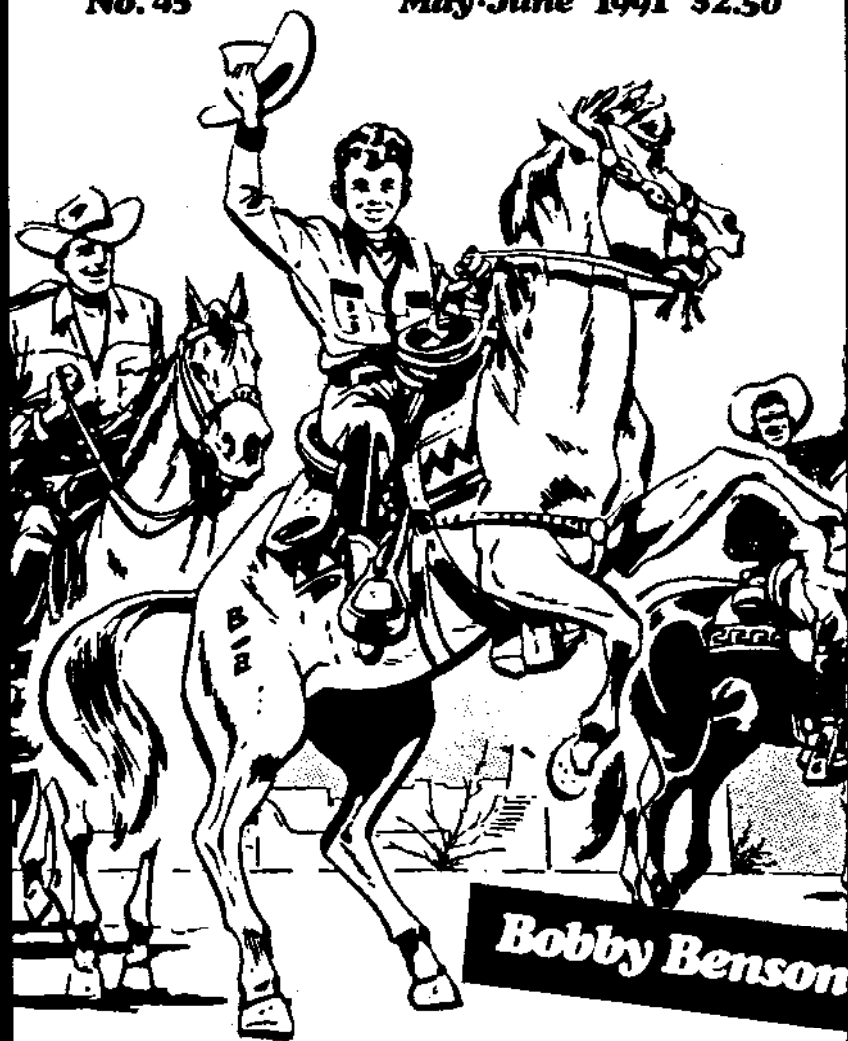


Old Time Radio **DIGEST**

No. 45

May-June 1991 \$2.50



Bobby Benson

Old Time Radio DIGEST

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Bobby Benson: 1934

While paging through an old NEWSWEEK magazine from December 1, 1934, I came upon the following synopsis of the then-current storyline of the fabled BOBBY BENSON program. The episodes were apparently broadcast on November 26, 1934, and the day or two following.

"This week... Bobby Benson's program, sponsored by H-O... told how Bobby's Aunt Lilly came to the ranch from Boston in an airplane. The plane is stolen by the villain, Little Snake. At the scene of the crime are footprints of a club-footed man. Cowboy Harka is captured by Little Snake, but Bobby's rangers are in hair-raising, hot pursuit."

— George Wagner

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The Cowboy Kid: Bobby Benson

by Jack French

"Bobby Benson" was one of those rare network shows that had two distinct radio series, with over a decade separating the two runs. The original show was aired on CBS from 1932 to 1936. Thirteen years after its demise, it was resurrected with a new cast on Mutual in 1949 and it continued on the air until 1955. Despite the fact that both versions were of relatively short tenure, and were aimed almost exclusively at a juvenile audience, the "Bobby Benson" show did accomplish at least two significant things. It permanently forged the personality of the leader of the "Dead End Kids" and it launched the career of a comedian who eventually won five Emmy Awards on network television.

Herbert C. Rice gets the credit for creating the Bobby Benson show. The premise of this kids' adventure program was that a young boy inherited a ranch in the "Big Bend" country of Texas, near the banks of the Rio Grande River. Aided by his foreman, Tex Mason, (originally named "Buck" Mason) and a bunch of other adult cowpokes, including Waco, Harka, and Irish, this young lad rode the range to adventure and mystery on a white horse named "Silver Spot."

The 1930s show was sponsored by the Hecker H-O Company, the makers of H-O Oats, Hecker's Cream Farina, Presto Cake Flour and other grain products. In deference to the sponsor, Bobby's cattle spread was called the H-Bar-O Ranch.

I haven't determined how many youngsters were the radio voice of the Cowboy Kid in the 1930s version, but the principle one was Billy Halop, who was about 12 years old at that time. His sister, Florence, was also in the cast and she played Polly Armstead, Bobby's companion. Both of the Halops had started early in New York City radio; Billy was on "Skippy", "The March of Time", "The Children's Hour" and "Lady

Next Door."

Billy Halop was given star treatment as Bobby Benson; his photo was prominent in several radio premiums and he toured the U.S. in W.T. Johnson's Circus Rodeo as a feature act. It was heady stuff for the young radio actor and Halop never got over it, despite his later success on Broadway and Hollywood.

In the fall of 1935 Billy left the Bobby Benson Show to join rehearsals of Sidney Kingsley's new play, "Dead End", which opened on Broadway at the Belasco Theatre on October 28, 1935. Halop, then 16, portrayed the leader of a gang of street urchins, some of whom were played by other young radio actors. Henry Hall, using his childhood nickname of "Huntz" as his stage name, was the same age as Halop and had been in many a series: "Coast to Coast on a Bus", "Home Sweet Home", "The Rich Kid", and "Life of Jimmy Braddock". Bobby Jordan, youngest of the gang at 13, was also on several radio programs, including "Peter Bachelor".

