

# Old Time Radio **DIGEST**

No. 26

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GAIL  
GORDON

# Old Time Radio DIGEST

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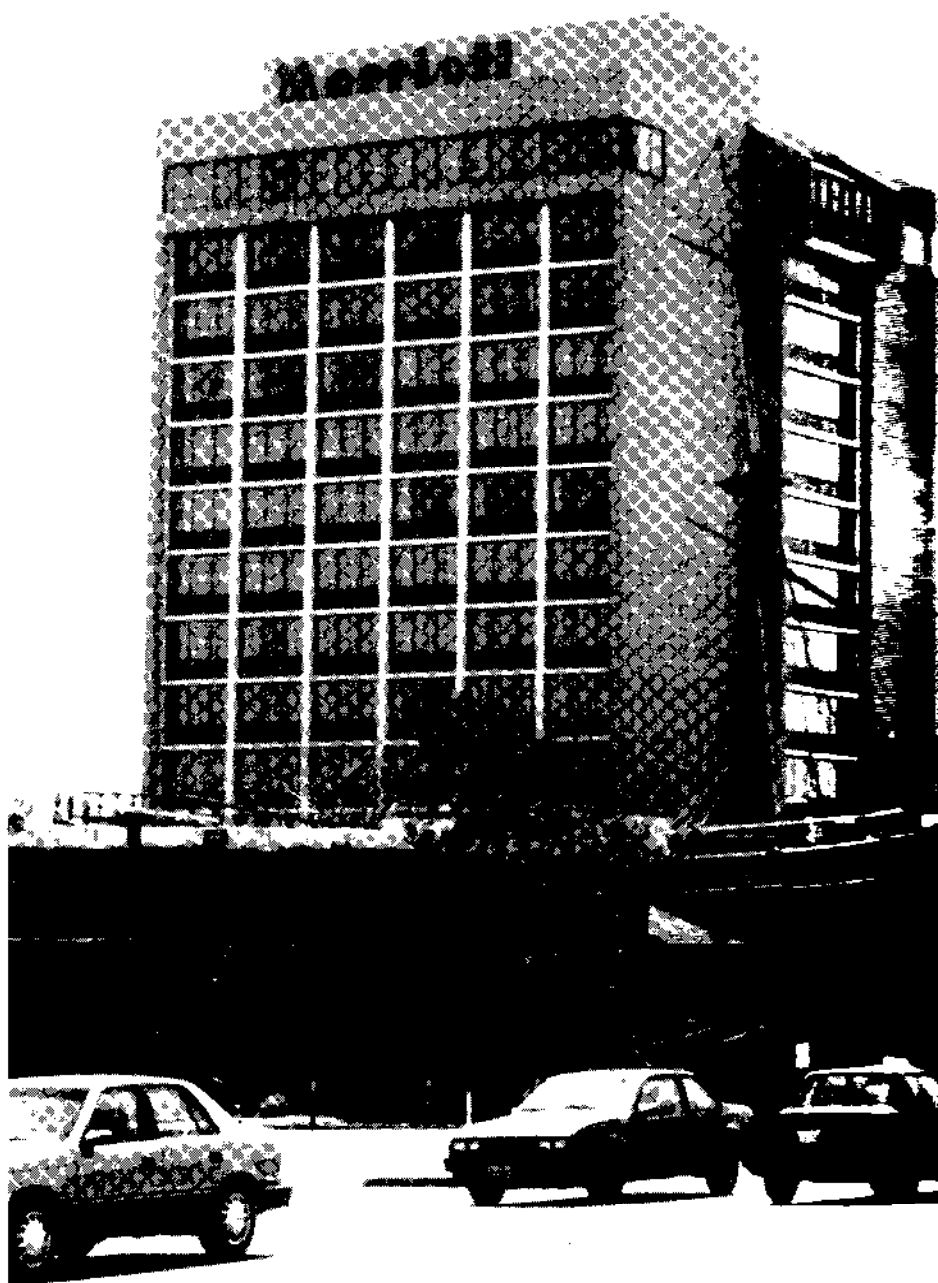
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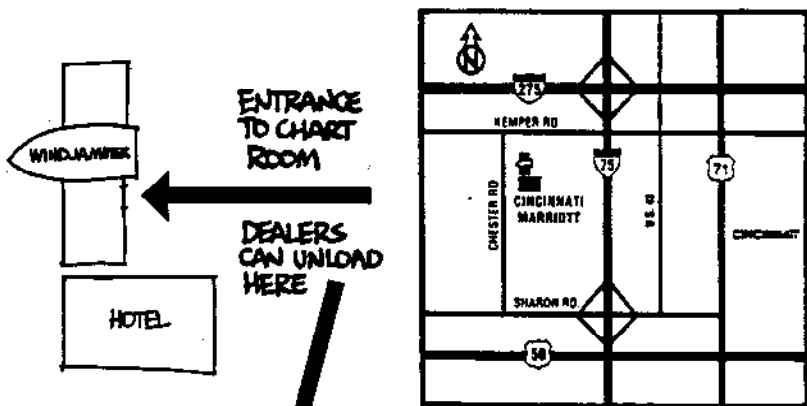
# Cincinnati Convention

Our first attempt at a convention last year worked out very well. Having no idea of what kind of response we would have, gave it a try, and were very pleasantly surprised.

We had 3 of the best known old time radio dealers in the country attend. Bob Burnham (BRC Productions), Gary Kramer (Great American Radio), and Terry Salomonson (Audio Classics). If you can't find the programs you want from them, they're

not available. They're going to be here again this year. We also had other dealers with books, magazines, radio premiums, old radios, and videos. It was a good mix of old radio stuff and general nostalgia. We will have the same mix this year.

