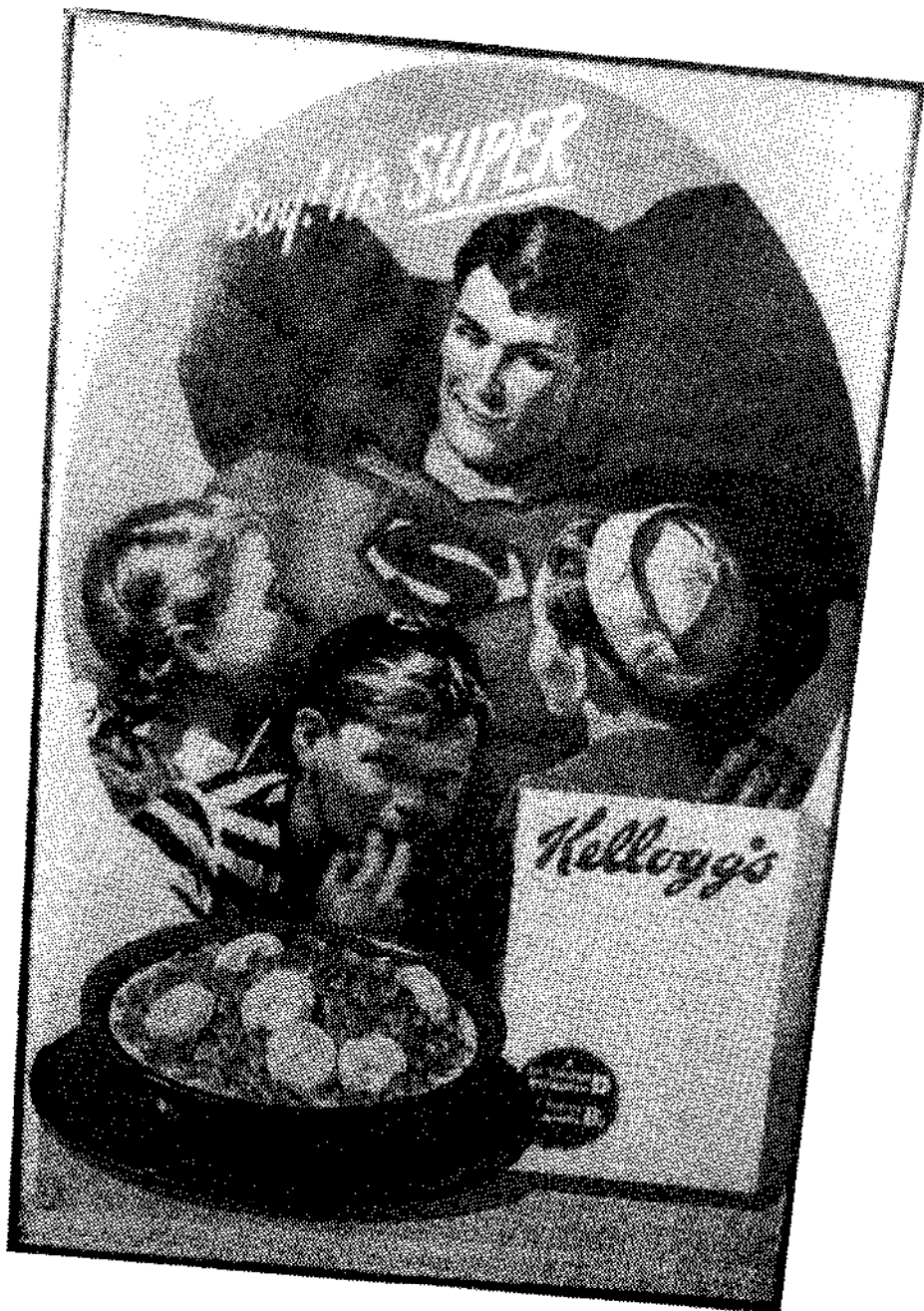
Hey you Superman fans! Here's your chance to get—almost for nothing a *real* Superman Pin. It's the swellest kind of an emblem. Exactly what everybody who admires Superman and what he stands for should have! Take advantage of this special RADIO MIRROR offer!

Here's all you have to do to get a Superman Pin: Clip this coupon, put it in an envelope with 5c, in stamps or coin to cover mailing costs, and mail it to

SUPERMAN

Radio and Television Mirror Magazine
122 E. 42nd Street, New York City

**BUT REMEMBER: ACT AT ONCE! BE THE
FIRST IN YOUR CROWD TO HAVE A
SUPERMAN PIN!**



Looking remarkably like Christopher Reeve, this 1947 poster, issued during the radio Superman promoted Kellogg's Pep cereal in program's heyday.

NBC Pulls Switch on Hope, Skelton Gags About Allen

Defiant Comedians Lose Round 2 with Network

New York—(U.P.)—The sparring between the National Broadcasting Company and its defiant comedians continued today with Bob Hope and Red Skelton as the latest participants.

Both Hope and Skelton last night were cut off the air briefly when they attempted wise cracks about the network which they had been told to delete from their shows.

The made the wise cracks, but only the studio audience heard them.

A FEW HOURS LATER, NBC distributed the following statement, the first portion of which was broadcast over WNBC, New York, key station of the network.

"Two of NBC's comedians decided to have a little fun with the network tonight and both were cut off the air for about 20 seconds. Bob Hope and Red Skelton decided they would make some remarks about Fred Allen being cut off last Sunday night. NBC authorities in Hollywood told them, just as they told Allen, that if they did not delete objectionable material they would be cut off. Both Hope and Skelton ignored the NBC order, and like Allen they were cut off for a few seconds," the broadcast said.

