

Old Time Radio **DIGEST**

No.54 November-December 1992 \$2.50



Eve Arden

Old Time Radio DIGEST

Old Time Radio Digest is printed and published by Herb Brandenburg and is edited by Bob Burchett.

Published Bi-Monthly, Six Times a year.
One Year subscription is \$12.50 per year.
Single copies are \$2.50 each.
Past issues are \$3.00 each, includes postage.

Business address:
Royal Promotions 4114 Montgomery Road
Cincinnati, Ohio 45212 (513) 841-1267
Office hours are 9:00 a.m. to 5:00 p.m. EST.

Editorial Office:
RMS & Associates 10280 Gunpowder Road
Florence, Kentucky 41042 (606) 282-0333

Advertising rates as of January 1, 1992
Full page ad . . . \$15.00 size 4 5/8" W x 7" D
Half page ad . . . \$10.00 size 4 5/8" W x 7" D
Half page ad . . . \$10.00 size 2 1/4" W x 7" D
Quarter page ad . . \$7.50 size 2 1/4" W x 2 1/4" D

All ads should be camera ready and to proper size. We can prepare your ads from typewritten copy or your design or we can design an ad for you. Please write our business office for details.

Non-commercial Classifieds:
First 20 words free, then ten cents per word.

Commercial Classified Ads:
\$4 for the first 20 words plus 15 cents per word thereafter.

Closing dates for ads:
Jan./Feb. issue closes Dec 1
Mar./April issue closes Feb. 1
May/June issue closes April 1
July/Aug. issue closes June 1
Sept./Oct. issue closes Aug. 1
Nov./Dec. issue closes Oct. 1

All ads, display and classified, must be paid for in advance. Make checks payable to Royal Promotions, 4114 Montgomery Road, Cincinnati, Ohio 45212.

TONIGHT
DIAL 700 FOR

Dr. ? ? ?
I.Q.
Rapid-fire quiz
9:30 PM

Content
Hour
Melodic
Moments
10:00 PM

Fred
Waring
10:30 PM

WLW

Monday, February 23, 1948

Radio & Nostalgia Treasures...

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

Comics—Mysterious Traveler, Shadow, Lone Ranger

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

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

Fibber M^cGee & Molly: Lobby Cards, Game, Lobby Photos 8 x 10 Glossy's

Books Books Books Large Assortment of Your Favorite Books on The Stars, Shows, News and Sportscasters: Amos & Andy, Bob & Ray, Cheerio, Don M^cNeil, Winchell, Lowell Thomas, Burns & Allen, Eddie Cantor, Fred Allen, Fibber M^cGee & Molly, John Gambling, Ted Malone, Bloopers, Mary Margaret M^cBride, Lone Ranger

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

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

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



Treasure Hunters

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

In A Class by Herself

by Clair Schulz

Of all the teachers we had in school, most of us are able to select at least one special educator who we remember with a fond smile. But no matter how affectionate we feel toward that individual, we never used a possessive pronoun when referring to him or her. That unique honor was given to only one teacher, a person who, although she taught fictitious students in an imaginary high school, will always be remembered as our Miss Brooks.

As we were reminded at the beginning of many episodes in the series, Constance Brooks taught English at Madison High School. One of the unusual features of this program about teachers was that we rarely found Connie actually teaching. Most of the action took place before school, after a class had ended, after school, or at lunch. Yet no program about teachers has captured the essence of school rivalries, faculty-administrative relations, and the drudgery of academic routine as well as Our Miss Brooks did.

Not many radio situation comedies were as structured as this one. Most episodes followed a rigid pattern: Connie started things cooking with her landlady, Mrs. Davis; the plot thickened when Walter Denton arrived to pick her up; and finally the pot got stirred up by Mr. Boynton and Mr. Conklin at school. The menu was predictable, but it allowed us to savor each course separately to enjoy the full flavor of the program.

Mrs. Davis (Jane Morgan) was a lovable eccentric. Some of the breakfast conversations between Connie and Margaret Davis bordered on the surrealistic. Mrs. Davis complained about her absent-minded sister, but her own train of thought was so often derailed that Connie could not get her back on the track. It was no wonder that Connie was often in a hurry to leave for

school because if she stayed, she might have to sample some of Margaret's culinary experiments such as watercress and cucumber omelets, blubber burgers (whale meat fried in seal fat), and parsley and banana sandwiches. Even Walter Denton, who had a cavern for a stomach, passed on these exotic dishes in favor of tamer fare like toast and eggs.

Richard Crenna played Denton with an adenoidal fervor that made him almost as memorable as those other hobbledehoyes, Henry Aldrich and Homer Brown. Conklin described Denton's voice as sounding "like a canary who has just caught a rancid batch of birdseed." Crenna gave Denton an impleh snicker that once caused Connie to remark, "I wish you'd stop auditioning your sinuses." Walter, like most boys, was more interested in sports, cars, and girls than he was in schoolwork. For some reason known only to the writers, Denton, who was a poor student, sometimes appeared at the front door with a grandiloquent speech like "during that one breathless, rapturous moment right before twilight, that moment like the hush of a giant wave ere it pounds mightily upon the golden beach, that timeless moment of promised ecstasy, culminating in a crescendo of clamorous, amorous bliss." Such a barrage of words would leave Miss Brooks wondering how such poetic phrases could emanate from a student who struggled to earn a 29 on an exam. Fortunately for Denton, as long as his pal Stretch Snodgrass was at Madison, he would never have to wear the dunce cap.

Mortimer Snerd and Stretch Snodgrass: one of these two was a real dummy and the other one wasn't much brighter. Stretch was Madison's star athlete and worst student or, as Connie described him, "the body beautiful and the head empty." Mrs. Davis thought that somewhere along the line the boy's



On the air every Thursday night at 9:30 on NBC—Eve Arden with Jack Haley, and guests (here, Victor Mature) invited for a half hour at the Village Store.

development had been arrested. "Arrested?" Connie said. "It's been sentenced and shot." Leonard Smith's Snodgrass was a little less obvious than Charlie Cantor's Clifton Finnegan and he relied more on malapropisms than the denizen of Duffy's Tavern, but they both stumbled around in the same fog. Because Stretch was the school's chief hope on the gridiron, keeping him both eligible and happy figured as the premise on a number of occasions.

But the two running gags that kept the program moving week after week were Connie's alone: running out of money and running after Mr. Boynton. Almost every show had at least one allusion to the penurious state of teachers. Connie remembered that even at the age of seven "I was already planning my career. . .poverty." She claimed that

"every mirror in the house has bad luck, because I'm always broke." She once turned down a position that would have paid her double her present salary because she couldn't afford to work that cheap. Connie always owed Mrs. Davis back rent, had items in the pawn shop, and owned a "late 1935" Nash that was perpetually in the repair shop. A number of shows centered around mixups involving small amounts of money that Miss Brooks was hard-pressed to replace. A teacher's lot has never been an easy one, but forty years ago it must have been a bit painful.

Connie often turned to Philip Boynton for solace, but the bashful biologist sometimes brought more anguish than consolation. Boynton's idea of a romantic line on a moonlit evening was "Isn't it a keen night for trapping

gophers?" Upon seeing mistletoe above a willing Miss Brooks he overlooked the obvious and instead seized that moment to comment on the parasitic characteristics of the plant. He once asked Connie for a lock of her hair not as a remembrance but so he could put it in cheesecloth to make a pillow for his pet frog, MacDougal. His favorite spot to take Miss Brooks on a date was the zoo. Dates with him were strictly Dutch treat. It might seem that such a square would be a drag on a comedy program, but the reserved hesitancy of Jeff Chandler and, later, Robert Rockwell served to be a perfect foil for the wisecracks delivered by that master of the snappy comeback, Eve Arden.