Last year the dealer's room was scheduled to open at 6:00 but by 3:00 it was going strong. (This year it opens at 12:00). One collector from Michigan was there at noon. Saturday morning



was busy but the afternoon slowed down and we had time for a good visit with everyone. The Ky Derby had something to do with the slow down. That won't happen this year because we're the following weekend.

Saturday night we all went out to eat and talked about our first attempt at a midwest convention. It was unanimous we give it another try next year.

This year we're expanding from 15 dealer tables to 25 and will re-create some old radio shows with the help of the Dave Warren players. Ron Lackmann, Dave Singler, and Gary Yoggy, the main stay of The Players, are going to be here. They're going to re-create the Maltese Falcon (Academy Award Theater) Tom Mix "Secret Mission" a Fred Allen "Allens Alley" Segment and a Lone Ranger Show. "The Players" for the last two years at the radio convention in New Jersey, have done a great job on their re-creations.

Can't say enough about the Marriott Inn, this years site for our convention. A nice upgrade from last years site. The people there couldn't be nicer or more cooperative. One of the big complaints with other conventions has been the food. We're not going to have set down meals, so you can eat where you want at the wide variety of places around the hotel, and at what ever price range you choose.

The two big conventions each year, Spervac in California and Friends Of Old Time Radio, in Newark, NJ are at the end of the year, one in October and one in November. This leaves the whole year with nothing. Our aim is to fill that void with a mid-year get together.

Make your plans now to attend our second annual convention and help make it a weekend to remember.

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# The Best Second Banana in the Bunch

by Clair Schulz

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Supporting actors were vitally important to the success of most comedy shows on radio. It is impossible to imagine Jack Benny without Mary, Dennis, Phil, and Rochester. No doubt listeners regarded the residents of Allen's Alley with as much affection as they did the star of the show. Riley would have been lost if John Brown hadn't been there as his friends Gillis and O'Dell. Bea Benaderet, Mel Blanc, Hans Conried, Arthur Q. Bryan, Frank Nelson, Elvia Allman, and Verna Felton also played second fiddle most of the time, but they played it very well indeed. The person who perhaps played it sweetest of all is Gale Gordon.

Gale Gordon had more aliases during the forties and early fifties than those square-jawed felons who stared at us from the walls of the post office. We knew him as Mr. Judson, Homer LaTrivia, Foggy Williams, Osgood Conklin, Rumson Bullard, Mr. Scott, John Granby, Rudolph Atterbury, and Harry Graves. He also played pharmacists, doctors, clerks, conductors, and salesmen who had no names, just a voice. We knew that voice immediately and we waited for the laughs. We were rarely disappointed.

Casting comedy shows must have been easy with him around. "We need a pompous sourpuss to be the principal for *Our Miss Brooks*. Get Gale Gordon." "We should have a running character that Fibber and Molly can provoke. Somebody who can blow his top in a hurry. Get Gale Gordon." "Let's pick up a guy like Claghorn to banter with George and Gracie. Get Gale Gordon." "I know who can play the sponsor and take the guff from Phil and Remley. Get Gale Gordon." It didn't happen that way, of course, but

these three words could have helped any comedy program: Get Gale Gordon.

Much of the effectiveness of humor on radio depended on timing and delivery. Bob Hope's rapid-fire pace moved from one joke to another with only a "But I wanna tell ya . . ." as a bridge. Jack Benny milked the pause to perfection, and his "Well!" and "Hmm" spoke volumes. Gale Gordon seems at home with any style of comedy. When Mayor LaTrivia used an expression like "The council members felt they were on pretty thin ice" and when Fibber and Molly took it to mean that they were actually skating, he would get so confused and frustrated that he was practically blubbering. But Gordon, like Benny, knew that a little goes a long way. He would wait for the laughter to subside, pause a moment, then start it rolling again with just one word: "McGee." He could get a laugh as LaTrivia or as Mr. Scott on *The Phil Harris-Alice Faye Show* just by letting the stars rattle off some gibberish, waiting two beats, and simply saying, "Yes."

His delivery on radio was as polished as his timing. As Osgood Conklin on *Our Miss Brooks* his voice was drier than saltines. If Walter Denton suggested something like "I think classes should be suspended this afternoon," all it would take is a sardonic "Oh, you do?" from Conklin and the poor student would wilt before our ears. If Connie said something negative about her principal and he overheard it, just "Good morning, Miss Brooks" delivered in his voice of doom struck fear in her heart and laughter in ours. Yet as Mr. Judson, the wealthy Texan who would drop in on Burns and Allen, Gordon became a completely



different person, an ebullient braggart who would roar heartily at one of Gracie's idiocies and drawl, "I like your sense of humor, ma'am."

Jackie Gleason did the best double take on television, Lou Costello had few peers in the movies, and Gale Gordon was the undisputed king on radio. How could a double take be done on radio? The character simply repeated what had been said moments before in an incredulous tone. The highlight of any *Our Miss Brooks* program was when Conklin would raise his voice almost to a shriek because he could not believe what he had just seen or heard. He would be looking for a receipt book in a drawer, discover afrog there, placidly say, "Hello, little frog," and then take three seconds before exploding: "Miss Brooks, it won't take a moment to get the . . . HELLO, LITTLE FROG?!" The episode that best demonstrates this wonderful ability to go from absolute calm to total shock in an instant is "The Heat Wave" (August 7, 1949) in which he unleashes three double takes (Is that six takes?), one for each of the people he discovers in his closet. Edgar Kennedy may have had a slower burn, but it wasn't a funnier one.

