

Old Time Radio **DIGEST**

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**NERO
WOLFE**



Old Time Radio DIGEST

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Contributing Editor Terry Salomonson
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EDITOR'S NOTE: In the September/October issue we ran a classified ad for C.J. Huck with a mistake in the address. If anyone who answered it and got their letter returned, try again. The corrected ad is running in this issue. Sorry for the inconvenience.

"THOSE WE LOVE"

WCKY **TONIGHT**
8:30 Kathy's date with
Leslie turns into a
nightmare . . . The
Margie menace
grows!
SERIAL HIT
With **NAN GREY** of Universal Pictures

THE POND'S PROGRAM

TONIGHT
10 ★ **WKRC**

JEAN HERSHOLT

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of character roles

"DR. CHRISTIAN"

with the compliments of

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Information and Help to the OTR Collector - Part 3

by Terry G. G. Salomonson

This installment should help all collectors, but I hope in particular the new collector, to get more organized with his/her collection of old time radio broadcasts. It is very easy, believe me, to be collecting happily for a year or two, and then discover that you're not too sure of exactly what it is that you have, or don't, or exactly which program was it that you wanted to get a sound upgrade of.

Once you've crossed that line of 1,000+ programs, and it does not take a very long time to get to 1,000 broadcasts, you will find that the collection may take more time in managing than you thought it would. Let's see, do I have LUX RADIO THEATER's 09/13/37 broadcast of "A Star Is Born," or is it the 12/28/42 copy? How many JACK BENNY broadcasts do I have right now? Ronald Colman starred in a lot of radio broadcasts. I remember him on THE JACK BENNY SHOW, but what was that syndicated program he hosted? And what is the name of the other syndicated program that he starred in for a couple of seasons?

As you can see, these are but a few of the questions and/or problems that can develop if you allow your collection to get out of control early into starting your hobby. Of course, you may not care at all about these possible problems and collect just to listen to these moments of broadcasting history. That is alright for some collectors. But I have heard many collectors say, "If I were starting out today, boy, would I do it differently!"

I know of one collector that has started reorganizing his collection at least five different times. First, it was to collect from whichever source he could find for programs. Then after a

while, to rerecord all his reel-to-reel tapes with similar programs — all drama together, or all DRAGNET programs on the same reel, instead of one program here and another one or two somewhere else throughout the entire collection of tapes. Then he decided that everything should be on only 1200' reels of tape. For those of you that may not know, a 1200' reel of tape running at 3 3/4 ips will play back for 60 minutes in one direction. That worked out real well until he ran into THE BIG SHOW broadcasts, which, of course, are 90 minutes long. Then he put everything on cassettes. He didn't think about what kind of a storage problem he would have with not hundreds, but thousands of cassettes! He also didn't quite know what to do with LUX RADIO THEATER, which is 60 minutes long. Was he going to cut into the middle of the program and turn over the cassette to continue on the second side? And another problem was that at that time very few collectors traded on cassettes. Most people were into reel-to-reel trading. So, after six months, it was put everything back on reel-to-reel. This time he used 1800' tape so he could get 90 minutes playback time on each track.

Finding certain programs in his collection became a real challenge for him. I remember him opening up box after box looking for which reel contained a certain show. He eventually listed sheets of reels, but never did put together any kind of an index of programs, or an index of reels. He just would scan sheet after sheet of dates, broadcast titles, etc., looking for the reel or program he wanted. You can burn up many, many hours of time following these steps, and get a



headache trying to keep up with a growing collection. And just what do you do when you think you finally have a firm grip on everything and the mailman shows up at your front door with another box of reels containing yet another sixty or seventy shows? The last I heard about our collector friend, he still wasn't quite satisfied with how his collection was, but that he was getting closer to what he thinks he wants.

The idea I'm getting to here is to try and do a little planning ahead of time and not run into these headaches in about six or seven months, or worse yet, after a couple of serious collecting years.

Probably the first area of consideration you should be concerned with is to choose which type of tape system you want to use, store on, and trade with. Reel-to-reel machines are faster and generally cheaper to trade with. But, fewer and fewer manufacturers are producing them now. Serious collectors, and especially

large collectors who have a lot of very interesting programs you may not find anywhere else, use reel-to-reel recorders. By not using what they use, you may limit your access to these collectors and the programs in their collections. I know some who would never consider trading on cassettes. They are not set up to duplicate on cassettes, don't have the time, etc.

The problem today is that most new collectors are starting on cassette collections, while the older collectors are still holding on to the open reel format. There is still a world of difference between the two collectors. However, cassettes are more popular and the blank cassettes are easier to obtain than both the open reel machine and blank tape.

As a provider of OTR, I primarily collect and store programs on reel-to-reel. But I also provide programs on cassettes for collectors and take a few programs here and there from cassettes. For me, with the amount of programs that I have, reel-to-reel tapes save a lot of space. You wouldn't think so if you were to see the amount of reels that I have, but I can't imagine how I could possibly make room for the same amount of programs on cassettes. I have over 5,000 cassette masters made up now, with more being added all the time for the large amount of cassette requests and orders that are received. Storage is becoming a slight problem because of my need for keeping both open reel and cassette format masters. This is not typical for the average collector, who would choose one format or the other.

For this installment we will just touch a little here on the reel-to-reel vs. cassette decks and save the bulk of the discussion for a future article. Reel-to-reel decks are not for everyone and are expensive. The smaller units that you could find in most stereo outlets four or five years ago just are not around anymore. Most manufacturers like Akai, Pioneer, or Sony simply do not make these smaller

and inexpensive units. There were, at one time, several different models to choose from in the \$125.00 to \$165.00 range. Besides cost, maintenance is getting harder to find, unless you do your own maintenance, as stereo dealers are moving more and more towards only selling cassette decks and offer very little in the way of services for reel-to-reel, or even cassette deck problems, for that matter. It is cheaper to buy and throw away cassette decks than reel-to-reel decks. It is also getting to be cheaper to buy and throw away cassette decks than to repair them. Most home use cassette decks can be purchased for around \$50.00 on up. If you want some additional features like a dual deck, auto reverse, etc., the price range will vary between about \$129.00 to \$250.00. A good studio quality cassette deck, with many features that you would never find in a home stereo unit, will cost you between \$750.00 to \$1,500.00 plus. Of course, you can also pick up a little walk around unit to take to the beach and listen to old time radio for about \$25.00. All will play the programs we collect, but quality will vary.

