

Old Time Radio **DIGEST**

No. 58

July-August 1993 \$2.50



LON
CLARK

CINCINNATI'S
7th ANNUAL

OLD TIME
RADIO
& NOSTALGIA
CONVENTION

HIGHLIGHTS

Old Time Radio DIGEST

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Cincinnati Convention

by Terry Salomonson

This is my second review of the Cincinnati Old Time Radio convention. This particular review covers the seventh convention. I first wrote an article/review of this convention in the Old Time Radio Digest issue #34 for July/August 1989 and so after five years I thought it might be time for another look at Bob Burchett's efforts in this field.

For several weeks before the start of the convention, I spent time preparing for it as I do every year. Making tapes, producing additional copies of old time radio catalogs, radio broadcast logs, order forms, etc. Since I retired several years ago, you would think that I would have a lot of extra time to get everything ready without any last minute panics. Wrong. I find that I am busier than ever before, so the last minute panics still keep me up late for several nights before leaving for Cincinnati. Additional new products, such as new audio tapes and broadcast logs, always add to the time it takes to get ready.

The Cincinnati convention is still smaller than the Old Time Radio convention that is held every October in Newark. It will always be smaller. A variety of reasons make that condition somewhat permanent. But, unlike Newark, that condition makes the Cincinnati conventions more intimate and personal. Those two areas are not duplicatable at Newark, or I suspect at the SPERDVAC conventions held every November in California. That is still one convention that I have never attended and would like to. "Maybe next year" is always the hope.

This year I arrived on Thursday afternoon with plenty of time to unpack the car and check into a room and relax a little. Others also arrived during that afternoon. Don Aston, Don and Mary Ramlow, David and Barbara Davies, to name a few. One arrival for the convention this year was special for me.

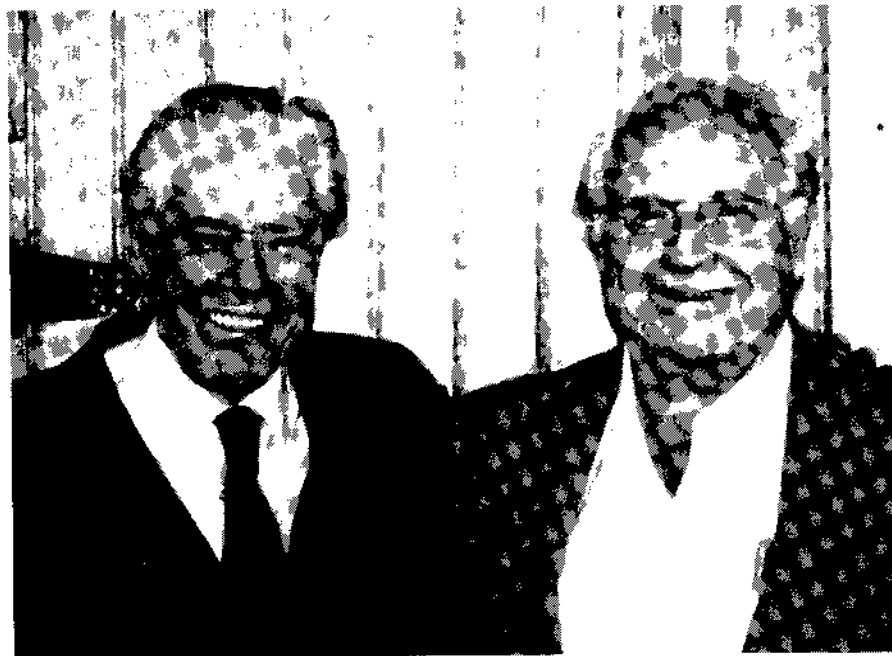
Ted Davenport of North Little Rock, AR. This was Ted's first convention and hopefully not his last. It was Ted, back in 1976, that helped start me in this crazy hobby of old time radio. For the last 10 years I've tried to get him to make the time to attend one of these conventions, either Cincinnati or Newark. This was the first time that Ted had a chance to meet in person many of the people he has heard of or dealt with via the mail for years.

Normally, a few of us get together on Thursday night for a quiet pre-convention dinner. We managed that again this year and took the time to get caught up with contacts, news, and other information that has happened since last October. It is about the only time we get like this because of the different activities during the convention. Usually the evening goes far into the night and even an hour or two into the next morning.

This year's convention in Cincinnati featured two main guests. Parley Baer returned and Lon Clark arrived for the first time. Both guests enjoyed their time and attention of fans during the weekend. Many convention goers packed the program recreation room during the old radio script reproductions.