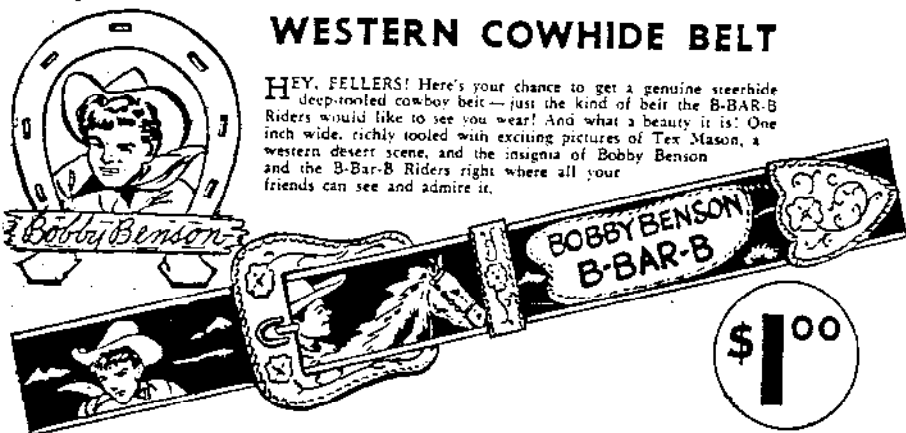
Rounding out the "Dead End Kids" in the play were Sidney Lumet, Gabe Dell (who was born Gabriel Del Vecchio), Charles Duncan, Bernard Punsley, and the Gorcey brothers, Leo and David. Dell, Duncan, and Punsley had some stage experience but none on radio. The two Gorceys had no acting experience at all, but their father, diminutive Bernard Gorcey, had been a lead in Broadway's long-running "Abie's Irish Rose" and also played radio's "Popeye". Billy's sister, Florence, was not cast in "Dead End" but Gabe Dell's sister, Ethel, was.

"Dead End" did not open to critical acclaim, but it slowly built its popularity and eventually ran for 687 performances, a fine record for those days. For comparison, the original Broadway runs of "Our Town" and "The Little Foxes" totalled less than 300 and 400

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performances, respectively.

Duncan, who had the secondary lead in the gang, quit the show in the summer of 1936 to take a major role in another drama called "Bright Honor". Leo Gorcey, his understudy, took over the role. "Bright Honor" was anything but; it closed after 17 performances and Duncan disappeared with it. By that time, Warner Brothers had bought the movie rights to "Dead End" and all the major kids in the cast (minus Duncan and Lumet) headed for Hollywood.

Most of us are familiar with the rest of this part of the story. The wise-cracking hoodlums made about half-a-dozen successful films for Warners, supporting leads like Humphrey Bogart, Jimmy Cagney, Pat O'Brien, and Ronald Reagan. Eventually, minus Halop, the boys went on to make nearly a hundred movies as the "Dead End Kids", the "East Side Kids", and the "Bowery Boys".

In August 1974 I interviewed Huntz Hall in St. Louis, Missouri where he was making a stage appearance on "The Goldenrod Showboat", a riverboat theatre. Speaking of his "Dead End Kids" days in New York and Hollywood, Hall said, "It's sad, but Billy never got along with us and we never got along

with him. He just never got over being 'Bobby Benson'. He had to be the star and insisted on making more money than the rest of us. It just wasn't fair. Between movie scenes at Warners, Billy would be arguing for more money in his contract while the rest of us kids were playing on a mock-up pirate ship on the back lot."

Halop was prone to exaggeration too. In a 1939 interview with a Colliers magazine writer (Kyle Crichton), Halop claimed he was making from \$250 to \$1,500 a week as a radio actor and was disappointed when he got into the stage production of "Dead End". As is well known now, most of the great radio actors were making less than \$15 a show in the Thirties and not even "Bobby Benson" made anywhere near \$500 a week.

In late 1939 Halop went to Universal, made a few movies, and then his career stalled. He died in November 1976 after years of a frustrating lack of success in finding any acting work. Curiously enough, his sister, Florence, who never made it big in Hollywood (though she was in their 12-chapter serial, "Junior G-Men") did hold down some unique roles in radio. She was "Hotbreath

MORTIMER AND CHARLIE



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Houlihan" on Jimmy Durante's show and she took over the part of "Miss Duffy" when Shirley Booth left "Duffy's Tavern."

But I digress. . .

Bobby Benson had plenty of company at his ranch in the 1930s program. Backing up Tex Mason were Waco, Harka (an American Indian who was a carbon copy of "Tonto"), and Irish (can you guess his nationality?). There also were many more ranch hands, sidekicks, and villains, including "Little Snake", who led a group of Mexican banditos. Harka's tribe was seldom, if ever, mentioned on radio, but in the much-later comic books he was described as an Apache.

Also on the ranch was a tall, lean, former circus acrobat named Diogenes Dodwaddle who was prone to outrageous stories. Thumbing through a copy of a 1936 radio premium that H.O. Hecker distributed, an 80 page softback book entitled "Bobby Benson and the Lost Herd", we find the bunkhouse was pretty crowded. In addition to those cowhands listed above, others included Laredo Thomas, Tad Miller, the banjo-playing brothers, John and Bill, as well as Jed Miller (Tad's brother?). Also in the show

were a Chinese cook, a spinster named Aunt Lilly, and a villain named "Black Bart".

Trying to sort out the actors who played the various roles is a little tricky since there are no transcriptions available from the 30s show and very few from the 50s equivalent. Moreover, authoritative reference books lump the two casts together in a curious alphabet soup, so I'll tread lightly here.

Herb Rice, the creator and producer, sometimes did the voice of the Chinese cook (the Oriental chef was not in the 50s version, I believe) and Rice occasionally did Tex Mason. This foreman was played by many men: Tex Ritter, Charles Irving, and Neil O'Malley. In the 50s, Tex was portrayed by Al Hodge and Jim Bowles. Ritter also doubled as Diogenes. Indications are that Craig McDonnell was doubling Irish and Harka, but I think only in the 50s show.

Polly (Florence Halop), Aunt Lilly (Lorraine Pankow) and Black Bart (Eddie Wragge) saw their characters die when the first series went off the air in 1936. The two series had at least five announcers between them. Bob Emerick, Andrew Baruch, and Carl Caruso on the

(Copr., 1939, by Edgar Bergen Interests, Inc. International & Pan-Amer. Copr. Reserved.)

By EDGAR BERGEN



Depression-Era show and Bucky Coslowe (phonetic spelling) and Carl Warren were on the 50s version.

I'm not sure who played the title lead when Halop wasn't at the microphone; it was either Ivan Curry or Richard Wanamaker, or maybe both at different times. It's regrettable that no scripts or transcriptions have survived from that first version. It would have been interesting to have more data to contrast and compare.