Gordon also had continuing roles on *The Judy Canova Show*, *My Favorite Husband*, *The Great Gildersleeve*, *The Penny Singleton Show*, and *Junior Miss*. He played the title character in *Granby's Green Acres*, *Flash Gordon*, *Jonathan Trimble*, and *The Case Book of Gregory Hood*. He was a most capable actor on radio, performing in everything from serials like *Those We Love* to crime drama to comedy. On one dramatic program he demonstrated his versatility by playing a villain, a policeman (he arrested himself), and the sound of the police siren!

He began his acting career in 1923 with a walk-on in a play for which he was paid \$15.00 a week. In the early thirties he

appeared on his first radio program on KFWB in Hollywood. He played dramatic roles almost exclusively until assuming various identities in *Fibber McGee and Molly* episodes during the 1939-40 season. By the late 1940s he had become one of radio's busiest actors, frequently appearing on three or more comedy programs a week.

Now in his eighties, Gale Gordon looks back upon his days in radio fondly. When asked what it was like working with the Jordans, Phil and Alice, et al. he responds, "Wonderful!" Of all the shows he was involved with in radio his favorites are *Fibber McGee and Molly* and *Our Miss Brooks*. He still sees Jim Jordan and Eve Arden occasionally, and he maintains his close friendship with Lucille Ball with whom he worked on *My Favorite Husband*, *The Lucy Show*, *Here's Lucy*, and *Life with Lucy*. He still remains active, regularly performing in a variety of plays in Winnipeg, Toronto, and other Canadian cities.

Gale Gordon has never received the recognition he deserves for over twenty years of yeoman's service in radio. In his time he played many parts and he played them very well indeed. We are fortunate that so many of his performances have been preserved so that when the urge to laugh hits us we can answer the old call and . . . Get Gale Gordon.

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# Light Crust Doughboys

Texas' Contribution To Classic Radio

by Garydon L. Rhodes



From left to right: Jerry Elliot, Marvin "Smokey" Montgomery, Bill Simmons, Johnny Strawn, Jim Boyd

Throughout the history of the "Golden Years" of radio, there were many musical bands formed with the name of the sponsor's product contained within the name of the band. The greatest of these was (and is) indelibly the Light Crust Doughboys, who for some eighteen years played a pivotal role in musical radio.

The Light Crust Doughboys were formed by W. Lee "Pappy" O'Daniel (later a governor of Texas) at the beginning of 1931. At the time, O'Daniel was the general manager of Burriss Mill, maker of Light Crust flour. Bob Wills on fiddle, Herman Arnsperger on guitar, and Milton Brown on vocal constituted the first Doughboys group. Five days a week they broadcast from station KFJZ in Fort Worth, with Truett Kimsey announcing.

They became an almost instant success, to the extent that O'Daniel created an "empire" of radio stations for the Doughboys to be heard on, such as WOAI in San Antonio and WFAA-WBAP in Dallas/Fort Worth, as well as KPRC in Houston. All of

these stations together were referred as the Texas Quality Network. The daily radio shows were broadcast at 12:30 P.M. and each lasted fifteen minutes.

While the popularity of the Doughboys was becoming greater and greater, musical members of the group began to change more and more. Milton Brown left the band and was replaced by Tommy Duncan. Fiddle player Sleepy Johnson joined the boys as Herman Arnsperger left. Other new additions during this time were Leon McAuliffe on steel guitar and Leon Huff on vocal and guitar. It was around this time (in 1933) that the band played the World's Fair.

The Doughboys were still enjoying a huge amount of popularity in 1935, when "Pappy" O'Daniel was replaced in September of the same year. Eddie Dunn was his replacement. He kept three of the present Doughboys and added six more. Now the band members included Dick Reinhart on vocal guitar, and Marvin Montgomery on banjo. Each of the mem-

bers then were given nicknames, which became somewhat of a "tradition" during the rest of the years the group was on the air.

This new group of Doughboys were another great source of talent, with Marvin Montgomery (nicknamed "Junior") being the best musician among them. Not only were the Doughboys still heard over four states (Transcriptions of the Texas shows were broadcast in Oklahoma, Arkansas, and Louisiana), but they had also been contacted to appear in two films, both starring Gene Autry. These two films, the titles of which were THE BIG SHOW and OH SUSANNAH, were made in 1936.

The following year, Eddie Dunn left his job of working with the Doughboys, and Larry Rowell took his place. In June of '37, Rowell changed the format of the show into a soap opera containing little of the famous Doughboys music. This change lost most of the listening audience and by September, Parker Wilson became the new announcer, and, once more, the western swing style of the Light Crust Doughboys was back.

It wasn't very long before more changes among band members eventuated. One of these was Jim Boyd's becoming the replacement for Dick Reinhart. Boyd was a vocal for the band, as well as a player of the guitar and bass. He, along with Marvin Montgomery, became one of the most memorable and talented of the Doughboys. But, later Boyd left and Joe Ferguson of Bob Wills' Texas Playboys took his place.

In 1942, the Doughboys left the air to help fight and end the anguish of World War II. But, with the end of the war, the Light Crust Doughboys were back on the air. Also, beginning in 1945 was that the name of any announcer, regardless of their real name, went by Jack Perry in honor of Jack Perry Burrus, the creator of

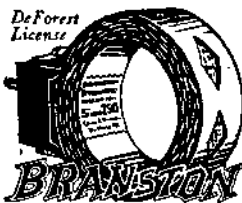
the Burris Mill. The practice of the announcer going by Jack Perry lasted until some seven years after the show went off the air on a regular basis.

The 1951 season brought a close to the regular broadcasts of the Doughboys. As an era came to somewhat of a close, one can think of all the great guest stars... Gary Cooper, Walter Brennan, Bob Hope, Hank Thompson, Mary Martin, Kay Starr, Gene Autry, Roy Rogers to name but a few... as well as the wonderful music performed by the band.

