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Old Time Radio DIGEST

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Editor's note

We would like to thank Terry Salomonson, Audio (not avoid) Classics, for his kind words about the digest on one of his ad pages. (He paid for the page). This issue completes our 6th year, and we would like to thank Terry and all the others who have helped make it possible through their support.



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1920s Radio (PART 2) by Ken Weigel

The Child Prodigy goes bumming

1922

WEAF. A significant "first in the summer of 1922 was the licensing of experimental station WEAF in New York. Almost before the ink was dry, WEAF sold 15 minutes of air time to a real estate developer, who urged dwellers to flee the melting pot for its airy apartments in suburbia, "God's great out-of-doors." This was the first paid advertisement, done in open defiance of Commerce Secretary Herbert Hoover's caution to the industry not to sully the airwaves with direct advertising. After two months, WEAF's sales of air time were a pitiful three hours, or \$550.

However, when word got around that the realtor's series of commercials had netted him no more than what it would take a small fleet of trucks to haul away, the scales quickly fell from the eyes of big business. By November several new sponsors had gravitated to WEAF. Greeting card, safety blade, hair tonic and cigarette vendors tried promoting the virtues of their products. A toothpaste advertisement met with opposition because station chiefs couldn't decide if brushing your teeth could be discussed on the air. More personal products were placed under the ban.

By Christmas 1922 WEAF was bankrolling its operation with a nightly series of sponsored holiday tales to the tune of 5000 advertising dollars. It still wasn't much, but the way was cleared for the commercial liberation of radio. No one noticed then, but the way was also cleared for the manipulation of a consumer society.

Capitol Theater. November was the month WEAF's engineering staff brought its elaborate set-up to the Capitol Theater in New York. The theater was at that time

the largest motion picture theater in the world, with the finest acoustics and public-address system. The engineers invited its director, Samuel S. ("Roxy") Rothafel, to exchange his megaphone for a microphone and loudspeaker, which enabled him to conduct rehearsals without having to shout. Pleased by the results, Rothafel gave them permission to convert a dressing room into an electronic "lab" and to use the spacious theater to test other equipment.

On November 19, the off-stage lab became the control booth for the first broadcast of the theater's orchestra. "Roxy's Capitol Theater Gang," as the show was called, was an instant radio hit. The hour-long show was a fandango of music, songs, comedy and homey intimacy that drew thousands of fan letters each week. It continued each Sunday until the summer of 1925, when Roxy left to open a theater of his own.

First Remotes. Radio stations in these shaky first years had to resort to skullduggery to get talent to come to their studios. Artists were reluctant to risk their reputations before anything so crude as a microphone shaped like a giant tomato can. Thus WJZ in Newark wined and dined its artists, staged "spontaneous" ovations when they arrived at the studio, and paid their cab fare to and from the studio. To snare cagier talent, WJZ strung a telegraph line to the Waldorf-Astoria Hotel and tapped in on the dinner club scene. This was one of the first applications of remote broadcasting. Eventually WJZ took its microphones to other hotels, churches, theaters and restaurants, where it parlayed a variety of talent into program material.

1923

In 1923 Americans were entertained by

political scandals, sensational trials and trends in science then taking place. The automobile expanded their horizons and created suburbia, and the movies showed them new surroundings and a faster life. Radio was booming. With 15,000 retail radio dealers in business, deForest's antiquated "attic experiment" had grown into Sarnoff's "household utility." Its rate of growth the previous two years even surpassed the flivver's.

Though best suited for reporting sporting events, news, weather and market reports, radio looked to the stage and music for broadcast possibilities. Since music was the more accessible, it followed that entertainment developed along those lines first. One by one orchestras, singers and instrumentalists replaced the gramophone, recordings and pianolas.

New Programs. In January, using an AT&T toll-line, the Shepherd Stores in New York broadcast a five-minute saxophone solo jointly over WEAF and WNAC in Boston. The rendering of "Love

Light in Your Eyes" was the first "chain" or "network" broadcast. In March the Gimbel Brothers' half-hour musical program over WEAF was the first commercially sponsored musical show. (The show expanded to an hour and stuck around.) Anna Byrnes, the first female conductor in radio, led WEAF's "Astor Coffee Dance Orchestra" for B. Fischer & Co. In July the "Lucky Strike Hour," sponsored by the American Tobacco Co., aired the first of its series of popular dance shows. The following month WJZ's Jones and Hare brought their comic songs and sentimental blending to WEAF as the "Happiness Boys" for the Happiness Candy Co.

Also popular that year was a group of musicians headed by a Russian immigrant who had wandered Europe collecting songs and gypsy folk tunes. By chance the group found itself out on the street when the restaurant where it was playing caught fire. One day, the story goes, the sales manager of a potential sponsor was touring the WEAF studios where the unit had gone



When WLW was young—the original control room at Cincinnati showing Power Crosley, Jr., of Crosley Radio Corp. during a broadcast in 1922.

to rehearse. The executive heard them over the loudspeaker, liked their esoteric gypsy sound, and signed them on the spot. To the delight of the Atlantic and Pacific Stores, Harry Horlick's "A&P Gypsies Orchestra" became a WEAf mainstay, and was later a popular Monday night fixture on NBC.

"*Cliquot Club Eskimos.*" Another early WEAf favorite, and one of variety's early treasures, was the banjo-flavored "Cliquot Club Eskimos." Orchestra leader Harry Rieser was the main attraction. Rieser was an "old hand" at radio and pizzicato. Listeners knew him from his versatile work on sustaining programs, and also from an earlier stint with Paul Whiteman's band. "Eskimos" opened and closed with the yelping of dogs and jingling of sleigh bells suggesting the sparkling coolness of winter—and Cliquot Club Ginger Ale. This was one of the first sound effects used to identify a program. Rieser's original introductory music incorporating the bells was also the first musical i.d. theme. The show was written by Raymond Knight, whose inspired nonsense ("Good evening ladies and gentlemen—and who cares?") would flower in 1929's "Cuckoo Hour."

Broadcast Central. Probably the radio "event" of 1923 occurred in the spring, when RCA assumed full control of WJZ Newark from co-owner Westinghouse. In May the giant corporation inaugurated Radio Broadcast Central from new studios near Times Square, a stone's throw from the theatrical district. This double-barreled "network," comprised of WJY and WJZ, gave RCA an advantage over rival WEAf, which until now had had a lock on the city's talent. WJZ could finally grab talent by the cargo lot if it wanted.

WJZ settled in at 455 meters, where it broadcast music and entertainment in a light vein. From its improved remote facility in the Waldorf-Astoria it radiocast a stream of popular dance bands, among them the fast-rising Paul Whiteman and

Fred Waring, another radio "veteran" of two years. Band mania was then supplanting the jazz dancing craze.

Staid sister-station WJY, the station Sarnoff had hurriedly installed to broadcast the Dempsey-Carpentier fight in 1921, carried top-hatted culture to its listeners in the form of classical music and other highbrow entertainment.

