



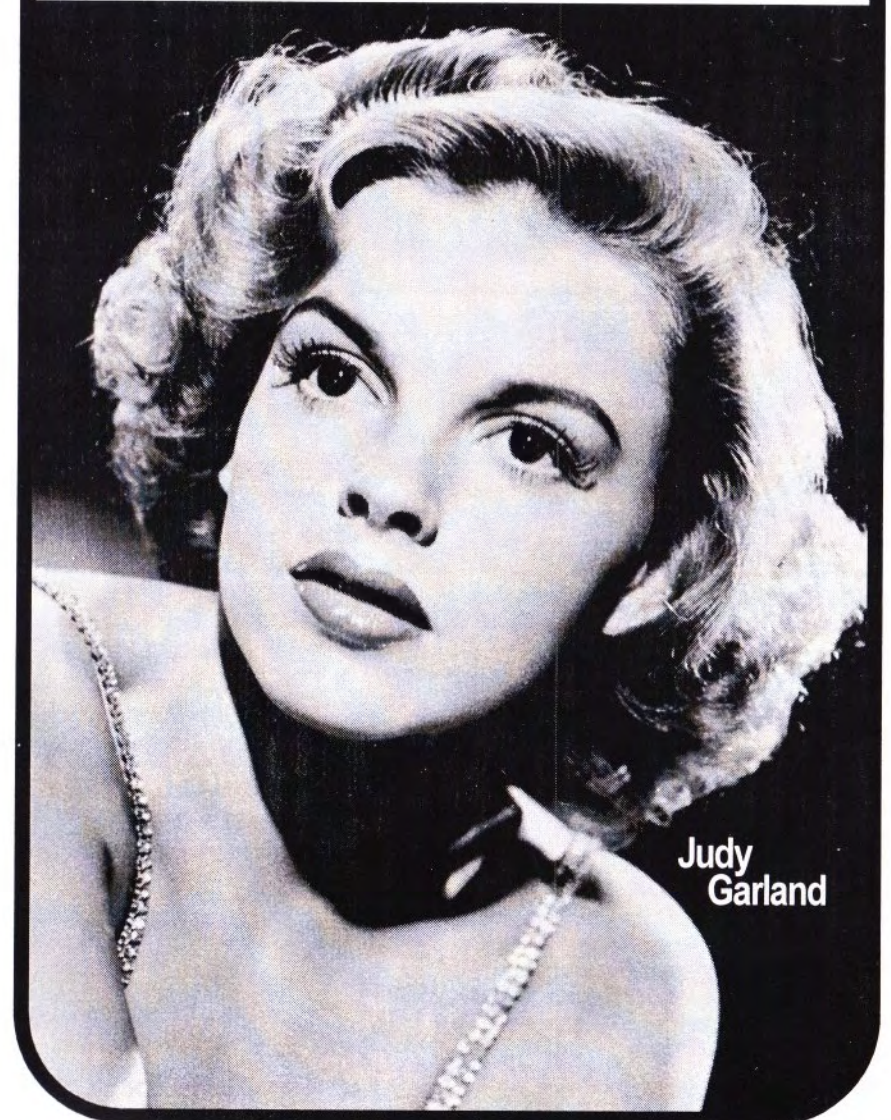
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Old Time Radio DIGEST

No. 106

Summer 2004 \$3.75



Judy
Garland

Old Time Radio DIGEST

No. 106

Summer 2004

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Judy Garland- OnThe Air by Gary Yoggy

Countless books and articles have been written about the life and career of Judy Garland. She was arguably the world's greatest entertainer...and unquestionably the world's greatest female entertainer. Yet little has been written about her over two hundred appearances on the radio. Indeed, there are few major performers with so much time on the air who have had such a large and significant part of their careers so ignored.

Although Judy never had a regular series of her own, she was a frequent guest on many popular programs of the thirties, forties and fifties beginning in 1935 shortly after signing with MGM and continuing until the medium was in the final stages of its television-induced transformation in 1957. She appeared on the air with such show business greats as George Jessel, Ben Bernie, Fanny Brice, Robert Taylor, Robert Young, Bob Hope, Eddie Cantor, Fred Waring, Fred Allen, Jack Benny, Edger Bergen and Charlie McCarthy, Danny Kaye, Frank Sinatra, Al Jolson, Tallulah Bankhead and Bing Crosby. Crosby, on whose program she performed more often than any other guest, once said in an interview:

Judy is one of the greatest talents, male or female, in Hollywood... we've done a great many radio shows together and she's the perfect illustration of the one hundred percent professional. You can't help being drawn by her magnetism. And it rubs off on you, too. Nobody can be professionally indifferent when Judy Garland's part of the act. (CBS interview in 1955)

Judy's network radio debut occurred on October 26, 1935 when she appeared on The Shell Chateau Hour hosted by Wallace Berry (who was filling in for regular host Al Jolson) and sang "Broadway Rhythm" over NBC's Red Network. Three weeks later she was invited back to sing "Zing! Went the Strings of My Heart." That night (November 16, 1935), while Judy was performing, her father suddenly passed away.

In 1937, Judy became a regular on Jack Oakie's College being billed as that popular "young blues singer." It was there on February 23, 1937 that she sang her first big hit, "Dear Mr. Gable (You Made Me Love, You)," from a film she was then working in, Broadway Melody of 1938. After Oakie's College was replaced by Benny Goodman's Swing School, she became a frequent performer on the MGM produced show, Good News of 1938 (subsequently called Good News of 1939) where she sang selections from her latest films helping the studio "plug" such films as Everybody Sing; Listen, Darling; Love Finds Andy Hardy and Babes in Arms. On December 14, 1938, she appeared on the National Redemption Movement Program broadcast as part of a nationwide commemoration of the 147th anniversary of the American Bill of Rights. Included in the show was a "Hardy Family" sketch with Lewis Stone, Mickey Rooney and Judy.

Just over three weeks later, Judy was the first guest on the inaugural broadcast of the Hollywood Screen Guild Theater. Performers donated the



proceeds they would have earned for their appearances on this show to the Motion Picture Relief Fund.

In June of 1939 Judy starred on Maxwell House Coffee Time hosted by Robert Young, which went behind the scenes of The Wizard of Oz. This was the first time she sang "Over the Rainbow" on the radio. In August, while Judy was in New York for the premiere of The Wizard Oz, she was the honored guest on a broadcast of The Fred Waring Show which Waring dedicated to Judy and the film.

By the Fall of 1939, Judy had become a regular performer on Bob Hope's Pepsodent Show and was becoming one of the best known female vocalists on radio. Radio was the perfect nonmusical roles on radio. By the time, The Clock was released, Judy had made a half-dozen nonmusical roles on radio. By the time, The Clock was released, Judy had made a half-dozen broadcast comedies and dramas, where any musical sequences were purely incidental to the plot.

In 1940, Judy starred in Strike Up the Band and in 1941, in Babes in Arms and Merton of the Movies all opposite Mickey Rooney on The Lux Radio Theatre, but within a year she had graduated to weightier roles with dramatic co-stars. She re-created the Katharine Hepburn role in "Morning Glory" opposite John Payne, with Adolphe Menjou and the Janet Gaynor role in "A Star Is Born" opposite Walter Pidgeon (with Adolphe Menjou again) for Lux and played opposite Alan Ladd in "Ringside Table" on Silver Theatre.

In addition to broadcast re-creations of her screen roles (eg., "The Clock" with John Hodiak and "Meet Me in St.

Louis" both for Lux in 1946) she starred in "Holiday" on Hollywood Star Time and "Drive In" on "radio's outstanding theatre of thrills, Suspense, both in 1946. "Drive In" was virtually a one woman show, produced and directed by her friend William Spier, where she plays a waitress who accepts a stranger's offer to drive her home and discovers, when he takes her to an isolated hilltop, that he is an escaped madman who has already committed one murder and is about to make her his next victim. If there were any lingering doubts about her dramatic abilities, they were surely silenced by this stunning performance.

By this time Judy had also appeared in two unusual historic broadcasts: the first, was the Democratic National Committee's election eve broadcast for Franklin Roosevelt on November 6, 1944 where she sang Irving Berlin's newly penned theme song "You Gotta Get Out and Vote," and the delightful Command Performance original musical, "Dick Tracy in B-Flat, or Isn't He Ever Going to Marry Tess Truehart?" where she played Snowflake. The show was recorded in Hollywood on February 15, 1945 for broadcast in April overseas to servicemen over the AFRN. It is particularly noteworthy for Bob Hope's ad libs (as Flattop) which break up Judy while they are singing a duet ("I'm Gonna Go for You") and her solo "Somewhere Over a Barrel" (a variation on...guess what?).

Judy, not yet thirty became increasingly in demand for guest appearances on shows with such stars as Jerry Wayne, Danny Kaye, Bob Crosby, Les Paul, Perry Como, Tex and Jinx, Al Jolson, and of course, Bing Crosby. In



the fall of 1950, after MGM had dropped her contract, and her career seemed seriously stalled, Bing called Judy one morning and asked her to appear on three of his shows. she later wrote..