The press release added:

ALLEN WAS REPORTED yesterday to be considering seeking a spot on another network next season. He started the affair Sunday night by saying that an NBC vicepresident in charge of overtime got his vacations by taking 10 seconds here and 15 seconds there from the end of overlong programs.

Before he completed the gag, engineers cut him off the air for 25 seconds.

HOPE AND SKELTON last night found Hollywood engineers were equally alert. Hope tried it first. Discussing Las Vegas Nev., he said: "You can get tanned and faded at the same time," referring to being "faded" at the dice tables.

In one of his quick—but not quick enough—asides, Hope added:

"Of course, Fred Allen can get faded any time."

He was off the air for 15 seconds.

SKELTON FOLLOWED HIM. His program had hardly gotten underway when the comedian said, in reply to his straight man's suggestion that they change witters:

"No, let's not do that, we might ad lib something that would hurt the dignity of an NBC vicepresident."

The switch clicked. Skelton finished his gag, but only his studio audience heard him ask:

"You know what NBC means, don't you? Nothing but confusion, nothing but cuts and nobody certain."

HIS FORMER WIFE, Mrs. Edna Skelton Borzage, who is still his adviser and writer, said later in Hollywood:

"The situation had been building up for weeks." She said Skelton had been cut off the air three weeks ago for mentioning the word "diaper."

"It's all so ridiculous because we pride ourselves on having one of the cleanest shows on the air," she said.

Mrs. Borzage said Skelton had notified his producer that he intended to use the gag and NBC had refused permission.

WHEN SKELTON RETURNED to the air he commented:

"Well, I see we've joined the parade of stars."

HOPE'S BROADCAST originated from

Glendale, Calif., by remote control. Los Angeles network spokesmen said their switchboard was swamped by telephone calls after each program was cut momentarily. April 23, 1947

Comedians Set to Reap a Field Day of Corn- At Expense of NBC

Hollywood—(U.P.)—The four-day skirmish between the National Broadcasting Company and its radio comics was over today with the comedians planning an unopposed field day of jibes at the network.

But the fun was over. NBC turned its other cheek and invited the comics to say anything they wanted to about the network.

The controversy started Sunday night when NBC cut Comedian Fred Allen off the air briefly during a wisecrack about a mythical network vicepresident in charge of overtime, who gets his vacation by accumulating seconds from the ends of overtime broadcasts.

It ended when NBC last night lifted its order to "fade" any jokes directed at the network and appointed Allen and Comedians Bob Hope and Red Skelton, who also were cut off during NBC jokes, as honorary vicepresidents.

ALLEN TURNED DOWN his vicepresidency, pleading "pressure of regular work" and poor health that "precluded strenuous outside activities." Allen was cut off for 25 seconds, and Hope and Skelton finished wisecracks about the network into dead air Tuesday night.

The network clicked the switch for about

15 seconds on their programs.

LIFTING OF THE BAN was regarded by the airlines comics as a signal for open season on radio jokes.

Dennis Day was the first to have his fun last night without being shunted off the air. His radio girl friend, Mildred, coming into the room, asked:

"What are you doing?"

"I'm listening to the radio," she said.

"I know it," Day answered. "I'm listening to the Fred Allen program."

BURNS AND ALLEN and Jack Benny, who like Day had threatened to go through with anti-network gags despite the ban, trot out their jokes today and Sunday.

Half a dozen others got in their cracks last night.

Ed (Archie) Gardner, of Duffy's Tavern, presented a show based on a political campaign by Archie.

"I think I'll get Fred Allen to make my campaign speeches for me during the times he is cut off the air," Archie said at one point. "And then again—I don't think I will. I might want to be a vicepresident."

HENRY MORGAN SAID he had been to see a movie—"Smash Up, the Story of a Woman." He said it had given him an idea—he'd like to make "Cut-Off, the Story of Fred Allen."

Kay Kyser said the whole controversy was a build-up for his last night's show, a new type quiz program, and wanted to thank Allen, Skelton and Hope for the big send-off.

"They were faded for their errors and that's my new show—"Comedy of Errors."

Information Please also got in a jibe on the rival Columbia Broadcasting System.

A SERIOUS VIEW of the matter was taken by the American Civil Liberties Union. It protested that Allen' constitutional rights were placed in jeopardy.

Neither comics nor network suffered from want of publicity during the squabble. It even made the front pages of foreign newspapers.

April 24, 1947

Radio Trivia with Mortimer Meek

How well do you radio fans know the name of the main star or starlet of a radio show? Well, test your knowledge and win two hours of free radio shows which will be listed below.

The first six subscribers with 95 to 100% correct win the two hours of shows. The six earliest postmarks will be the winners.

Mortimer wants the very first star or starlet to play the leading part, even if he or she only played the part one week, or until the show went off the air.

1. MEET CORLISS ARCHER
Corliss Archer Was: ?
2. LORENZO JONES
Lorenzo Was: ?
3. DR. KATE
Dr. Kate Allen Was: ?
4. THE COUNTRY DOCTOR
The Country Doctor Was: ?
5. BOSTON BLACKIE
Boston Blackie Was: ?
6. THE ADVENTURES OF TOPPER
Cosmo Topper Was: ?
7. THE AFFAIRS OF PETER SALEM
Peter Salem Was: ?
8. THE SHADOW
The Shadow Was: ?
9. NICK CARTER, MASTER
DETECTIVE
Nick Carter Was: ?
10. MURDER IS MY HOBBY
Detective Barton Drake Was: ?
11. FRONT PAGE FARREL
David Farrell Was: ?
12. THE FALCON
Mike Waring The Falcon Was: ?
13. HAROLD TEEN
Harold Teen Was: ?

