

Old Time Radio **DIGEST**

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DICK
POWELL

Old Time Radio DIGEST

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7:00 PM



*Fugitive
from a
wood pile*

Charlie McCarthy

8:00 PM

**HORACE HEIDT'S
Opportunity
Night**

*to discover
tomorrow's
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tainers*



10:30 PM

WLW

Sunday, February 15, 1942

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Photographs: Fibber McGee and Molly, many early soap opera stars, western bands etc. Both post card size and publicity photos.

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Private Eyes for Public Ears

by Jim Maclise

"Here's Dick Powell as Richard Diamond, Private Detective!" Thus opens NBC's 1949 offering which featured Powell as a hundred dollar a day shamus with a shabby office which overlooked Broadway at 53rd Street where Diamond was "combination office boy, secretary, and clue chaser." His ad in the New York directory read, "If you've got a case, share it with me."

During the thirties, Dick Powell had been a breezy crooner in such Warner Brothers light comedy/musicals as *Blessed Event* (1932) and *Footlight Parade* (1933) and seemed frozen in such roles forevermore. But in 1944 he managed to shake his nice-guy-who-sings image by convincing RKO to star him in what may still be the best of the Raymond Chandler adaptations, *Murder, My Sweet*, a retitled version of *Farewell, My Lovely*, with Powell cast as premiere private eye Philip Marlowe. Powell's screen image changed for keeps. Now he could play tough guys, even on radio, and in 1945 he was Richard Rogue in *Rogue's Gallery*, a Mutual detective show which served primarily as a warm-up for *Richard Diamond*, a superior vehicle for Powell's talents.

As Diamond, Powell tempered his cynical Marlowe film performance with a lazy who-cares attitude which sounded like this: "My name's Diamond, and I'm in business for a very simple reason. I like money. Oh, sure, I could do better, but I don't believe in straining myself. I might make a few bucks more, but so what. You work harder, your back gets weaker, you take that extra couple bucks and spend it on a brace to keep you from folding in the middle. No, I've got a little one room office that leans out over Broadway and I'm very happy. Sometimes I get a case that lasts a week, a hundred bucks a day and

expenses, and I make enough to pay the rent, take my girl Helen Asher to dinner a couple of times, and rest my feet on the desk like a prosperous businessman. I'm in partnership with a shill called Human Nature. With him on my side, it just figures that people are gonna get in trouble."

During *Diamond's* run on NBC, 1949-50, and ABC, 1950-52, certain features were prominent, though not consistent. Diamond's girlfriend was Helen Asher, a Park venue type with a butler named Francis. At the conclusion of most episodes, Diamond could be counted on to show up at Helen's plush apartment where he would play the piano and sing a popular standard, thus keeping Powell the crooner in practice. Soon Helen would be soothing his rumpled nerves (he'd solved a tough case) on the sofa, at which time the sensitive Francis would enter with a tray of drinks and cry out, "Oh, my goodness! You never warn me!" and we the audience could imagine the suggested situation the butler had interrupted. A listener could also expect two of New York's finest, Lieutenant Walt Levinson and the moronic Sergeant Otis to make an appearance, during which Diamond and Otis would exchange insults such as "any change in your face would be an improvement," mostly dumb jokes which have not aged well. Needless to say, Diamond, an ex-cop himself, outshines the flatfoots and solves every case on his own.

Virginia Gregg played the sexy Helen, Ed Begley was Levinson, and Wilms Herbert doubled in the very different roles of the shy Britishy butler Francis and the meatheaded police sergeant Otis. The story lines rely on muggings, knifings, bomb threats, and shootings, and Diamond gets sapped unconscious in nearly every episode (a leftover from Powell's film performance as Marlowe).



1944: Dick Powell, Betty Grable, Carmen Miranda in "Springtime in the Rockies."

William Rousseau directed initially (also director of *Dragnet*, *Pat Novak*, and *Michael Shane*), and the early and best scripts were by the brilliant Blake Edwards, not yet of movie fame.

A representative show is the fourth of the series, known as "Executor and Step-daughter," in which millionaire Ralph Chase calls Diamond out to his Long Island mansion. "It was a big house," observes Diamond. "If they built another one like it, Long Island would sink."

In order to take the case, Diamond breaks a date with Helen Asher and borrows her car this way: "You must be getting tired of driving that big car around all day. Grab a cab, honey, it'll give you some rest. I'll take good care of your car. Want a buck for a cab?"

No, no, on second thought you only live about twenty-five blocks from here. Walk will do you good. Deep breathing all the way up Fifth Avenue. Nothing like it. Bye, baby." Outside he reflects. "On the way to the car, I thought about Helen, the most wonderful girl in the world. Money, looks, but she had one bad fault. She wanted to get married. I got in the big sedan and headed for my apartment. I'd been up late the night before with a blonde singer and I was feeling tired. Funny how things change. My nights in college were just as busy, but at one o'clock the next afternoon I was out playing football. But I face facts pretty well. So when I got home, I took a nap."

Once on Long Island, Diamond meets chase, the millionaire, his step-

daughter Elizabeth, who's on probation for hit and run, and her alcoholic step-brother Christopher. As Diamond enters, a shot is fired into the house from outside, Mr. Chase being the unharmed target. Quickly he fills Diamond in regarding inheritance of the estate. Christopher is excluded until he turns 35, but Elizabeth is eligible when her probation ends and she marries gambler Murray Lang, which she plans to do the following Monday. Then, while eavesdropping upon the two step-children out in the garden, Diamond gets sapped. "I rolled over and watched the moon melt and run down my eyes. Something warm and sticky spread over my face and turned the night red." Upon awakening he discovers a body lying beside him. "It was Murray Lang. You couldn't blame him for staring. He wasn't impolite, just dead." So much for Elizabeth's wedding plans.