Some of the most delightful lines on the program came from exchanges between the two love-crossed teachers. Once Boynton confessed, "I used to be a Boy Scout, you know." Miss Brooks replied, "What do you mean, used to be?" Another time Philip accused Connie of finding another man before he left town and that "you could have waited until the body was cold." Her response: "When was it warm?" One New Year's

Eve as they were looking over a record collection and Connie was snuggling up to him, Boynton said, "I'm a little off balance. I don't want to break any records." Connie's deadpan reply was, "Don't worry. You won't." What followed this bit is a truly inventive sequence written by writer-director Al Lewis in which the pair read actual titles of songs that consciously or subconsciously revealed their feelings:

Brooks: If I Could Be With You One Hour Tonight.

Boynton: I'm a Lone Cowhand.

Brooks: Baby, It's Cold Outside.

Boynton: Don't Fence Me In.

Brooks: I'm in the Mood for Love.

Boynton: It's Too Late Now.

Brooks: I Can Dream, Can't I?

Boynton: All Right, Louie. Drop the Gun.

Brooks: Everything I Have is Yours.

Boynton: I've Got Plenty of Nothing.

Amusing exchanges between teachers and students captured some of the humor implicit in the school environment, but if an autocratic windbag of a principal played by Gale Gordon is added to the mixture, big laughs are guaranteed. Osgood Conklin

regarded his faculty as his army, often giving them orders like "Halt!" and "At ease, but remain alert." He treated his daughter and wife in a similar fashion. Once when his spouse called him and said, "This is Margaret, dear. Your wife," his response was "I know your title. I conferred it on you." If he called school on a Saturday, he made it strictly optional: come or die. But, like most martinets, he could be fawning to those who were his superiors like Mr. Stone of the Board of Education. He was also an easy subject to blackmail. All it would take is "I wonder if the school board knows about. . ." and he would be willing to negotiate or capitulate.

What made Conklin such a funny character on the show as that Gordon could generate guffaws whether he was underplaying the part by speaking in a restrained manner or bellowing in disbelief. One day when Connie couldn't do anything right around him she knocked his tray against him in the cafeteria. When she offered to replace the pea soup she spilled, she asked him how much he would like. Gordon's reply was delivered in an even, dry tone:

"About as much as is now in my vest

pocket." His patented, shrieking double takes often received the loudest response from the audience, but the most sustained laugh in the program's history and certainly one to challenge Jack Benny's "Your money or your life—I'm thinking it over" lines came after Conklin had been temporarily deafened by a cannon's roar. Later, when sitting in his office, the cannon exploded again and Osgood calmly said, "Come in." The audience roared for over twenty seconds.

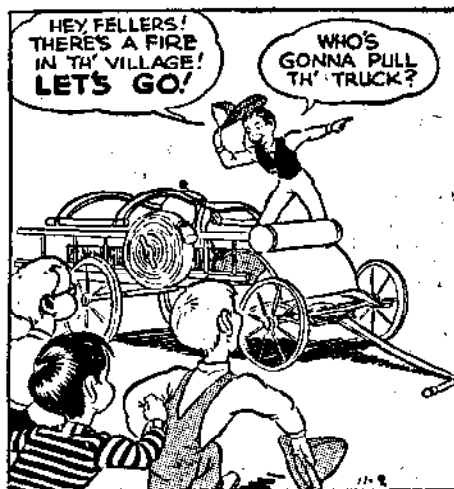
Even today no one can be blamed for laughing loud and long at Our Miss Brooks for it was definitely one of the funniest shows during radio's twilight years. It had more hilarious throwaway lines per half hour than you could shake a laughmeter at. These were the bits of banter that had little to do with the plot but much to do with the enjoyment and satisfaction of the total package. These exchanges from different episodes are samples of this form of incidental humor:

Boynton (in the cafeteria): It isn't as bad as it used to be. I think the food's picked up.

Brooks: They don't want you to step in it.

Conklin: How could a hurricane

MORTIMER AND CHARLIE

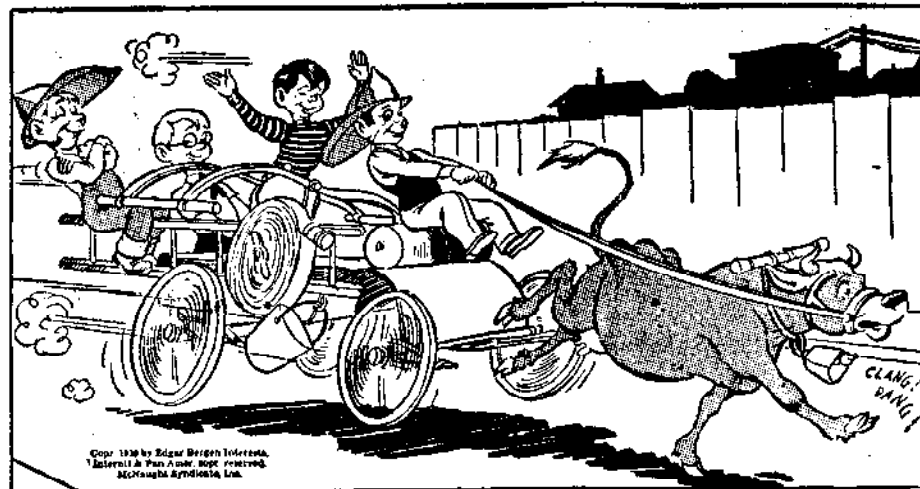


BESSIE SAVES THE DAY.



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

By EDGAR BERGEN



Copr. 1939 by Edgar Bergen Interests, Inc., International & Pan-Amer. Copr. Reserved. McNaught Syndicate, Inc.

possibly get this far into the United States?

Brooks: Smugglers?

Harriet Conklin (about a hideous handkerchief): Isn't it the end?

Brooks: I hope so.

Harriet: How can you stand there and shiver like that?

Conklin: I study heights.

Boynton (after telling a joke): Didn't you get it?

Brooks: Oh, I got it, Mr. Boynton. It's just that I've had all I want of it.

Mrs. Davis: I'm going to give Minerva (the cat) a bath.

Brooks: Why? Are the mice complaining?

Even these morsels that fell alongside the main path of the story were usually slanted toward Connie, for despite the gifted supporting cast, there was no doubt that this was Eve Arden's show. Eve was a talented mimic who could not only copy Conklin's bark and Stretch's dopey delivery but also echo the nuances in lines spoken by veteran character actresses like Mary Jane Croft and Sandra Gould. She was a versatile performer who could scream convincingly on cue, cover actors' blunders smoothly, and even sing competently when the situation called for it. The part of an experienced teacher was a natural for this seasoned entertainer.

Arden captured our attention and affection from the time she addressed us as confidants at the beginning of the program right up to the closing where she tied up the loose ends just before the tag gag that frequently involved Boynton or Conklin. During each episode she would toss in asides that were intended for our ears only such as commenting on Osgood's fiendish cackle: "I'm glad he doesn't hold my mortgage."

