

Old Time Radio **DIGEST**

No. 63

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Old Time Radio DIGEST

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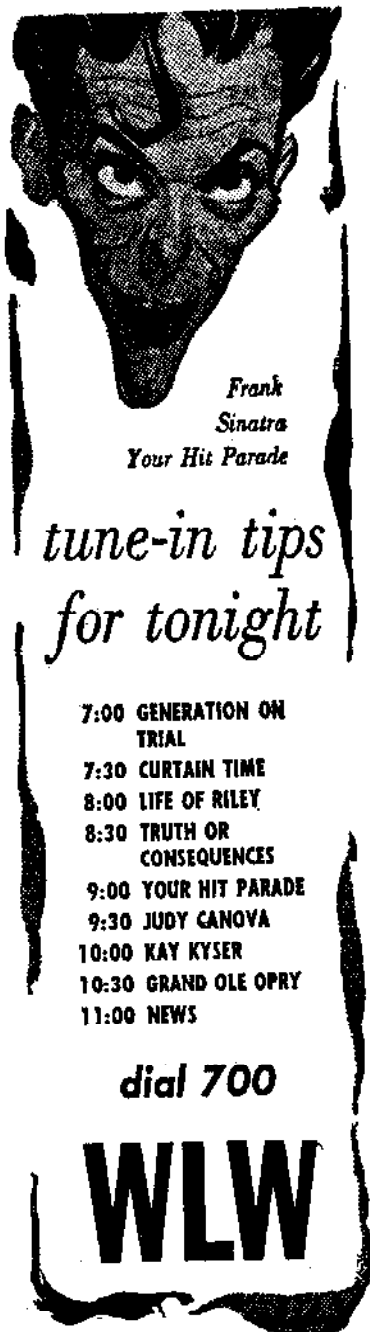
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Contributing Editor Terry Salomonson
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Frank
Sinatra
Your Hit Parade

*tune-in tips
for tonight*

7:00 GENERATION ON
TRIAL
7:30 CURTAIN TIME
8:00 LIFE OF RILEY
8:30 TRUTH OR
CONSEQUENCES
9:00 YOUR HIT PARADE
9:30 JUDY CANOVA
10:00 KAY KYSER
10:30 GRAND OLE OPRY
11:00 NEWS

dial 700

WLW

February, 1946

Old Time Radio BOOKS AND PAPER

We have one of the largest selections in the USA
of out of print books and other paper items
relating to all aspects of radio broadcasting.

Books: A huge assortment of books on the history of broadcasting, radio writing, stars' biographies, radio shows, and radio plays. Biographies of Fred Allen, Jack Benny, Lowell Thomas. Radio plays by Corwin and MacLeish. Barnouw's history of broadcasting. Also books on broadcasting techniques, social impact of radio etc..

Paper: Radio cookbooks, song books, sheet music, Radio City brochures, radio station listings and maps, radio give-aways etc.

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

Magazines: Radio Guide, Radio Mirror, Stand By and others.

We periodically issue two catalogs: (1) *Radio Broadcasting Books and Paper* and (2) *Radio Broadcasting Magazines and Scripts*. If you are not on our mailing list, send a \$.29 stamp for each catalog wanted to:

Rainy Day Books
P.O. Box 775
Fitzwilliam NH 03447
(603)-585-3448

Or give us a call and let us know your particular interests.

Bob Replies to the Rebuttals. . .

by Bob Burnham

After 60 issues and a decade of *Old Time Radio Digest* (by the way, congratulations, guys!), you would think the publication would have gone down the unfortunate path so many others have that are published today: dull, listless, uninteresting and full of reader apathy.

But no! Bob Burchett and Herb have outdone themselves again, because almost the entire issue was devoted to articles in response to what was printed in *PREVIOUS* issues, including the first part of a piece done by Henry Aldrich (Ezra Stone) himself! Much of the rest was targeted directly at yours truly in response to my "Good, Bad & Ugly" article on OTR shows. I was very surprised to see how much that article stirred at least three people up over what apparently are controversial issues among the more "veteran" collectors.

First, thanks to George Wagner for the kind words about missing me at the last few Cincinnati conventions. I finally came out of "hibernation" last October in Newark. My tapes made it to Cincinnati last year (so I can't be far behind myself!).

From my standpoint, the original article was written in a stream of conscientiousness mode. It was NOT intended to be a scientific study, just a quick commentary aimed at collectors who perhaps hadn't heard as many shows as some of us. Numbers or statistics that were mentioned (that everyone focused on) were mere generalizations pulled out of a hat to try to illustrate a point. They were NOT meant to be taken literally or analyzed. In any case, whether or not George Wagner, Terry Salomonson or Jack French agree or disagree with my comments, I am delighted they took time to respond. Their responses, in

fact, motivated ME to write this reply on the same day I received this issue of the *Digest*.

My thrust in writing that article was to point the beginning collector in a direction OTHER than the usual path of collecting the most famous or best known shows like *The Lone Ranger*. If you like westerns, it seems to me to be pretty dumb to collect only Rangers and IGNORE Gunsmoke or *Have Gun Will Travel* simply because you haven't sampled any and are not familiar with the series.