Reel-to-reel decks can start at \$500.00 and very quickly go into the

thousands for a new unit. Used decks can be found at a lower cost, but if any maintenance is needed, you might not be able to get the parts needed for older units. And again, you might have a problem finding service centers to work on them. If you do find one, the chances are pretty good that they will charge \$75.00 per hour for the labor and will start at a minimum two hour labor charge to start looking at and repairing your open reel deck, and that's not including the cost of parts. If you are in doubt as to where an open reel deck can be repaired in your area, contact a local radio or television station in your area and ask if they provide their own repairs or have it done. If they contract out for the repairs, ask who does it and call with questions on maintenance problems and repair costs. This may be the single largest decision maker in the open reel vs. cassette debate.

So I think we'll limit our discussion here to state that cassette decks are probably the way most collectors starting out in this hobby would go. Cassette decks offer the ability to trade with just about everyone, anywhere. Cassettes also are playable on handheld units, in cars, or in your

living room. Cassette tapes are available just about everywhere, and both the decks and the tapes are very reasonable in price.

Once you've made a selection on the type of machine and whether or not you are going with reel-to-reel or cassette, you need to start thinking about how to keep track of your tapes.

Now, because of the size of my collection, which continues to grow every week with the arrival of boxes of tapes in the mail from various sources, I have started a good management system of information about these broadcasts. I will admit, most of you will not have to go to these limits, but as collections get very large, you have to keep up with them, or be buried under them. I have an IBM-PC computer system which helps to keep track of more and more of the collection as time passes. I have also been building a data base to cross reference between shows, actors, dates, sources, sound quality, which reel the program is found on, etc.

Now, you don't need a computer system, just a box or two holding 3 x 5 cards with some of the following pieces of information would help. The point is to keep control of the collection

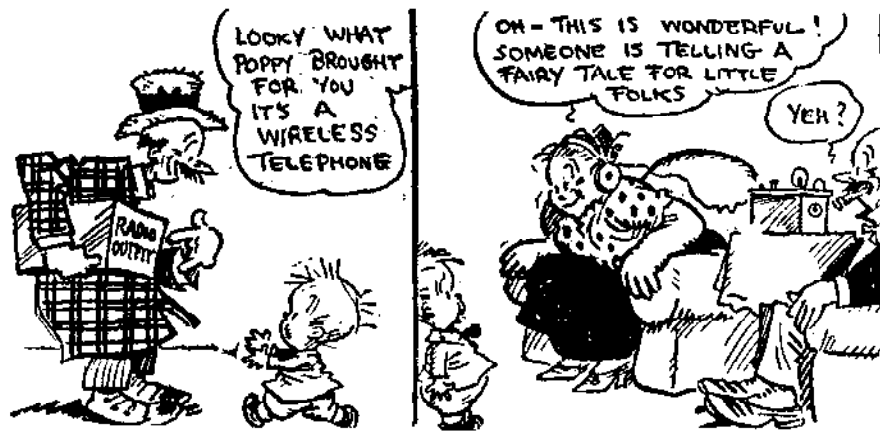
BEFORE it gets out of hand.

Here are 16 possible areas that you may want to consider using in keeping track of your programs. I use these and they are very helpful indeed. Maybe for your own collection none of these items will help you. Or maybe, just one or two will help.

1. Whether the program is restricted from trading.
2. Date of the broadcast.
3. Broadcast number (if known).
4. Title of the script (if known).
5. Which broadcast network?
6. If it is available, do I have it?
7. Source of the program.
8. Sound quality rating of the program.
9. Whether I have it or would air it on my radio program.
10. Reel number that it is stored on.
11. Location and which track on the reel.
12. Running time of the program.
13. If I have it on cassette, the cassette number.
14. First ten words of the script.
15. Names of the actors/actresses of the broadcast.
16. Any notes about the program that I may need.

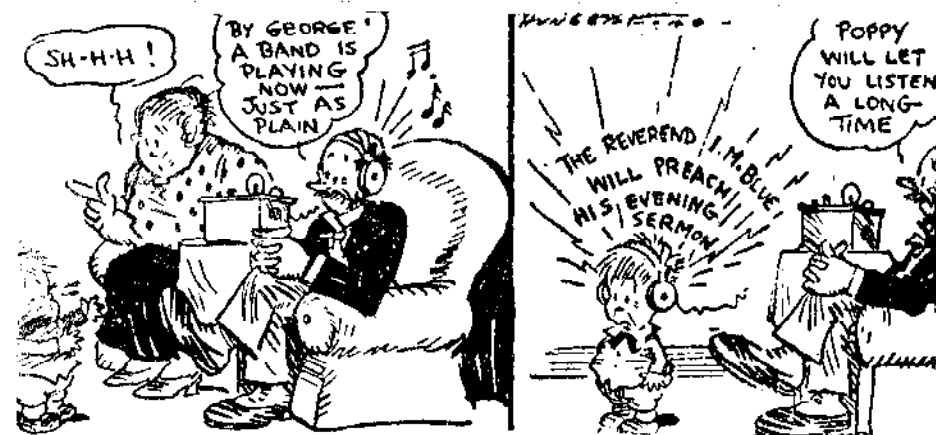
With the above information on each

THE WIRELESS AGE



LISTENING IN

MAY, 1922



broadcast, which takes only a few minutes to put on a card, you can really control your collection and know just exactly what is what at any moment within your collection. What you need, what you have, etc.

Let's take just a few moments and look at each of these sixteen items and more fully explain the reason and importance of these areas.

1. Whether the program is restricted from trading.

The last thing you would want to do is to receive a copy of a program from a collector that is restricted and then go trading it with every collector in the country. If there is a reason to restrict trading a show, you should respect this right or don't ask for it. If you do start trading a restricted program with everyone, you can bet that you will not have access to this type of material in the future. Word does get around throughout the country between collectors and they simply will not offer rare and restricted material to you in the future, or deal with you at all. Sometimes you might be surprised to learn that a collector that you've traded with for years is sitting on rare restricted material and you never knew it. He might offer you a trade or two, and then again, he might never say anything. You just never know where new programs will come from. Restrictions are placed on material for a number of different reasons. Most of the time a restriction is placed on material for a short period of time, like six months to a year. Please respect trading limits. After all, it's in your own interest if you offer this type of material in the future.

2. Date of the broadcast.

Dates of programs are important. Many programs on the radio repeated some of their more popular broadcasts. SUSPENSE, as an example, repeated "Sorry, Wrong Number" seven times. So which copy of that broadcast do you have? The second, fifth, or the seventh? You won't know without keeping track of dates. Sometimes the networks literally rebroadcasted a

recording of an earlier broadcast. Sometimes they would rebroadcast the same script using the same cast, and other times using the same script but with a different cast. ESCAPE rebroadcasted several scripts three and four times during its existence, but always with different cast members. Dates of programs are important.

