

Old Time Radio **DIGEST**

No. 38

March-April 1990 \$2.50



Ned Wever
Bulldog
Drummond

Old Time Radio DIGEST

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The "Goode" Two-o-One

A

Le Ton d'Argent

Guaranteed



BY
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ONLY

\$2.39

Postpaid

QUARTER AMPERE AMPLIFIER—DETECTOR RADIO TUBE

GUARANTEED SATISFACTORY

All "GOODE" Tubes Sold Direct to the Consumer—No Dealer Profits

ONE—"Goode" Detector-Amplifier.....	\$2.39
THREE—"Goode" Detector-Amplifiers.....	6.42
(All postage prepaid)	

The "Goode" Two-o-One A Tube amplifies or detects. It is a quarter ampere, five volts, standard base silvered tube.

Send express or postal money order or New York draft to—

The Goode Tube Corporation

Owensboro (Dept. A) Kentucky

Radio & Nostalgia Treasures...

Magazines—Radio Guide, Tune In, Stand By, Radio Mirror and others

Comics—Mysterious Traveler, Shadow, Lone Ranger

Coloring Books—Charlie M^cCarthy, Green Hornet, Lone Ranger

Photos—B/W Fibber M^cGee & Molly, Bergan & M^cCarthy, Shadow, and other stars. **Color Photo** of "JOHNNIE" 5 x 7 or 8 x 10

Fibber M^cGee & Molly: Lobby Cards, Poster, Lobby Photos, 8 x 10 Glossy's Book—Heavenly Days, Large Laminated Advertisements.

Books Books Books Large Assortment of Your Favorite Books on The Stars, Shows, News and Sportscasters: Amos & Andy, Bob & Ray, Cheerin, Don M^cNeil, Winchell, Lowell Thomas, Burns & Allen, Eddie Cantor, Fred Allen, Fibber M^cGee & Molly, John Gambling, and many others. We have Big Broadcast and Heavenly Days.

Lots of other **Treasures** Lone Ranger Arcade Cards, Amos & Andy Standups, Tennessee Jed Premium, Lum & Abner Almanacs, 1936-1937-1938, Orphan Annie Sheet Music (copy), One Man's Family Albums, Tom Corbett Space Cadet Record

TELL US WHAT YOU ARE LOOKING FOR
WE WILL HUNT FOR YOU!

THIS IS ONLY A PARTIAL SAMPLING OF OUR STOCK
SEND FOR YOUR LIST TODAY



Treasure Hunters

Barbara Davies (203) 487-0240 evenings only!
Box 463 Mansfield Center, CT. 06250
ASK US AND WE WILL HUNT FOR YOU

1920s Radio by Ken Weigel

Conclusion: A Coming Out

1927

American business boomed. The country had never seen such prosperity. While the number of millionaires tripled in the three years of Coolidge prosperity, radio accumulated considerable gloss of its own. Musical artists from other theaters of entertainment, radio having no "theater" of its own yet, answered the lure of radio. Among them were songwriter George Gershwin, singer Paul Robeson, and conductors Toscanini and Walter Damrosch. Damrosch, especially, realized the possibilities of radio. In the offing for him was a Friday morning network series of "Music Appreciation" concerts, to be channeled to schools throughout the country. They would be received with tremendous enthusiasm.

"Thus & So Presents—" Though music was the mainstay of radio throughout the 1920s, concerts, or revues, being the most popular, the sponsored variety show was taking root. A typical show, like the "Cliquot Club Eskimos," was built around an orchestra or singer specializing in popular or light classical music. At first sponsors tried not to be intrusive (though the Depression would change all that); prices were never mentioned, nor were the colors of products or merchants, addresses disclosed in keeping with Hoover's prohibition. Sponsors were content simply to have their name associated with the performer, in the interest of building prestige and good will. Thus performers sang under house names, as did the Silver Masked Tenor with the "Silvertown Cord Orchestra" (Goodrich Silvertown Tires), the "Seiberling Singers" (Seiberling Tires), and the "Ipana Troubadors" (Ipana Toothpaste),

whose red and yellow costumes matched the colors of the tube.

The "Jolly Wonder Bakers Quartette" (bread) provided light music, and "Trade and Mark, the Smith Brothers" (coughdrops) provided songs and patter. "Collier Hour" and "True Story Hour," radio's first hour-long dramatic show, adapted current fluff from the pages of their respective magazines. "Betty Crocker," the hardy perennial of homemakers' programs, gave twice-a-week homemaking hints for General Mills. However genteel this may seem to us now, in the 1920s direct advertising on radio was considered unbusinesslike.

In the autumn the popular musical comedy "Peggy Ann" was broadcast remote from the New York stage. Shakespeare's "Hamlet," "Romeo and Juliet" and "Othello" all were broadcast in an effort to give some status to the aural drama. Unfortunately (or perhaps not), as the technique of radio drama improved, the Bard's vogue lost steam. Operas that season included "The Beggar's Opera," performed by a London cast, "Romeo and Juliet," "Rigoletto," "Lohengrin," and "La Traviata."

Other programs in 1927, mostly locally produced, were devoted to general news and commentary, religious and farm news, and miscellaneous talks. Network (i.e., NBC) programming took up only about three hours of the day.

"Air Scouts" On WENR in Chicago, the once "O'Henry Twins" were now singing and acting three times a week, at \$60 per, on a show called "Air Scouts." Here the two singers honed their comedy delivery, filled the act out with a little girl impersonation

and Killarney dialect, and struck up a friendship with a young cartoonist hanging around the studio who occasionally supplied them with gags. In four years these tank town grads would have occasion to hire the cartoonist-gag-writer full-time to write their new daily show, which was about a small-town grocer whose shelves were always empty but whose store of tall

tales was in unlimited supply. The coming together of these three-talents—Jim and Marian Jordan and writer Don Quinn—would be providential. "Smackout" was to be the preamble to one of the most endearing and enduring comedy shows on radio—"Fibber McGee and Molly."

One of the most captivating events on radio in 1927 was the Dempsey-Tunney



STILL BETTER—the HI-Q WITH SCREENED-GRID VALVES

Fans everywhere are getting ready to make use of the marvelous possibilities of the new screened-grid valves, and the originators of the Hi-Q "Six" have kept up with the times by designing a new model of the Hi-Q for use with the screened-grid valves. The changes necessary for installing screened-grid valve amplification in the standard receiver are so few, and the results so satisfactory, that no radio fan should miss the change-over details given here.

MARCH, 1928

championship rematch broadcast from Chicago. The gate surpassed \$2.5 million dollars and was seen by more than 100,000 spectators. An estimated 40 million heard the blow-by-blow on radio. Five palpitating fight fans were said to have been launched into the Vast Perhaps from the excitement of the famous "long count." After the fight Dempsey himself stepped out of boxing and into a lucrative vaudeville career.

