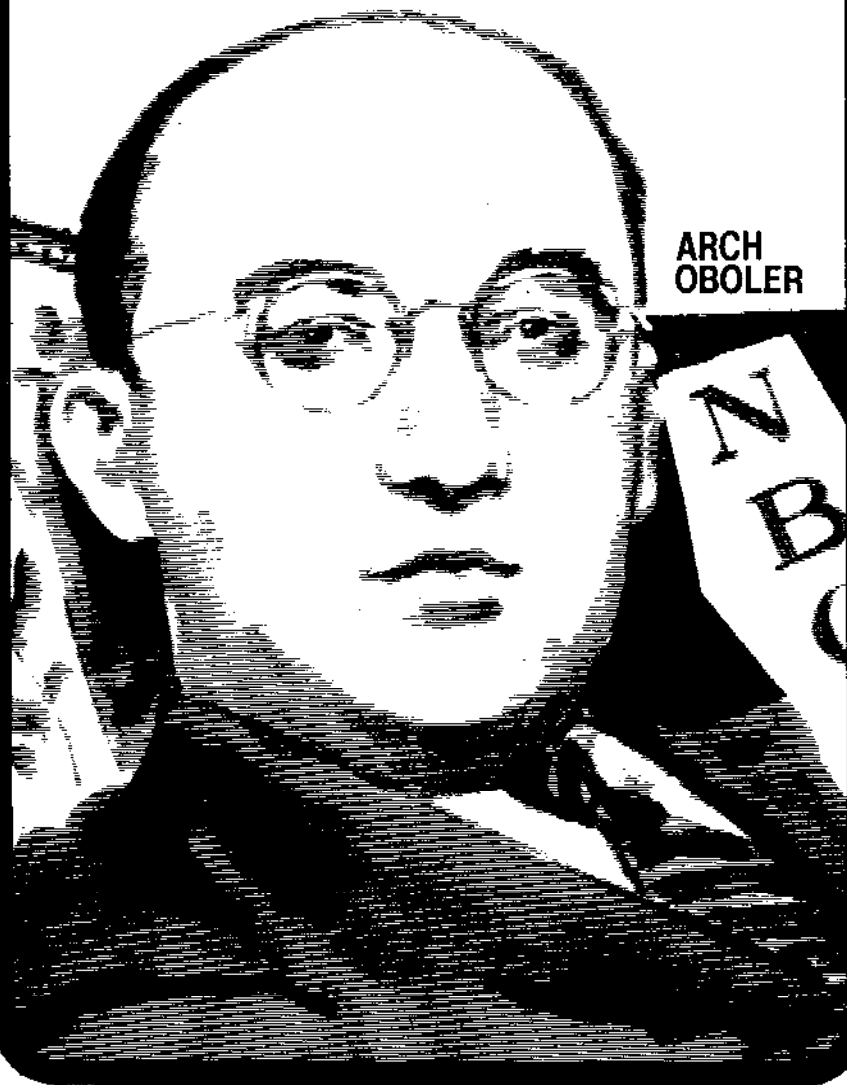


# Old Time Radio **DIGEST**

No. 64

July-August 1994 \$2.50



ARCH  
OBOLER

# Old Time Radio DIGEST

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February 7

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# Arch Oboler: Radio's Master of the Macabre

by Gary A. Yoggy

In 1936 *N.Y. Times* writer Aaron Stein proclaimed:

*If radio listeners, or at least those of them who stay up until 1 o'clock in the morning with the purpose of having their spines chilled, are able to sleep soundly and peacefully on a Wednesday night, it's not because Arch Oboler and the National Broadcasting Company are not trying. . .*

*The sole purpose of the show is to do a job of blood curdling, and if you like that feeling of ice water in your arteries, veins, and capillaries, this is a reliable way of achieving it. . .*

*. . . when Mr. Oboler is really in his stride he builds a cumulative scare through the half-hour of broadcasting time and the resultant goose flesh lasts for hours. Do not listen if you scare easily; but if you enjoy being scared, there it is.*

Oboler, best known for his spooky *Lights Out* series which terrified listeners for ever so many midnights, was born in Chicago on December 7, 1909. At the age of ten he wrote a short story about a dinosaur which was published in the *Chicago Daily News*. It was the first of over 850 stories he was to write and publish during an illustrious career that spanned nearly seven decades. Natural phenomena excited Oboler's interest during his early adolescence, and his boyhood ambition was to become a naturalist. He spent every free moment climbing about limestone quarries, collecting fossil brachiopods and gastropods and other relics of the historic seas that had washed over Chicago.

By the time Oboler entered the University of Chicago, however, he had shifted his interest from fossils to human drama. His imagination soon carried him into the realm of supposition and fantasy. One story, entitled "Futuristic," was turned into a



**Producer and star get together— Arch Oboler and Ronald Colman make *Everything for the Boys* an interesting feature Tuesday on NBC.**

radio script which he sent to NBC in 1934. It attracted the notice of the script editor who called the young writer in and gave him a part in his own drama. The thrilled author quickly decided to devote all of his writing to the magic medium that reached into countless homes.

Oboler turned out some forty radio dramas for the *Grand Hotel* series which starred Don Ameche. For Rudy Vallee, he wrote *Rich Kid* which starred Freddy Bartholomew and the Dead End Kids. Then Willis Cooper, ex-continuity editor at NBC, called Oboler in and told him "We need some more horror dramas — here's the chance for some of that experimental writing for radio that you've been itching to do." Oboler responded that horror wasn't quite "up his alley," but he'd try it.

Among his most memorable dramas for *Lights Out* were "Cat Wife," the chilling tale of a man whose wife turns into a snarling, raging human-sized cat (which starred Boris Karloff), "Chicken Heart," about a scientific experiment gone awry as the tiny organ grew and

grew until it completely covered the world, and "The Dark" about a demonic fog that turned people inside out. In "Revolt of the Worms," giant worms terrorize an isolated science lab; "Oxychloride X" presents the dilemma of a scientist who has created a miracle solvent that eats through everything; a ruthless man on a safari meets his inhuman match in "Spider," and in "Sub Basement" (one of this writer's personal favorites), prehistoric creatures intent upon destruction dwell beneath a city.

Oboler often employed a writing technique called "stream of consciousness" and coined the phrase "theater of the mind." "Stream of consciousness" was particularly suited to radio, where the actors, props, scenery and lights had to be imagined by the listener. When a character reached a highly emotional state or was confronted with a critical problem, Oboler often had him speak aloud his inner thoughts and feelings, thus producing the dramatic tension of the conflict within the character. He built entire scripts around this one device, and not simply to save on production costs, for it was a great test for the actor. In "The Dream" (featuring Boris Karloff), Oboler had a character talk thirty solid, albeit gripping, minutes.

Oboler was also famous for his use of strikingly realistic sound effects. For example, the sound of a man being turned inside out was accomplished by soaking a rubber glove in water and turning it inside out while a berry basket was crushed in the background. When people were electrocuted, sound men held frying bacon up to the mike and made sparks fly with a telegraph key attached to a dry cell battery. Bones were broken by smashing spareribs with a pipe wrench and maple syrup dripping on a plate sounded just like drops of blood. When the script called for a head to be lopped off, a sound man would wield a meat cleaver through a head of cabbage. A soaked rag thrown against a cement slab conjured up in the listener's mind

the sound of a body splattering against the pavement, a sharp knife cutting through a piece of pork served to create the impression of ripping human flesh, and in what *Radio Guide* once described as "the most monstrous of all sounds," cooked spaghetti was squished and squashed to connote human flesh being eaten.

Even while gaining fame for his macabre stories on *Lights Out*, Oboler was writing and directing a dramatic anthology series for NBC called *Arch Oboler's Plays* which premiered in 1939. Included were many of the finest plays ever presented on radio. "The Ugliest Man in the World" related the story of a horribly deformed man's love affair with a blind woman whose sight is ultimately restored. Brought to vivid life by the superb radio actor Raymond Edward Johnson, "Ugliest Man" dramatically demonstrates the real meaning of love. In "Special to Hollywood," "And Adam Begot," "The Word" and "The Immortal Gentleman," his central characters — selfish escapists, blind idealists, or naive innocents — are made to realize the hard facts of reality. In the first, Oboler suspends a plane suddenly in midair, in the second, he resurrects a Neanderthal man, in the third, he has God wipe every human but two off the face of the earth, and in the last, he conjures up a world of eternally living people.

Oboler once explained to columnist K.W. Strong:

*Personally, I scorn the idea that the radio audience has a mental age of eleven. I have to wrack my brain to think of one vital human problem that cannot be made clear and understandable to the average listener. My mail comes from people in all walks of life, and these indicate that subtlety is certainly not lost on the radio audience.*

In 1941, Oboler, whose antifascist views were already well known, dropped his commercial series for which he was being paid \$4,000 a month to direct and produce a patriotic

series called Plays for Americans for NBC. He hoped through his weekly sketches to show the role of the average American family in the war effort — to stimulate the fighting spirit of the people. In addition, he wanted "the President, the Congress and all those who comprise the government to understand better the fine loyal people they've got behind them." He explained, "the series will be a tough one, both in approach and in attitude, because it is my firm belief that the common people of America, even as the common people of Stalingrad, are willing to sacrifice to an extent the politicians haven't even begun to understand."