After the recreation, many more fans waited patiently in lines to get autographs from both the personalities at a table set up so fans could meet and talk with them. This is the first time for many to meet an actor/actress that they have listened to via old time radio audio cassettes that many attendees collect. It is always a popular part of any convention. To meet, talk to, and ask questions of, is a high point for many. Without these conventions, these moments would not be possible for most of us.

The dealer room was filled with various radio and movie items, as it is each year. Before and after workshops and radio recreations, many interested buyers and



Lon Clark and Parley Baer

collectors spent time visiting with each other and buying items of interest to add to their collections and hobbies. Magazines, movies, audio and video tapes, books, cards, mugs, buttons, radios, posters, pins, club memberships, records, blank tape, etc., were all available from a variety of sellers.

For me, that is the room to be in during these conventions. To see all the different items available year after year, sometimes for the first time. To buy and trade for that one item you were missing, or needed a better copy of. That is what really makes these conventions worth going to. Another major benefit is getting a chance to see in person, friends and other dealers that you normally only get to see once or twice a year (usually only during these conventions).

The two official days of the convention, Friday and Saturday, flew by again this year. It seems that no sooner had the convention started than it was over. One of the highlights of the Cincinnati

convention is the Saturday dinner. This year was no exception. The meal is very good and served quickly. Again, maybe the smallness helps in this area. Most Cincinnati convention goers have said that the dinner there is by far better than other get togethers around the country.

In 1989 I stated, "By now it was becoming apparent that Bob Burchett was not going to stop putting these Cincinnati conventions on until he did at least one of them right!" I hope that he never does it so right that there is not a need for another yearly effort on his part for the following year. For a number of reasons, some attendees attend only the Cincinnati convention. Maybe money, time off of work, transportation, etc., prevent attendance at Newark and the SPERDVAC efforts. But many in the past have travelled to both of these conventions and have decided that for their future, Cincinnati is the only one to attend.

One of the deciding factors I have heard

Further Review *Jim Snyder*

This was the fourth year I have attended the Old Time Radio and Nostalgia Convention in Cincinnati, and I decided to come a day early to take in a couple of the area's attractions; two really excellent museums. I first visited the United States Air Force Museum in Dayton. This attraction is free and located just forty miles north of the hotel. Although I spent four hours at this extremely interesting and well staged museum, I still didn't see all they had to offer. I also visited the Museum Center at Cincinnati's Union Station downtown. There were actually two museums here. One was a natural history museum and the other dealt with World War II. This last one also featured a great deal of old time radio.

I spent a very profitable two hours in the beautiful cathedral type building. Each of these places is worth a side trip for those who have the time.

The convention itself didn't open until Friday afternoon, so I expected to be alone in the hotel when I arrived about 2:00 PM Thursday afternoon. However, I was delighted to find fifteen or twenty other conventioners who also came a day early, so we spent a pleasant afternoon and evening of conversation about OTR without any program to get in the way.

The official opening of the convention was at 3:00 PM on Friday, but by noon several dealers were already in operation and people were arriving and mingling. Robert Newman and his wife Barbara handled the registration and



Barney Beck, Sound Effects

mentioned more than once is cost of attendance. Cincinnati expenses are about one third of the other conventions. In the economics times of today, that is a consideration that cannot be overlooked. Convenience of additional nearby hotel accommodations and many restaurants, both of which are within a few minutes walking distance, is another reason for choosing Cincinnati. The ability to choose a different place to sleep and eat, thereby controlling costs, is a major factor in many decisions that people need to consider.

One other reason that Cincinnati's Old Time Radio Convention is growing is that it (both the city and the convention) is more centrally located to the rest of the country. Many attendees do not

have to travel as far, instead of going all the way to the east coast or the west coast. Whatever the reason, many OTR convention goers are looking forward again to next year — in Cincinnati!

Well, that is my thoughts of the '93 Cincinnati OTR Convention. I hope that after reading this review, if you have not attended an OTR get together in the past, you will in '94.

Here are the tentative dates for the Cincinnati old time radio conventions for the next couple of years:

04/15-16/94, 04/14-15/95, 04-19-20/96

Because these dates are tentative, contact Bob Burchett via this publication for exact dates as April gets closer for each of the years. You will enjoy the weekend like never before.



any difficulties that came up. It is nice having such truly friendly and caring people greet you as you come through the door. I can't say enough for what these two people add to the warmth of the convention. Don Ramlow had a rehearsal for the Gunsmoke episode to be put on. Although the rehearsals are closed, I was given permission to observe. I was involved in theater in college and since then have directed both school and community theater productions, so I was interested in seeing Ramlow work. His cast, including the two convention guest stars, was well prepared and, for the most part, he let them "do their thing" with only minor helpful suggestions. The rehearsal was quickly over so that the evening performance maintained a spontaneity. It was not over rehearsed and rigid, which I have noted sometimes happens in other places. Ramlow does an outstanding job in really bringing out the best in people.