14. THE GREAT GILDERSLEEVE
Throckmorton P. Gildersleeve Was:
 15. PERRY MASON
Attorney Perry Mason Was: ?
 16. OUR MISS BROOKS
Connie Brooks Was: ?
 17. THE GREEN HORNET
Britt Reid (The Green Hornet)
Was: ?
 18. BRENDA CURTIS
Brenda Curtis Was: ?
 19. THE FAT MAN
Brad Runyon, The Fat Man Was: ?
 20. FATHER KNOWS BEST
Jim Anderson The Father Was: ?
-

OLD TIME RADIO DIGEST STAFF NOT ELIGIBLE TO TAKE PART.

The two hours of shows are listed below:

1. NICK CARTER, MASTER
DETECTIVE
("The Hanging Paper Hanger")
(08/05/45) (Sponsor: Lin-X)
2. WORLD'S GREATEST MYSTERIES
(Host: Basil Rathbone)
(Spike Harrigan & The Barbary
Collection)
1. SPECIAL INVESTIGATOR
("The Fake Diploma Mill")
(06/17/47)
(Sponsor: Commercial Credit Corp.)
2. CRIME CASES OF WARDEN
LAWES - 06/03/47
(Cases 43587M For Murder")
(Sponsor: Clipper Craft Clothes)
3. PAPPY SMITH AND HIS HIRED
HANDS
(With: Pat Barnes) Programs #25,
#26



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88	127.50	1.45
132	176.75	1.35

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50	7.50	15¢
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Off The Wall

by Jim Snyder

Writing in the September, 1977 issue of *Smithsonian*, Dr. Martha Kendall, who has a PhD in anthropology with a speciality in American Indian languages, said that she had long been a fan of the Lone Ranger radio series, and that it had always bothered her that we knew less about Tonto, the "faithful Indian companion," than we did about the Lone Ranger who *tried* to keep his identity a secret. Although the Ranger's origin was well documented, it bothered her that we know nothing about Tonto's tribal origin. He apparently had no Indian friends and we don't know where he came from. All we really do know about him is that he has a horse named Scout and he keeps using the phrase *kemo sabe*, from an unknown language, when he was speaking to his white friend. Since she was an expert on Indian Languages, Dr. Kendall set out to identify that language and fill in this blank space in our knowledge. She details her efforts in that direction.

In my personal collection I have a recording of an interview with Brace Beemer, and when asked what the phrase meant, he said it was Potawatomi, meaning "Hail faithful friend." The October 14, 1939 issue of the *Saturday Evening Post* stated that Tonto was indeed a Potawatomi. Now this is a Michigan tribe, far removed from the Western plains and this transition was never explained. However, following such clues, Dr. Kendall consulted an expert on the Potawatomi language who told her that it was really Tewa. The Tewa language has the word *sabe* which means "Apache" and *kema* which means "friend." With this, Dr. Kendall thought she had solved the problem, that Tonto

must be a "Tonto Apache." But then, upon reading *The Lone Ranger and the Renegade Savage* (1946) where they meet the famous Apache chief Geronimo, she learned that Tonto could not talk with, or understand Geronimo, showing that he could never be a Western Apache. So much for that idea! She was back at the beginning again.

She then took her problem to her colleagues at the Smithsonian Institution and most of them thought that the phrase meant "white man" or "friend," but they seemed to base this more on the context of the story than anything else. Some, however, suggested that it might be a corruption of the Spanish *quien lo sabe*, which means "who knows," or *el que lo sabe* which is "he who knows." Now this might fit, but if we accept that then we would also have to assume that the name "Tonto" comes from the same source, and *tonto*, in that language, means "stupid" or "crazy." This would give us the picture of the Indian speaking respectfully to his companion, and of the Lone Ranger being a racist who is running around calling his faithful sidekick "stupid" all the time. She decided that it wasn't Spanish; it must be one of the 220-odd Indian languages which were found north of the Rio Grande.

It then occurred to her that author Fran Striker, wanting to research the area of the country where his heroes would wander, went to Arizona and visited the Tonto tribe (thus giving him the Indian's name). Had he done so, and had he held a picture of the Lone Ranger and asked them to describe it, he might have received the reply, *kinmasaba*, "the one who is white," or *knimasabeh*, "they you, white rags." You can take your choice of which of these seems to fit best. But, as we have already seen, Tonto couldn't speak Apache.

Dr. Kendall has gone through a number of Indian dictionaries and has come up with the following possibilities which Striker could have used if he had heard them pronounced without seeing them spelled out:

CREE: *kemootisew* - "He is secret, concealed," which might fit in with the wearing of the mask.

SOUTHERN PAIUTE: *quima* - "stranger," plus the word *sautsi* - "to peep." This could refer to the stranger peeping out through his mask.

OSAGE: *kemogezhu* - "Red-breasted turtle." There really isn't very much that we can do with that one.

TUNICA: *koma*, which is to "comb one's hair," plus either (1) *sara* - "to beg or implore," or (2) *sari* - to "hate" or "detest." So, either the Lone Ranger loved to comb his hair or he hated it. He was fastidious, or he was slovenly.

NAVAJO: We have three choices from this language: (1) *kineedlishii* - "stink beetle" which is certainly what Tonto might think after the Ranger had spent the day riding wildly over the prairie on Silver.

(2) *kineeshbizhii* - "dumpling" which might tell us that the Ranger needed to go on a diet.

(3) *kin vaah sinzini* - "whore." Now I have always thought it was a little strange that these two men spent years riding around together, alone. Perhaps he was the original "Midnight Cowboy."