Another underlying theme with my article was sort of in response to some of the articles that have been written that carry on ad nauseam of how great and wonderful a certain show or performer or shows in general area. The hobby can ALWAYS use more well-written and researched articles. But it seems there have been too many dripping, sappy articles on shows that have been printed — not necessarily in *The Digest* per se — but in some of the club publications that have been written over the years. I certainly agree that radio show collecting is a matter of personal preference, as Jack French points out. Yet I was not meaning to imply that one should be telling another collector "Hey buddy, your collection is trashola," if it consists of shows not to my liking (by the way, Jack, that was a GREAT line — I laughed out loud, though I know it wasn't intended to be funny.) At the same time, there is nothing wrong with THINKING another guy's collection is trashola, or even listing shows that are in ONE'S OPINION, worthless. After all, it is a free country. Terry Salomonson focuses in on this issue in a different way. He points out that as a dealer, I personally have catalogued certain "lesser" shows. Perhaps my

comments could be insulting to those who have ordered them. In fact, I was not asking anyone to "junk their collection." The function of a dealer in the hobby is to provide shows people have asked for, and the personal favorites (or most despised shows) of the dealer play a less important role. Of course, if a customer ASKS for my recommendations, I will give them the information they require. I also feel the function of dealer in the hobby and WRITER in the hobby are TWO DISTINCTLY SEPARATE (though related) roles. Through publications like *Old Time Radio Digest*, we ALL have a voice in the hobby, but it's not the same tone of voice we use to customers we mail flyers to or newcomers we advertise our wares to.

The bottom line and main point is my original article intended to provide suggestions for the newcomers. All three responses in the *Digest* came from "veteran" collectors in the hobby — guys I've known and respected for years. As I said, I'm glad they wrote replies, but feel they somewhat missed what my intentions were with the article; perhaps took the comments too personally or too literally.

When I decide whether a show is good to listen to, I decide PURELY from an entertainment-value standpoint. If it amuses, intrigues or holds me in suspense, then it's a good show in my opinion. The same could apply to anyone who collects shows to LISTEN to them. If someone collects shows just to collect shows, a different rule set would apply.

If the *Lone Ranger* entertains you, then it's a good show IN YOUR OPINION. It had its place and time entertaining America, but no more. Despite the old B-movie reruns today (probably run because they are readily available filler material for TV stations at low cost), they are still dated-old-black-and-white-stuff. Yes, there are many people who DO like the *Lone Ranger*, but again, it's NOT where the majority of population get their

entertainment (nor is most of OTR for that matter). To me, the *Lone Ranger* is a formula-laden adventure western for kids that SHOULD be preserved, but it's NOT something I would recommend to someone living in the 1990's who has had no exposure to OTR. Maybe it's good writing, maybe it's bad, but the cliché of a masked man with an Indian companion just doesn't cut it and play well today like the deeply textured characters of Marshall Matt Dillon and Chester DOES.

Again, I'm talking pure entertainment. I'm setting aside the historical value, the nostalgia of remembering it as a child, and also not making any consideration from a dealer standpoint.

Perhaps my level of entertainment is more difficult to reach, but it should be for anyone living in the 1990's. I go to the movies, watch video tapes, collect music CDs and subscribe to cable TV and have a surround sound system, as tens of thousands of people do. Yet I still enjoy certain old radio shows from the past. Sure, the world is far more sophisticated today than in the 1930's-1940's. In fact, OTR collectors FAILING to realize this are harming the hobby by touting that EVERY show is great.

Here's the scenario: Somebody new to the hobby happens to see Joe Blow's article saying what a fantastic show *PINTO PETE IN ARIZONA* is. He orders that show from XYZ Dealer. He discovers that the show is not only LOUSY in content, but SOUNDS bad. He figures ALL OTR shows are like this, throws the tape in the garbage (never to hear OTR again) and pops back in his digital CD recording of some heavy metal band — OR runs to Blockbuster Video to rent the latest action thriller in full color with stereo surround sound.

Yet if that same person had read MY article saying how great *ESCAPE* is, and that the newer releases also have really nice sound, THAT collector might have joined our ranks as a dedicated

OTR devotee!

These comments are partially what comprise my personal philosophy in writing for the hobby. If people agree with my thoughts that result from these concepts, great. If they disagree, I hope they will write why they disagree.

To interest others, let's focus on the shows we have that in everyone's opinion ARE first rate in both content and quality. Down play the lesser shows, AND down play the things we have done as collectors to degrade the sound: Used lesser grade reel tape at low recording speed (at quarter track). Don't tell me you have a formula for fixing screeching reel tape. Admit it, you screwed up and used bad quality tape 10-15 years ago. Best thing to do is trash it, and see if you can find a new copy from someone else, and save tearing up your tape heads with that junky old tape.

The veteran collectors will know what I am talking about regarding open reel. No, I'm NOT advocating throwing out reel collections (or any certain shows we already have); but let's do what it takes (within our ability and resourcefulness) to maintain and upgrade OTR quality (and attract more newcomers). If we don't, our ancestors will most certainly dispose of our collections in the garbage dump.

BULLS & BONERS

Football announcer: "George Mc-Afee seems to be all right now after taking a roughing in his end zone."—Jack Page, 113 North St., Bluefield, Wis. (Oct. 14 over Station WDBJ.)

Ex-Governor Alfred E. Smith: "I want to make a few general remarks before I say anything."—Conrad Fl-orillo, 1352 49th St., Brooklyn, N. Y. (Oct. 19 over Station WHN.)

Vic of "Vic and Sade": "It took me a year and a half to squeeze a garbage-can out of Mr. Erickson."—Clarence Ecker, Stanford, Mont. (Oct. 16 over NBC.)

Announcer: "On these cold winter nights you could eat a bear, but you don't want to spoil your supper."—Ruth M. Schmidt, 621 First Ave., N. E., Waverly, Iowa. (Oct. 17 over Station WGN.)

Ransom Sherman on "Quicksilver": "I got a wife too and I buy them off the rack."—Mrs. Helen Wilkins, Troy, N. Y. (Oct. 18 over NBC.)