That Gunsmoke episode was presented in the evening with Lon Clark playing Marshall Dillon and with Parley Baer

carrying on conversations with himself. You see, he played Chester, the role he created, and also a second part as Chester's father. It was so marvelously funny that after a while I had tears in



Don Ramlow, Director



my eyes from laughing so hard. I noted that Parley also completely broke up over some of the other actions in the play. Following this performance, Parley shared some of his memories with the audience, and then Lon Clark and Barney Beck did the same. Lon created the Nick Carter character on radio, and Barney had been his sound effects man in that series. The second re-creation, a Nick Carter episode, was presented on Saturday. This, of course, featured Lon in his original role and also included Parley Baer.

There were a couple of other features in the Saturday program. As in past

years, Barney Beck put on a sound effects workshop, and he is a master entertainer. There was a new and special offering on radio commercials by Denver radio personality, John Rayburn.

This was the third year that the convention has featured a dinner on Saturday night, particularly for the out-of-town visitors. This year the room was jammed, showing that this has obviously become a very popular feature of the convention. And this year, for the first time, there was entertainment after dinner. All the new program additions made the 1993 convention the best ever.

This convention is truly a national

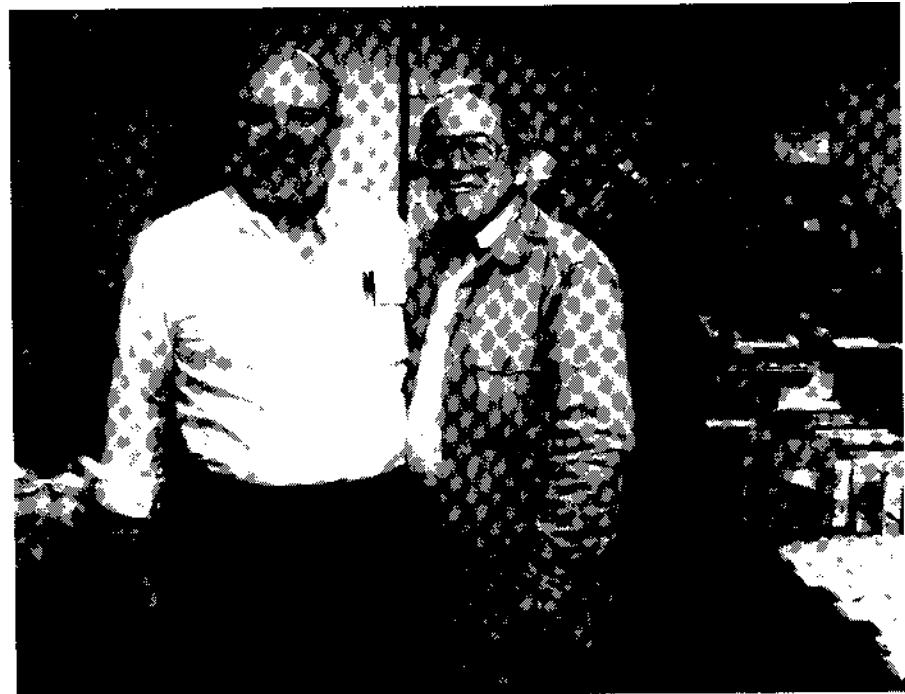


affair, drawing people from both coasts and everywhere in between. Actually it was international, since there was a visitor from England. As I said in the beginning, this was my fourth consecutive Cincinnati convention, and not only was it the best of the four, but one of the best conventions I have ever attended. This is due to the master organizational skills of the sponsor, Bob Burchett, and the really talented people

he has helping him, namely Robert Newman and Don Ramlow. A truly magnificent team.

Because of my moving to the southwestern part of the country, this will have to be my last Cincinnati convention. I want to thank Bob Burchett and his team for the four fantastic conventions that I have attended, and especially for making my last one so memorable.

Further Further Review by Bob Burchett



Robert Newman (Does most of the work) & Bob Burchett

Would like to thank everyone who helped make our 7th convention a success, especially Robert Newman (his wife) and Don Ramlow. I just try to stay out of their way and let them do their job. Must have done a good job of doing that, because the hotel people wanted to know who I was.