After calling in Lieutenant Levinson and Sergeant Otis (and trading insults about whose face is uglier), Diamond solves the case and heads back to Helen Asher's Park Avenue apartment. There Helen nurses his poor bruised head, after which he sings "I've Got My Love to Keep Me Warm" at the piano. This warms up Helen, but her butler Francis enters with drinks just in time to exclaim, "Oh, goodness! You never warn me!" Then comes the Diamond whistling sign-off theme to wrap up this Blake Edwards script. Rousseau directed and Eddie King was an announcer. The NBC chimes cap the evening, May 15, 1949.

"The Moran Suicide" (May 29) opens as Betty Moran is about to kill her blackmailer. "Come on," he demands, "give me the gun." "Sure," she replies, "a piece at a time." Gun shots. Then she says, "I need a drink," which we hear poured. "Well, here's to nothing, Betty old girl." She drinks, a second gunshot is heard followed by a groan and a glass hitting the floor. Suicide or murder? At the end of this one, Powell sings "Again," fouls up the lyrics, and

Francis shows up with a glass of milk in time to be embarrassed once more.

Other 1949 shows include "Gangster Beats Up Diamond" and "Phony Seance Racket." The first is a better than average puzzler involving a package containing \$200,000, turned over to our hero, at the end of which he sings "Little Girl." The second is a scam to steal old women's jewelry and contains a Beverly Hillbilly prototype named Harold Appleknocker, played by Powell, who later sings "Don't Blame Me." (The Diamond program preceded TV's The Singing Detective by some forty years!)

"Hollywood Blackmailer" and "Police Officers' Symposium" both take Diamond out of town, and both contain dead blondes. The first has a motion picture producer fly Diamond to the West Coast in his private plane. "Why come all the way to New York for me? You've got some pretty good boys in California — Spade, Novak. Of course, they haven't got my blue eyes." Here the blonde corpse shows up in the producer's Malibu beach house. The "Symposium" episode kicks off with Lt. Levinson and Otis formalizing the police station after the lieutenant has been invited to be a guest speaker at the University of North Carolina.

Diamond is asked to tea at the station. ("For Pete's sake, take the doily off the lie detector!" he protests.) Soon he's roped into accompanying Levinson, in order to speak himself on the topic of the relationship between the police officer and the private detective. The blonde, encountered on the train to Carolina, is found dead in her hotel room shortly after appearing in a group photo of the conventioners. Her skull has been crushed, and a bottle of silver nitrate (used in developing) lies beside her on the floor. The amusing solution has a local sheriff outsmart our hero and the entire symposium of crime detectors.

Two repeats from the 1950 season are sponsored by Rexall Drugs in 1952-53 on ABC (note p. 339 of Jay Hickerson's useful Guide for Diamond broadcast



The Dick Powells (June Allyson) went over to see the George Montgomerys (Dinah Shore).

dates). "The Eight O'clock Killer" is a caller who phones precinct headquarters to announce his murders, all of which occur at precisely eight at night. This plot and solution is one of the cleverest stories in the series. "The Ice Pick Murder" (aka "Juice Bar") is also not to be missed. A lunky hunk named Seymour is tutoring Diamond in weights and Judo, and the story opens as he slams Diamond onto his office floor as part of his instruction in the manly art. Then a murder victim, an ice pick in his back, stumbles through the door and mumbles the two words "juice bar" before expiring. Soon we are at the Apollo Health Club, where the musclebound Seymour, some containers of wheat germ, and a phony doctor clash cleverly. Afterwards our singing detective croons "La Vie en Rose" to his

girl Helen, then seeks a positive romantic response. "Nothing?" he asks wistfully. With half a heart, Helen says, "Only okay." "Wanta feel my biceps?" asks Diamond hopefully. She does so. "Well?" he inquires anxiously. "Nothing," she replies.

"The Case of Bigfoot Grafton" opens with Lt. Levinson requesting Diamond to attend a gangster's funeral in order to identify gang members present. "Why me?" asks Diamond. "Maybe you can show the boys how to dig the grave," snaps Levinson. "Why, Walt, that's silly. I wouldn't know a grave from a hole in the ground." Soon two members of the Long Island Ducklings, a girls' softball team, turn up in Rick's office wanting him to find their missing second baseman, Lottie Wyrachek, whose photo resembles Jane Russell,

only more so. Her picture convinces Diamond to take the case. But a mobster in a gabardine suit appears with the message, "Don't go lookin' for no missing girl if we don't wanta wake up with two bullet holes where your eyes oughta be." Spotting the guy in gabardine again later, he points him out to Otis, who says "Too bad that poor little gabardine had to give up its life just so a mug like that could have a suit." Despite the outrageous jokes, one's interest is piqued by how Lottie of the Ducklings can be tied in with the Mob. The closing song is "It Had To Be You," after which Helen, jealous of Lottie's obvious assets, suggests that if the second baseman had been any good, "she would have been a first baseman."

A 1951 show sponsored by Camel cigarettes on ABC and titled "A Jar of Face Cream" introduces Diamond to Yvonne, a cosmetics dealer. "When she reached my desk, her perfume kept moving." She leaves the office "with a motion cats spend years to learn." Meanwhile she wants Diamond to contact a Frenchman at his hotel room and pick up a jar of secret formula face cream before her rival, Venus Beauty Enterprises, gets hold of it. But the jar contains something more lethal than face cream, and soon Diamond is threatened by gangsters and a Swedish masseuse named Bertha who offers to break every bone in his body "one bone by one bone." Jim Backus has a minor role.

In the Camel shows, the sponsor assures listeners during the commercial that "in a coast to coast test of hundreds of people who smoked Camels for thirty days, noted throat specialists reported not one single case of throat irritation due to smoking Camels. No other cigarette gives you this conclusive proof of mildness." (How gullible were we in 1951?)

While any Richard Diamond episode is superior to, say, any Philo Vance story, the original 1949-50 seasons are better than the next two years on ABC, where Helen Asher (Virginia Gregg)

and her butler Francis appear to be missing, along with much of the ironic wit and don't-give-a-darn ambience of the early shows. Furthermore, Powell doesn't sing! (This may be a plus for some listeners.)