These programs featured some of Hollywood's best known and finest actors who wore so excited with the content of Oboler's plays that they volunteered their time and talents rejecting huge fees for commercial appearances which might interfere with these broadcasts. In "This Precious Freedom," Raymond Massey portrays a man who awakens to the true meaning of freedom when he suffers the loss of his civil liberties at the hands of fifth

columnists. In "Suffer Little Children," Katherine Hepburn appears as a woman who assists persecuted refugee children in coming to this country (written by Oboler in white-hot indignation when Congress opposed the entrance of refugee children from Europe). Olivia de Havilland stars in "Johnny Quinn," a story about one of our Navy's finest fighting men (which won an award for best dramatic broadcast of 1942). In a story in which Oboler superbly blends reality and the supernatural, "Adolph and Mrs. Runyan," Academy Award winner Bette Davis plays a soldier's wife who has a strange meeting with Adolph Hitler (an excellent portrayal by Hans Conried) in New England and proves willing to sacrifice her own life if it will bring an end to Der Fuehrer's tyranny.

Jimmy Stewart, who was a Lieutenant in the Air Force at the time, is featured as a soldier writing a special letter to his father in the moving "Letter at Midnight." In "I Have No Prayer," Lloyd Nolan appears as an Army Sergeant who is about to lead his armored unit into its final battle. Another Academy Award winner, Paul

Muni, stars in "The Living Book," a story in which Oboler uses quotations from the Old Testament to justify (in retrospect) American involvement in the war. "The Family Nagashi" presents Elliot Lewis as a Japanese-American soldier returning home to his family in a story about the dislocation of loyal Japanese-American families during the days following the end of the war and their experiences in wartime "internment" camps. It is a powerful plea for toleration and understanding. "Strange Morning" stars yet another Academy Award winner, Ingrid Bergman, as a nurse whose patients are not as ecstatic as most Americans over the end of the war with Germany.

Not all of Oboler's scripts for this series were universally acclaimed, however. Critic Sylvia Taylor took the writer to task for "Ghengis Khan" in which he "makes the dangerous mistake of drawing a parallel in this country to the rise of Nazism by presenting a group of Negroes in the roles of Hitler, Goering, Goebbels, Hess and others. They talk a ridiculous vaudeville dialect." She goes on to point out that:

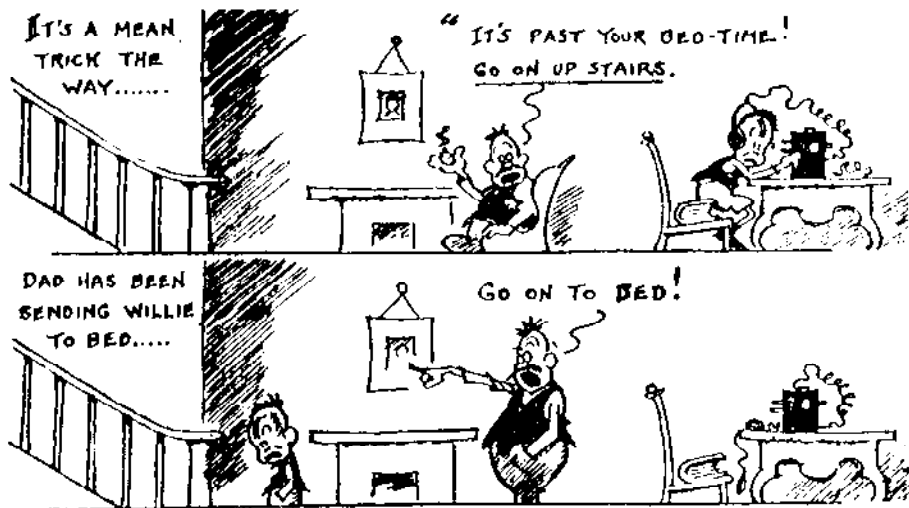
*Instead of clarifying and awakening Americans to the danger of Hitlerism, it could turn their anger against the Negro people who have already been so grossly maligned as a national group and who are in reality among the country's best fighters against fascism.*

Taylor is also critical of two other dramas in the series, "The Women Stayed at Home" (which starred former movie queen Norma Shearer) and "These Are Your Brothers." She accuses Oboler of "weeping over our enemies and our necessity to fight them." In the first, Oboler shows a woman falling in love with one of the enemy and, in the other, one of our naval officers drowning with his arm around another of the enemy after both their ships have gone down in a battle at sea. She concludes, "It is no time for tears when it is the writer's job to steel the country against the fascist enemy who shows no mercy for his victims."

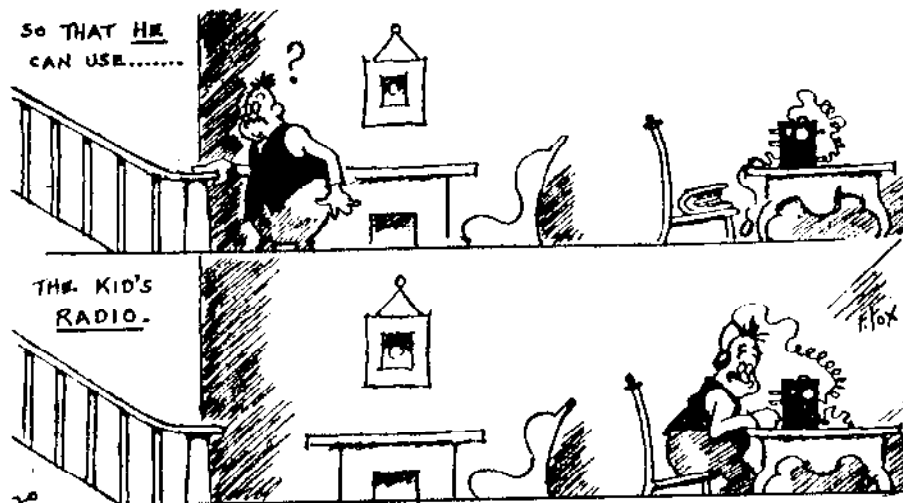
Taylor did especially like, however, "This Precious Freedom," and "Point of a Gun," the latter being "a very simple lesson for the 'business-as-usual' crowd. When a girl points a gun at his head and demands money for nothing,

## FAMILY STUFF

N. Y. Globe



By FONTAINE FOX



a businessman finds out in a flash how the Nazis will do business with him."

Ironically, Oboler's most controversial radio script, "Johnny Got His Gun," a brilliant adaptation of Dalton Trumbo's chilling anti-war story, was broadcast in 1940 while Americans were still debating the wisdom of entering the war against Germany. It starred James Cagney who was filming *The Fighting 69th* at the time he appeared in the radio play. It is as pacifistic as most of Oboler's later works are patriotic — even militaristic (although Oboler never advocated war for the sake of war).

Columnist Howard Long, in an article he wrote after previewing a recording of the program, said "Johnny Got His Gun" should be "required listening for every man, woman and child old enough to understand its implications."

*Stripping war of every vestige of romance and glory, this gripping drama bares it for the horrible and gruesome business war really is. . . here is Joe Bonham, a simple American boy, who tells his story. Slowly, in dots and dashes made by the thumping of his head against his bed in a veterans' hospital, he talks. It's the only way he can talk and it took him years to find it. It's the only way you could talk, too, if your mouth and your nose and ears and legs and arms had been shot away in a war you didn't know anything about and cared less. . .*

*He's a prisoner within the confines of his own body. There, locked in from all others because he cannot talk, cannot smell, cannot see or hear anyone, he lies in his silence for days, months, years. Then suddenly he hits upon a way to release himself from this prison. He'd use Morse Code, which he had learned as a child. He'd thump his head against the bed — dot-dash-dot — until they answered.*

*Only, the nurse doesn't understand what he's trying to do. She believes he is in pain, gives him morphine. Each time, when the sedative wears off, he tries again — dot-dash-dot — S-O-S. Days pass, months pass, and he knows*

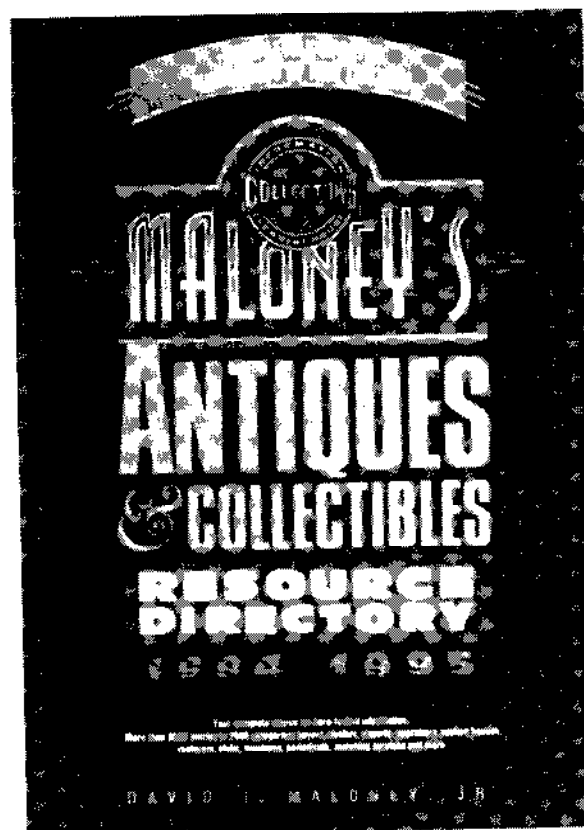
*now that getting someone to understand him, someone to whom he can talk, is the most important thing in his life. And at last a relief nurse does understand what he's trying to do, listens. This time he is understood.*