Now I guess that it has been pretty well established that Stiker took this phrase from the name "Camp Kemo Sabe," a camp in northern Michigan that he had attended as a boy. While this might be the truth, I think that Dr. Kendall's exercise is a lot more fun.



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Radio Book Collecting

by Edward Carr

It was nice to see that in the last issue I received honorable mention in another column. So let me return the favor. George Wagner's Radio Reading Room gave you sound advice as to where you might find books on Radio. I never thought to look in, of all places, the Medical Section. It was time for me to hit the local used book shops so I took George's advice and went through the Medical Sections and others he mentioned that I usually pass by, I did find three books but only one will I place in my collection. Two will be used for trading and of those two I can't decide if I want to keep one of them or not. I can't figure out if it's a fiction book or a disguised script. The book, Orson Wells, Mr. Arkadin, a novel in The Third Man mood, published in 1956 by Thomas Y. Crowell Co.

According to the insert, his book stems from the movie confidential report which he produced, directed and starred in. The book is so like #37, Man of Mystery in the series, that change Guy Van Stratten the hero/villan (what else would you call him)? To Harry Lime and you have the show reproduced in the book. My problem is deciding if this is strictly a radio pertaining book or another run of the mill fiction novel.

The second book that is for trade is "Between the Bookends" with Ted Malone, Volume 5 published by Bookmark Press; Camden, New Jersey, 1942. This is a double for me and anyone wishing to trade for it please feel free to write. "Between the Bookends" Vol. 5 is a book on poetry, and if you remember

Ted from the convention you will really enjoy this collection of poems he's gathered together, and so help me as I was writing this, my wife asked me about the book, so I opened the book to show her and the first one I came to was "Note to the Postmaster" by Barbara A. Jones, how apt.

A thought just struck me. Perhaps you might have noticed it also. "Between the Bookends", the book itself isn't about radio, but based on the show, "Between the Bookends", but the poems themselves aren't radio, so wouldn't this put it in the same category as Orson Wells book.

The last book, the one I am sure will sit on my shelves is "Don't Let Them Scare You", the life and times of Elmer Davis by Roger Burlingame, published by Cornwall Press Inc., 1961. Elmer Davis, born Jan. 13, 1890, became one of the well known news correspondents and broadcasters. His name, like so many others of his gentry became a household word. He passed away on May 18, 1958. Roger Burlingame did his homework well and has produced a book well worth reading.

Well, it looks like another column coming towards its conclusion, but before I end I've included another page of books you might enjoy and to add to your collection.

Keep your bookmarkers in place!

Source books on the History of American Network Broadcasting, compiled by Clyde Bengé.
#46-Compilation of Radio on Records.

Ed Carr 216 Shaner St.
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TITLE	AUTHOR	PUBLISHER
34. Sound and The Fury	Francis Chase Jr.	Harper & Brothers 1942
35. Back In The Saddle	Gene Autry	Doubleday & Co., Inc. 1979
36. Jack Benny Show	Milt Josefsberg	Arlington House 1975
37. Jot 'Em Down Store	Lum 'n Abner	Blue Ribbon Books 1939
38. Red Skelton	Arthur Marx	Dutton Publication 1979
39. Theater Guild	William Fitelson	Rinehart & Co., Inc. 1940
40. Best B'casts 38-39	Max Wylie	McGraw-Hill Book Co. 1940
41. Best B'casts 39-40	Max Wylie	McGraw-Hill Book Co. 1941
42. Best B'casts 40-41	Max Wylie	Farrar & Rinehart 1942
43. Radio Research	Paul Lazarsfeld	Duell, Sloan & Pearce 1941
44. Radio Research	Frank Stanton	Duell, Sloan & Pearce 1944
45. Jack Benny	Irving Fein	G.P. Putnam's Sons 1975
46. Radio Soundtracks	Michael Pitts	Scarecrow Press 1978
47. Old Time Radio Book	Ted Sennett	Pyramid Publications 1976
48. The Soaps	Edmondson & Rounds	Stein & Day Pub. 1973
49. Treadmill Oblivion	Fred Allen	Little, Brown & Co. 1954
50. Mollie and Me	Gertrude Berg	McGraw-Hill Book Co. 1961
51. Invasion from Mars	Hadley Cantril	Princeton Univ. Press 1940
52. Call Me Lucky	Bing Crosby	Simon & Schuster 1953
53. Out Of The Blue	John Crosby	Simon & Schuster 1952
54. Show Biz	Green & Laurie	Henry Holt & Co. 1951
55. B'casting America	Sidney Head	Houghton Mifflin Co. 1956
56. American Radio	Llewelly White	Univ. Chicago Press 1947
57. My Time Your Time	Vallee & McKean	Ivan Obolensky Inc. 1961
58. The Great Audience	Gilbert Seldes	Viking Press Inc. 1950
59. Cavalcade America	Fox & Schlesinger	Milton Bradley Co. 1937
60. People Look Radio	Paul Lazarsfeld	Univ. No. Carolina 1946
61. The Public ARTS	Gilbert Seldes	Simon & Schuster 1956
62. Mark It & Strike It	Steve Allen	Holt, Rinehart & Co. 1960
63. The Funny Men	Steve Allen	Simon & Schuster 1956
64. Nora Drake Story	Cornelia Blair	Duell, Sloan & Pearce 1950
65. We Stand United	Stephen Benet	Farrar & Rinehart 1945
66. The Broadcasters	Red Barber	The Dial Press Inc. 1970
67. Radio Drama Action	Erik Barnouw	Farrar & Rinehart
65. We Stand United	Stephen Benet	Farrar & Rinehart 1945
66. The Broadcasters	Red Barber	The Dial Press Inc. 1970
67. Radio Drama Action	Erik Barnouw	Farrar & Rinehart 1945
68. Business & Radio	Gleason Archer	American Hist. Soc. 1939

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Steve Dolter, 577 West Locust, Dubuque, Iowa 52001. / (319) 556-1188. reel/200 reels/3/Truck driver/28/ Comedy, mystery, drama/Fred Allen, Jack Benny, Suspense, I Love a Mystery/ Interested in books about OTR or OTR performers.