Empathizing with Miss Brooks was easy because Eve made her such a believable person. It was perfectly natural that everyone at school turned to her for advice and, in some cases, took advantage of her because she was so accessible and soft-hearted.

It was a credit to Eve's acting ability that she could convey a warmth and vulnerability beneath the carapace of jests. She hurled insults like "if the girdle fits, wear it" at Daisy Enright, her rival for the attention of Boynton, not because she was mean, but because Daisy's snide remarks about Connie's clothes and appearance hurt and she was simply striking back in self-defense. When Boynton repeatedly ignored her in favor of his animals, her acerbic quips came out so that the tears wouldn't. Even her soto voice responses to the tyrannical orders of "Old Marblehead" Conklin were appropriate reactions to unrealistic demands designed to break her spirit.

It was no small accomplishment that Eve Arden was able to take a character who could have been a stereotype and shape her into a multi-faceted person who was sympathetic, sarcastic, helpful, loyal, resourceful, diplomatic, and witty all in the course of thirty minutes. Her Miss Brooks was a human, humane, and humorous teacher we were glad to know and proud to claim as our Miss Brooks.



Eve's house is full of beautifully-chosen antiques; her talented interiors are used as home-magazine models.

Why spend \$5-10 for a catalog, when you can receive our quarterly brochures and catalogs for free??

OFFERING OLD TIME RADIO • CLASSIC VIDEO

- Long established, esteemed dealer
- Fine quality
- Low prices

(regular specials low as \$2.50 per cassette/video: \$19.95 or less)

- Dependable professional service!
- Wide and dynamic selection (thousands available)
- Order by mail or by fax: (313) 721-6070

The only dealer in the business featuring...

- Classic Entertainment electronic "store"
 - **Massive** online computerized audio/video catalog, also allows you to order directly. Access day or night on any computer and modem by dialing (313) 291-5571
- Sound processing using commercial equipment for improved sound quality...
 - Symetrix parametric equalizers/automatic gain control for consistently excellent reproduction
 - Phase Linear Auto Correlator to help remove hiss when necessary
 - Tascam cassette mastering decks, Sony high speed duplicators for utmost fidelity.
- FREE Quarterly brochures/catalogs to regular customers • the most active OTR dealer in 1992!

To receive our current brochure, send a self addressed business-sized envelope to:

BRC Productions
P.O. Box 2645 • Livonia MI 48151

CLASSIC ENTERTAINMENT PRODUCTS FOR THE 1990's & BEYOND

"Nobody does old-time radio the way we do!"

Always on

RADIO MIRROR

her way

JANUARY, 1947

VOL. 27, NO. 2

EVE ARDEN is unlike her namesake Eve in one respect—she never longs to stay in any one Garden of Eden. She's spent her life racing from one place to another with a cloud of dust forming in her wake . . . and to her endless wanderlust she owes everything she has. This includes her NBC radio show, Village Store, in which she and Jack Haley spar; her dozens of movies including Stage Door, Cover Girl, My Reputation, Dough-girls, Pan Americana, and Mildred Pierce; her many New York stage productions—and even her husband, child, and home in Hollywood.

Right now, she's fairly static. You can find her tall, angular figure and her blue-eyed, yellow-haired head planted steadfastly behind an NBC microphone in Hollywood. And on a Hollywood hilltop you can see her early American house, perfect in all its details, complete with two-year-old adopted daughter Liza, nurse Margaret, housekeeper Jeanie, and gardener Joe. But things were not always so static—and they probably won't stay that way. Not with Eve around to keep things moving.

She always reacts the same way to any setback: a voice within her says, "Get going!" and she goes. It was the same way in romance as in everything else in her life. Some eight years back, while she was temporarily in Hollywood, a fellow actress introduced her to a young insurance man named Ned Bergen. It was quarrel at first sight. They went out steadily for several weeks thereafter and argued just as steadily as they dated. Finally they had a particularly ferocious evening. They both despised each other at the top of their lungs, and Eve flung out of his car at the end of the date, shouted that she never wanted to see him again, and slammed into her house. The next morning she awoke still boiling with rage and thought, "Get going!" It was instinctive.



So she did. She dashed into her clothes, packed a bag, and drove to Palm Springs to forget Ned—and perhaps to meet new men.

But she only stayed one day in Palm Springs, during which she brooded. At the end of it she drove hastily back to her home in Hollywood. And there, as she roared into her driveway, she saw a great many boxes piled on her front porch—florists' boxes filled with flowers wilted from waiting for her. They were peace offerings from Ned.

So what did she do? She thought, "Get going, Evie!" Then she called him up—and they flew to Reno that night and got married. But echoes of that quarrel—perhaps others—must have persisted; for right now Eve and Ned Bergen have agreed on a trial separation which may or may not be the end of their marriage.

But then Eve Arden has always been getting under way. She was born in Mill Valley, California, an only child. At the age of four she recited a poem

to some friends of her mother's at tea-time, and over her supper that night she announced to her father, "When I grow up, I will be an actress."
 "No child of mine will be an actress!" bellowed her father.

THIS dialogue went on during the ensuing years, with no variation whatsoever. By the time Eve was seventeen, the proud owner of a diploma from Tamaipais High School, she and her father had their customary two-sentence discussion once more at the dinner table, and she ended it by telling him what was to be her life's motto: "I shall get going!" In this case, that meant she went across the bay to San Francisco, where she spent the summer with friends. They were bustling people, and when she talked of going on the stage, they said, "All right—put on your hat." She did, and they dropped her firmly in front of the Henry Duffy Theater with instructions to go inside and ask for an acting job.

It just fell into her lap—as everything was to fall into her lap the rest of her life, as long as she kept moving. She went into the theater, asked to see the director, saw him, and got a bit part. She was, all of a sudden, a professional actress—and she remained with the Duffy Theater for two and a half years. She might have been with them for many more, except that at that point she was moving again . . . she had come to Los Angeles with a Duffy play, and after the play finished its run she stayed in Los Angeles visiting friends. Her host and hostess were actors, and one actor leads to another—so Eve met a new acting company, and a vastly amusing one. It was a small traveling troupe that roved up and down California.

Naturally, Eve felt right at home; she promptly became its leading lady. The troupe carried its props, costumes, and lights in a trailer, and acted any place in a hotel that seemed suitable—the lobby, maybe, or an outdoor terrace, with the play's furniture supplied by the hotel. Also they acted in big private homes, usually in the living room. Eve loved every minute of it. When the troupe broke up, she began acting at the Pasadena Community Playhouse; then, with Tyrone Power, she did a professional play in Hollywood. Out front one night sat Lee Shubert, searching the stage for talent for the Shubert-Ziegfeld Follies of

1935. He took one look at long-legged, acid-voiced Eve and signed her up—and she was off, at last, for Broadway and New York—theater, movies, radio.

From then on, she's commuted briskly from California to New York, alternating plays with movies. But her real interest in life is her Hollywood house and the people under its roof. She and Ned built the house themselves, and Eve alone did all the floor plans. That house has been on the cover of a famous decorating magazine; and she's been the subject of many articles advising other home-makers how to decorate.

The Arden household touch is unique. For instance, she has three raised hearth fireplaces in the house; and the window-seat in her bedroom is three and a half feet deep, and fitted with a comfortable mattress. Also, she collects early American primitive paintings of children; and locomotive engines in any form. The house is littered with locomotives. She has wooden ones, iron ones, oil paintings of them.

