

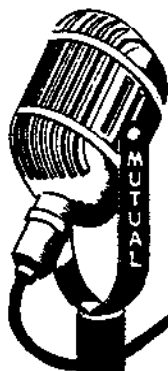
# Old Time Radio **DIGEST**

No. 44

March-April 1991 \$2.50



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# Old Time Radio DIGEST

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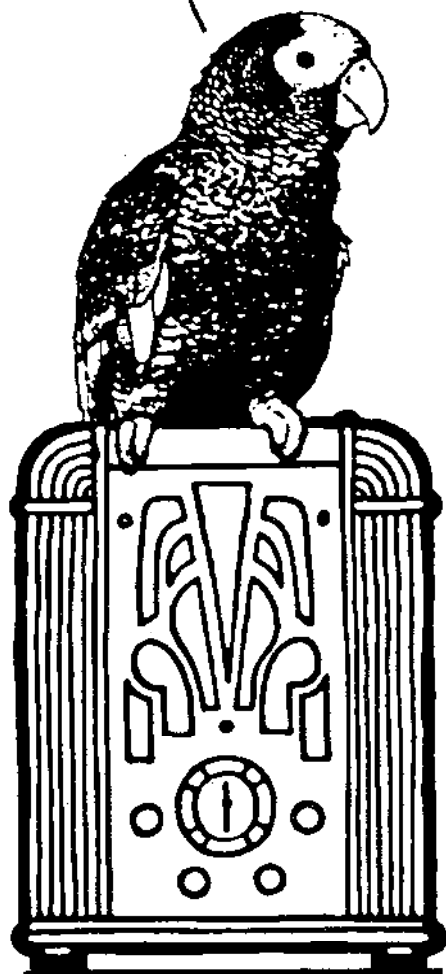
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## War in the Oxide Trenches *By Bob Proctor*

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Collecting old time radio programs is now assuming all the appearances of trench warfare—all over *The Shadow*, a classic old time radio series which many collectors have held for years.

Premier Electronics Laboratories of Sandy Hook, CT is lobbing legal mortar shells at nine veteran collector/dealers (and two small other companies) saying they infringed upon Premier's license from Conde Nast Publications of New York, the major conglomerate controlling *The Shadow* and its related properties.

Premier filed suit on March 16, 1989, in U.S. District Court, District of Connecticut...only 136 days after signing its *Shadow* agreement with Conde Nast to manufacture and distribute home-usage recordings. Premier demanded damages of \$100,000 from each defendant. Several *Shadow* defendants say that even one such damage demand exceeds the total gross OTR-sales income from all defendants.

Until *The Shadow* lawsuit, selling old time radio shows was one of the most specialized "niche markets" of all commercial ventures...barely more than a handful of hobbyists helping other hobbyists. About 20 known collector/dealers serve about one U.S. resident in every 24,000—a fairly constant ratio since U.S. program collecting began on a widespread basis in the middle to late 1960s. The typical OTR vendor used standard domestic-style tape recorders, with sales profits usually barely enough to offset the vendor's own program trading costs. Many vendors lasted a year or less, while only a handful continued their businesses for more than a decade...many branching out into non-related fields but continuing their OTR sales in what many veteran collectors recognize as a genuine love of *The Hobby*.

Most of these "survivor vendors" are now *Shadow* defendants: Don Aston, Rex Bills, Hal Brenner, Bob Burnham, Carl Froelich Jr., Charlie Garant, Dick Judge, Larry Kiner, and Pat McCoy. Named in separate Premier lawsuits were Stephen and

Steve Ferrante (Radio's Past) and Gary Lee Wireless and Rivertown Trading, Inc., were loosely affiliated with Minnesota Public Radio.

To simplify matters, the U.S. District Court combined these lawsuits under a single docket number (Aston's which was the first filed by Premier). What was not simple to understand was why an essentially "mystery plaintiff" had brought suit against these defendants, without first sending a "cease and desist" letter in an effort to halt their sale of contested material.

To understand the importance of the "cease and desist" issue takes us to the man most collectors have long associated with **The Shadow**...Charles Michelson of Los Angeles, probably the senior rebroadcast specifier in America. As events unfolded in court, it became known that Michelson no longer held the license to distribute **The Shadow**—and here the real story behind the **Shadow** lawsuits began to take shape.

Original **Shadow** owners were pulp-magazines giant Street & Smith Publishers. Michelson (now age 84) held a truly genteel, Old School gentleman's handshake agreement with them. Michelson helped distribute **The Shadow** to subscribing stations, and after the series stopped production in 1954, Michelson entered the rebroadcast market, with an umbrella agreement allowing him to license individual radio stations, LP recordings and home-enjoyment tapes. Other powerhouse radio series he managed included **The Green Hornet**, **The Lone Ranger**, and **Gangbusters**.

Michelson said Street & Smith gradually shrank in size as its owners grew older, and in 1961, S & S was finally sold to Conde Nast Publications, one of the more widely distributed magazine firms. Conde Nast publications include *Vogue*, *House & Garden*, *Self*, *Bride's*, *Glamour*, *Mademoiselle*, *Gentlemen's Quarterly*, *Vanity Fair*, *Gourmet* and the subscriptions-only *Conde Nast Traveler*. Conde Nast is at 350 Madison Ave., New York, NY 10017.

As for Street & Smith, Michelson says, "Conde Nast swallowed them whole."

Until the S & S sale went through, he

added, rebroadcast royalties from **The Shadow** went into an escrow account. And then his nearly fifty years' close association with **The Shadow** crumbled overnight. "Conde Nast told me my licensing arrangement had expired, and I was out the door." Even more amazing to outside observers, Michelson says Conde Nast requested and received a list of all his **Shadow** franchisees, and in 1988 announced a bidding war among those former clients.

Michelson's franchisees included *The Mind's Eye*, *Metacom*, and *Radio Yesteryear*. "Metacom was prepared to bid more for the series," Michelson said, "but they never got the chance. Conde Nast sold the rights to Radio Yesteryear."

The CNP/Radio Yesteryear agreement was signed November 1, 1988, allowing Radio Yesteryear a five-year exclusive license to manufacture and distribute home-usage recordings, ending December 31, 1993.

## Issues and Players

Probably no other company has caused greater controversy within hobbyist circles than Radio Yesteryear and its album subsidiary, Radiola. Founded by former collector J. David Goldin, Radio Yesteryear and Radiola were the first truly aggressively-marketed old time radio products. Goldin (a former engineer at CBS, NBC, and Mutual) relentlessly criss-crossed the U.S. in a grueling number of guest appearances on radio stations large and small. Off-the-air tape recordings of many such "guest shots" were later offered for sale in the Radio Yesteryear catalog. Goldin also was interviewed (with photo) in **The National Enquirer**.

Clearly, there is nothing shy about J. David Goldin.

His handsomely-produced 1971 Radio Yesteryear catalog listed ten **Shadow** programs for sale (with "many others available"). But in 1973, a rubber-stamped message was added to these catalogs, saying Radio Yesteryear no longer sold copies of that series. Goldin denied in a 1973 letter that Michelson "had anything to do with this," but did not elaborate.

Later, however, Radio Yesteryear did

acquire (non-exclusive) Michelson licensing to sell *The Shadow*...while meanwhile, Charles Michelson himself was quietly helping to reverse some long-held bitter feelings in hobbyist circles toward "the merchandising of OTR."

**Hello Again** (the longest surviving hobby newsletter), reported Michelson came to an October 1973 hobbyist convention and spoke to a reportedly angry crowd of collectors. **Hello Again** said Michelson took the position that he had no objection to collectors who sell shows to other collectors. "His one objection is against those who sell his copyrighted material to radio stations for commercial broadcast."