*Then, after years of silence, what can he say? He'd found a means of coming back, a little way, into the world of the living, but what was there to say? . . . He'd go out into the world and he'd talk to everyone he met, so that they could see it. He was. . . The Future. He was a picture of what all men would look like if war came again. So, they wouldn't let him out. They'd keep him here in the hospital forever, because if men could look upon him, listen to him and understand that he was their picture when war came again, there'd be no more war. And because those in high places had plans for another war, he must stay, always, hidden from the living, whom he might warn.*

Trumbo had written the story after visiting a veterans' hospital. As he explained to Long:

*"I found horrors there that the average man in the street had long forgotten," he said. "I thought that if all those youngsters with fire in their veins and all the politicians and warmongers who shout about saving Democracy would visit these places and see the real fruits of war, then there wouldn't be any more war. Here war ceases to be a matter of battles won and people conquered and becomes a matter of what can — and does — happen to the 'you' and the 'me' who fight those battles. Since people don't visit veterans' hospitals any more, I tried to bring the hospitals home to them."*

Oboler up to this point in his career was known to be "something of a crusader against war" who had "in several broadcasts written dramas which bitterly condemned war and the dictatorial policies of a government which, he felt, made for war." The idea of dramatizing this vivid anti-war piece strongly appealed to Oboler and he was readily given permission by Trumbo. NBC assisted Oboler in finding just the



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About the author: David Maloney is a nationally known 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.

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right actor for such a difficult role. Cagney was thought to possess the necessary amount of toughness and necessity for the part of Joe Bonham.

Long felt the broadcast would . . . do much to prevent our entry into other wars if we'll listen instead of burying our heads in the sand, for what Joe Bonham has to say to you and to me and the thousands of other Joe Bonhams of America and to their sweethearts and wives and mothers makes war the sordid, horrible thing war is and will be, and strips it, without mercy of the white banners, bands and catch-phrases with which the politicians and generals invariably disguise it.

The Japanese attack on Pearl Harbor, of course, soon made the war debate superfluous, but Oboler's production of "Johnny Got His Gun" remains to this day one of the most powerful and moving anti-war dramas ever presented in any medium.

After the war, which Oboler championed so forcefully once it had begun, his goal shifted to the creation of "a world where men think free and talk free, where everybody has his own land, but not too much, and men act like brothers." In one of his last radio plays "The Day the Sun Exploded" Oboler takes a satirical look at Earth over a 40-year time span. As the last war is finally over and the nations of the world join together in peace, the ultimate catastrophe occurs. Oboler's views seem to have come full circle from "Johnny Got His Gun."

Although his greatest achievements came in radio, Oboler worked occasionally in motion pictures as writer-producer-director including several projects which were considered breakthroughs in the medium. In 1945 his MGM feature Bewitched, starring Phyllis Thaxter, was the forerunner of the split-personality melodramas of the fifties. Strange Holiday was an unusual tale about the U.S. being taken over by a fascist invasion that is ultimately revealed to be just a nightmare experienced by star Claude

Rains. The feature was made by Oboler in 1940 as an obvious warning against the dangers of fascism. He sold it to MGM who, for some reason, shelved it. It was finally released in 1945 by Elite Productions, after Oboler and Rains bought it back.

In 1951, Oboler made Five for Columbia, a beautifully shot, bleak picture of the last people left alive on Earth after World War III. The film, which starred William Phipps, Susan Douglas, Charles Lampkin, James Anderson and Earl Lee, five unknown but highly competent actors, proved to be the forerunner of numerous post-nuclear-holocaust features.

The following year Oboler made motion picture history with the release of the first commercially successful 3-D feature film Bwana Devil which set off a wave of productions using the depth process. In 1966, Oboler used an improved process called Space Vision to make another 3-D feature The Bubble, but the picture received only spotty release. It was reissued in 1972 in truncated form as Fantastic Invasion of Planet Earth but proved to be a box-office bust. (Oboler put up some three million dollars of his own money over a period of sixteen years in a futile attempt to gain the acceptance of 3-D films.)

In between his 3-D efforts, Oboler filmed The Twonky in 1953, starring Hans Conreid in a timely satire about an alien who takes over an American TV set. In 1961, he made One Plus One: Exploring the Kinsey Reports, an episodic feature with Leo G. Carroll, Kate Reid and Jane Duprey.

For television, Oboler adapted his radio series Lights Out for NBC as an anthology which ran from 1949 thru 1952, hosted first by Jack LaRue and later by Frank Gallop. The TV version never, however, approached the popularity of the radio show, proving the old adage that nothing is as scary as the theater of your mind.

In his later years, Oboler worked on the re-release of his old radio shows, wrote several novels, and adapted



several radio plays, The Night of the Ark and The Dark for the Broadway stage. He was working on a new stage play, Mr. Vegas, at the time of his death on March 19, 1987.

Oboler will always occupy a special place in the hearts of radio buffs who still chill to Lights Out's opening chimes and "It . . . Is . . . Later . . . Than . . . You . . . Think!" That chicken heart still beats — not only in the memory of Bill Cosby, but in the imaginations of us all: "Thump-THUMP, Thump-THUMP, Thump-THUMP!" Deservedly has Oboler taken his place with Norman Corwin and Carleton E. Morse as "radio's first men of letters."

#### A NOTE ABOUT SOURCES

I am indebted to the Library of the Performing Arts in Lincoln Center, New York, for use of its Arch Oboler clippings file which includes articles by Aaron Stein, K.W. Strong, Sylvia Taylor, Harriet Van Horne, and Howard Long. Tune in Yesterday by John Dunning was also extremely useful. Arch Oboler's Yesterday, Today and Tomorrow (12 episodes) is available on audio cassettes from METACOM. These include recordings of some of Oboler's best Plays for Americans.

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SERGEANT PRESTON OF THE YUKON  
THE SHADOW  
THIS IS YOUR F.B.I.  
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# Radio Guide

## Crusaders Wanted

The first glimmerings of a bigger and better season of broadcasting are visible about the horizon. Already, stars are coming home from Europe, big shows are in rehearsal from New York to Hollywood, fresh energies are being poured into production, and fresh dollars are being spent to make 1938-39 the greatest season of entertainment ever known.

We listeners can rejoice with good cause. But as we rejoice let us consider also a condition of which not enough of us are aware. We set-owners number 26,000,000. The broadcasters number less than a thousand. What they give, we accept blindly—or reject with the snap of a switch. Between the broadcaster and the listener there is no responsible group and no medium of communication. It is as if we stand on a continent while situated on an island a hundred miles away a band of broadcasters bombard us with gifts which they hope we will accept.

Isn't it about time a bridge was built to that island so that we 26,000,000 listeners may tell broadcasters what we think of their gifts?

If programs are to grow better

they must rise on the tide of public opinion. But what are we doing about it?

We should like to hear from interested crusaders, from men and women who may band together for the betterment of broadcasting, and who may use their pens as a crusader's lance as they join with the stars and the producers in a united effort to make 1938-39 the biggest and best radio year yet.

## It Can Be Done

Our hearts shed tears as we blunder into this crisis and that disaster. Our careful plans are upset, our dreams are shattered, so we pine or pray according to our natures.

To all whose troubles seem endless and whose lives seem hopeless we submit these friends. One is Clover Kerr, the California girl whose two legs and one arm were cut off in an accident some time ago. Today, she has accomplished a miraculous comeback. Not only does she give a regular radio broadcast, but she dances, rides horseback, writes books, and lives an extraordinarily useful life.

The other friend is Ray McNamara, organist of WWL, New Orleans. Recently, he broke his wrist. Immediately, his program was canceled. But within a few days he turned up for a private audition. With one hand and two feet, he played music that amazed people. So he went back to his quarters hours of organ music thrice daily.

Isn't it true that the only perma-



nent injury is the one which breaks one's spirit?

## "Very, Very . . ."

To wagons with five wheels, mustache cups, bustles, and other of life's little non-essentials let us

add the announcer who says "very, very."

We heard this the other night: "Ladies and gentlemen, we are very, very happy to introduce a very, very famous lady. She is very, very beautiful and very, very

talented and you are going to be very, very gratified at her very, very remarkable ability, etc. . . ."

We have a word for such inept announcers. In fact we have two words. We call them Mike Lice.