Shortwave. Westinghouse engineers, meanwhile, were tackling the problem of shortwave transmission. Here Dr. Conrad was to make another significant contribution. It was already known that static had less effect on shortwave than on longwave reception, and that daylight weakened signals coming over longwave. Conrad's dabbling further proved that signals transmitted on the shorter waves were far more selective. To show their efficiency, he arranged to receive programs from KDKA over his telephone line at home, which he connected to a 100-meter transmitter especially rigged for the experiment. He then relayed the programs simultaneously over both 360 meters and 100 meters. Listeners attested to the stronger, clearer signal on 100 meters. Further tests between Pittsburgh and Cleveland, using smaller antennas, substantiated the clearer reception, and also demonstrated that shortwave signals did not fade perceptibly during daylight.

In September KDKA sent shortwave broadcasts across the Atlantic to Manchester, England with similar results. By 1924, British listeners were receiving a steady diet of KDKA programming via shortwave. Conrad's experiments had proved the feasibility of shortwave transmission. In time they would increase by six the number of channels available for broadcasting.

"*Eveready Hour.*" In December, WEAf inaugurated the "Eveready Hour," radio's first variety program. The show, heard as far west as Chicago, was sponsored by the



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National Carbon Co. to plug its B-batteries used in receiving sets then in popular use—the perfect marriage of radio and sponsor. It was a radical departure from the typical sponsored dance orchestra in that it provided not only vocal and instrumental arrangements but well-rehearsed scenes, readings and comedy.

A concert orchestra, jazz band and one-act play, "The Bungalow," kicked off the series. A subsequent program featuring a New York taxi driver's story of being marooned on the Galapagos Islands drew a huge mail response. Likewise Edgar Burriel's reading of Ida Tarbell's "I Knew Lincoln," which was repeated annually for several years during Lincoln week. A dramatization of "Trader Horn," the best-selling, purportedly factual (it wasn't) adventure novel that had transfixed publisher and readers alike, now transfixed listeners. Will Rogers, Moran and Mack, Irvin S. Cobb, Weber and Fields, D.W. Griffith and George Gershwin were among the heavy cannons appearing on the Eveready bill. It was more than just good variety; it was the start of radio's star

system.

1924

But every Cinderella has her midnight, and by 1924 radio, creaking under the burden of 1400 transmitters, was in disarray. Crosstalk, garbled music and announcements, slipshod programming, dull speakers, amateur operators, and ship and shore stations still using antiquated spark transmitters polluted the air. Industry sales the previous year had topped \$46 million, yet most of the larger broadcasters were losing money; nor could they afford to quit the business, for to do so would be to junk the good will it had taken them years to build. Seven months into the year 1105 stations held licenses. In those same seven months, more than half that number went the old onion route. What was needed wasn't more new stations. What was needed was a good policing of the wavelengths.

Gentlemen's Agreement. Secretary Hoover of the Dept. of Commerce took it upon himself to shut the door on the fledging industry, to save it from itself. First he refused to issue any new licenses.

MORTIMER AND CHARLIE



ASLEEP ON HIS FEET.



Then he began an intense supervision of wavelengths. Under his guidance, broadcasters met in conference and agreed among themselves to regulate their activities voluntarily in the absence of suitable legislation. New classifications of stations were inaugurated, Class A, B and C, and new time schedules of operations were established. It was agreed that no experimental station transmitting on wavelengths between 200 and 1000 meters would be permitted between 11:30 a.m. and midnight. A licensed station could operate on its designated frequency so long as it didn't interfere with another station's operations. Any hitches were to be worked out between station owners.

The agreements were shortlived. The more powerful stations enjoying the exclusive Class B wavelength more or less abided by the pact. But the more restricted Class A and C license holders, unhappy with their power allotments and their lower wavelengths, and unwilling to share time with others, took to pirating wavelengths and bootlegging their programs. Complicating matters were the

receiving sets themselves, which were far from being highly selective. So even when broadcasters operated simultaneously on their assigned wavelengths the old bugaboo interference still cropped up. Thus a certain Hertzian madness prevailed.

Upgraded Programming. Nevertheless, because the sponsored program—thanks to WEAF—was now part of the package, more and better performers were taking a chance on radio. Since radio had to earn its audience by sheer merit, the problem of programming naturally was its prime consideration. Hence listeners were treated to a mixed bag of parlor baritones, small-bore trumpeters, whistlers, cantors, strummers, preachers, harmonica soloists, pop and hymn singers, bedtime storytellers, lecturers and monologists. Remotes radiated from the stage, banquets, hotels, pulpits, lecterns, bandstands, ringside, press boxes and town halls. In recognition of its development, *Variety*, the weekly bible of show biz, started a special radio section.

While this kind of variety temporarily entertained and informed, it fell short of

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By EDGAR BERGEN



thrilling an audience that was fast becoming critical. You could listen to only so many harmonica obligatos before sailing the contraption out the window. Radio was developing a warmed-over cabbage complex. A shot of pagentry wouldn't hurt at all.

"*Omni-Oral Productions.*" During the week of June 16-22, 1924, WJY made the first attempt to rout conventional programming with its "Omni-Oral Productions." This was a series of four evening performances, each of two hours' duration. Each show began at 8:30 with a five-minute instrumental overture to allow the listener time to "tune-in." Various episodes of from 15 to 30-minutes' duration followed. Each episode varied from the one before it but neatly dove-tailed with the others. This was so that a person tuning in on the hour or half hour wouldn't be lost for the rest of the broadcast.

WJY's first production, "A Night with the Conquistadores," carried the listener to Latin America with Spanish music, a tango, a Caracas travelog, and songs from "Carmen." "A Night Out of the Past," the next evening's production, was a nostalgia revue featuring songs of the 1860s and 1890s, and reminiscences. The third show, "Sport," featured popular jazz by the Cafe Madrid Orchestra, a talk by the holder of the women's world altitude record, and sports palaver by Major White. The final presentation, "A Night at the Opera," tendered "Il Trovatore" and other operatic bits, capped with a verbal effusion on opera.

"Omni-Oral Productions" became one of radio's first sock hits to capture a wide audience. More important, it showed that radio could hold its attention for an entire evening.

A week later sister-station WJZ followed with a full night's entertainment celebrating the first anniversary of the Wanamaker auditorium radio concerts. The

two-hour concert was divided into four half-hour sessions, similar to WJY's format the week before. In all, during 1924-5 WJY and WJZ booked over 200 such radio concerts.

Politics. Following the Harding-Cox stunner in 1920, it was not surprising that politicians should be among the first to rove an eye over the new medium. All manner of ward heelers, barnstormers and civic mullahs were keen to the vast possibilities it offered to prime the voter. Among the better known political lights going before the mike in 1924 were presidential hopefuls Calvin Coolidge and New York Governor Alfred E. Smith. The presidential campaign was called a "radio election" because it was the first time the entire country was privy to the political debates as well as the election results.

In June the Republican National Convention was broadcast from Cleveland over a 17-station hookup. A few weeks later the marathon Democratic Convention was broadcast from Madison Square Garden. Local interest was so high the night Governor Smith's name was placed in nomination that the Great White Way was all but deserted. Both conventions played well in the hinterland too; so much of the workforce stayed home with the radio that business slacked all across the land. A seat by the radio was as good as a ticket to the Garden. Better, in fact; for by turning a dial you could get Graham McNamee, "Roxy and His Gang" or the "Eveready Hour."