Radio Writing. Generally, because of the lack of trained radio writers, good drama was scarce. A number of trials faced the aural drama. Each piece of business in a stage play adapted to radio had to be reinterpreted so that the exact idea would be conveyed to the listener. The dramatist writing for the stage could incorporate stage business, movements, facial expressions and gestures to emphasize an actors' lines. Not so the radio dramatist. He had only their voices to work with. The early result was caricature more often than character, with dialects or accents employed to distinguish one actor from the next. Audiences were waylaid with a succession of far-fetched "southerners," New Yorkers, Germanic and Oriental types who all mouthed the same false expressions in the same false tones. This hackneyed device was used throughout the drama's existence.

Scene-setting was another problem. Lacking visible scenery, the writer let the announcer deliver the stage directions, much like the actors of Shakespeare's day who came out onto a barren stage and verbally set the scene.

Eventually the understanding grew that a technique independent of the stage was needed if a play was going to be adapted to radio convincingly. This was a turning point. In radio, the listener was the writer's collaborator. Lines had to be written vividly, displays of emotion only hinted at, business merely suggested. The plotting tricks of the novelist, the concision of

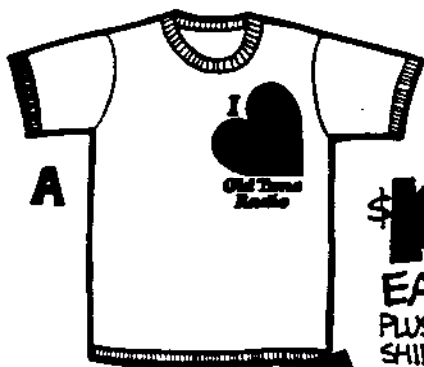
the short-story writer, and the precise characterization of the playwright all came into play in forging this new method of playwriting. It required a special talent to work the imagination.

CBS Less than a year after NBC got under way, in 1926, the Columbia Broadcasting System was born. CBS had a tougher time getting a toehold on the network biz than did NBC. One Arthur Judson had formed the Judson Radio Program Corp. hoping to book talent for NBC. But the Corp. just laid there, so Judson and three other investors organized United Independent Broadcasters (UIB) to buy air time for advertisers and provide programming to NBC. This ersatz "network" never really caught fire, despite having lured 18 affiliate stations into the venture.

Judson next merged his UIB with the Columbia Phonograph Corp., which had fallen on hard times, and Columbia Phonograph Broadcasting System (CPBS) was created. Indeed, the entire gramophone business was getting frozen out by its own shopworn technology and the head-on competition from radio. In September CPBS ambitiously led off with "The King's Henchman," narrated by composer-critic Deems Taylor and broadcast from the Metropolitan Opera. But God or NBC had other ideas. The show was marred by static caused by violent thunderstorms, started late, and ran over. CPBS quickly went into the red, and the record company backed out of the merger.

Judson then found a couple of money barons to take over control of UIB, and in November the conglomerate changed its name to Columbia Broadcasting System. NBC, however, was doing so well that advertisers avoided CBS in the main. The new network quickly began to sink under the weight of its operating expenses.

"La Palina Smokers". Conveniently standing in the wings was the Congress

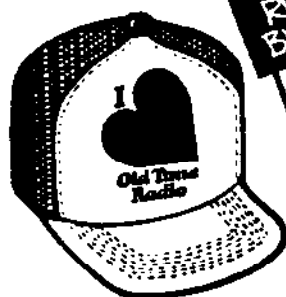


A



B

\$10
EACH
PLUS \$1.50
SHIPPING
M-L-XL



PRINTED
RED &
BLACK



HAT or COFFEE CUP \$6.50 EACH PLUS \$1.50 SHIPPING

Send all orders to: Royal Promotions 414 Montgomery Rd Cincinnati, Ohio 45212			Name				
			Address				
			City		State		
			Zip		Phone		
			Description		Qty	Price	Total
<input type="checkbox"/> Check	<input type="checkbox"/> Money Order	<input type="checkbox"/> Cash	T SHIRT	A	B		
<input type="checkbox"/> Visa	<input type="checkbox"/> MasterCard		COFFEE MUG				
Card No.			HAT				
Ex. Date			*Sales tax must be added for the following states. Add the appropriate amount OH, IL, IN, KY, MN, PA, WV		Sub Total		
Bank No. MasterCard					Shipping		
Signature					Sales Tax*		
<p>GUARANTEE: Your satisfaction is absolutely guaranteed. If for any reason you are unhappy with your purchase, simply return it in same condition received within 30 days of purchase and receive a full refund. No questions asked -- Thank You.</p>					Total		
			Do not write in this space		Check or Money Order enclosed		

Cigar Co. of Philadelphia, whose purchase of time for a series of 26 musical revues provided CBS with the cabbage it needed to exist. The cigar maker was itself looking for a way to cut losses sustained by competing cigarette manufacturers who were eating into its cigar sales. The 30-minute "La Palina Smokers," featuring tales of adventure and intrigue told by the exotic La Palina, clicked in its 8:30 Sunday time slot, despite strong competition from the "Collier Hour" (Blue) and "Major Bowes Capitol Theater" (Red). At the end of its 26-week series, La Palina cigar sales had nearly tripled.

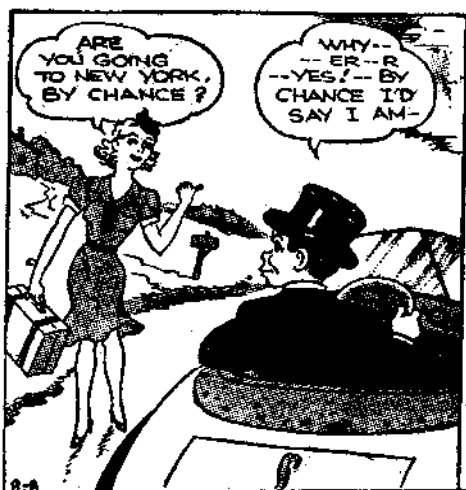
Almost a year later, on September 28, 1928, Congress Cigar sales exec William Paley bought controlling interest in CBS. The ambitious 27-year-old president, a cool negotiator who would rule CBS for almost 50 years, merged it with Judson's UIB keeping Judson on as program advisor. Paley moved the works to new spacious studios occupying ten floors on Madison Avenue, set up a chain of artists' bureaus and began importing fresh talent. The battle of the networks was on.