3. Broadcast number (if known)

This is easy for a short run program like LUKE SLAUGHTER OF TOMBSTONE, or THE LIVES OF HARRY LIME. The number of programs was small, just a year's worth or less; 16 programs for LUKE SLAUGHTER and 52 for HARRY LIME. But when you start collecting a program like FIBBER MCGEE AND MOLLY, SUSPENSE, or THE LONE RANGER, you start getting into problems if you don't know how many were done each year. As new programs are discovered and released, this will help you know which programs you still need and are looking for.

You may be thinking to yourself right now, well, if I know the broadcast date, why would I worry about the broadcast number? In most cases, the broadcast date is all you would need to know if you were missing a program or not, especially if you know the first and last broadcasts for the season. But if you collect a program that was syndicated—NO DATES! THE LIVES OF HARRY LIME aired over MUTUAL in most areas but not all, and was somewhat syndicated, and is only identified by program numbers #1-52. And what if the broadcast was preempted one week here or there? Also, broadcast days changed over periods of time, and knowing what the broadcast numbers of programs are can help in making sure that you do have all the programs you are looking for.

4. Title of the script (if known)

Not all radio broadcasts had script titles. Most probably did not. So collectors have assigned "titles" over the years. I can only state that you will see several different titles from time to time for the same program. They are

ORCA of England



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Old time Radio show Collectors' Association of England

hard to weed out. One example I can give you about "titles" is the "titles" you will see involving the DRAGNET programs. The "titles" assigned to each one of these broadcasts were assigned by the production staff in order to keep track of scripts. Jack Webb never gave any of his programs titles. But production "working titles" are known. I think that titles are about the most important way of identifying the different programs that you have, even if you do not have a broadcast date. So keep track of this carefully.

5. Which broadcast network?

This isn't terribly important, but it is interesting to watch certain programs jump from one network to another, or the network changing from NBC-Red and NBC-Blue to NBC and ABC. And if you can find a program that has an announcement that "This is the Orange Network," you may find collectors beating a path to your door for a copy. (The Orange Network, by the way, was on the West Coast.)

6. If it is available, do I have it?

If you collect programs, and you want to collect everything about a particular series, you not only will need to know what was done (logs are a great source of this information), but what you already have and then what you still need to find. Not all broadcasts from a series are available. But once you see a listing of titles, you can at least compare it to the ones you have and then trade for the ones you need.

7. Source of the program.

Keep track where you get programs. You may find that some sources are better than others. Better sound quality, better program selection, etc. Also, if you should ever accidentally erase a tape, or ruin it by some other means, you can at least go to the same source for another copy, and not from a different source that might provide a lower quality, or edited version of the same program.

8. Sound quality rating of the program.

This category is very subjective.

Everyone has their own idea of what an EX (excellent), VG (very good), G (good), or a P (poor) copy is. We all hear differently and some defects will bother some and not others. I find that most programs are generally in the VG category. There are some minor defects like light surface noise, or an occasional click or skip. This may truly bother someone and maybe they only want perfect sounding programs. This will certainly limit the size of their collection, but if this is what they want, fine. So it is hard for one person's sound rating to be the same as another person's. I rate a certain way for only my own personal records and for what I would or would not use on the air. This is one category that you yourself will have to decide.

9. Whether I have or would air it on my radio programs.

I hosted a radio program for five years in which I aired many of these old shows. So I had to keep track of which programs I used and which ones I would never use, because of content or, as in item 8, sound problems. Out of the thousands of programs that I have, it would be dumb to re-air the exact same program after a couple of months, because I just simply forgot that I had already used it.

10. Reel number that it is stored on.

Keeping track of a program should also tell you where it is. I can look up the program by name, date, or title, etc., and find exactly which reel of tape it is on. This saves a lot of time.

11. Location/track on the reel.

After finding the exact reel of tape that contains the program, this listing lets me know where on the reel it is. Just another small convenient time-saving piece of information.

12. Running time of the program.

I list my programs in catalogs as 15, 30, 60, or 90 minute programs. In fact, the program may only be 12 minutes long, but 15 minutes is close enough to give you some kind of an idea as to the approximate running time of the show. However, I like to know the exact

running time for my records, and I list minutes and seconds in my files. This will also help you to find out if someone has a more complete version of a program that you have, but maybe not a full copy, content-wise, such as commercials removed, etc.

13. If I have it on cassette, the cassette number.

As I started putting together cassettes, I started adding information about cassettes, especially after I recorded several cassettes that I didn't think I had already made up. I had duplicated my work needlessly. Now if I make up a cassette of programs, this information is listed and I look for this information first, then record, if necessary.

14. First ten words of the script.

This category I added recently because of made-up program titles. The same program can be circulating listed by three or four different titles, by just date, or by the name of the program and nothing about which broadcast. By listing the first ten words of the script (not the standard opening comments, as they tend to be the same week after week), you can weed out very fast any duplicate that may show up under a different title.

No two scripts that I know of start out with the exact same first ten words. Believe me, this really helps. As a side benefit, you can help another collector identify his/her undated/untitled program.

15. Names of the actors/actresses of the broadcast.

Many stars are not credited on most programs. After a while, you will be able to pick out certain voices and add their names to your log. You can also use this category to list all radio programs that you have by actor name. "Let me see, which shows do I have throughout the collection that starred Jack Webb?" This category will list all programs in your collection in which Jack Webb appeared, whether they be SUSPENSE, ESCAPE, DRAGNET, JOHNNY MODERO, etc.

16. Any notes about the program that I may need.

This is a very wide open entry. Any small note to yourself or other comment that is important to you about the program should be listed here. If there were repeated skips during the copy of the broadcast that you have due to a scratch on the disk, you may want to make a note of that and start looking for an upgraded copy. Other defects could be if the opening/closing were cut off, or if the show had a bad volume drop during the program, etc. I list known wrong titles for programs. I have over 1,400 broadcasts of THE LONE RANGER. Many programs that I have seen over the years in other collectors' collections have made-up titles, wrong dates, wrong transcription numbers, etc., that collectors have passed on for years. After years of research putting together THE LONE RANGER log, I use these bad dates, titles, etc., to help a collector identify and correct his listings. It also helps me in not thinking that I have two different programs, because of two different titles, one of which is wrong. This entry is the largest single help to me in trying to find LONE RANGER programs that I don't have.