Lon Clark met the daughter of his

Cincinnati landlord. Her parents owned the apartment building where he stayed while working at WLW. During the interview on WVXU Friday morning many of the questions were wanting to know about the early days at "the nation's station." Would like to thank Dr. Jim King and Larry Ashcraft at WVXU Radio for the air time they gave

us to promote the convention. Much of the success we had this year and in the past can be attributed to their help.

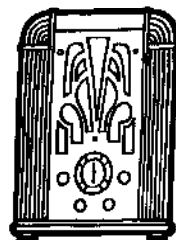
Parley Baer called from his doctor's office saying he had hurt his leg and wouldn't be able to come. The doctor got on the line and he should not make the trip. I called Don Ramlow to tell him about the change of plans. He called Parley to ask him to record a message to be played at the convention. Don called back saying Parley was going to check with his doctor one more time Thursday. Thursday afternoon I checked my answering machine and heard Parley say, "I'll be on the redeye Friday morning." After the Saturday night dinner standing by the elevator to go up to our rooms he said, "It hurt, but it was worth it."

Being his fourth year as a guest, we could call Barney Beck a regular. Didn't know that Barney was the sound man on Nick Carter and had worked with Lon on other shows. Friday night they

reminisced about their experiences working together. It's always a pleasure to have Barney around.

This year's dinner was special because of the entertainment. Ed Clutes, a friend of Gary Yoggy, played the piano and held an impromptu trivia contest around old radio theme songs. A newfound friend of old radio, John Rayburn, did one of his spoonerisms on the Long Ranger. It's hard to explain just what a spoonerism is, but they are very funny. Lon Clark topped off things by reading the closing of a popular WLW radio show, Moon River, with Ed Clutes playing Moon River as a background. Lon was on the show while he was in Cincinnati.

When Ed stopped playing, it was a few minutes before anyone made a move to get up. As Terry Salomonson passed me going out, he said, "It's a long way from Airport Road," the site of our first convention seven years ago. He was right.



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 5870 A Oh Say Can You See 10/11/44
 B Two Loves Has She 8/4/53

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- 5960 A Gildy & Hooker are pals 12/16/53
 B Christmas show 12/23/53
 5961 A New Years show 12/30/53
 B Gildy meets Irene's father 1/6/54
 5962 A Gildy is in the doghouse 1/13/54
 B Leroy meets Wendy 1/20/54
 5963 A Gildy and Bronco fight 1/27/54
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At home with Pat, his wife, Carlton Morse, author of poll-winning "One Man's Family," is happiest. Pat bosses him and he loves it

FAMILY MAN

By

John Knight

A portrait study
of Carlton Morse,
creator of radio's
most famous family

Recently we began a series of portrait-stories about the people behind the people who move across radio's stage—that is, the radio writers. Second of the series, which we herewith present, deals with Carlton Morse, creator of the famous Barbour family. It is an intimate study, telling how this radio writer works, what manner of man he is.—Editor.

THIS business of rearing a family—especially when the family is large and composed of rugged individualists with varied tastes—isn't all it's cracked up to be. And you can take that from no less an authority on fam-

ily affairs than Carlton Morse, who has reared just such a family for the edification of the radio public. For Mr. Morse is the creator, author, director and producer of "One Man's Family," which airs its heartaches and moments of supreme joy for millions of listeners each Wednesday evening over NBC at 8:00 p.m. EDT, 7:00 p.m. EST, 7:00 p.m. CDT, 6:00 p.m. CST, 5:00 p.m. MST, and on Sunday night to West Coast listeners at 8:30 p.m. PST.

How many times have you said to yourself, after listening to a broadcast of "One Man's Family," "The man who wrote that show must have some family!" How else could he have gained the material which so touches the heart of America with its simple forthrightness and honesty of emotion and experience?

As a matter of record, Carlton Morse has no family and, on occasion, has even made cutting remarks about the irritating traits of children. But that this is simply a defense mechanism against a deep love of children is evidenced in his plans to adopt, shortly, one child, and then in a year or so another, until he has his ideal family of five.

In 1932, Carlton Morse was a script-writer at NBC's San Francisco studios. His task had been to turn out mystery serials based upon the keen sleuthing and observation powers of one Professor Quoon, for West Coast consumption.

"After two years of this," he said with a humor which is almost always with him, "I was so fed up with crime that I couldn't look a policeman in the eye. I wanted to do something real and simple and sincere. It was this urge that made me decide to write—then and there—the family drama I had had in my mind for some time."