1928

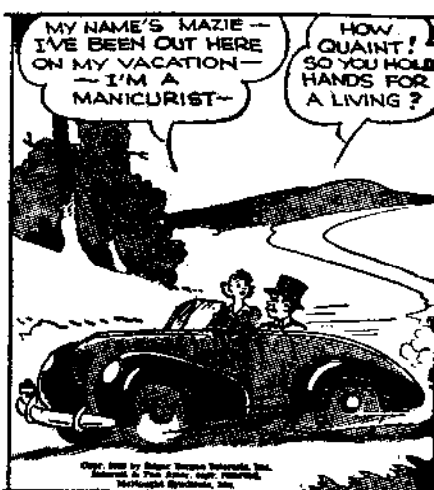
By 1928 dial twisting was a tribal ritual—over 10 million radio sets were in use. Improved writing techniques and continued technical improvements made the business a less chancy proposition for the entertainer. It's status had so improved that talent agents were booking headliners for radio appearances ahead of concert tours. Showman Maurice Chevalier, vocalist Lawrence Tibbett (whose voice was said to exceed the noise of a boiler factory), batonist Sir Thomas Beecham, and other operatic and concert performers of that stamp brought their talents to the mike. Giving them strong competition was a growing legion of smalltimers from the poverty ranks of vaudeville and chorus line who had trained themselves in microphone technique looking to bust out of their obscurity.

More New Programs. Having achieved show biz rank as an entertainment medium, the blossoming art now became the Los Alamos of the radio fraternity. Composers, song pluggers, actors, writers, announcers, programmers, technicians,

MORTIMER AND CHARLIE



NO FREE SAMPLES.



Advertisers and MC's stormed the radio ground. Now and then an artist or technician of real promise applied. From a host of such hopefuls sponsored weekly broadcasts were put together. Among the most memorable were the "Edison Hour," "Sooey Land Sketches," "Chase and Striborn Hour," "Real Folks" and "Palmolive Hour." Songbird Jessica Dragonette brought her paprika and a three-year accumulation of radio fans to the "Philco Hour" microphone. Though heard in the Midwest only, the "Empire Builders," a semi-informative show sponsored by a railroad, checked in as one of the first successful thriller dramas. Also popular in that genre were the serializations of Sax Rohmer's twisted fiend, Fu Manchu, being aired weekly on the variety magazine "Collier Hour."

More selective receiving sets equipped with dynamic speakers and superior amplification lured many another professional to the mike. The day was not far off when celebrated holdouts such as violinist Fritz Kreisler would become as notorious as the medium they were holding

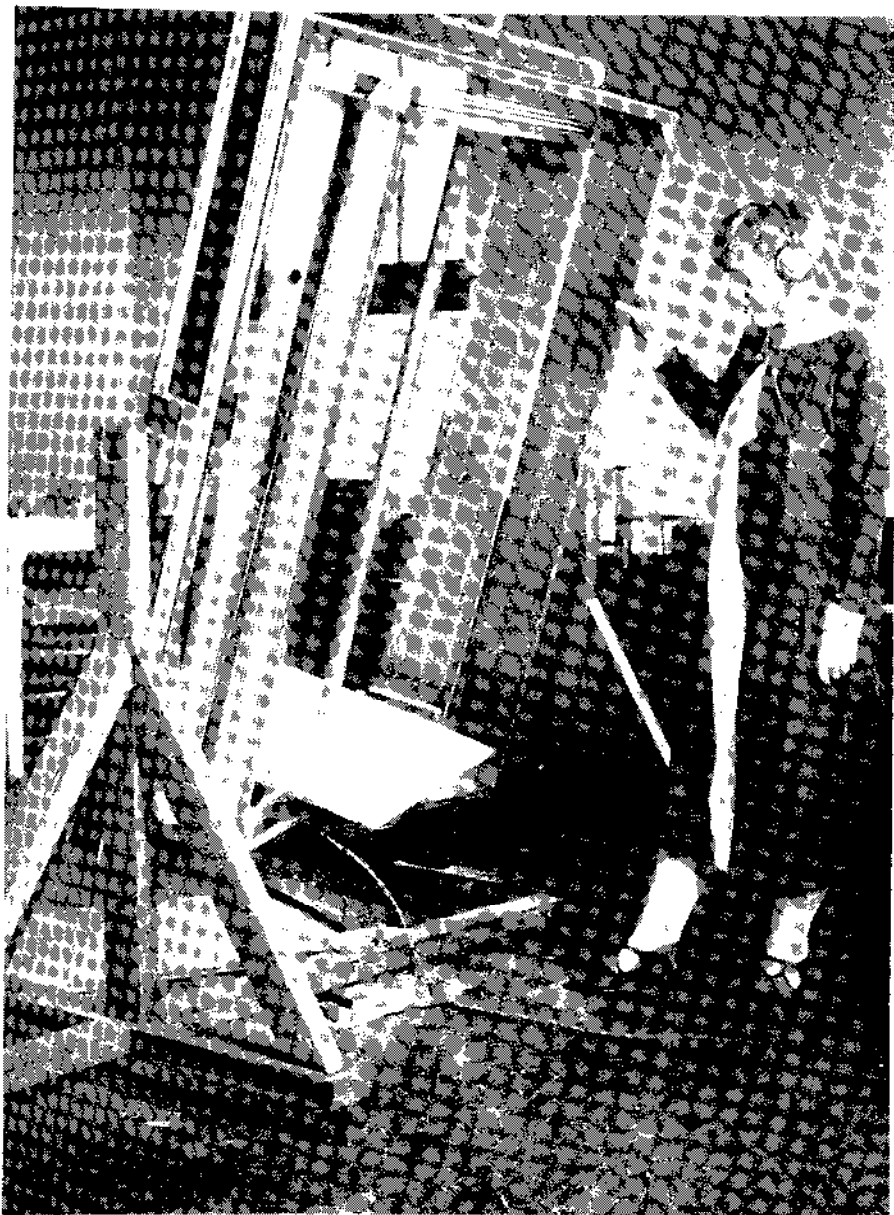
in contempt. In fairness to the fiddler, Kreisler had good reason to snub radio. Back in 1924, when word got out that his Boston concert was going to be broadcast, half of his 3000 ticket-holders demanded refunds.