Yet, the end of the radio program didn't bring a close to the Doughboys, as they continued to play rodeos, shopping centers, fairs, and more. Some of the band members around this time were Artie Glenn, Paul Blunt, Bill Simmons, and Leon Rausch. In addition to public appearances, they also made occasional radio shows.

To this day, the greatness of the Light Crust Doughboys lives on. The present band members include Jerry Elliot on vocal and electric guitar, Johnny Strawn on fiddle and electric mandolin, Bill Simmons on electric piano, and of course long-time Doughboys Jim Boyd on bass and vocal and Marvin Montgomery on banjo.

The Light Crust Doughboys are truly one of the most marvelous of the radio bands. The warmth their music shows, as well as the sheer talent, seems unlimited. And with the band still going strong, it probably is.



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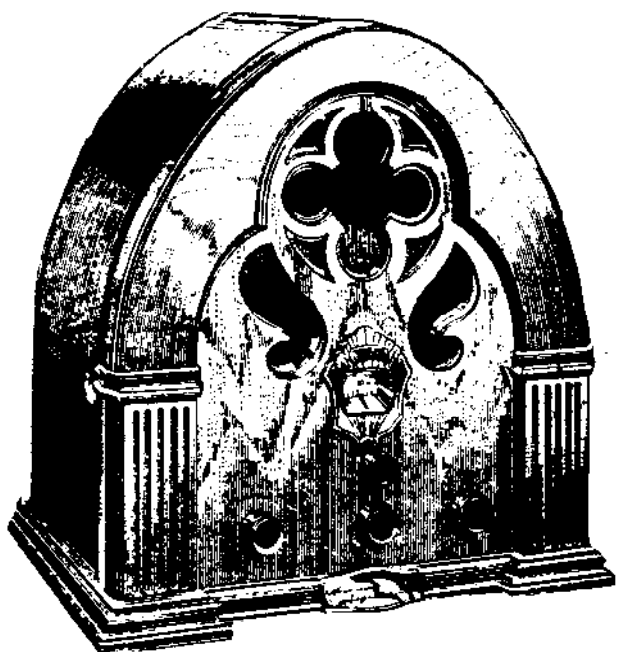
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## HRRC: Death of Anti-taping Chip A Victory for Consumers

WASHINGTON, D.C., February 29, 1988 — Thomas P. Friel, chairman of the Home Recording Rights Coalition (HRRC), said today that the report of the National Bureau of Standards (NBS), finding that the so-called "Copycode" anti-taping system does not work, audibly degrades music, and can be easily bypassed is a victory for consumers as it will effectively kill legislation seeking to block the DAT format. He said:

"Consumers are looking forward to DAT, an exciting new format. The recording industry, in asking for Copycode legislation, had its credibility at stake. Now that Copycode is finally and fully discredited, we don't think any one in Congress could reasonably ask that DAT be delayed any further."

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# Radio Humor

● Marilyn Maxwell: Well, Ukey, I'd like to help you but I can't put up a fight.

Leo Sherin: Yeah? Well, then, what are you doing later?

—*Kraft Music Hall (NBC)*

● Tom Howard: What's an oboe?

George Shelton: An English tramp.

—*It Pays To Be Ignorant (CBS)*

● Lawrence Tibbett: If you want to learn how to sing, Milton, you should vocalize with a mouthful of pebbles.

Milton Berle: I tried that out in the back yard, but I got the hiccups and broke fourteen windows.

—*Let Yourself Go (Blue)*

● Eddie Cantor: Last night was so cold I couldn't sleep. I was shivering and shaking all over.

Harry Von Zell: Were your teeth chattering?

Eddie Cantor: I don't know. We don't sleep together.

—*Time To Smile (NBC)*

● Jack Carson: Remember, money is the root of all evil!

Arthur Treacher: Then shoot the root to me, Toots.

—*Jack Carson Show (CBS)*

● Jimmy Durante (telephoning): I'm dancing at the Palladium and you oughtta see how I look . . . I'm wearing a tan jacket and my trousers are checked.

Garry Moore: Well, so what?

Jimmy Durante: So hurry over and get me, I just lost the check.

—*Moore-Durante Show (CBS)*

**RADIO**  
**BIG MONEY**  
IN  
**A BIG FIELD**

Be a RADIO EXPERT. Make big money. Win success in this new uncrowded field. Trained men needed. Learn quickly, at home in spare time. Co-operate, install, operate, repair, maintain and sell radio equipment.

**RADIO EXPERTS EARN** \$3000 TO \$10000 A YEAR

Short course, low cost, easy terms, money back guarantee.

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A. G. Mehaupf, Radio Eng. Radio Assn. of America  
4513 Ravenswood Ave., Dept. G-12 Chicago





**WE'RE  
IN OUR  
FIFTH  
YEAR!**

**One year \$12.50  
for 6 issues.**

**Royal Promotions  
4114 Montgomery Rd  
Cincinnati, Ohio 45212**

# The Mind's Eye

American Way, May 1, 1987  
"Viewpoint" by John Aliyetti

Once upon a time — in fact, so long ago that anyone under the age of 30 will not be able to remember — it was not possible to transmit pictures through the air, only voices. Of courses, this was called radio- not radio as we know it today, where programming consists mainly of music and talk shows, but live broadcasts of drama, comedy, mystery, and, (the thing that I miss most), sport events.

Television for the most part has caused the imaginative mind to atrophy, allowing us to see a sporting event through the myopic lens of a Cyclops. There is an attempt to compensate for this narrow perspective by running at least six replays of every down, pitch, punch, or shot. But by showing us the real picture, they have deprived us of the fantasy.

As it turns out, many sports actually are boring to spectators much of the time. That's why we get all these weird-

angle and slow motion replays. And the players aren't always engaged in noble athletic endeavors. I never realized from radio that baseball players spit so much or have to be always chewing something. Or that football players hold up their right index finger and mouth the words "Hi Mom" anytime they do something special. Basketball players seem to do a lot of scratching. I guess they're not allowed to spit on the varnished floor.