It's probable that Rice and his director, Bob Novak, were active in both versions. They did make a few changes in the program when it resumed in the 50s. The old sponsor was gone and Mutual ran it as a sustainer, except for the 1952-53 season when the Kraft Company paid the bills and ran commercials for their caramels and chocolate drink. Bobby's ranch was renamed the B-Bar-B, and his white horse was replaced by a palomino named "Amigo". Perhaps the biggest change was that the character of Diogenes was turned into Windy Wales, played by a young native of Morgantown, West Virginia.

Don Knotts had graduated from the University of West Virginia in 1948, and it's apparent that his first big break in show biz was this major role on the new Bobby Benson show. He was superb as Windy Wales, a teller of tall tales, and was the chief comic relief on the program. Listening to the transcriptions now, it's hard to imagine this mid-20s youth playing that old geezer so well.

But "Bobby Benson" would eventually be a rather small entry on Knotts' resume. When the series ended in 1955, he spent the next two years wowing Broadway audiences in "No Time for Sergeants". Then from 1956 to 1960, Knotts was prominent on the TV shows of Steve Allen and Garry Moore. Next he went to the Andy Griffith Show for ten years during which time he was honored with five Emmy Awards. As an interesting aside, Knotts was one of six comedians Steve Allen used regularly on his show; Gabe Dell was also one of that

half-dozen. Is it possible they ever discussed their Bobby Benson connection?

On the Bobby Benson show, a few of the main characters had pet names for each other. Tex usually called Bobby "son", a casual term not meant to imply they were related; they were not. The other ranch hands called Bobby "Little Boss". Tex usually addressed Harka as "compadre" while Harka called Tex "El Tejano". (Don't bother reaching for your Spanish dictionary to find that second one; there's no such Spanish word. One is tempted to guess it may be the Apache word for "Kemo Sabe").

In the 50s version, there were at least two young boys who played the title role: Clyde Campbell and Bobby Haig. A Mutual Network press release from that era describes Campbell as an 11 year old boy from Stamford, Connecticut whose hobbies include collecting pet animals. One of these two youngsters had a pretty fair singing voice because he starred in a musical spin-off of the show called "Songs of the B-Bar-B". I've only listened to one show from that program; it's called a tale about Hank the horse thief who steals Amigo. The show is a strange hybrid of comedy, juvenile adventure and light opera. All the characters, Bobby, Windy and Tex, are as likely to sing their lines as say them. It's hard to believe this show had any appeal.

The 50s show of Bobby Benson was usually 30 minutes long, and Mutual alternated it with other half-hour kids' shows "Straight Arrow" and "Sky King", each one taking one or two nights per week. The 30s version was, like "Tom Mix", a 15-minute episode that aired five nights a week, Monday through Friday. There are less than six of the 50s shows in circulation. I have three in my collection and am pleased to report that over 40 years time has not dimmed the excitement and energy those programs generate. (That's not always the case, especially with the kids' shows. I now contend that "Captain Midnight" cures insomnia, but it was my second-favorite show when I was ten.)

Past Times

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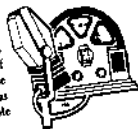
Remember the Golden Days of Radio? Join the Club

By Randy Skrevec

On September 30, 1962, CBS canceled *Suspense* and *Your 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 old radio shows? Where can you hear and acquire those shows, and lots of them?

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 Revitalize Old-time Radio, Variety and Comedy. Founded in November 1968, it has a library of thousands of programs.



OCTOBER MARX GROUCHO'S CENTENNIAL

By Paul G. Woodcock

Groucho Marx, whose razor-sharp wit, sly irreverence, wriggling eyebrows and ever-present 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 ceremonial 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.")

by Paul G. Woodcock

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Just as Billy Halop was making personal appearances while playing the Cowboy Kid at the microphone, there were also such events attended by whoever was Bobby in the 50s. One of my transcriptions invites listeners in the Chicago area to come and meet Bobby at the Fair Store on August 26th.

Since the 30s show had a sponsor for the full run, but the 50s equivalent was a sustainer for five of its six years, it's natural that the original run offered more radio premiums. These included: H-Bar-O Ranger Club button, a code box, photographs of Bobby, cereal bowls in assorted colors, a card game featuring Bobby, Polly, and the cowhands, and even two paperback books, "Tunnel of Gold" and "The Lost Herd". Each of the latter contained a story of about 70 pages interspersed with black and white line illustrations, followed by 22 pages of full-color comics of Bobby Benson.

Kraft didn't offer many premiums for the one season they sponsored, although they ran at least one contest on the program that featured hundreds of prizes. But the strange thing about this contest was that all the big prizes were something only your mother would want. Can you feature this? Here's a contest where a kid is asked to name Amigo's new colt and submit his entry with a label from any Kraft product, and the first place winner gets a deep freezer. Second prize was a gas range, and third prize was a set of encyclopedias. (Bear with me, it gets worse.) Fourth prize was a box containing 15 pairs of women's hosiery, and fifth prize was a collection of 25 ladies' blouses.

Finally, at the 6th prize level and below, we get to stuff a kid would enjoy: wrist watches, portable radios, tool sets and toy airplane kits. What could the people at Kraft have been thinking about? They learned their lesson, though. In their next contest (to name Tex Mason's new horse) the top winners got Bobby Benson bicycles and cowboy costumes.

But even without any radio premiums from the 50s show, Bobby Benson items

were not too difficult to find because of separate merchandising. There were 20 issues of a Bobby Benson comic book that were published from 1950 to 1953. Bob Powell was the illustrator for the first thirteen issues, and the last seven were drawn by Dick Ayers. Powell, a fine artist, had worked on "The Shadow" and "Doc Savage" when Street & Smith were publishing comic books. Ayers was more widely diversified; he'd drawn Jimmy Durante's comic book and "The Avenger", but mostly he did westerns: "Ghost Rider", "Calico Kid", "Wyatt Earp", and "The Rawhide Kid". In the 60s, Ayers moved to the Marvel group and helped draw "Captain America", "Combat Kelly" and "The Hulk".

That first issue of the Bobby Benson comic book has progressed substantially in value, but not to the astronomical heights that some have risen. You can still purchase a copy in fine condition from a reputable dealer now for less than sixty bucks. (I bought my copy of that issue, in lousy condition, for \$10 at the 1984 Newark convention.) The inside front cover and back covers are chuck full of Bobby Benson paraphernalia for sale by Liberty Products of New York City.

These advertisements offer an embossed leather belt for a dollar, metal six-gun and holster set for \$1.98, and a two-gun holster set with your own name on the belt for \$3.98. To complete the ensemble, one could order a Bobby Benson cowboy shirt (\$3), neckerchief (\$1), or pole shirt (\$1). Finally, in what sounds like a suspicious deal, a kid could order a complete home movie theatre for only \$1.98. It's described as a one-foot high sturdy screen with a projector made of plastic (equipped with three lenses) which runs on two standard-sized batteries. You got all this plus two complete films (comprising 78 separate pictures in all) of Bobby Benson and the B-Bar-B riders. Such a bargain!