Now, with the above information and a computer, you can go several steps further. I can ask for, and get printed out on a sheet of paper, let's say, all the broadcasts that I have in my collection that aired on 10/06/46, or list all of the programs that I have in which Parley Baer starred in, or which programs that aired between 1935 and 1940 on CBS that were comedy, print out a listing of only the programs that I am missing in my collection of THE GREAT GILDERSLEEVE, or PIBBER MCGEE AND MOLLY. Combinations of information that you can print out or find with the aid of your computer are endless. You could, for example, print out a catalog of only the science-fiction programs you have, or a listing of just your MUTUAL broadcasts. How about just radio shows that Jack Benny

appeared on between the years 1941-1945 over the NBC network?

What I have mentioned so far will be helpful to all of us in the collecting of old time radio programs. But let me move forward and talk about the use of a computer, as so many of us either already have one or are thinking of getting one. I starting using Ashton-Tate's dBASE III Plus to record and process all of the information that I've already discussed. I have since transferred all of my database programs to FOXPRO 2. Both are very large and expensive database programs. More on these software packages in a few minutes. I think for our purposes here though, I should talk about a smaller and easier to use program that probably most of you would feel very comfortable with. It also happens to be a very inexpensive program. It is about the cheapest and easiest database program to use and is available for the IBM and IBM compatibles. The name of this program is PC-FILE III. The version that I would recommend is an older version and does not take much in the way of computer memory to operate it. It is version 4.0. The cost was approximately \$45.00 to register, and was available for free downloads from BBS's, better known as electronic bulletin boards, all over the country. You can still find this version on some BBS's, or I can supply a copy of the program to you for \$10.00 post paid. This software was produced by Jim Button, ButtonWare, P.O. Box 5786, Bellevue, WA 98006. I highly recommend this program. Their latest version is version 7.0. The drawback to this newest database is that a hard drive is required and a lot of memory is used to store and manipulate data. It is great for the larger collector, but version 4.0 would be the best for the small to average collector.

With this program and your computer you can put together your trading catalog, print content labels for each reel and labels for cassettes, and

maintain all the information about your collections that you want. You can then ship out orders or new catalogs using mailing labels that you can produce using this same simple package, and maintain a complete mailing list of all your friends, work associates, etc. All of this is done with the computer, the informational facts that you load into the computer, and the database program that you are using.

Without getting into a lot of details on programming, let's give you a few terminology definitions of what is used in a database. If you're not experienced in computer programs, you'll find that all of the following are just simply the same type of considerations you'd make in listing your old time radio programs in your catalogs, or on those 3 x 5 cards. So don't let the following names scare you:

Byte — No, this isn't what you do at mealtime, but it is a single character of information that you put into the computer. Each and every time you press down on a key on the keyboard, you enter into the computer one "byte" of information. The computer keeps track of which byte you entered and where it is stored. So don't worry about it.

Field — This is information that is made up of one or more bytes. Fields are more recognizable to you if I tell you that these are the categories like: a program title, a date of broadcast, a script title, a network identification, an actor's name, sound quality, etc. A field may hold a number, a name, a yes-no answer, or even a page of text. It is equivalent to a single fill-in-the-blank line or box on a paper form.

Record — In this case, not what you'd put on your turntable, but all the different information that you have in the above fields pertaining to one program and your record of that program. As an example, a record could contain the following information: HAVE GUN, WILL TRAVEL, 11/23/58, #1, Strange Vendetta, w/John Dehner,

CBS, Western, Excellent sound, Reel 504. This information would tell you the name of the program, date of broadcast, program number, title of the script, name of the star, network it aired over, type of program, sound quality, and the reel you have it on. Think of a record as a single folder in a filing cabinet made up of all the information you know about that radio program, on one 3 x 5 card.

File — Internally to the database, the file is considered a collection of records, which, in turn, are made up of fields, which are made up of bytes. Some databases can work with multiple files open at the same time. These are generally in your more expensive databases and is not that important of an item for our use. In this case, think of a file as a divider in your 3 x 5 card box marked HAVE GUN, WILL TRAVEL. All of the following 3 x 5 cards, one for each broadcast, would be contained here.

Database — The collection of all your individual records that make up your database.

To list all of the information that we've discussed, you need to sit down ahead of time and figure out just what type of information you want to list in your database, just the same as you would if you were filling out one of those 3 x 5 cards. A little planning ahead of time really helps. Don't worry if later you want to add some new information to each one of your records, because it is easy to add a new category, or take one away. But write out on a piece of paper what information you want first. That way you won't be doing a lot of adding to, or taking away from your database and possibly causing yourself some minor troubles.

Most database programs will allow you to create a record screen so that you will see all the information that you have for each record at one time. Most programs will also help you move automatically from one field to another as you enter information. Nothing

JOAN CRAWFORD



I'M ON
C. B. S.
SUNDAY
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5 P.M., C.D.T.

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could be easier.

PC-FILE III will support 41 fields per record (so that is a lot of information on each program in your collection), 254 characters per record, 65 characters per field size, and the number of records per file is limited to what the disk will hold. Your computer needs to be equipped with at least 160K of disk storage, and a 96K RAM of memory, and will work with DOS 1.1, DOS 2.0, or above. 128K RAM memory and 320K or more disk storage is recommended though. If none of this makes any sense to you, your local computer expert or computer store can fill you in on what I just told you. Chances are your computer is already equipped this way. Reading through the books that come with your computer will also help you out.

As mentioned earlier, here are some technical specifications about another database program, Ashton-Tate's dBASE III Plus. Even though this software was released several years ago, I will give the following information, as dBASE III Plus is probably the best known database program around, certainly the most used.

dBASE III Plus will run on IBM-PC, IBM-PC XT, IBM-PC AT, or 100% compatible computers. If you have 384K or more of RAM installed, dBASE III Plus runs with IBM-DOS V2.0, 2.10, or 3.x, or with MS-DOS V2.11. You cannot use IBM-PC DOS V3.x! (With only 256K of RAM you may have insufficient memory and have to close one or more open files in order to proceed. Again, you cannot use IBM-PC DOS V3.x. You will also have to modify your Config.sys file.) Getting a little scared here? Don't worry, supporting documentation will help you through this area, or again, your local computer expert can lend a fingertip or two.

One last item. Any memory resident programs that are loaded before dBASE III Plus might affect the performance of this program. Releasing these

programs will certainly increase speed. dBASE III Plus will support the following:

Database File

of records: 1 billion maximum
of bytes: 2 billion maximum
Record size: 4,000 bytes in .dbf file
512 kilobytes in .dbt file
Fields: 128 maximum

Field Sizes

Character fields: 254 bytes max.
Date fields: 8 bytes
Logical fields: 1 byte
Memo fields: 5,000 bytes max.
or the capacity of
the word processor
used

Numeric fields: 19 bytes max.