He could get me for thirty shows, or three hundred. That moment I felt the whole world change. That was real friendship. I needed that job more than I needed money. I could always borrow money; you can't borrow a job, you can't borrow the chance to put faith back in yourself. Somebody else has to have faith in you first. Well, Bing had faith in me - and thank God, I didn't let him down.

To make sure his audiences did not desert his show for the newly popular television, Crosby invited his old crony Bob Hope to join them on the first two

shows which were broadcast on October 11 and October 18. Crosby, Hope and Garland appeared in comedy skits on both shows, parodying "Goodnight Irene" while Bing and Judy sang "Sam's Song" and "Tzena, Tzena, Tzena." Judy's solos included "Get Happy" and "Friendly Star" which were taken from her most recent film, Summer Stock. A contemporary critic wrote: "If radio is to be saved, such shows as this will turn the trick."

Judy and Bing had real chemistry together as he put her at ease like no other star (except possibly Mickey Rooney) ever had and she easily clowned with him, giving as good as she got. In fact Bing enjoyed working with Judy so much that unlike most of his other guests (or most of her other hosts), he introduced her at the very

beginning of the show and used her in all of his comedy skits as well as most of his musical numbers...and he was constantly showering her with compliments ("that dynamic bundle of talent").

Radio truly suited the 28-year-old Judy that season, especially as her weight tended to fluctuate and most of these shows were recorded in advance. In November, she appeared with Thomas Mitchell and Anne Shoemaker as parents in a delightful Theatre Guild On the Air "straight" (non-musical) dramatization of Alice Adams, Booth Tarkington's immortal story of a provincial girl who comes of age. Alice is a young woman who lives in a world of fantasy because her family does not have the social prestige she would like them to have, but she eventually comes to appreciate them for what they are. It was an ideal role for Garland's combination of vulnerability and nervous energy.

On Bing's December 6 show, Judy sang "Rock-a-bye Your Baby With a Dixie Melody" which suited her so well that she kept it in her permanent repertoire ever after. She and Bing also sang "Rudolph the Red-Nosed Reindeer" with special lyrics that were written by Bill Morrow. Later she agreed to recreate the role of Dorothy in "The Wizard of Oz" on the Lux Radio Theatre broadcast of Christmas Day, 1950.

The new year saw Judy guesting on the Bob Hope Show along with Bing as the three of them clowned a comedy version of "The Third Man Theme." On January 9, 1951 she participated in CBS' "Salute to Bing Crosby" with such greats as George Jessel, Amos Andy, Louis Armstrong, Bob Hope and William S. Paley by contributing a

show-stopping rendition of "Rock-a-Bye Your Baby." Then came more guest spots on Crosby's show sandwiched around an appearance on Tullulah Bankhead's The Big Show where she brought down the house with "Get Happy."

Meanwhile Judy's visits to the Crosby show continued. He had invited her to return for his program of February 7, and all of the four programs in March. He later recalled, "She laughed infectiously...and the weeks we did together on radio were the best I ever had." One can hear her making him laugh in the comedy sketches, as she ad-libbed along with him, and they did one of their best duets on the March 7 show, the clever counterpoint lyric and melody that Irving Berlin had written for Call Me Madam - "You're Just In Love."

On the March 21 show Bing and Judy sang "How Could You Believe Me When I Said I Loved You When You Know I've Been a Liar All My Life." These were happy times for her and she sang three songs for the first time in public that were later to become part of her concert repertoire - "Mean To Me," "When You're Smiling" and "Carolina In the Morning." The last Crosby show (March 28) contains a medley of "Limehouse Blues," "April In Paris" and "Isle of Capri," which were designed to be a send off for her upcoming trip to Europe where she was scheduled to play the London Palladium.

Earlier (February 15), Judy had made her only visit to The Hallmark Playhouse where she starred in the Perault's Fairy Tales version of Cinderella. She played a writer whose

short stories are regularly rejected because they sound "too much like Cinderella." It was a charming performance and featured two Garland numbers written and conducted by Lyn Murray, "Wishing Will Make It So" and "Wishing Has Made It True."

There were three more Crosby appearances in May and June where Judy's solos included "The Boy Next Door," "When You're Smiling," "Rock-a-Bye Your Baby," "Carolina in the Morning," "You Made Me Love You" and "Over the Rainbow." She and Bing even sang the "Sound Off" Chesterfield commercial together on the June 4 show.

Judy was on the radio so often and with such success that she let it be known that she would be interested in having her own show, but the only new shows that sponsors were interested in were for television which was beginning to draw audiences away from radio. The closest she came to having her own show was on October 30, 1952 when Judy stepped in to headline a special CBS radio program, The General Electric Program, to replace the scheduled Bing Crosby Show when Bing could not appear because his wife Dixie was dying of cancer. Bill Morrow, Crosby's chief writer, provided her with some special material and later described her appearance on the show as "the most remarkable performance I've ever seen." Her songs included "Alexander's Ragtime Band" (with Jud Conlon and the Rhythmaires), "Wish You Were Here," "A Pretty Girl Milking Her Cow," "Carolina in the Morning" and "You Belong to Me" (again with the Rhythmaires). It provided an exciting glimpse of what might have been had Judy been given a weekly show of

her own.

Judy's final Lux Radio Theatre performance came on February 16, 1953. It turned out to be her final dramatic appearance on radio and provided her with an unusual role, that of a hard boiled editor of a fashion magazine who turns to psychiatry to sort out her romantic problems. Moss Hart had written the book for the Kurt Weill musical which included such delightful musical numbers as "How Lovely to Be Me," "This Is New," "The Rights of Womankind" and "My Ship (Has Sails That Are Made of Silk)."

Radio, then, was the perfect medium for Judy to develop all of her vocal skills, as biographer Emily R. Coleman explains, "Garland's increasing ability to create dramatic power, humor, and whimsy totally through tone of voice and vocal control is highlighted by (her) radio performances."

Judy Garland's immense lasting appeal may be best explained in this comment made by composer, arranger, conductor Gordon Jenkins in the November 16, 1957 issue of Melody Maker:

It must take a strange sort of person not to be moved by this giant talent. I believe that people cry (when they hear) Judy for the same reason they do at sunsets or symphonies or cathedrals; when one is confronted with overwhelming greatness, it is impossible not to be moved.

A Word About Sources

Of the numerous books that have been written about Judy Garland's career and life, only two stand out as especially useful in researching her performances on radio. The first, Emily R.-

Coleman's *The Complete Judy Garland, the Ultimate Guide to Her Career in Films, Records., Concerts, Radio, and Television, 1935-1969* (Harper & Row, New York: 1990), must be used with great caution. Although there is an entire sixty page chapter on her radio appearances, there are omissions, incorrect dates and errors in song titles throughout. It is, however, a good place to begin since no other source comes close to such an extensive listing. The other is one of the more recent and comprehensive of Judy's many biographies – *Judy Garland - The Secret Life of An American Legend* by David Shipman (Hyperion, New York: 1993). Although it is highly controversial because of its treatment of Judy's romantic and sexual adventures, I mention it here because it includes by far the most extensive narrative accounts of Judy's appearances on radio, (Consult the index under "radio appearances" for a chronological listing.)

As to recordings of her over two hundred radio appearances, they can be found in Crosby sets, Jolson sets, Bob Hope collections, etc., but the only Garland collections that I am aware of have been released by *Radio Revisited* (radiorev@aol.com), in 2 CD sets: Vol. I includes 14 shows on 8 CDs featuring mostly musical/variety appearances (plus "Drive In" on *Suspense*); Vol. II, *Judy Garland in the Lux Radio Theatre* includes 8 of her 9 Lux appearances (only "Babes In Arms" is missing) on 8 discs. The market is indeed ready for a new and more extensive Judy Garland collection!

See Radio Memories ad on page 30 for radio shows with Judy Garland.

"ROMANCE, RHYTHM AND Ripley"

The Great New
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Featuring

The Incomparable
BOB RIPLEY

with the thrilling
dramatization of a prize-
winning "Believe it or Not"
connected with
the war.

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Lovely Songstress of Stage,
Screen and Radio

★
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★
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RAY BLOCH
his Orchestra and Chorus

★
EVERY
THURSDAY EVENING
over the
CBS NETWORK
10:30 E. W. T.

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PARIS
FACE POWDER**

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THIS IS THE BOOK FOR
FANS OF CLASSIC RA-
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SHOWS & STARS PRE-
SENTED IN AN EASY-
TO-READ, CONSOLI-
DATED REFERENCE
BOOK. EACH SHOW
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ANNOUNCERS, POPU-
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The Shadow Radio Program

An Illustrated Essay on Local Sponsors by Karl Schadow

A goal of many OTR fans is to find as much information as possible about one's favorite program. For *The Shadow*, this would include the possibility of discovering lost episodes. A source for such episodes maybe the archives of a station or perhaps a local sponsor of the program. The January 1947 issue of *SPONSOR* magazine featured a historical overview of the sponsorship of *The Shadow* focusing on the major regional players at that time: Blue Coal, Carey Salt and Balm Barr. It is the role of the local sponsor that will be the subject of this essay.