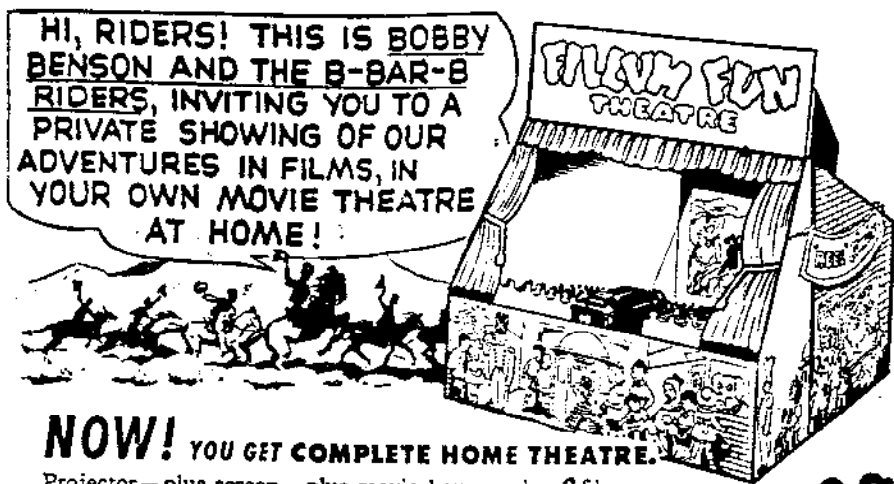
There were a few other marketed independently. The Whitman Publishing Company of Racine, Wisconsin had obtained the authorization to use Bobby

Benson in books (other than comic books, to which Parkway Publishing Company of Buffalo, New York had the rights). Whitman put out a few books about the Cowboy Kid, including a coloring book drawn by Sy Barlowe, but few have survived.

The 50s program was a popular one in its time slot, and perhaps its only flaw was timing; it arrived too late in the era of dramatic radio. The network shows, particularly the soap operas and the kids' programs, were fading fast by that time. "Red Ryder" and "Captain Midnight" went off the airwaves in 1949, the same year the second Bobby Benson series started. "Straight Arrow" and "Tom Mix" were discontinued in 1950; "Superman" and "Green Hornet" followed suit in 1951

and 1952. "Sky King" was next, getting the pink slip in 1954. Finally, in 1955, it was all over for Bobby Benson, but he went out in fine company; that was also the year of the swan song for "Sergeant Preston" and the "Lone Ranger".

Virtually all of Bobby Benson's adventures have apparently been lost. There would have been approximately 600 episodes of the 15-minute version aired in the 30s and perhaps another 350 shows in the 50s series, but none of the first and less than a half dozen of the second are in trading currency today. If any scripts do exist, I don't know where they are. Like much of Old Time Radio, our fading memories will have to suffice for what is left of Bobby Benson, the Cowboy Kid.



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Private Eyes For Public Ears

by Jim MacLise

As any fan knows, certain actors virtually own certain roles—in movies, on television, and also on radio. Change actors and the character vanishes, or at best is merely impersonated. As our topic is radio detectives (both amateur and professional), I won't waste time providing examples from film or the tube, except to challenge the reader to consider anyone other than Peter Falk as Colombo or Bogart as Sam Spade in *The Maltese Falcon*. But that Howard Duff was Spade on radio was neatly demonstrated when Steve Dunne proved that he was not; and of course Basil Rathbone was and is Sherlock Holmes on both film and on the air, despite many usurpers of varying adequacy (Jeremy Brett was rather convincing on PBS not long ago). Furthermore I suspect that most OTR fans would agree that Jack Webb is Pat Novak, just as Bob Bailey is Johnny Dollar and J. Scott Smart absolutely is the Fat Man. Lon Clark was always Nick Carter and Richard Kollmar is Boston Blackie (though there was an earlier one), just as I'm convinced that Ned Wever is the only valid Bulldog Drummond. Other radio detectives, oddly enough, seem to suffer unnoticably by changes in the star. For example, who can tell Les Tremayne from Les Damon as Nick Charles, the Thin Man, or Ed Begley's Charlie Chan from Santos Ortega? And once in a while two quite different actors prove equally "the real thing," as is the case with Michael Raffetto versus Russell Thorson as Jack Packard, or Barton Yarborough versus Jim Boles as Doc Long in *I Love a Mystery*. (Fans of the original series will give me an argument on those two, so I don't dare admit to a preference for Tony Randall as Reggie York over Walter Paterson.) Finally, some rather nondescript detective personalities fare well enough no matter

who's in the role: Mr. Chameleon and Mr. Malone come to mind among others.

Those thoughts about actors staking out claims to particular parts are by way of leading into my conviction that no matter who played the role first on radio (Edgar Barrier, than Brian Aherne) or later on television (Roger Moore before he tried to be James Bond), Vincent Price was and remains Simon Templar, the Saint. Or perhaps the Saint is Vincent Price, such is the actor's skill at imposing that distinct persona which the real Vincent Price invented early in his career and which can best be seen in such films as *Laura* (1944—a classic murder mystery) and *Champagne for Caesar* (1950—an outrageous comedy) and not so much in his campy Poe horror capers. In 1981 I witnessed Price's one-man Oscar Wilde show at the University of California at Davis, and Oscar simply became Vincent Price right before my eyes; the ultra-smooth delivery, the velvet coated sarcasm, the stiletto sharp wit, the superior snobbishness that few except price can delight audiences with (it's too exaggerated to be sincere!). Price is such a protean actor that he transforms whatever role into his uniqueness and makes it his own. Thus *The Saint* on radio with Price in a CBS 1947 summer series and during 1949-50 on Mutual and then NBC was the definitive version. The actor's own preoccupations with gourmet dining and art collecting now became those of Simon Templar, the famed crime puzzle-solver, as well.

Originally *The Saint* was a series of novels by Leslie Charteris. Known as "the Robin Hood of modern crime" Templar was dedicated to helping the poor defend themselves from the corrupt rich. But both the film and radio versions tend to ignore this and serve up pretty much standard



Screen actor Vincent Price turned CBS radio star to portray *The Saint*, exciting Leslie Charteris' detective show.

mystery fare. A notable film Saint was George Sanders, a match for Price as a master of sarcastic repartee, who played the role in a series of movies in the late thirties and early forties. (*The Saint in New York*, 1938, was the first Saint film.) On radio the character debuted in 1945 with first Barrier, then Brian Aherne, the film star, who must have been more than adequate in the role, although I've encountered no surviving episodes.