The political conventions, heard by millions, emphasized the new medium's importance in building a national audience. They also helped to raise the standards of public speaking, which often carried the flavor of a tent show. The oratorical gasbags who had hitherto relied on gestures and personal magnetism to win the vote suddenly found himself defenseless against the cold scrutiny of an indifferent mike. Neither could he promise the East one

thing and the West another, as he could during a speaking tour. Out of eyeshot of his mannerisms and thus oblivious to his charms, the homebound audience was free to listen with a cool intelligence. Radio gave the vote-seeker new incentive to shoot straight with the voter.

[Next issue: "Roxy" theater remotes, NBC, and federal regulation]



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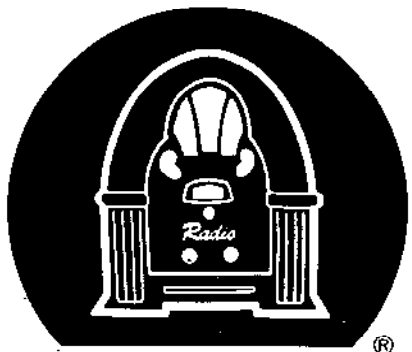
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CLASPED HANDS AT MIDNIGHT

How Amos 'n' Andy have kept a strange New Year's ritual for fourteen years

SPEAKING of New Year's resolutions—and no doubt you will be speaking of them, piously or jokingly, on the morning after December 31—there is Amos 'n' Andy's amazing New Year's story. If you are inclined to pooh-pooh resolutions or if you have never been able to make them work, you should hear their story . . .

Its beginning reaches far back into the lives of Amos, who is Freeman Gosden, and Andy, who is Charlie Correll. The charms of Madame Queen and the connivings of the Kingfish had not then even faintly stirred in either of their imaginations. The blackface radio act which was to bring them wealth and success had yet to be born. Amos 'n' Andy, those two friendly, not-too-intelligent blackamoors, were as yet strangers to the American scene. Frankly, Gosden and Correll are convinced that all of these happy events came to pass largely because of a certain New Year's resolution.

Back in 1925 "Gos" and Charlie had knocked about together for five years. They had met accidentally while coaching amateur theatricals in whistle-stop towns for the same company, and early in the year, when they were called into Chicago headquarters, the two had decided off-the-bat to team up and try for radio.

Things hadn't gone so well during the year. They had sung as a harmony team over a Chicago radio station until October, but without pay. Nobody was paid for radio performances then. Sure they were meted out generous allotments of *chicken a la king* at the hotel which operated the station, but for pocket money they had to scratch. Then the Chicago Tribune's pioneering station signed them to a contract as staff artists. The end of the year rolled around with a bang, and on that December 31 Charlie and "Gos" were in the mood to celebrate.

Leaving one New Year's Eve party on the North Side to connect with another on Chicago's South Side, they boarded an I. C. commuters' train. At the stroke of midnight they sat on a side seat, jogging along somewhere between Twelfth and Forty-ninth Streets. Bells rang, whistles tooted. Yells and laughs echoed a volley of gunshots.

"Well," said one of them, "this past year has been good to us; we've finally cracked radio with a paying job."

And either Charlie or "Gos," they can't remember which, shot back:

"Well, we've got one more year to go, and it may be our last one, so let's try to crack 'em wide open this next year."

Although they'd been pals for five years, until now there had only been an easy-come-easy-go fraternalism between them. A change in circumstances might have parted them at any moment. But something in that single statement on the smoky old electric made them suddenly realize how close they really were to each other. It was the beginning of radio's most solid friendship. It was also the beginning of a joint New Year's custom.

"Those same words," says Gosden, usually spokesman for the pair, "have been said by us every year-end at the stroke of twelve o'clock since then. If we were in different cities as we were once or twice during the past fourteen



years, we would get together by long-distance telephone and repeat our pledge. When we were in the same city but attending or giving different parties, we would join one another at a pre-designated place at midnight to repeat our ritual."

THE years have brought changing scenes and changing situations. Youth has passed into middle age. But with each change their sentimental custom has acquired richer meaning and deeper significance. There was the close of that first year, for example.

They had had the luck to develop a radio serial comic strip for the *Tribune*. Choosing a pair of colored buffoons for characters, they called it "Sam 'n' Henry." Novel and amusing, "Sam 'n' Henry" caught on with Chicago listeners quickly. The whole year seemed

to be a fulfillment of that New Year's pledge. Until the evening of December 31, 1926 . . .

"Sam 'n' Henry" had received an invitation to appear at the New Year's Eve party of Mrs. Samuel Insull. In Chicago that was equivalent to a royal command performance in London, for Samuel Insull, in those days, was czar of a fabulously far-flung public-utilities empire and also reigned as a great patron of the arts. Charlie and "Gos" were flattered. It was to be the first personal appearance of Sam 'n' Henry.

From a concealed loudspeaker they were introduced by Mrs. Insull as "radio's newest find," did a composite episode of the funniest gags they had pulled in ten months of broadcasting. They were in their element. Pyramiding laugh on laugh, they intended to save the biggest till last. Then they

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They had had the luck to develop a radio serial comic strip for the *Tribune*. Choosing a pair of colored buffoons for characters, they called it "Sam 'n' Henry." Novel and amusing, "Sam 'n' Henry" caught on with Chicago listeners quickly. The whole year seemed

to be a fulfilment of that New Year's pledge. Until the evening of December 31, 1926 . . .

"Sam 'n' Henry" had received an invitation to appear at the New Year's Eve party of Mrs. Samuel Insull. In Chicago that was equivalent to a royal command performance in London, for Samuel Insull, in those days, was czar of a fabulously far-flung public-utilities empire and also reigned as a great patron of the arts. Charlie and "Gos" were flattered. It was to be the first personal appearance of Sam 'n' Henry.

From a concealed loudspeaker they were introduced by Mrs. Insull as "radio's newest find," did a composite episode of the funniest gags they had pulled in ten months of broadcasting. They were in their element. Pyramiding laugh on laugh, they intended to save the biggest till last. Then they

would walk into the room where the guests were seated and receive an ovation.

EVERYTHING went according to plan.

They finished and ran into the living-room, where the guests were seated on thirty-five gold chairs. Only to find Tito Schipa, Rosa Raisa and thirty other operatic bigwigs—Mrs. Insull was a great opera patron—none of whom understood ten words of English or even that much of blackface comedy. The only ovation was a battery of raised eyebrows. It was Correll and Gosden's biggest flop.

They walked down Lake Shore Drive, a flat taste in their mouths and with hopes fallen even flatter. Suddenly whistles blew, bells rang, guns fired. Charlie looked "Gos" in the eye and with one thought in mind and heart they chanted in unison:

"Well, we've got one more year to go, and it may be our last one, so let's try to crack 'em wide open this next year."

Three years later, in 1929, they joined station WMAQ in Chicago to introduce—locally and inauspiciously—"Amos 'n' Andy." In August, Pepsodent sponsored them over one of the earlier Coast-to-Coast hook-ups. "Amos 'n' Andy" had already become a Chicago hit and high-powered promotion men set about now to give the show a national build-up of fantastic proportions. It was announced as the coming American radio show. Newspapers differed quite sharply with that thesis in their reviews on the morning after its premiere. One paper carried an eight-column streamer reading "Radio's Greatest Flop Has Arrived." A New York Sun critic devoted three-quarters of a column to her "disappointment over the heralded 'Amos 'n' Andy' broadcast which started last night." Even after the application of large grains of salt to the opinions of anti-radio newsmen, this reception could

hardly be construed as enthusiastic. Truth was that listeners hadn't been conditioned yet to radio serials in which the plot continued from day to day. "Amos 'n' Andy" had to sell themselves and a new entertainment idea besides. It was nip and tuck when Pepsodent renewed their contract for 1930.