## Nazi Tactics

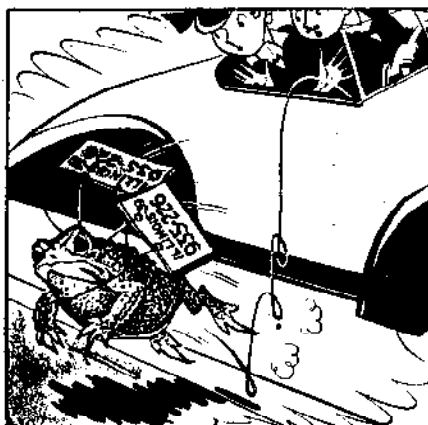
Linton Wells, whose broadcasts on the RCA Magic Key program have made him a welcome guest in every home, gives us an interesting insight into German radio tactics. Those of RADIO GUIDE's readers who have read James Street's stories about international broadcasting will find his report of significance.

During Mr. Wells' recent visit to South America, he attempted to tune in the speech President Roosevelt delivered on June 25. It had been announced well in advance and many others also wished to hear it. As it began, however, it was blotted out by a German piano recital from a super-power German station which went off the air immediately upon the conclusion of the President's talk. This was explicitly a violation of radio agreements and treaties which have been made by our country and Germany.

Such tactics on the part of the Hitler regime are typical, and reveal the unfair obstacles put in the way of our own nation when we seek friends beyond the Rio Grande.

Vol. 7, No. 46 September 3, 1938

## ILLUSTRATED BULLS and BONERS



On "Strange As It Seems": "The toad hopped out of the car carrying Illinois license plates."—Mrs. G. A. Sherwood, 70 Main St., Camillus, N. Y. (Heard over a network of the Columbia Broadcasting System.)



Hollywood actor in interview: "My shorts were exhibited in theaters all over the country."—Katherine Hood, 1619 Elwood Avenue, Greensboro, North Carolina. (National Broadcasting Company.)

# CAT-LOG & MY-CAT

### What is CAT-LOG?

CAT-LOG is a computer database program that contains over 34,000 Old Time Radio shows.

But how many shows are actually available on tape?

CAT-LOG contains over 32,000 existing shows and shows are being added weekly.

Can I get the shows from you?

No. I don't collect or sell radio shows, only software. But if a show exists, you will probably be able to get it from any of the many OTR dealers or you may be able to trade with a private collector for his copy.

How does it work?

CAT-LOG uses a built-in search feature for finding any word or phrase in Program Names,

Episode Titles, Cast Members, Sponsors, and Remarks. You can search for Welles,

Moorehead or shortened versions such as Moor if you can't remember the exact spelling

or title of a show. You can bring up shows in Alphabetical order, by date, in order by date etc.

Existing shows are marked as such and missing shows are also marked. You can print individual episodes, one at a time, a group of episodes of a particular show or all shows found during a specific search.

SAMPLE SCREEN - - -

PROGRAM: SUSPENSE

TITLE: SORRY, WRONG NUMBER

DATE: 05/25/1943

TIME: 30 MIN.

SPONSOR: CBS

CAST: AGNES MOOREHEAD

CAST:

CAST:

EXISTS?: Y

REMARKS: THIS IS THE EAST COAST BROADCAST THAT CONTAINS MIS-CUE.

REMARKS:

REMARKS:

What the heck is MY-CAT then?

MY-CAT is a program that doesn't have any useful information entered into it yet. You type information from your open reel or cassette tape collection and have the ability to search and print in the same manner as CAT-LOG. There are 2 additional fields in MY-CAT. A field for the tape number of an open reel or cassette and a cut or side field for the cut number on a reel or the A or B side of a cassette. It is public domain so it comes free with CAT-LOG. You can give copies of MY-CAT away to everyone you meet. You can give MY-CAT and a copy of your own database away instead of printing out your catalog. If you rename your database before you give it away, other users of MY-CAT can load it into their machine to look at and dump to their printer. Mailing someone a disk is so much cheaper than sending out a phone-book-sized listing of your collection.

How do I get CAT-LOG and MY-CAT?

Make a check out payable to THOMAS ALTHOFF for \$30. Fill out the form at the bottom of the page and mail it to:

CAT-LOG

P.O. Box 1259

Greenwood Lake, NY 10925

Be sure to specify either 3.5" 1.44mb or 5.25" 1.2 mb disks. You will receive 4 disks by 1st class mail. Mail gets picked up every Saturday and orders are shipped Monday morning. IBM-PC compatibles only! Sorry, no Amiga, C-64, Apple II, Mac, T.1.99/4a or Atari requests can be honored.

Send \_\_\_ copies of CAT-LOG @ \$30 each. I want (circle one) 3.5" 1.44mb or 5.25" 1.2mb disks.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



# Information and Help to the OTR Collector - Part 2

by Terry G. G. Salomonson

In the first part of this series, I wrote about how I got started in collecting old time radio (OTR) programs, some of the publications that were and still are available, some of the problems you will face with different collectors, and with some of the commercially available cassettes, and a few of the sources to gather from. That was a lot of ground to cover, and I could have written an article on each one of these points.

As I stated at the end of the first installment in this series, we have many other areas to explore together in this great hobby of collecting old time radio. Equipment, books, computers, good programs to collect, clubs, how to catalog, etc., and each will be expanded upon in future installments.

Let's start with good programs to collect. Everyone will naturally have various opinions on this subject, as varied as the number of different programs and the different types of collectors. Some collectors like only westerns, or comedy, or science-fiction, and on and on. And you will find some collectors whose catalogs will reflect a strong trend in only one direction, such as drama. Other catalogs you will not be able to make head nor tails out of, because of the mixed up way programs and reels, or cassettes are listed. Catalogs that list a program title, but without a script title, or date. A program listed with only a date, etc. All of this can be very confusing, and you can fall into the same trap if you're not careful from the beginning with your collecting and cataloging habits. A little thinking about this area will save you a lot of time redoing listings later, or offering the same type of confusing information to other collectors that we are covering here.

We shall start with sending away for

catalogs. You can receive them from either other collectors, dealers, or clubs. I would recommend that you take some time to study this literature carefully. See how complete a certain series is. If you don't know how to tell if your source has a large amount of programs in a certain category, or a small amount, compare this catalog against other source listings. After all, if you're new to the hobby, you certainly won't know if there are only 27 programs of HAVE GUN, WILL TRAVEL, or if there are only 27 programs available to begin with! In this case I can tell you that totally, there were 106 broadcasts of HAVE GUN, WILL TRAVEL between 11/23/58 and 11/27/60. For years, 102 broadcasts were available. Only four shows were missing. Now all 106 broadcasts are in my collection since those last four broadcasts have been released.

In any event, by looking through various source material, it won't take even a new collector very long to see that some collectors have a few titles of a certain series, while others have a lot of titles of the same series. When building a certain series that you're interested in, deal with the source that has a large collection of where your interest is. You save time in receiving the greatest amount of programs in the least amount of trading, and you are not spending a lot more money in postage and tape dealing with collectors all over the country. This will also cut down on any sound quality problems you could run into when dealing with many different collectors, providing that the collector you are trading with takes care of his equipment, and is as careful as you are about whom he is trading with.



Terry, his wife Nancy, and friends

Another advantage in this type of trading is that the larger collector probably already has a series in chronological order and you will not be looking from collector to collector for that one or two programs that you know is available, and then once you receive it, to have to rerecord your reels so that they are in order. I might point out also, that when you do this and rerecord your reels, you are also dropping the recording generation of each program one more time, which adds to further quality deterioration in sound. Remember you always add additional tape hiss, distortion, etc., every time a program is recorded over and over again, and you can never remove it. It may not be very noticeable, but it adds up with each recording and rerecording. Many of the larger collectors are never the source of the recordings that you are collecting and therefore, their sound quality is generally better. More on this area in future installments.

Once you've got a good inventory of

one series, you'll find others coming to you for that series, and you can use this material to get something that they have a large collection of. In no time at all, you'll be on your way to establishing a good collection that you can be proud of.

Now, let's look at what is available in the complete, short run department. This would be an area that you can collect on, say, about six or seven reels, or about 30 to 40 cassettes. There are several small run series. I'll list a few titles here, and remember that this is not a complete list of what is available:

Title	# of Episodes	Length
The Six Shooter	40	30 min.
Fort Laramie	40	30 min.
Academy Award	39	30 min.
The Sealed Book	26	30 min.
Adventures by Morse	52	30 min.
I Love Adventure	13	30 min.
The Lives of Harry Lime	52	30 min.

Title	# of Episodes	Length
The CBS Radio Workshop	85	30 min.
Frontier Gentleman	41	30 min.
Frontier Town	47	30 min.
Adventures of Frank Race	43	30 min.
Box 13	52	30 min.
CBS Radio Workshop	85	30 min.
The Damon Runyan Theater	52	30 min.
Flash Gordon	26	15 min.
Moon Over Africa	26	15 min.
The Adventurers Club	32	15 min.
The American Trail	13	15 min.
That Was The Year	39	15 min.
Police Headquarters	39	15 min.
Story Behind the Song	39	15 min.
Jerry at Fair Oaks	65	15 min.
Family Doctor	39	15 min.
Frontier Fighters	39	15 min.
Captains of Industry	52	15 min.
Memories of Hawaii	13	15 min.
Komedia Kapers	75	15 min.
Pinto Pete in Arizona	78	15 min.
The Deerslayer	13	15 min.
The Last of the Mohicans	13	15 min.
Frankenstein	13	15 min.