Letters

Bob,
I am writing in response to Mr. Burnham's article in one of your recent issues. I personally take offense in someone telling me what I should and shouldn't enjoy or collect. I started collecting over 20 years ago and my idea was (and still is) that radio drama was a dead art form and should be preserved. This includes all radio drama. What seems like junk to one person is someone else's treasure. I have one suggestion for Mr. Burnham. Since he considers 90% of the radio shows as junk, in his next advertisement could he please mark the 10% of the shows he offers for sale as good? That way no one will have to buy the "junk" he is offering for sale.

Ted Davenport 1600 Wewdila
N. Little Rock, AR 72116

Letter to the Editor by Jim Snyder

Can you stand another letter on Bob Burnham's column in the September/October DIGEST about good, bad, and ugly radio shows? I had read his article without any particular disagreement with it, so I was amazed at the three letters in the following issue arguing with him.

It seems to me that all three writers completely missed Bob's point. They took issue with what they perceived, on his part, to be a ratio of one "great" show to 70 crummy ones in old time radio. I didn't read Bob's statement as saying that only one percent of old radio shows were worth listening to. His comparison was only between the truly outstanding and the junk. He did not deal with "good" shows that would fall between these categories because that had nothing to do with the point he was trying to make. And if he had known that his numbers were going to be taken so literally, he might have stated it a bit differently.

But if he did mean it the way the three letter writers took it, then I am not at all sure that he would be wrong, now that I stop to think about it. I have about 900 different radio series in my collection, and yet when I sit down to listen to a show, it is always from no more than a couple dozen of those 900. I don't care enough about the others to bother listening to them. Then there are literally hundreds of other series that I have never put in my collection because I don't like them and don't want them. These would be the soaps, most of the kiddie shows, quiz shows, music programs, and others that are seldom mentioned in OTR Publications, but which I find offensive because they are blatantly racist and/or anti-Semitic. There were a lot of those and even today I find the anti-Semitic ones all over the radio and television dial, but that is another story. Bob is right! Most radio is/was junk, as are most television, books, music, and magazines

today. But what I consider junk is someone else's treasure, and that is a point that I think Bob makes very clearly.

He didn't say that we had to agree that the Lone Ranger is poor, but I do. I did listen to it as a kid, and I enjoyed it as a kid, but I dislike it as an adult. I find it very poorly written, to argue with George Wagner's opinion, and just as poorly acted. But so what? Bob's point, as I see it, was not that we should or shouldn't like or collect the Lone Ranger, or think that the writing is outstanding or horrible. He is simply saying, if you don't like it, why save it? A man wrote in one of the OTR publications several years ago that he had collected a bunch of tapes of stock market quotations given over the radio. It seems to me that Bob's point is simply that if that is what you like, collect it; but if you don't like it, then why bother to save it?

I have been following Bob's writings for probably twenty years. He is never boring. He is thoughtful and challenges a lot of the "sacred cows" in this hobby. I frequently disagree with what he says, but he always makes me think. Many times I then realize that he is probably right, even though I might not like it. Obviously, with this article he caused a number of people to think, and to me that shows the work of a REAL writer.

Woman of the Week

JACQUELINE COCHRAN
famous aviatrix

on the new
Hour of Charm
with

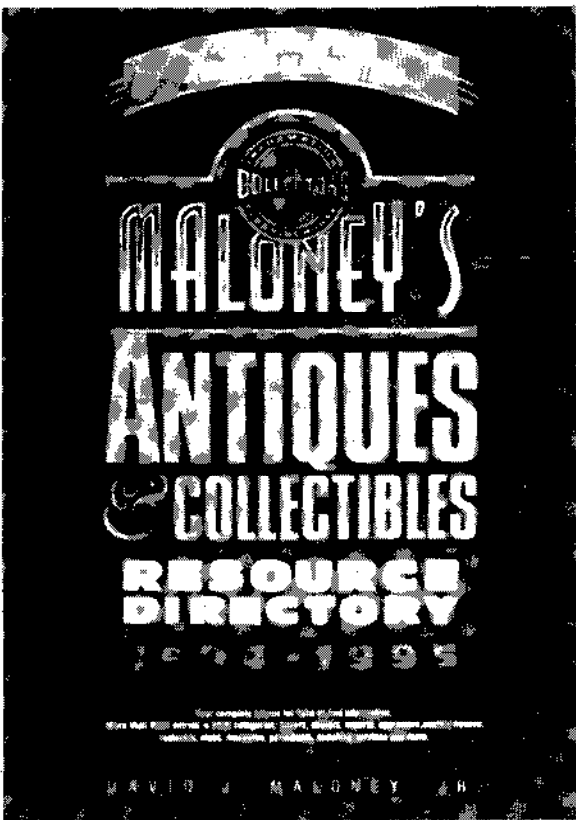
★ PHIL SPITALNY and his All-Girl orchestra
★ JOHN ANDERSON, Master of Ceremonies

**Give Your OLD SET
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Amazing Invention
**ELIMINATES LOCAL INTERFERENCE,
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Get Mexico, Cuba, other distant stations, clear and strong as local! Cut out local interference! Improve selectivity, reduce static noise, better the tone of your old set with RADIO-X! Consumes no extra power. For every kind of radio, electric or battery, long or short wave. Attached in 5 minutes.