That New Year's they lived in different apartments in the same building. Both gave their own New Year's parties. At twelve o'clock guests at neither party could find their host. The hosts were down in the lobby saying smilingly to one another:

"Well, we've got one more year to go, and it may be our last one, so let's try to crack 'em wide open this next year."

SO FOR fourteen years they have kept their New Year date. With each passing year, they seem to their fans to have established themselves more solidly as an American institution. Other radio stars tell them jealously "There's one thing certain, boys, 'Amos 'n' Andy' will last forever."

No person having watched their record of popularity on the air would be so bold as to dispute that dictum. No body but Amos and Andy.

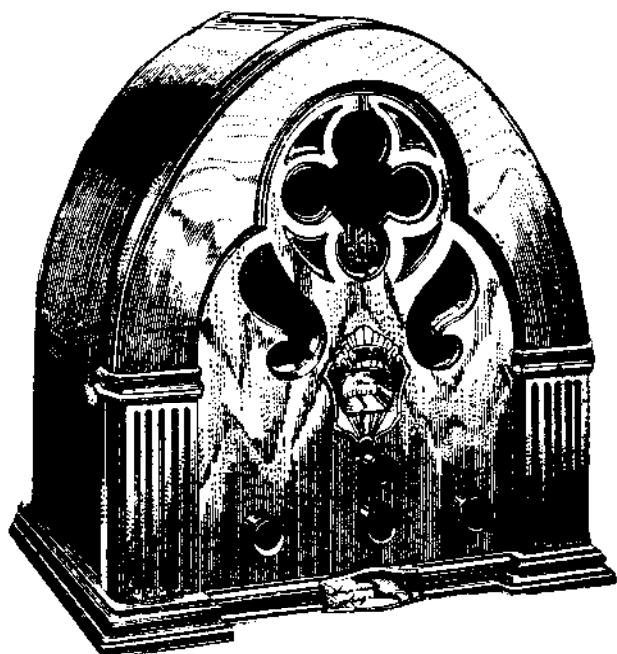
For sure as shootin', this December 31, midnight, will find them together—this time in Hollywood. "And it's not a superstition," says spokesman "Gos," "it's just our policy:

"Well, we've got one more year to go, and it may be our last one, so let's try to crack 'em wide open this next year."
—John W. Carlson.

"Amos 'n' Andy" may be heard Monday through Friday over a CBS network at:

EST 7:00 p.m. ——— CST 10:00 p.m.
MST 9:00 p.m. ——— PST 8:00 p.m.

RADIO GUIDE



OLD TIME RADIO BROADCASTS

Classic programs recorded on high quality tapes.
Write for your free catalogue.

Special offer: "A Night of Old-Time Radio"

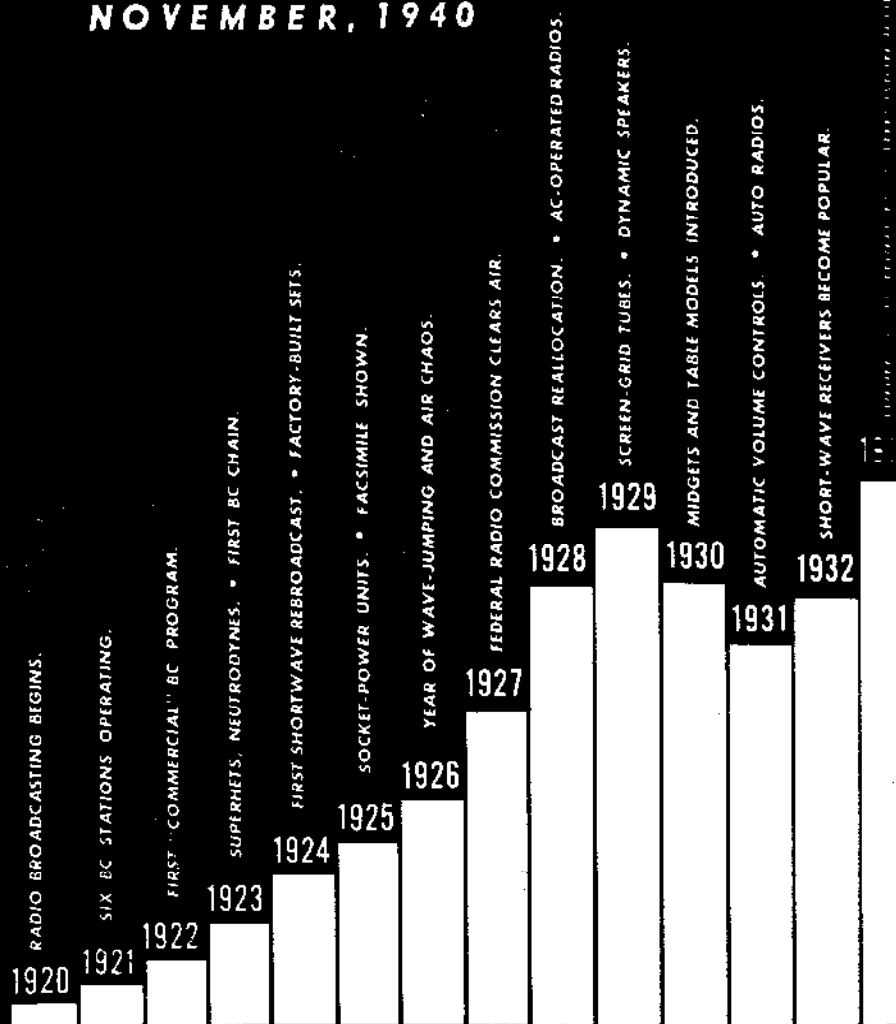
A three hour assortment that will take you back many years ago, to listen to a typical evening on the radio... *The Shadow, The Lone Ranger, Amos 'n' Andy, Screen Director's Playhouse, Edward R. Murrow and the News, Colgate Sports Newsreel, Bing Crosby,* and more!

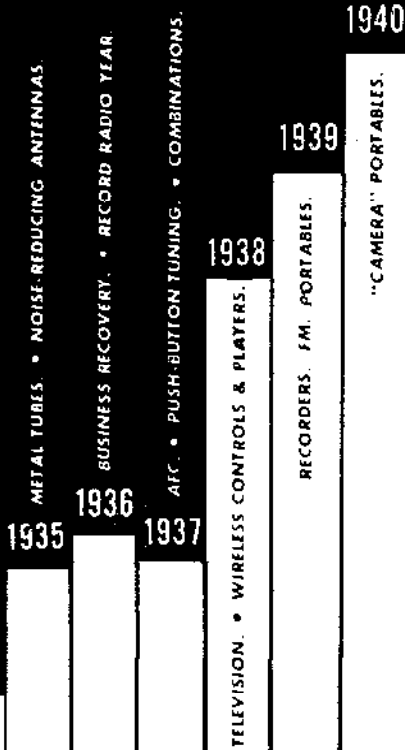
All this for only \$7.95. Specify cassettes or open-reel.