Imagine this radio account: "Farley is over at the bench now, looking directly at us and holding up his right index finger and waving it. He seems to be indicating that he is number one or possibly he has locker number one. What do you think, Bob?" "Gosh, Ed, I'm not sure. Possibly he has injured that finger and is trying to get some air on it."

We never knew about those silly mannerisms until television brought them into focus. Lucky us.

Televised baseball is the biggest snooze since chamber music. The reason is simple: Because baseball is a complex game of subtle strategies, there is no possible way a one-eyed view can

## MORTIMER AND CHARLIE



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... Thompson is going back, back ... and you can open the window, Aunt Minnie, here she comes!"

Instead of providing us with an image, television has stolen our imaginations. There is no way that a TV speaker can echo the roar of the crowd that rang in my ears as that ball sailed past those smoky outfield lights.

And you remember Gillette's Friday night fights?

"You look sharp, la da da de da. You feel sharp, la da da de da."

The radio accounts of those bouts were pure entertainment; the imagery was perfect, and the perspective was total. I never heard a boring fight. Compare that with what is served up on the tube as "fight fare" these days. Well, of course, it can't be compared. With one eye there is no depth perception. I can't feel the crowd, the commotion, the punches. I can't smell the sweat, the leather, the fear.

Those elements were all there on radio; and look, sports fans, they still can be.

Let us rise up again the network's hype and demand a return to those thrilling days of yesteryear. Give us our other "eye," the one in our mind. Give us our clickety, click, click.

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## Letters

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Dear Bob:

What I feared might happen did indeed happen: Jim Jordan died before the *Fibber McGee* issue was published. I had hoped to send him a copy when it appeared. Oh, well...

You may be aware of the fact that Dennis Day is seriously ill. Apparently he (like Jim) had a bad fall. I believe Dennis also suffers from Lou Gehrig's Disease. Chuck Schaden, who hosts on OTR show on WBBM in Chicago, mentioned Day's condition last week. He also encouraged his listeners to

write a get well wish. I sent a card and a short note telling Dennis how much I appreciated his work on radio and television. you may also want to write him a few words of encouragement and perhaps you will share his address with other lovers of OTR. The address Chuck Schaden gave is:

Dennis Day  
2401 Mandeville Canyon  
Los Angeles, CA 90049

Sincerely,

Mr. Clair Schulz P.O. Box 368  
Clinton, WI 53525

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Hi!

The March-April 1987 issue of OTR Digest arrived a short time ago and I haven't even had time to enjoy it yet but I'm certainly looking forward to doing so.

But, business before pleasure. First I want to get this out of the way. Incidentally, I DO want to "thank" you for putting the distinctive red "RENEW" jacket around this last issue on my old subscription. This is a good idea and a BIG help to me in keeping my OTR Digest subscription alive. I hop you *will continue* this practice of sending a renewal notice with each "last" issue sent.

Enclosed is a U.S. postal money order #37,491,541,222 for \$12.50 in full payment for a 1 year renewal of my OTR Digest subscription. I have enjoyed all the previous issues and look forward to doing the same with forthcoming issues. Keep up the good work!

Sincerely, Paul Everett

Box 4430 St. Paul, Minn. 55104

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Dear Mr. Editor:

Enclosed please find my renewal fee for another year of OTR Digest. I'd like to say at this point that I'm VERY pleased to be

able to get such a book, my ONLY complaint being that I wish it were a MONTHLY publication.

Would it be possible for you to do a feature article at some future date about my FAVOURITE number 1 all-time comedy show "LIFE WITH LUIGI"??? It amazes me to no end that at one time this show was rated #2 behind the Bob Hope show on radio and YET I cannot find more than about 40 shows in trader's circles!!!

ANOTHER feature story I'd like to see some time in the future is one of my favourite WESTERNS called "The Six-Shooter" that starred James Stewart.

Please keep up the excellent work you have been doing in the OTR field. Your efforts are greatly appreciated, and we urge you to ignore such mundane everyday things such as mounting printing costs. UNDERPAID volunteer workers who might be insisting or HINTING at getting a raise in pay!!! Heck, if ALL of us in the field of OTR swappin' and collecting paid attention to these latter-mentioned things we'd NEVER have some of the excellent OTR clubs that we have, or books such as your own. BRAVO!!! to OTR Digest.

In closing let me wish you and your overworked staff continued success.

Yours SOUNDcerely,

"Reg" Hubert, Pres. O.R.C.A. (Canada)

45 Barry St. Sudbury Ont.

Canada P3b 3H6

P.S. O.R.C.A. stands for: Oldtime Radio-show Collectors Association. (we also have a branch club in ENGLAND)

## **RADIO Buyers' GUIDE**

For Consumers  
Get a now-before  
you buy any set or  
parts to build one.  
100 Pages  
Just send  
your name,  
address in all kinds of complete sets, parts and accessories  
and we'll be so kind as to add the name of one or more  
friends you believe will soon want radio goods? Thank you!  
Liberty M. O. House, Dept. 7072 106 Liberty St., N.Y.

## **Radio Facts**

◆ Phonograph records are now being produced on a mass scale by the Army Special Services Division. Each month, a "Hit Kit" (which provides four hours of musical entertainment contributed by the country's top talent) is sent out to the various places in which the Armed Forces are stationed. It is estimated that by the end of 1944, more than 2,000,000 of these special lightweight discs will have been distributed.

◆ According to the WPB, the lifting of restrictions on the production of civilian radio receiving tubes resulted in shipment of more than 4,000,000 during the first quarter of 1944. Figures for the second quarter of the year will probably be even higher, because of carry-overs of tubes.