Into this house of an evening come a swarm of assorted friends. They're composers, writers, actors (her best friends are the Gregory Pecks, and Jane Wyman and Ronald Reagan); and many school friends from the days of Tamaipais High School.

EVE is probably as famous for her stunning wardrobe as she is for her comedy roles. "What's it composed of? Heavy emphasis on two items—suits and hats," says she. Her suits she chooses carefully for good lines, and then forgets about. But her hats she never forgets—she has eighty of them, all sizes, shapes, and colors, and she wears them constantly. After all, she is always under a hat and under way.

Take her recent trip to New York City, complete with daughter Liza and a nurse. Reservations had been arranged at a famous Fifth Avenue hotel. Right on schedule, the trio appeared in the lobby and walked confidently up to the desk. "I'm Miss Arden, and I have a two-week reservation," said Eve.

"Yes, indeed," said he. "But that's made for a month from now, according to our records—and we haven't a single foot of space to offer you until then!"

He meant it, too. Eve, Liza, and the nurse began hotel-hopping—one night in a luxurious suite, the next in a broken-down hostelry where the cockroaches fought them for space. And so on for the ensuing two weeks. The

only place her friends could count on seeing her was at a different theater every night, watching a different play. So, at the beginning of her two-week stay (when they realized that keeping track of her was going to be hazardous), they all wrote down her nightly theatrical plans—and whenever they wanted to reach her, they waited in the lobby of the play for that night!

Confusing, what? But not to Eve. With her theory of "Get moving!" it fits!

AT LAST! EVERYDAY CARDS
 SOMETHING NEW and SENSATIONAL in
 Gorgeous Satin and Velour Designs
 Show rich new Satin and Velour
 Dressing Cards. Astonishing values
 15 for \$1. Use easy orders FAX!
 Pays up to 100% cash profit. 14
 other assortments retail 60c to \$1.
 Samples on approval.
 Puro Co., 2801 Locust, Dept. 715-A, St. Louis 3, Mo.

Make Money Easily

WARMTH FOR BACKACHES

Backaches, sacro-lilac or lumbago pains all benefit from the comforting heat produced by Allcock's Porous Plaster. Gives relief, supports muscles. 25c . . . buy one now.



ALLCOCK'S Porous Plasters

INGROWN NAIL
 Hurting You?
 Immediate Relief!

A few drops of OUTGRO bring blessed relief from tormenting pain of ingrown nail. OUTGRO toughens the skin underneath the nail, allowing the nail to be cut and thus preventing further pain and discomfort. OUTGRO is available at all drug counters.
 Whitehall Pharmaceutical Company, New York 16, N.Y.

Letters

Dear Bob:

I recently finished reading the two-part article by Bob Proctor in the last two issues of your magazine. I must admit that it was a very difficult article to read, and I'm not sure if I understood its premise. But I gather that the basic concept is that we have to go with modern technology, not only to interest the younger generation, but to preserve OTR for the future. And if I understood

it correctly, I don't entirely agree with it.

It would be great to have all OTR shows cleaned up and the sound up to today's standards. But, even if it was possible to do so, some of the shows would probably never be touched. Shows like Jack Benny would be upgraded early, but what about shows with little or no interest except for historical purposes. And what about the poor collectors who would have to spend money to upgrade their equipment, and then would probably end up having to buy most of the shows since they could no longer be copied on the new equipment.

Jim Snyder brought up a similar problem several years ago in an article lamenting the demise of the reel recorder. I agreed with his premise also. But I didn't think then, and I don't think now, that things are as dark as painted. Cylinders were replaced by flat 78 RPM records in the 1910-1920 period. 78 RPM records were replaced by LPs and 45s in the early 1950's. Yet all these forms are still in existence today, and can still be played. Reel recorders are still being sold, both new and used.

Which brings up another point. 78 RPM records have been around for close to 100 years. LPs have been around for 50 years. I have reels over 30 years old that still sound the same as when recorded. And I have cassettes that I recorded 25 years ago. They may be monaural, but they still sound OK. CDs have been around for about ten years. Can we be sure they will hold up as well?

I think I'm being as long-winded as Mr. Proctor, so I'd better shut up. But I would like to hear from others as to what they think about this problem. Maybe I'm an "Old Fogie" that will end up being left by the wayside, but I get tired of hearing these doomsayers constantly harping on the terrible things that are going to happen to OTR. As long as there is interest in OTR, the shows will be preserved in one way or another.

Sincerely,
 Jack Palmer

145 21st St. N Battle Creek, MI 49015

Book Review

In the Azores, the radio station sells used donkeys instead of used cars.

In Antarctica, the handful of Americans shivering through the winter watch TV soap operas and football games.

In Thailand, U.S. troops stationed there during the Vietnam War were told by radio which of the ladies of the evening had come down with cupid's eczema and listeners familiar with the lady were strongly urged to get to the doctor.

In Saudi Arabia during Desert Storm, soldiers, sailors and airmen sat in their bunkers watching incoming Scuds and outgoing Patriots on their own television stations.

From the radio coverage of the Allied landings in North Africa in 1942 until the present day, Americans overseas have had their own radio and, later, television stations designed to serve their very special needs. It's called the Armed Forces Radio and Television Service and this year marks its fiftieth birthday. But because it is only heard and seen in areas around the globe which have concentrations of Americans, few people who have not served in far away places with strange sounding names have ever heard of it.

At least they haven't until now, thanks to the publication of *The Brass Button Broadcasters*. Published in coffee-table format, lavishly illustrated, this volume is produced by Turner Publishing Company, Paducah, KY and written by Trent Christman, a 28-year AFRTS veteran who, both as a serviceman and a civilian, observed AFRTS from the inside at locations ranging from the South Pacific to the Orient to Europe.

Christman manages to pull off some sort of minor miracle. Radio and television buffs, and who isn't these days, will find a complete and accurate account of the growth and expansion of the AFRTS system through the years. While they are finding it, they will also

be laughing themselves silly as he weaves in the weird and wonderful anecdotes of the inner workings of the stations, the networks, the Pentagon and the bureaucracy. Here is a book that provides both information and belly laughs in approximately equal doses. It's the kind of book that forces the reader to turn to the nearest person and say, "Hey Charlie. . .listen to this!"

Readers are whisked on a journey through time as the memories of more than 300 former Armed Forces Radio and Television Service staff members who contributed their anecdotes to Christman are recounted. Some of them are even wilder than those portrayed by Robin Williams playing an AFRTS disk jockey in the film *Good Morning Vietnam*.

This is also must-reading for anyone concerned with such issues as the First Amendment and Freedom of Information. Woven through the narrative are stories of AFRTS' on-going struggles through a half century of explaining to the Congress, the military bureaucracy and the various high-ranking area commanders overseas that U.S. troops are citizens first and troops second and, as such, are entitled to an unrestricted flow of uncensored and unbiased news. At times the struggles to avoid manipulation of its news programs caused AFRTS to engage in some massive in-fighting to preserve its integrity and credibility. For the most part, the struggles were successful and more than one high-ranking flag officer, as the book details, got his wrist slapped for trying to use the broadcast system for the dissemination of his private agenda.