CARL K. FROELICH
2 HERITAGE FARM DRIVE
NEW FREEDOM, PA 17349

RADIO *and Television* TODAY

NOVEMBER, 1940





**MILESTONES
MARKING
20
YEARS
OF RADIO
PROGRESS**

"Milestones and Sales"

Our front cover shows principal radio events and advances during the past 20 years.

But the heights of the "milestones" also indicate the growth of the radio business year by year—the columns being proportional to the number of radio sets sold during these years.

Radio Industry, November, 1940

Manufacturers of radio receivers . . .	82
Manufacturers of radio tubes	10
Manufacturers of radio parts	700
Manufacturers of test equipment . . .	49
Manufacturers of broadcast and amateur equipment	95
Manufacturers of sound equipment . .	106
Radio-set and parts distributors . . .	2,150
Manufacturers' agents	301
Retail outlets selling radios	57,000
Servicemen, including dealers' servicemen	25,000
Radio amateurs and experimenters .	90,000



U. S. homes with radio	29,200,000
"Secondary" sets in above homes	12,200,000
Battery portables	1,400,000
Auto radios	7,200,000
Total radios in use	50,000,000

What They Cost Per Pound

Next time you meet the argument that radios cost too much, come back with a comparison of radios by weight, in contrast with other commodities.

Radios can be dished out for about \$1.50 a pound, at current prices. So get noisy about the fact that your "million-dollar entertainers" are thus selling for prices similar to those paid for fine candy, or for books. The latter items may be a delight, but they're awfully temporary, compared with a 5-year ticket to the world's choicest events.

Down the street, autos are selling for 20c. per lb.; beefsteak at 30c., electric refrigerators at 40c., and pianos at 90c.—all per pound.

**CINCINNATI'S
4th ANNUAL**

**APRIL
20, 21, 1990**

**OLD TIME
RADIO
&
NOSTALGIA
CONVENTION**

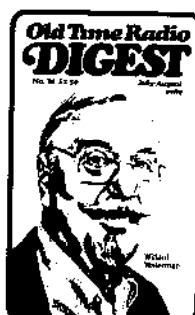
MARRIOTT INN
11520 CHESTER ROAD
CINCINNATI, OHIO 45246
(513) 772-1720

FOR MORE
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BOB BURCHETT
(513) 961-3100

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**SELL, BUY, or SAY
SOMETHING**



WE'RE IN OUR SIXTH YEAR!

One year \$12.50
for 6 issues.

Royal Promotions
4114 Montgomery Rd
Cincinnati, Ohio 45212

JINXES

Radio Stars and
Their Superstitions

AND

JONAH'S

by DICK HYMAN

THE QUIZ KIDS have their superstitions.

JOEL KUPPERMAN, 6, didn't know what a superstition was. But he did admit that it was bad luck for a girl to kiss a boy. In fact, when his sister, Harriet, 7, kissed him before a Quiz Kids show, he missed a math problem and went off. *Definitely bad luck!*

HARVÉ FISCHMAN, 12, has a lot of superstitions about the *Quiz Kids* show. He must wear a little *Quiz Kid* pin—which he wore the first time he was on. Also—he can tell how he will score on the show by how he picks up his gown. The *Quiz Kids* caps and gowns are in a large suitcase and before the broadcast the children make a dive for their own.

If Harvé has to pick up three gowns before he gets size "45," he knows he will come in third on the show. If he has to go through five, he knows he's out. According to Harvé, this has worked out every time.

He goes around ladders, too, although the last time he did, he cut his hand, trying to squeeze between the ladder and the wall.

RUTHIE DUSKIN, 8, doesn't believe in superstitions and claims she doesn't have any at all. Yet she says she believes in dreams coming true. For instance, when she had

scarlet fever, she dreamed a series of dreams that she was all over it—and sure enough she was!

She doesn't believe in witches, but she admits she sometimes imagines that they are behind her closet doors.

MARGARET MERRICK, 14, has a superstition about which she's plenty serious. It's a lucky ring—silver and turquoise—which was given to her when she had infantile paralysis. The friend told her it was a lucky ring—and sure enough—she was better the next day. She's never been without it—but once. And that was the night she went off the *Quiz Kids* show. If she doesn't wear it on her finger, she wears it on a chain around her neck.

Margaret says that 3 or any combination of 3 is lucky for her—even 13. She wins on 3s at carnivals. The first time she was on *Quiz Kids*, she came in third place.

She has bad luck if she wears a sweater or blouse that doesn't match her hose—rather socks. They must match—or she has a terrible day.



JOAN BISHOP, 15, always wishes upon a pin when she finds it pointing toward her. She wishes, too, on a knife or pair of scissors when they land on the point.

She believes that if a picture falls off the wall, something terrible will happen.

She always wishes on the first star she sees. One night she wished on a star that she could go to Hollywood—and the next day the *Quiz Kids* office called and said she was going.



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ALL PRICES STILL INCLUDE SHIPPING/HANDLING CHARGES!
SHOKUS VIDEOS IN MOST CASES, SHIPPED TO YOU VIA PRIORITY MAIL. ALL OTHER VIDEOS NORMALLY SHIPPED VIA UNITED PARCEL SERVICE (please supply a street address, if possible). Mixed orders may be shipped in separate packages.

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Please specify whether you require VHS or Beta.

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All orders must be pre-paid in full by check or money order. Michigan residents add 4% sales tax. Visa or MasterCard also accepted (5% surcharge must be added to credit card orders when taking advantage of these special prices).

PRODUCT QUALITY:

All tapes recorded at highest speed for highest quality, on quality name brand blanks. Shokus tapes are packaged in attractive gold cartons with antique television logo and contest list. All others come in durable Amaray cases. Your satisfaction is assured. These are not the junk tapes you find in your local department store for \$5-10 each. These are prime quality, commercially produced videos!

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213 Jack Benny I

1953/1954/1965

Three complete Jack Benny shows (last one on tape is 60 minute version). Guests include Bob Hope, Martin & Lewis, Bing Crosby, George Burns, Walt Disney, Elke Sommer, the Beach Boys, along with Jack's usual cast. Sketches include a spoof of Hope's "road"

pictures, a vaudeville act that teams Benny and Burns, and a "Mary Poppins" spoof. Some commercials are intact
110 minutes Black & White \$26.95

220 Jack Benny II

10/11/53

Guests include Fred MacMurray, Tony Martin, Dick Powell, Dan Dailey and Kirk Douglas. Jack holds a jam session at his house. Lucky Strike commercials are intact.

10/25/53

Jack's guest is Humphery Bogart...spoof of 1930's crime films.

11/8/53

Mary persuades Jack to buy a new suit

11/22/53

Ronald Reagan introduces Jack as Tom Jones, a man whose face nobody can remember. Two crooks think Jack is the perfect one to pull off a bank heist.

115 minutes Black & White \$26.95

230 Jack Benny III

4/19/52

Jack's guest is Fred Allen. This is the final show of the 1951-52 season, so Jack makes an appointment with his sponsor to verify that his option has been renewed for another year. He finds Fred there trying to convince the sponsor to put him on in Jack's place!