How does one find a local sponsor? The few locals mentioned in the *SPONSOR* article were greatly increased by procuring lists of stations that aired the program. These lists were found in *The Shadow Magazine*, *Shadow Comics*, *Radio Daily*, and press kits of *The Shadow*, Monogram Pictures' 1946 series. Some of these lists included sponsors. Once a station airing *The Shadow* was identified, microfilm of the local newspaper(s) was scoured for information including broadcast date and time, episode title/plot, and the sought-after, lucrative display ad. This resulted in a collection of many ads. Only those ads featuring the station, sponsor and an illustration of *The Shadow* are included in this article.

Although local sponsorship of *The Shadow* began on a trial basis with a few stations during the 1938-39 winter season, it was not until the following year that the show was available to all North American stations. Program syn-

dicator Charles Michelson was contracted by Street & Smith Publications, Inc. copyright holder, to sell *The Shadow*, outside the 'blue coal' territory. This opportunity provided other Mutual-affiliated and nonaffiliated stations to air the program.

One of these stations was WSL in Roanoke, VA which broadcast the show via the direct network feed from Mutual. Kingoff Jewelers promoted their sponsorship with an ad in *The Roanoke Times* heralding the new season on September 26, 1943. This ad was distributed to stations and sponsors by the Michelson office. However, the ad copy originally appeared in 'blue coal' markets during the previous 1942-43 winter season, as it was provided by the parent advertising agency, Ruthrauff & Ryan. Recycled copy material provided one avenue for those stations and sponsors who desired inexpensive newspaper advertising.

Another source for display ad copy was *The Shadow Magazine*. On September 18, 1942, readers of the *Paducah-Sun Democrat* attracted to a picture of a skull and a figure emerging "OUT OF THE NIGHT," were encouraged to tune in *The Shadow* on Monday at 8:00 p.m. over WPAD. This Southwestern Kentucky CBS affiliate aired the program via electrical transcription. Goldbloom Dairy Products began its three-year sponsorship of *The Shadow* on WPAD with an ad featuring the artwork of Shadow pulp illustrator, Edd Cartier. This ad included illustrations from two 1939 issues of *The*

Shadow Magazine. The copy was probably provided by the Michelson office, as a similar ad appeared in several February 1942 issues of the *Cincinnati Times-Star* promoting *The Shadow* every Sunday at 5:30 p.m. over WKRC. Ironically, the ad has not been found as yet, in any of the 'blue coal' markets.

In Cincinnati, the local sponsor was the Premium Coal Company. This particular company did not sell 'blue coal' and thus, was outside the 'blue coal' territory. Premium Coal sponsored *The Shadow* for five seasons, from 1939 through 1944. Although the program was aired live from Mutual for most of the run, various parts of the 1939-40 season were heard Sunday nights at 9:00. WKRC also aired ETs during April and May of 1942 following the completion of the 1941-42 winter season. It is currently unknown which episodes were aired during the spring of 1942; it is most probable that these were from the earlier 1937-38 or 1938-39 winter seasons, as WKRC began airing *The Shadow* in September 1939. This premise is based upon a similar history with WGRC, the Mutual affiliate in Louisville, Kentucky which also commenced the broadcasts with the 1939-40 season. Upon the completion of various winter seasons, WGRC filled this Sunday time-slot with ETs of episodes from previous years.

Edd Cartier art was very popular with newspaper ad personnel. His illustration of *The Shadow* holding a microphone was first exhibited in *The Shadow Magazine* to promote the summer 1939 Goodrich series. In 1945, it made its way to *The Vindicator* in Youngstown, Ohio to promote the program over WFMJ. In late 1943, Lustigs Shoe Store

RADIO'S MYSTERY THRILLER
THE SHADOW RETURNS

TUNE IN TODAY
AND EVERY SUNDAY
WSLS - 5:30 P. M.
Presented by
Kingoff's, Jewelers

This is a black and white advertisement for the radio program 'The Shadow Returns'. At the top, it says 'RADIO'S MYSTERY THRILLER' and 'THE SHADOW RETURNS' in large, bold letters. Below the text is a stylized illustration of a man in a trench coat and hat (The Shadow) sitting at a desk with a woman. At the bottom, there is a box containing the text: 'TUNE IN TODAY AND EVERY SUNDAY WSL - 5:30 P. M. Presented by Kingoff's, Jewelers'.

The Roanoke Times © 1943
(used with permission)

The Shadow

Tonight at
9 P. M.
WFMJ
Presented by Lustigs

This is a black and white advertisement for 'The Shadow'. It features a stylized illustration of The Shadow wearing a hat and holding a microphone. To the left of the illustration is a box with the text: 'The Shadow', 'Tonight at 9 P. M.', 'WFMJ', and 'Presented by Lustigs'.

Original artwork © 1939 Street & Smith Publications, Inc. and © 1945 The Vindicator Printing Company (used by permission)

assumed sponsorship of *The Shadow* after Kohler's Dry Cleaners & Furriers switched to *Flashgun Casey*. This NBC-Blue affiliate aired *The Shadow* via ETs



OUT OF THE NIGHT

He comes with flaming automatics and weird laughter! A lone hand against the sinister forces of the underworld. The Shadow is fiction's most fascinating crime fighter. Stories of THE SHADOW from The Shadow Magazine are dramatized with lifelike fidelity by

THE
SHADOW

Over WPAD each Monday at
8:00 P. M., starting Sept. 21.

Goldbloom Dairy Products

Original artwork© 1939 Street & Smith Publications, Inc. and ©1942 The Paducah Sun.
(Used with permission)



from April 1942 through June 1946. Broadcasts days and times varied from year to year. The ad displayed here is from Friday, June 8, 1945. As this copy had only been found in this newspaper, it is unknown if it was distributed by the program syndicator or was constructed by staff of the newspaper, station and/or sponsor.

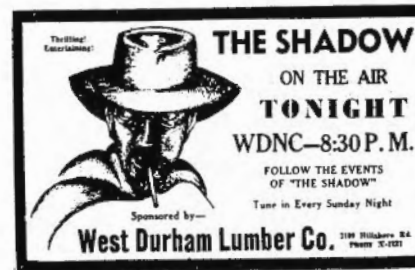
In a recent interview I conducted with Sid Kline, former advertising manager for Lustig's, did not recall the origin of the ad. However, he chuckled as he related the story of how the kids in Youngstown actually thought he was *The Shadow*. He had to disappear during the broadcast in order to avoid their disappointment. Ironically, this same story is mentioned in the above-cited *SPONSOR* article.

One of the most intriguing renditions of *The Shadow* appeared in the *Durham Sunday Herald*. In November 1941, the West Durham Lumber Company initiated a five-year sponsorship of *The Shadow* over WDNC in Durham, North Carolina. Drawn by an unknown artist

of *The Herald-Sun* advertising department, the caped avenger of crime with a lit cigarette appeared periodically in ads during this run. As Lamont Cranston occasionally smoked, it was interesting to find an ad that depicted *The Shadow* in this situation.

WDNC, a CBS affiliate was owned by *The Herald-Sun* newspapers at that time; and thus network and local programs were featured in the daily and Sunday radio columns. The information on *The Shadow* usually included the episode title or plot, so that a chronological history of the ETs aired over WDNC could be established. Beginning in November 1941, WDNC aired those episodes from the 1940-41 winter season. This was followed by the 1941-42 winter season, then the 1938-39 and the 1939-40 seasons, respectively. By October 1943, the station was repeating previously aired ETs and this continued through March 1946.

Few, if any, episodes from the 1942-43 and later seasons were aired



Durham Herald Company © 1941
(used with permission)

on WDNC or many of the other stations that carried the program via discs. This may have been due to the ever-increasing shortage of materials during the War coupled with the music-recording ban of the mid 1940s. Live organ music was an integral part of each *Shadow* episode and thus, *The Shadow* was under the umbrella of the ban. Moreover, according to the *SPONSOR* article, no new ETs were produced as of September 1945; as the network show was sponsored for most of the nation, and it wasn't economical to produce the discs for a few open markets.