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

William R. Lane, 236 W. 6th, Brigham City, Utah 84302. / 1-801-723-3319 / reel / 2600 hours / 5 / Hill Air Firce Base / 60 / all types / Lum & Abner, Jack Benny, Lux Radio Theater. Will buy or trade.

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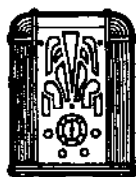
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Radio... Past, Present, Future

A column by George Wagner

I greatly enjoyed Dave Reznick's appreciation of LUM AND ABNER in the seventh issue of OLD TIME RADIO DIGEST. Although I have been in love with OTR for many years, I was not until recently a LUM AND ABNER fan. I simply didn't think the show was funny, from the scattered shows in my collection. Several weeks ago, however, I copied a large number of continuous L & A shows and was *converted*. Having come late to L & A fandom, I really enjoyed that seventh issue of "ours" with all the L & A background material. Once again, I especially enjoyed Dave's piece.

At the same time, I must dispute a few of Dave's opinions. He states that "surely we can see (that)...we remember THE SHADOW and THE LONE RANGER... more for their childhood associations than for their quality." Sorry, Dave, but I can't "see" that at all. I never really enjoyed westerns as a child, much preferring ghost stories or science fiction. The fact is that I never listened to *any* LONE RANGER programs until the early 1970s, when I was in my early 30s! I find the LR programs tightly written and well acted, and just about as near-perfect as any recorded drama that I have ever heard. Sorry, Dave, but if I were to "see" what you apparently believe I *have* to see about THE LONE RANGER I would not be honest to either you or myself.

The same thing is true of THE SHADOW. While I *did* listen to some of these as a child, it was very late in the run, about 1953-1954. THE SHADOW immediately became my favorite radio show and it remains so to this day. The best of THE SHADOW programs were

among the best writing ever done for the radio.

THE SHADOW did, of course, use a number of formula plots. If one listens to two dozen SHADOW programs at a single sitting (as I have done), the listener will likely come away from the experience feeling as though he or she could right SHADOW scripts to order. But these 24 shows were meant to be listened to over a six month's period, *not* in one dusk-to-dawn sitting.

I must also fault Dave's assumption that I, as a radio listener, must have discovered by this time "what an embarrassingly poor dramatist (Arch) Oboler was." Here it is, Dave: the only radio dramatist who *may* have *possibly* been greater than Arch Oboler is Norman Corwin. Personally, I would score it a dead-heat tie.

Horror writing in general is an area in which I have some expertise. My horror literature collection includes not only every radio play of this type which I have managed to track down, but also hundreds of books ranging from Poe and Bierce and Machen and Lovecraft to Stephen King and Peter Straub and August Derleth and Michael McDowell, along with their myriads of imitators. I can honestly say this: Arch Oboler is one of only two authors who have ever managed to scare me. (The other is Peter Straub, in his novel GHOST STORY.)

I've disagreed with Dave in print before over AMOS 'N' ANDY, and I'm afraid that I must do so again. He states that AMOS 'N' ANDY "is rooted in social injustice and ugliness....and... appeals to our baser natures."

My own view of A & A is that it was the

chronicle of black America rising up from the "Social injustice" of which Dave speaks and entering the American mainstream. If there is anything "ugly" about that, I fail to see what it is. Indeed, AMOS 'N' ANDY took the first giant steps to washing away the ugliness of a segregated and stratified America.

I've never seen much value in picking one's favorite radio shows based on which side of the Mediterranean the show's stars came from. That's as silly as picking them based on whether their stars went to church on Saturday or Sunday — or not at all. The important thing is that I have black friends today because of what AMOS 'N' ANDY taught me about *love*. If that's an appeal to my "baser instincts," Dave, I can only pray God that my instincts grow *baser....every day*.

I am not in great disagreement with Dave's charge "that blackface must necessarily represent (a)....put down

humor." I find black-face in poor taste, at least in post-1950s context. I merely question that "necessarily."

Does Dave seriously believe that when a white actor plays OHELLO, in black-face, that he is attempting to "put down" blacks, or Shakespeare, or anybody else? Or is black-face fine in "serious" theater, and only forbidden in comedy?

But Dave's main objection does not seem to be black-face at all, but the fact that white people dare(d) to assume black personas on the radio. Radio is wonderful to me for the *opposite* reason — a character in a radio drama can be far removed from the race, age, physical type or even the sex of the actor or actress before the microphone. One of my fondest drams, Dave, is that somebody will someday produce a radio life of Abraham Lincoln starring James Earl Jones. Does that strike you as a "racist" dream. Dave?

In his talk at the 1983 Old Time Radio

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Convention, Dave mentioned a program called SI AND ELMER. I have a dozen or so programs of this series, which was an early imitation of LUM AND ABNER. Can anybody give me any information as to the year these programs were broadcast? Who were the stars and from which station did it originate? Was it a local show, syndicated, or full network? Any information would be appreciated.

WLW-T, Cincinnati, ran its own televised imitation of LUM AND ABNER in the early 1950s. It was called THE GENERAL STORE and starred Willie Thall, a station announcer, and Bob Shreve, a station tenor. Shreve played the "Abner" character, Elmer Diffendorfer. Elmer made Abner Peabody look like the president of Harvard. Thall played the "Lum" character, also named Willie. (After 30-plus years I've forgotten Willie's last name; it may have been Snodgrass.)