The idea had come to him in his re-reading of Galsworthy's "Forsythe Saga," long a favorite work with him and one whose influence is readily seen.

His original idea—to which he has clung with a tenacity resembling religion—was to present not just a picture of an average American family but to use the family, with its various members, to interpret particular phases of American life and problems.

"AMERICA was still in the post-war flapper period," he said. "War veterans were struggling to regain their perspectives and our whole nation was in a period of readjustment. So the setup of characters in my first script included the parents of the older generation; a son, who was a veteran of the war; an unmarried daughter, too old for the flapper age and unable to adjust herself to conditions; two children in the flapper age; and a lad in the adolescent period. I called this family the Barbours."

It was strange that Morse—who had known nothing even remotely resembling family life for eleven years, when he had left his own home to enter newspaper work in Sacramento—should have such a clear-cut and vital insight into the problems confronting the American family of that day; or that he should be so certain of the various family types he would need in making his presentation. And yet, before he sat down to write his first script, he had selected all the members of his cast, looking keenly at their characteristics, capabilities and failings and using these observations to build—upon paper—his actual characters. Perhaps this is another key to the underlying soundness of the program—this fact that he had selected actors and actresses he felt were actually the characters he wanted to portray and then built his action around them.

"Often," he admits, "I am guided by happenings in the private lives of our cast, but—" and he says this proudly—"I also have found that members of the cast frequently use situations in 'One Man's Family' as patterns for their

lives. For example, Hazel (Bernice Berwin in real life) had a baby in the script. It wasn't long after that that she had a baby in real life."

It is a peculiar commentary upon the utter sincerity of the man and his firm belief in the importance of the show that he should feel that an actress' action in giving birth to a baby in real life should follow upon and be the result of the mimical birth of a baby in a show he had written.

He himself was born of Pennsylvania Dutch parentage—the oldest of a family of six children—and he spent his early years on a large ranch in Oregon. There, far removed from neighbors and outside social influences, the family learned to depend upon itself for amusement and divertisement. The family ties which grew up as a consequence were much stronger than those of the average city dweller, and Morse carries today a fondness for his family members which seems almost exaggerated to one unaware of the facts. On each May 30, a reunion of the Morses is held, and last year more than sixty-five members—running into the third generation—were present.

"But my own family enters into the dramatizations of 'One Man's Family' to a surprisingly small degree," he will tell you. "Then I use incident rather than family philosophy, for we were strict Presbyterians, isolated on a ranch. The Barbours are more modern in their philosophy. Frequently when you hear Henry relate an anecdote it is drawn from the store of stories told me by my grandfather. Incidentally, Henry is the closest approach to any of my actual family you will find in the script."

There is something about the big, bear-like man that is basically sound, and the sturdy Dutch ancestry stands out prominently in both his mental and physical make-up. But under the stolid Dutch exterior of the man—and his easy-going, almost sloppy dress—lies an unexpressed desire to emulate the

suave men-about-town he finds all around him in the movie colony. Providing, of course, the conversion wouldn't take too much effort.

He was so impressed by a scene in the picture "The Thin Man," in which William Powell saunters up to the bar and says, "Give me a flock of Martinis," that he waited two years to emulate the scene. It was at a hotel in Santa Barbara, where he and Mrs. Morse had gone for Easter sunrise services, at 5:30 in the morning, that he astonished a sleeping bartender, Mrs. Morse and—I am certain—himself, by picking up the phone and ordering twelve Tom Collinses. The bartender gasped and the gasp so pleased Morse that, a half-hour later, he phoned again, "Send up twelve more Tom Collinses."

HIS outstanding characteristic is a keen ability to analyze people, readily and accurately. At first meetings, he either likes or dislikes acquaintances

and can give the reason why. He is a notably poor conversationalist and never dictates to a stenographer, as do most script-writers. He can find expression for his stories and ideas only at the typewriter. He never works at home, but reports at the office early—at 8:30—after a breakfast of steak and rich cream, tosses off his coat, dons an old sweater and a pair of easy slippers and goes to work. He has a deadly fear—almost a phobia—of colds and keeps his windows closed tightly. An inveterate chain smoker, the room is soon so filled with smoke that you can cut it with a knife.

How feverishly he works depends entirely upon how close to his deadline he is. His script is due for mimeographing on Thursday afternoons. On Monday he comes to the office, sticks a sheet of paper in the typewriter and dawdles around, finally throwing the sheet away. On Tuesday, likewise. On Wednesday he goes to work, writing



faster and faster. He is strictly a deadline writer, doing his best work under pressure of time, and he has never been late with a script.