This was, Michelson recalled in 1990, a "live-and-let-live" approach to marketing old time radio programs. He recognized that within the relatively small world of *The Hobby*, such sales were by "the converted" to "the converted" and the area in which his own business interest lay were rebroadcasting of programs to the "civilian" ("unconverted") general radio listener.

Michelson's live-and-let-live approach also extended to vendors who took Radio Yesteryear's example by advertising outside more traditional "in-Hobby" publications.

One *Shadow* defendant said, "I got a letter from Charlie that was a cease-and-desist letter over shows he thought I was selling to radio stations. I wrote back and assured him I was selling only to other collectors. That's the last I heard of it from him."

Meanwhile, Radio Yesteryear continued to market its products exclusively "outside the Hobby," at prices substantially higher than collector/dealers. A typical hour of Radio Yesteryear material sold for \$10 to \$12 (depending upon the intended marketing group), while collector/dealers charged the same prices for six hours of shows, on 1800-foot tape.

Radio Yesteryear's pricing strategies incensed so-called "purist" OTR collectors who insisted that no collector had the "right" to sell programs...much less at Radio Yesteryear's going \$10-\$12/hour rates. Beginning collectors were among the staunchest defenders of "mainstream" collector/dealers, saying that without these vendors, the novice collector could not cheaply acquire programs at all. Hobbyist vendors in turn contended (and often proved) their sales were barely enough to underwrite their personal trading costs...and unlike any other area of "memorabilia" collecting and selling,

## MORTIMER AND CHARLIE



## THE GENEROUS PRODIGAL



These same hobbyist vendors were cheerfully showing their customers to Hello Again and similar Hobby magazines, even if it meant that a former client would stop buying material from them, as they got into their own trading activities.

The issue of selling old time radio programs became a form of "tribal warfare" among hobbyists, and it affected almost no one except "civilians," people who bought LPs and tapes from nationally-advertised vendors...until they learned of lower-priced material within The Hobby. Later, in turn, they became avid traders, dropping their purchases of any kind.

Then the mid 1980s arrived, and with a noticeable decline in what for years had been a "live and let live" attitude.

Radiola issued a double album, *The Story of the Shadow*, featuring interviews with surviving key cast and crew members...as well as Michelson himself.

The 1985 album-interview provided lengthy information of Michelson's long association with the series. In 1988, this former Michelson licensee assumed total control over home-usage recordings, and 36 days later fired off its first salvo of federal lawsuits.

Charlie Garant says, "I got the sum-

mons on a Friday night. The following Monday I shipped them my Shadow tapes and sent a money order for the full amount of the money involved—\$64.50." Nevertheless, Premier continued its demands for \$100,000 from Garant, and the others.

The lawsuit have targeted only those collector/dealers who had advertised outside of hobbyist publications. In stark contrast to Charles Michelson's approach, none of the Shadow defendants was first sent a cease-and-desist letter. This single issue continues to be the central source of puzzlement to all defendants contacted for this article. They repeatedly stress they would never knowingly violate anyone's legal rights to a given item. A simple cease-and-desist letter by any copyright holder would have led to immediate withdrawal of contested material.

Larry Kiner, for example, withdrew *The Cinnamon Bear*, *The Saint*, and *The Hall of Fantasy*. Based on rumors alone that someone might object—also withdrew *Abbott & Costello*. "The same for any Arch Oboler material," Kiner said. "I do not want to offend any legitimate owner. Obviously, I would have done the same regarding *The Shadow*, had anyone had the courtesy to ask!"

Co-defendant Bob Burnham agreed,

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in his article, "A New Legal Problem for the OTR Dealer," in *The Illustrated Press*. Burnham said the collector/dealers would have immediately retreated on sales of any contested material—with Burnham adding he would have even surrendered his master tapes, if necessary.

Like Garant, however, the other Shadow defendants all contend their actual sales have been minimal. The best reason offered: **The Shadow** was "traded out," much too widely-distributed among general hobbyists. "The 43 Shadow shows I copied during the [136 days] were more than I usually did in a year," Garant recalls. "In fact, when I was rounding up the tapes to send to Premier, I found some that had been packed away for several years. **The Shadow** was not a hot item."

Then the mystery behind Premier Electronics' demand for \$100,000 for each defendant began to clear up, once its ties to Radio Yesteryear became known. Then, as it became known that Premier Electronics now owned Radio Yesteryear, a few of the missing pieces in the **Shadow** defendants' puzzle began to fall into place.

### A Case of Trademarks

Premier's **Shadow** lawsuit complaint states one of its attorneys had been admitted to the U.S. District Court in connection with Premier's 1985 suit in the California District, against Donald L. Aston and Aston's Adventures.

Aston's main catalog bore the title "Yesterday's Radio on Tape," which Premier alleged Aston had infringed upon its Radio Yesteryear trademark. In 1987, the California District federal judge ruled there had been no infringement.

It is at that juncture (several observers say) that Premier Electronics Laboratories declared war on Don Aston.

First came an appeal of the 1987 California ruling. Then Premier slid past its former franchisor, Charles Michelson for rights to **The Shadow**. Then, using intermediaries, Premier ordered and received copies of **The Shadow** from the defendants...and Premier filed its lawsuits.

According to a letter written by a Los Angeles attorney who handled Aston's trademark case, behind-the-scenes maneuvering came from a woman attorney who was later to file her appearance as counsel to Premier. She called Aston's trademark-case attorney, and

*said that [J. David Goldin] had demanded that the California [trademark] case "be resolved" before there can be any settlement of the Connecticut [Shadow] action. I advised her that [trademark case] was resolved and we had won and there was a reported decision. She said that it was up on appeal. I advised her that in my opinion the appeal would be unsuccessful. She nevertheless repeated her statement that [Goldin] demanded that the action in California "be resolved," which was clearly an indication that we should grant them the rights which the court has so far found that they are not entitled to and then, and only then, would they discuss the settlement of the California action.*

*...In my opinion, this Connecticut action was not brought for any legitimate purpose to solve any legitimate grievance or prospective grievance by Premier against Aston. Rather, it was brought solely for the malicious purpose of harassing Aston and forcing him to give up what he has already won. As you well remember, when [Goldin] met with Mr. Aston a few months ago [1988] he opened the conversation by telling the Astons that he was there to talk them out of what they had won in court.*

One unmistakable feature of the letter above (and all other sources for this article) is that Premier's sole stockholder (according to the trademark-case complaint) is Jon Sonneborn...yet it is J. David Goldin whose name is almost invariably used. Goldin is believed to have sold his interest in





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Radio Yesteryear and Radiola, but an effort to confirm this from Sonneborn has gone unanswered.

Don Aston flatly states **The Shadow** lawsuit is Premier's "retribution" for losing the first round in the trademark litigation. The behind-the-scenes effort to "resolve" this case, before settling **The Shadow** lawsuit, tends to support this. Other **Shadow** defendants say that another probable cause of the suit is to utterly crush the same hobbyist vendors with whom J. David Goldin had either traded or competed, in his earliest years of OTR program sales.

Defendants (and, as events were to later show, Conde Nast) saw agreement in another area: despite offers of out-of-court settlement and even Conde Nast's offer to mediate the dispute, Premier had steadfastly refused to accept an end to its lawsuit. Aston says this was to keep the legal heat turn up on high, to force a trademark case "resolution," while others saw it as skillful legal maneuvering to delay a final trial date being set...and whopping legal defense fees would do the rest.

One such Premier maneuver required "pro se" [without attorney] answers from **Shadow** defendants, but once these were given, Premier refused to accept them... claimed the defendants were in default...obtained default judgements against them...and the defendants were forced to bear all costs in making a motion to vacate those default judgements.