THE GENERAL STORE ran Monday through Friday, as I recall. It was an early evening program, 15 minutes per episode.

Thall was a man for all seasons. He wore a tuxedo and a toupee for announcing the RUTH LYONS 50/50 CLUB, wrangler's togs for emceeding MIDWESTERN HAYRIDE (then carried on the old DuMont network), and coveralls or blue jeans for the commercial breaks on BIG TIME PROFESSIONAL WRESTLING. Thall died several years ago.

Bob Shreve has for many years hosted the all-night weekend movies on WKRC-TV, Cincinnati. He is noted for his extremely strange but quite hilarious sense of humor.

Men to build radio sets for me in spare time. Leon Lambert, 501-H Kaufman Bldg., Wichita, Kansas.

In Memory

EVA PARNELL, ACTRESS, DRAMA TEACHER

Eva Parnell, 88, an actress of radio, television and stage and a drama and speech teacher whose career spanned half of a century, died Sunday at Maple Knoll Village, Springdale.

Miss Parnell received her training at New York University and the American Theater Wing, where she was coached by Lee Strasburg and Madame Alberti.

Listed in the first edition of *Leading Women of America*, Miss Parnell was a member of Omega Phi Epsilon, national dramatic sorority.

Miss Parnell began her career by teaching at Nazareth College and Villa Madonna Academy in Kentucky and at Mount St. Joseph College on the Ohio in Delhi Township, Hamilton County, Ohio.

She later went on radio playing leads on Powel Crosley's WLW Station and NBC Radio Theater, where she appeared with Red Skelton, Mike Wallace, Bud Collyer, Charlie Weaver, Virginia Payne (Ma Perkins), and others.

There also were stints with the Aldrich Family, Philco Playhouse, Chevrolet Playhouse and various stock companies, including the National Players at Cincinnati's old Cox Theater.

Miss Parnell also appeared in numerous television commercials.

She also appeared in Chicago and on Broadway as supporting actress to Sylvia Sidney in *Kind Lady*, and Katherine Warren in *Kiss and Tell*. She later took over the lead of the play from Miss Warren, touring for seven months in the South Pacific. Miss Parnell then returned to Cincinnati, where for 15 years she taught drama and speech at

the Cincinnati College Conservatory of Music.

In 1953, Miss Parnell directed the world premiere of Giannini's opera, *The Taming of the Shrew*, at Music Hall, with the Cincinnati Symphony Orchestra.

She leaves two nephews, Robert and Edward P. Stansbury, both of Beckley, W. Va., and a niece, Carolyn Alders, Destin, Fla.

There will be no services. The body was donated to the University of Cincinnati College of Medicine.

Julie Stevens

Wellfleet, Mass. (AP)-Actress Julie Stevens, 66, who for 16 years portrayed Helen Trent in the radio soap opera, "The Romance of Helen Trent," died Sunday of cancer at home.

She was 26 when she got the Helen Trent role and played it on radio from 1944 to 1960. When it went off the air in 1960, she appeared with Edward G. Robinson in "Big Town," an early prime-time television program.

She first appeared on Broadway in James Thurber's "The Male Animal," replacing Gene Tierney. She worked for more than a year on the radio serial "Kitty Foyle."

Clark Andrews

Los Angeles (UPI)-Clark Andrews, 76, who worked on such well known radio shows as "The Shadow" and also wrote and produced Charlie Chan and Laurel and Hardy movies, died Friday.

Andrews created "Big Town" and wrote and directed "The Fat Man," and "Big Sister" during his radio career. He also was program director of WCBS in New York.

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RADIO FACTS

◆ In radio parlance a "gaffoon" is a sound effects man who does two or three sound effects at the same time.

◆ Kate Smith, who has never had a singing lesson in her life, has a larger audience than any professional on the air, and is listened to by more Americans than any other individual except the President of the United States.

◆ A "sustaining" program is one which originates in, and is broadcast and paid for by, the network or station. A "sponsored" program is one which is paid for by the advertiser who uses the program to carry a message about his product or service.

◆ The Quiz Kids have won over \$90,000 in defense and war bonds in the three years they have been on the air. Richard Williams, 13, is the biggest winner with more than \$11,000 of \$100 bonds to his credit. Next in line is 11-year old Gerard Darrow whose winnings total \$7,800 in \$100 bonds.

◆ In the 34,865,000 homes in the United States there are more radios, two to one, than bath tubs; more radios, two to one, than telephones; and more radios, three to two, than automobiles.

◆ The Lux Radio Theatre, directed by Cecil B. DeMille, has been consistently broadcast every Monday evening, except for brief summer vacation periods, at the same hour over the same network since July 29, 1935. This program started off with 5,019,300 listeners over 12 years of age and has increased its audience to a total of 37,200,000 listeners over 12 years of age.

Radio Crossword

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67	L	U	M		68	A	L	B	E	R	T		69	T	W	O						



We would like to thank Steve Hiss for this Crossword Puzzle.