File Operations

- 15 open files of all types
- 10 open database files; a database file counts as two files if memo fields are used.
- 7 open index files per active database file.
- 1 open format file per active database file.

dBASE III Plus was updated to dBASE IV and, of course, more memory and hard drive was required. Also, a lot more money for the version IV. Ashton-Tate sold out to Borland Software and dBASE IV went into history, as Borland's Paradox 4.5 superseded it.

Costs vary slightly depending on where you purchase the product, but generally somewhere around \$379.00-\$409.00.

dBASE III was and Paradox 4.5 is a very powerful database program and will give more than you will need for keeping track of your collection. But for our purposes, as I recommended earlier, I think that PC-FILE III will work great for you and at about 10% of the cost.

I hope that I haven't confused anyone. More and more collectors are using computers to aid in keeping track of their collections. So don't be scared off by new technology. Put it to your use. It really will make your life so

much easier than retyping pages over and over every time that you bring out a new catalog or add a new program to your collection. As your collection grows and grows, you will be adding more broadcasts, and will forever be retyping pages. That was one area I never did like. Just as soon as I would get each page to look the way I wanted it to, someone would release programs that weren't available before. Besides, hundreds of typewritten pages can be stored on one computer diskette, which by itself saves a lot of shelf room for more reel-to-reel or cassette tapes of old time radio.

Next: Part IV - THE LOG:

An Essential Tool for the Collector
More information and help to the new collector in the next issue. Comments can be directed to me through the Old Time Radio Digest or at the following address:

Terry Salomonson, P. O. Box 347,
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Friends of Old time Radio 1994 Convention Report

by Bob Burnham

The Friends of Old time Radio held their 19th Annual convention October 20-22, 1994. I attended my first "Friends" convention in 1980 and have only missed a few since that year. A LOT has changed since 1980. A few old friends who were important to the convention 14 years ago, are missed and long gone, along with some of the less structured activities. 1980 was a very memorable convention for me not only because it was the first one I made it to, but also the old **Collector's Corner** crew (the forerunner to today's **Old Time Radio Digest**) — Bob Burchett, Joe Webb and myself met for the first time in person. That was a great year, but the convention event itself of **today** has reached a new level of refinement.

My feelings while traveling to (and going home from) these events have varied: On the way, I have felt both eager and excited, to the opposite extreme—resigned and dreading what was to come. Coming home, I have felt elated and happy to exhausted and relieved.

This year was a bit different. I was eager at the beginning, and at the end, **TOTALLY** exhausted but delighted with the memories of this years convention. I had the fun of being with some friends who were attending their first-ever convention. Several faces were missing this year, but many old collector friends who were also at the very **FIRST** convention I attended were also on hand this year. This year, I knew pretty much what to expect, and I was looking forward to a very good show, and seeing many friends in the Dealer rooms. I was not disappointed. I saw a **GREAT** show, and visited with a **LOT** of friends. Among the attendees were several people from Bill

Bragg's **Yesterday USA Satellite Superstation**, including Bill himself. More on that later.

As far as the convention itself, two words came immediately to my mind this year: **Polished** and **Professional**. The less-than-perfect situations from the early days of the convention are long passed. One of the friends I brought from Michigan for his first convention remarked to me several times that he had attended over 100 collectables-type conventions during his lifetime. "By far," he said, the Friends of Old time Radio was "the finest, most memorable and best run convention of any type" he had ever attended. I won't argue with that assessment.

There are many people involved in making this convention possible. As mentioned in the past, at the core of this group as usual, was Jay Hickerson. The fine-tuning of the event and longevity of this convention are due entirely to Jay's efforts, and the old time radio hobby would not be the same without him. Jay seemed to have a lot more time **this** year to actually be **PART** of the convention rather than **BEING** the convention, thanks most likely, to help of others and excellent planning.

Many people have commented on the less-than-desirable location of Newark, New Jersey. But the fact of the matter is the hotel staff, after this many years, are very accomodating, and the price of the convention has not gone up that much. These items are key factors as to **why** it has been at the same location for so long.

There were several highlights at this convention. While I was not able to attend much of the daytime events, I was

present for all the evening festivities. Last year I actually missed one evening including dinner due to sheer exhaustion. This year, there was no time to be tired!

John and **Larry Gassman** along with **Jack Benny** writer, **George Balzer** gave a talk about the Benny, show which was fascinating. It helps if you're a Jack Benny fan, but who isn't, come to think of it.

I have attended a **lot** of re-creations. Because of this, the things that would impress a newcomer such as excellent performances are overlooked by me. The technical quality in the "old" days of the convention was sometimes a problem. The availability of excellent equipment, however, now adds a level of polish that was lacking at one time. Among the shows re-created were **The Shadow**, **Lets Pretend**, and a interesting variety show. **Les Paul**, inventor of the electric guitar, who actually began on radio some 60 years ago, was a special surprise guest.

As usual, awards were presented to some of the celebrity guests. Two collectors received **The Allen Rockford Award**: **Bill Bragg**, Founder of the **Yesterday USA Satellite Superstation** and veteran collector, **Dave Siegel** were the recipients. David is an east coast-based collector holding over 100,000 shows and has attended these conventions for many years. **Bill Bragg** was mentioned earlier. At the time the award was being introduced, Bill was in the hall, hosting a live broadcast on satellite. One of Bill's Superstation hosts who happened to be in the ballroom was told to "Get Bill in here **now**..." Somehow, Bill got off the air, got dragged in and much to his surprise, was called up to accept the award. Shortly after that, Bill was back on the air again, hardly missing a beat, interviewing **John Archer**, one of the actors who portrayed

The Shadow on radio. After that, Bill put yours truly on the air, humbly expressed his gratitude in being a **Rockford Award** recipient and had me explain more about the award and just how long I had known he was to receive it! Awards have always been a traditional part of these conventions. I have had the honor of being on the presenting end more than once, and on the receiving end exactly 10 years ago. Receiving various awards at these conventions is almost always an unexpected surprise that sometimes brings a tear to the eyes of those involved. Presenting an award is also an honor in that it is a way to say to those receiving them: "Hey, you've out-done yourself in the hobby or in your career — and we thank you for it."

Next year, **The Friends of Old time Radio** will have completed two full decades of conventions. Many of the first-time attendees I spoke with plan to return next year for the 20th Annual on October 19-21, 1995. I'll be there again, too. I wouldn't keep going back if I didn't think it was well worthwhile.