One defendant learned to his horror, that his personal attorney had been disbarred and had not filed a "pro se" answer at all. The defendants' group-attorney managed to get this default judgement vacated, too—but this was conditioned upon that same defendant paying Premier over \$11,000 in legal fees.

Another maneuver: Charlie Garant had immediately surrendered his **Shadow** master tapes and the \$64.50 made during that contested period, and "while I was waiting for a reply, the lawyers filed a motion for default."

Several **Shadow** defendants have tried to settle out of court with Premier, for

real or imaginary damages, but Premier has refused. Meanwhile, \$200/hour defense fees continue to mount. In Don Aston's words, "Whoever has the most money wins."

In fairness, however, **Shadow** defense has a proven track record in old time radio lawsuits: the same counsel which had successfully represented the late Arch Oboler and others, against J. David Goldin and Radio Yesteryear. The U.S. District Court now involved with **The Shadow** case had ruled against Goldin over **Lights Out**, according to **The Federal Reporter, Second Series**, August 1, 1983.

### An OTR Groundswell

Soon after Burnham's **Illustrated Press** article, the **Shadow** case turned into an OTR groundswell.

Carolyn and Joel Senter formed what is now believed to be the first-ever appeal among general hobbyists, for legal-defense contributions to aid collector/dealers. The OTR Defense Fund (4003 Clifton Ave., Cincinnati, OH 45220) issued a Hobby-wide history-making appeal for money to defend the same OTR collector/dealers some hobbyists continue to deprecate even today...against another commercial program vendor.

The Senters said—in effect—that only a court could decide who was right or wrong in this issue. But the defendants deserved to be heard in court.

"Unfortunately, the price tag on "due process" can become very high!"

More help came from the 1990 Friends of Old Time Radio convention in Newark—also breaking new ground by donating \$500 to the OTR Defense Fund which came directly from the convention fund. An additional \$300 was collected from collectors attending the convention. Awarding the \$500 was FOTR mainstay Jay Hickman (Hello Again editor/publisher).

Only days after FOTR '90, even jolted into high gear, when the OTR Defense Fund learned of the newest wrinkle in the going **Shadow** battle...the corporate acquisition by the all-but-forgotten new owner of **The Shadow** property, Conde Nast Publications.

One of the first steps for Premier to prove its case against the Shadow defendants required a "document inspection," wherein attorneys for Premier, the defendants and Conde Nast met to examine copyright certificates Conde Nast holds for **The Shadow**. At that meeting, a Conde Nast attorney expressed "concern about possible adverse publicity as a result of this case going against 'mom and pop' operations." (Emphasis added.)

This, indeed, was the raw meat which the OTR collectors had been clamoring for.

The OTR Defense Fund swiftly contacted its network of benefactors, urging them to write Conde Nast board chairman Samuel I. Newhouse Jr., and company president Bernard Leser. The Senters asked writers to object to Premier having filed suit without first issuing a cease and desist letter to defendants, and to object to damage-demands amounting to 27 times "any real damages which could have ensued from any infringements the defendants might have committed."

Initially, more radical hobbyists were bowling for an all-out boycott against Conde Nast Publications.

One plan called for picketing publicity-shy franchise bookstores, local news media coverage, and then parlaying this into national publishing and advertising media trade publications.

More direct pressure on CNP would come (others said) by simply not buying any of the company's magazines. Not including subscriptions-only Conde Nast Traveler, combined retail cover price of remaining CNP magazines sell for \$24.40. Of this, some 40% is written off in trade discounts to entice retailers to stock the magazines, for an adjusted one-month total of \$14.64. Multiplying by even half the 10,000 names on old time radio dealers' mailing lists, this totals \$73,200 for one month and \$878,400 for one year...not wildly different from what Premier wants from all Shadow defendants.

The boycott fever against Conde Nast noticeably lessened in late December 1990, when Conde Nast brought out its own artillery (see "CNP Steps In," below). Mean-

while, the more bloodthirsty OTR fans continued individual all-out boycott assaults against Radio Yesteryear, in a form of "name brand recognition" which the California trademark case had not had in mind.

Also in late December, explosive new documentation and corroboration surfaced, on another Premier subsidiary, and its own heretofore unsung role in the war in the oxide trenches.

### The Sandy Hook Connection

Sandy Hook Records, a second album subsidiary to Premier Electronics, has released dozens of LPs related to nostalgic music, radio broadcasts or movie soundtracks. Among them is Sandy Hook SH-#2110, entitled **Connee Boswell & the Boswell Sisters**. SH-#2110 states it is copyrighted in Sandy Hook Records' name. A convincing argument to the contrary is U.S. Copyright Office Form N-48483, registered in 1977, showing **Connee Boswell and the Boswell Sisters "On the Air"** was registered to Totem Records, one of three small-run LP labels operated by Shadow co-defendant, Larry F. Kiner.

Sandy Hook Records also claimed copyright for its SH-#2021 as well: **Jack Teagarden "On the Air" 1936-1938**. On May 13, 1980, the U.S. Library of Congress Reference and Bibliography section for Copyright Office records searches said this album was registered under SR-12-958, in 1978...to another Kiner LP label, Aircheck records.

Other Sandy Hook titles claiming copyrights were:

- #2002 Bing Crosby "On the Air"
- #2003 Al Jolson "On the Air"
- #2016 Artie Shaw "On the Air" 1939-1940
- #2020 Alice Faye "On the Air" 1932-2934
- #2027 The Thirties Girls

Bibliographer William A. Moore said a records search from 1978-1980 "failed to disclose any separate registration for works identifiable as relating to Sandy Hook label under specific titles."

Kiner claims ownership to all these

albums and has produced a list of some 68 Sandy Hook titles (#2001-#2110 inclusive) showing 51 albums are identical in content to LPs issued by other small-run LP companies, including Hollywood Sound Stage, Sunbeam, Sountrak, Joyce, Take Two, Giants of Jazz, Pelican, and Star Tone. Kiner's own Totem, Aircheck, and Spokane labels account for 14 of the 51 titles in dispute.

Independent corroboration of Kiner's listing comes from Sunbeam/Sountrak founder Alan A. Roberts of Van Nuys, CA (12 albums) and Hollywood Sound Stage founder Howard Goldberg of Flushing, NY (8 albums).

All 34 albums these three sources say were first issued by themselves, turned up in Sandy Hook Records catalogs, and in album jackets bearing Sandy Hook copyright notices. Kiner writes,

*Most, if not all, of the Sandy Hook products were originated by someone else! Often, they even duplicate the artwork, simply removing logos, addresses, etc., and replacing with their own. In all cases the Sandy Hook records claimed a 'copyright,' and my research indicates that in all cases, none were issued.*

Both Roberts and Goldberg concur, with Roberts adding: "It would be an easy matter to prove who brought them out first, and my editing was unique and [J. David Goldin] didn't bother to change any of that."

Kiner adds he has tried for several years to force Sandy Hook Records to withdraw albums replicating his own, without success. At one point, he says, a lawyer for Sandy Hook Records told him that if he did not stop "harassing" Sandy Hook over what they termed his "unfounded claims," that Sandy Hook would sue him.

*How come Premier/Sandy Hook/J. David Goldin/Jon Sonneborn group continue to sell and to list and to offer for sale my LPs that I have been complaining about? They've made no attempt to withdraw those LPs and apparently do not recognize my complaints or copyrights. What is the*

*difference between the two?*

Kiner has now filed a copyright infringement suit of his own, against Premier Electronics and Jon Sonneborn.