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- # 2 09/16/47 Kingfish Starts Insurance Co (AFRS); 09/23/47 Burial Insh.
- # 3 09/30/47 25th Anniversary Tomorrow (AFRS); 10/28/47 Inheritance
- # 4 10/17/48 House For Andy; 11/14/48 Kingfish & Miss Benson
- # 5 01/09/49 Kingfish And Worthless Stock; 01/23/49 Luggage Stand
- # 6 01/30/49 Kingfish And Piano; 03/06/49 Photo Of Bandit
- # 7 03/27/49 Kingfish Pawns A Gun; 05/01/49 Sapphire's New Boarder
- # 8 05/08/49 Kingfish Dreams Of His Funeral; 10/23/49 Stolen Car
- # 9 10/30/49 Kingfish Disguised As Andy; 11/06/49 \$400 Horserace
- #10 11/27/49 Kingfish Wins \$400 T.V.; 12/11/49 Andy Gets Married, Pt 1
- #11 01/01/50 Andy Gets Married, Pt 2; 01/15/50 Andy Gets Married, Pt 3
- #12 02/05/50 Sapphire Is Pregnant; 02/12/50 Kingfish Opens Flowershop
- #13 10/29/50 Ballet Tickets; 11/05/50 Counterfeit Money
- #14 11/19/50 Turkeys (skips); 11/26/50 Charm School
- #15 12/03/50 Cousin Sarah; 12/10/50 Beaver Coat
- #16 12/24/50 Christmas; 12/31/50 To Miami
- #17 01/07/51 Sapphire Having The Baby; 01/14/51 Car Thieves
- #18 01/21/51 Mr. Smithers; 01/28/51 Parking Lot
- #19 02/04/51 Two Mrs. Smithers; 02/11/51 Restitution
- #20 02/18/51 Lonely Hearts; 02/25/51 Andy To Marry
- #21 03/11/51 Kingfish Surprise Party; 03/18/51 Sylvester To Marry
- #22 03/25/51 Hot Dog Stand; 04/08/51 Altimeter
- #23 04/15/51 On The Ship; 04/22/51 Mother-In-Law & The Judge
- #24 04/29/51 LeRoy Arrives; 05/06/51 Big Picnic

ARCHIE ANDREWS

- # 1 11/13/47 Going To Bed Early; 12/13/47 Christmas Shopping
- # 2 06/12/48 Archie Fights A Cold; 07/17/48 Wallpapering
- # 3 08/21/48 The Picnic; 09/04/48 Late For Summer Dance
- # 4 09/11/48 The Flat Tire; 09/18/48 In Love With Teacher
- # 5 10/30/48 Halloween Party; 11/06/48 Locked Out Of The House
- # 6 11/20/48 Relatives Unexpectedly Visit; 12/04/48 Drugstore Job

MY FRIEND IRMA

- # 1 Tries To Improve Cooking; Improve Her Mind
- # 2 Irma's Birthday; Mr. Martin Is Beating His Wife
- # 3 Night School Homework; Irma's Brother Comes To Visit
- # 4 Wins Trip To England; Writes Newspaper Gossip Column
- # 5 Buys An Air Conditioner; Worrying About The Martin's Dog
- # 6 Mr. Clyde Has Bought A Race Horse; Ghost In The Hall

BOB HOPE SHOW

- # 1 w/Isa Zsa Gabor; w/Richard Widmark
- # 2 w/Robert Ryan; w/Merle Oberon
- # 3 w/Grace Kelly; w/Virginia Mayo
- # 4 w/Jack Kirkwood; w/Rosemary Clooney
- # 5 w/Donna Reed; w/Jack Benny & Doris Day
- # 6 w/Bing Crosby & Doris Day; w/Jack Kirkwood & Doris Day

BURNS AND ALLEN

- # 1 1941 That Rainy Afternoon; 09/07/43 Husband Shortage
- # 2 09/14/43 George Does Laundry; 11/09/43 Getting George On Radio
- # 3 06/06/44 Kansas City Singer; 06/13/44 Going To Kansas City
- # 4 06/18/45 George Dances; 11/29/45 Most Popular Man
- # 5 06/25/46 Leaving On Service Camp Tour; 10/24/46 Muxters
- # 6 10/31/46 Radio's Glamour Boy; 02/20/47 15th Anniversary On Radio
- # 7 02/27/47 Business Executive; 12/04/47 w/Bing Crosby
- # 8 01/08/48 Ambitions; 01/22/48 Juggling Game
- # 9 04/22/48 Gracie Has Laryngitis; 02/17/49 Cats
- #10 02/24/49 George The Doctor; 03/24/49 Academy Awards
- #11 03/31/49 Lunch At Brown Derby; 09/25/49 Gracie Back From France
- #12 02/26/50 Income Tax; 11/01/52 Painter

ADVENTURES OF MAISIE

- # 1 The Department Store Clerk; The Poet - Effie
- # 2 The Truck Driver; Eddie, The Boyfriend
- # 3 The Phony Doctor; Bobby Kent
- # 4 (NO TITLE); Sonja, The Smart Dog



"Charlie McCarthy"