Next time: that overweight couch-potato and orchid fancier, Nero Wolfe.

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Old time Radio show Collectors' Association of England

Information and help to the OTR Collector

by Terry G. G. Salomonson

After several years of having an open invitation to write for the Old Time Radio Digest, I have finally decided to launch the project starting with this installment. But first I think a little background information on previous publications would be helpful. Not only to set up this and the following chapters, but also to put the Old Time Radio Digest in the proper light with what happened BD (Before Digest) and AD (After Digest). By the way, AD is After the Digest started publishing, NOT after its demise.

I started writing articles about old time radio in May of 1979. It was issue #15 of "Collector's Corner," and I became one of the contributing staff members. The title was "The Log: An Essential Tool For The Collector." The article was very well received. I received requests to write additional articles for other publications. For those of you who may never have seen the magazine, Joe Webb and Bob Burnham were the publishers. The art director was Bob Burchett. The monthly grew out of a need for the hobby to have a magazine after "Airwaves" ceased publication. More information about these publications will follow in additional installments.

In 1984 Bob Burnham decided to write a book for the old time radio collector that he thought would help the hobby. Bob asked if I would write an article — anything that I thought would be of interest for the book. I updated my article on broadcast logs.

Paul Anderson started publishing "The Sounds of Yesterday" to a limited audience in 1985. I wrote about my problems in researching information on my LONE RANGER log. Following that, I wrote my first three installments of a series of articles that I agreed to write for Paul. The first

two articles were published, but not the third. Without support, and some personal problems that Paul had, the fourth issue of "The Sounds of Yesterday" never went to press.

Bob Burnham published his second book in 1986. He included my article of "The Log," and something else that I wrote. I thought that with the personal computer becoming more popular, something should be written about that. "Collecting Old Time Radio and Using The Computer" was the result.

A new magazine was published in 1988 by The World of Yesterday called, "The Golden Years of Radio and Television." I wrote for Ron Downey, the editor. After six issues, this magazine disappeared.

The success history for monthly publications up to this point had not been good. Many new collectors had started in the hobby and had not seen the earlier attempts in this area. So it was thought that the chances were good to start another. Many of the former efforts had a very limited number of subscribers, and copies of these publications were no longer available. With that thought in mind, the "Listening Guide Newsletter" was started in 1989. The April/May/June 1991 issue (#6) was the last edition of this attempt. This time, however, I did get up to Part 6 of the series I was writing. I guess we'll see if it's still here next year.

Whether my writing had anything to do with the deaths of these publications, or that it was just coincidental I am not sure, but I am still asked to write. Besides, Bob Burchett stated that the Old Time Radio Digest has been publishing for over ten years now, and he feels very confident that it will continue despite my contributions.



Terry actually paying for something captured on film.

With this in mind, I will start my original series of articles once more (having been updated) and add new chapters never printed before. Enough said.

I started this series of articles just about eight years ago with a different publication, and under a different title. Originally called INFORMATION AND HELP TO THE NEW COLLECTOR, it was being written with just the new collector in mind. Where does the new collector turn for information that will help him start in this hobby, what is available, how do you find programs, what to expect from dealers, collectors, clubs, and organizations. I changed the title because I will be offering information that will help not only the new collector, as important as that is, but will also help the collector that has been around for a few years and can use a new, fresh approach to his collection, such as with the help of computers. Computers are in more homes every year, and as helpful as

they are in many areas, they can be very helpful in sorting through all of the information you can collect regarding radio broadcasts. I hope I can help some of you who may still have a fear of that little blinking cursor on your computer screen once you leave the arena of games. So with all of this in mind, let's not waste any more time.

It occurred to me not long ago that I've been in this hobby of collecting old time radio programs for over a decade and a half now. Just where has the time gone? It does not seem like that many years since first starting this collection of mine, that has pretty well taken over all of my "free" time. When I originally started collecting, I was an electronics engineer by trade, and a radio program collector by dedication. The word dedication is probably an understatement when talking about myself and the collecting and preserving of these old broadcasts of the past. There is not a day that goes by without recorders recording, tapes

arriving and, of course, departing my depository of broadcasting, adding new programs, and making new masters to include those new additions of "missing" programs that we didn't have before.

It's always exciting to add these new broadcasts to complete a series. For years I had 102 broadcasts of HAVE GUN, WILL TRAVEL. There were, of course, 106 broadcasts, so the hunt was on to find the missing four. Those missing four shows have now been located, and the same enthusiasm in finding the missing programs of other series now continues. Once we find all the missing broadcasts of a series, the next step is to try and make sure that we have the best possible sound quality of each broadcast in the series.

My personal dedication goes a little beyond just the collecting of these programs, but also extends to writing about OTR (such as this article), researching the history of broadcasting (such as my broadcast logs that I have authored), interviewing the stars of these broadcasts, broadcasting OTR on the air (I hosted a three hour program on an FM station back in St. Louis, MO for over seven years), teaching commercial broadcast history at a local college and locating previously unavailable recordings. I am not trying to push my own horn, but to show the seriousness of my approach to these historic broadcasts.

Just where am I going with this article you may ask. I guess the bottom line after fifteen plus years is to look back and think of all that I have learned about broadcasting, and more importantly, the collecting of it. All the trials and errors, the bad and good ways of gathering programs, what to stay away from, and sometimes who to stay away from, and of all those programs that you wait and wait for. Sometimes you find that the waiting pays off with the arrival of that long and eagerly awaited for show. And other times, after years of waiting, you find yourself no closer than before. It's