This countersuit was discussed years ago, Roberts said, between himself, Kiner, and Jim Bedoyan of Take Two records (whose Al Jolson album shows up as Sandy Hook SH-#2107 in Sandy Hook Records' list). Multiple sources for this article say this countersuit is not only "long overdue," but also that Kiner's countersuit is now expected to be among the strongest Shadow defendants' group defense weapons.

Even more devastating to Premier Electronics than allegations it too has infringed on copyrighted material (while refusing to settle its own case aimed at other "infringers") is the real impact of the newest wrinkle in this Shadow battle. Conde Nast Publications is also taking legal action against its own licensee.

## CNP Steps In

Conde Nast filed an amended complaint and cross-claim on December 14, 1990 in U.S. District Court, District of Connecticut, seeking to become the sole plaintiff in Civil Case 89-135-WWE, the formal docket number for Donald L. Aston and now also the master docket number for all Shadow defendants

Conde Nast Publications alleges that Premier Electronics Laboratories breached its Shadow licensing agreement, by failing to allow CNP to pursue any infringement claims on its own, before Premier brought its own legal guns out against the present defendants.

This one almost seems like CNP was reading the OTR Defense Fund's letter before it was ever written. The November 1, 1988 agreement stipulated CNP had the "exclusive right but not the obligation" to sue infringers, for a 60 day period following the later of: (1) CNP's receipt of a notice from Radiola or from another source regarding any infringement or continuing infringement, or (2) CNP's sending a "cease and desist" letter.

If CNP failed to take action, then

Premier was allowed "the right but not the obligation" to commence its own legal action.

The reason that Conde Nast had not send cease and desist letters, CNP's counsel says, is because

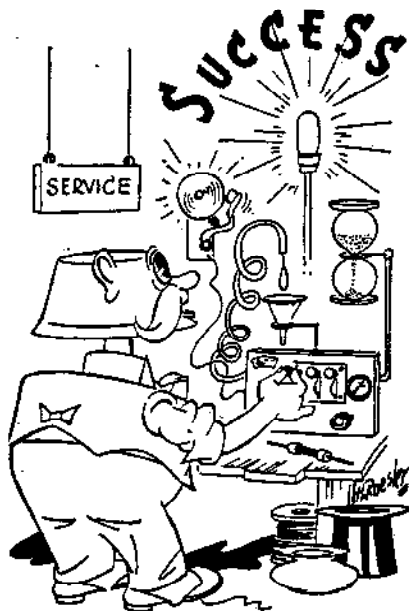
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CNP's complaint added they were therefore denied "the opportunity to amicably resolve all claims of alleged infringement of the licensed rights." (Emphasis added.)

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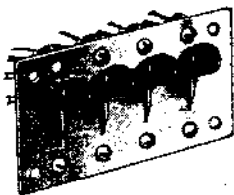
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Conde Nast asked the court to first add CNP as plaintiff in this case, to protect its



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# Centralab

Div. of Globe-Union Inc.  
MILWAUKEE, WISC.

**Shadow property** in a more direct manner; to have Premier found to have breached its licensing agreement; then to be permanently enjoined from commencing litigation against any unauthorized persons selling The Shadow recordings or using the CNP-trademarked character likeness in any manner.

Best of all: CNP asks that Premier be dismissed as a party from this lawsuit and that CNP be substituted as sole plaintiff herein.

### Not-So-Hasty Conclusions

At stake here now is Premier Electronics Laboratories' own credibility, considering PEL's ongoing trademark battle with Don Aston (and the telephone call to "resolve" a trademark decision PEL had lost in court to Aston). Also at issue are 34 out of 51 disputed albums in Sandy Hook Records' listings for its SH-#2001 through #2110...some 14 albums having been issued by another Shadow co-defendant, Larry Kiner.

Taken alone, Kiner's claim to copyright infringement might seem fairly weak. Confirmation from two other LP producers...and from the U.S. Copyright Office...bring an entirely new and stronger emphasis to this claim. In that context, new meaning can be read into a memorandum of law filed by Conde Nast in conjunction with its amended complaint and cross-claim:

*Based on what has transpired to date, it appears that Premier may not be pursuing the readily available settlements for reasons unrelated to the protection of CNP's copyright and trademark rights or the vindication of Premier's exclusive rights under the License Agreement.*

The memorandum of law does not mention the 1987 trademark case against Don Aston, or Larry Kiner's counterclaim against Sandy Hook's use of his LPs...but Conde Nast does mention how Premier has consistently refused to accept mediation—and its two 1989 letters asking that CNP not send cease and desist letters, according to paragraph 10 of the agreement.

In a sworn affidavit accompanying CNP's amended complaint, and its memorandum of law, CNP Editorial Business Manager William P. Rayner mentioned the background on why Conde Nast had complied with those two letters:

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It does not require a *juris doctorate* to see a measure of disgust held by Conde Nast Publications over the actions taken by its licensee. The evidence now in hand shows that CNP simply got sick and tired of all the legal delays in "minimal cases" which CNP felt could have been settled by simple cease and desist letters—had Premier not asked them to refrain, and then filed its Shadow lawsuits. Throughout all documents filed, the phrase "amicable settlement" recurs so often that it serves as Conde Nast's litany of its own philosophy toward infringements.

Another litany, this time from Shadow defendants: The Shadow radio series itself has been so widely traded that in-Hobby demand for that series has reached nearly rock-bottom levels. Yet Premier held fast to its demands for huge settlement figures from each defendant...even saying one defendant was "in default," after sending them his total sales for that series during their licensing period, and his master tapes.

Don Aston and Larry Kiner have presented credible reasons to show that Premier's Shadow lawsuit may well indeed have unseen motives—particularly the effort to "resolve" Premier's trademark case, and Kiner's 14 albums issued by Sandy Hook Records.

It does not help Premier's credibility when the U.S. Copyright Office cannot find Sandy Hook Records copyrights for the titles its album jackets stated were copyrighted in Sandy Hook's name. Nor can it help Premier's credibility when Jon Sonneborn

Premier was allowed "the right but not the obligation" to commence its own legal action.

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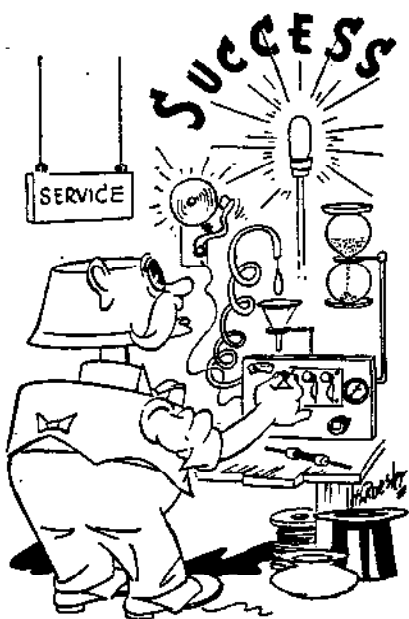
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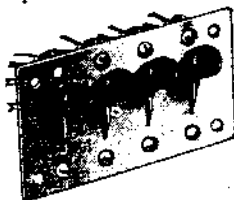
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won't even confirm J. David Goldin had sold Radio Yesteryear, Radiola, and/or any other former Goldin company to Premier.

Conde Nast in turn displayed its own credibility by producing the copyright certificates for **The Shadow**, at the document inspection meeting which Premier had brought about by its lawsuits.

It seems reasonable after Larry Kiber's claim—and other statements made by veteran collector/dealers—that Premier Electronics should now show copyright certificates of their own, for SH-#2001 through #2110 inclusive. Premier should also explain the motives for that refusal to settle **The Shadow** suit against Aston's Adventures, until the trademark suit is "resolved."

Premier should also explain how the prompt submission of **Shadow** master tapes and total proceeds of **Shadow** program sales during the contested period can constitute being "in default."