Reading *The Brass Button Broadcasters* is a fun-filled journey from the earliest beginnings of AFRTS when it produced star-spangled shows like *Command Performance* and *Mail Call for the troops in World War II* through the conflicts in Korea, Lebanon, Vietnam, Panama and Saudi Arabia. In between there are stops at way stations

and stories from tiny islands to world capitols. Today the brass-buttoned broadcasters, uniformed members of all the American armed services (plus some civilians) operate in 130 countries and aboard all major Navy ships.

This book is an impressive tribute to the organization which is largely unknown except to those of us who were lucky enough to listen to Bob Hope telling jokes while we sat in a tank in the Ardennes during the Battle of the Bulge or watched the Super Bowl live and direct while Saddam Hussein tossed missiles in our direction. Come to think of it, reading this book is a lot more fun than being there.

Copies may be found at various bookstores, military and civilian, or ordered directly from the publisher—Turner Publishing Company, P.O. Box 3101, Paducah, KY 42002-3101. Credit card orders may be placed by calling 1-800-788-3350. (\$39.95 plus \$3.50 shipping/handling. KY residents, please add state sales tax.)

★ ★ ★ ★ ★ BRASS BUTTON BROADCASTERS

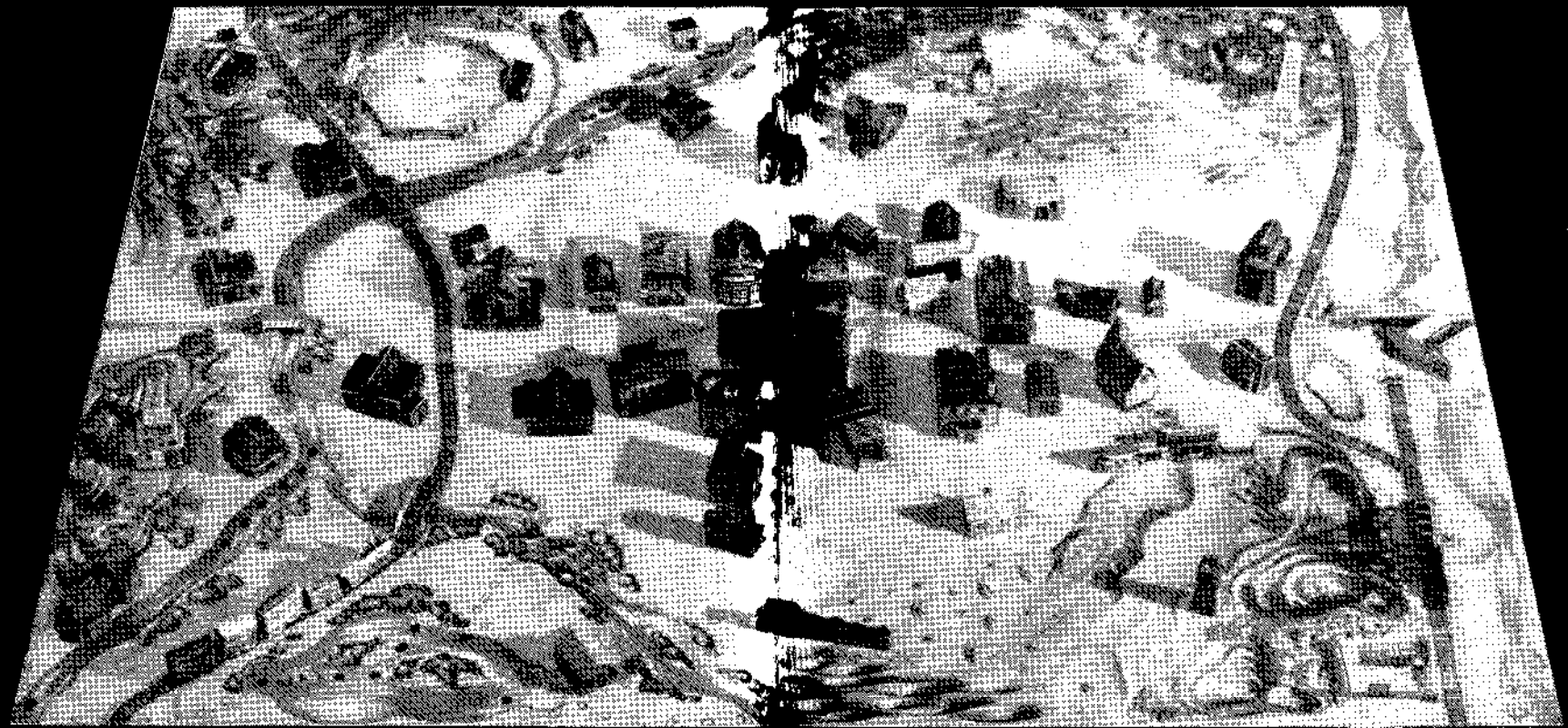


*A Lighthearted Look
at 50 Years of
Military Broadcasting*

by Trent Christman



Backstage at CBS just before going on for another AFRTS show (L to R) Patty Andrews, Jimmy Durante, Maxene . . . or is it Laverne . . . Andrews, Gary Moore and Laverne . . . or is it Maxene . . . Andrews. The Andrews Sisters, Ladies and GENTLEMEN—Patty, Laverne and Maxene.



THE LONE RANGER FRONTIER TOWN

“Return to those thrilling days of yesteryear”
with this 30” x 22” full-color poster and see every detail of
this spectacular 1948 radio premium, which celebrated
the 15th anniversary of the Lone Ranger Program.
Only 200 will be printed and numbered. Posters will be
shipped upon receipt of orders — so order today —
tomorrow for sure! Don’t miss out on this one time offer.

Send ____ posters at \$20.00* each.

Enclose check made out to:

Return to Yesteryear
Suite 299
500 Waterman Avenue
East Providence, RI 02914

Name _____

Address _____

City _____ State _____ Zip _____

*Price includes postage and handling.
Posters rolled and shipped in cardboard mailer

HOW PEG GREW INTO ETHEL

THERE MAY BE A MORAL IN SMALL TOWN GIRL'S RISE TO ACTRESS-WRITER ON ACE RADIO DAYTIME FEATURE

By PEG LYNCH (ETHEL OF ETHEL AND ALBERT)
TUNE IN MONS. THRU FRIS. 2:15 P.M. E.S.T. (American)

TUNE IN MARCH
1946

EVERY ambition-ridden young lady starts her career by devouring magazine articles by and about so-called "successful" people. How I Became a Success. From Rags to Riches. Cinderella Girl Hits Big Time.

The accent of these articles is usually on the "lucky break" which changed her from a miserably discouraged creature to a glittering star who now moves in a whirlwind of frantic gaiety, surrounded by equally blessed compatriots and autograph hounds.

It's no wonder we begin a career by suspecting every encyclopedia salesman is a talent scout in disguise.

And had I, at the age of twenty, fresh from college and bursting with the desire to startle the world with the Great Novel, known that I had seven years ahead of me of writing between four and five thousand words every day, I would probably have become that teacher the family talked about.

For radio demands are inexorable. Having worked in small stations in Minnesota, Indiana, Virginia, and Maryland, I know that the average girl who wants to get into radio waltzes into the studio and says what she likes best to do is "act." Unfortunately, there is no immediate place in a small station for a person who just likes to "act." Even young men who want to announce find

that they wind up also running the control board and playing records. The manager's secretary and bookkeeper is likely to find herself substituting on the woman's show when the regular person is ill. And everyone—no matter what he is hired for—invariably writes commercial copy.