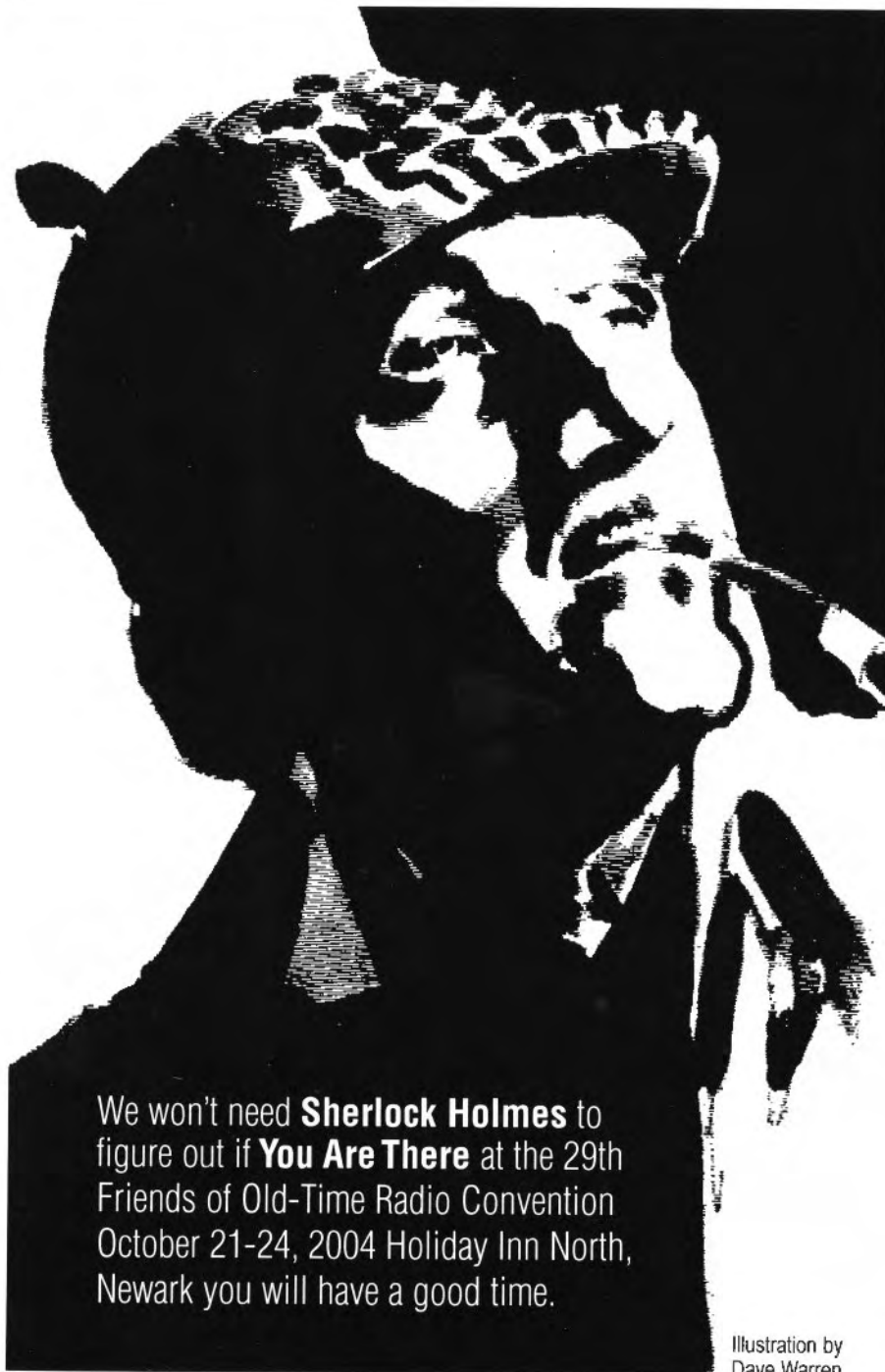
Research into the role of those local sponsors featured above, has provided insight as to how *The Shadow* program was promoted in newspapers and aired on a particular basis by a given station. It is hoped that further research will lead to the discovery of a sponsor's archives containing air checks complete with the local sponsor commercials. To date, no such recording of *The Shadow* has been found. Hopefully, such discs will not remain forever in the shadows. The *Shadow* character, copyrights and trademarks are owned by The Condé Nast Publications, Inc. (Used with permission)

ABOUT THE AUTHOR

Karl Schadow has been researching and writing about the Golden Age of Radio for 25 years and specializes in mystery dramas, especially *The Shadow*. He has several well as hundreds of books, scripts and magazines. Karl Schadow has served as a research assistant and editorial consultant for the Radio Spirits' Legends of Radio Collections. He is also a contributor to Hake's Price Guide To Character Toy Collectibles. He is a club member of MWOTRC and SPERDVAC. Karl currently resides in Richmond, VA where he is employed as a limousine chauffeur. For additional information on *The Shadow*, you can e-mail Karl at: bluecar91@hotmail.com or write: PO Box 1031, Sandston, VA 23150

This article originally was published in Radio Recall, February 2004, the newsletter of the Metro Washington Old Time Radio Club. Used with the permission of the author.





We won't need **Sherlock Holmes** to figure out if **You Are There** at the 29th Friends of Old-Time Radio Convention October 21-24, 2004 Holiday Inn North, Newark you will have a good time.

Illustration by
Dave Warren

Private Eyelashes: Radio's Lady Detectives

by Jack French A Review by Dennis Crow

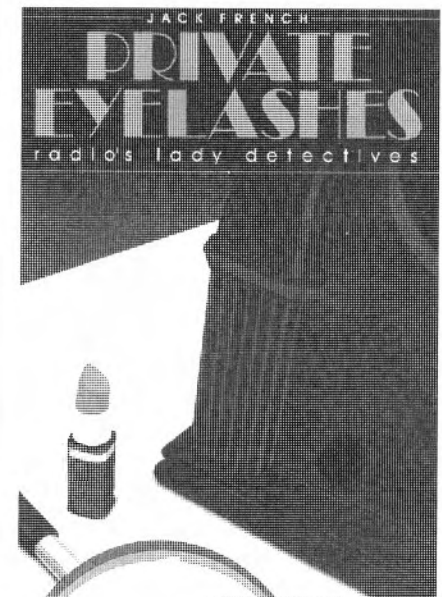
I have just finished reading Jack French's remarkable new book, *PRIVATE EYELASHES: Radio's Lady Detectives* [BearManor Media, 2004]. As much as it is packed with scores of details and facts about lady sleuths and the programs in which they appeared, it is very much a fast-paced, even breezy "page-turner," which you'll find very hard to put down.

Little things like the critical question on page 192 of the famous book, *THE THIN MAN*, which upped its sales many times, or the long-forgotten "abysmal" detective show that featured a full orchestra playing such pop standards as "Who's Sorry Now," compel the reader forward to discover new, unembellished details about well-known and/or long forgotten programs. It's a must for the connoisseur of rare and unusual OTR information!

The book examines radio and mystery drama from about 1932 to the genre's final appearance in the late 1950's. While its focus is on women detectives, French provides minute and fascinating details about dozens of mystery programs and includes a comprehensive listing of source material ranging from magazine articles, to dime detective novels, to film noir. Each lady detective appearing under one of eight cleverly conceived categories gets handsome, multi-page treatment. The author traces the chronological appearance of the subject's show, examines the program's history and origins, and details with substantial documentation the manner of the show's presentation and pro-

duction. French intersperses the text with actual dialogue taken directly from the program scripts.

I just loved it and I wanted to pass my enthusiasm along to others. Good job, Jack French!



The cost is \$18.95, plus \$2 postage from Bear Manor Media, P.O. Box 750, Boalsburg, PA 16827. It may also be ordered with a credit card at 814.466 7555 or on-line from publisher: www.bearmanormedia.com

This is your F.B.I.

Series dramatizes actual cases from the Bureau's files

For many years now, the workings of the F.B.I. have become practically a legend in America. No other crime prevention agency appeals so forcefully to the public imagination, has been credited so universally with a "magic" ability to track down evil-doers. To youngsters and adults alike, the G-man is a heroic figure—tough, resourceful, un-tiring and un-failing in pursuit.

Few people realize, however, that the success of the Federal Bureau of Investigation rests largely with the average citizen. As spokesmen explain, the agency is "of the people, by the people, for the people"—in fact, like government, it is the people. Without wide-spread cooperation from the ordinary man in the street, its most skilful efforts would be comparatively ineffective. And this is the point of view that the weekly series, "This Is Your F.B.I." hopes to bring home to listeners.