1/6/57

Jack's guest is Jaye Mansfield. Jack holds his annual talent competition to showcase the stars of tomorrow. Mel Blanc does a funny segment as an animal impersonator. All commercials are included!

11/15/53

Guest is singer, Johnny Ray. Jack blows up after he books Ray on the show only to find that Ray requires \$10,000 an appearance. Danny Thomas makes a cameo appearance. All commercials intact.

1/17/54

Liberce is Jack's guest, as he goes to the piano player's home to appear at a benefit. Commercials included.

120 minutes Black & White \$26.95

242 Jack Benny IV

11/30/52

After a tough day at the studio doing his TV show, an exhausted Jack goes home to bed, only to be followed by burglars. Complete with Lucky Strike commercials!

1 1/56

Jack's guests are college football coaches, on this New Years day show, along with recreations of his "New Years Eve" sketch he did on radio...complete with Lucky Strike commercials.

4 23/59

Jack and guest Giselle MacKenzie get lost on their way back from a supermarket opening in a remote area of Arizona.

12/22/56

A special Christmas episode finds Jack holiday shopping in a department store, and driving a poor innocent clerk (Mel Blanc) crazy. One commercial is intact.

115 minutes Black & White \$26.95

260 Just Kid Stuff NEW RELEASE! II

Kukin, Fran and Ollie

1952...TV's first educational puppet show, live from Chicago, and sponsored entirely by RCA appliances.

Rootie Kuzootie

1953...Yet another vintage puppet show from New York. Rootie is a baseball player with a crazy gang of friends and a live studio audience full of kids who try to steal away a powerful magnet from a puppet named Poison Zoomack. All original commercials are included.

Howdy Doody 7/2/48

Phonics T. Bluster demands that Doodville pay him 500 marbles a day for one month or he will take over the town. A very early kinescope with Buffalo Bob and the Peanut Gallery.

Andy's Gang

1955. Andy Devine and Froggy the Gremlin in another classic show. The Gunga Ram episode in this one is called "The Tiger Hunter."

110 minutes Black & White \$26.95

457 Kate Smith Show NEW RELEASE!

11/12/51

A special Thanksgiving show with Kate and her guests Ann Sheridan and Myron Cohen. In the play, "Beginner's Luck," two strangers meet and fall in love. Myron Cohen does a monologue about the holiday.

1/2/52

John Hodiak, in his TV debut along with Theresa Wright are the featured guests. The play is called, "The Luckiest Day of My Life," and concerns a hometown football hero (Hodiak) who ends up a penniless adult.

1/16/52

Xavier Cugat, Herb Shriner and Dan Duryea guest. Shriner does a comedy monologue. Cugat performs a few latin numbers, and Duryea stars in "Land's End," as an escaped convict whose life catches up with him in a seedy diner.

3/12/52

This one's an all-music show live from an aircraft carrier. Kate's guest is Eddie Condon.

120 minutes Black & White \$26.95

261 My Hero NEW RELEASE! III

"The Duel" Bob's latest client is a sculptress who wants to use him as a model. Then her boyfriend shows up and challenges Bob to a fight for her honor.

"The Tiger" Mr. Thackery claims Bob is too easy-going, so Bob decides to change his image and become a tiger. His first order of business: collecting past due rent from his clients.

"The Bicycle" Bob helps an old man who crashes his bicycle into a street light. The man turns out to be a millionaire who offers Bob an executive position he simply can't refuse!

"The Fishing Story" Bob brags about his camping prowess to Mr. Thackery, so Thackery invites him on a fishing trip in the woods and makes Bob do all the work.

100 minutes Black & White \$26.95

459 TV Variety NEW RELEASE! XXI

The Cavalcade of Stars

1950...Here's another early entry from the Dumont network. Host Jerry Lester introduces Circus Day on the show, with comedy sketches and music revolving around that theme. Also on hand is baseball great Jackie Robinson who appears in a sketch. Nice quality!

Give My Regards to Broadway 12/6/59

A one hour special saluting Broadway in the 1950's, complete with original commercials. Stars featured are Ray Bolger, Jimmy Durante, Jane Powell, Jimmie Rogers, and "A Hole in the Head's" Eddie Hodges. Great entertainment!

120 minutes Black & White \$26.95

Classified Ads

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

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

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.

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.

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

CAPTAIN MIDNIGHT ITEMS wanted. DeWayne Nall, P.O. Box 555, Cleburne, TX 76031

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

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

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

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 L.P.'s. Walter M. Keepers, Jr., 6341 Glenloch Street, Philadelphia, Pennsylvania 19135-177.

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

Tom Monroe, 2055 Elmwood, Lakewood, Ohio 44107, (216) 226-8189 Cassette and reel, mystery, adventure, sci-fi, westerns, drama, some comedy.

Vintage Radio Programs on cassettes. Comedy, Drama, thrillers, westerns and more. Lowest prices nationwide. Catalog \$1.00 (refundable). Galore, Box 1321, Ellicott City, MD 21043 (1474) (52)

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

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

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

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

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

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

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

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

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

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

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

The Golden Radio Buffs of Maryland will hold its 16th anniversary Golden Mike Awards, Baltimore, MD. For details write.

LOGS: Ray Stanica, 173 Columbia Hts., Brooklyn, NY 11201 has a complete log of Mercury Theater of the Air and Campbell Playhouse for a S.A.S.E. with 2 stamps.

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

WANTED: Masterpiece Radio Theater, other multipart NPR or BBC dramas. Buy or trade cassettes. Howard Lewis, 132 Hutchin Hill Rd., Shady, NY 12409

Don Berhent, 807 Glenhurst Rd., Willwick, OH 44094. The Shadow and movie serials. Books on both also.

Frank Tomaselli, 29-10 Donna Ct., Staten Island, NY 10314 is looking for 11 AM from 1939-1944; also Fred Allen's Town Hall Tonight.

Tom Heathwood, 22 Broadlawn Pl., Chestnut Hill, MA 02167. Shadow programs between 1941-44. Has supplement to his catalog for a S.A.S.E.

Chuck Juzek, 57 Hutton Ave., Nanuet, NY 10954. Green Hornet episode where Reid reveals himself to his father as the Hornet around 1943. Need log from 1936-40.

RADIO CLASSICS! One Hour Audio Cassette Tapes. Famous Radio Shows from the 30's, 40's and 50's. Great Gifts! Catalog \$5.00—(refundable) Use Mastercard or Visa. Call M-F 9am-5pm (904) 377-7480 or Write RADIO CLASSICS, 1105 North Main Street, Suite 9-E, Gainesville, FL 32601.

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.

Harry Goldman, RR6, Box 181, Glens Falls, NY 12801 wants Kraft Music Hall of 12-11-47 (Al Joison) Jack Benny "The Bee", Fiorello LaGuardia tribute to Nikola Tesla over WNYC on Jan. 10, 1943.

WANTED: Kid Shows, Serials, Big Band Remotes, Transcription Recordings on Reel to Reel only please. Write to Wally Siall, 8408 N.W. 101, Oklahoma City, OK 73132.

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

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.

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., Sudbury, Ontario, Canada P3B 3H6.

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

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

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.

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

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.

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

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.

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

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

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.

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.

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

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

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

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)

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

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

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

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

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.

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.

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.

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.