Now this would give you a pretty good start with some trading material that is complete with each and every broadcast. In all fairness, I must confess, that some of the above shows will probably not be well sought after programs by a lot of collectors, but you never know. I have all of the above and they have all been requested at one time or another. I also have other complete series, but I just want to give you some kind of an idea that there are complete series that are small and a few others that are large, but that complete series do exist.

Here are a couple of good examples of fairly long running series that are complete and available:

Title	# of Episodes	Length
Magic Island	130	15 min.

Title	# of Episodes	Length
Speed Gibson of the International Secret Police	178	15 min.
Magic Island	130	15 min.
Chandu, the Magician	154	15 min.

Now, if you're not interested in only complete series, there are several long running programs that are fairly complete. The series may be missing a program here or there, but for the most part, they are just about as completely put together by collectors over the years as you can get. The ESCAPE series, for example, is missing just 12 shows out of the hundreds that aired. One missing broadcast in the X MINUS ONE series, and two missing in the DIMENSION X series, etc.

I will not try to assign the number of episodes available, as some of these programs go into the hundreds of programs and are being added to all the time. Here goes:

The Whistler	30 min.
Calling All Cars	30 min.
The Adventures of Jungle Jim	15 min.
Luke Slaughter of Tombstone	30 min.
Escape	30 min.
X Minus One	30 min.
Front Page Drama	
American Weekly	15 min.
Dimension X	30 min.
The Great Gildersleeve	30 min.
Suspense	30 min.
Lux Radio Theatre	60 min.
Yours Truly, Johnny Dollar	30 min.
Fibber McGee and Molly	30 min.
The Philco Radio Hall of Fame	60 min.
Philco Radio Time	30 min.
The Cavalcade of America	30 min.
The Jack Benny Show	30 min.
The Cisco Kid	30 min.
Gunsmoke	30 min.
Dragnet	30 min.
Romance	30 min.

You must also realize that an occasional program or two, here and there throughout a long running series will be in something less than great or very good sound. But in the quest of completing a series, all examples of each broadcast that are available,

should be included, even down to a bad copy if that is the only known example in existence. We always hope that a great sound upgrade will be found if the only known copy of a broadcast has static, scratches, or dropouts as part of the audio. There are a couple of very poor audio programs in the ESCAPE run, for the most part, completely unlistenable. Recently, an audio upgrade made these programs listenable, but are still a long ways away from the type of sound quality we would like for such a fine broadcast series. This type of audio problem most collectors probably wouldn't list in their catalogs, or maybe even keep in their collection. I keep everything, always hoping for a sound improvement. In the last several years, a lot of work has been done with the ESCAPE series. Many of the broadcasts are now available in much better sound than I ever thought would exist. Very dedicated collectors are going back to the discs, and while using newer equipment and techniques, are realizing much better recordings than were possible before. Some of these programs can hold their own every bit as good as any broadcast heard today. I can only state again, many collectors benefit from a few who have the time, money, equipment, and access to the discs, and then make these tapes available to all collectors. I have recently completed a new set of masters for this entire series in much better sound quality than has ever been available before.

Several years ago, as an example, that most collectors wouldn't want to trade for or consider getting a copy of the SPEED GIBSON OF THE INTERNATIONAL SECRET POLICE series. First off, episodes #31, 32, 83 and 84 were missing. Secondly, the sound throughout most of the run of 178 episodes, was at best, bassy, or weak in volume levels. By pure luck, I was introduced to a man who called me long distance to ask some questions. He was also looking for a couple of programs that I had, and I forwarded

them to him. Some weeks later during another telephone call, he happened to mention having access to several different series of discs. I asked him which ones and how he had access to them. He mentioned several titles, including the SPEED GIBSON series. It seems that he had met a man, who years earlier, had been a sound engineer at a radio station, and collected the discs as they were used and then discarded. He died and his widow didn't care one way or the other about whether copies were made of the discs.

As to the SPEED GIBSON OF THE INTERNATIONAL SECRET POLICE, it seems that all the discs were there except for about seven or eight episodes. Those seven or eight missing episodes were available from other sources, but the missing episodes #31, 32, 83 & 84 were among these existing discs. Disc by disc was then copied and the master reels forwarded to me. I then made up a master set of reels with the other episodes that weren't in this collection of discs, and the complete 178 episodes were assembled in great sound for the first time to collectors since probably the series originally aired in the late 1930's. You never know where or when you'll find something new.

As a new collector, it is easier if you trade for, or buy complete series together on the same reels, or on a series of cassettes. This will keep the amount of reels and/or cassettes involved small. This will help you especially if you have any problems with storing a large amount of reels or cassettes. If you intend to collect thousands, or tens of thousands of programs, early considerations of keeping the amount of tape to a minimum will be a wise move on your part. I've seen many catalogs that ramble in several different directions reel by reel. Probably four or five times the amount of tape needed is used, and the owner never really knows what he or she has at any one moment. Collecting a series in chronological order also allows you to see what you

have at a quick glance, but more importantly, what you're missing and need when something new becomes available.

Another big help, and one that is very rare, is a complete alphabetical index to the programs in your catalog and the pages that they can be found on. This is probably the single biggest help to those collectors that you send your catalog to. It sure beats searching back and forth, over and over, trying to find something. This is especially true for yourself. As you get more and more organized, an index really helps. In my current reel-to-reel/cassette catalog, I list 18,433 programs contained on 1,657 reels and 8,561 stock cassettes. Now this is nowhere near the total amount in my collection, but for the programs listed in the catalog, I can find which programs I have, and which ones I'm missing, and on which reel and page in the catalog that they are located, all within a few seconds, using the index in the front of the catalog. I have received many compliments about this one feature more than anything else. It might also make other collectors consult your own catalog rather than catalogs from other collectors that do not have an easy to use index.

You also end up with a reference guide of logs for the programs

broadcast when you collect as completely as possible each series. Some catalogs can be used as logs to which programs are available. Indeed, I've seen ads that state this as a benefit to purchasing this or that catalog from this or that dealer.

So the first question as a new collector that you should ask yourself is one of what do I want to collect, and where is the best source. The type of programs can be broken down into a main category, such as drama/mystery, western, comedy, juvenile, soap opera, or science-fiction. Professionally, the broadcast industry breaks these categories down even further into many more titles. That may make it hard for our purposes in the case where a program starts out in one category, and ends up in a different one, such as ROMANCE. But I'm sure you know what I mean.

Here is the listing of what the broadcasting industry used for categorizing programs that were on the air during the 1947 to 1948 season. I think you'll see what I mean by breaking your programs down into just five or six categories.

Comedy Variety  
General Variety  
Amateur or Talent Contest Variety  
Hillbilly Programs

Semi-Variety  
Concert Music  
Musical Variety  
Light Music  
Quiz Programs  
Human Interest Programs  
Comedy Audience Participation Programs  
Panel Quiz or Comedy Programs  
Comedy Talk Programs  
Prestige Drama  
Informative Drama  
Light, Homey or 'Love Interest' Drama  
Comedy Drama  
Thriller Drama  
Sports Broadcasts  
News, Commentary  
Public Affairs Talk, Forums  
Religious Talk Programs  
Sports News, Interviews  
Broadway and Hollywood Gossip Programs  
Miscellaneous Talk Programs  
Daytime General Variety  
Daytime Hillbilly Shows  
Daytime Concert Music  
Daytime Musical Variety  
Daytime Light Music  
Daytime Disc Jockey Program  
Daytime Quiz Programs  
Daytime Human Interest Programs  
Daytime Comedy Audience Participation

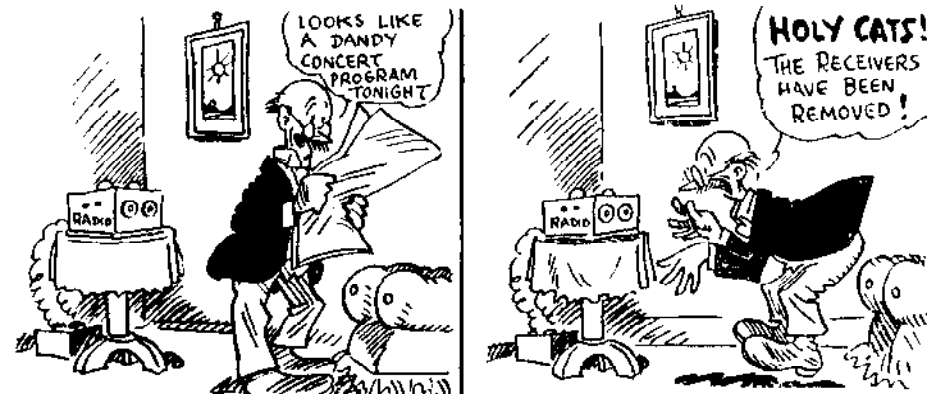
Daytime Informative Drama  
Daytime Light Drama  
Daytime Comedy Drama  
Daytime Thriller Drama  
Daytime Women's Serial Drama  
Daytime Children's Programs  
Daytime News Programs  
Daytime Public Affairs Talks  
Daytime Broadway or Hollywood Gossip  
Daytime Homemakers' Programs  
Daytime Miscellaneous Talks Programs

You will have a lot of 3 x 5 card boxes around, or tie up a large amount of your computer's memory trying to keep up with which programs you have under which heading if you use these categories. It is easier just to divide your collection into four, five, or six main categories and let it go at that.