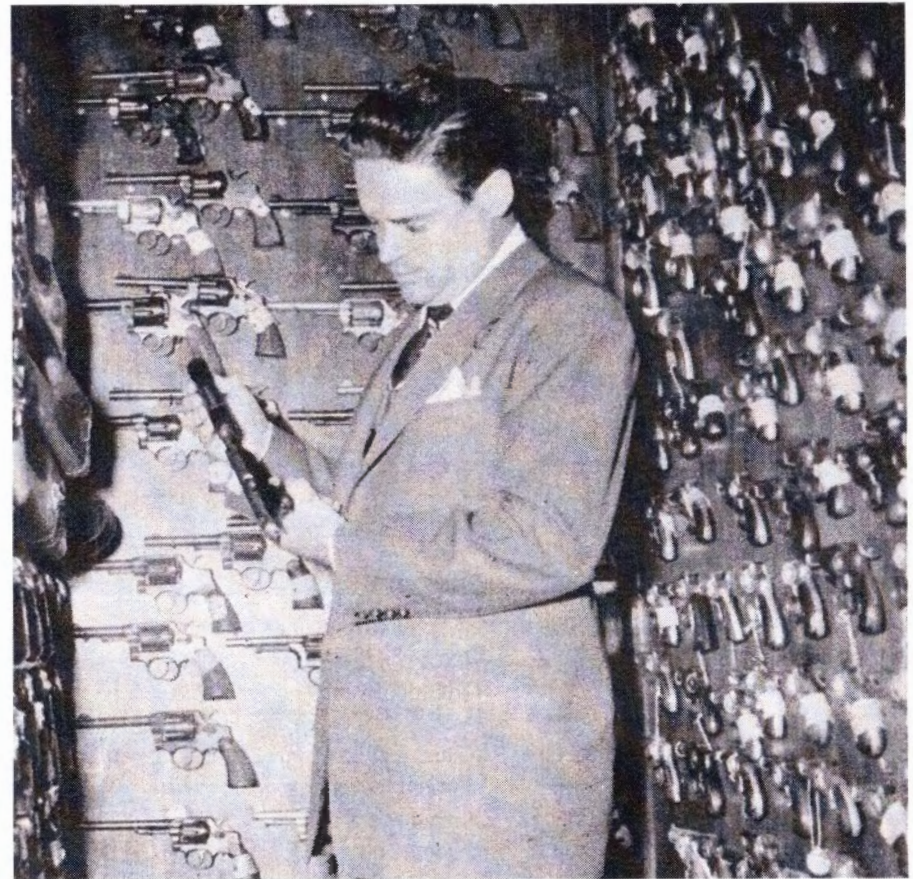
When producer Jerry Devine took over the show, he regarded it as a public service, wanted to make very sure that the information broadcast would be correct down to the last detail. So, for a period of some weeks, the director spent all of his spare time in Washington, painstakingly becoming acquainted with the technical organization and scientific methods of the Bureau. Jerry had quite a background for the task to begin with. In earlier years, he'd been an actor, had handled many a gangster and young "heavy" part both in Hollywood and on the legitimate stage. Then, as writer-director of the "Mr. District Attorney" program for the past three years, he'd garnered a vast store of knowledge about

the personalities and machinations of criminals.

All of this valuable experience has made a stirring, dramatic show out of "This Is Your F.B.I." If anybody doubts that truth can be as thrilling as fiction, he has only to tune in to these gripping, swift-moving cases. Impact and punch are heightened by imaginatively-conceived sound effects, the forceful tones of narrator Frank Lovejoy and the original mood music of maestro Van Cleave.

Every one of the programs is based on an actual case-history, drawn from the files of the F.B.I. The Bureau co-operates by presenting a wide selection of factual synopses, from which Devine chooses those with the most dramatic possibilities. Of course, the synopses must be expanded and plotted, divided up into scenes and dialogues, but the facts themselves are never altered in any way. Obviously, too, conversations between criminals have to be created entirely by the writer, since no observer was present on the actual occasion to set these lines down for posterity. But every effort is made to have the words said in key with the personalities of the men involved. Names of criminals are changed, too, but many of the stories were given such wide publicity at the time they happened that newspaper readers will have no trouble in recognizing them. And, when the whole broadcast is finally put together, the F.B.I. checks once more to see that the investigation and capture are presented exactly as they occurred.

One of the advantages of dealing with truth, rather than fiction, in this series is that there is so much exciting material to



Firearms collection contains specimens of practically every known weapon

draw on. Tales may be concerned with sabotage and espionage, tense chases of escaped prisoners of war, step-by-step uncovering of Army officer impersonators. Bank robbers and violators of the Selective Service Act, safe-crackers and auto crooks, kidnappers and embezzlers pass in endless parade.

On numerous occasions, public cooperation was necessary before malefactors could be rounded up and punished. The F.B.I. makes clear that its agents cannot be everywhere—nor would they want to constitute an American Gestapo

constantly checking on the daily life of law-abiding citizens. Instead, it is the responsibility of everyone to report extraordinary or suspicious happenings to the nearest F.B.I. regional office (of which there are 57 scattered throughout the country.) Such leads are always quietly investigated, and the supposed criminal either freed from suspicion or apprehended.

Take, for example, the story of a former German national, who before the war made annual pilgrimages back to his homeland. With the outbreak of war,

the man's neighbors became suspicious of him, and a business rival finally reported him to the F.B.I. The machinery immediately swung into action, and the activities of this small-town baker were subjected to minute scrutiny. It was established beyond any doubt that he was a respectable and loyal United States citizen, and that the charges against him were merely the result of a malicious desire to put him out of business. Anti-German feeling in the town finally rose to such a pitch, however, that the man's safety was endangered, and the Bureau found it necessary to issue a statement clearing his name. Thus, though the investigation uncovered no crime, it was valuable because it protected a citizen's civil liberties.

This was an unusual situation, however, and for the most part such a "victim" would not even realize that his loyalty and sympathies had been in doubt.

In many other cases, suspicions have pointed to genuine espionage rings--or have prevented them from ever being formed. Several years ago, an individual settled in a large Western city, lived very comfortably with no apparent source of income, and often expressed unAmerican sentiments to neighbors. One alert citizen finally reported him, and it was found that he was here, amply supplied with American dollars from a German fund, to set up espionage on a grand scale. His specific job was to get a line on breaches in our public opinion, widen them if possible, and thus cause splits in our national unity. Prompt action prevented his plans from maturing - and, though the Bureau feels confident that he would have been discovered eventually, his activities might have done the war effort considerable

harm before they came to official attention.

On another occasion, it was a wide-awake commercial firm which caused the round-up of some 33 spies. Agents had already become aware of a person they knew only as "Heinrich," who was writing long, "encyclopaedic" letters relating to war plants and employment in a mid-Western city. Suddenly, a photography agency called up to say they'd received an extraordinary order for aerial photos--so large an order that the executives wanted to be sure it was all right before filling it. That call provided just the information needed, and investigation uncovered the fact that there was a well-organized ring meeting in the back room of a German restaurant.

Were it not for such unofficial watchers, the task of the F.B.I. would have been rendered tremendously difficult during the first years of the war. In 1939, the Bureau had a force of only 858 special agents--much too small a group to cope with enemy activity with out aid. Today, investigators number approximately 4500, and as many as a thousand have been sent out to cope with an urgent case. (Such a case occurred when saboteurs landed on the Atlantic seaboard and it was necessary to comb the entire district for clues leading to their whereabouts.)

Spokesmen for the agency are eager to have it known that anything can be a clue to the F.B.I. The Washington laboratories and record rooms are a national clearing house of criminal information, and very often the slightest hint can be jigsawed with facts from the files to point an unerring finger at the perpetrator of the crime.

In kidnappings, for instance, a nick-



Jerry Devine opens an "innocent" Jap fan that is really a cleverly concealed knife

name used unconsciously in front of the victim's family or friends may be a positive source of identification. The Washington files include nearly 300,000 nickname cards. (Many of these "monikers" are very amusing and descriptive, such as: Aggravating 'Papa, Bowlegged Bessie, Chew Tobacco Louie, Ash Pan Slim, Cream Puffs, and Butcher Knife Lizz.) After a victim has been returned to his home, he can often give such details about his place of captivity that his description amounts to a map for the experienced G-man. Though probably blindfolded, he may know approximately how long he rode in a car, how far the car was parked from the house, what type of gate he went through, whether the location was country or city, whether he heard a railroad whistle or noticed an airplane on its regular route. Then, by a process of elimination, the exact house can be found--probably the only one or one

of several which meets all the conditions.

Hit-and-run drivers can also be apprehended through the unshakable scientific evidence furnished by the F. B.I. laboratories. In almost every case, minute slivers of paint from the car cling to the clothes of the victim. Sometimes the paint may be a mere pinpoint, all but invisible to the naked eye. Nevertheless, it can be examined and identified, and there have been instances where it was possible to point definitely to one car out of 50 on the street at the time of the accident. (Such expert scientific analyses are not confined to F.B.I. cases alone, but are also available to local law enforcement agencies free of charge.)

As can easily be seen, the G-man's "infallibility" is not a matter of some sixth sense unknown to other men, but results chiefly from the remarkable coordination achieved within the Bureau, where numerous experts lend their combined knowl-

edge to the tracking down of crime. It is no wonder that the, law-breaker quakes at the thought of F.B.I. pursuit-he is pitted' not against one investigator, but against a-whole host of specially-trained minds.

Every man who applies for a position in the agency-whether for clerk, or laboratory technician, or special agent-must prove that he is in excellent physical condition, possesses outstanding ability in his field, and, above all, is of unquestioned loyalty to his country. "All positions in the F.B.I. are positions of trust." Special agents then take a 16-week training program, must be as quick on the trigger as they are mentally, able to tackle any type of emergency with confidence. America can well say with genuine pride: "This is our F.B.I."