Charlatans. Among those needing no coaxing to go before the mike were John Brinkley, the Kansas "Goat-Gland Doctor," notorious for his medical quackery and bogus advertising. Another sham artist was Louisiana's Col. Henderson, whose campaign against chain stores profaned the air. Norman Baker used his station in Iowa to attack what he called the "radio trust," i.e., chain broadcasting—and to advertise a cancer clinic. In Los Angeles, the bellicose Reverend Robert Shuler nailed down a reputation as the town muckraker. White-robed sin-buster Aimee Semple McPherson ranged all over the radio spectrum spreading fire and brimstone. When Commerce Secretary Hoover ordered her thrown off the air, she wired him to call off his "minions of Satan." What right had he, she chided, to "expect the Almighty to abide by your wavelength nonsense?" The

(Copyr., 1930, by Edgar Bergen Interests, Inc. Internat. & Pan-Amer. Corp. Reserved.)

By EDGAR BERGEN





THESE LOOPS ADD TO OUR KNOWLEDGE OF STATIC

1928

The giant double movable loops pictured here are used by the U. S. Bureau of Standards to determine the direction and intensity of static impulses. It is the theory of Dr. Hamer that static's real lair is in the ground and that it is generated by varying air pressure to which the earth is naturally sensitive.

harangues of demagogic tub-thumpers like Father Charles Coughlin and Huey Long would come in the thirties.

Thanks to charlatans of this sort, radio was treated to a succession of ethereal phrenologists, fortune tellers, mentalists and other swami oracles who used the airwaves to fleeced the yokelry. Today you can still hear their disciples the "channelers" and other fringe mediums shoveling it on the low end of the FM band in the small hours of the night.

1929

In 1920 there was 8XK, operating on a shoestring budget and going nowhere in particular. By 1929 Dr. Conrad's wee humble cottage industry was reporting annual sales of \$842 million. Few industries in American history could match that growth. Along with the automobile and motion pictures, radio helped to standardize the country's social habits, moderate regional speech patterns, increase the pleasures of life, and accelerate the growth of big business. Advertising itself was becoming an art. In 1929 the business was as sound as that year's dollar.

All Ahead Full. For once the supply of talent exceeded the demand. The days were past when vaudevillians would bring their routines to radio for the price of a meal and cab fare. Also gone was the thrill listeners got from hearing just any old sound over the ether. Now they craved culture and information, the practical wants of life. They wanted variety, and that's what they got, by the bucketful.

Listeners could pick up national broadcasts of grand opera, Madame Gadski, parlor games, the Rose Bowl, the World Series, the dance bands of Paul Whiteman and Guy Lombardo, original drama, comedy, romance and mystery on "First Nighter," the inspirational talks of "Cheerio," and the madcap lunacy of Ray Knight's "Cuckoo Hour." Musical comedy

entertainment was provided by shows like crooner Rudy Vallee's "Fleischmann Yeast" program, radio's first truly professional variety show where divers star performers were groomed; by the country-western flavored "Dutch Masters Minstrels", and by the "Majestic Hour" starring vaudevillians Moran and Mack, whose comedy antics as the "Two Black Crows" spawned an army of imitators. Still popular were "Major Bowes Capitol Theater Concert," now a 90-minute show, Happiness Methuselahs Jones and

BIG RADIO CATALOG

From the
**"Big, Friendly
Radio House"**

New 1928 Book
Offers finest, new-
est well-known sets;
parts, eliminators,
accessories at lowest
prices.

Dealers—
Write for this
Catalog!

Western Radio Manufacturing Company

136 West Lake St. Dept. 52
CHICAGO, ILL.

Hare, "Philco Hour's" canary Jessica Dragonette, and "La Palina Smokers," the guardian angel of CBS.

A notable debut this year was the "Rise of the Goldbergs," the human drama about a poor Jewish family living in a New York ghetto. Gertrude Berg, who wrote and starred in it, was a scribbling amateur when she appeared before a station executive to audition some character monologues she'd written. The executive agreed to produce the series on the condition she act the role of Molly, even though she had never acted before. She did, and the "Goldbergs" caught on in a hurry. The daytime serials of the 1930s would owe much to the format of this show, which established the idea of a continuing cast in a different situation each week.

1929 was also the year "Amos 'n' Andy" came to the networks, sponsored by Pepsodent and written and portrayed by blackface comics Freeman Gosden and Charles Correll. From weekly performances at the Edgewater Beach Hotel in Chicago to daily shows at WGN, Gosden and Correll polished the characters through almost 600 radio performances of "Sam 'n' Henry," beginning in 1926. Five nights a week on NBC Blue the taxi team, like the Goldbergs, spun its commonplace philosophy around the hopes and frustrations of mankind. Along the way it put several wrinkles in the American vernacular with its comical mispronunciations ("I'se regusted," "Ain't dat sumpin'," etc.). The show was an instant hit and contributed mightily to network radio's respectability.

Women's Programs. Also broadcast were instructional programs catering to the hard-working woman, who benefited from the rapid technological advances made in those prosperous times. In the dizzying days before the stock market crash she toiled over sink and tub, cleaned kitchen appliances, swept carpets with new-fangled

vacuum cleaners, fidgeted with oil burners, radios and other gadgets which seemed to be in unlimited supply. To help improve her lot and broaden the scope of her interests, household hints, shopping tips, health and psychology talks, fashion features, bridge lessons, political discussions, foreign language instruction and problems of parenthood became staple daytime programming. The idea was to raise housekeeping from drudgery to the level of a business or industry. The homemaker, in return, became an avid listener, and gave daytime radio a tremendous thrust into the next decade.

Children's Programs. Nor were children forgotten. In 1928, only three children's programs were broadcast from the New York metropolitan area. The following year no fewer than ten commercial and sustaining programs, about 70 hours a week, made radio and rainy days indoors a learning adventure. There was, of course, the Friday morning "Damrosch Hour," later the "NBC Music Appreciation Hour," with Dr. Damrosch conducting the New York Symphony Orchestra, explaining the work of the classical composers to music students. Other shows with a classroom twist were "Durant's Heroes of the World" and, for the bookish, "Bookhouse Story Time," with its dramatizations of Junior Literary Guild selections. Skits centering around the sawdust world of the circus were heard on "Dixie Circus," which offered free balloons to kids who sent in the name of a local grocer who stocked Dixie drinking cups.

Kids were treated to fables, stories, sketches and jokes on shows like "Jolly Bill and Jane," "Lady Next Door" and "Old King Cole." "Dancing Class of the Air," a favorite of the girls, taught popular dance steps such as the Carioca, Rhumba and Continental, and offered dancing charts and routines. Boys were likely to listen to sports tips given by famous athletes on

"Erector Buddies," with its offer of a colored kaleidoscope viewer.