The 1947 CBS series, first to star Vincent Price, is currently represented by the episode "Mr. Important," which includes Trim Hair tonic commercials, "the first and only hair tonic made with pure virgin olive oil." Templar, the Saint, is in some unnamed

city to solve the murder of a Treasury Department friend who was closing in on a bigtime gangster. When Templar is warned off by a hired gunslinger, he retorts, "That gun looks good on you. Sort of rounds out the picture of what the well-dressed bum is wearing this season." Retorts the hoodlum: "Stay where you are, Saint, or I'll show you what the well-dressed snooper wears in this town...a perforated vest." Eventually the trail of criminals, punctuated by the deaths of almost everyone the Saint questions, leads to a corrupt city politician (sound too familiar?). But not before Templar terrifies a villain known as the Professor, a gentleman insanely afraid of insects. The Saint's parting quip to the crazed phobia victim is

"Gnats to you, pal."

Among five 1949 Mutual episodes in circulation are those identified as "Actress Overboard," "Dorothy Moore Wanted for Murder," and "Jeweler Murders Partner." In the first of these Simon Templar is aboard a ship with a famous film actress, Barbara Brooks, who seems fearful of a fellow shipmate who proves to be a professional killer named Rader. While she and Templar converse on deck one foggy night, he witnesses her pushed overboard by an unseen assailant who then knocks the Saint unconscious. When he wakes, he finds himself under the care of a psychiatrist who's a fellow passenger and admitted admirer of the actress. A brown tie worn with a blue shirt proves to be a big clue in this one.

Not to be missed is the Dorothy Moore episode, the best of the surviving Saint shows and one which ranks among my favorite radio whodunits. As Templar arrives by cab, under the scrutiny of a very inquisitive driver, at the Sutter Street address of a San Francisco art dealer, he is accosted by an attractive blonde who hugs him and addresses him as "Ellsworth dear." But upon questioning she not only doesn't know who Ellsworth is, she doesn't even know who she is. A bump on the back of the head accounts for her amnesia, and a call to the police reveals her as wanted for the murder of her guardian, one Mr. Schreiber. Soon a second murder follows, but not before we've met a singularly droll English butler named Walters who parries sarcastic remarks with Templar and seems quite suspect. The solution of this cleverly plotted half hour involves a rope, a telephone, and a hat. Plus it's the only case on record, no doubt, in which the killer is captured with a Canada Dry bottle. After which the Saint displays ultimate cool by suggesting to the police detective in charge: "Murray, you'll take (the killer) and I'll take an Old Fashioned." Down curtain, up music. (Of

note: the same cast including blonde and cabbie, figure in "The Connolly Silver Mine," though to less effect.)

Also among the best *Saints* is "Jeweler Murders Partner," or does he? While dining at a Los Angeles restaurant, the Saint is interrupted by a waiter with a message, but not before he complains about the salad. "Waiter, will you tell the chef of this unhappy restaurant that he'd make a better shoemaker." The waiter then informs Templar that a gentleman packing a gun wishes to speak to him. "Aha! A more severe critic of food than I am. Tell the chef he'd better plead for his life." The gunman turns out to be a little man named Potts who says his partner's been murdered. "And you want me to prove that you didn't murder Carter," deduces Templar. "No, Mr. Templar, no. I want you to prove that I did!" But a look at the crime scene reveals no corpse and soon a much alive Mr. Carter shows up. And when Templar tries to follow Carter's car, one of the knockout blondes so common to the series identifies herself as Mrs. Potts and has his ignition key. Eventually, of course, a genuine murder takes place with even a suspect butler insisting that "Mr. Potts is a very fine man and Mrs. Potts is a very fine woman." As police sirens approach, our hero asks the butler to "tell the police about me. It'll give them something to think about besides Mrs. Potts. And Anderson, you think about something besides Mrs. Potts too, hummmmm? Something like—uh—murder?" Did the butler do it? Tune in.

A lesser 1949 episode is "The Old Man's Car" which a thief tries to steal, a dealer tries to buy, and someone is willing to murder for. The car is old and shabby, but what the fuss is about is too easily discovered and the script lacks the humor and wit we expect in this series. But another Mutual episode from January 1950, "The Diamond Cake," contains original Ford commercials and involves another blonde, another cabbie, and a much handled cake.

(My copy is slightly muffled.) An even better 1950 NBC show is the 8/22 story "Murder in the Theater." A publisher has been murdered during a performance and an attractive actress may have unknowingly arrested the killer in the audience. While the Saint tries to protect her she's shot at twice (once with that tired old stage prop, the fake gun that fires real bullets) before a second murder takes place. This one's fast paced and fun, though you won't have any trouble identifying the killer half way.

Just because Vincent Price is in them, any Saint episodes you can locate are worth having.



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Radio Facts

◆ Announcer Charles Lyon and commentator John W. Vandercook were heard on the same program (News of the World) for five years before they ever met each other. Vandercook who is heard from New York made a point of looking up Charles Lyon who does his commercials from Chicago, when he went to Chicago on business.

◆ The imaginary town of Centerville where the Aldrich Family makes its imaginary home has enough facts and figures compiled about it to fool a census taker. Script writer Clifford Goldsmith has a card index which includes the names, professions, relationships, phone numbers, addresses and exact locations of houses and businesses of more than 400 of the fictional characters who have appeared in the scripts.

◆ When posing for a photograph, Hildegard sings the first phase of "Take It Easy" and holds the note. "That's how I get the smile to appear natural," she says.

◆ Robert Merrill started his professional career as a singer in a summer resort hotel. Bob used to double as a comedy stooge during the hotel's Saturday night musical revues, for a man who has also come up in the world since those days. His name—Danny Kaye.

◆ Professional Debut Division: Joan Davis in a recital of "Twas the Night Before Christmas" at the age of three. Orson Welles as a rabbit in "Alice In Wonderland."



VICTOR RODNEY GOOK, the chief bookkeeper at the Consolidated Kitchenware Company Plant No. 14, turned the corner at Kelsey

Street. He was a medium-size fellow who probably would go unnoticed in most crowds, but he was well known and liked in his own neighborhood. Affable, conscientious and industrious, Vic was moved by three enthusiasms—his job, his lodge and his family.

And now he saw one member of the family approaching. It was Sade, his wife, who was hurrying home from a shopping-trip downtown. From another direction—this time from up the alley—came Rush Gook, Vic's fourteen-year-old son. Rush, not one to pass up life's little dramas, made something of the meeting as the three turned down the alley toward their small home half-way up the next block.