◆ CBS estimates that the average cost of radio advertising to the sponsor is less than one cent per listener. Though an evening half-hour show on a coast-to-coast network may total as much as \$15,000 to put on the air, the tremendous number of people who hear it make the price seem low in comparison with other forms of advertising.

◆ Such various industrial uses of television as supervising port movements of ships and city traffic control are predicted by Ralph R. Beal of RCA Laboratories. Experts will also be able to watch the progress of work in factories through television cameras set up at strategic points, thus eliminating factors which slow up production.

## Classified Ads

SCIENCE FICTION RADIO SHOWS on reg. cassettes. Send for catalog, 25¢ John Ford, 411 Truitt St., Salisbury, MD 21801.

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

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

Tom Monroe, 1426 Roycroft Ave., Lakewood, Ohio 44107. / (216) 226-8189  
Cassette and reel, mystery, adventure, sci-fi, westerns, drama, some comedy.

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

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

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

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

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

WANTED: Extended runs of juvenile adventure serials on cassette. Trade or buy. Ken Weigel, 7011 Lennox Ave. #126, Van Nuys, CA 91405.

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

HAVE MOST BIG BANDS in chronological order in exchange for Boswell Sisters, Annette Hanshaw, Ruth Etting, Lee Wiley from 78 records or broadcasts. Have most of their LP's. Walter M. Keepers, Jr., 6341 Glenloch Street, Philadelphia, Pennsylvania 19135. 1-77.

Old-Time matinee serials on videocassette! Tom Mix, Buck Jones, Zorro, etc. Free list, send S.A.S.E: Serials, P.O. Box 173, Boyertown, PA 19512.

You've been asking for it, now it's here. Absolutely the lowest prices for custom cassettes anywhere.

Catalog \$3.00  
Cassettes Now/Reels Also  
c/o Edward J. Carr  
216 Shaner St.  
Boyertown, PA 19512



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

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

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**WANTED:** Classical music broadcasts ET's, Acetates, tapes, all speeds, sizes, formats, for cash. Joe Salerno, Houston, Texas 77063.

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**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)

---

**TUNE IN YESTERDAY.** Old-time radio on cassette. Free catalogs; thousands to choose from. Great gifts. Call (904) 377-7480, or write BWP Radio, Inc., 1105 N. Main St., Gainesville, FL 32601.

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

---

Over 6,000 OTR shows-Many very rare on reels or cassettes...as low as \$1.25 per hour! Fastest service anywhere, best quality anywhere. Catalog \$2.00, Ed Cole, Box 3509, Lakeland, Florida 33802.

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

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

---

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

---

**OLD RADIO SHOWS** on cassettes. Rare Big Bands and Vocalists too! The absolute best quality. Free catalog. 2732-R Queensboro Ave., Pittsburgh, P.A. 15226

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Old radio programs, cassette reel, 88 page catalog free. Okay, Box 441-RP, Whitestone, N.Y. 11357 (33)

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

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**WANTED:** RADIO MAGAZINES before 1935, such as Radio News, Popular Radio, Radio Retailing, Short Wave Craft, etc. Gary B. Schneider, 9511 Sunrise Blvd., #J-23, North Royalton, Ohio 44133.

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**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.

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For autobiography would like to know date (at least year/year, month better) of Superman radio episodes in which (1) S. finds Atlantis; (2) S. catches crook by following crook's discarded peanut shells. Believe first is 1945 or 6, Other '47-9. S.J. Estes/205 E. 78/NY NY/10021. Many thanks.

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Phil Evans, Box 136 Downtown Station, Bakersfield, CA 93302-0136. Looking for any info in the Candlelight Hour Broadcast from NYC in 1931.

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Richard Pepe, Box 303, Elizabeth, NJ 07207. Looking for listing of Top-40 "Hits of the Week" broadcast on WMGM, NYC by Peter Tripp, the Curly-Headed Kid, from 1955-58 (especially 1956).

---

Charles Michelson, 9350 Wilshire Blvd, Beverly Hills, CA 90212. Looking for broadcast quality episodes of Amazing Mr. Malone and Mr. and Mrs. North for his syndicated show.

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Debbie Piroch, Rd 4, Box 234, Meadville, PA 16335. Looking for any show with Nelson Eddy and/or Jeanette MacDonald.

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

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Oldtime Radio-Show Collector's Association (ORCA) is actively seeking members. You can remain loyal to your own local club and still belong. Write Reg Hubert, 45 Barry St., Sudburb, Ontario, Canada P3B 3H6.

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Marty Lewin, 8836 N. Lincolnwood Dr., Evanston, IL 60203. Looking for Sid McCoy Show (a Chicago DJ from 50's and 60's.) Also any new Phil Harris-Alice Faye Shows.

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

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Chuck Juzek, 57 Hutton Ave., Nanuet, NY 10954. Would like any info about Maurice Joachim who wrote the scripts for The Avenger.

---

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

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Richard Palanik, 165 Summitt St., Plantsville, CT 06479. Looking for copies of NPR's Dol Savage shows and Nightfall.

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

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

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

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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.

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

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# BRC Productions

P.O. Box 2645 • Livonia, Michigan 48150

Classic Radio & TV Products Audio, Video, Books, Magazines & More

*"...one of the hobby's best known and most respected sources for programs, vintage TV, radio-related & rare & unusual films on videocassette, related books, magazines and other products."*

**FINEST FIDELITY**-- All reel & cassette masters processed and equalized in actual playing time.

High grade copies for you. reels and custom cassettes prepared on high grade tape decks, stock cassettes prepared on Sony stereo high speed equipment. Videos commercially manufactured and duplicated for us to highest standards, on brand name tape including Maxell and Fuji.