The Thirties

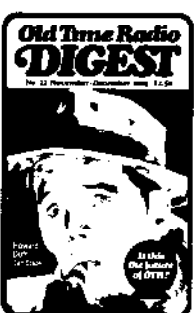
By the turn of the decade, catch-as-catch-can radio was over. Yet of the 611 stations transmitting, only little more than a third of them were commercial broadcasters. Publishers, radio dealers, educational and religious institutions, hardware stores, nurseries, shoe merchants, tin plate rollers, tobacco dealers and other jitney groups were all taking a flyer at radio. Some broadcasters took in profits, most took on headaches. By no means was the occupation of broadcaster in 1930, in those early days of networking, an enviable profession.

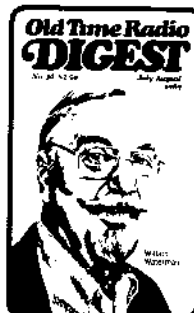
But the industry was to profit by the economies forced on the public by the Depression and also by the dwindling appeal of vaudeville. Already damaged by

talking pictures, vaudeville was further shorn of its appeal by the public's acceptance of radio. Thus a steady stream of talent would turn to radio for a steady paycheck. From the vaude houses would come Ed Wynn, Joe Penner, Jack Benny, Frank Fay, Eddie Cantor, Burns and Allen, Al Jolson, Fannie Brice, Lou Holtz, Fred Allen, Walter Winchell, Kate Smith, Jimmy Durante, Bing Crosby, Will Rogers, Ted Lewis, the Marx Brothers and scores of others. Moreover, competing regional networks and a new national network, bigger than either NBC or CBS, would result in a relaxing of sponsors' purse strings, stiffer competition and better programming.

And then, radio would move West, to Chicago, and then to the movie colony. The stage was set for a "Golden Age."

Revival of Creative Radio,
P.O. Box 1585, Haverhill, MA 01831,
is expanding its membership. The club offers a cassette lending library, Discount Custom Purchases, WJZ Subscription Radio and **Wavelengths** quarterly newsletter. Membership is \$12 annually. The new member kit includes a membership card, introductory issue of **Wavelengths**, master cassette/reel-to-reel catalogue and pencil.





One year \$12.50
for 6 issues.

Royal Promotions
4114 Montgomery Rd
Cincinnati, Ohio 45212

Classified

FROM: Jim Snyder

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

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

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

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

Next, my ad was not specific enough. I

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

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

cassettes) that you use.

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

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



At your dealer
\$1.25

TUNES-IN
Hard-to-get-stations
THOSE elusive distant stations so often missed when tuning with ordinary dials are quickly, easily and clearly tuned-in by means of the

WALBERT
UNIVERSAL

WALBERT MFG. CO., CHICAGO

All ads, display and classified, must be paid for in advance. Make checks payable to Royal Promotions; 4114 Montgomery Road, Cincinnati, Ohio 45212. (513) 841-1267
Send camera ready ads when possible. We will rework and reduce typed ad copy to fit our ad sizes at no additional cost.

Full page
\$15.00
4 5/8" x 7"

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Private Eyes For Public Ears

by Jim Maclise

"Out of the fog, out of the night, and into his American adventures comes Bulldog Drummond!"—to the accompaniment of foghorn, gunshots, police whistles, and running footsteps. This is well remembered as one of radio's classic openings by anyone old enough to turn a dial during the forties. Captain Hugh Drummond was very British, very cool, and seemingly on permanent leave in the United States from his job as a London police inspector. (In the original novel, *Bulldog Drummond: the Adventures of a Demobilized Officer Who Found Peace Dull*, he'd been an army officer.) Drummond's combination valet and secretary, Denny, is his constant companion.

From 1941 to 1947 the series ran on Mutual, with first Santos Ortega and later Ned Wever playing Drummond (actually George Colouris preceded Ortega, but no programs have seemingly survived). Luis Van Rooten was Denny. The show was directed by the reliable Hyman Brown, best known for *Inner Sanctum* and more recently *CBS Mystery Theater*, and was inspired by the popular movie series starring Ronald Colman, then John Howard. (Two 1940's entries featured Tom Conway and Walter Pidgeon.)

The Santos Ortega version of Drummond has survived in a pair of adventures sponsored by Horton's Ice Cream, "Axis Submarines" and "Blind Man's Buff," both from 1943. Here the famous opening seems in a state of evolution, as the initial footsteps are not so hollow, the foghorn not so forlorn (and sounding only once, not twice), the gunshots not as sharp. But everything fell into focus when Ned Wever took over. Not only was the opening perfected, but Wever's smooth, cool Ronald

Colman-like performance simply defined the role for radio. (Wever had previously served time in soap operas: *Young Widder Brown* and *Lora Lawton*.)

"Death in the Deep" begins with Drummond narrating against thunder rumbling in the background. "Snarling silver cracks of lightning flash across the black sky, the brooding wind whips at the heavy rain, the water churns itself into waves of whitecapped anger, the elements rage, as here in this storm-swept sea man plots his age old crime against man... murder!" Denny and Captain Drummond are deep sea fishing off the West Coast during this terrific storm when they spot a man in the water. They manage to fish him out, but discover he has a bullet hole in his chest and is now quite dead. Shortly thereafter, as the storm grows worse, they spot a large yacht. And because they're running out of fuel, they tie up and climb aboard, only to find... But let's not spoil it.

As "The Fatal Right" commences, Drummond philosophizes (as he frequently does): "Civilizations change, perhaps, but the fundamental patterns remain, patterns of life and death and the games of life and death. In Rome it was gladiators, armed with net and spear, who fought in the arena. In medieval times there were knights with lance and sword who fought on horseback. Today we have our counterpart of those games of death, prize fighting. Two men in a roped square, but the fight is usually not to the death, only until one man has rendered the other helpless. But sometimes the game has the older and deadlier issue and a man dies in front of screaming thousands. Denny and I had often been spectators at prize fights, but on one occasion we became much more

than spectators. We became actors in the drama. It all began late one evening with Denny and me at home." There Denny is trying to read a book while standing on his head, hoping to increase understanding by increasing circulation to his brain. The doorbell rings, and Denny hastens to answer, joking that perhaps it's a Book of the Year Club salesman. "Book of the Month Club, Denny," corrects Drummond. "What?" retorts Denny, "Read a book every month? Why that's fantastic sir!—as is the case that follows, involving a middleweight named Tarzan and a comic mystery reminiscent of the sort of thing Damon Runyon and *The Thin Man* series do better.

"The Bookstore" and "The Circus" have in common that both stories open with that ancient plot device of the attractive female stranger who asks our hero to embrace her for a moment in order to escape the attention of a dangerous pursuer. In "Death Uses Disappearing Ink" Drummond and Denny are aboard a train speeding across the Arizona desert. Upon returning from the dining car, they discover a strange young woman occupying their compartment. "My name is Linda Bennett. I need your help," she pleads, and soon they're involved in saving her brother from hired killers in Mexico City after evading another gunman aboard the train, but not before a murder is committed. (One of the wonders of half-hour radio mysteries was how they packed more plot and action into an episode than most hour television whodunits.)