There is always a spot to be written. About the time you are ready to stagger away from the typewriter and get home, a salesman rushes in waving some notes and shouting that Hammersholler's Furniture is having a magnificent sale tomorrow on end tables and get it on the air right away!—before the six o'clock news! As you wildly pound this out, an announcer rushes out of the control room shouting that he can't find the theatre spot, and for five minutes everyone, including the manager, tears his hair finding the theatre spot which the new girl has misplaced in the Used Copy File. This goes on all day long, writing, writing, writing, until by the time you roll into bed you are muttering "It's Smart to be Thrifty," "The quality is high but the price low!" "You can't afford to miss this one-day sale on cedar chests" and so forth.

Anyone can learn to write commercial copy and it's the best opening for working in a small station. The chance to act is always present, for practically



ALERT ETHEL CATCHES ALBERT AT TINKERING AROUND THE PRECIOUS ICE BOX CARGO

everyone who works in a radio station (even the engineer) has a hidden passion for the stage, and as a result the staff eventually gets together and puts on some radio dramas. There are always books of radio plays available. If you like to write, as I did, so much the better—all you have to do is write the plays for the people there and put them on. It's extra work and you won't get paid for it, but it's good experience, and lots of fun.

What every person wants—with no exceptions—who goes to work in a small station is "my own show." That, of course, depends on you. So the best thing to do is rack your brains for an idea for a show that can be sold to a sponsor. If it's a good idea, you can not only use it at this station but it's a good wedge to have when you look for another job at another station.

"Ethel and Albert" was just such an idea. At my first radio job I was hired to write commercial copy and then told the first day I also had to go on the air with a Woman's Show. Instead of being delighted, as I should have been at this golden opportunity just thrown at me, I nearly quit, terrified at the thought of speaking into a microphone. This last was due to several kind professors at the University who shuddered at my speaking voice and told me I had better stick to writing. However, I sat up all night stabbing the typewriter with two fingers and writing my first program. "Ethel and Albert" has just two people for the very reason that it began that way. I had only the announcer on the show to work with, the rest of the staff being too busy at that time to be in a play of any kind.

I might mention in passing that I was enchanted when I first joined the network to find so much work taken out of



CLOSE-UP of one of the most popular air-time couples—Peg Lynch and Allan Bunce whom listeners know better as Ethel and Albert.

my hands. Sound effects man—engineer — announcer — producer — director. When you work in a small station you work with what you have. We were everything. While broadcasting the show, I worked the telephone bell, the door buzzer, opened and slammed the door, crashed windows, and other miscellaneous noises such as meowing, barking and baby cries. Whoever played "Albert" (I kept losing them to the draft) ran the portable turntables, cuing in trains, crowd noises, automobile crashes, thunder and music. All this of course with one eye on the script and reading the lines. And speaking of working with what you have, I should say that in writing plays in a small station, you first check the sound effects available and *then* write the script around them.

The only time I got a chance to land in New York was five years ago when I was supposed to send a recording of my voice to a producer. The recording burned in an express train fire in Pittsburgh, which I discovered two months later. The producer assumed I wasn't interested, and I assumed he had gotten the recording and he wasn't interested. That was my "lucky break." However, I contacted that producer, Bob Cotton, two years ago when I finally clutched my savings and headed for New York, and he now produces "Ethel and Albert."

There are two questions I am constantly asked. "How can you write about married life without being married?" To which I can only reply that in small ways people seem to be fundamentally alike, and it's those small ways I write about. Also, I'm sure the writers of detective novels don't indulge in hatchet murders to get material for a book. The other question—"Where do you get your ideas?" That's hard to answer because I'm not always sure myself. A chance remark, perhaps, or something that happens to me or my friends. If the telephone rings as I'm coming in the front door, I race to an-

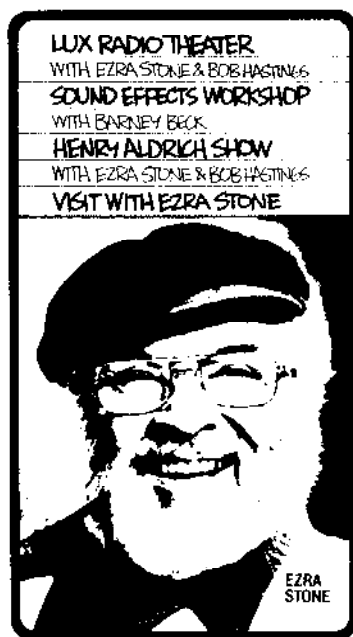
swer it, I hear the last faint ting-a-ling and a receiver coming down—there's an idea for a script. It happens to "Albert," he worries all evening that it might have been an important business call, and having fretted himself into a stew, he eventually discovers that it was only Mrs. Palmer for "Ethel" saying that the Drama Club meets Tuesday instead of Wednesday.

Writing for radio is a nerve-wracking business. You have to write whether you feel like it or not, and even when you are completely bereft of ideas. Scripts must be written in plenty of time to be mimeographed.

But working in radio has its advantages over any other business. It's always fun, always something new, and always gives YOU a chance to use your own ideas. What's more, your first kiss, your first date, or your first love has none of the thrill of your first fan letter. I say "first" but you will always be amazed that people are nice enough to take the time to write you at all. The first time anyone asked for my autograph I signed with a great flourish only to have the little girl wail—"Oh, I thought you were Ma Perkins!"



PEG AND ALLAN TALK OVER THEIR MARITAL SCRIPT DIFFICULTIES BEFORE GOING ON AIR



CINCINNATI CONVENTION VIDEOS

\$ **12.90**
EACH

Postage Paid

Make checks
payable to:
Bob Burchett
Box 6176
Cincinnati,
Ohio 45206

The Essential Guide to the Sights and Sounds of the Past!! *The Nostalgia Entertainment Sourcebook*

1,133 sources for Old Time Radio Shows on Reel-to-Reel and Cassette, Fan Clubs Devoted to Vintage Entertainers, Movie Posters, 78rpm Records, Big Band and Nostalgia Radio Stations, Victrola and Jukebox Repair, Film Festivals, Museums and More.

"The length and breadth of the information in this volume is truly exhaustive... a well-organized cornucopia of every element of entertainment nostalgia.. Truly unique. There is simply no other way to find this type of background information."

— *Radio Recall*, Metro Washington Old Time Radio Club

Paperback \$9.95 • Hardcover \$24.95 On Sale \$19.95
Shipping \$4.00 • Calif. residents please add 7.75% sales tax

Love Old Time Radio? • Jazz and Big Band Music? • Old Movies?
Subscribe Now to

Past Times

The Nostalgia Entertainment Newsletter

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.

- Reviews of new records, cassettes and CDs featuring vintage music.
- News and reviews about classic movies on videocassettes and discs.
- Exclusive articles and interviews with the era's entertainers.
- Book reviews of new titles and those you may have missed.
- A calendar of upcoming events: film revivals, conventions, jazz festivals, etc.
- Updates for *The Nostalgia Entertainment Sourcebook*.

4 issues only \$11.00 • Sample issue only \$3.00

PAST TIMES • 7308-TR Fillmore Dr. • Buena Park CA 90620

Classified Ads

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

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

Steve Daiter, 577 West Locust, Dubuque, Iowa 52001. (319) 556-1188
200 reels, comedy, mystery, drama, Fred Allen, Jack Benny, Suspense, I Love a Mystery. Interested in books about OTR or OTR performers.