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

Would like: Mysterious Traveler, Whistler, Pat Novak For Hire on cassette. I have a lot to trade. Write to: Victor D. Padilla, Jr., 104 Marcy Avenue, Brooklyn, NY 11211

Wanted: Amos and Andy, Roy Rogers, and Gunsmoke. Will buy or have shows to trade in X Minus One, Dimension X, Sgt. Preston, Captain Midnight, Suspense, Escape, others. Phil Nelson, 221 Scioto, Chillicothe, OH 45601.

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

FOR-TRADE: SCRIPT-FOR-PROGRAM THE SHADOW 9/26/37, 3/20/38, (have show also) 7/23/39, 4/11/54, 4/18/54, 4/25/54, 5/30/54, 7/4/54, 7/25/54, 8/1/54, 8/8/54, 8/29/54, 9/19/54, 9/26/54, 10/10/54, 10/17/54, 10/24/54, 10/31/54, 9/30/45-or 9/3/54 (not sure which I have). Adam Trachtenburg, 1243 Knorr St., Phila., PA 19111 (215) 745-8224

WANTED: NBC MONITOR. Broadcasts from '55 to '64. I have many complete editions from '65-'75. Write to: Warren Gerbe, 42-60 Bowne Street, Flushing, New York 11355-2907

RADIO SHOWS ON CASSETTE, also radio/tv related material. Catalog \$1, Phil Kiernan, 30235 Cupeno Lane, Temecula, CA 92390

JACK MELCHER, P.O. Box 14, Waukegan, IL 60087 wants to buy radio premiums, games, toys, buttons, comic related items. Disney, political, gum wrappers BUY SELL TRADE 312-249-5626

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THE ADV. OF SAM SPADE #1 (1800')

08/02/46 Sam And The Psyche
06/15/47 The Convertible Caper
11/09/47 The Bow Window Caper
01/04/48 The One Hour Caper
01/25/48 The Gold Key Caper
08/01/48 The Dry Martini Caper
08/08/48 The Blue Bird Caper
08/22/48 The Baffo Cup Caper
10/24/48 The Insomnia Caper
11/07/48 The S.Q.P. Caper
11/28/48 The Quarter Eagle Caper
12/12/48 The Bouncing Betty Caper

REEL #5026

THE ADV. OF SAM SPADE #2 (1800')

01/16/49 The Bumpus Hell Caper
03/27/49 Love Letters Caper
04/10/49 Stopped Watch Caper
04/17/49 Sub: Edith Hamilton
05/01/49 Battle Of Belvedere
06/05/49 The Overjord Caper
06/19/49 Apple Of Eve Caper
07/10/49 Queen Bee Caper
07/24/49 Tears Of Night Caper
08/07/49 The Champion Caper
08/28/49 Prodigal Daughter
11/06/49 Cheesecake Caper

REEL #5027

THE ADV. OF SAM SPADE #3 (1800')

12/04/49 Flopsy, Mopsy, Cottontail
11/17/50 Caper Over My Dead Body
11/24/50 Terrified Turkey Caper
12/01/50 The Dog Bed Caper
12/08/50 Dry Gulch Caper
12/15/50 25/1235679 Caper
12/29/50 Prodigal Panda Caper
01/05/51 Biddle Riddle Caper
01/12/51 The Red Star Caper
01/19/51 Cloak And Dagger Caper
01/26/51 Chateau McLeoud Caper
02/02/51 Cheesecake Caper

REEL #5028 R-1

THE ADV. OF SAM SPADE #4 (1800')

02/09/51 Sure Thing Caper
02/16/51 Soap Opera Caper
02/23/51 Shot In The Dark
03/02/51 Crab Louie Caper
03/09/51 Spanish Prisoner
03/16/51 Sinister Siren Caper
03/23/51 Kimberly Cross Caper
03/30/51 Vendetta Caper
04/06/51 Danny Shane Caper
04/13/51 Civic Pride Caper
04/20/51 Rowdy Douser Caper
04/27/51 Hall And Farewell

REEL #5185

ROGUE'S GALLERY # 1 (1800')

10/18/45 Blondes Prefer Gentlemen
10/25/45 Murder With Muriel
11/08/45 Little Drops Of Rain
11/15/45 House Of Fear
11/29/45 The Little Old Lady
12/13/45 Blood On The Sand
12/20/45 Fortune In Furs
01/03/46 Stark McVey
01/17/46 Pamela Leeds
01/31/46 Farrington Bros. Circus
02/21/46 The Chronicle
04/04/46 Death House

REEL #5186

ROGUE'S GALLERY # 2 (1200')

05/09/46 Ski Lodge
05/16/46 Judge Collin Parker
06/06/46 Patricia Flynn
06/13/46 San Fernando Valley
06/23/46 Star Of Savoy
06/30/46 Mrs. Watt Webb
07/07/46 Cole And Hayes
07/14/46 Angela Mullins Case

REEL #5200

CHALLENGE OF THE YUKON #1 (1800)

/ /47 The Priest's Strongbox
 09/25/47 The Reprisal
 10/02/47 The Proof
 12/13/47 Whiteman's Law
 12/27/47 The Shepherd Dog
 01/10/48 Targo, The Half Breed
 04/24/48 Rusty
 06/26/48 The Breakup
 10/04/48 The Extra Uniform
 12/01/48 The Black Husky
 12/03/48 The Sergeant's Right
 12/22/48 Man With The Red Coat

REEL #5201

CHALLENGE OF THE YUKON #2(1800)

09/11/50 Behind The Waterfall
 09/13/50 The Polar Quest
 09/15/50 Left To Die
 09/18/50 The Sack Of Sand
 09/20/50 The Malemute Express
 09/22/50 The Torn Map
 09/25/50 Diagram Of Danger
 09/27/50 The Red Raiders
 09/29/50 Dog Crazy
 10/02/50 The Malacca Cane
 10/04/50 The Vagabond
 10/06/50 The Criminal Collie

REEL #5202

CHALLENGE OF THE YUKON #3 (1800)

10/09/50 The Blue Paper
 10/11/50 Harper's Castle
 10/13/50 A Dog Called Sparky
 10/16/50 Fugitive From Bald Rock
 10/18/50 The Masked Gunman
 10/20/50 Out Of The Night
 10/23/50 Heart Of A Killer
 10/25/50 Dead Man's Whistle
 10/27/50 A Call To Action
 10/30/50 Undercover
 11/01/50 Contention
 11/01/50 Whistling In The Dark

REEL #5203

CHALLENGE OF THE YUKON #4(1800)

11/08/50 The Ghost Riders
 11/13/50 Clue Of Silver Pup
 11/15/50 Passport To Death
 11/17/50 The Telltale Knife
 11/20/50 The Wrong Map
 11/22/50 The Rebel Yell
 11/24/50 Death Waits On River
 11/27/50 Man In The Canyon
 11/29/50 Gold Fever
 12/01/50 Burke's Daughter
 12/04/50 Wild Dog
 12/06/50 The Indian Sign

REEL #5204

CHALLENGE OF THE YUKON #5 (1800)

06/10/51 Number One Challenger
 07/01/51 The Stuffed Shirt
 07/08/51 Murder At The Flood
 07/12/51 A Boy Called Jack
 07/15/51 Thieve's Congress
 07/19/51 Tom Barry's Return
 07/22/51 The Trail's End
 07/26/51 The Innocent Fugitives
 08/02/51 And Far Away
 08/05/51 The Widow's Son
 08/09/51 The Man Who Feared Dogs
 08/12/51 Ambush In Bellary Flats