**WIDE SELECTION**-- If you don't see it in our catalogs, ask!

**REASONABLE PRICES**-- 1800' reels low as \$8.00 ea., stock cassettes low as \$2.29 ea (Prices subject to change without notice).

### **FREQUENT MAILINGS TO REGULAR CUSTOMERS!**

We mail catalogs/supplements 4 - 6 times yearly.

A **SAMPLE CATALOG** of cassettes, videos, related books/ magazines is free for the asking. For a copy of our new reel/custom cassette supplement, send \$2.00. Mention the types of products you are interested in (OTR cassettes, reels, books, magazines, old TV, other videos, etc.).

**SEE US IN PERSON** at the Friends of Old-time Radio convention in Newark, NJ, each October, the Cincinnati Old-time Radio convention in Cincinnati, OH. in May, and the SPERDVAC convention in Los Angeles, CA. this November.

### **OLD TIME RADIO PUBLICATIONS STOCKED BY BRC PRODUCTIONS**

**OLD TIME RADIO DIGEST**... Complete your collection, or get extras for friends. Special package price available for complete "Digest" library!

**LISTENING GUIDE TO COLLECTING OLD TIME RADIO**... the "bible" of old time radio collecting. everything you ever wanted to know about the hobby, plus directories, clubs, collector's list, survey of recommended shows by a panel of collectors. \$14.95 post paid.

**LOGS OF CIRCULATING SHOWS, NETWORK LOGS, SPECIFIC PROGRAM LOGS** (Jack Benny, Gunsmoke, etc.)

### **WHILE SUPPLIES LAST...**

"Heavenly Days, the Story of Fibber McGee & Molly" 16.95 postpaid

"Killer at the Wheel" by Carleton E. Morse..\$18.95 postpaid.

"WYXIE Wonderland" by Dick Osgood..the story of WYXZ and broadcasting in the U.S. (write for price or see our catalog).

### **ORDER BY MAIL OR PHONE.**

Your check, money order or Visa or MasterCard are welcome. (\$50.00 minimum charge card order, please)

# JINXES

*Radio Stars and  
Their Superstitions*

AND

# JONAH'S

by DICK HYMAN

BOB HOPE writes about his superstitious beliefs. Says Bob:

"WHO'S A-SCARED? Superstitious? You don't find me running around lamp posts or avoiding walking under ladders. No, sir, I never toss salt over my shoulder if I've accidentally spilled the salt shaker. I like black cats, and Friday the thirteenth is okay by me.

"But I must confess that I've got a few idiosyncrasies of my own. Take the little matter of the character who idles into your dressing room and who whistles as he walks. In common with a lot of actors, there is something about a whistling noise in my dressing room that scares me. There's an old actor's myth that it jinxes a fellow. Maybe so. I'd just as soon take no chances.

"I've also another quirk. I won't call it a superstition. That's too violent a word. But before I go into a scene I always remember to bend down and adjust my shoelaces. A lot of people seeing me do this imagine I'm doing a setting-up exercise before I start working. No . . . I'm just making sure I don't trip on my own shoelaces and fall on my face.

"I've got a good-luck charm, and that's one thing I'm not afraid to admit. Years ago when I was in vaudeville, I bought myself the best felt hat at the swellest shop on Madi-

---

son Avenue in New York. I was feeling pretty chipper at the time with that feeling that *nothing's too good for the kid*. So I bought that hat. Turn-down snap brim, it was a pretty swell hat. When I worked in a show called *Roberta*, I lent the hat to a tall, good-looking fellow from the cast who was being screen-tested by Paramount. When studio executives saw the test (and the hat) they signed the fellow. His name is FRED MacMURRAY. So is that a good-luck hat, or haven't you ever tried to lift Fred's annuities?

"I never got a chance to wear that hat myself in pictures. Always got talked out of it by the director at the last minute. 'It's not in character,' they'd say. However, at last I got a chance to wear it. In Samuel Goldwyn's *They Got Me Covered*, in which I played a newspaperman, the hat was just right for the part. So I got to wear it. The cast consisted of such eligible girls as Dorothy Lamour, Lenore Aubert, Margaret Hayes and Marian Martin. I got romantic with most of them. I told you it was a good-luck hat."



LOWELL THOMAS will never put a hat on a bed. He says that it would spoil his batting average in baseball although he has never had a good batting average. Nevertheless he always adheres to this superstition.

MAJOR EDWARD BOWES' real superstition is his observance of Friday the 13th for making important decisions and consummating actions whenever possible. He was married on Friday the 13th, and broke ground for the Capitol Theater (New York) on a Friday the 13th.

BING CROSBY always wears an old hat while broadcasting his radio programs.

# AUDIO CLASSICS, Inc.

## AUDIO CLASSICS LENDING LIBRARY

There is nothing new about cassette lending libraries of old time radio programs, but we hope that ours will meet all of your collecting needs and provide you with the very best of the golden age of broadcasting in the best possible sound and as complete of a source as you will need.

To join the library we ask that you deposit the amount of \$25.00. This is a refundable deposit when you leave the library. The reason for the deposit is to cover lost or damaged tapes that you borrow from the library. We encourage that all tapes borrowed be insured so that if tapes are lost in the mail, the insurance will cover replacement costs. Otherwise, this cost comes out of the \$25.00 deposit.

We encourage that you borrow a minimum of 10 cassettes per order, and also list 10 alternate tapes. The maximum number of tapes that can be ordered at one time is 20. All borrowed tapes must be returned before you can borrow additional tapes. If we cannot fill all 10 to 20 of your original requests, we will then substitute from your alternate list, and place your primary wants on a list, and make them available to you as soon as they come in.