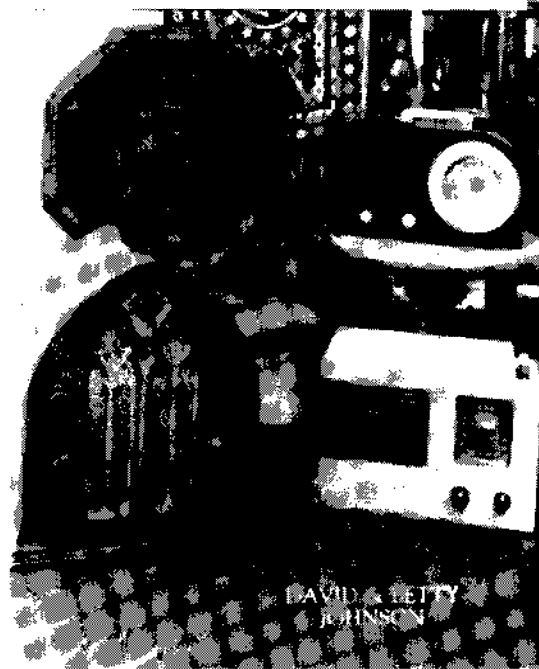
been some time since I received one of the "missing" ESCAPE broadcasts, and I'm still waiting for the last missing fourteen programs that I have been waiting for something like ten years. And I will keep waiting until those fourteen programs arrive, hopefully soon. I have started thinking like some collectors who would like to hear certain programs before they die.

I thought that I might offer a series of articles, based on this experience of over fifteen years, to the new collector. All too often, we overlook these brand new people and then talk to them as if they are experienced. Like a student sitting in a classroom, lost in the subject matter and not wanting to be the only one to raise their hand to ask questions, new collectors can be overwhelmed and lost, not knowing where to turn for the answers that will help them enjoy the hobby to its fullest.

We can discuss a lot of different areas as the first topic: the types of tape, the types of recorders, cassette versus reel-to-reel versus DAT versus CD's and even CD-ROM, etc. But I think for this first article, we'll talk about the "how to's" of getting started. I'll begin by telling a little of my early days of getting into the hobby. I'm sure that it will not be much different than any other new collector is experiencing today. This should certainly make you feel that someone understands what you're going through and even what to watch out for and what to avoid.

I always wanted to collect old time radio for two basic reasons. First, I had heard a couple of these programs such as THE SHADOW, and THE LONE RANGER, when they were still being broadcast live and was very interested in hearing more of them. Secondly, I thought that it would be really nice to have some examples of these broadcasts on tape to let my children hear what used to be. For years these two thoughts were with me, but I never knew where to go or how to get these programs. Oh, I'd see every now and then an ad for a record containing two

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David and Betty Johnson's Guide to Old Radios: Pointers, Pictures and Prices covers a wide range of topics -- determining the age of a radio, understanding how it operates, evaluating the best methods to preserve it and deciding how much it is worth. In addition to all this, the Guide to Old Radios contains a detailed historical account of the evolution of radio and chronicles the role played by the radio in daily life.

The price guide, which has descriptions of over 3,300 separate models, is organized by manufacturer and model number, making it extremely easy to use. All the common models and many of the rarer examples are covered. Also included is information on secondary material such as amplifiers, paper ephemera, test equipment, speakers and repair manuals. The Guide to Old Radios is the first book to include price information on this important radio-related material.

David and Betty Johnson are antiques dealers specializing in radios and 78-rpm records. David is a licensed radio engineer who prefers fixing old radios, while Betty researches the history and personalities of manufacturers and broadcasters. Their Antique Radios: Restoration and Price Guide (Wallace-Homestead: 1982) has become a classic. Guide to Old Radios is built upon that tradition of excellence.

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"original broadcasts," but when you would receive them in the mail, they had been edited, or worse, just plain gutted from the original way they were heard over the radio. Of course, you may not know that when you first start collecting, but after a while, when you start becoming more familiar with certain programs, you start to realize how much time and money you spent on copies of programs that are less than desirable. Or you'd receive a tape, cassette or open reel, with hiss that was so bad you could barely hear the program. There is not a lot of satisfaction in being disappointed time after time with these kinds of products.

I was still in the U.S. Air Force at the time and on duty one Sunday morning when I read about a local collector who had gathered many different radio broadcasts of the past as a hobby. It was in the feature section of one of Little Rock, Arkansas' main newspapers. I still have that article. But the main point of mentioning this article was that I acted on an idea. I read the article twice and then looked his name up in the telephone book. He was listed! I thought for a while about calling or not, and decided that I had nothing to lose by the call, so I made it. His wife answered and stated that he was out for awhile, but took my name and phone number when I asked if she would have him call me back.

Later that afternoon he did call back, and we talked for some time about radio and the kinds of broadcasts that he had, etc. We ended the call by his agreeing to a meeting at his home. Two important things happened at that first of many meetings and what has turned out to having been a good friendship these many years. First, and most importantly, while I visited, he taped several reels of programs for me to keep. If for nothing else, that would have made the visit to his home the best part of the week. But I also learned of several publications of the time that I had never heard of. There are always special publications with

most hobbies, and unless you know about them, or know someone who knows about them, you may never see them. They are not the kind of publication that you would find at your local newsstand.

The two publications were "The National Radio Trader," and "Airwaves." Both of these publications have long since passed from the scene, but they were the best thing going at the time. I subscribed to both of these periodicals at once. The most interesting area of both publications was the want ad section. It listed collector after collector, the types of interest they had, and number of programs in their collection, and their willingness to trade for similar programs. I started writing letters to just about every single ad I could find. Catalogs soon started to arrive. By this time I had taped just about everything my Little Rock contact had. My only obligation to him was that as I received new programs, I would give him the opportunity to copy what he would be interested in. That was the very least that I could do. Soon I started putting together my catalog and listing myself in the want ads. That part, the want ad, was free with the subscription. I started getting catalog requests from people that were not listed in the want ads.

These want ads were primarily the meat of "The National Radio Trader." Maybe that is the reason that after a couple of years it folded. I don't know, but it sure was missed by myself and many others. Looking back through the "giant 16-page combined issue," of volume 3, number 4 and volume 4, number 1, which was mailed on October 4, 1979, I find many names listed in the ads which were new to me then, but have since become friends and long-time-known collectors and dealers. James L. Snyder, Edward Carr, Gene Bradford, David Reznick, Dick Judge. First twenty words of your ad were free, after that it was five cents a word. Fifty cents for a border around the ad,

double that if you wanted a fancy one.