As this is being finished, I am getting ready to attend **SPERDVAC's** 20th Anniversary convention in Los Angeles — the first **SPERDVAC** convention I've ever attended. I'll give you a report on that at a later date.

Another not-to-miss event is the **Cincinnati Old time Radio Convention**, now in its 9th year. This will be held April 21-22, 1995. For information, contact Bob Burchett: (616) 282-0333. Information on the Friends of Old time Radio conventions are available from Jay Hickerson at Box 4321, Hamden, CT 06514. Subscribe to Jay's newsletter, **Hello Again**, and **Bob's Old Time Radio Digest** and you'll be kept up to date on the conventions. **SPERDVAC** also has a publication called **Radiogram**.

Private Eyes For Public Ears

by Jim Maclise

Nero Wolfe's creator, the novelist Rex Stout, has a literary reputation sufficient for him to be included in *The Oxford Companion to American Literature*, where he occupies two inches on page 730, and where Wolfe is briefly described as a "gourmet and connoisseur, who solves crimes without leaving his desk." Stout, who died in 1975 at nearly ninety, wrote one or more Wolfe novels a year, starting with *The League of Frightened Men* in 1935 and winding up with *A Family Affair* in 1975.

In a 1944 *New Yorker* essay, "Why Do People Read Detective Stories?" Edmund Wilson suggests that Wolfe was simply another Sherlock Holmes, "the incomparable private detective, ironic and ceremonious, with a superior mind and eccentric habits, addicted to overeating and orchid raising, as Holmes had his enervated indulgence in his cocaine and his violin." In 1945 Wilson further decides "that Rex Stout's great detective, Nero Wolfe, has the look of having been inspired by one of the most diverting of Doyle's variations: Sherlock's brother Mycroft, who is also a mastermind, but who has grown so stout and inert that he is unable to work on a problem till all the data have been dug out and brought him." (That word "stout" rings a bell, doesn't it?)

Wolfe first appeared on radio briefly in 1943 with Santos Ortega and Luis Van Rooten both attempting the role on NBC Blue. Then he was revived in 1945 with Francis X. Bushman as Wolfe. But the majority of surviving episodes come from the 1950-51 series starring Sydney Greenstreet, best remembered as the fat man of *The Maltese Falcon* film (1941). Greenstreet seems utterly believable as the beer guzzling gourmet and orchid fancier, all three hundred pounds of him. The New York brownstone far out

on West Thirty-fifth Street is nicely evoked, with its upstairs greenhouse (hothouse, really) and its rich meals prepared from delicacies procured from the local gourmet market (where Wolfe's bill is perpetually in arrears).

The major defect of this show was having multiple actors portraying Archie Goodwin, Wolfe's womanizing secretary and put-upon man of all work and errand boy, who is always goading Wolfe into accepting cases so they can buy groceries and Archie's always tardy salary can be paid. Wally Maher, the initial Archie, was perfectly acceptable, as was the second, Herb Ellis; and Larry Dobkin, number three, was even better. But 1951's Gerald Mohr, fresh from playing a gruff Philip Marlowe on CBS, was a misfit, and was soon replaced by Archie number five, Harry Bartell, the Sherlock Holmes show announcer. Five Archies was a few too many and changes were so abrupt that the voice of a murder suspect one week proved to be Wolfe's male secretary the next! Thus those who enjoyed whodunits could practice their skills at whoizit? Why this case of "Too Many Archies?" What intrigues, jealousies, egotistical temperaments lurked behind the scenes? Were producer Edwin Fadiman and director J. Donald Wilson simply having fun, creating inside jokes? (See below.) But enough of this. On to the Wolfe casebook.

"My boss is the smartest and the stubbornest, the fattest and the laziest, the cleverest and the craziest, the most extravagant detective in the world, Nero Wolfe." Then, after commercial inserts in this syndication, listeners would hear: "It's the Adventure of Stampede for Murder with that brilliant eccentric private detective, orchid fancier, and gargantuan gourmet, Nero Wolfe, starring Sydney Greenstreet." As the story opens, Wolfe is in need of money to pay his

gargantuan gourmet grocery bill, having depleted his bank account adding to his collection of rare orchids and guzzling beer. As usual, Archie has to browbeat Wolfe into dragging himself away from these preoccupations long enough to take a case and earn a fee.

This adventure involves a young woman whose father has been sold an apparently phony treasure map on which he has spent his daughter's small inheritance from her mother of \$10,000. A pair of swindlers are involved, whom Wolfe sends Archie out to find and haul in. Once Archie brings the two before Wolfe (who does no legwork of his own), Nero has this to say: "You imagine you possess legal immunity. Mr. Kent believes your grotesque halderdash and will not sue for fraud. Miss Kent cannot sue because she is reluctant to accuse her father of wrongfully obtaining her money. Ergo, you think you're invulnerable. But you forget me! I'm a detective with a fee to earn. I am determined to get that fee. Therefore, as Miss Kent's agent, I can and will bring actions against you. I'm indifferent to her tears or her father's disgrace. I'm indifferent to anything outside of money! You will hand over the ten thousand dollars to me, sir, or you'll be in jail by morning!" But before the frauds can comply, complications arise, including a murder, and eventually a neat twist to tie up the case. Wolfe's only fee is a favor he asks of Miss Kent: "Will you use your red hair, your pretty face, your admirable figure, and your ample fortune to lure Mr. Goodwin away from this house tonight? I would like to enjoy my dinner in peace." (Wally Maher is Archie Goodwin. 10/20/50)

"The Case of the Dear Dead Lady" (11/3/50) begins with Wolfe phoning in an order to his favorite gourmet market for "two pounds of duck liver, three fine fat geese, twelve cases of beer, a bushel of Vermont apples, a gallon of French wine, six dozen eggs, four braces of Sussex woodcocks, and a few pounds of Westphalian ham." Archie is to handle

avoiding the bill when the delivery boy shows up. Letters from the bank have been arriving concerning overdrafts. "I hope they'll let you keep the orchids in your cell," quips Archie. Later, when Wolfe is settled with a stein of beer after his opulent dinner, a prosperous socialite client, one Elsa Dana, calls desiring to see Wolfe immediately. "By proxy, of course," replies Wolfe, who then sends Archie Goodwin out to the woman's apartment where he finds the door open and her rooms empty "except for a little twisted pile of pale pink satin, which at close range turns out to be a woman, which woman turns out to be Elsa Dana. And Elsa Dana is dead." That same night, no fewer than three of the murdered woman's suitors, all apparently fortune hunters, show up at Wolfe's place, one of them a spiritualist who runs a cult called "The Seekers of Power." By now on his fourth bottle of beer, Wolfe decides this fellow is the one to investigate, especially as he's reported to have said the victim would "not live on in her wickedness." Meanwhile Archie discovers a pawn ticket in the dead woman's room. A clever, fast paced mystery with Herb Ellis (indistinguishable from Wally Maher two weeks before) as Archie.