"You'd expect to bump into a stranger walking along the street," he commented, "but I call bumping into a relative quite a coincident. And bumping into two relatives a double coincident."

Rush spoke with the quiet dignity of a sophomore in high school. From his father he had inherited a certain preoccupation with large words and flowery language. His enthusiasm, like Vic's, was boyish.

"All of us bumped into two relatives," Vic observed dryly. "And what's on your mind, Marie?"

In a spirit of affectionate playfulness, Vic and Sade often addressed their growing son by almost any other name than the one he had been baptized. The boy ignored his father, but made no point of it.

"Mou," he said, "I've never in my life seen Mr. Gumpox, the garbage-man, as upset as he was this evening."

"What's the matter with him? Is his horse, Howard, sick again?"

"No, it's not Howard, although I must say that Howard's cough is getting worse. No, it's Mr. Gumpox and he's mad clean through—"

"I was mad clean through in the

Vic and Sade



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Klondike region many years ago," Vic interrupted with pleasant irrelevancy. "It seems a beautiful woman heavily veiled and greatly agitated loved me to distraction—"

"Oh, let Willie get on with his story," said Sade. "Go ahead, Rush. Somebody been mean to Mr. Gumpox?"

"The management of the Bright Kentucky Hotel!"

Rush spoke with an air of finality as though this simple explanation told the full story. He knew, of course, that his father and mother would want to know details. Everything about the Bright Kentucky Hotel was interesting. Many of Vic's cronies, including Richigan Fishigan of Sishigan, Michigan, Stacy Yopp, Y. I. I. Y. Skeebar and Alf Musherton, lived at the Bright Kentucky in various stages of threatening to leave. But none of them ever moved. They were patient and long-suffering.

"After this indignity, though, Mr. Gumpox actually may move away," Rush continued. "The management of



SARBAGEMAN Gumpox is a patient man, but he explodes when his hotel chains his smoking-jacket to the wall

the Bright Kentucky Hotel's gone a step too far. It's the needle that broke the camel's back. Human flesh and blood can stand just so much and no more."

"What did the Bright Kentucky Hotel do to him this time?"

Satisfied that he had aroused his mother's curiosity, Rush developed the theme, built up the suspense.

"Mr. Gumpox is a mild man," he said gravely. "You know he is not a trouble-maker. He never was a trouble-maker. He says so himself. He says, 'I let other folks mind their business and I mind mine.' He

clenched his fists as he said that to me not more than a half-hour ago, and in the darkness I could see his eyes blazing. And Howard—in the gloomy recesses of his stall—could be heard coughing."

"You're gonna trim your story up all fancy, hey, George?" asked Vic.

"Won't ya let me lead up to it?"

Sade chuckled. "Well, get to it. What's the management of the Bright Kentucky done to Mr. Gumpox this trip?"

But Rush was not to be hurried. Quietly he ticked off on his fingers the various inconveniences that Mr. Gum-

pox had overlooked.

"MR. GUMPOX," he said, "didn't leave the Bright Kentucky Hotel when a freight train jumped the track an' plowed into his bedroom. He didn't leave the Bright Kentucky Hotel when some fireman threw an eight-pound chunk of coal through his window. He didn't leave the Bright Kentucky Hotel when the water main broke an' he woke up in four feet of turbulent water. No, Mr. Gumpox is not one to complain. He has submitted to much. But now he can endure no more—"

"You've been piling it on just a little thick, Marie. Besides, I've some news myself concerning the Bright Kentucky Hotel, but it will wait. Get on with your story."

"Yes," urged Sade, "get to it. What's the latest indignity?"

It was a pleasant evening and the spring air in the wide alley was fragrant with lilacs. The family walked three abreast with Rush talking as they went. He now spread his hands dramatically.

"At the Bright Kentucky Hotel," he said, "everything is chained down!"

"Oh?" encouraged Mr. and Mrs. Gook as Rush hurried on with his story. They were approaching the back gate to their yard and Rush saw a visitor seated on the back porch. Rush knew that it was Uncle Fletcher and that if he didn't finish his story now, he might never get it completed. Uncle Fletcher was a gifted conversationalist himself.

"Your comb is chained down at the Bright Kentucky," he explained. "So is your hair-brush, your tooth-brush an' the like."

"Like a railroad station?" asked Sade. She wasn't surprised; she never was surprised about the conveniences at the Bright Kentucky Hotel.

"Exactly," Rush replied. "Mr. Gumpox' comb, for instance, has a two-foot chain on it. The chain is stapled to the wall. The reason for this is so that people won't steal the tooth-brush or other things. Having personal articles chained to the wall is a protection for the hotel authorities and also a

protection for the guests. Every once in a while undesirable persons stop at the Bright Kentucky Hotel--characters who are not above prowling into the various rooms an' purloining whatever's loose—"

At this point, Sade saw Uncle Fletcher on the back steps. "Hey, hey," she observed, "we're going to have company. Did somebody steal Mr. Gumpox' comb and tooth-brush?"

"Nope," said Rush, squeezing his story to the last dramatic drop. "Nothing was stolen."

"Then what's he mad about?"

"Today is Mr. Gumpox' birthday. He has completed another four-season cycle and the ebb and flow of time once again has engulfed—"

"Oh, thunder," Vic protested, "get on, Marie."

"Well, anyway," Rush said a trifle sulky, "today was his birthday. His sister in East Pittston, Pennsylvania, sent him a beautiful velvet smoking-jacket. An extra-fancy smoking-jacket. Wide collar, wide sleeves, belt and patch pockets for cigars, pipes an' tobacco. On the back is embroidered these words in big letters, 'Light up and puff away, George, my boy.'"

"Mr. Gumpox' name's not George," Sade protested.

"George is used kinda like 'chum' or 'neighbor' or 'Jack,'" said Rush witheringly. "It was a most handsome jacket and it was delivered to Mr. Gumpox this morning—"

"Um," said Vic and Sade together.

"When he arrived home from work this evening—" Rush now spoke with a new dramatic hoarseness—"he found his smoking-jacket . . . chained . . . to . . . the . . . wall!"

Sade giggled. "That is carrying matters a little farther than—"

"Isn't it, though," Rush said. "Mr. Gumpox flew into a great rage. He ran down to the lobby. He button-holed the manager. He wanted his smoking-jacket unchained immediately."

"Manager give him an argument?" Vic inquired mildly.

"Yes. Tried to soothe him with gentle talk, said Mr. Gumpox wouldn't

be wearing it outside anyhow. But Mr. Gumpox hollered that he'd wear it wherever he darn well pleased. 'You chained my smoking-jacket to the wall with a two-and-a-half-foot chain. I couldn't even sit down on a chair with it,' he cried. 'If I wear my smoking-jacket, I got to stand up.' But his arguments were to no avail. His jacket still is chained and he's at his garbage-wagon shanty trying to calm down."