"Airwaves" on the other hand, contained articles on programs, collectors, clubs, logs, etc. It was more geared to the much needed information to help the hobby continue to improve and grow. I wasn't fortunate enough to get my hands on the first issue of "Airwaves." I subscribed as soon as I learned about it, but when the second issue arrived, it had a slip of paper in it stating that "Airwaves" #1 is out of print. More copies will be available soon, and you will receive one as soon as it is ready." I did receive a copy of that first issue later, but not from "Airwaves." The point is, it was a complete sell out. Traders and collectors wanted that type of information, who to contact, what they collected and had to offer.

Issue #2 from December 1976, has a drawing of Walter B. Gibson on the cover, an article by Joe Webb entitled "Convention Report," about the sixth annual Friend of Old Time Radio Convention, a continued article on THE

SHADOW, blank tape was discussed by Jerry Chapman, "Our Hobby's Roots," by Jerry Chapman and Joe Webb, "Shadow Log II," a book review, some collectors' want ads, and a letter from Phil Cole appeared on the back cover. That letter talked about "Radio Historian, Radio Dial, Radio-In-Depth, and a few other assorted OTR publications" that went out of business the year before. He ended the letter with "Let's keep publishing Airwaves and National Radio Trader until our money runs out!" I guess that money ran out, because both of these were gone within sixteen months.

Next was "Collector's Corner." Starting in 1978, it lasted 34 issues before it departed and was taken over by "The Golden Years of Radio & Television," and also about the same time we had the introduction of "Old Time Radio Digest." These were both good publications, but for the brand new collector, one very important item died with "Airwaves," and "The

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We now fully stock bookshelf editions of your favorite old time radio programs. Eighteen of the best sounding programs on six C-90 cassettes in an attractive album that will protect your cassettes for years to come. Great listening made even more enjoyable with the best sounding programs available. Here is a list of the programs series available. Remember inside each album you get six cassettes containing eighteen programs.

Only \$29.95 each and we pay the shipping charges. These make great Christmas and birthday gifts. Order several today!

THE ALDRICH FAMILY
THE AMOS 'N' ANDY SHOW
THE CINNAMON BEAR
THE DAMON RUNYON THEATRE
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FIBBER MCGEE & MOLLY
THE FRED ALLEN SHOW
THE GREAT GILDERSLEEVE
LET'S PRETEND
THE LIFE OF RILEY

ONLY \$29.95 EACH

THE LONE RANGER, VOLUME 1
THE LONE RANGER, VOLUME 2
THE MYSTERIOUS TRAVELER
NICK CARTER, MASTER DETECTIVE
NIGHTBEAT
RADIO FAVORITES VOLUME 1
RADIO FAVORITES VOLUME 2
SERGEANT PRESTON OF THE YUKON
THE SHADOW
THIS IS YOUR F.B.I.
X MINUS ONE
|

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

National Radio Trader." Want Ads! If you're brand new to the hobby, it takes awhile to meet other collectors without this service of the past. Oh, sure, you can join OTR clubs, and we'll get to those in a minute. But nothing beats those early want ads. What a place to meet collectors, especially those independent collectors who just never seem to join clubs or organizations. And how else would you know where to write to collectors in different states, or even countries for that matter. There just isn't a good source for the exchange of collector names and address information. The "Digest" started in January, 1984 and just two issues ago celebrated its 10th anniversary with issue #59.

Anyway, here I was two years into collecting and trading with about 86 different collectors from all over the country. I mentioned earlier that I wrote to every collector who I could get an address on. I was not kidding! The mailman hated me. Almost daily he would have to get out of his mail truck and bring boxes of all shapes and sizes (and almost always heavy) to the door. His hernia doctor loved me!!

Being new to the hobby, a lot of time was wasted early in my collecting of programs. I collected everything from

everyone in any sound condition. There were some collectors who would use the cheapest tape and, of course, those tapes did produce low volume levels or hiss, and certainly left large amounts of oxide coatings all over my recorder's heads. I spent a fortune in head cleaners. A lot of these reels of tape just simply deteriorated with the passage of very little time. Playing some of them today produces a loud audible squeal that can literally be heard from the next room.

And there were the collectors that never cleaned their equipment and simply recorded right through the oxide coating that had built up on their heads. Also, let's not forget all those hours of great radio shows that arrived with cross-talk, free with each and every show. But at the time I didn't know any better, and thought that that was the only condition you could expect of these old programs. I found out later that a lot of collectors just collected quantity, not quality. A lot did, but not all!!

Once I learned who not to waste trading time with, the hobby took on a whole new meaning. What I enjoyed before, I became fascinated with. The difference was like listening to the broadcast while actually sitting in the

studio during the show, or listening to a program while under water. I became very sound conscious. Not to the extreme that some collectors are, and I applaud them for their dedication because we all benefit from it. But I will never waste the amount of hours again the way I did, because no one was there to tell me that there were better sounding copies of the same programs.

We've covered a lot of ground here so far about what used to be, but that won't help you new collectors faced with starting the hobby of collecting in today's atmosphere. There are several choices you can make on just how to start, the amount of time you wish to spend at it, the amount of money, and just where you gather your programs from.