"The Case of the Careless Cleaner" (11/17/50) describes Nero Wolfe's residence as "the most famous brownstone house in New York City, the one located at 601 West 35th Street" and occupied by "that corpulent orchid raising, beer drinking gourmet who also happens to be a genius." It's Friday and Archie wants to be paid, so Wolfe takes on the plight of Clay Michelson, an artist from whom Wolfe once purchased a painting, and who has quarreled with his wife Sheila, threatened to kill her boyfriend, gone to a club to drink, stayed overnight at his agent's apartment, and is now the main suspect when his agent's attractive young cleaning woman turns up stabbed with a letter opener. Things look especially grim for Wolfe's client because he pulled a gun on the police investigator, cut the agent's phone

wires, and escaped before coming to Wolfe for help. Thus the police suspect the painter, but Archie thinks the agent killed her (his mistress, perhaps) and Nero thinks it was Sheila, the painter's wife, whom he interviews while drinking "another can of this delicious beer." (Orchid fanciers and canned beer somehow seem contradictory.) Wolfe collects a handsome fee for solving this one, and Archie gets paid.

In the above episode and for the rest of 1950 Larry Dobkin took over the role of Archie and did a creditable job.

December 1950 found Wolfe and Goodwin busy solving "The Case of the Slaughtered Santas" and "The Case of the Bashful Body" (BRC Productions cassette edition of these two will make you believe you're in the studio with the cast. The sound is immaculate.) The Christmas caper involves our heroes with a wealthy elderly philanthropist who becomes a sidewalk Santa every year. But this year someone's bumping off those jolly downtown bellringers and Wolfe's client looks likely to be next, with only three killing days til Christmas. The body adventure opens with a call from Zabro's Flower Shop advising Wolfe of the arrival of a new batch of rare orchids. Wolfe, who rarely leaves his brownstone, bundles up in an overcoat and three mufflers, and Archie drives him the ten blocks to the shop. There, while Wolfe admires the orchids, Archie stumbles upon a fresh corpse among the ferns in a large lily display. However, the body has disappeared by the time Archie drags his boss back to view it. And anyway, Wolfe shows no interest in the matter because, "Anyone who permits himself to be found dead or alive among a display of lilies is beneath contempt!" Needless to say, the body surfaces again, not once, but twice. This is a prime example of radio's Nero Wolfe at his best.

The opening announcement of "The Case of the Phantom Fingers" (1/26/51) speaks of Wolfe as "the detective genius who rates the knife and fork the

greatest tools ever invented by man." The story finds Wolfe actually out on an automobile trip to upstate New York where a fellow orchid fancier has produced Black Cypripediums and is willing to sell a pair. But a flooded river forces the travelers onto a side road where they almost run over a gunshot victim, whom they load into the rear seat after he's muttered the name Joe and died. They take refuge from the flood waters in an ominous house atop steep bluffs and encounter a strange young man, an attractive young woman, and an apparent gangster. Swiftly a second murder victim materializes, some keys appear, and fingerprints become so crucial that Archie takes them from everyone in the house. But the solution to this one is not convincing. Gerald Mohr played Goodwin for this and the following week, and his tough-guy delivery doesn't suit the character (who ideally might have been played by Cary Grant, or at least Richard Kollmer of Boston Blackie fame).

In "The Case of the Vanishing Shells" (2/2/51) Mohr's take on Archie as Mike Hammer sinks the whole venture and inside jokes start to appear. Sample: Goodwin calls Wolfe on the phone. Wolfe answers: "Yes, Archie?" Goodwin inquires: "How do you know it's Archie?" (Exactly!)

By March of '51 the producers realized that Mohr couldn't impersonate Archie, so they came up with the old Sherlock Holmes (Rathbone/Bruce series) announcer, Harry Bartell. But by now the show was beyond salvation, with the character of Archie Goodwin hopelessly compromised, the dialogue hackneyed to the level of Philo Vance material, the plots tossed together like a leftovers salad. Bartell seems totally disinterested in taking part, and Sydney Greenstreet sounds bored with the entire proceedings. Even the bit players rush their lines as if they have a plane to catch. But in "The Case of the Midnight Ride" (last of the currently circulating episodes) there is

a marvelous comic moment when a criminal asks, "Are you Archie Goodwin?" Bartell snaps back, "No, he is." Then the heroine says, "No, he is." And someone completely unidentified cries with glee, "No, he is!" By this time the question "Who's Archie this week?" had become a running gag.

Stick with the 1950 Nero Wolfes. By '51 too many Archies spoiled the broth. Besides, everyone was watching television by then anyway.

NEXT TIME: The Adventures of Ellery Queen. Was he the master of the radio whodunit? Stay tuned.

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WINNERS in the

SIGNIFICANT is the fact that this year's MOVIE-RADIO GUIDE nationwide poll of star and program favorites should find Bob Hope and his work winners on three counts—star of stars, best comedian and top performer on the program voted the most popular on the airwaves. For it shows that even in the midst of the grim business of war, Americans still hold fast to a priceless gift—Freedom for Laughter.

Of course the enemy within our gates and overseas has every right to rise up and say, "No poll can be the indisputable reflection of a whole country's listener reactions." And our answer to that is "True!" But we can still insist that as a regular yearly survey, it is the most authoritative of its kind in the field of radio, and does reveal in generous measure the true temper of America and her people!



Favorite Program: Hope's Pepsodent Show.
Above: Cast has chow with Army Air Forces

Radio's Star of Stars

1. Bob Hope
2. Nelson Eddy
3. Bing Crosby
4. Don McNeill
5. Jessica Dragonette
6. Jack Benny
7. Kate Smith
8. Red Skelton
9. Joan Blaine
10. Don Ameche

My Favorite Program

1. The Pepsodent Program
2. Lux Radio Theater
3. Breakfast Club
4. One Man's Family
5. Fibber McGee & Molly
6. Information, Please
7. Saturday Night Serenade
8. Kraft Music Hall
9. Those We Love
10. Metropolitan Opera

Best Comedian

1. Bob Hope
2. Red Skelton
3. Jack Benny
4. Fibber McGee & Molly
5. Fred Allen
6. Edgar Bergen
7. Eddie Cantor
8. Garry Moore
9. Ed Gardner
10. Don McNeill

Best Dramatic Program

1. Lux Radio Theater
2. One Man's Family
3. Those We Love
4. Mr. District Attorney
5. First Nighter
6. Aldrich Family
7. Screen Guild Players
8. Inner Sanctum
9. Mayor of the Town
10. The Thin Man



Best Male Singer of Popular Songs:
Bing Crosby, also winner in 1942



Favorite Female Singer of Popular Songs: Miss Dinah Shore!