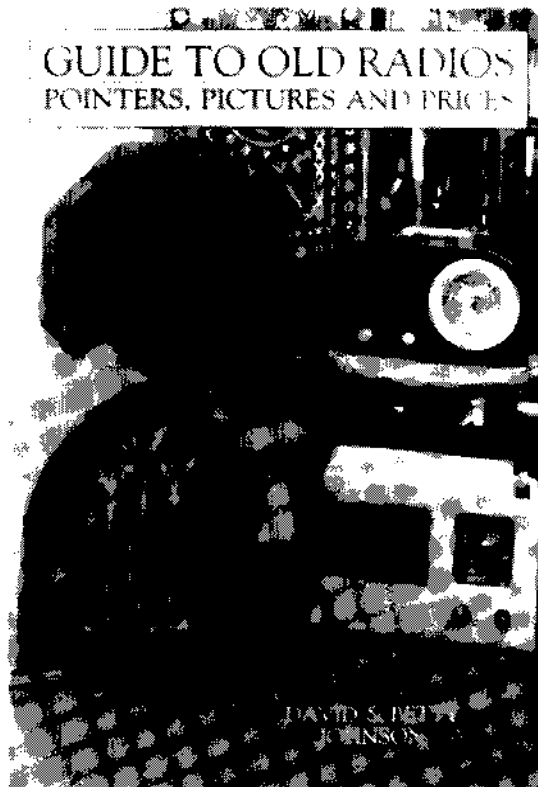
SEND NO MONEY RADIO-X is in-
engineer. GUARANTEED. Just pay postage
\$1.00 plus postage on delivery. Keep 5 days.
If you don't say, "It's a miracle" return for
refund. Order today. RADIO-X, 4885, Dept.
L-1002, Oakley Station, Cincinnati, O.



\$ 2295

\$4.00 POSTAGE
CANADA & FOREIGN
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FOR PRICES

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- 600 NEW SUBJECT CATEGORIES
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\$ 1695

\$2.00 POSTAGE
CANADA & FOREIGN
ORDERS WRITE
FOR PRICES

WALLACE-HOMESTEAD PUBLISHES FIRST PRICE GUIDE TO OLD RADIOS

The Collector's Information Clearinghouse Antiques & Collectibles Resource Directory may have a new name, but it still contains the same excellent resource information for which it was so highly recommended by the media, collectors, dealers, appraisers, and auctioneers, alike.

The new edition of David Maloney's now-famous directory contains even more precedent-setting features. It still contains the most comprehensive listings of buyers, dealers, experts, appraisers, auction houses, restorers, clubs, museums, periodicals, matching services, and many other types of contacts involved in the antiques and collectibles industry.

About the author: David Maloney is a nationally know appraiser, author, radio talk-show guest, and lecturer. His reputation is based on 20 years of practical experience, extensive academic and personal study, teaching, and lecturing.

Royal Promotions 4114 Montgomery Rd Cincinnati, Ohio 45212

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.

Royal Promotions 4114 Montgomery Rd Cincinnati, Ohio 45212

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.

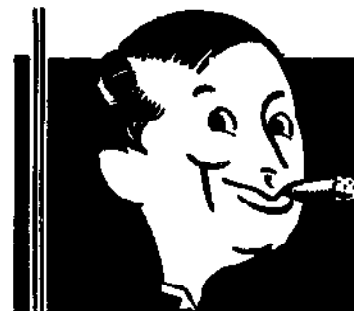
Conservative answer: A handy little program for looking up quite a few OTR shows effortlessly.

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 band 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:
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And Every Tuesday Thereafter with
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"BLUE RIBBON STARS"

AVPRO PROUDLY ANNOUNCES - THE BOOKSHELF EDITIONS OF O.T.R.

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
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THE CINNAMON BEAR
THE DAMON RUNYON THEATRE
DUFFY'S TAVERN
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

1

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

Ezra Stone, 76

Ezra Stone, who played the comically trouble-prone teenager Henry Aldrich on radio as a young man and then became a successful theater and television director, died on Thursday in an automobile accident near Perth Amboy, N.J. He was 76 and lived at Stone Meadows Farm, near Newtown, Pa.

For 15 years, first on Broadway and then on radio, Mr. Stone was known to millions as the youth who answered, in a high-pitched, put-upon voice, "Coming, Mother," when summoned by the cry "Hen-REE! Henry Aldrich." He originated the role in 1938 in the Broadway show "What a Life," which ran for more than 600 performances and was later translated into an enormously popular weekly radio program, "The Aldrich Family."

Mr. Stone was born in New Bedford, Mass., and grew up in Philadelphia, where he broke into show business at the age of 7 doing radio recitations and acting in local productions.

After receiving a diploma from the American Academy of Dramatic Arts in New York City in 1935, he appeared in a farce called "Three Men on a Horse," produced by George Abbott, who then cast him in the 1936 hit comedy "Brother Rat." It was while he was an assistant casting director in Mr. Abbot's office, working under Garson Kanin, that he was given the lead role in the Clifford Goldsmith play "What a Life," about a comically troublesome teenager. In 1939, after being presented as a sketch on the Rudy Vallee radio show, "The Aldrich Family" was programmed as the summer replacement for Jack Benny. After picking up the sponsorship of General Foods, "The Aldrich Family" was off and running as a weekly half-hour program.

During World War II, Mr. Stone served as a producer, director and actor with the Army's Special Services,

staging many productions, most notably the Irving Berlin show "This Is the Army." Although an understudy took over for him for a period, he was able to combine military service with regular appearances on the program, which ran until 1953. From 1950 to 1952, he was director of program development at CBS-TV.

After retiring as Henry Aldrich, Mr. Stone worked steadily as a producer and director on Broadway and in television. He directed the Broadway plays "See My Lawyer," "Me and Molly," "At War With the Army" and "January Thaw." His television directing credits include episodes of "Julia," "The Flying Nun," "Lassie," "The Munsters," "Lost in Space," "Love American Style" and "The Debbie Reynolds Show."

In 1979, he became director and president of the David Library of the American Revolution, in Washington Crossing, Pa., which was founded by his father, Solomon Feinstone.

He is survived by a son, Josef, of Newtown; a daughter, Francine Lida Stone, of Wallingford, England; a sister, Miriam Golub, of Washington Crossing, Pa., and four grandchildren.