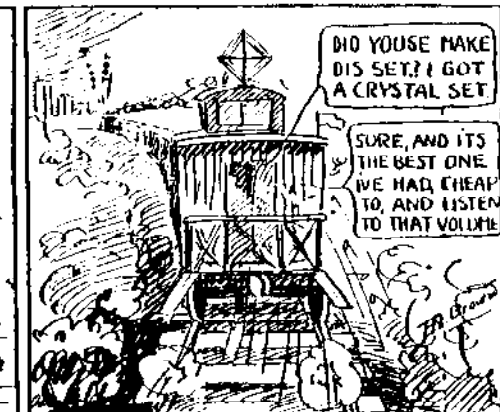
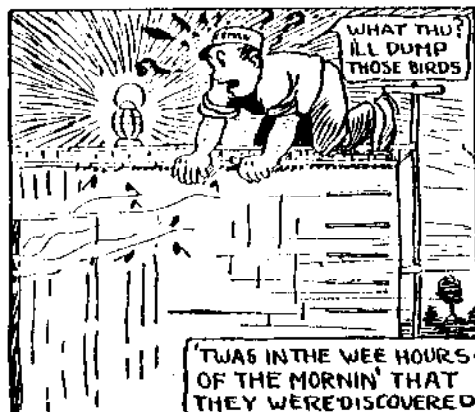
Before I recommend different ways of getting programs, let me explain some sources that I just wouldn't recommend. There are several different companies that have put cassettes into bookstores and airports, etc., that I wouldn't recommend. If you just want one or two programs and that's it, then maybe this is the route for you. But I have found the information on these cassettes to be misleading, wrong, or no information at all. I have seen a cassette offered as

being "The First Lone Ranger Broadcast!!" NO WAY!! The first 775 LONE RANGER broadcasts were NOT. I repeat, NOT recorded, so there is no way that they could be offering the first one on cassette!! Secondly, the cost per show is a little on the expensive side. You usually get a C-30 cassette and one 30-minute program. That means that 15 minutes into the program they cut the show and you hear the balance of it on the second side of the tape. Maybe there is nothing wrong with that to most people, but I'm a purist and a 30-minute program should be on a C-60 or, even better yet, a C-65 cassette so the program is not cut in any way. Not only that, but you can get two shows on one tape and receive twice the enjoyment. Third, the cost per cassette can get pretty steep per program. I have seen one of these C-30 cassettes with one program on it sell for \$5.00 per cassette to \$8.00! With tax, it's about \$.25 to \$.40 on top of that. Why pay about \$8.40 per edited show when you can get programs from other sources as low as approximately \$.25 plus the cost of a cassette tape, and a little for postage? More on this price range later.

One of the quickest and cheapest ways to collect these shows of the past

THE ANTENNA BROTHERS

September 8, 1923



Spir L. and Lew P.

Radio Hoboes DeLuxe

is to record them from the radio. There are stations around the country that do re-air these golden moments from yesterday. On my broadcasts, I aired them in their entirety, with original commercials left in, complete openings and closings heard without my overtalking them, etc. I know people who listen to my programs that tape these shows, because I get mail from them and they thank me for helping them get copies of these programs. But not all cities have radio stations that rebroadcast these programs, and not all stations will air shows complete and uncut. Most stations will air excerpts from shows. And when you look at the number of radio stations around the country versus the number of them that do re-air these programs, you'll find your chances decrease fast of finding a good source of shows this way. Also, most stations that do air programs only air them for an hour per show, usually once or twice a week. My program was three hours in length and that affords the time of airing six or seven programs per broadcast. This, however, is not typical.

Another source for programs is to just plain buy them from old time radio dealers. There are many, many of them around the country and ads for them and their addresses can be found in magazines such as some of the ones we've already mentioned, plus looking in audio, mail order, and nostalgic type magazines will yield more information. It is a good idea, as is always the case, to try ordering a few cassettes from several different dealers to find out their quality, speed of delivery, information about the shows you're getting, and prices. Also, as you meet more collectors, ask them who they would recommend as a primary source for programs, then order their catalogs. Look at the completeness of their listings — information given like an introduction to the series, actors, dates of broadcasts, titles of scripts, broadcast numbers, etc. Large dealers and collectors have taken years to put

together the most complete detail information that they can. This also helps you eliminate duplicate programs under different titles and dates from less informed sources. Again, we are talking about saving you time and, most importantly, money.

Let's take a quick look at each of these points, because they do vary from dealer to dealer, and for that matter, from collector to collector.

Quality. This is probably the most important of the four. Once a program arrives for your collection, you're going to want to listen to it. If it sounds "muddy" or "bassy" or "tinny," that is the way it will stay. Now in all fairness, some programs are that way because of the source material, the master tape or original electrical transcription, was poorly maintained. BUT, as mentioned before, if recording equipment is not cleaned, demagnetized, speed corrected, etc., etc. (and we'll get more into this in another article) sound quality will suffer. You can always ruin your sound recording, but not improve it over what is not there. So check out the quality. Make sure that the sound is clear, that you don't hear more hiss (because of cheaper brands or poor quality tape used), etc. In the case of cassettes, make sure the shell (the cassette plastic housing) isn't broken, cracked, or pinched against the tape. The last thing you want is to wait for your programs to arrive, put them in your cassette deck, and immediately have them jam up on you. For you open reel collectors, tape again should be looked at for quality, ripples, if it leaves a lot of oxide coating on your rubber rolls and heads, and if the plastic reel pinches the tape at all as it comes off of, or goes on to the reel. This will damage the side of the tape. Replace these warped reels as soon as possible.

Speed of delivery. This varies again with each dealer. Sometimes you get already made up cassettes, so processing orders is a fairly quick part of the transaction. But most of the

Question: if scores of sheets of paper, costing \$40 and containing a list of 6,000 OTR shows is called "Ultimate", what do you call a computerized, paperless list of 36,000 OTR shows that costs \$30, lets you pull up information such as "all shows in which Agnes Moorehead appeared" quickly and painlessly without hunting through page after page of information, and actually contains circulating Suspense shows, not just the un-circulating ones?

Liberal answer: The fast as whitewater, Al Gore tree saving, Bill Clinton cost cutting, Hillary Clinton good housekeeping approved entrance ramp to the information highway.

Conservative answer: A handy little program for looking up quite a few OTR shows effortlessly.

Its really called **CAT-LOG**, but it IS a handy little program for looking up quite of few OTR shows. You can sort the shows by program name and title, program name and date, all shows by date (existing shows first, missing shows follow), or all shows by date (existing shows intermixed with missing shows for log purposes). You can search for any word or letter combination and bring up all shows that have "Orson Welles" in them. There are at least 32,000 circulating shows in the database and programs are updated every few months. Wanna bug Al? **CAT-LOG** will still let you eat up paper as you print out shows you select.