He spends most of his leisure time at home, where he reads, plays games, works crossword puzzles. He is an avid movie fan, and some day—if current difficulties are ironed out—"One Man's Family" may become a movie. But Morse insists that he have full say about story and dialog, the selection of the cast and—most important—that the characters use the actual voices (by dubbing in) of his radio characters so as not to dispel illusions built up by radio listeners. The movie studio feels that he is being cranky and a prima donna. He feels that he is keeping faith with his listeners.

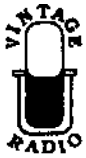
Around the studios they say that this attitude is but another evidence of his stubborn Dutch streak which crops up continually. He refuses to make any changes in a script when it is finished, and the only criticism he will take at all is an occasional suggestion from his wife, Patricia. Pat, as he calls her, is a tiny blonde who bosses him around. Intimate friends say that she resembles a tiny ringmaster leading a big, bald-pated bear around, and she fusses and fumes over him. And he loves it.

"One Man's Family" may be heard Wednesday night on NBC at:

EDT 8:00 p.m. — EST 7:00 p.m.
 CDT 7:00 p.m. — CST 6:00 p.m.
 MST 5:00 p.m.

And on Sunday for the West Coast at 8:30 p.m. PST.

July 21, 1939

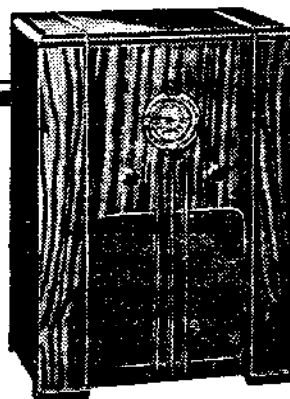


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NIGHT WATCH: The Original "Cops" by George Wagner

The popular 1990s reality-based television program COPS owes its existence to the weekly 1954-1955 CBS radio network series NIGHT WATCH. That was a two-word title, incidentally, not the one word NIGHT WATCH we OTR archivists tend to give it.

The radio show was the creation of a West Coast radio actor named Donn Reed (not "Don Reid," as I have seen elsewhere). "Police Recorder" Reed rode night after night with Sergeant Ron Perkins and the motorized units of the Culver City, California Police Department.

The police officers had guns. Reed was "armed" with a 14-pound portable reel-to-reel tape recorder. This "weapon" did not prevent Reed from being — in the words of THE UNICORN BOOK OF 1954 — "beaten with handcuffs, slugged, and shot at."

"It's important to know when to duck," Reed said.

Each program featured two or three real-life incidents, recorded as they happened, and then carefully edited together to make them seem as if they all came from the same night. Culver City Chief of Police W.N. Hildebrandt delivered a short summation at the end of the program. The result was a truly high-quality show, at its best as good as anything else ever broadcast on the radio. NIGHT WATCH is almost a real-life version of DRAGNET or even BROADWAY IS MY BEAT.

The juxtaposition of incidents was marvelous. "For example," Reed said, "we'll have a razor fight, fast and bloody — a major case. Then there'll be one about a little boy who steals newspapers, a quiet thing. This show could run forever, because no two police cases are ever alike. Even two drunks differ so much that each makes fascinating listening." (Emphasis added.)

Sometimes long nights in succession

passed without any worthwhile material being recorded. But the following night, or the next, Reed might get enough tape for two or three weekly shows.

Editing this mass of material into coherent form was the hardest part. The editing work was done by Ray Gearhart. "All extraneous material must be eliminated," Reed said. "Also profanity. We have found, incidentally, that drunken women are the worst offenders here."

The names of the citizens apprehended or questioned by the police were carefully edited out of the broadcast tapes. However, a few of those actual names survive in the program titles!

Almost all the shows survive. There is also an audition show (called POLICE RECORDER), plus a final, never-broadcast show. In addition, there are one or two pieces of raw tape — and the operative word here is "raw," for the profanity is very much intact.

To the best of my knowledge, there were 49 programs actually broadcast, with 46 of those broadcasts surviving — 48 shows altogether if we include POLICE RECORDER and the final episode. Shows Number 33, 37, and 45 are missing and presumed lost. (If anyone has those missing shows, I WANT THEM!!!!)

NIGHT WATCH is one of my favorite radio series, and I re-listen to the entire run at least two or three times a year. Some of the credit for the show's quality must go to director Sterling Tracy, who had previously directed THE WHISTLER, JEFF REGAN, and the BOB SWEENEY-HALL MARCH SHOW.

Thank you, Mr. Bob Burnham, for introducing NIGHT WATCH to me at the first or second Cincinnati Old Time Radio Convention.