Raymond Stanich, 173 Columbia Heights, Brooklyn, NY 11201
Music, personalities, drama, comedy, Railroad Hour, Chicago Theater of the Air, Fred Allen, Richard Diamond, Baby Snooks, Bickersons, Ray Bradbury. Co-authored book: "SOUND OF DETECTION-ELLERY QUEEN ON RADIO" Do research on old time radio. Issue logs.

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

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

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

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

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

WANTED TO BUY: Tape recordings of Jay Roberts' Nightlight show on WJR-AM. Please send prices to Jeff Joritzten, 21465 Detroit Rd., #205A, Rocky River, OH 44116

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.

MORNING MEN wanted on cassette—older 1940s style especially: Bob Steele, John Gambling, etc. Lieberman, Hazel St., Tunkhannock, PA 18657.

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

Have 488 archival quality sound Cavalcade of America shows. Will buy or trade for more.
Murry Schantzen, 207-B Lynn Ct., N. Aurora, IL 60542

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.

Ted Davenport, 1600 Wewoka, No. Little Rock, AR 72116 is looking for reel traders for VG-EX material. 15,000-25,500 shows.

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 multipart NPR or BBC dramas. Buy or trade cassettes. Howard Lewis, 132 Hutchin Hill Rd., Shady, NY 12409

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

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

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

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

New club based in Seattle invites you to membership. Growing 700 cassette library, printed materials and newsletter. For information write Mike Sprague, Radio Enthusiasts of Puget Sound, 11732 NE 148th Place, Kirkland, WA 98034.

Amos n' Andy Sale: 8mm film in box—Sheet Music Perfect Song—Fresh Air Taxi Cab tin sign. Bob Morgan, 4005 Pitman Road, College Park, GA 30349

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

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

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

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

07/22/1945: Looking for ANY shows broadcast that Sunday. Network/Local, Trade/Buy. Jim Avoli, 239 Foxcroft Road, Pittsburgh, PA 15220-1705 (412) 279-4456

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.

Classic radio programs on cassettes. Hundreds of titles. Big catalog \$1.00 (refundable). Radio Americana Inc., Box 7431, Baltimore, MD 21227

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 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 10967.

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. Copies of owner's manual for AKAI reel recorders, Models 1722W and GX-215D. Reproduced cotes acceptable. Willing to pay reasonable price. Jack Palmer, 145 North 21st Street, Battle Creek, MI 49015

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 Nemeec, 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 KFEO.

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 Siall, 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., Phita., 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

WANTED: Radio Transcription Discs. Any type, any subject. Gilbert Smith, 248 South 36th St., San Diego, CA 92113-1613

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: 16" transcriptions, for cash or trade. Joe Salerno, Box 1487, Bellaire, Texas 77402.

"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.

WANTED: Old time radio comedy traders in cassette tapes trade 60/90 min. tapes up to 10 at a time. Looking for Phil Harris/Alice Faye, Great Gildersleeve, Life of Riley fans. Couple other show. Serious traders only. Send a complete or partial list, if possible, and I will send you one when I answer your letter. Write to: Beth Holman 16705 Craigmere Dr. Middleburg Hts., Ohio 44130.

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

Spiros Koliopoulos, 149 Autumn Ridge Drive, Montgomery, IL 60538. Interested in news bulletins on radio such as Pearl Harbor, Hindenburg Disaster; also broadcast before and during WWII.

George Olsen, Craven Community College, Box 685, New Bern, NC 28563. Wants We The People 11/25/37 and Hobby 9/20/39.

Walt Kunz, Box 1, Islip, NY 11751. Wants Sam 'N Henry, It Pays To Be Ignorant and Mel Blanc; also pre-1965 books and magazines on OTR.

Celebrity Address File with nearly 9,000 addresses of movie, television, sports, music, and other personalities. Obtain personally autographed pictures and letters from them. Guide with instructions only \$20.00. Jim Beshires, 1111 Clairmont, J-1, Decatur, GA 30030.

NOSTALGIC RADIO SHOWS of the past On cassette or open reel

Cassette catalogue of misc. radio shows listing over 3,500 programs.....\$4.00

Radio Western catalogue.....\$2.00

Big Band catalogue with over 375 artists/performers (over 1,400 shows)....\$3.00

Open reel catalogue with more than 10,000 programs (Vol I).....\$6.00
Complete catalogue with more than 25,000 programs (Vols I & II).....\$12.00

**** Make checks payable to Dick Judge ****

MEMORIES OF RADIO

Dick Judge

362 Browncroft Blvd.

Dept O

Rochester, New York 14609

ATTENTION PC USERS!!!

The entire MEMORIES OF RADIO catalog is now available on disk for use with IBM-PC compatible computers. Catalog includes retrieval software that allows viewing of selected radio shows. Select by title, show name, cast members, and date. Partial searches can be performed as well. Example: "Benny" will bring up any show with Jack Benny in the cast. Two versions are available (#1 includes all shows from MOR-CAT-#2):

MOR-CAT-#1 FULL 27,000+ shows (10mb)..... \$15
MOR-CAT-#2 SAMPLE 5,000 shows (2mb)..... \$5
(\$5 credit issued for upgrade to #1)

MOR-CAT-#1 is only available on 3.5" 1.44 floppy. MOR-CAT-#2 is available on 3.5" and 5.25" floppies. State which size is desired when ordering.

Send orders to:
Thomas Althoff
P.O. Box 1259
Greenwood Lake
New York 10925

RICHARD HIMBER'S
STUDEBAKER
Champions
MONDAY
9:30 P.M. EST
WLW - WTAM
WWJ
and Coast-to-Coast
Network
NEW YORK'S
SMARTEST
DANCE
MUSIC

AVPRO AVPRO

AVPRO AVPRO

THE CLIFFHANGER SERIALS
It's a Jungle Out There!
Conquer It With these Six Cliffhanger Adventures!
On Videocassette and Laserdisc!

29⁹⁸* **39⁹⁸***

double-cassette set unless otherwise noted
 double-laserdisc set **All Laserdiscs include original Theatrical Trailer**

* Suggested retail price
 Prices may vary in Canada

(714) 244-5242 FAX (714) 244-0022



Manhunt of Mystery Island

The inventor of a scientific breakthrough that could end the world's energy crisis has been kidnapped. Mankind will remain forever dependent on oil unless he's rescued.

B&W/15 Episodes/Approx 219 Mins
 Laserdisc LU22637
 UHS 2637



Nyoka and the Tigermen

New on Laserdisc!

The hunt is on! Kay Aldridge leads a perilous quest for the ancient artifact that holds the key to the cure for cancer.

B&W/15 Episodes/Approx 262 Mins
 Laserdisc LU23027 **\$59.98***
 UHS 5037



Darkest Africa

The adventure that started it all! Legendary animal trainer Clyde Beatty vies with man and beast in Republic's debut cliffhanger adventure.

B&W/15 Episodes/Approx 270 Mins
 Laserdisc LU20212 **\$49.98***
 UHS 0212



Manhunt in the African Jungle

New on Laserdisc!

The Nazis intend to use an ancient Arab artifact to turn the Arabs against the Allied Forces. Can Secret Service agent Rex Bennett thwart their sinister mission? This serial was the forerunner to the film *Raiders of the Lost Ark*.