If you were to choose, for example, to collect westerns, you could look towards some of these titles to collect:

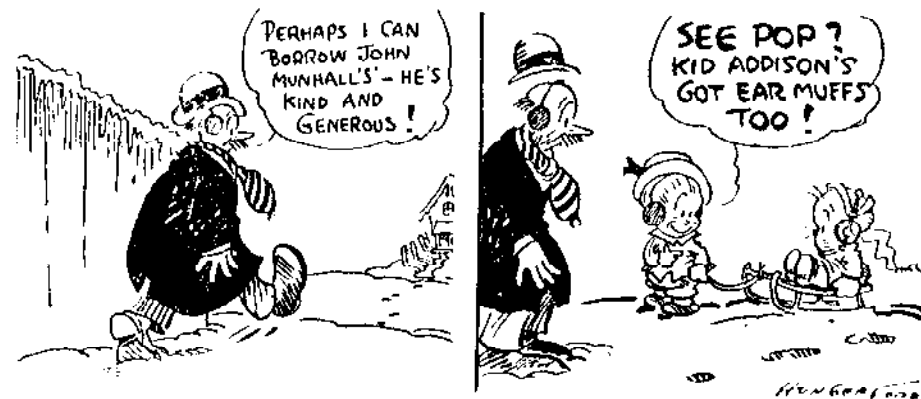
THE CISCO KID  
THE LONE RANGER  
THE ADVENTURES OF RED RYDER  
HOPALONG CASSIDY  
THE ROY ROGERS SHOW  
FRONTIER TOWN  
FRONTIER GENTLEMAN  
DOCTOR SIXGUN  
THE SIX SHOOTER  
MELODY RANCH

## SNOODLES



MARCH, 1923

By HUNGERFORD



HAVE GUN, WILL TRAVEL  
 LUKE SLAUGHTER OF  
 TOMBSTONE  
 'STRAIGHT' ARROW  
 RIN TIN TIN  
 THE ADVENTURES OF THE  
 SCARLET CLOAK  
 RENFREW OF THE MOUNTIES  
 KING OF THE ROYAL MOUNTED  
 HAWK DURANGO  
 THE SILVER EAGLE  
 DEATH VALLEY DAYS  
 THE SHERIFF  
 SAGA 1954  
 DARROW OF THE DIAMOND X  
 SAUNDERS OF THE CIRCLE X  
 FORT LARAMIE  
 GUNSMOKE

These are westerns that are available to collectors. Some of these titles may only have a couple of examples, and others have hundreds of broadcasts that have been put together and saved on tape. Most of the rare examples of some of these programs can be credited to Don Ason for having found them. He is also to be thanked for his time and years worth of effort in tracking down and finding all, except for 11, of the 481 GUNSMOKE programs. That's real dedication to completing a single series. Not only do the rest of us benefit greatly from Don's efforts, but most of the collectors in the country do not have the contacts, nor the equipment to gather and transfer to tape these programs of the past.

I have spent similar amounts of time in tracking down and correctly identifying hundreds of THE LONE RANGER programs. THE LONE RANGER log that I released several years ago, took over seven years worth of research, and it is still being updated as little pieces of new information continue to come in. I completed a major update of information for this log in the fall of 1992, when I was given access to all the original scripts and was able to finally see about 400 scripts that had eluded me for years. It will take several years for a complete rewrite of this log. More about this effort in Part 5 of this series. Many

LONE RANGER programs have now been released to collectors that have not been available before.

The challenge to collecting can really be felt with THE LONE RANGER program, and other long running broadcasts. More and more broadcasts keep popping up all of the time. There are already around 1,100 shows of THE LONE RANGER available. About half of these are the ABC and NBC rebroadcasts of 1954 through 1956. Consider the fact that 3,376 original broadcasts were done of THE LONE RANGER, that 2,603 were recorded, and that about 550 are currently available of the original MUTUAL Network run to collectors. More than double that number are found in restricted collections around the country. That leads one to the fun of discovering a new show whenever one becomes available with a lot of room for growth. SPERDVAC (The Society to Preserve and Encourage Radio Drama, Variety and Comedy) has been given the permanent loan of all the discs of THE LONE RANGER and CHALLENGE OF THE YUKON from the current owners. That is close to 4,000 discs of broadcast material from just these two programs. How long it will take before any of these broadcasts will start appearing in the collections of OTR buffs is anyone's guess.

Now that we have some kind of an idea on how to start gathering old time radio programs, I will give you some additional timely tips on getting organized with your growing collection before it becomes unmanageable. These and other ideas in "Information and Help To The OTR Collector — Part III."

If you have questions, comments, or suggestions regarding this series of articles, please feel free to send them in care of this magazine, or directly to me at the following address:

Terry Salomonson, P. O. Box 347,  
 Howell, MI 48844-0347

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## ORCA of England



NORTH  
 AMERICAN  
 DIVISION

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

### MEMBERSHIP SERVICES:

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- \* 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?

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Old time Radio show Collectors' Association of England

## 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 Pitman Rd., College Park, GA 30349.

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

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' Nightflight show on WJR-AM. Please send prices to Jeff Jontzen, 21465 Detroit Rd., #205A, Rocky River, OH 44116

OLD RADIO SHOWS on cassettes. Rare Big Bands and Vocalists too! The absolute best quality. Free catalog. 2732-R Queensboro Ave., Pittsburgh, PA 15226

Tom Monroe, 2055 Elmwood, Lakewood, Ohio 44107. (216) 226-8189 Cassette and reel, mystery, adventure, sci-fi, westerns, drama, some comedy.

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

Wanted: Juvenile adventure serials, Mysterious Traveler, Gangbusters, Fred Allen, 2000 +. Cassettes only. Ken Weigel, 7011 Lennox Ave. #126, Van Nuys, CA 91405

Nelson Eddy and Bing Crosby Research; send data Box 724, Redmond, WA 98073-0724

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

Wanted: 1st Nightbeat program (2-6-50) as well as one where William Conrad appears. Victor Padilla, Jr. 104 Marcy Ave., Brooklyn, NY 11211.

Wanted: Trade or buy Tom Corbett and other SF cassettes. Mark 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 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 Wowoka, 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 Hulchin 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, RF6, Box 181, Glens Falls, NY 12801 wants Kraft Music Hall of 12-11-47 (Al Joison) 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 Summit St., Plantsville CT 06479. Looking for copies of NPR's Dol Savage shows and Nightfall.

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

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

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

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

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

WANTED: 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 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 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 KFEQ.

WANTED: RADIO MAGAZINES before 1935, such as Radio News, Popular Radio, Radio Retailing, Short Wave Craft, etc. Gary B. Schneider, 9511 Sunrise Blvd., #J-23, North Royalton, Ohio 44133.

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

For autobiography would like to know date (at least year/year, month better) of Superman radio episodes in which (1) S. finds Atlantis; (2) S. catches crook by following crook's discarded peanut shells. Believe first is 1945 or 6. Other 47-9. S.J. Estes/205 E. 78/ NY, NY/10021. Many thanks.

For Sale: Boxed set of six tapes from Stephen King's Night Shift. Original Price: \$34.95. My Price: \$12.00 postpaid. Five sets available. Phil Nelson, 221 Scioto, Chillicothe, OH 45601.

Would like: Mysterious Traveler, Whistler, Pat Novak For Hire on cassette. I have a lot to trade. Write to: Victor D. Padilla, Jr., 104 Marcy Avenue, Brooklyn, NY 11211

Wanted: Amos and Andy, Roy Rogers, and Gunsmoke. Will buy or have shows to trade in X Minus One, Dimension X, Sgt. Preston, Captain Midnight, Suspense, Escape, others. Phil Nelson, 221 Scioto, Chillicothe, OH 45601.

WANTED: Aldrich Family radio programs on cassettes, as well as information. Kenneth Barker, 874 27th Street East, Owen Sound, ON N4K 6P3

FOR-TRADE: SCRIPT-FOR-PROGRAM THE SHADOW 9/26/37, 3/20/38, (have show also) 12/3/39, 4/11/54, 4/18/54, 4/25/54, 5/30/54, 7/4/54, 7/25/54, 8/1/54, 8/8/54, 8/29/54, 9/19/54, 9/26/54, 10/10/54, 10/17/54, 10/24/54, 10/31/54, 9/30/45-or 9/3/54 (not sure which I have). Adam Trachtenburg, 1243 Knorr St., Phila., PA 19111 (215) 745-8224

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

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

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

WILLIAM OSOVSKY, 2501 Ivy St., Chattanooga, TN 37404. Collector of Ralston Tom Mix premiums, green 20 Grand Ale bottles with neck and paper labels intact. Octagon soap premium kites. Alaga syrup tins.