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SAVE FUEL**

*LISTEN TO THE
SHADOW
TODAY!*



WOR-5:30 P. M.
PRESENTED BY YOUR **'blue coal' DEALER**

Old Time Radio Series Reviews

by Bill Kiddle

JUNGLE JIM

The adventures of many action cartoon characters made an easy transition from the comic section in the Sunday newspaper onto radio in the form of 15 minute serials. However, for over 17 years, between 1935 to 1952, the Hearst newspaper chain sponsored JUNGLE JIM in a quarter hour once a week recreation of the current adventure found in their own comic weekly. Matt Crowley (and later Gerald Mohr) was cast in the title role as the explorer-adventurer "Jim Bradley," who with his faithful Malay companion "Kolu" battled the forces of international evil in the remote far corners of Africa, Asia or Latin America. The romantic interest was provided by "Shanghai Lil" a once shady lady who finally falls for the soldier of fortune.

LONE RANGER

"With his faithful Indian companion Tonto, the daring and resourceful masked rider of the plains"-THE LONE RANGER, created by George Trendle and written by Fran Striker, developed for radio audiences a western action hero that was to become a permanent fixture in American popular culture. The program, which originated over WXYZ in Detroit, enjoyed a long 23 year run on radio from 12/31/33 to 5/25/56. THE LONE RANGER, played by Brace Beemer, was a tough man with an iron will and an unswerving sense of justice. Some critics cite the program as the "pinnacle of juvenile western thriller adventure."

L'I' ABNER

Al Capp's famous "hill country" cartoon character L'I' ABNER, the pride of

the Ozarks, came to radio via NBC-Red as a quarter-hour comedy for one short year, between 11/20/39 and 12/06/40. The program, heard Monday through Friday at 5:30, focused its broad humor upon the exploits of a big, bumbling, yet likable country boy, his crusty parents-"Mammy" & "Pappy Yukom" and his lovely girlfriend, "Daisy Mae." The well-crafted stories and interesting characterizations appealed to an American audience desiring smile again and to break-a-way from the rigors of daily life.

LITTLE ORPHAN ANNIE

For over a decade, between 4/06/31 and 4/26/42, Harold Gray's famous comic strip character, LITTLE ORPHAN ANNIE crossed over media lines to become an important children's radio program. American audiences, especially little girls, loved "Annie" the adventue seeking little girl, who with her dog "Sandy" and her often absent father, "Daddy Warbucks" opened the era of children's day-time series, sponsored by Ovaltine, a chocolate-flavored health drink, was noted for its many "special gifts" including a secret decoding device that caught the fancy of American children, and provided advertisers with a new approach.

LUKE SLAUGHTER OF TOMBSTONE

The Columbia Broadcasting System brought several outstanding adult westerns to radio in the late 1950's and early 1960's in what prove to be the "last days" of network radio drama. LUKE SLAUGHTER OF TOMBSTONE was one of the "new breed" of westerns. The series starred Sam Buffington as an ex-Civil War cavalry officer, turned Arizona cattleman. "Across the territory from Yuma to Fort Defiance, his name was respected or feared, depending on what side of the law you were on." Veteran radio director William N Robson used well-crafted scripts to

give radio listeners in 1958 a series that gave a new dimension of vision to the legend of the Old West.

LUM AND ABNER

Chester Lauck and Norris Goft were both "men of many voices" and they used these skills to portray six different radio characters who ventured into LUM AND ABNER's Jot-um-down store, and visited with "Lum Edwards" and "Abner Peabody", the two proprietors of a small emporium located in Pine Ridge, Arkansas. This regional comedy came to radio in 1931 over KTHS in Hot Springs and remained on the air over various networks for 24 seasons, until 5/07/54. The program was developed in a 15 minute format and was aired three to five times a week. LUM AND ABNER was a classic American comedy!

MA PERKINS

Nothing could be more mid-American than the small town of Rushville Center, and one one could be a finer person than MA PERKINS, a widow and operator of a lumber yard. The program made its debut over NBC on 12/04/33, and was on the air for a total of 7065 quarter-hour daily broadcasts before bowing out on 11/25/60. During this long run, the title role was played by Virginia Payne. For almost a quarter of a century the program was sponsored by Oxydol soap.

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Sponsored by **BRIOSCHI**
Relieves excess stomach
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Anyone who would like to trade Old Time Radio on
Cassettes Please Call (201) 997-9473 Leave
Message. Or write Tom Warner, 23 Hamilton Ave,
Keamy, NJ 07032

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plus pages Loads of Rare Photo's Biographies, more -
\$1050 plus \$150 Postage Other movie Cowboy books
available Write to Mario DeMarco 152 Maple, W
Boylston Ma 01583

WANTED: Fred Allen Show, 2/17/46 Hitchcock
(Guest). Reel or Cassette C. Huck, 4 So 230 River Rd
Warrenville, IL 60555 huckenterprises@aol.com

WANTED: Videos of "The Tomorrow" TV show host-
ed by Tom Snyder in the 1970's interviewin9 radio
stars such as Edgar Bergen and others
I have the audio tapes of them. Will buy or trade
Contact Rob Cohen, 763 Oaksedge Dr, Gahanna, OH
43230, (614) 478-2755

WANTED: Adventures is Cassettes Albums, Holiday
Albums, I Love Adventure, Cavalcade of America
Vol 1 & Vol 2, Mayor of The Town
Bill Frier, 2951 Fairhill Dr. Jackson, MS 39212

NOW AVAILABLE FROM NARA: OTR Source List of
over 100 clubs, pubs, dealers, archives, etc Includes
postal and e-mail addresses. NARA members, \$200;
non-members, \$3 00. Remit in cash or stamps (no
checks) to Jack French, 5137 Richardson Dr, Fairfax,
VA 22032

WANTED ON CASSETTE: Shows with Basil
Rathbone. Will trade or buy. Also trade Lux Radio,
Suspense, others Bob Minerley, 2 Silvia P1, North
Arlington, NJ 07032

My Beat Shows' 4/7/51; 8/12/51; **WANTED ON**
CASSETTE: The following Broadway's 8/19/51;
12/11/51; 12/29/51 Gene Dench, 53 Faraday St,
Hyde Park, MA 02136

MOVIE "B" WESTERN BOOK -GENE AUTRY TO
JOHN WAYNE. Send large SASE for list, plus other
movie Western items Mario DeMarco, 152 Maple,
West Boylston, MA 01583

Collector buys original tickets from live network
Radio and TV broadcasts pre-1970, Reply to Tickets
OTR, 974 Ridge Crest Drive, Gahanna, Ohio 43230

WANTED: I Love A Mystery. Tape or related items,
Jack, Doc, Reggie. Earl Koppelman 16016 SE
Division #50 Portland, Ore 97236

WANTED: Programs featuring Walt Disney.
Especially anything regional or esotenc;
Paul Anderson, 3136 S 3200W., SLC, UT 84119
(801) 967-3955

FOR SALE: The Big Broadcast 1920-1950" book b-
Buxton and Owen Avon edition \$20 00 plus P&H
Paul Anderson, 3136 S 3200 W ,SLC, UT 84119
(801) 967-3955

Wanted to trade on CD Low generation and tran-
scriptions ask OTR recordings Only interested in
high quality recordings audio CD. Jeffrey Keil. 2229
S. Galena Ct. Denver, CO 80231. Email Keilli_33
@Yahoo.com

WANTED ONE MAN'S FAMILY & MA PERKINS Or
Audio Cassettes Plus your Cassette Catalog
Contact Alfred Burton 15 Ambrosia Way, Pittsburg,
CA 94565

SALE: Reels. Lux, Cavalcade of America, BBC,
Jack Benny, Fred Allen, Crime, Children, etc.
1800' \$3.75, 1200' \$3 Discount for 10 or more reels.
Send SASE for information. Dean Case,
731 Bruce Street, Fond du Lac, WI 54935

WANTED: LONE RANGER programs: "Stagecoach
to Deadwood" 12/8/41; "The Three Wise Hombres"
12/24/41; "Drums at Dusk" 12/31/41 and "The
Masked Man's Friend" 1/5/42 on cassette.
Contact: Tony Gladish, 4253 Fatima Dr. # 3,
St. Louis, MO 63123, (314) 544 - 2812.

RADIO SHOWS ON CASSETTE, also radio / tv
related material Catalog \$1, Phil Kieman,
30235 Cupeno Lane, Temecula, CA 92592

FOR SALE: Walter Winchell signed, cancelled per-
sonal check Guaranteed authentic \$40 ppd Chris
Ferrante, 26 Deming Road, Glastonbury, CT 06033
(860)633.0580

WANTED: NBC, CBS, and ABC Network newscasts
from the 1950s, 1960s, and 1970s. Will generously
compensate. George F. Miller, 9733 S 51st Ave.,

WANTED FOR TRADE: OTR 'sit corns' on 60
minute cassettes. Mail me your catalog and I will
send mine. To: Joe Barrow. 7345 Honey Dale Dr.
Northfield Ctr., OH 44067-2611 (216-467-9204).