Laserdisc LU22635
 B&W/15 Episodes/Approx 243 Mins UHS 5033



Panther Girl of the Kongo

Terror comes to the jungle in a big way when a mad scientist makes giant deadly monstrosities out of ordinary animals!

B&W/12 Episodes/Approx 167 Mins
 Laserdisc LU23138
 UHS 3138



Perils of the Darkest Jungle

New on Laserdisc!

Oilmen plan to exploit the resources of the Amazon . . . but they didn't plan on the wrath of the Tiger Woman (Linda Stirling)

Laserdisc LU23156
 B&W/12 Episodes/Approx 196 Mins UHS 3195

Audio Visual Products, Inc.

P.O. BOX 1392 Lake Elsinore, CA 92531-1392

AVPRO AVPRO

These SPECIALS will be available in HALF (1/2) TRACK, 3 3/4 IPS Reel-to-Reel or C-60 cassette only! The SOUND QUALITY will be VG (Very Good) or better and most will be 2nd or 3rd generation copies. 1/2 track will play on 1/4 track machines.

| | | |
|----------------------|---|---|
| Reel-to-Reel | C-60 CASSETTES | SHIPPING AND HANDLING |
| 1 Reel \$14.00/EA | You must purchase an entire reel. Three cassettes per reel. | Orders to \$50.00 add \$3.00. |
| 2 Reels \$13.00/EA | NO random selections! | Orders from \$50.00 add \$2.00 for each additional \$50.00 of the order |
| 3 or more \$12.00/EA | 3 cassettes \$18.00 | |
| | 6 cassettes \$33.00 | |
| | 9 cassettes \$47.00 | |
| | 12 or more \$5.00 each | |

CAVALADE OF AMERICA

- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|-----------------------------------|---|---|---|-----------------------------------|-------------------------------------|-------------------------------------|---|---------------------------------|---|---|--------------------------------|---|-----------------------------------|--|------------------------------------|------------------------------|-----------------------------|-------------------------|-----------------------------------|-----------------------------------|-----------------------------------|------------------------------|--------------------------------|---|------------------------------|---|----------------------------------|-----------------------------------|-------------------------|--------------------------------|-----------------------------|-------------------------------|---|------------------------------------|-----------------------------------|---------------------------|------------------------------------|-----------------------------|----------------------------|-------------------------------------|---------------------------------------|-----------------------------------|-----------------------------|------------------------------|--|
| CAVALADE OF AMERICA (REEL SP51-A) | 07/15/36 The Development Of Band Music In America, Pt 1 | 07/22/36 The Development Of Band Music In America, Pt 2 | 07/29/36 The Development Of Band Music In America, Pt 3 | CAVALADE OF AMERICA (REEL SP58-A) | 06/02/37 The Story Of American Dyes | 06/09/37 Eighth Wonder Of The World | 06/16/37 Stars Of Destiny | 06/23/37 The Pine Tree Shilling | 06/30/37 Luther Burbank | 07/07/37 The Cavalcade Of Music - # 1 Irving Berlin | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 10/09/35 No Turning Back | 10/16/35 Will To Conquer Distance | 10/23/35 Spirit Of Competition | 10/30/35 The Will To Rebuild | 11/06/35 Faith In Education | 11/13/35 Woman's Emancipation | CAVALADE OF AMERICA (REEL SP55-A) | 09/16/36 The Orchestra Of Today And How It Grew | 09/23/36 Music Of The Movies | 09/30/36 Showmanship - The Story Of P.T. Barnum | 10/07/36 Helping Hand | 10/14/36 Sentinels Of The Deep | 10/21/36 John Winthrop, Pioneer In Chemical Science | CAVALADE OF AMERICA (REEL SP55-B) | 11/04/36 Edward Macowell, Pioneer In American Musical Training | 11/11/36 Transcontinental Journeys | 11/18/36 The Story Of Rubber | 11/25/36 Songs Of Sentiment | 12/02/36 The Seeing Eye | 12/09/36 Story Of Christmas Seals | CAVALADE OF AMERICA (REEL SP56-B) | 01/27/37 Pioneer Women Physicians | 02/03/37 Elizabeth Blackwell | 02/10/37 Minute Men Of The Air | 02/17/37 The Man Who Wouldn't Grow Old - Peter Cooper | 02/24/37 Ounce Of Prevention | 02/24/37 Winning Recognition For American Singers - Life Of Lillian Nordica | 03/03/37 National Parks Pioneers | CAVALADE OF AMERICA (REEL SP57-A) | 05/10/37 Stephen Girard | 05/17/37 James Fenimore Cooper | 05/24/37 The House Of Glass | 03/31/37 The McGuffey Readers | 04/07/37 Admiral Peary Discoverers The Pole | 06/14/37 Songs Of The Gay Nineties | CAVALADE OF AMERICA (REEL SP57-B) | 04/21/37 The Golden Touch | 04/28/37 George Washington, Farmer | 05/05/37 Songs Of The South | 05/12/37 Story Of Dynamite | 05/19/37 Thomas A. Edison - The Man | 05/26/37 Songs Of The American Indian | CAVALADE OF AMERICA (REEL SP58-A) | 06/24/36 Steamboat Builders | 07/01/36 American Journalism | 07/08/36 Victor Herbert - Master Of Melody |

AVPRO AVPRO



"DRAGNET LOG." This log lists all 318 broadcasts and 64 rerun broadcasts. The nine different actors that played opposite Jack Webb are clearly listed for each broadcast that they appeared on. The names of directors, writers, announcers, sound effects personnel, and the supporting cast are included. The sponsors and where radio most identifiable musical opening was first heard completes this needed log. A must for Jack Webb fans.
By Terry Salomonson. Price \$ 7.50 ppd

"THE GREEN HORNET LOG." By Terry Salomonson, author of *THE LONE RANGER* and *CHALLENGE OF THE YUKON* logs. The log lists all 1043 broadcast dates, 702 recorded programs, script authors, program numbers, correct titles of programs and much more. Information never before available taken directly from the handwritten station logs of WXYZ. Titles not listed anywhere and correctly placed broadcast dates for the first time. Titles of scripts written but not used are included in this log. This is simply the best up to date log available so far. Cast and sponsor credits by years.
28 pages. Price \$ 7.50 ppd

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

"THE LONE RANGER LOG." Information on 2,603 recorded programs, plus 2 special *LONE RANGER* related shows, the synopsis of the first 215 programs, 2,199 script titles listed, and the correct broadcast dates never available before. Many of the broadcast airing dates changed - correctly! This very popular 106 page log is now reduced in price. By Terry Salomonson. Price \$17.50 ppd

"YOU'RE TRULY, JOHNNY DOLLAR." NEW! You've been waiting for it and now it's here. 889 broadcasts listed, 6 audition program dates, a complete alphabetical listing, hundreds of titles never before available. A must log of one of radio's best programs. 50 pages. By Don Aston & Terry Salomonson. Price \$10.00 ppd

"ESCAPE LOG." NEW! The most detailed information ever available about this CBS program series is now yours for the first time. Cast credit/script character listing, producer, director, authors, recording dates, multiple program listings, complete alphabetical listing, etc. This is the first *ESCAPE* log to list script titles written but not used, original titles and what they were changed to. A must for the *OTR ESCAPE* collector.
By Terry Salomonson & Don Aston. Price \$17.50 ppd



One year \$12.50 for 6 issues.

Royal Promotions 4114 Montgomery Rd Cincinnati, Ohio 45212