Wanted: Jake & the Kid, Hardy Family, Maisie on cassettes. N.A. McNamee, Box 602, Organ, New Mexico 88052.

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 Point 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, 825 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 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

AMERICANA AND COLLECTIBLES. Radio/Cereal Premiums. Jack Benny, Capt. Midnight, Lone Ranger, Hoppy, Howdy Doody, Little Orphan Annie, Sgt. Preston. Also Comic Books, Magazines, TV/Western Heroes. Send SASE for FREE Sales List. Richard Buchanan, 23 Jones St., NY, NY 10014.

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

WANTED: Sergeant Preston LP records and VHS videos. Write Lee Weber, 468 E. Metz Rd., Columbiana, Ohio 44408

Large Collection — Open Reel — VG-EX sound. Will trade for nice sound. Catalog available. Jim Blythe, 941 Redding Rd., Asheboro, NC 27203

Coming up on its 50th anniversary, CARE is looking for any relevant radio material from October '45 onward. Wanted: any programs or commercials mentioning CARE and/or CARE packages. Also, if you received or sent a CARE package, we'd like to hear from you. Contact: Scott Thigpen, CARE, 151 Ellis St., Atlanta, GA 30303. (404) 681-2552.

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

WANTED ON CASSETTE TAPE: LUX Radio Theater Shows. I own about 60+ and would like more. I will trade or buy reasonable price. Send a list of shows you have and I will do the same. Beth Holman, 16705 Craigmere Drive, Middleburg Hts., Ohio 44130

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| #RP43 Adventures Of Frank And Jesse James, The (1948)<br>13 episodes w/Clayton Moore, Steve Darrell   | #RP09 Manhunt In The African Jungle (1943)<br>15 episodes w/Rod Cameron, Joan Marsh               |
| #RP31 Black Widow, The (1947) 13 episodes<br>w/Bruce Edwards, Virginia Lindley                        | #RP29 Manhunt Of Mystery Island (1945)<br>15 episodes w/Richard Bailey, Linda Stirling            |
| #RP40 Canadian Mounties vs. Atomic Invaders (1953)<br>12 episodes w/Bill Henry, Susan Morrow          | #RP10 Masked Marvel, The (1943) 12 episodes<br>w/William Forrest, Louise Currie                   |
| #RP02 Crimson Ghost, The (1946) 12 episodes<br>w/Charles Outgley, Linda Stirling                      | #RP11 Mysterious Doctor Satan, The (1940)<br>15 episodes w/Edward Cianelli, Robert Wilcox         |
| #RP05 Daredevils Of The Red Circle (1939)<br>12 episodes w/Charles Outgley, Herman Brix               | #RP12 Nyoka And The Tigermen (1942)<br>15 episodes w/Clayton Moore, Kay Aldridge                  |
| #RP28 Darkest Africa (1936)<br>15 episodes w/Clyde Beatty, Manuel King                                | #RP13 Painted Stallion, The (1937) 12 episodes<br>w/Ray "Crash" Corrigan, Hoot Gibson             |
| #RP39 Daughter Of Don Q (1946) 12 episodes<br>w/Adrian Booth, Kirk Alyn, LeRoy Mason                  | #RP30 Panther Girl Of The Kongo (1955)<br>12 episodes w/Phyllis Coates, Myron Healey              |
| #RP32 Desperados Of The West (1950) 12 episodes<br>w/Richard Powers, Judy Clark                       | #RP14 Perils Of The Darkest Jungle (1944)<br>12 episodes w/Alan Lane, Linda Stirling              |
| #RP44 Don Daredevil Rides Again (1951) 12 episodes<br>w/Ken Curtis, Aline Towne, Roy Barcroft         | #RP46 Phantom Rider, The (1946) 12 episodes<br>w/Robert Kent, Peggy Stewart, LeRoy Mason          |
| #RP33 Federal Agents vs. The Underworld (1949)<br>12 episodes w/Kirk Alyn, James Dale                 | #RP15 Purple Monster Strikes, The (1945)<br>15 episodes w/Dennis Moore, Linda Stirling            |
| #RP41 Federal Operator 99 (1945) 12 episodes<br>w/Jerry Blake, Joyce Kingston                         | #RP16 Radar Man From The Moon (1952) 12 episodes<br>w/George Wallace, Aline Towne, Clayton Moore  |
| #RP04 Fighting Devil Dogs, The (1938)<br>12 episodes w/Lee Powell, Herman Brix                        | #RP47 Radar Patrol vs. Spy King (1950) 12 episodes<br>w/Kirk Alyn, Jean Dean, Anthony Warde       |
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| #RP25 G-Men Never Forget (1947) 12 episodes<br>w/Clayton Moore, Roy Barcroft, Ramsey Ames             | #RP18 Son Of Zorro (1947) 13 episodes<br>w/George Turner, Peggy Stewart, Roy Barcroft             |
| #RP05 G-Men Vs. The Black Dragon (1943)<br>15 episodes w/Rod Cameron, Roland Got                      | #RP19 Spy Smasher (1942) 12 episodes<br>w/Kane Richmond, Marguerita Chapman                       |
| #RP26 Government Agents Vs. Phantom Legion (1951)<br>12 episodes w/Walter Reed, Mary Ellen Kay        | #RP20 S.O.S. Coast Guard (1937) 12 episodes<br>w/Ralph Byrd, Bela Lugosi, Maxine Doyle            |
| #RP42 Haunted Harbor (1944) 15 episodes<br>w/Kane Richmond, Kay Aldridge                              | #RP45 Trader Tom Of The China Seas (1954) 12 episodes<br>w/Harry Lauter, Aline Towne, Lyle Talbot |
| #RP35 Invisible Monster, The (1950) 12 episodes<br>w/Richard Webb, Aline Towne, Lane Bradford         | #RP21 Undersea Kingdom (1936) 12 episodes<br>w/Ray "Crash" Corrigan, Lois Wilde                   |
| #RP36 James Brothers Of Missouri (1950) 12 episodes<br>w/Keith Richards, Robert Rice, Patricia Knox   | #RP38 Vigilantes Are Coming, The (1936) 12 episodes<br>w/Robert Livingston, Kay Hughes            |
| #RP06 Jesse James Rides Again (1947) 13 episodes<br>w/Clayton Moore, Linda Stirling                   | #RP22 Zombies Of The Stratosphere (1952)<br>12 episodes w/Judd Holdren, Aline Towne               |
| #RP37 Jungle Brums (1953) 12 episodes<br>w/Clayton Moore, Phyllis Coats                               | #RP48 Zorro Rides Again (1937) 12 episodes<br>w/John Carroll, Helen Christian, Reed Howes         |
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| #RP07 King Of The Rocketmen (1949) 12 episodes<br>w/Tristram Coffin, Mae Clarke                       | #RP24 Zorro's Fighting Legion (1939) 12 episodes<br>w/Read Hadley, Sheila Darcy, William Corson   |

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| #RV03 Junior G-Men (1940) 12 episodes<br>w/The Dead End Kids                                  | #VC07 Fighting Marines, The (1935) 12 episodes<br>w/Grant Withers, Adrian Morris       |
| #RV08 New Adventures Of Tarzan, The (1935) 12 episodes<br>w/Herman Brix                       | #VC15 Flash Gordon Conquers The Universe (1940)<br>12 episodes w/Larry "Buster" Crabbe |
| #RV04 Phantom Empire, The (1935) 12 episodes<br>w/Ben Autry, Frankie Darro                    | #VC25 Gang Busters (1942) 13 episodes<br>w/Kent Taylor, Irene Hervey                   |
| #RV05 Return Of Chandu (The Magician), The (1934)<br>12 episodes w/Bela Lugosi, Maria Alba    | #VC13 Green Hornet, The (1939) 13 episodes<br>w/Gordon Jones, Keye Luke, Anne Nagel    |
| #RV06 Shadow Of The Eagle, The (1932) 12 episodes<br>w/John Wayne, Dorothy Bulliver           | #VC11 Last Of The Mohicans, The (1932)<br>12 episodes w/Harry Carey, Edwin Booth       |
| #RV07 Three Musketeers, The (1933) 12 episodes<br>w/John Wayne, Ruth Hall, Francis X. Bushman | #VC19 Lost City Of The Jungle (1946)<br>13 episodes w/Russell Hayden, Jane Adams       |