Here is a good example of the savings that you can realize by borrowing library cassettes over buying them from other sources:

| Source # 1                    | Source # 2                  | Library                     |
|-------------------------------|-----------------------------|-----------------------------|
| \$3.50 per tape<br>x 20 tapes | \$7.00 per tape<br>20 Tapes | \$1.00 per tape<br>20 Tapes |
| \$70.00                       | \$140.00                    | \$20.00                     |
| \$ 2.50 postage               | \$ 14.00 postage            | \$ 2.50 postage             |
| \$72.50 Total                 | \$154.00 Total              | \$22.50 Total               |
| \$50.00 More                  | \$131.50 More               |                             |

Source # 2 we might add, will give you 1 bonus cassette for each 5 purchased. If you were to borrow 4 additional cassettes through the library you would still be \$127.50 ahead of the game in the cost of cassettes alone! These prices were taken right out of current catalogs that were available this year.

These programs are furnished free of cost and are for private use and home listening only. Charges cover the cost of blank tape, time and the wear and tear on equipment, and the cost of postage. Programs are not cleared for broadcast and no broadcast rights are stated or implied. AUDIO CLASSICS Cassette Library assumes no responsibility for unauthorized use of these programs.

To join AUDIO CLASSICS Cassette Library, just send your name and address, home phone number, and a check for \$25.00. We will do the rest and forward our catalog of available cassettes and all future sheets as cassettes are added.

Thank you for your interest and I hope to hear from you in the near future.

AUDIO CLASSICS, INC. has produced its new cassette catalog. Catalog # 2 is now available for \$5.00. Over 7,700 programs, on almost 3,500 cassettes are listed in this 60 page catalog. We are currently working on additional pages.

AUDIO CLASSICS, INC. will produce a new reel-to-reel catalog that will be available at the beginning of the new year. If you thought that our current reel-to-reel catalog had a lot of shows, just wait to you see our new one! Stop by our dealer table at the convention and look through it.

We will continue providing the best possible programs and services for you. New computer diskettes will be made available soon and logs will continue to be available for you serious collectors.

Many thanks to all of you for your continuing support. If you have not tried AUDIO CLASSICS, INC., why not? Give us a try! OLD TIME RADIO PROGRAMS ON AUDIO CASSETTE TAPES. AUDIO CLASSICS, INC. is your best source for collecting broadcasts of the golden age of radio. We would like to take this time and congratulate the Old Time Radio Club Of Cincinnati on their second annual Old

Time Radio & Nostalgia Convention. AUDIO CLASSICS, INC. hopes that this convention will continue to grow and grow year after year, and we tip our hat to all of those who work so hard throughout the year just so collectors and lovers of old time radio can enjoy two great days together with our common interest.

This special ad (#25) will cover two departments of AUDIO CLASSICS that have proven very popular, our cassette buyers group and the lending library. You can collect the best of old time radio for less than you thought.

#### AUDIO CLASSICS CASSETTE BUYERS GROUP

The cassette buyers group was formed in the interest of collectors who do not have expensive reel-to-reel equipment. For years now, there have been buyers groups to collect old time radio programs at a very reasonable cost per program, but always in the reel-to-reel format. Cassette collectors in this area have largely been ignored. It makes sense to start a service like this, as more and more collectors are collecting on cassettes. Cassettes are very easily handled at home or in the car, and the play back equipment is available everywhere.

A buyers group operates fairly simply. You pay a monthly fee and receive a number of cassettes in the mail that you copy from to your own blank cassettes. You copy what you like, and record your cassettes to suit your tastes, and then send the box of master cassettes on to the next member of the group.

Here are the facts about AUDIO CLASSICS Cassette Buyers Group. First, to join the group the cost is \$70.00. \$50.00 is a one time joining fee that everyone pays going into the group, and the balance of \$20.00 pays your first month dues. From here on, your monthly obligation for dues to the group is \$20.00.

Every month, I send out two (2) boxes of cassettes. Each box contains 20 cassettes. You copy any or all of the cassettes in the box, and then send these master cassettes on to the next member of the group. You will know who to send the boxes to. You will have about 10 days to copy these 20 cassettes and mail the box on to the next person. Under current mailings, you will receive a minimum of 480 cassettes a year for just \$20.00 a month. The cost per cassette that you copy from figures out to be \$.50 per cassette, or \$.50 per hour. That's \$.25 per half hour program, or \$.12 1/2 per 15 minute program (4 per cassette). This cost is very reasonable when you consider the prices in some of the catalogs that are available to you from around the country. It is not difficult to find cassettes for sale at \$8.00 per hour. For that same \$8.00, you could get 16 times the cassettes to copy, and probably with the same material.

You also receive a newsletter from me about every other month as to what is happening, what the contents of each box will be (usually a couple of months ahead of time), and a questionnaire to answer every now and then. The questionnaire helps me to select the material that the group wants, and to smooth out any rough edges that may develop from time to time.

Also, you vote from a list of available programs, as to which programs you would like to see come through the group, and how soon. Each box contains several different types of programs, so there should always be something of interest for you in each and every box.

Any cassettes that have gone through the group before you joined, you can rent through the AUDIO CLASSICS Cassette Library. If you are a member of the AUDIO CLASSICS cassette buyers group, you will have access to the library without having to place a library deposit. If you have any questions not cover in this letter about the buyers group, please don't hesitate to write. No one in the group so far has been disappointed.

Programs that are made available through the AUDIO CLASSICS Cassette Buyers Group are furnished free of cost and are for private use and home listening only. Charges are to cover the cost of blank tape, time and the wear and tear on equipment, and cost of postage. Programs circulated through the group are not cleared for broadcast and no broadcast rights are stated or implied. AUDIO CLASSICS, INC., AUDIO CLASSICS Cassette Buyers Group, and AUDIO CLASSICS Cassette Library assumes no responsibility for unauthorized use of these programs.

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