ORCA of England



NORTH
AMERICAN
DIVISION

c/o Tom Monroe ♦ phone: 216 226-8189 ♦
2055 Elmwood Av. ♦ Lakewood, OH 44107

MEMBERSHIP SERVICES:

- * Newsletter
- * Cassette lending library

OBJECTIVE:

- * To make as much BBC broadcast material available for the enjoyment of as many people worldwide as possible.

SPECIAL CHALLENGE:

- * We are currently saving over 150 shows off-air weekly. We can only continue to do this with the assistance of as many people world wide as possible.

- * Will you assist us in saving this drama?

MEMBERSHIP DUES:

- * \$15.00 per year
- * Check payable to Tom Monroe

SEND TO: 2055 ELMWOOD AV., LAKEWOOD OH 44107

Old time Radio show Collectors' Association of England

Bob Hope



Mr. Perpetual Motion

by Favius Friedman

EVEN Bob Hope's wife admits that she cannot keep up with him. He thrives on a work load that would crush an ordinary man. He is happiest when he has a million projects ahead of him. He seems to be Hollywood's answer to the age-old quest for perpetual motion. He doesn't walk; he bounces. He doesn't sit down to telephone; he paces back and forth, the distance being governed only by the length of the phone cord.

His vitality is regenerated rather than depleted by his activity. Bob sits from studio stage to broadcasting spots—the farther from Hollywood the better—and from playing benefits to visiting hospitals. When he wants to rest he plays 18 holes of golf. Once, when his entire radio troupe was down with the flu, he gave two four-hour shows, alone and unaided, for service men, then wanted to go "out to a night club to get some laughs."



He's in the air so often, they've even named an airliner after him.



Jinx Falkenburg and Bob drop out of skies with Vice President Barkley on return from overseas.



Sharing a doughnut with Colonna almost cost our hero his finger.



A solemn script moment with his 'Paleface' heroine, Jane Russell.



Off again, this time to Germany to entertain our air lift crews.

Just to follow him for a typical week is to wind up exhausted. To entertain the air lift crews in Germany, Bob, his wife, Dolores, and some of his troupe took off by plane from Hollywood the day before Christmas, landed in Europe and did an elaborate round of shows Christmas week, boarded another plane, breakfasted in the Azores, welcomed the New Year in New York, arrived in Hollywood the next morning, took in the Rose Bowl football game New Year's Day, planned, rehearsed and did his regular broadcast on Tuesday night, flew out at midnight for Dallas with his radio gang, arrived at 4 a.m., played golf at 8—and then started on a series of one night stands that was to take him to 30 different cities in a little more than 30 days.

You'd think the guy would kill himself.

But ask him how he stands it and he says, "I guess it's because I know how to relax and I keep myself in shape. If nothing pulls at your stomach, you're all right."

Even as a child Bob Hope could always turn on the charm and make people laugh. He was 7 years old when he was reciting a poem at a strawberry festival in Cleveland and got the words mixed up. The audience giggled. Instead of leaving the stage in tears, as other moppets might have done, young Master Hope thrilled to the excitement of a sea of open faces in front of him. Each mistake in his recitation brought another laugh, and he finally bowed off the stage to the one thing no comic ever gets enough of—applause.

That was the first turning point in his budding career. The second great turning point came a couple of years later when he discovered that he could collect money just by singing on corners and in street cars, by putting on a semi-tragic act for sympathetic customers while he was a delivery boy, or by outsmarting other youngsters, and even the officials, in picnic foot races. Bob couldn't run as speedily as his rivals, but his brain operated a lot faster. He sold newspapers to and caddied for the elder John D. Rockefeller in Cleveland, and used to ride out to the beach on a trolley—without money—and sing for his carfare. (He had a lovely soprano voice before it changed.) Later, he became mascot of a semi-profes-

sional baseball team, and on train trips with the group, young Bob would sing, while the players passed the hat.

Most of the time he came home with more money than any two members of the team.

But young Leslie Townes Hope (his name before he changed it) was a clever amateur with a definite talent who was paid because he gave pleasure, rather than because people were sorry for him. He always liked to win and made a career of it. His success is the old threadbare one of hard work, plus something like genius.

He labors indefatigably at being funny and, unlike other comics, derives a vast joy out of it. He is a great gagster, an incomparable ad libber, a man with a bright and brassy humor who is unhappy in repose. Luckily, he is kept so busy that he has become a one-man industry—one of the biggest in America.

His net worth is around \$2,000,000. Besides being an extremely well-paid radio and picture performer, he's the head of many business enterprises including his own motion picture company, operates several real estate syndicates, is a heavy stockholder in various profitable athletic projects (the Cleveland Indians baseball team is one) and is the projected proprietor of one of the largest radio stations in the country.

Out of every extra dime Hope earns, the boys in the income tax bureau take 7¢ or 8¢, a process that still provides the comic with the occasion for a gag. Once, Bob was playing a charity golf match with Bing Crosby and an enterprising newspaper reporter was reporting the match by using a walkie-talkie radio.

Someone asked Hope what it was.

"That's my private line to the Treasury Department," Bob cracked. "I call in every 30 minutes and ask how much more I can't spend!"

Hope was born May 29, 1903 in Eltham, Kent, England. His father was a talented stone mason; his mother was a Welsh concert singer. He began life as Leslie Townes Hope, but by the time he started in grammar school, his family had already moved to Cleveland, and his school-mates, combining his two names, teased him by tagging him Hope-less. He quickly shifted over to Bob, a simpler,



Swarage of autograph hounds tells Bob his tour was success.

He became
a comedian
when he found
he couldn't
make
hospital expenses
in the
fight ring.

single-syllable handle. It carried out the youngster's conviction that it was the ideal name for being a pal of the public and "for snuggling up to 150,000,000 people."