"Stuff happens," commented Sade as she opened the back gate and greeted Uncle Fletcher. "Hi," she called, but Uncle Fletcher, slightly deaf and inclined to wool-gather, didn't look up. "Greetings," called Vic, moving closer.

"Yes," said Uncle Fletcher non-committally.

"Wonder if he's gonna stay for supper?" Sade asked Vic under her breath.

"We got enough food?"

"No. I planned on left-overs."

"There's always Croucher's Dandy Grocery store."

"Pretty day," said Uncle Fletcher.

"Everybody coming home at once, huh?"

"Funny thing, Uncle Fletcher," said Rush, "we all three of us bumped into each other's society by accident."

"That's what your mother was telling me," said Uncle Fletcher agreeably. He always treated Rush like a small child, couldn't believe he'd grown up.

"Was she?" asked Rush chuckling.

"When was this?"

"Fine," said Uncle Fletcher. "Not at all, Vic. Sadie—" he turned to her—"Sadie. I took the liberty of going in your kitchen. Sit down, folks. I'll dust a spot off for you here on the steps. Reminds me of Ollie Hasher's brother. You remember Ollie likely, Sadie?"

"No-o-o," Sade replied as though trying to recall a forgotten friend.

"Belvedere fella," said Uncle Fletcher.

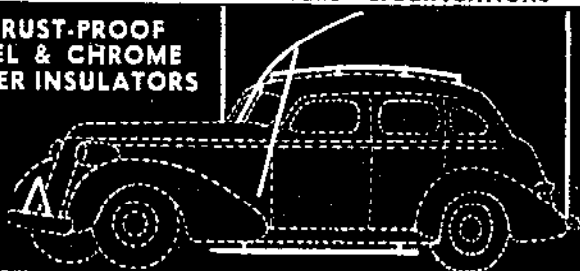
Sade chuckled. "You keep forgetting, Uncle Fletcher, that I never had any acquaintances in Belvedere."

"Fine," said Uncle Fletcher. "Well,

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Ollie Hasher told me about this fella who give his table a coat of paint every day instead of dusting it. He was in the paint business an' had plenty of paint around handy. So every day he'd just slather on another coat of paint and leave 'er go at that. Well, it seems he ate his meals off'n that same table, and as the years went along the top of the table got higher all the time. Coat after coat of paint mounts up. Every couple seasons he'd hafta get a chair with longer legs on it, an' finally, when he was an old man, he was 'way up next the ceiling."

"That's a pretty fantastic story, Uncle Fletcher."

"Yes."

"Are you sure it's true?"

"No. I heard it from Ollie Hasher an' ya couldn't any more trust anything Ollie said than you could fly. Let's see, I believe Ollie moved to New York, Kentucky. Either he moved to New York, Kentucky, or his brother did. He had a brother, Art. Now whether it was Art moved to New York, Kentucky, or Ollie as moved, I couldn't say." Uncle Fletcher paused, then said, "Sadie, the reason I went in your kitchen when ya wasn't home—"

"Yes?"

"You told me where the kitchen key was the other day. You said to walk in an' make myself comfortable any time I felt like it."

"That's right. I bet you were thirsty

an' wanted a drink of water."

"No. But I've solved my Christmas-present problem."

"By George, Uncle Fletcher," said Rush, "you certainly can jump from one subject to another."

"Always been that way, Rush. Only fella I ever knew that could beat me jumpin' from one subject to another was Harry Beekdop there in Belvedere. You remember him, Sadie?"

"Um."

"He'd change the subject like a bolt of lightning. Be sitting at the supper-table talkin' about gravy, see?"

"Um."



SMUG GUY is Paul Rhymer, author of "Vic and Sade," surrounded by trophies, but specially proud of Movie-Ra-

dio Guide's Award of Merit for 1942, presented to him as author of the daytime serial voted most popular by readers

"'Pass the gravy, Mama,' he'd say, and without an instant's warnin' he'd change the subject to salt an' pepper. 'Pass the salt an' pepper, Mama.'"

Uncle Fletcher snapped his fingers to point up Harry Beekdop's mental agility. "Harry Beekdop," Uncle Fletcher reminisced. "Moved to Belvedere from Indianapolis, Ohio, left Belvedere to go to New York, Kentucky, left New York, Kentucky, to go to Los Angeles, Michigan, an' finally ended up in Cleveland, Minnesota, marryin' a woman thirty-seven years old—"

"How old was he?" asked Vic without curiosity.

"Who? Harry? Harry was thirty-eight. Harry Beekdop. Went into the granulated shoe-string business, run away with his brother's wife, automobile, furniture an' clothing by mistake, shot a barber for giving him too short a hair-cut in the elbow, an' later died. Harry Beekdop. Tell ya why I took the liberty of unlockin' the door an' walkin' in your kitchen, Sadie."

"All right."

"I put twenty-five bricks underneath the sink."

"You what?" asked the startled Sade.

"Solves my Christmas-present problem."

"You really put bricks underneath my sink?" Sade wasn't convinced. She tried to send Rush in to see, but Rush was too fascinated by Uncle Fletcher to leave. Uncle Fletcher ignored Sade's question.

"Bricks," he said importantly, "make wonderful door-stoppers."



"Well, where on earth did you—"

"An' these ain't any of your little puny pound-and-a-half bricks either," Uncle Fletcher continued. "These bricks was baked for me special by Charlie Woodburn there at the Chicago an' Alton shops. Each one weighs five full pounds and they all got



smooth, rounded corners."

"Why did you bring 'em here?"

"Christmas presents."

"Christmas presents — for me?"

"Christmas presents for different friends of mine. Ed Flax, Annie Huffle, G. G. Braw, Walter Vaphouse, Frank Knee, Willis

Hushbreep, Gilbert Yetplunk, Opie Jerk, Bessie—I'm going to give one to Bessie—and a lot of others."

"But why did you bring your bricks here?"

"Yes. Make wonderful door-stoppers, bricks do. Solves my Christmas-present problem once an' for all. And speaking of Willis Hushbreep, Vic, I expect you recollect Willis Hushbreep?"

"Can't say I do. No."

"Belvedere fella. Hair turned white when he was still in rompers, grew four separate an' distinct sets of lower teeth before he was twelve, an' ended up marryin' a woman twenty-three years old."

"How old was he?"

"Willis was twenty-four. He'll appreciate gettin' a door-stop for Christmas. This woman he married is s'posed to be a sloppy housekeeper, but—"

Sade had risen and was moving toward the door.