"Death Loops the Loop" features the ubiquitous and talented Mercedes McCambridge as daughter of a Coney Island carnival owner, an old Mayfair friend of Drummond, who is discovered dead aboard his own roller coaster. Convinced of foul play (the old man had a weak heart), the daughter contacts Drummond who quickly concludes that the placement of the body in the coaster seat

defies centrifugal force; thus a murder has been perpetrated. Soon Bulldog and Denny are off on a boat ride across Long Island Sound to check on the owner of a rival establishment and, of course, to solve the crime. (Note: "A Ride in the Moonlight" is an alternate title for this episode.)

All of the Ned Wever shows are worth owning if you enjoy the Drummond series. Three other titles currently in circulation are "The Case of the Atomic Murders" (stolen radium), "The Deadly Stand-in" (an Oriental knife throwing cult), and "The Jockey Murder Case."

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BY IRVING WALLACE

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★ WHEN Jack Benny saw Rochester's two-tone Buick station wagon, he was interested. When he saw Rochester's huge highly polished Lincoln Zephyr, he was more so. But when he finally laid eyes on his colored employee's new airplane, he promptly went to his writers and, as a gag, had them print and distribute throughout NBC and Paramount this headline:

"Extra! Extra! Jack Benny offers Rochester role of boss on his radio series. Benny bids for lucrative job of valet. 'I'm tired of working for glory,' says Benny. 'From now on I'm after the dough!'"

Which is a way of telling you that stocky cigar-puffing Eddie Anderson, alias Rochester, is in the chips. After years of struggle, he has pyramided a remarkable comedy patter, a home-made talent at singing and dancing, and an adhesive lovable personality into an income of \$2,500 a week from the movies and \$750 a week from radio.

But Rochester has done even more. He has become Public Negro Good-Will Ambassador Number One, a credit to his race. His popularity knows no limits. His own people, dwelling in that Harlem of Los Angeles, Central Avenue, have elected him their official mayor. His boss, Jack Benny, without fanfare recently handed him a bonus of \$10,000. And not long ago, on a personal-appearance tour, Rochester invaded the deep South, against the wishes of advisers—and the Charlotte, North Carolina, Observer spread his picture and his



quotes across page one!

Rochester doesn't talk about money. Feels this might be bad policy for a Negro. His charities are tremendous—to Negroes *and* whites; to all institutions—but he won't let his publicists say a word about them (and he'll have my head for this line).

His minor ambition is to become a motion-picture director, but as his major ambition he wants President Roosevelt to establish a United States Army Aviation School for Negroes. He feels that a corps of great colored combat fighters—to be called "The Blackbirds"—would emerge. He has requested his Hollywood congressman, John Costello, to present the bill to the House. Today, with a plane of his own, he is not many solo hours away from his own pilot's license.

Now thirty-six years old, Rochester was raised in San Francisco, went to

For Laughs

high school two years, and then, as a chorus boy and general handy man, worked in an all-colored something called Struttin' Along. Next, he took to dancing with his brother Connie, and the two of them hit the Keith-Orpheum Circuit.

Then the talkies came. Rochester got small bits. He was Noah in *The Green Pastures*. He stole scenes in *Jezebel*. Mostly, in between times, he went hungry or picked up change hoofing in cafés. He blames his huge barbecue pit and his endless appetite on those lean years. "In my place, you'd eat too," he told me.

Four years ago, on an Easter Sunday, Jack Benny needed a Negro to play the brief part of a Pullman porter. Among the candidates was hungry Eddie Anderson. He won the audition, became a smash hit on the show, was brought back three different times, was dubbed "Rochester" by Benny simply because it sounded funny, and then was brought back for keeps. Today his scripts are written in good straight English, and he improvises Negro dialect into them. Incidentally, because he was born in the North, he had to learn a sound Southern Negro dialect.

His movie career progressed until today he is appearing with Bing Crosby and Mary Martin in *Birth of the Blues* and enacting his first semi-dramatic role.

However, neither Rochester's thirty-suit-and-coat combinations, nor his yacht, nor his newly built fourteen-room, \$35,000 colonial home off Central Avenue is as sharp as his incessant chatter. On the subject of Eddie Anderson, he's a three-ring circus. For instance—

On his physical appearance: "My

face? Some one once said my face looks as though I slept in it. Another critic asked me if it was my original face or a retread. I wear my hair departed in the middle. Once I was even too lazy to walk in my sleep—so I hitchhiked!"

On his past: "Experience is something you get when you're looking for something else."

On himself and his job: "Just a lull in a big broadcast!"

Rochester always backs his horses. And always loses. A short time ago, at Del Mar, he tried out a two-year-old. It won. It paid \$240 to \$2 and—for the first time—Rochester wasn't on it! Besides horses, his tastes go to talks with pal Duke Ellington, milk for breakfast, classical music, watching motorcycle races, managing a down-and-out but talented prizefighter, owning a night club, and joking with his wife and stepson.

Mrs. Anderson is an ex-court steno named Mamie who helped him in his climb, nicknamed him "Oozie-boozie," and stuck with him through thick and thin. His stepson and pride, twelve-year-old Billy, has taken over his swimming pool, his Little Theater in the basement, and his expensive miniature trains and tracks.

When I phoned Rochester, one of his four servants answered with, "This is the Anderson residence." Rochester grabbed the phone from her. He objects to formality. I told him I just wanted to check his height for this article. "My height?" he said. "Just write I'm so short that if I tried to pull up my socks I'd be blindfolded!"

Maybe. But also you know by now that he's an awfully big guy!



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● Jack Benny: I've been to lots of countries—North Africa, Persia . . .

Phil Harris: Say, that reminds me—I tried to phone you while you were in Persia.

Jack Benny: You tried to phone me?

Phil Harris: Yeah. I put in a Persian call.

—*Jack Benny Show* (NBC)

● Ed Gardner: What could you do in Orson Welles' magic show?

Florence Halop: Well, he could read my mind.

Ed Gardner: Go ahead, Orson, it's your reading.

—*Duffy's Tavern* (Blue)

● Bill Goodwin: Oh come now. Lay Milland, marry an old maid like Tootsie?

Tootsie: He's not marrying an old maid. He's marrying a bachelor girl.

Bill Goodwin: Yeah, but maybe he'd like one that looks less like a bachelor and more like a girl.

—*Burns & Allen* (CBS)

● Wendell Niles: Are you kidding? Everybody says: "Come and see me sometime!" I suppose if President Roosevelt said casually: "If you're ever in Washington, drop in and see me," you'd go!