With six older and younger brothers, Bob had a normal, Tom Sawyer-ish boyhood, wore his brothers' cut-down clothes (the family was not well-off), sold papers, won prizes for Charlie Chaplin imitations, collected pennies and nickels for singing on street corners. He squeezed through high school and a year of Western Reserve University, then turned to boxing under the nom-de-ring of "Packy East." His pugilistic career was short-lived.

"I quit the manly art of self-defense," he says, "because I couldn't seem to make hospital expenses."



Bob sneaks a glance at the notes Doris Day, RADIO BEST's gal warbler queen, is warbling so prettily.

There was a try at giving dancing lessons in Sojack's Dancing Academy, and a short stretch as a mechanic at the old Chandler Motor Car Company. They kept him on only because of his budding wit which was already beginning to shine at company picnics and conventions. Then, when he was about 21, Bob went on the professional stage with a partner, George Byrne, hoofing and singing in black-face, as part of the act of a pair of Siamese Twins. Bob was rather surprised to learn from the theatre manager that he was much funnier without the burnt cork, and that he was a better monologist than a dancer.

Like so many other young men with theatrical ambitions, Bob starved for a while, living in a Southside Chicago theatrical boarding house where the maid came once a day "to change the rats."



Ken Murray wants to know where they concealed his funny lines.



Bob enjoying a cozy moment with Betty Hutton, as a buck private in Paramount's "Let's Face It."

Eventually Hope formed his own troupe, which included a couple of fellows named Edgar Bergen and Charlie McCarthy. Bob managed to wheedle his way into vaudeville, then latched on to a small part in *The Sidewalks of New York*, and, in 1928, a larger role in *Smiles*. His first major stage break came in the *Ballyhoo*

of 1932 and was followed in 1933 by *Roberta*, in which he played Huckelberry Haines, a fast-talking, piano-playing, singing, dancing part that finally established him as a top comedian. In 1936 Bob was with Fanny Brice in the *Ziegfeld Follies*, then went on to star with Ethel Merman and Jimmy Durante in *Red, Hot and Blue*.

Oddly enough, though radio beckoned him, he declined the offer. He thought the new medium didn't have any future. Because of his skepticism, he lost about five years of the ether bonanza. Bob recalls the first time he auditioned for a radio spot. It was somewhere around 1932 and he really laid an egg. "I auditioned for Hines Honey and Almond Cream," he says, "and when it was over, someone handed me a couple of bottles of the product and told me to go home and forget about it."

But just about ten years ago he

did make another try at radio—and almost met disaster. He was broadcasting from Hollywood and his act was to be piped to New York by telephone. Unfortunately, no one in Hollywood knew him, and they didn't bother to collect a studio audience. For Hope, the thought of working without a responsive audience was a fate worse than death. The prospect of those empty seats paralyzed him.

Bob met the crisis in typical Hope fashion. The Charlie McCarthy program, in a studio across the hall, ended 15 minutes before his show began. Bob persuaded a couple of ushers to set up a series of stands and plush ropes which herded The Splinter's departing audience right into the empty studio. "Right this way, folks; right this way," said the cooperative ushers.

"Sit down, folks," Hope said cheerily from the stage. "The show starts in just a few minutes now."

Most of the shanghaied citizens stayed around, Bob's program was wired to New York backgrounded by riotous studio applause, and Hope was in. After that he had no trouble luring the public in to see him broadcast, nor has he any difficulty now.

Time was when Hope's writers (they totaled just enough to play Notre Dame) had to submit around 200 jokes a week. With the changeover to Bob's new format his scripters have it a little easier. They have to dream up no more than 199. The renovated show is not as frenzied as it used to be; it's built around situations instead of strung loosely on a

daisy chain of unrelated gags, but it's still pure Bob Hope. Vera Vague and Jerry Colonna are gone; now Bob has Doris Day, Billy Farrell, Les Brown and his orchestra, announcer Hy Auerbach and Irene Ryan.

Hope is still a lad with whom television should have a million dollar romance. His mobile face, his miraculous wit, his gestures, his mugging, his completely extroverted approach to his audiences make him far more irresistible to those who can see him than to those who can't. He is first and foremost a gag man, the epitome of the vaudeville training school. His confidence in his personal ability to make people laugh is virtually unpuncturable. No matter how flat a gag may fall, his aplomb seems never to desert him.

Once, a certain gag yielded only a weak chuckle from the studio audience. Hope paused, looked at his listeners, stared at the script again, then announced solemnly as he ripped out the page, "You'll never hear that joke again!"

Guest stars who appear on his program—Crosby excepted—find it a somewhat memorable experience. On one occasion Herbert Marshall was guesting with Hope and had a line way at the end of the script. Unfortunately, the show was running overtime, they had to get off the air, and there was nothing Hope could do or say. So, when Marshall started his line, Bob just reached over and grabbed him by the throat.

Later, Bob learned that Marshall went around for weeks muttering about his experience. "On the Bob Hope show, they don't

give you a signal or a word when you go off the air," Marshall told his friends. "They choke you off!"

If Hope as a radio performer has a weakness, it is that his gags are too frequently "visual" rather than "aural." Even Hope himself realizes that there are times when the home set listeners get slightly bewildered.

Like the evening Hope was appearing as a guest on Johnny Mercer's show. Bob was then working in *The Princess and the Pirate*, a flicker of several seasons ago. He came over to NBC right from the sound stages, in his pirate outfit, beard and all. Bing Crosby was rehearsing right across the corridor. In the midst of Hope's repartee with Mercer. The Groaner came out of the wings dressed in a white barber's jacket with a pair of scissors in his hand. He chased Bob around the stage for a full minute while Mercer collapsed with laughter and the listeners wondered what was going on!