Possibly most importantly, Premier can gain maximum credibility by fully explaining the nature of its relationship to J. David Goldin. If Goldin did in fact sell Radio Yesteryear and Radio, then why was his name specified by the Aston trademark-case attorney when she called Aston's attorney? What had Goldin gone to California, to pursue this issue in 1988...three years after Premier filed the trademark suit? Why has Goldin's name (and not Jon Sonneborn's or Premier's) name been used by more than two dozen sources contacted for this article? Would Premier have filed its 1985 California lawsuit, had it not owned Goldin's former companies? Why then would Goldin show such interest in these lawsuits...unless he had an active role in helping to orchestrate them?

Should that last part prove to be provably true, then we can further believe the collector/dealers are correct: that Goldin is going after those OTR vendors with whom he competed in his earliest days of selling programs...back in those days when Goldin himself withdrew **The Shadow** from his own catalog.

Finally, the credibility of Premier's claim (through its Sandy Hook Records subsidiary) that SH #2001 through #2110 inclu-

sive are copyrighted in Sandy Hook's name...while the U.S. Copyright Office states otherwise.

The Library of Congress (which oversees copyrights) has a staff known internationally for their great pains to provide accurate, unbiased information in their reports. So if there are to be any money bets placed on this entire copyright discussion, the odds on Sandy Hook actually holding copyrights for its SH #2001-#2110 inclusive are precisely the same as the likelihood that a shimmering silver flying saucer will land in CNP president Bernard H. Leser's backyard birdbath...whereupon little green men will disembark and request in flawless Queen's English that they be allowed the honour of marrying Mr. Leser's pet canary.

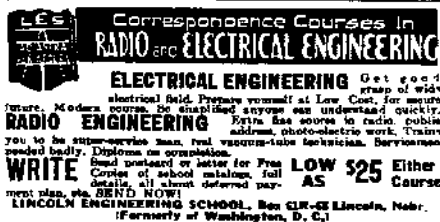
Who will reply: "Aaawwwwp! Polly wants a copyright!"

Conde Nast, after all, has shown its copyrights...all over a legal battle that might never have arisen, if not for Premier...a company Larry Kiner, Alan Roberts, Howard Goldberg, and the U.S. Copyright Office all say lack copyrights of its own. So now (at long and expensive last) isn't turnabout for Premier indeed fair play?



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1. Wallpaper Hanging at McGee's  
2. McGee Models a Dress
- 997 **FIBBER McGEE & MOLLY**  
1. McGee Minds The Baby  
2. McGee Builds a Fire Place
- 998 **FIBBER McGEE & MOLLY**  
1. Elopement On 15th Wedding Anniversary 9/12/39  
2. Newspaper Columnist 9/19/39
- 999 **FIBBER McGEE & MOLLY**  
1. Fibber Changes Name to Ronald  
2. Fibber Is Drafted
- 1000 **FIBBER McGEE & MOLLY**  
1. Gildersleeve's Phonograph  
2. Fibber Finds Gold Watch
- 1001 **FIBBER McGEE & MOLLY**  
1. McGee Sells Watch 2. McGee Buys New Suit
- 1002 **FIBBER McGEE & MOLLY**  
1. The Encyclopedia Salesman 3/2/35  
2. The Auto Show 10/11/37
- 1003 **FIBBER McGEE & MOLLY**  
1. The Blue Room Murder 2/18/34  
2. Jack's Little Woman  
Miniature Woman 2/11/34
- 1004 **THE JACK BENNY SHOW**  
1. Uncle Tom's Cabin 12/3/33  
2. Mary's Birthday 6/15/33
- 1005 **JACK BENNY SHOW**  
1. What Really Happened To Ronald Coleman's  
Oscar 5/9/48  
2. Jack Hides From Ronald Coleman 4/25/48
- 1006 **JACK BENNY SHOW**  
1. Jack Borrows Bing Crosby's Oscar 4/4/48  
2. Ronald Coleman's Oscar Is Stolen 3/28/48
- 1007 **DUFFY'S TAVERN**  
1. Guest Alan Ladd 1/4/46  
2. Archie's Old School Teacher 1/18/46
- 1008 **THE GREAT GILDERSLEEVE**  
1. Mystery Voice 5/10/42  
2. Ship Christening 5/3/42
- 1009 **THE GREAT GILDERSLEEVE**  
1. Letters To Servicemen 3/39/42  
2. The Goat 4/26/42
- 1010 **THE GREAT GILDERSLEEVE**  
1. Swami Gildersleeve 3/1/42  
2. One Of The Ten Best Dressed Men 3/15/42
- 1011 **THE GREAT GILDERSLEEVE**  
1. Here Comes The Judge  
2. Gildy Becomes Water Commissioner
- 1012 **THE GREAT GILDERSLEEVE**  
1. Birdie Quits 11/9/41  
2. Serviceman For Thanksgiving 11/16/41
- 1013 **THE GREAT GILDERSLEEVE**  
1. Planting A Tree 10/4/42  
2. Golf Tournament 9/6/42
- 1014 **THE GREAT GILDERSLEEVE**  
1. Auto Class 2/8/42  
2. Selling The Drug Store 2/22/42
- 1015 **THE GREAT GILDERSLEEVE**  
1. First Day On The job 10/25/42  
2. A Pal To Leroy 11/1/42
- 1016 **THE CHARLIE MCCARTHY SHOW**  
1. One Hour of Rare Excerpts from the Archives  
of Their First Shows 2. Continued
- 1017 **THE CHARLIE MCCARTHY SHOW**  
1. One Hour of Humor w/Jack Kirkwood  
2. Continued
- 1018 **LET'S PRETEND**  
1. Brave Little Taylor 2. Continued
- 1019 **DIMENSION X**  
1. The Outer Limit 4/8/50
- 1020 **DIMENSION X**  
1. The Outer Limit 4/8/50  
2. With Folded Hands 4/15/50
- 1021 **PHILIP MARLOWE**  
1. Gold Cobra 6/21/50 2. Face To Forget 6/14/50
- 1022 **ROCKY FORTUNE (FRANK SINATRA)**  
1. Too many husbands 2. Organ Grinder
- 1023 **ROCKY FORTUNE**  
1. Drama Critics Body 2. Art Store Handy Man
- 1024 **ROCKY FORTUNE**  
1. Mistaken for Boxer 2. Sixter's Elite's Dead
- 1025 **ROCKY FORTUNE**  
1. Zenith Foundation 2. Companion to a Monkey
- 1026 **ROCKY FORTUNE**  
1. The Fresh Corpse 2. Witness to a Will
- 1027 **ROCKY FORTUNE**  
1. Ship Steward 2. Parriles
- 1028 **SUSPENSE**  
1. Victoria Cross 11-2-50 H. Marshall  
2. Blood on the Trumpet 11-9-50 W. Holden
- 1029 **SUSPENSE**  
1. On a Country Road Gary Grant 11-16-50  
2. Going, Going, Gone Ozzie & Harriet 11-23-50
- 1030 **SUSPENSE**  
1. Wages of Sin B. Stanwick 10-19-50  
2. Too Hot To Live R. Widmark 10-26-50
- 1031 **LUX RADIO THEATRE**  
1. & 2. Boardertown 7-3-39  
Dan Ameche, Joan Bennett, Clair Trevor
- 1032 **LUM & ABNER**  
1. Trip to Washington  
2. Lum Gets Engaged
- 1033 **LUM & ABNER**  
1. Insurance Company  
2. Money for a Lodge Meeting
- 1034 **LUM & ABNER**  
1. Taxes are Due  
2. Buying Lots for Store
- 1035 **LUM & ABNER**  
1. Lum Fakes Broken Leg  
2. Lum Needs Psychiatrist
- 1036 **LUM & ABNER**  
1. Thanksgiving w/Rowens 2. Cactus Jack