Judy Canova: I shore would. It might be a novelty for him to have a woman around the house.

—*Judy Canova Show* (CBS)

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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 Wilvester 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 Whitley from 78 records or broadcasts. Have most of their L.P.'s. Walter M. Keepers, Jr., 6341 Glenloch Street, Philadelphia, Pennsylvania 19135-1-77.

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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 Robinson on the air plus any other information about him.

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

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.

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

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

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

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

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 Peg Hubert, 45 Barry St., Sudburg, 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 80203. Looking for Sid McCoy Show (a Chicago DJ from 50's and 60's.) Also any new Phil Hams-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 Ovaline, 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.

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.

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

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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

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Letters

Dear Bob,

I received my first two issues of *Old Time Radio Digest* and as a Boston Blackie fan, I feel I should make a couple of comments on Jim Maclise's article in the May-June issue.

As Mr Maclise's background on the character, Boston Blackie did not debut in the 1941 movie *Meet Boston Blackie* but in a magazine short story published during the teens or early twenties. Blackie was also the subject of at least one silent film (*The Return of Boston Blackie*, 1927, starring Raymond Glenn. The 1941 movie starring Chester Morris was one of a series of "Blackie" films starring Morris which I came to know as a child when they were often broadcast on NYC television in the 1950's. There was also a Boston Blackie TV series during the 1950's, one episode of which was syndicated a few years ago as part of a package of "Golden Age of Television" programs.

Mr Maclise's guess at the number of Boston Blackie Radio episodes currently circulating is low; of approximately 220 episodes produced of the Dick Kolmar series I have almost 150 in my collection, plus at least some of the earlier Chester Morris are also available.

I'm looking forward to my next issue of *Old Time Radio Digest*.

Sincerely,

Donald W. Schank

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AUDIO CLASSICS

OLD TIME RADIO PROGRAMS ON AUDIO REEL-TO-REEL TAPES. AUDIO CLASSICS™ is your best source for collecting broadcasts of the golden age of radio. We are making a special offer of just \$7.00 each for the following reel-to-reels. These prices are below our normal catalog prices and orders will be honored until the end of July 1990. Please mention this ad (#37) when ordering these reels, and be sure to include \$1.50 per order for postage and handling. NOTE: These programs are for private home use and enjoyment only. No broadcast rights are stated, implied, or given. AUDIO CLASSICS™ assumes no responsibility for unauthorized use.

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 \$1.50 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.

REEL #6010 R-1

THE FALCON # 1 NBC (1800')

11/01/48 Murder Is A Bad Bluff
02/20/49 Murder Is A Knockout
05/14/50 Amorous Bookkeeper
09/16/50 Quarrelsome Quarett
01/01/51 Invisible Thug
01/14/51 Happy Hoodlum
01/21/51 Substitute Target
01/28/51 Bellucose Boxer
02/04/51 Neighbor's Nightmare
02/11/51 Mighty Muscle
02/18/51 Superfluous Murders
02/25/51 Practical Choker

REEL #6011 R-1

THE FALCON # 2 NBC (1800')

03/04/51 Gangster's Girl
03/11/51 Unsilent Butler
03/18/51 Witty Widow
(First half only)
03/25/51 Talented Texan
04/01/51 Worried Wife
04/08/51 Carved Ham
04/15/51 Shopkeeper's Gun
04/22/51 Missing Miss
04/29/51 Big Talker
05/06/51 Flaming Club
05/13/51 Dutch Doll
05/20/51 Curious Cop

REEL #6012 R-1

THE FALCON # 3 NBC (1800')

05/27/51 Unwelcome Wife
06/06/51 Proud Papa
06/13/51 Sweet Swindle
06/20/51 Broken Fingerprint
07/04/51 Everybody's Gun
07/11/51 Vanishing Vagrant
07/18/51 Cautious Cousin
07/25/51 Plenty Twenty
08/01/51 Hypocritical Hypo
/ /52 Loose Lip
02/14/52 Missing Patient
02/21/52 Gold Ring

REEL #6013 R-1

THE FALCON # 4 NBC (1800')

02/28/52 Natural Seven
03/06/52 Killer's Key
01/13/52 Grand Gamble
03/20/52 Murdering Misses
04/10/52 Bandy Helpmate
04/17/52 Jumping Jack
04/24/52 Weeping Willow
05/01/52 Fatal Fix
05/08/52 King Of Hearts
05/15/52 Falling Star
05/22/52 Burning Bridges
05/29/52 Dirty Dollar

SPECIAL REEL # 1

SECURITY AGENT/SILENT MEN (NBC)

(SA) 09/01/49 Tom Bennett
(SM) 10/14/51 The Big Sneak
(SM) 10/21/51 Empire Of Pip
The Blind
(SM) 10/28/52 Rubber Gloves
(SM) 11/04/51 Death In The Mail
(SM) 11/11/51 Transatlantic Push
(SM) 11/18/51 Heroin Source X
(SM) 11/25/51 Hoping Of Joe Landia
(SM) 12/02/51 Death And Taxes
(SM) 12/09/51 Piracy,
20th Century Brand
(SM) 12/16/51 The Bogus GI
(SM) 12/23/51 Souvenirs Of War

SPECIAL REEL # 2

SILENT MEN (NBC)

01/06/52 Vises For Sale
01/13/52 Little White Lies
01/20/52 The Gigantic Hoax
02/03/52 The Big Kill
02/10/52 Blood Money
02/17/52 Stolen Arsenal
03/19/52 Confess Or Die
03/26/52 Murder In Vienna
04/02/52 Trouble At Suez
04/09/52 The University Fix
04/16/52 The Torch
04/23/52 Food And War

REEL #6338

MERCURY THEATER ON THE AIR # 1

07/11/38 # 1 Dracula
07/18/38 # 2 Treasure Island
07/25/38 # 3 Tale Of Two Cities
08/01/38 # 4 39 Steps

REEL #6340

MERCURY THEATER ON THE AIR # 3

02/03/39 #31 Arrowsmith
03/10/39 #36 The Glass Key
04/21/39 #42 Private Lives
05/05/39 #44 Wickford Point

REEL #6342

MERCURY THEATER ON THE AIR # 5

09/24/39 #51 What Every
Woman Wants
10/15/39 #54 Escape
11/12/39 #58 Murder Of
Roger Ackroyd
12/17/39 #63 There's Always
A Woman

REEL #6265

THE SAINT (1800')

/ /47 Mr. Richie's Loss
/ /47 Mr. Important
07/31/49 Connely Silver Mine
08/14/49 The Old Man's Car
09/18/49 Color Blind Killer
11/07/49 Prove I Killed Carter
11/13/49 Fake Amnesia Killer
01/08/50 The Missing Cake
08/22/50 Murder In The Theater