CAT-LOG requires an IBM compatible PC with 10mb of hard disk space. Specify the size of floppy disk you need when you order. The program fits on three 3.5" 1.44mb floppies and expands to roughly 9mb of files on your hard disk.

Included **FREE** with your disks will be a second program, **MY-CAT**, that will let you catalog your own personal collection of open reel / cassette tapes. It is able to pull up information on your tapes in the same way that **CAT-LOG** does. This is the fast, modern way to keep track of shows. Democrat or Republican, Liberal or Conservative, Dallas or Buffalo fan, just about anyone will be able to computerize his own OTR database and be able to research 36,000 other shows in the comfort of his own home.

Make check for \$30 payable to:
Thomas Althoff
P.O. Box 1259
Greenwood Lake
New York 10925

time orders are custom made order by order from the dealer (or collectors) master reels or master cassettes. And if the dealer that you're doing business with is good, then he or she is going to be popular and more than likely be processing a lot of orders. I think that two to four weeks should be average. Most dealers will beat four weeks, but don't be alarmed if it takes three to four weeks. If it takes longer, look for another dealer.

Information about the shows you're getting. Cassette labels and information insert sheets with reel-to-reel tapes, should include good information about the shows you're getting. The correct title and date of the broadcast is a must. There is already enough misinformation and wrong titles on programs going around for all of us to spend a lifetime trying to sort out. On cassettes that I send out, I put as much information that I know about the show as I can get on the label. The title of the program and the title of the script should be there. Broadcast dates are important, as well as the network it aired over, and possibly a name or two of the stars. I finish, with, of course, my address at the bottom of the label. That's a lot of information, but the collector needs it if he is ever going to know what he has and what he needs to complete the series he is building. I also have a computer that helps me get all this information on those small labels using an easy to read compressed print.

Prices. This is very important unless you have an unlimited budget. The same program from ten different dealers will probably get you ten different prices. So shop around. Some dealers offer the ease of checks and charge cards. Some only deal with checks. The ease of buying with charge cards is quite an attention getter, but it also drives the price of doing business up and, naturally, also the price of what you're buying. So consider these areas. Also, if your dealer or collector source is one of the few that actually

sources the material, you may pay a little more for that service and better sound quality. Some dealers and collectors trade, buy, and copy their material and simply pass copies on. They are not as close to the original recorded material and, therefore, the best possible sound as the dealer or collector that copies from the original ET's and studio masters. Just as a Xerox copy of a copy, each time an audio recording is copied, the recording becomes less and less desirable, sound quality wise.

Another area of getting programs is by joining several of the old time radio clubs around the country. The advantage of this route is two-fold. First, naturally, is the ability to trade with other members. This, after all, is the purpose of the organization. Secondly, larger or older well-established clubs usually have a library of tapes that you can get access to, by either you providing shows they don't have (trading with the library itself), or paying a rental fee. These costs vary with the clubs, but usually the cost of obtaining programs this way is quite affordable.

There are several rental libraries around the country that you can get access to without having to belong to a club. They are usually run as a sideline by some dealers. Again, depending on who you're dealing with, whether it be clubs, individuals, or dealers, watch that sound quality!! The better your sound quality, the more others will want you as their source for shows. The longer you collect programs, the more you will hear certain names that it seems are permanently associated with bad sound.

The last area I would highly recommend is getting into a buyer's group. This is probably the best source for good material, the newest material, and the cheapest cost per program that you can get into. But buyer's groups for many reasons tend to be small in the number of each group's members,

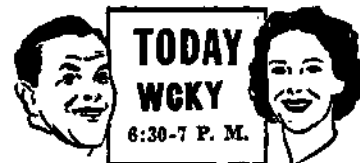
and members once in a group, almost never leave the group. So openings don't come up that often. How a buyer's group works is that the members pool their money together and purchase a number of shows, either individual programs or a series, then the master tapes are sent around to each member, and he or she makes their own copies from the masters and sends the masters on to the next member. The cost per show drops greatly to each member. The drawback to buyer's groups is that they usually are reel-to-reel organized. There are several cassette groups and many OTR clubs have both reel and cassette libraries. I started a cassette buyer's group several years ago, and a lot of interest was being generated by it. In this group the costs per show will average \$.25 or less for the material that you copy!

In future installments, we'll get into equipment, books, how to catalog, how computers can help with this hobby, logs, good programs to collect, clubs, etc.

If there is an area of information that you, the new or well established collector, would like to see in this series, please feel free to write me. I can be reached through the "Old Time Radio Digest," or at the following address: TERRY SALOMONSON, P.O. Box 347, Howell, MI 48844-0347.

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Radio's Great Favorites!

LUM and ABNER
DREAMING OUT LOUD!
FRANCES LANGFORD
Frank CRAVEN • Bob WATSON

28c to 1 P. M.
NOVEMBER 25, 1940

NEW • BIG • SPECTACULAR

Jumbo Fire-Chief Aired On NBC

Splendor Surrounds New Texaco Broad- cast Series

Originating under the "big top" of the old New York Hippodrome, a radio series "better than a circus, bigger than a show" will be inaugurated over an NBC-WEAF network, including WLW, on Tuesday, October 29, at 9:30 p. m. (E.S.T.). It will be the new Jumbo-Fire Chief program of the Texaco Company—a serialized adaptation of the great spectacle "Jumbo" soon to open at the Hippodrome.

The new series, which will occupy Ed Wynn's old spot each Tuesday at 9:30 p. m. (E.S.T.), will not be a circus, or a musical comedy or melodrama, but an admixture of each to produce a comedy-drama with music against a circus background. Ben Hecht and Charlie MacArthur, authors of the Hippodrome presentation, will write the script.

Jumbo-Fire Chief will be a radio adaptation of Jumbo, the stage spectacle which Billy Rose, Broadway producer, is bringing into the historic Hippodrome on October 26th.