- 1037 PAT NOVAK FOR HIRE**  
1. Dixie Gillian Case 4-16-49  
2. Murder of Joe Denine 6-28-49
- 1038 WHISTLER**  
1. Search for an Unknown 10-24-48  
Willard Waterman  
2. Letter from Yesterday 10-31-48
- 1039 WHISTLER**  
1. Gateway to Danger 2-26-45  
2. Murder Will Shout 3-19-45
- 1040 WHISTLER**  
1. Cover Up 11-7-48  
2. Murder is Legal 2-5-45
- 1041 WHISTLER**  
1. Whirlpool 10-10-48  
2. Package for Emily 10-17-48
- 1042 WHISTLER**  
1. Cover Up 11-7-48  
2. Nightmare 11-14-48
- 1043 WHISTLER**  
1. Beyond the Wall 3-27-49  
2. Rawhide Coffin 4-3-49
- 1044 WHISTLER**  
1. Fatal Appointment 7-7-48  
2. Bright Future 8-18-48
- 1045 WHISTLER**  
1. Tough Guy 4-28-48  
2. Chain Reaction 5-12-48
- 1046 WHISTLER**  
1. Meet Doctor Death 4-23-45  
2. Master's Tree 4-30-45
- 1047 WHISTLER**  
1. Let George Do It 7-23-45  
2. Summer Thunder 7-30-45
- 1048 WHISTLER**  
1. Phone Call From Death 9-10-45  
2. X Marks A Murderer 8-20-45
- 1049 INNER SANCTUM**  
1. Fearful Voyage 1-3-49  
2. Murder Faces East 12-13-48
- 1050 INNER SANCTUM**  
1. The Corpse in the Cab 5-23-49  
2. Dead Heat 8-15-49
- 1051 SUSPENSE**  
1. House in Cypress Canon Robert Taylor  
2. Fugue in C Minor V. Price & I. Lupino
- 1052 ESCAPE (CBS)**  
1. The Fourth Man 8-18-47  
2. The Ring of Thoth 8-11-47
- 1053 PHILLIP MARLOWE**  
1. Deep Shadow 3-21-50  
1. Sword of Cebu 3-28-50
- NEW SAM SPADES W/HOWARD DUFF**
- 1054 SAM SPADE**  
1. Deathbed Caper 6-20-48  
2. Bailbond Caper 6-27-48  
(Sandra Gould subs for L. Tuttle)
- 1055 SAM SPADE**  
1. Rushlight Diamond Caper 7-4-48  
2. Wheel of Light Caper
- 1056 SAM SPADE**  
1. Missing News Hawk Caper 7-18-48  
2. Mad Scientist Caper 7-25-48
- 1057 SAM SPADE**  
1. Hot Hundred Grand Caper 9-19-48  
2. Dick Foley Caper 9-26-48
- 1058 SAM SPADE**  
1. Farmer's Daughter Caper 9-3-50  
2. Red Anapola Caper 5-18-50 (Rehearsal)
- 1059 BILL STERN'S SPORTS**  
1. Herbert Hoover 9-2-49 Red Grange 10-28-49  
2. Boris Karloff 1-13-50 Ann Shendan 10-13-50
- 1060 DRAGNET (JACK WEBB)**  
1. Big Death 3-29-55 2. No tooth 4-5-55
- 1061 DRAGNET**  
1. The Tie 4-12-55 2. The Deal 4-19-55
- 1062 DRAGNET**  
1. The Revision 5-10-55 2. The Squealer 5-17-55
- 1063 DRAGNET**  
1. The Siege 5-24-55 2. The Sisters 5-31-55
- 1064 DENNIS DAY**  
1. Christmas Show 12-25-46  
2. The Guest Speaker 1-1-47
- 1065 DENNIS DAY**  
1. Missing Heir 1-22-47  
1. Irresistible to Women 2-12-47
- 1066 DENNIS DAY**  
1. Unemployed 2-26-47  
2. Mistaken Bank Robber 3-5-47
- 1067 DENNIS DAY**  
1. Masquerade Ball 4-18-46  
2. Radio Script 11-14-46
- 1068 ACADEMY AWARD**  
1. Jezebel 3-30-46 2. Kitty Foyle 4-6-46
- 1069 ACADEMY AWARD**  
1. Life of Louis Pasteur 4-13-46  
2. Great McGinty 4-20-46
- 1070 ACADEMY AWARD**  
1. Snow White & The Seven Dwarfs 4-27-46  
2. Stage Coach 5-4-46
- 1071 ACADEMY AWARD**  
1. The Informer 5-25-46  
2. Anise My Love 6-1-46
- 1072 ACADEMY AWARD**  
1. Ruggles of Red Gap 6-8-46  
2. Pride of the Marines 6-15-46
- 1073 PHIL HARRIS & ALICE FAYE SHOW**  
1. Phil—Movie Star 4-24-49  
2. Dinner for Creighton's 4-17-49
- 1074 PHIL HARRIS & ALICE FAYE SHOW**  
1. Sponsor's Daughter 4-3-49  
2. Circus 4-10-49
- 1075 PHIL HARRIS & ALICE FAYE SHOW**  
1. Phil Buys a Boat 5-22-49  
2. Invited to the Scott's 5-15-49
- 1076 PHIL HARRIS & ALICE FAYE SHOW**  
1. Phil has Tonsils Out 6-5-49  
2. Picnic for the Family 5-29-49
- 1077 ESCAPE**  
1. Vanishing Lady 2-1-48  
2. Ancient Sorceries 2-15-48
- 1078 ESCAPE**  
1. Dream of Armageddon 9-5-48  
2. Orient Express 2-19-49
- 1079 ESCAPE**  
1. Ring of Thoth 8-11-47  
2. The Most Dangerous Game 10-1-47
- 1080 ESCAPE**  
1. Lost Special 2-12-49  
2. Red Wine 2-26-49
- 1081 FAVORITE STORY**  
1. Les Miserables 2. Diamond Lens
- 1082 FAVORITE STORY**  
1. Connecticut Yankee in King Arthur's Court  
2. Cyrano de Bergerac
- 1083 FAVORITE STORY**  
1. David Copperfield  
2. Queen of Spades
- 1084 LETS PRETEND**  
1. Princess Moonbeam 3-20-43  
2. Goose Girl 8-3-46
- 1085 LETS PRETEND**  
1. Faithful John 8-10-46  
2. Thumbelina 6-28-47
- 1086 LETS PRETEND**  
1. Brave Little Tailor 41  
2. Why the Sea is Salty 8-22-42
- 1087 LETS PRETEND**  
1. The Little Mermaid 8-29-42  
2. Elves & the Shoemaker 9-5-42
- 1088 LETS PRETEND**  
1. Water of Life 9-12-42  
2. Prince Gigi & The Magic Ring
- 1089 LETS PRETEND**  
1. House of the World 12-26-42  
2. Golden Touch 1-23-43

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As anyone who has gone through the exhausting throes of becoming a radio artist can tell you, the hardest part of attaining prominence is getting established with the network producers. It is a long tale of auditioning, getting interviews with producers and directors, and

beating out a shoe leather symphony between advertising agencies and network offices. After some small encouragement, you spend all your time and ingenuity reminding the producers that you do exist and are available for a little work. When you are in demand there is a vast amount of dashing about to be done to cover your assignments at the networks. You worry about your publicity or lack of it. In some cases, an expensive item in your budget is a publicity agent who gets a fat fee for keeping your name in print.

That, in brief, is largely what the radio artist faces as he strives for success. Only Art Carney of all the legions of actors has succeeded in by-passing all that struggle.