"Where ya going, Kiddo?" asked Vic.

"In the house," said Sade grimly, "an' see about those bricks."

"Where ya going, Sadie?" asked Uncle Fletcher after a pause. "I shoved the bricks way back underneath the sink so you'll have plenty of foot-room when ya wash your dishes. If ya get to playin' with them bricks, Rush, handle 'em kinda gentle. They chip easy."

Rush chuckled and turned to Vic.

"But, gosh," he said "five times

twenty-five is—what, Gov? A hundred an' twenty-five pounds. How'd ya get 'em here, Uncle Fletcher?"

"Yes," said Uncle Fletcher. "W. K. Tawplank is another fella I'm going to give a Christmas present to. W. K. Tawplank hasn't been feelin' very good these last forty-six years. His legs bother him. He'll enjoy a door-stopper. Your garbageman, Mr. Gumpox, helped me bring them bricks from the Chicago an' Alton shops. We carted 'em in the garbage wagon."

Sade returned to the porch. She looked at Vic and said, "They're there all right. Such a monstrous pile of bricks you never saw in all your life."

"Find the bricks, did ya, Sadie?" asked Uncle Fletcher, who had been wool-gathering. "They shoved underneath the sink far enough so you got foot-room to wash dishes?"

Sade pushed a wisp of hair away from her forehead and adjusted the clean apron she had put on.

"Why did you bring 'em up here, Uncle Fletcher? Why didn't you take 'em home?"

"I'll tell ya the story on that," said Uncle Fletcher. "I thought—"

"Yes?"

"You'd enjoy sewing velvet covers on those bricks," Uncle Fletcher spoke importantly as though he had conferred a big favor. "I know you like to sew an' I know you do a lot of sewing." He chuckled. "Well, I'm furnishing you with plenty of sewing."

Sade was flabbergasted. She turned to Vic and said in a low voice, "I'm to put velvet covers on twenty-five bricks."

"You're a lucky girl," Vic whispered, grinning. Uncle Fletcher spoke again.

"Of course, Sadie, I will naturally provide the velvet. Bring it to you tomorrow or the next day. Red velvet, I'm gonna buy."

"Um," said Sade.

"You can take your time about this, ya know. There's no hurry. Christmas is a long time off. Odd moments during the day you can pick yourself up a brick an' cover it with velvet."

"Uh-huh," said Sade, and then, turning to Vic, she said in low tones,

"Not only have I got the pleasure of havin' twenty-five bricks underneath my sink, but I also got the privilege of makin' velvet jackets for 'em."

"So now," said Uncle Fletcher, "you know, Sadie, why I took the liberty of unlockin' the door an' walkin' in your kitchen when you wasn't home. Velvet-covered bricks make wonderful Christmas presents." Uncle Fletcher paused. "Best door-stoppers on earth."

"Um," said Sade.

"Help yourself to a brick," Uncle Fletcher said generously, "an' make one for yourself while you're at it."

Sade nodded, moved silently into the kitchen, where she began laying the table for supper. She carefully placed her "Compliments of Toledo, Ohio" gravy-boat on the table. Beside it she set Aunt Bess' olive-and-pickle shoe and the salt- and pepper-shakers shaped like two bare feet. This was Sade's very best china. Uncle Fletcher's generosity must be rewarded. It had been a very, very busy day . . .

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UCLA Closes Its Radio Archives

by Frank Beacham August 22, 1990

Los Angeles CA The UCLA Film and Television Archives, one of the world's most prestigious media preservation facilities, has closed its radio archives due to lack of money and interest.

The archive will continue to store its massive radio collection but will accept no new material nor engage in any preservation efforts with existing programs, the university announced. More than 50,000 acetate disks and 10,000 tapes of radio programming from 1933 to 1983 are affected.

The collection includes a wide range of radio programming including 1940s productions of *Hallmark Playhouse* programs featuring Ronald Reagan, Debrah Kerr and Ann Blyth and Edward R. Murrow's reports of the Korean War and the Germans bombing England.

The collection also includes shows by Jack Benny, Orson Welles, *Fibber McGee and Molly*, *This Is Your FBI*, and hundreds of variety shows.

"Frankly, and maybe this isn't right, but the reality is that film and television studies at the university, and other disciplines, like history and sociology, which use mass media in teaching, are more interested in film and television, not radio," said Geoff Stier, assistant to the director of the archive.

Stier said, however, the university continues to support a radio preservation effort and hopes in the future, with proper funding, to re-open the radio archive.

However, Ron Staley, who has developed the radio archive over the past 13 years, told the *Los Angeles Times* he doubts the archive will ever be resurrected. "I've always felt that radio has been given short shrift, and this proves it. My one concern is what is going to happen to these materials." Staley, who began a vacation when the announce-

ment was made, will no longer be associated with the archive, a university official said.

"I don't want to use a four letter word, but I think this is deplorable," said John Gassman of LA's SPERDVAC (Society to Preserve & Encourage Radio Drama, Variety & Comedy). "I understand money is the thing, but I think to just let that collection sit is totally inexcusable. Radio as a medium is just as important as film and television. It has to be preserved or otherwise it won't be there."

Gassman, who has led a national effort to save radio programming, said UCLA's archives have great credibility and "a lot of people who want to donate material automatically think of UCLA. Unfortunately, radio is excess baggage to them (UCLA). Nothing gets preserved. The material, when donated, sits there on the shelf and, after a time, deteriorates without being preserved on the new technology of today."

Frank Bresee, whose *Golden Days of Radio* is heard weekly by a world-wide audience of 200 million listeners on the Armed Forces Radio Service, lamented UCLA's action.

"Those radio shows are the history of our country during the last five or six decades," Bresee said. The veteran radio host and program collector expressed doubt the archive would ever re-open.

"That stuff will sit gathering dust and two years from now the regime at UCLA will change and somebody will come along and say 'these old records are taking up space where we could put some television shows, let's dump them.' And they will. That's been the history of radio," Bresee said.

For information, contact the UCLA Film and Television Archives, 8013 N. Cahuenga Blvd., Hollywood, CA 90038. Telephone: 213-206-8013.

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 Doffer, 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 Coscarelly, 2173 Willister 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.

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 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
part 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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CLASSICS, 1105 North Main Street, Suite 9-E,
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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
12001 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 Stali, 8408 N.W. 101,
Oklahoma City, OK 73132.

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

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

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

Oldtime Radio-Show Collector's Association
(ORCA) is actively seeking members. You can
remain loyal to your own local club and still
belong. Write Reg Hubert, 45 Barry St., 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
Phil Harris-Alice Faye Shows.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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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