Wanted: 1955-56 Zenith Super Deluxe Trans-
Oceanic portable radio, AC/DC or with battery oper-
ation in brown cowhide; 1938 Scott Philharmonic
Radio, console model: 1940 Zenith Microslatic F-M
Radio, Model #10-h-571, this is a console model
with AM, FM, and SW; 1941 Philco Photo-Electric
Radio/Phonograph with SW.
Bill Frier, 2951 Fairhill Dr Jackson, MS 39212-1822

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

WANTED: OTA programs' Mandrake The Magician;
Pat Novak For Hire; Children's Serials of the 1930s
and 1940s; Johnny Modero; Pier 23; Jeff Regan. Will
buy or trade. W. F. Frier, 2951 Fairhill Dr. Jackson
MS 39212-2822

Radio books, parts wanted prior 1950 from radio
repair shops Send price list Richards, Box 1542-0,
Brooklyn, NY 11201

CAPTAIN MIDNIGHT ITEMS wanted DeWayne
Nail. PO Box 555. Cleburne TX 76031

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

Non-commercial Classifieds

First 20 words free,
then 10 per word

Commercial Classified ads
\$5 for the first 20 words
plus 20 per
word thereafter

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

WANTED: Information or cassette tape on show
where Amos & Andy have an auction. J.R. Cooperider
107 E 10th St. Clay City, In 47841 812-939-3460

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

Tom Monroe. 4278 Wayne Rd., Mantua, Ohio 44255
330-247-0711 Cassette and reel, mystery, adven-
ture, sci-fi, westerns, drama, some comedy.

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

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

Old-time Matinee Serials & Westerns on VHS cas-
sette! Tom Mix, Buck Jones, Zorro, etc Free list!
Send SASE-Series. Box 173 R Boyertown, PA19512

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: 1940's programs from Denver, CO such
as "A Rhapsody of the Rockies" and NBC. Anyone
with information please contact me. Tom Poole, 52
Mason Dr., Princeton, NJ 08540 609-924-2271

Seeking cassettes of Howard Miller and Wally
Phillips, Chicago morning DJ's of 50's & 60's. Also
want Canadian series, ' Jake & The Kid', Natalie A
McNamee, PO Box 602, Organ, N M 88052.

Allen Sherry, 5410 Netherland Ave, Riverdale. NY
10471 is trying to locate the last date for Prescott
Robinson on the air plus any information about him.

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

**YOUR AD
COULD BE HERE**

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

WANTED: Kid Shows. Serials. Big Band Remotes, Transcription Recordings on Reel 10 Reel only please. Write 10 Wally Stall. 8408 N W 101, Oklahoma City. OK 73132.

Phil Evans. Box '36 Downtown Station. Bakersfield, CA 93302-0136 Looking for any info in the Candlelight Hour Broadcast from NYC In 1931.

WANTED: Maslerpiece Radio Theater, other multi-part NPR or BBC dramas. Buy or trade cassettes Howard Lewis, 132 Hutchin Hill Rd Shady, NY 12409

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

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

Tom Healwood, 22 Broadlawn Pl, Chestnut Hill, MA 02167. Shadow programs between 1941-1944 Has supplement to his catalog for a SASE.

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

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

WANTED: "We The People" Broadcast 1-13-50 and any Lum and Abner shows prior to 1941 Willing to trade for anything in my catalog Steve Ferrante. Box 153. Oakland Mills. PA 17076

WANTED TO BUY: Books and magazines about OTR programs, performers and stations 1920- 1948 and RAOIO DIGEST, WHAT'S ON THE AIR, VARIETY RADIO ANNUAL, 1937, 1938, 1939. Luther F. Sies. 101 West 23 Street, New York, NY 10011.

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

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

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

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

WANTED Kid Shows. Serials. Big Band Remotes. Transcription Recordings on Reel to Reel only please. Write to Wally Stall. 8408 NW 101 Oklahoma City. OK 73132

Large Collection -Open Reel -VG-EX sound. Will trade for nice sound. Catalog available. Jim Blythe. 941 Redding Rd., Asheboro. NC 27203

Want the following Abbot! & Costello Shows. All 1945. April 05-26; May 03-17-24-31; June 14-21; October 04-11-18-25; November 08-15-22-29; December 13-27. Phil Evans. Box 10507, Stockdale Station, Bakersfield, CA 93389-0507

Allan Ropchan, 8923 84th Avenue, Edmonton Alta, Canada T6C 1 E3 (403) 466-2761. Have 2500 Reels of OTR for Trading.

George Olsen, Craven Community College, Box 885, New Bern, NC 28563. Wants We The People 11/25/37 and Hobby 9/20/39

WANTED: Sergeant Preston LP records and VHS videos. Write Lee Weber. 468 E Metz Rd. Columbiana. Ohio 44408

WANTED: Sergeant Preston or Challenge of Yukon tapes. Also records and videos Dick Weber, 468 E Metz Ad, Columbiana, Ohio 44408

VINTAGE BROADCASTS, reliving radio's past. Free flyers. Box 65 Staten Island. NY 10305

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

Coming up on its 50th anniversary, CARE is looking for any relevant radio material from October '45 onward. Wanted any programs or commercials mentioning CARE and/or CARE packages Also, if you received or sent a CARE package, we'd like to hear from you. Contact Scott Thippen, CARE, 151 Ellis St, Atlanta, GA 30303. (404) 681-2552.

WANTED ON CASSETTE Basil Rathbone, Your Hollywood Parade 12/8/37. The Circle 1939, Dully's Tavern 6/6/44, Which Is Which 10/25/44, Columbia Masterworks Robin Hood, Treasure Island, Peter & The Wolf, Murder of Lidice, Great Themes in Poetry, Little Jesus, Night Before Christmas, Spike Jones Show, Scotland Yard, Tales of Fatima, Monitor Radio, Dinosaurs 1965, and any other radio programs and memorabilia with Basil Rathbone. Reply to Bob Minerley, 2 Silvia, North Arlington, NJ 07032

Collector buys original tickets from live network radio and television broadcasts pre-1970. Reply to Tickets, OTR, 1078 Cross Country Drive, Worthington, Ohio 43235

WANTED ON CASSETTE TAPE: Eddie Cantor Show (40). I will trade those for more or trade from my 3,300 other shows. Send a list and I will too. I also need Lux (177), Cavalcade of America (246). Please write soon to Beth Holman, 16705 Craigmere Dr., Middleburg Heights, OH 44130.

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

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

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

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

Pam Nemeck, 1424 Heatherton Dr, Naperville, IL 60563 is looking for program listings of old radio stations of the 30's and 40's especially WDZ, KMMJ, KMA, KFNF and KFEO.

WANTED: Aldrich Family radio programs on cassettes, as well as information. Kenneth Barker, 874 27th Street East, Owen Sound, ON N4K 6P3

WILLIAM OSOVSKY, 25011vy St. Chattanooga, TN 37404 Collector of Ralston Tom Mix premiums, green 20 Grand Ale bottles with neck and paper labels intact, Octagon soap premium kites, Alaga syrup tins.

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

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

WANTED: The Adventures of Frank Merriwell. Herb Brandenburg, 4114 Montgomery Road, Cincinnati, Ohio 45212

WANTED: "I LOVE A MYSTERY" Tapes -Jack -Doc- Reggie or Related items. Write to Earl. 40- 4th St # 214 Petaluma, CA 94952

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

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

WANTED: STRANGE AS IT SEEMS, CBS radio network program. Will meet your price for a copy of the specific episode dramatizing the Cahuenga Pass Treasure legend. Probably broadcast in November or December of 1939. Call collect Joshua Alper (818) 789-5875.

WANTED: NBC Radio Monitor. Like to buy copies of NBC weekend, Monitor '55 thru '65. Warren Gerbe, 46-21 Golden Street, Flushing, New York 11355.