Hope, at home, is very much like Hope on the screen or the radio. He and his wife, the former Dolores Reade, who was on the stage herself, have been married 13 years. It is one of Hollywood's ideal matings, although Hope's family life is virtually non-existent. There are four Hope youngsters, all adopted: Linda, 9; Tony, 8, and Norah and Kelly, each 2½ years old. In person Hope is a genial, brawny six-footer, with gimlet-like brown eyes and chin and nose profiled like ski-slides. Bob loves playing golf, at which he is excellent, enjoys driving fast, the funny papers, detective

stories and billiards. He rarely misses a boxing match. He has a weakness for ice cream and will eat it at any hour of the day or night. He collects bad notices, carefully frames them and hangs them in his bar. He is fairly superstitious and believes in hunches. His favorite occupation is being a comedian and you can depend on him for a Hope-ism any time.

Other comedians envy him his fabulous picture income, but many of them turn greener with envy at his ad libbing prowess and his facility in producing gags. Hope doesn't write all his own material, but he is admittedly the best radio gag editor in the business. He is constantly scrabbling with Bing Crosby, and vice versa, to see who can come up with the topper. They spent considerable time arranging elaborate double-cross gags. On one broadcast they were to talk about how long each took for his morning ablutions.

"How long does it take you to get dressed?" Hope was to ask.

"Ten minutes," would be Bing's answer.

Bob was to chide him with, "I can get dressed in five minutes."

"Yes," would be Bing's topper, "but I wash."

So when the time really came, Hope topped the topper with:

"You do? I send mine out!"

Yet there was one time that Hope's lightning wit failed him completely. It was on one of Bob's countless hospital tours, when he was chatting at the bedside of a badly wounded G.I. "Look," said the boy, "you make a lot of money, don't you?"

Hope was nonplussed. "Well, I guess so," he smiled.

"Well, then," went on the soldier, "why don't you get yourself a haircut?"

Bob could find no answer.

It may be surprising to learn that no one in Hope's family thought he would grow up to be a comedian. They thought he would develop into a business man. And as a one-man industry, with more than 200 people personally dependent on him, Hope is Big Business.

With Bob is his brother Jack, who still calls him Les. Jack is assistant producer on the Hope air show, Bob's road manager, helper and a key man in the Bob Hope set-up. There is also Miss Hughes, his long-time personal secretary, and Charlie Cooley, a friend of Bob's boyhood. Cooley and Hope have been kindred spirits since the knickerbockers, black stockings and button shoes period. Cooley is an old vaudeville colleague and Bob hasn't forgotten that Charlie once helped feed him back in the Chicago days when he was all but starving. Cooley is now Bob's closest companion; he travels with him on all his trips, goes hunting with him, is his personal buffer, along with brother Jack, and knows exactly how to help him in all his manifold activities.

Because of what he is, Hope loves to have people around him who are light, joyous, pleasurable—people he can swap laughs with. He doesn't lean toward the colorless person. His cronies must have a spark, because to him laughter is all-important.

Even his youngsters know that. Since Bob is away so long and so often on his tours, he is kidded good-naturedly by Tony and Linda, who call him by the formal "Mr. Hope." Once, on a family vacation, Tony tried to pull the same gag on Bob at breakfast in the hotel dining room. Hope gently admonished the child, saying it was all right to keep the joke among themselves at home but not in public.

His daughter Linda looked at him, then grinned. "We know, Daddy," she said, "when we're out, we're to let you get all the laughs."

But, to a great many people—the average people who listen to him—Hope's ability to get the laughs is something they wouldn't readily forego. Hope knows that. As he himself has said, to the readers of his autobiography, *They've Got Me Covered*. "I'll never consider anything I do in show business work, as long as you laugh. But, Boy!... When you stop laughing—then it will be work!"

*END

Radio & Television Best—May 1949

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A COMPLETE instruction booklet telling how to build the TRI-COIL Reflex Set is yours for the asking. The TRI-COIL Reflex, by the way, is one of the most powerful one tube reflex sets ever designed—great for distance and volume. TRI-COIL Transformers \$2 at all good dealers. If your dealer cannot supply you, send money order direct.

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New words to look at

by Terry G. G. Salomonson

The Old Time Radio (OTR) hobby received a new reference book in the fall of 1993. At \$92.50 and 825 pages, it's a hefty book, to be sure. Everything about this edition is large, including the title, "Handbook Of Old-Time Radio. A Comprehensive Guide To Golden Age Radio Listening and Collecting," by Jon D. Swartz & Robert C. Reinchr.

This is the first major attempt at the subject of commercial broadcasting since the 1976 publication of John Dunning's "Tune In Yesterday: The Ultimate Encyclopedia of Old-Time Radio 1925-1976." That book, at the time, carried a published price of \$14.95 for a 719 page hard cover edition of what the OTR collecting community has maintained as "The OTR Bible."

So hungry has the collecting population been for good reference materials, that I have seen the going price of Dunning's book move up to \$225.00 for a mint condition copy. That's right, \$225.00 was paid for a copy at a radio convention a year ago. For the current going price to be 15 times the published price 17 years later is remarkable. It also points out that good material is badly needed.

"The Handbook of Old-Time Radio" is divided into three parts. Part one covers the history of the networks. This coverage begins in 1919 and goes through the formation of MUTUAL and the divisions of NBC Red and Blue. It is a good short history course of the broadcasting industries for those that have no knowledge of the subject. There was much history from the late 1890's through the pre-taped "canned" broadcasting of today that could have been covered, but that was not the direction of this effort nor the book's intent.

Part two is the real meat of the book,

covering all categories from Adventure to Variety. Also, it's a very informative section on the history of AFRS. This is of particular interest, as many programs in collector's hands that are not from network sources, are usually the edited, cut down versions from AFRS.