Art has a seven year contract with CBS which requires him to appear on any of the network's sustaining programs (that is, unsponsored shows) as he is needed. For this, he is paid a regular weekly salary. In addition to this, his contract permits him to accept and be reimbursed for any roles on CBS commercial shows as long as they do not conflict with his assignments on sustainers. So he has not only the regular weekly paycheck of which all actors dream, but also a chance to make extra money and an assurance that he will be heard with enviable regularity on the radio.

How did he get this way? Well, the secret of Art's success lies in his versatility. First of all, he is a first class

comic. His impersonations of Roosevelt, Willkie, Eisenhower, Fred Allen, Winston Churchill are masterpieces. He can master a voice imitation in as brief a space as half an hour. He actually had to do this once with a recording of Elmer Davis' voice for a role on "Report To The Nation." Then, he is a competent straight actor—from the beginning of his career—a natural for radio. He is accomplished at dialects and character roles.

How does he do financially as compared with free lance artists? Better than most of them, not quite as well as the top-flight ones. But don't forget this point—there are very few at the top and even those few have no definite static income. After all, everyone has slow weeks. Art can have a slow week and

still bring home the bacon. If he does a lot of commercial shows in a week, he says, "It's just gravy for me."

Art began his career in high school. His excellent imitations merely amused his classmates but gave an elder brother Jack, a radio producer, the idea that this young fellow was meant for show business. Jack had him audition for Horace Heidt in 1937, soon after Art was graduated from high school. He toured with the band for about four years with his own comedy act. The next two years he spent in announcing for the "Pot O' Gold" program and acting in vaudeville and the theatre in and around New York.

CBS gave Art his big break when he was hired to do an imitation of Roosevelt's voice on "Report To The Nation."



WALTER VAUGHAN, ART CARNEY, BUY REPP, CARL EASTMAN ON "REPORT TO THE NATION"

Following this initial appearance, the CBS directors formed the habit of using him regularly on various shows. One October day in 1943 the attractive seven year contract was flashed before him and he wasted no time in signing it.

One of his frequent assignments was on the program called "Man Behind The Gun." Coincidentally, a man behind a gun was just the role the Army had in mind for him too, and in January 1944 he landed in the infantry. He returned to civilian life and his unique contract in November of the following year.

"Columbia Workshop," "School Of The Air," and "Behind The Scenes at CBS" are a few of the sustainers which keep Art busy. When not broadcasting he is making recordings which are put to good use in his study of voices. Newsreels, movies, and radio shows are also used as references to perfect the Carney impersonations.

Art is a fairly happy man. Only once in a while (perhaps because all actors have roving souls) does he cast a mildly envious eye at the fat roles that free lance actors can land by being available to all four networks. At present, though, he's content to be a familiar part of the CBS scene and enjoy the rare security he has attained.

**TUNE IN** VOL. 4, NO. 4 AUGUST, 1946



**NEW! Sensational!**  
**MIDGET  
POCKET RADIO**

Comes complete—ready to use. No batteries, tubes or electrical connections needed. Beautiful tone, clear reception. Guaranteed. Works immediately. Use anywhere in bed, office, hotel, etc. Not a Toy. A practical set that will bring you music, sports, announcements, etc. Genuinely Walnut Cabinet. Send No Money! Pay postman \$2.95 plus few cents postage. On cash orders we pay postage. American Leader, 1804 W. 74th St., Dept. 2228, Chicago. (Attractive proposition for agents.)

**FOR THE MOST COMPLETE  
GET RADIO GUIDE**

## Radio Humor

● Joe Laurie told it on "Can You Top This?" Mrs. Goldberg, trying on all the hats in a millinery shop, complained, "Mr. Rappaport, I don't like these hats." He said, "What's the matter with them?" "Well, I think they're last year's style." He sputtered, "Mrs. Goldberg, don't forget you're wearing last year's face."

● Bob Burns says: "My Uncle Slug must have been born under the sign of Pisces, the fish. He's always had a whale of a time, he's quite a card shark and he's a little hard of herring."

● Phil Baker has a habit of taking old proverbs and giving them a radio twist. Such as: One man's food is a radio announcer's business to advertise . . . Early to bed and early to rise means that you're on a morning sustainer . . . He who laughs last listens to the rebroadcast of a comedy program . . . Two is company and three minutes is too long for a commercial plug . . . People who live in glass houses are called control men . . . Hitch your "waggin'" to a star and you earn the name of stooge . . .

● When Hal Peary was suffering from an eye irritation, he wore dark glasses to the "Great Gildersleeve" rehearsal. Cast members placed a tin cup beside his chair and dropped coins in it as they passed. Hal pretended not to notice but finally picked it up, counted the change and announced, "A very good day's work . . . now I think I'll try another network."

AUGUST, 1946

# Past Times

Vol. 1, No. 2 THE NOSTALGIA ENTERTAINMENT NEWSLETTER Fall 1990

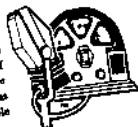
## Remember the Golden Days of Radio? Join the Club

By Randy Skrutvick

On September 30, 1962, CBS canceled *Suzanne and You're Truly*, Johnny Dollar, the last two dramatic shows on the network. The decline of dramatic radio, which had begun in 1948 with the rise of television, was complete, and the medium was dead — except in the memories of millions of people who still loved it.

The great radio programs of yesteryear get precious little air time these days. There are a few series syndicated nationally by Charles Michelson, and local programs done for free on college FM stations by radio buffs. But what if you're hooked on the mini-expanding experience that's provided only by listening to old radio shows? Where can you hear and acquire these shows, and how do you do it?

The best answer is to join an old-time radio club. One of the most active is Southern California's SPERDVAC, an acronym for The Society to Preserve and Encourage Radio Drama, Variety and Comedy. Founded in November by Ray Haendiges, Jim Coenig, and Kevin Stern, SPERDVAC



## OCTOBER MARX GROUCHO'S CENTENNIAL

By Paul G. Wenzel

Groucho Marx, whose razor-sharp wit, sly irreverence, wriggling eyebrows and ever-protruding cigar made him one of this century's most beloved comedians, would have been 100 years old on October 2. Never one for sentiment or ceremony, he decided not to stick around for the celebration, dying in 1977 at the age of 86.

Groucho's centennial promises to be much more elaborate than his brothers'. (Chico's centennial passed with little fanfare in 1987; Harpo's 100th birthday was celebrated in 1988, 24 years after his death, through a series of parties around the country and a promotion by Christian Bros. brandy, tied in with a drink called the "Fuzzy Brother.")

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*Past Times* celebrates the great entertainers of the '20s, '30s, '40s and early '50s. Four times a year, we bring you articles and reviews about the music, movies and radio programs of the era. We profile filmmakers, musicians, and other entertainers—whether they're well-remembered or unjustly forgotten.

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# RADIO'S FALL PI



JACK BENNY and Mary Livingstone, after a summer of rest, recreation (below) and Jack's filming of "Charley's Aunt," come back to NBC October 5



HELEN HAYES brings her dramatic show back to CBS Sunday, October 5. This year she'll perform more original radio plays

To help guide our readers in charting their own plans for this season's radio listening, herewith is presented a selective showcase of big shows. This feature is not meant to be a comprehensive catalog but rather a brochure of new shows and novel features, special plans, radical changes and shifts in personnel. As the fall season unfolds you will be kept completely up to date as usual in our program pages and the regular department, "This Week in Radio."—The Editors.

Pres. Roosevelt and Wendell Willkie will speak on the spectacular "Mobilization for Human Needs" program Friday night.