REEL #5705

LUX RADIO THEATER # 5 (1200')

11/02/37 #105 The Virginian
11/09/37 #106 Alias Jimmy Valentine
11/16/37 #107 Conversation Piece
11/23/37 #108 Story Of Louis Pasteur

REEL #1105

THE ROY ROGERS SHOW # 1 (1800')

01/23/45 w/Sara Berner
01/30/45 Tom Berner, Texas Ranger
10/12/51 Ed Bailey's Bad Luck
10/19/51 Night Riders
10/26/51 Old Prospecting Friend
11/02/51 Doug Hanson Gang
11/09/51 Counterfeiters
11/16/51 Lawman's Badge
11/23/51 The DeBona Gang
11/30/51 The Map
Blackmail Over Adoption
Man Missing

REEL #6339

MERCURY THEATER ON THE AIR # 2

08/08/38 # 5 I'm A Fool/The
Open Window/My
Little Boy
08/15/38 # 6 Abraham Lincoln
10/30/38 #17 War Of The Worlds
01/27/39 #30 I Lost My Girlish
Laughter

REEL #6341

MERCURY THEATER ON THE AIR # 4

05/19/39 #46 The Bad Man
05/26/39 #47 Things We Have
08/02/39 #48 Victoria Regina
09/10/39 #49 Peter Ibbetson

REEL #6343

MERCURY THEATER ON THE AIR # 6

12/24/39 #64 A Christmas Carol
01/14/40 #67 Theodora Goss Wild
01/21/40 #68 The Citadel

REEL #5701

LUX RADIO THEATER # 1 (1200')

06/01/36 # 83 The Legionnaire
And The Lady
06/08/36 # 84 The Thin Man
06/15/36 # 85 Burlesque
06/22/36 # 86 The Dark Angel

REEL #5708

LUX RADIO THEATER # 8 (1200')

02/08/37 #119 Graustark
02/15/37 #120 Brewsters Million
02/22/37 #121 Captain Blood
03/01/37 #122 Cappy Ricks

REEL #1106

THE ROY ROGERS SHOW # 2 (1800')

12/21/51 Christmas Show
12/28/51 Hanson & Morris
01/04/52 Back From The Past
01/11/52 Cattle Swindle
01/18/52 The Owlhoot Storm
01/25/52 Wake Of The Train
02/01/52 Rustlers
02/08/52 The Jinxed Ranch
02/15/52 The Gold Fields
02/22/52 Hideaway
02/29/52 Smugglers
03/07/52 Escaped Outlaw



AUDIO CLASSICS™

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.

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

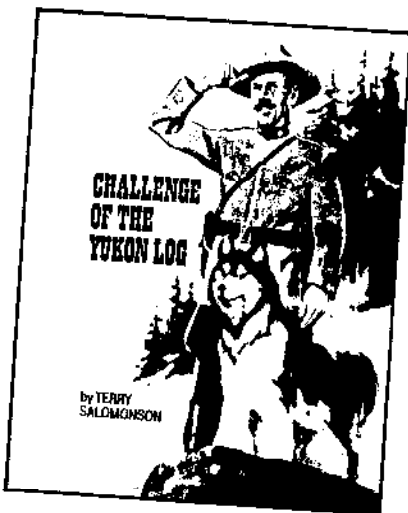
AUDIO CLASSICS™ announces a brand new old time radio log. THE GREEN HORNET by Terry Salomonson, the author of THE LONE RANGER and THE CHALLENGE OF THE YUKON logs. Information never before available taken directly from the handwritten station logs of WXYZ. Titles not listed anywhere and correctly placed broadcast dates for the first time. Titles of scripts written but not used are included in this log. This is simply the best up to date log available so far. Price \$7.50 ppd.

AUDIO CLASSICS™ announces a brand new way to remember the wonderful days of old time radio. 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 \$10.00 plus \$3.50 for postage and handling.

AUDIO CLASSICS™
 PRESENTS
1990 OLD TIME RADIO CALENDAR

AUGUST 1990

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 THE GREEN HORNET 1936-1937 Terry Salomonson	2 THE GREEN HORNET 1936-1937 Terry Salomonson	3 THE GREEN HORNET 1936-1937 Terry Salomonson	4 THE GREEN HORNET 1936-1937 Terry Salomonson	5 THE GREEN HORNET 1936-1937 Terry Salomonson	6 THE GREEN HORNET 1936-1937 Terry Salomonson	7 THE GREEN HORNET 1936-1937 Terry Salomonson
8 THE GREEN HORNET 1936-1937 Terry Salomonson	9 THE GREEN HORNET 1936-1937 Terry Salomonson	10 THE GREEN HORNET 1936-1937 Terry Salomonson	11 THE GREEN HORNET 1936-1937 Terry Salomonson	12 THE GREEN HORNET 1936-1937 Terry Salomonson	13 THE GREEN HORNET 1936-1937 Terry Salomonson	14 THE GREEN HORNET 1936-1937 Terry Salomonson
15 THE GREEN HORNET 1936-1937 Terry Salomonson	16 THE GREEN HORNET 1936-1937 Terry Salomonson	17 THE GREEN HORNET 1936-1937 Terry Salomonson	18 THE GREEN HORNET 1936-1937 Terry Salomonson	19 THE GREEN HORNET 1936-1937 Terry Salomonson	20 THE GREEN HORNET 1936-1937 Terry Salomonson	21 THE GREEN HORNET 1936-1937 Terry Salomonson
22 THE GREEN HORNET 1936-1937 Terry Salomonson	23 THE GREEN HORNET 1936-1937 Terry Salomonson	24 THE GREEN HORNET 1936-1937 Terry Salomonson	25 THE GREEN HORNET 1936-1937 Terry Salomonson	26 THE GREEN HORNET 1936-1937 Terry Salomonson	27 THE GREEN HORNET 1936-1937 Terry Salomonson	28 THE GREEN HORNET 1936-1937 Terry Salomonson
29 THE GREEN HORNET 1936-1937 Terry Salomonson	30 THE GREEN HORNET 1936-1937 Terry Salomonson	31 THE GREEN HORNET 1936-1937 Terry Salomonson				



"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 such 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, 1931 - 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 WXYZ'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

These two reels are also available on 3 cassettes. \$12.50 ppd

SPECIAL: Buy both book and two reels of music: Price \$28.00 ppd
Buy both book and 3 music cassettes: Price \$28.00 ppd

Hello Again, Radio

P.O. Box 6176 Cincinnati, Ohio 45206



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