Part three is the largest portion, giving a descriptive look at each program. This covers network, years on the air, some of the actors appearing in the lead roles, sponsorships, announcers and an approximate number of programs "currently" available. I say "currently" because as we all know, that as soon as you state the number of programs available, more of them pop up. That helps to "date" the book sooner than need be. Of course, the number of programs available should only be viewed as the numbers currently available to collectors in general. If you have been collecting programs longer than six months or so, you will know that many more programs are privately held by very large collectors in either the form of the original ET's or on tapes that have never been released. Sooner or later these copies make their way into the hands of the general collecting population and then the reference information in "The Handbook" becomes dated.

The appendix covers where to go to start collecting these programs, from dealers to the availability of public material in libraries and museums. Organizations and OTR clubs are mentioned. There is even a short listing of individual collectors. Both the club and organizational listing are understandably abbreviated, as any serious listing would be very hard to compile from across the country. There are literally thousands of such groups, many of them small working and

collecting groups limited in membership size and ability to handle questions and inquiries. Many other small groups of collectors band together and pool their resources to add to their collections. It would not be practical to list them, and that was not the purpose of this section to begin with. It is just a good source of information to be used by the novice as a starting point to help in the beginning of this fascinating hobby.

There is a good bibliography of book titles that a collector might want to start looking through used bookstores for. Many OTR books have limited distribution and are soon out of print.

A very good index by performer and by program title helps the reader to quickly retrieve the information in this work.

The only shortcoming of this work is that some of the information was a little dated by the time it hit the presses. As always, the printed work is not as up to date as the speed of the electronic world. Several addresses given as dealer/sources are either old because they have moved to a new address, or sadly, have died. The same with several of the individual collectors listed. This is explained in the fact that from the time that a book's material is turned over to a publisher, it may take one, two and sometimes three years before the finished work hits the bookstore shelves. While the bulk of the work should not change too much (depending on the subject matter), I would think that a last minute check on addresses and contact names could be double checked just prior to the presses rolling to insure the most accurate information.

Aside from this one item, I feel that this reference book would make the must-have list for any OTR collector's book shelf. Scarecrow Press should be applauded and with the purchase of this book, encouraged to continue publishing OTR related books in the future. You might remember that it was Scarecrow Press a few years ago

that printed "The Mystery of the Masked Man's Music," by Reginald M. Jones, Jr. As we moved further away from the "golden years" of radio, and with the passage of time and the passing away every year of many of the personalities from that era, we need more detailed books covering this lost art form of our American Pop Culture. Not enough is currently being done to encourage the preservation of this period of our history, and with the passing of so many of the production and acting staff of many of these productions, we also lose more and more information surrounding the events. For this reason, books like "The Handbook of Old-Time Radio" is a welcome sight.

For more information and availability of this book, contact: Scarecrow Press, Inc., P.O. Box 4167, Metuchen, NJ 08840. Phone numbers (800) 537-7107; (908) 548-8600; FAX (908) 548-5767. Copyright© 1994 by Terry G.G. Salomonson. All rights reserved.

"MEET MR. MEEK"

MR. MEEK
BUSTS UP A
PARADE
DON'T
MISS IT!



6:30—WCKY

BROADCAST BY
LIFEBUOY
HEALTH SOAP AND
SHAVING CREAM

AUG. 21, 1940.

Classified Ads

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

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

Steve Doffer, 577 West Locust, Dubuque, Iowa 52001. (319) 556-1188
2000 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, 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.

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 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 Steale, 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, 236 West State Street, Niles, OH 44446. my40441

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

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

ALLAN SHERRY, 5410 Netherland Ave., Riverdale, NY 10471 is trying to locate the last date for Prescott Robinson on the air plus any other information about him.

THOMAS HEATHWOOD, 22 Broadlawn Pk., Chestnut Hill, MA 02167 looking for Portia Faces Life, especially July 1948 and April 1949.

ROBERT SHEPHERD, 129 Highfields Rd., Abington, MA 02351 wants to know: who was the announcer for Suspense after Larry Thor and also during Bill Robson's era as producer.

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

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. 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., Willwick, OH 44094. The Shadow and movie serials. Books on both also.

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

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

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

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

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

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

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

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

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

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

Oldtime Radio-Show Collector's Association (ORCA) is actively seeking members. You can remain loyal to your own local club and still belong. Write Reg Hubert, 45 Barry St., Sudburg, Ontario, Canada P3B 3H6.

Debbie Piroch, Rd 4, Box 234, Meadville, Pa 16335. Looking for any show with Nelson Eddy and/or Jeanette MacDonald.

Jim Blythe, 941 Redding Rd., Asheboro, NC 27203. Wants Lum and Abner, Magic Island, Jerry at Fair Oaks.

Marty Lewin, 8836 N. Lincolnwood Dr., Evanston, IL 60203. Looking for Sid McCoy Show (a Chicago DJ from 50's and 60's.) Also any new Phil Harris-Alice Faye Shows.

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

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

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

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

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

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

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

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

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

WANTED: Any information concerning the series "The Shadow of Fu-Manchu." Scripts, magazine Xerox's, East of West coast schedule copies. . . ANYTHING! Will pay reasonable price. Thanks. Jeff Hagerty, 423 S.E. 6th St., Grants Pass, Oregon 97526

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 copies 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 Allan's manager.

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

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

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

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. 7th, 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 Trachtenberg, 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, 763 Oaksedge 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 Craigmore 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 T6C1E3 (403) 466-2761. Have 2500 Reel of OTR for Trading.

George Olsen, Craven Community College, Box 585, New Bern, NC 28563. Wants We The People 11/25/37 and Hobby 9/20/39.

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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 Craigmore 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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