NIGHT WATCH LOG, 1954-1955
 1954 (?), Early (?). "Juvenile
 Delinquency." (Audition Show, under

name **POLICE RECORDER**. This was originally intended as a daily show.)

1954, April 2. No. 1. "Nude Prowler and Wife Beaten" (AKA "Nude Prowler and Shooting Death).

1954, April 12 (date change). No. 2. "Southgate." (Man exposes himself to women.)

1954, May 3 (3 weeks since last show!). No. 3. "Glass Breaker." (Juvenile breaks into gas station.)

1954, May 10. No. 4. "Peanut Butter — Part One." (Drunken driver; boy steals seven cent newspaper; crooks rob food mart.)

1954, May 17. No. 5. "Shoplifter, Sidewinder, Peanut Butter — Part Two." (Possible heroin addict; drunk prowler; second mart crook arrested.)

1954, May 24. No. 6. "Santa Baby — Part One — and Lover." (Neglected children freezing in car; cuckolded husband goes berserk in street.)

1954, June 4. No. 7. "Stolen Explosives (kids steal explosives), Wife Beaten, Burglar."

1954, June 11. No. 8. "Paper Hanger (bad checks), Drunk Driver, Razor Fight."

1954, June 18. No. 9. "Kenny Marco and Headpiece." (Marijuana hidden inside regular cigarettes; man commits suicide.)

1954, June 25. No. 10. "Big Search and Musical Psycho." (Eight-year-old boy is lost; senile old woman with a portable phonograph.)

1954, July 3 (date change). No. 11. "Slugger and Baby 211." (Woman beats man over the head with a shoe; raving drunk with a car, a gun, and a four-year-old boy.)

1954, July 10. No. 12. "Hammer 211 and Junk Tree." (Crook crowns liquor store clerk; marijuana seeds found in boy's car and coat.)

1954, July 17. No. 13. "Car Winos and Floor Sleepers." (Down with the really down-and-out.)

1954, July 24. No. 14. "Old Bat and Crowbar." (Child torments elderly neighbor; burglars.)

1954, July 31. No. 15. "Boy — Go

Home, Flower Pot, Glow Worm." (Lost boy; beaten wife; another beaten wife turns arsonist.)

1954, August 7. No. 16. "Three Time Loser and Shotgun Boy." (Bad check artist caught again; boy seen carrying gun.)

1954, August 14. No. 17. "Old-Fashioned Suicide, Talk Jack, Santa Baby — Part Two." (Suicide attempt; talkative drunk; same neglected children.)

1954, August 21. No. 18. "Shock." (Mentally ill woman escapes from sanitarium)

1954, August 28. No. 19. "Weeper, Silly Sal, Hot Pants." (Two drunken women; elderly silent movie actress injured; prowler.)

1954, September 4. No. 20. "Fence 447 (drunken driver), Western Union Robbery, Gambling Raid."

1954, September 11. No. 21. "Inhalator and Jawbreaker." (Woman motorist suffers heart attack; game of pool ends with beating.)

1954, September 18. No. 22. "Car Strippers and Pix Stash." (Two men strip parked car; young girl abandoned in movie theater.) One of the best shows. There is more psychology to be learned from the second episode than any three university textbooks.

1954, September 25. No. 23. "Motel Sheets and Lock-Out." (Man steals bedding; girl, 14, is barred from her home.)

1954, October 21. No. 26. "Orange Balls and Bridge Jumper." (Recovering alcoholic describes the DTs; really crazy lady attempts suicide.)

1954, October 28. No. 27. "Mississippi, Psycho 288, Kingston." (Plain drunk; crazy drunk; raving crazy drunk — take yer pick.)

1954, November 4. No. 28. "Grandma, Shoe Shine, Wife Beater." (Senile woman; armed robber; domestic violence.)

1954, November 11. No. 29. "Kidnap." (Raving young drug abuser; stolen baby.)

1954, November 18. No. 30. "Child Desertion, Cabby, Kicker." (Children

abandoned; drunken motorist; raving crazy lady roams the streets with a 10-inch butcher knife and an attitude.)

1954, November 25. No. 31. "Bleeder and Safe." (Drunken husband; burglary at bottling plant.)

1954, December 2. No. 32. "Rolling Pin and Luger." (Boyfriend beaten; woman attempts suicide.)

1954, December 9. No. 33. Missing show.

1954, December 16. No. 34. "Scum, Breastwork, Telephone Burglar." (Two couples fight in street; neighbors bicker; man breaks into house to use the telephone.)