## SPOTLIGHT SHOW

### Flagg and Quirt Streamlined

"Captain Flagg and Sergeant Quirt," those red-blooded rowdies who loved to fight and fought to love in the

## MOVIE-RADIO GUIDE

Week of September 27-October 3 1941



# ANS REVEALED

memorable play and film, "What Price Glory," now pick up where they left off. Victor McLaglen and Edmund Lowe will recreate the famous Marine characters they immortalized on the screen in a new radio series beginning this Sunday, September 28, on NBC.

## WELCOME BACK

### Found: Baby Snooks!

In spite of recent rumors to the effect that Fanny Brice and her Baby Snooks creation would not be heard this season on "Coffee Time," **MOVIE-RADIO GUIDE** has it on reliable authority that the little brat and her antics will be just as much a comedy fixture as ever on the Thursday night NBC show. You may expect her tardy but spectacular entrance this Thursday, October 2.

### Time Marches on Air Again

The off-and-on "March of Time" marches back on the air Thursday, October 9 (NBC), at one of the most opportune periods in history for the show's news-dramatization technique.

### Hit Operettas Back

The "Chicago Theater of the Air," which last season thrilled listeners and drew over three thousand spectators to its final broadcast, returns to MBS for another season Saturday, October 4. The show will be seventy-five minutes long this year, will again present the world's best-loved operettas and talks by publisher Col. Robert McCormick and will again feature separate singing and acting casts. Henry Weber will conduct, Marion Claire will sing lead female roles, Betty Winkler, Bret Morrison, other well-known dramatic stars will perform, and such male singers as Igor Gorin, Allan Jones, John Carter and Jan Peerce will appear. William

Bacher directs and the adaptations are made by Malcolm Meacham.

### "Hobby Lobby" to Return

Dave Elman's "Hobby Lobby," which was off the air last season after a very popular run, returns to the air Saturday, October 4, over CBS.

## NEW PLANS

### Allen Features Collegians

Fred Allen brings back his hour-long program this Wednesday, October 1, to CBS, with his cast intact, but with plenty of fresh comedy ideas and with an innovation in the form of a highlight spot for college talent.

### Brighter "Big Town"

It will be a slightly brighter "Big Town" that returns to CBS Wednesday, October 8. Although the dramatic show starring Edward G. Robinson and Ona Munson will still present its crime-fighting, newspaper-publishing episodes, the general tone will not be as heavy as before. Robinson himself made this decision after questioning young cadet friends of his son, Manny, at Black-Foxe Military Academy.

### Benny Wants to Travel

Jack Benny, returning to NBC Sunday, October 5, plans several innovations for this season. For one thing, he hopes to do much traveling about the country instead of originating all shows in Hollywood or New York.

### B. & A. Have New Colleagues

George Burns and Gracie Allen return Tuesday, October 7 (NBC). New to the show will be comedian-announcer Bill Goodwin, Paul Whiteman's orchestra, and a new vocalist selected by an extensive talent search.

## Classified Ads

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

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

Steve Dolfer, 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 Nail, P.O. Box 555, Cleburne, TX 76031

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

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

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

HAVE MOST BIG BANDS in chronological order in exchange for Boswell Sisters, Annette Hanshaw, Ruth Etting, Lee Wiley from 78 records or broadcasts. Have most of their L.P.'s. Walter M. Keepers, Jr., 6341 Glenloch Street, Philadelphia, Pennsylvania 19135.1-77.

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

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

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

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

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

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

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

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

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

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

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

ALLAN SHERRY, 5410 Netherland Ave., Riverdale, NY 10471 is trying to locate the last date for Prescott 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 Larry 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. Lynn Wagar, Box 202 BCA, St. Cloud, MN 56301.

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

Don Berhent, 807 Glenhurst Rd., Wilfwick, OH  
44094. The Shadow and movie serials. Books on  
TNT 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.  
Also 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  
for 1936-40.

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Tapes. Famous Radio Shows from the 30's, 40's  
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refundable! Use Mastercard or Visa. Call M-F  
9am-5pm (904) 377-7480 or Write **RADIO  
CLASSICS**, 1105 North Main Street, Suite 9-E,  
Gainesville, FL 32601.

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

Harry Goldman, RR6, Box 181, Glens Falls, NY  
12031 wants Kraft Music Hall of 12-11-47 (Al  
Johnson) Jack Benny "The Bee", Fiorello  
Guardia 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 Staff, 8408 N.W. 101,  
Oklahoma City, OK 73132.

Phil Evans, Box 136 Downtown Station,  
Eakersfield, CA 93302-0136. Looking for any  
rec. in the Candlelight Hour Broadcast from  
WABC in 1931.

Richard Pepe, Box 303, Elizabeth, NJ 07207.  
Looking for listing of Top-40 "Hits of the Week"  
broadcast on WJGM, 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.

Distance Radio-Show Collector's Association  
(DARCA) is actively seeking members. You can  
remain loyal to your own local club and still  
belong. Write Reg 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 60203. Looking for Sid McCoy Show (a  
Chicago DJ from 50's and 60's.) Also any new  
Phi Harris-Alice Faye Shows.

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

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

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

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

Wanted: Jack Benny show dated 12/8/46. Jack  
Goes Christmas Shopping and Buys Don  
Shoelaces. Steve 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 Hanukkah 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.

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 WJZ, KMMJ, KMA, KFNF and KFEQ.

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

FOR-TRADE: SCRIPT-FOR-PROGRAM THE SHADOW 9/26/37, 3/20/38, (have show also) 12/3/39, 4/11/54, 4/18/54, 4/25/54, 5/30/54, 7/4/54, 7/25/54, 8/1/54, 8/8/54, 8/29/54, 9/19/54, 9/26/54, 10/10/54, 10/17/54, 10/24/54, 10/31/54, 9/30/45-or 9/3/54 (not sure which I have). Adam Trachtenburg, 1243 Knorr St., Phila., PA 19111 (215) 745-8224

WANTED: NBC MONITOR. Broadcasts from '56 to '64 I have many complete editions from '65-'75. Write to: Warren Gerbe, 42-60 Bowne Street, Flushing, New York 11355-2907

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

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

WILLIAM OSOVSKY, 2501 Ivy 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.

Wanted: Jake & the Kid, Hardy Family, Maisie on cassettes. N.A. McNamee, Box 602, Organ, New Mexico 88052.

Amos & Andy or Jack Benny Shows, other comedy shows. Rob Cohen, 6635 Helm Ave., Reynoldsburg, OH 43068

Wanted: Hercule Poirot shows, Mutual Net, 1945; or info. on these shows. Tim Goggin, 1777 N. Vine #409, L.A., CA 90028 Thank You, Tim Goggin

WANTED: Hercule Poirot shows, Mutual Net, 1945; or info. on these shows. Tim Goggin, 1777 N. Vine #409, L.A., CA 90028 Thank You, Tim Goggin

"THERE'S A SMALL HOTEL with a wishing well..." Can anyone identify the show having this theme? Michael Sprague, 11732 NE 148th Place, Kirkland, WA 98034.

Kitty Kallen is looking for radio and TV shows that she appeared on. She sang with Harry James, Jimmy Dorsey, and others. She worked on the Danny Kay radio show, David Rose shows, and her own show called Kitty Kallen Kalling. Contact Walden Hughes at (714) 545-0318 or write 2527 Duke Place, Costa Mesa, CA 92626.

WANTED: Episodes of AGAINST THE STORM, TERRY & THE PIRATES, THE WOMAN IN MY HOUSE, ONE MAN'S FAMILY episodes prior to 1946, and THE VOYAGE OF THE SCARLET QUEEN programs #6, 7 and 10. Will buy or trade cassettes. John L. Woodruff, 145 Park Avenue, Randolph, NJ 07869-3442.

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