REEL #5205

CHALLENGE OF THE YUKON #6(1800)

08/16/51 Against Time
 08/19/51 The Red Parka
 08/23/51 The Scent Of Death
 08/26/51 Bullets For Preston
 08/30/51 Red Coated Crook
 09/02/51 Boy Alone
 09/06/51 Junior Partner
 09/09/51 Dividend On Murder
 09/13/51 The Landlady
 09/16/51 The Killer Cree
 09/20/51 Chance Meeting
 09/23/51 Trapper's Gold

REEL #5206

CHALLENGE OF THE YUKON #7 (1800)

09/27/51 Uncle Ben
 09/30/51 Arctic Patrol
 10/04/51 Open & Shut
 10/07/51 Fire In The Forest
 10/09/51 Man In Hiding
 10/11/51 Double Identity
 10/14/51 Forgotten Grubstake
 10/18/51 Golconda Claim
 10/21/51 The Mutiny's Survivor
 10/23/51 Snowslide
 10/25/51 Claim 22
 10/28/51 Father Of The Hair

REEL #5207

CHALLENGE OF THE YUKON #8(1800)

10/30/51 Reward For Shilch
 11/01/51 Trail To Trouble
 11/04/51 The Diamond Solitaire
 11/06/51 Forbidden Ground
 11/08/51 Si Atkin's Gold
 11/11/51 The Forgetful Killer
 SERGEANT PRESTON OF THE YUKON
 11/13/51 Sneak Gun
 11/15/51 Death In The Air
 03/05/53 S.O.S. From Panamint
 01/06/55 Outlaw In Uniform
 05/10/55 The Jackson Gang



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OLD TIME RADIO PROGRAMS ON AUDIO CASSETTE TAPES. You will find that AUDIO CLASSICS™ is your best source for collecting broadcasts of the golden age of radio on audio cassettes. Please watch for our next Old Time Radio Digest ad for cassettes. As a reminder, we have released our new reel-to-reel catalog. More than 20,000 programs are listed in its 200 plus pages. We have also included a complete index so you can find just the right program in only a few seconds. This large catalog is yours for only \$5.00 plus \$2.50 postage and handling. A certificate worth \$10.00 in tapes is included. Order yours today.

For those collectors who collect these programs only on cassettes, you will be pleased to know that you can order cassettes from our reel-to-reel catalog also. Send for your copy.

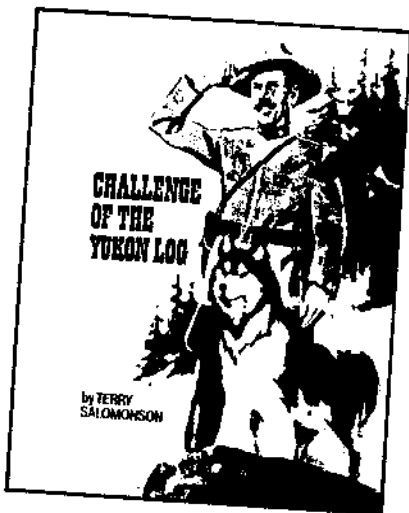
We are not going to list our regular ad for cassettes in this issue of the Digest. Instead...

AUDIO CLASSICS™ announces a brand new way to remember the wonderful days of old time radio. We have just released our 1990 old time radio calendar featuring photos for each month and many noted events in the history of old time radio. This is another wonderful way to enjoy old time radio. This calendar opens up to a large 11"x17" size and was typeset for easy reading. Supplies are limited so order today. Send \$12.00 plus \$3.50 for postage and handling.

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Presents
1990 OLD TIME RADIO CALENDAR

AUGUST 1990

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 The Lone Ranger 10:00-11:00 AM	2 The Lone Ranger 10:00-11:00 AM	3 The Lone Ranger 10:00-11:00 AM	4 The Lone Ranger 10:00-11:00 AM	5 The Lone Ranger 10:00-11:00 AM	6 The Lone Ranger 10:00-11:00 AM	7 The Lone Ranger 10:00-11:00 AM
8 The Lone Ranger 10:00-11:00 AM	9 The Lone Ranger 10:00-11:00 AM	10 The Lone Ranger 10:00-11:00 AM	11 The Lone Ranger 10:00-11:00 AM	12 The Lone Ranger 10:00-11:00 AM	13 The Lone Ranger 10:00-11:00 AM	14 The Lone Ranger 10:00-11:00 AM
15 The Lone Ranger 10:00-11:00 AM	16 The Lone Ranger 10:00-11:00 AM	17 The Lone Ranger 10:00-11:00 AM	18 The Lone Ranger 10:00-11:00 AM	19 The Lone Ranger 10:00-11:00 AM	20 The Lone Ranger 10:00-11:00 AM	21 The Lone Ranger 10:00-11:00 AM
22 The Lone Ranger 10:00-11:00 AM	23 The Lone Ranger 10:00-11:00 AM	24 The Lone Ranger 10:00-11:00 AM	25 The Lone Ranger 10:00-11:00 AM	26 The Lone Ranger 10:00-11:00 AM	27 The Lone Ranger 10:00-11:00 AM	28 The Lone Ranger 10:00-11:00 AM
29 The Lone Ranger 10:00-11:00 AM	30 The Lone Ranger 10:00-11:00 AM	31 The Lone Ranger 10:00-11:00 AM				



"THE LONE RANGER LOG." Information on 2,603 recorded programs, plus 2 special LONE RANGER related shows, the synopsis of the first 713 programs, 2,199 script titles listed, and the correct broadcast dates never available before. Many of the broadcast airing dates changed - correctly! This very popular 106 page log is now reduced in price. Price \$17.50 ppd

"CHALLENGE OF THE YUKON LOG." The newest log from the author of THE LONE RANGER LOG, Terry Salomonson, lists all 1,260 broadcast dates, script authors, program numbers, correct titles of programs, and much more. There are also script titles listed that were produced, but not aired, and script titles to programs written, but not produced. This 29 page log lists all of the 15 minute program broadcast dates, and the important change date to the 30 minute format. Changes with the number of times a week that the program aired, and all of the changes with which day the program aired on are listed. Price \$ 7.50 ppd

"THE MYSTERY OF THE MASKED MAN'S MUSIC: A Search For The Music Used On "The Lone Ranger" Radio Program, 1933 - 1954." This 233 page hard cover book by Reginald M. Jones, Jr., is beautifully written and well researched to the smallest detail. This book is filled with photos, illustrations, musical examples, letters, etc. Information that you never thought would be available from sources that you never thought possible, are all contained between the two covers of this book. THE authoritative source. Suggested retail price on this good selling book is \$20.00. We have seen it offered for more. This of course would not include shipping and handling. We have a limited supply of this book and feel that our price is the best you'll find. Price \$19.00 ppd

If the music is good and interesting to read about, then you will certainly want to listen to the original musical cuts used by WKIZ's sound department. AUDIO CLASSICS™ has two reels of the music talked about in Reginald M. Jones book. There are some Lone Ranger related filler items to round out the second reel you will find fun to listen to. Price \$15.00 ppd

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