The new series will mark the first time in the history of Broadway that a New York theatre has capitulated to radio by closing its doors to permit its cast to take part in a broadcast production. There will be no stage per-

formance during the evening of the broadcast, nor will there be a matinee during the afternoon.

An audience of 4,500 persons will be admitted to the broadcast each Tuesday evening, and a cast of almost 100 persons, including a chorus of 30 male voices and a 32 piece orchestra will occupy the ring and stages in the arena.

To make all this possible the old Hippodrome is undergoing another rejuvenating one of the many which have marked its history since 1906, when it was built. Seats in the entire orchestra have been removed and in their stead the main stage for the production has been built. On it will perform Jimmy Durante, Donald Novis, Gloria Grafton, Arthur Sinclair, dean of the Irish theatre; A. P. Kave, one of the favorites among the New York Theatre Guild actors; Blanche Ring, and W. J. McCarthy.

Louis A. Witten, who has presided at Fire Chief broadcasts in the past, will continue to guide the new show on the air.

Originates At WLW; Carried On NBC Network

The Arcco Concert Band, directed by famed Frank Simon, will inaugurate its seventh consecutive fall and winter radio series on Monday, October 28, at 10:30 p. m. Originating in the studios of WLW, the series will also be carried over an NBC-WEAF network.

OCTOBER 31, 1935

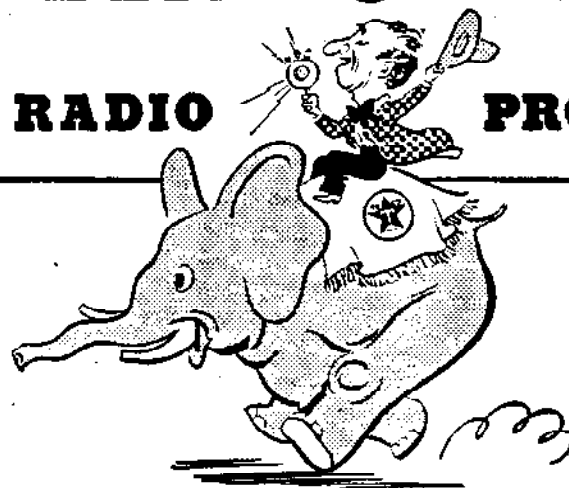
TUESDAY NIGHTS

9:30 E.S.T. — WLW
8:30 C.S.T. — WSM
and NBC Network

JUMBO FIRE-CHIEF

RADIO

PROGRAM



THRILLS . . . LAUGHS . . . MUSIC . . . ROMANCE!

Featuring a star-spangled cast of 90 performers! . . . headed by JIMMY DURANTE, Donald Novis, Gloria Grafton and Arthur Sinclair! . . . an orchestra of 30 musicians . . . a chorus of 32 male voices . . . a dramatic, romantic, comic story by Ben Hecht and Charles MacArthur . . . original songs by Rodgers and Hart!

BIGGER THAN A SHOW - BETTER THAN A CIRCUS!

Broadcast from the mammoth stage of the New York Hippodrome
ENTIRE PRODUCTION SUPERVISED BY BILLY ROSE

Classified Ads

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

WANTED: Amos & Andy radio program items, puzzles & stand-ups. Bob Morgan, 4005 Pilman 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.

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, Kerit 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.

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.

WANTED TO BUY: Tape recordings of Jay Roberts' Nightlight show on WJH-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) 226-8169 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 Skulerud, 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.

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.

WANTED: To hear from anyone with Baby Snooks programs. Buy, sell or trade. Will buy or exchange catalogs. Lyn 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., 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, 8936 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 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 infor 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 Nemec, 1424 Heatherton Dr., Naperville, IL 60563 is looking for program listings of old radio stations of the 30's and 40's especially WDJ, 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 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.

Want to trade Amos & Andy or Jack Benny and other comedy shows. Also videotapes on radio or radio stars movies. Rob Cohen, 783 Oakledge Drive, Gahanna, OH 43230 (614-478-2755)

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 To Buy: Jack Benny's Christmas Shopping Shows from 12-8-46, 12-18-49, and 12-2-51. Must have perfect sound. Thanks. John Moran, 6351 Beck Road, Canton, MI 48187

WANTED: Trader on Jack Benny Shows. I have 144 and growing. Send your Jack Benny list and I will do the same. Trade on cassette 60/90. Write soon to: Beth Holman, 16705 Craigmere Drive, 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.

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

WANTED: Radio Nostalgia & Collectibles. Books, Premiums, Photos, Advertising, Autographs, Magazines, Anything. Duffy, 625 Lost Pine Way, Absecon, NJ 08201

Alan Ropchan, 8923 84th Avenue, Edmonton Alta, Canada T8C1E3 (403) 466-2761. Have 2500 Reel of OTR for Trading.

George Olsen, Craven Community College, Box 885, New Bern, NC 28563. Wants We The People 11/25/37 and Hobby 9/20/39.

WANTED on cassette tapes. OTR shows Easy Aces and Ethel & Albert. I have over 2,200 shows. Will trade for episodes of these shows. Write to Beth Holman, 16705 Craigmere Drive, Middleburg Hts., OH 44130

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WANT TO TRADE: Jack Benny, Amos & Andy, Aldrich Family. Robert E. Cohen, 763 Oaks Edge Dr., Gahanna, OH 43230-5081

Want the following Abbott & Costello Shows: All 1945: April 05-26; May 03-17-24-31; June 14-21; October 04-11-18-25; November 08-15-22-29; December 13-27. Phil Evans, Box 10507, Stockdale Station, Bakersfield, CA 93389-0507.

WANTED: We the People and March of Time radio shows. Don't own any, but have over 2,300 shows I will trade for. Send a list of what you have first to: Beth Holman, 16705 Craigmere Dr., Middleburg Heights, OH 44130. I will send a list of what I have.

WANTED: Sergeant Preston or Challenge of Yukon tapes. Also records and videos. Dick Weber, 468 E. Metz Rd., Columbiana, Ohio 44408

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