1954, December 23. No. 35. "Goldie and 211." (Liquor store robbed; same robber later waves gun in bar.)

1954, December 30. No. 36. "Bear Can" (thrown from car leads to burglary suspects.)

1954, January 6. No. 37. Missing show.

1955, January 13. No. 38. "Drunken Husband and Aunt Suicide" (attempt).

1955, January 20. No. 39. "Smash, Turkey, Larry." (Hit and run; disturbed wife; boy prowler.)

1955, January 27. No. 40. "Polio and Fog." (Five-year-old girl stricken; robbery suspect and polygraph.)

1955, February 3. No. 41. "CARE and Jug." (Good kids stopped by cops; young robber in jail.)

1955, February 10. No. 42. "Ma and Pa Heinz, Teenage Alcoholics, Fleeing Car" (AKA "Ma and Pa Heinz and Chase").

1955, February 17. No. 43. "Bra" (AKA "Girl Addict"). (Marijuana.)

1955, February 24. No. 44. "Knife, Dead Body, Getaway." (Beaten woman; fatal car crash; stopped car contains suspicious goods and even more suspicious people.)

1955, March 3. No. 45. Missing show.

1955, March 10. No. 46. "Bubble Gum and Baby." (Really crazy man collects bubble gum wrappers; beaten baby.)

1955, March 17. No. 47. "Crazy and Buy." (Mentally disturbed woman; drug buy.)

1955, March 24. No. 48. "Whiskers and Black Eye" (AKA "Whiskers and

Beaten Woman). (Cat stuck inside washing machine; woman beaten.)

1955, March 31. No. 49. "Goddamn Lady and Mr. Peepers." (Drunken couple curses police; peeping tom prowler.) Plus a five-minute cut from the uncensored work tapes, with curses, profanities, etc.

1955. No. 50. "Bike Swipe" (AKA "Motorcycle Swipe"). Never aired, due to severe background noise on original master tape. NOTE: It has also been suggested that this episode could have actually been a second audition show.

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and his orchestra

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WJR
10:00 P.M.

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Classified Ads

RADIO SHOWS ON CASSETTE, also radio/tv related material. Catalog \$1, Phil Kieman, 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 Dolter, 577 West Locust, Dubuque, Iowa 52001. (319) 556-1188
200 reels, comedy, mystery, drama, Fred Allen, Jack Benny, Suspense, I Love a Mystery. Interested in books about OTR or OTR performers.

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

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

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

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

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

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

WANTED TO BUY: Tape recordings of Jay Roberts' Nightflight show on WJR-AM. Please send prices to Jeff Jontzen, 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 Pl., 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 B.C.A., 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., Wilwick, 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 30340

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 1958).

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

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

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

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

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

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

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

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

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

Wanted. Copies of owner's manual for AKAI reel recorders, Models 1722W and GX-215D. Reproduced coies 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 14060.

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

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.

I'm looking for more shows of Mel Blanc (12), Al Pearce Show (6), Red Skelton show (25), Our Miss Brooks (80), Aldrich family (40). Also looking for Stars Over Hollywood (25), Lux Radio Theater (35) certain shows on this one. Meet Corliss Archer (4), Ethel and Albert shows of the 40's. I have over 1700 shows. Looking for serious swappers on cassette tape only; 60/90 minute tapes. Please send complete list or partial list. I will do the same. Write soon! Beth Holman, 16705 Craigmere Dr., Middleburg Hts., OH 44130

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 885, 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.

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

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I would like to receive any and all information I can get regarding a radio show I used to listen to late at night almost 20 years ago now. It was more or less a "talk show." It seemed like all of the listeners and callers were elderly retirees. The host was a man named Herb Jepko. The callers and Mr. Jepko didn't discuss anything in particular, but seemed to socialize and chat about friends and family instead. I've been told that Mr. Jepko was involved in some scandal which had something to do with Mr. Jepko somehow being involved in insurance and his selling insurance to his listeners. Oh, yes, the show was called something like the "Nightly Nightcap Show." And the callers would call in from all over the country. Mr. Jepko broadcast his show from radio station KSL out of Salt Lake City, Utah. Mr. Jepko attempted to make a go of a couple of other radio shows after the "Nightly Nightcap Show." I'm having trouble finding out anything about this show, or Mr. Jepko, so any information at all will be helpful, including leads or suggestions. Please call (preferably my home number) (collect) or write. A. Stewart Lyons, 4602 Beechwood Road, Ellicott City, Maryland 21043. H: (410) 719-7985; O: (410) 321-3866. Thank you.



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