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- 18948 05/13/47 The Moonstone
05/20/47 Pride & Prejudice
- 18949 05/27/47 Bottle Imp
09/23/47 Cashel Byron's
Profession
- 18950 10/07/47 Mutineers Of
The Bounty
11/11/47 Man From Yesterday
(Rough Start - Noisy)
- 18951 11/04/47 Marco Polo
10/12/48 Roll Call Of The Reef
- 18952 05/11/48 A Piece Of String
05/18/48 Strange Valley
(Country Of The Blind)
- 18953 09/21/48 The Time Machine
09/28/48 The Monkey's Paw
(Whistle)
- 18954 01/11/49 Turn Of The Screw
01/18/49 #106 Man Who
Corrupted Hadleyburg
- 18955 03/22/49 In The Time Of
The Terror
03/29/49 Doll In The Pink
Silk Dress

Dragnet (New)

- 18985 07/03/52 #160 The Big Trio
07/10/52 #161 The Big Hate
- 18986 07/31/52 #162 The Big Signet
08/07/52 #163 The Big
Impression
- 18987 08/14/52 #164 The Big Drive
08/21/52 #165 The Big Paper
- 18988 08/28/52 #171 The Big Brain
10/12/52 #173 The Big Lie

The Haunting Hour (New)

- 19019 The Lonesome Corpse
Breakdown

- 19020 06/20/49 #38 Tapping On
The Window
??/??/45 #37 A Tale Of Darkness
- 19021 Date In The Dark
A Likely Murder Story
- 19022 Perfect Crime
Dressed To Kill
- 19023 #31 Death By Request
#29 No Escape
- 19024 Homicide House
Ptolemy's Grave
- 19025 The Thought
Second Chance
- 19026 The Skyscraper Mystery
C-90 Out Of The Night
Murder Wears A Strange Mask
- 19027 A Corpse There Was
The Uptown Express
- 19028 If The Shoe Fits
Key To A Murder
- 19029 Bird Of Death
C-90 Unidentified Body
The Way Of The Transgressor
- 19030 The People In The House
Occupation: Murder
- 19031 Destination Unknown
The Two Mrs. Brandts
- 16580 1940's Murder Wears A
Strange Mask
1940's No Escape

Boxing

- 16657 09/24/35 Joe Lewis vs.
Max Baer
- 08/18/39 Joe Lewis vs.
Jack Sharkey
- 10288 09/17/54 Charles vs. Marciano
02/25/64 Clay vs. Liston

Carnation Contented Hour

- 17949 02/28/49 Sons Of the Pioneers
C-90 03/07/49 Jo Stafford
03/14/49 John Sebastian
- 17950 11/01/48 #267 Vera Holly
C-90 01/03/49 #276 Sons Of the
Pioneers
01/17/49 #278 Eileen Wilson
- 17951 #184 Three Sons
C-90 07/19/48 #252 Dennis Day
07/26/48 #253 Doris Day
- 17952 08/02/48 Frankie Carle
10/18/48 Sons Of the Pioneers
2/20/48 Ken Darby Singers
- 17953 01/24/49 #279 Robert Maxwell
01/31/49 #280 Dinah Shore
02/07/49 #281 Walter Gross

Fibber McGee & Molly (New)

- 18956 10/14/47 #523 Catching
Teeny's Cat
10/21/47 #524 Late Car Payment
- 18957 10/28/47 #525 Big Deal At
The Farm
11/04/47 #526 Fibber Gets
Weighted
- 18958 11/11/47 #527 War Surplus
Store
11/18/47 #528 Telephone Call
- 18959 11/25/47 #529 New Bread Box
12/02/47 #530 Duck Hunting
- 18960 12/09/47 #531 Newspaper
Interview
12/16/47 #532 Aunt Sarah's
Fruitcake

Lux Radio Theater (New)

- 18947 03/27/39 #212 A Man's Castle
(Dress Rehearsal)
- 18945 07/10/39 #227 Ruggles Of
Red Gap
- 18946 09/18/39 #229 Wuthering
Heights
- 18944 10/12/42 #366 Morning Glory
- 18941 01/24/44 #424 Casablanca

- 18940 03/12/45 #475 The Devil &
Miss Jones

This Is Your FBI

- 17163 04/06/45 Espionage
08/17/45 Bank Robbery
- 09133 04/20/45 # 3 Kidnapping -
Shotgun Hadley
04/27/45 # 4 Escaped P.O.W.'s -
Paul Tanner
- 09134 05/05/45 # 5 Confidence Game -
Case Of William Roscoe
05/11/45 # 6 War Fraud -
Andrew Rockland, War Profiteer
- 09135 05/18/45 # 7 Grand Larceny -
Daniel Holly, Thief
05/25/45 # 8 Draft Dodging -
Dr. Woodbury
- 09136 06/01/45 # 9 Bank Robbery -
Phil Bardo, Arthur Clinton
06/08/45 #10 Espionage -
Cora Lee Williamson, Spy
- 09137 06/15/45 #11 The Confidence
Game - British Farm Equipment,
LTD
06/22/45 #12 Auto Theft - Case
Of Charles Meade, Car Thief
- 09138 06/29/45 #13 Murder -
John Dixon
09/21/45 #25 Murder -
The Scientific Conviction
- 17164 07/20/45 Espionage
07/24/45 Misery Chiseling
- 17165 08/03/45 Extortion
08/10/45 Impersonation
- 09139 10/05/45 #27 The Strange
Extortion
10/12/45 #28 Special Preview
Program Of "The House On
92nd Street"
- 09140 10/19/45 #29 Marriage Racket
10/26/45 #30 The Serviceman's
Fraud

Lux Radio Theater

- 11278 10/28/40 Strike Up the Band
Mickey Rooney, **Judy Garland**
- 06419 02/15/45 AFRS "Dick Tracy In
B Flat, Or For Goodness Sakes,
Isn't He Ever Going To Marry
Tess Trueheart?"
Bing Crosby, Dinah Shore,
Jerry Colonna, Bob Hope,
Frank Sinatra, **Judy Garland**

Bing Crosby Show

- 17106 09/28/49 Abe Burrows,
Peggy Lee
10/05/49 **Judy Garland**
- 10840 10/11/50 Bob Hope,
Judy Garland
10/18/50 Bob Hope,
Judy Garland
- 15606 10/23/52 James Stewart
10/30/52 **Judy Garland**

Bob Hope Show

- 17841 12/20/38 w/Penny Singleton,
Arthur Lake
03/07/39 w/**Judy Garland**
- 18126 01/30/51 w/**Judy Garland**
02/19/52 w/Tyrone Power

Bergan & McCarthy Show

- 05952 06/21/42 w/**Judy Garland**
06/28/42 w/Walter Brennan,
Ginny Simms

Kraft Music Hall

- 18589 09/30/48 **Judy Garland**
10/07/48 Edward G. Robinson

Suspense

- 07225 11/21/46 #220 Drive-In
w/**Judy Garland**
11/28/46 #221 Strange Death
Of Gordon Fitzroy
w/Chester Morris

The Shadow

- 12832 01/20/46 #357 The Curse Of
The Cat
02/03/46 #359 Murder
With Music

- 12833 02/10/46 #360 The Living Dead
03/03/46 #363 Island Of Ancient
Death
- 12834 03/10/46 #364 The Ghost
Without A Face
03/17/46 #365 Etched With Acid
- 12835 03/24/46 #366 The Walking
Corpse
03/31/46 #367 Mind Over Murder
- 12836 04/07/46 #368 The Ghost Wore
A Silver Slipper
04/14/46 #369 The Unburied
Dead
- 12837 04/21/46 #370 Gorilla Man
04/28/46 #371 The Dreams
Of Death
- 12838 05/05/46 #372 The White
Witchman Of Lawiaki
05/12/46 #373 The Bride
Wore Black
- 12839 05/19/46 #374 The Touch Of
Death
05/26/46 #375 They Kill With A
Silver Hatchet
- 12840 06/02/46 #376 Death In A Minor
Key (Repeat of 09/29/40)
0/13/46 #381 The Valley Of
Living Terror
- 12841 10/20/46 #382 Blood Money
11/24/46 #387 Gang Doctor
- 12842 12/01/46 #388 Makeup For
Murder
12/08/46 #389 The Devil Takes
A Wife
- 12843 12/15/46 #390 Murders On The
Main Stem
12/22/46 #391 The Fine Art
Of Murder
- 12844 12/29/46 #392 Shadow Of
Suspicion
01/05/47 #393 The Werewolf Of
Hamilton Mansion

Molle Mystery Theater

- 05790 06/05/45 The Beckoning
Fair One
06/19/45 The Gionconda Smile
- 05791 03/29/46 The Creeper
04/19/46 Follow That Cab
- 05792 04/26/46 The Doctor &
The Lunatic
05/10/46 The Further
Adventures Of Kenny Angles
- 05793 06/21/46 The Hands Of Mr.
Ottermole
11/14/47 Four Fatal Jugglers
- 05794 04/30/48 Make No Mistake
06/14/48 Close Shave
- 05795 06/21/48 Solo Performance
Good Bye Darling

The Jewish Hour

- 18674 11/09/36 WCNW Brooklyn, NY
18675 12/21/36 WCNW Brooklyn, NY
18676 01/11/37 WCNW Brooklyn, NY
18677 01/22/37 WCNW Brooklyn, NY

National Barn Dance

- 15435 02/25/39 Joe Kelly, Uncle Ezra,
Skip Farrell, Alec Templeton,
Hoosier Hot Shots
- 15436 08/24/40 **Andy Williams** (Age
12) with The Williams Brothers

News

- 17631 10/28/36 Republican National
C90 Committee Broadcast
02/12/40 Herbert Hoover
- 18892 04/30/39 New York World's
Fair Opening, Part 1
04/30/39 New York World's Fair
Opening, Part 2
- 18893 04/30/39 New York World's Fair
Opening, Part 3
04/30/39 New York World's Fair
Opening, Conclusion
- 17127 01/26/43 Mutual Casablanca
Conference Coverage
06/06/44 Address By King

- 17633 07/11/50 Herbert Hoover: World
C-90 Peace & The UN
08/30/51 Herbert Hoover: Honor
In Public Life
10/26/52 Claire Booth Luce:
Communism & Our Government

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