PHIL HARRIS - ALICE FAYE SHOW

- # 1 10/30/48 1st Show For Rexall; 10/10/48 Frankie Signs The Contract
 - # 2 10/17/48 Phyllis' Boyfriend; 10/24/48 Frankie Buys A Beef
 - # 3 10/31/48 Politics; 11/07/48 Willie's New Job
 - # 4 11/14/48 The Boys Create A New Drug; 12/05/48 Frankie's Aunt
 - # 5 12/12/48 Babysitter's; 12/19/48 Jack Benny Plays Santa Claus
 - # 6 12/26/48 A Present From The Sponsor; 01/02/49 The Draft Notice
 - # 7 01/09/49 The Lost Ring; 01/16/49 Fixing The Furnace
 - # 8 01/23/49 President Truman's Ball (w/Fred Allen); 01/30/49 The Fire Chief
 - # 9 02/06/49 Rhemly Is Fired; 02/13/49 Flowers For Alice
 - #10 02/20/49 Jury Duty Notice; 02/27/49 Rhemly Moves In
 - #11 03/06/49 Wallpapering; 03/13/49 Rhemly Rehired
 - #12 03/20/49 Alice's Birthday; 03/27/49 Vacation Plans
 - #13 04/03/49 The Sponsor's Daughter; 04/10/49 The Circus
 - #14 04/17/49 Dinner For The Creighton's; 04/24/49 Phil Harris - Movie Star
 - #15 05/01/49 Cleaning The Chimney; 05/08/49 The Mother's Day Gift
 - #16 05/15/49 Invited To The Scott's - Car In Pool; 05/22/49 Phil Buys A Boat
 - #17 05/29/49 A Picnic For The Family; 06/05/49 Phil Has His Tonsils Out
 - #18 06/12/49 Frankie's Foster Child; 06/19/49 Advertising For A Wife
 - #19 06/26/49 Phil's Option; 09/25/49 Phil's Office Job
 - #20 10/02/49 A Car For Frankie; 10/09/49 Phil's Hair Dye (sound problems at end)
 - #21 10/16/49 A Fight In The Market; 10/23/49 Party For Phil And Alice
 - #22 10/30/49 Ukulele Lessons; 11/06/49 T.V. Private Eye
 - #23 11/13/49 Rewiring The House; 11/20/49 Talent Scout
 - #24 11/27/49 Lady Wrestler; 12/04/49 More About The Lady Wrestler
 - #25 12/11/49 Mink Coat; 12/18/49 Christmas Tree
 - #26 12/25/49 Jack Benny Plays Santa Claus; 01/01/50 The Morning After
 - #27 01/08/50 Cutting The Dog's Hair; 01/15/50 Repairing The Furnace
 - #28 01/22/50 Birthday Statue; 01/29/50 Trouble With Train Tickets To N.Y.
 - #29 02/05/50 Jumping Off The Brooklyn Bridge; 02/12/50 Radio Contest
 - #30 02/19/50 Home And No Utilities; 02/26/50 Phil Makes A Movie
 - #31 03/05/50 In Love With Older Man; 03/12/50 Julius' Romance
 - #32 03/19/50 Alice Buys A New Car; 03/26/50 Rhemly See's A Flying Saucer
 - #33 04/02/50 Easter Bunny Comes; 02/25/51 The Golf Game
 - #34 04/01/51 The Song Writer's; 09/25/53 The Courtship Of Elliot Lewis
 - #35 10/02/53 The Horse Race; 10/09/53 Little Alice's First Date
 - #36 10/16/53 The Barbells Of Scotland; 10/23/53 How To Repair A Living Room
 - #37 10/30/53 Alice & Phil's Romance; 11/06/53 From Here To Eternity
 - #38 11/13/53 A Trip To The Moon; 11/20/53 The Birthday Gift
 - #39 11/27/53 Dante's Inferno; 12/04/53 A Night With Phil Harris
 - #40 12/11/53 Jessica You're Dragin' Your Neck; 12/18/53 The Chaperone
- E DANNY KAYE SHOW
- # 1 01/06/45 Eddie Cantor Is Guest; 01/13/45 Life Story
 - # 2 01/20/45 Danny Attends An Auction; 01/27/45 Off To Washington
 - # 3 02/03/45 Danny's Return; 02/10/45 Valentine's Day
 - # 4 02/17/45 Danny Buys A Dog; 02/24/45 Danny's Little Theater
 - # 5 03/03/45 Playhouse Opening; 03/10/45 Romeo And Juliet
 - # 6 05/11/45 Captain Of The Bond Drive; 01/25/45 Danny Is His Own Guest
- E MENSION X
- # 1 04/08/50 The Outer Limit; 04/15/50 With Folded Hands
 - # 2 04/22/50 Report On The Barnhouse Effect; 04/29/50 No Contact
 - # 3 05/06/50 Knock; 05/13/50 Almost Human
 - # 4 05/20/50 The Lost Race; 05/27/50 To The Future
 - # 5 06/03/50 The Embassy; 06/10/50 The Green Hills Of Earth
 - # 6 06/17/50 There Will Come Soft Rains/Zero Hour; 06/24/50 Destination Moon
 - # 7 07/01/50 A Logic Named Joe; 07/07/50 Mars Is Heaven
 - # 8 07/14/50 The Man In The Moon; 07/21/50 Beyond Infinity
 - # 9 07/28/50 The Potters Of Firsk; 08/04/50 Perigi's Wonderful Dolls
 - #10 08/11/50 The Caseaways; 08/18/50 The Martian Chronicles
 - #11 08/25/50 The Parade; 09/01/50 The Roads Must Roll
 - #12 09/08/50 The Outer Limit; 09/15/50 Hello, Tomorrow
 - #13 09/22/50 Dr. Grimshaw's Sanitorium; 09/29/50 And The Moon Be Still As Bright
 - #14 10/28/50 No Contact; 11/05/50 The Professor Was A Thief
 - #15 11/12/50 Shanghaied; 11/19/50 Competition
 - #16 11/26/50 Universe; 12/24/50 The Green Hills Of Earth
 - #17 01/07/51 Mars Is Heaven; 06/03/51 The Last Objective
 - #18 06/10/51 Nightmare; 06/17/51 Pebble In The Sky
 - #19 06/24/51 Child's Play; 07/12/51 Time And Time Again
 - #20 07/19/51 Dwellers In Silence; 07/26/51 Courtesy
 - #21 08/02/51 Universe; 08/09/51 The Veidt
 - #22 08/16/51 The Vital Factor; 08/23/51 Untitled Story
 - #23 08/30/51 Marionettes, Inc.; 09/10/51 Kaleidoscope (Good)
 - #24 09/22/51 Requiem; 09/29/51 Nightfall



"Baby Smoaks"



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