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| #VC16 Adventures Of Rex & Rinty, The (1935)<br>12 episodes w/Kane Richmond, Rin Tin Tin      | #VC02 Mystery Of The Riverboat, The (1944)<br>13 episodes w/Robert Lowrey                     |
| #VC01 Adventures Of Smilin' Jack, The (1942)<br>13 episodes w/Tom Brown, Sidney Toler        | #VC28 Perils Of Pauline (1934) 12 episodes<br>w/Evalyn Knapp, Robert Allen, James Durkin      |
| VVC20 Adventures Of The Flying Cadets (1943)<br>13 episodes w/Robert Armstrong, Bobby Jordan | #VC18 Phantom Creeps, The (1939)<br>12 episodes w/Ford Beebe, Saul A. Goodkind                |
| #VC10 Burn'Em Up Barnes (1934) 12 episodes<br>w/Jack Mulhall, Lola Lane, Frankie Darro       | #VC27 Phantom Of The West (1930) 10 episodes<br>w/Tom Tyler, William Desmond, Tom Santschi    |
| #VC09 Clutching Hand, The (1936) 15 episodes<br>w/Jack Mulhall, William Farnum               | #VC14 Riders Of Death Valley (1941) 15 episodes<br>w/Dick Foran, Buck Jones, Charles Bickford |
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| #VC04 Dick Tracy Returns (1938) 15 episodes<br>w/Ralph Byrd, Lynne Roberts                   | #VC12 Whispering Shadow, The (1933) 12 episodes<br>w/Larry "Buster" Crabbe, Jacqueline Wells  |
| #VC06 Dick Tracy Vs. Crime, Inc. (1941)<br>15 episodes w/Ralph Byrd, Michael Owen            | #VC21 Winners Of The West (1940)<br>13 episodes w/Dick Foran, Anne Nagel                      |
| #VC05 Dick Tracy's G-Men (1939) 15 episodes<br>w/Ralph Byrd, Irving Pichel, Ted Pearson      |   |
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CBS D-DAY COVERAGE (REEL DDSP01R2A)  
2:00- 3:10 AM CBS D-DAY COVERAGE  
3:10- 3:42 AM CBS D-DAY COVERAGE  
3:42- 4:13 AM CBS D-DAY COVERAGE  
4:13- 4:45 AM CBS D-DAY COVERAGE

CBS D-DAY COVERAGE (REEL DDSP01R2B)  
4:45- 5:20 AM CBS D-DAY COVERAGE  
5:20- 5:52 AM CBS D-DAY COVERAGE  
5:52- 6:22 AM CBS D-DAY COVERAGE  
6:22- 6:52 AM CBS D-DAY COVERAGE

CBS D-DAY COVERAGE (REEL DDSP02R2A)  
6:52- 7:23 AM CBS D-DAY COVERAGE  
7:23- 7:55 AM CBS D-DAY COVERAGE  
7:55- 8:30 AM CBS D-DAY COVERAGE  
8:30- 9:00 AM CBS D-DAY COVERAGE

CBS D-DAY COVERAGE (REEL DDSP02R2B)  
9:00- 9:30 AM CBS D-DAY COVERAGE  
9:30-10:00 AM CBS D-DAY COVERAGE  
10:00-10:15 AM VALIANT LADY  
10:15-10:30 AM LIGHT OF THE WORLD  
10:30-10:45 AM THE OPEN DOOR  
10:45-11:00 AM BACHELOR'S CHILDREN

CBS D-DAY COVERAGE (REEL DDSP03R2A)  
11:00-11:15 AM AMANDA OF HONEYMOON HILL  
11:15-11:30 AM SECOND HUSBAND  
11:30-11:45 AM CBS NEWS SUMMARY  
11:45-12:00 AM AUNT JENNY'S TRUE LIFE STORIES

12:00-12:15 PM KATE SMITH SPEAKS  
12:15-12:30 PM BIG SISTER  
12:30-12:45 PM THE ROMANCE OF HELEN TRENT  
12:45- 1:00 PM CBS D-DAY COVERAGE

CBS D-DAY COVERAGE (REEL DDSP03R2B)  
1:00- 1:30 PM CBS D-DAY COVERAGE  
1:30- 1:45 PM CRISCO'S NEWSPAPER  
1:45- 2:00 PM CBS D-DAY COVERAGE  
2:00- 2:30 PM CBS D-DAY COVERAGE  
2:30- 3:00 PM CBS D-DAY COVERAGE

CBS D-DAY COVERAGE (REEL DDSP04R2A)  
3:00- 3:30 PM CBS D-DAY COVERAGE  
3:30- 4:00 PM CBS D-DAY COVERAGE  
4:00- 4:30 PM CBS D-DAY COVERAGE  
4:30- 4:49 PM CBS D-DAY COVERAGE

CBS D-DAY COVERAGE (REEL DDSP04R2B)  
5:00- 5:15 PM CBS D-DAY COVERAGE  
5:15- 5:30 PM ARCHIE BLEYER AND HIS ORCHESTRA  
5:30- 6:00 PM CBS D-DAY COVERAGE  
6:00- 6:30 PM CBS D-DAY COVERAGE  
6:30- 6:45 PM JERI SULLIVAN'S DREAM HOUSE  
6:45- 7:00 PM THE WORLD TODAY

CBS D-DAY COVERAGE (REEL DDSP05R2A)  
7:00- 7:15 PM CBS D-DAY COVERAGE  
7:15- 7:30 PM THE PASSING PARADE  
7:30- 8:00 PM AMERICAN MELODY HOUR  
8:00- 8:30 PM COLUMBIA PRESENTS CORWIN - Sandburg  
8:30- 9:00 PM CBS D-DAY COVERAGE

CBS D-DAY COVERAGE (REEL DDSP05R2B)  
9:00- 9:30 PM BURNS AND ALLEN SHOW  
9:30-10:00 PM THE DOCTOR FIGHTS  
10:00-10:30 PM CBS D-DAY COVERAGE  
10:30-11:00 PM U.S. NAVY BAND

CBS D-DAY COVERAGE (REEL DDSP06R2A)  
06/06/44 - 06/07/44  
11:00-11:15 PM CBS D-DAY COVERAGE  
11:15-11:30 PM WORDS AND MUSIC BY JOAN BRUKES

11:30-12:00 PM CBS D-DAY COVERAGE  
12:00-12:30 AM CBS D-DAY COVERAGE  
12:30- 1:00 AM HARRY JAMES AND HIS MUSICMAKERS

CBS D-DAY COVERAGE (REEL DDSP06R2B)  
1:00- 1:30 AM CBS D-DAY COVERAGE  
1:30- 2:00 AM BILL SWYER/ORCHESTRA  
2:00- 2:15 AM CBS D-DAY COVERAGE  
2:15- 2:30 AM RALPH MORRISON  
2:30- 2:45 AM NANNY STRAND/BAND  
2:45- 3:00 AM DALE JONES & COMPANY

CBS D-DAY COVERAGE (REEL DDSP07R2A)  
3:00- 3:30 AM HENRY KING, HIS PIANO AND ORCHESTRA  
5:00- 5:15 AM CBS D-DAY COVERAGE  
5:30- 6:30 AM CBS D-DAY COVERAGE (Non-continuous net feed)

7:00- 7:05 AM CBS D-DAY COVERAGE  
7:28- 7:29 AM CBS D-DAY COVERAGE  
7:45- 8:00 AM CBS D-DAY COVERAGE  
8:00- 8:07 AM CBS D-DAY COVERAGE  
8:28- 8:40 AM CBS D-DAY COVERAGE

CBS D-DAY COVERAGE (REEL DDSP07R2B)  
9:00- 9:15 AM CBS D-DAY COVERAGE  
9:15- 9:30 AM SING ALONG WITH THE LAMOT TRIO  
9:30- 9:45 AM SING ALONG WITH THE LAMOT TRIO  
9:45-10:00 AM THIS LIFE IS MINE  
10:00-10:15 AM HARRY MARBLE NEWS  
10:15-10:30 AM LIGHT OF THE WORLD  
10:30-10:45 AM THE OPEN DOOR  
10:45-11:00 AM BACHELOR'S CHILDREN

CBS D-DAY COVERAGE (REEL DDSP08R2A)  
11:00-11:15 AM CBS D-DAY COVERAGE  
11:15-11:30 AM SECOND HUSBAND  
11:30-11:45 AM BRIGHT HORIZON  
11:45-12:00 AM AUNT JENNY'S TRUE LIFE STORIES

12:00-12:15 PM KATE SMITH SPEAKS  
12:15-12:30 PM BIG SISTER  
12:30-12:45 PM THE ROMANCE OF HELEN TRENT  
12:45- 1:00 PM OUR GAL SUNDAY

CBS D-DAY COVERAGE (REEL DDSP08R2B)  
1:00- 1:15 PM LIFE CAN BE BEAUTIFUL  
1:15- 1:30 PM MA PERKINS  
1:30- 1:45 PM CRISCO'S NEWSPAPER  
1:45- 2:00 PM THE GOLDBERGS  
2:00- 2:15 PM PORTIA FACES LIFE  
2:15- 2:30 PM JOYCE JORDAN, M.D.  
2:30- 2:45 PM CBS D-DAY COVERAGE  
2:45- 3:00 PM THE NEW ADVENTURES OF PERRY MASON

CBS D-DAY COVERAGE (REEL DDSP09R2A)  
3:00- 3:15 PM STORY OF MARY MARLIN  
3:15- 3:30 PM U.S. NAVY BAND  
3:30- 3:45 PM ROBERT TROUT NEWS  
3:45- 4:00 PM THE SURLIQUES  
4:00- 4:25 PM BROADWAY NATIVE  
4:25- 4:30 PM THE MAYFARIN STRANGER  
4:30- 4:45 PM CBS D-DAY COVERAGE





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