Star of Stars Poll

Best Actor

1. Lionel Barrymore
2. Les Tremayne
3. Don Ameche
4. Orson Welles
5. Ronald Colman
6. Hugh Studebaker
7. Les Damon
8. Walter Pidgeon
9. Jay Jostyn
10. Alan Ladd

Best Actress

1. Barbara Luddy
2. Greer Garson
3. Bette Davis
4. Claudia Morgan
5. Helen Hayes
6. Joan Blaine
7. Nan Grey
8. Madeleine Carroll
9. Alice Frost
10. Jeanette MacDonald

Best Musical Program

1. Your Hit Parade
2. Kay Kyser
3. Waltz Time
4. Hour of Charm
5. Voice of Firestone
6. Kraft Music Hall
7. Bell Telephone Hour
8. Pause that Refreshes
9. Metropolitan Opera
10. New York Philharmonic

Best Quiz Program

1. Information, Please
2. Quiz Kids
3. Take It or Leave It
4. Truth or Consequences
5. Dr. I. Q.
6. Kay Kyser's College
7. Thanks to the Yanks
8. People Are Funny
9. Battle of the Sexes
10. What's My Name?

Best Daytime Serial

1. Vic and Sade
2. Bachelor's Children
3. Road of Life
4. Portia Faces Life
5. Big Sister
6. Life Can Be Beautiful
7. Vallant Lady
8. Ma Perkins
9. Story of Mary Marlin
10. Those We Love

Best Announcer

1. Don Wilson
2. Milton Cross
3. Ken Carpenter
4. Harlow Wilcox
5. Bill Goodwin
6. Harry Von Zell
7. Durward Kirby
8. Bob Brown
9. Richard Stark
10. Jim Ameche

Best News Commentator

1. Lowell Thomas
2. H. V. Kaltenborn
3. Walter Winchell
4. Gabriel Heatter
5. Fulton Lewis, Jr.
6. Earl Godwin
7. Raymond Gram Swing
8. H. R. Baukhage
9. Elmer Davis
10. Boake Carter

Best Dance Orchestra

1. Harry James
2. Kay Kyser
3. Guy Lombardo
4. Tommy Dorsey
5. Sammy Kaye
6. Fred Waring
7. Horace Heidt
8. Abe Lyman
9. Xavier Cugat
10. Benny Goodman



He did it again! Bill Stern, voted top sports announcer



Favorite Radio Actress: Barbara Luddy ("First Nighter")



Don Wilson wins again as radio's most popular announcer

Stars Poll for 1943

Classified Ads

WANTED TO BUY: Cassettes in the following categories: comedy, general, concert music, musical variety, light music, comedy talk programs, daytime concert music. Would appreciate sending me your catalogs and list of what you have available. Send your replies and information to Mr. Richard Broskie, 10 Reid Street, Amsterdam, New York 12010.

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 ON CASSETTE: Shows with Basil Rathbone. Will trade or buy. Also trade Lux Radio, suspense, others. Bob Minerley, 2 Silvia Pl., North Arlington, NJ 07032.

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.

RADIO SHOWS ON CASSETTE. 3 tapes for \$10, mini catalog free. Phil Kiernan, 30235 Cupeno Ln., Temecula, CA 92592

WANTED: Today's radio station advertising logos, pins, buttons, mugs. Francis Rylance, 1088A Chiefs Dr., Robins AFB, GA 31098

WANTED: Copy of "The Good Old Days of Radio" hosted by Steve Allen, aired on PBS in the 1970's. Will trade anything in my collection for it. Also would like to trade videotapes on anything to do with radio. Rob Cohen, 763 Oaksedge Dr., Gahanna, OH 43230 (614) 478-2755

The Art of Audiocassette Recording/Collecting. Special report includes maintenance tips, multi-recorder hookup diagram. \$3.00 plus SASE. C. Huck, 4S230 River Rd., Warrenville, IL 60555

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

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: 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

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 WJL-AM. Please send prices to Jeff Jontzen, 21465 Detroit Rd., #205A, Rocky River, OH 44116

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.

Introducing "THE OLD RADIO COLLECTOR" Personal Computer Program: The easy-to-use collectors' software specifically created for OTR enthusiasts. Now you can inventory, research and locate titles by program names, episodes, star(s), dates, networks, catalog numbers, formats (cassette, reel, record, etc.) and more. For IBM/compatibles, with unlimited data storage and easy instructions. \$12.50 postage paid and guaranteed (specify 3 1/2" or 5 1/4" diskette). Make check or money order payable to: Howard Kramer, c/o Radio Americana, Box 7431, Baltimore, MD 21227.

Want entire collections or one item! Radios (Bakelite), premiums, mags, soaps, dramas, detective, news shows (cassettes only). Buy/trade/respond with fans. Especially seeking Lux, Winchell, Parsons/Hopper, dramatized movies. Let's share our avocation! Carol Russell, P.O. Box 6462, San Rafael, CA 94903-9701

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

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

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.

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

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

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

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

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

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

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

SCIENCE FICTION RADIO SHOWS on reg. cassettes. Send for catalog, 25¢ John Ford, 411 Truitt St., Salisbury, MD 21801.

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 Nail, P.O. Box 555, Cleburne, TX 76031

Want these Lux shows: Red River, Alice in Wonderland, Paradine Case, Kent Coscarely, 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.

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.

Mary Sayer, 801 8th St. F5, Sioux City, IA 51105. Looking for any info on "Uncle" Jim Harkin, Fred Allen's manager.

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

Old-time Matinee Serials & Westerns on VHS Videocassette! Tom Mix, Buck Jones, Zorro, etc. Free list! Send S.A.S.E.-Series, P.O. Box 173 R Boyertown, PA 19512.

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

Wanted: Trade or buy Tom Corbett and other SF cassettes. Mark Skullerud, 20110 21st Ave. NW, Seattle, Wash. 98177

WANTED: 16" RADIO transcription recordings. All types.—Paul Scriven, 238 West State Street, Niles, OH 44446. my40441

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

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

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

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

ROBERT SHEPHERD, 129 Hightfields 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.

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.

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., Wilkwick, 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.

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., Sudburo, Ontario, Canada P3B 3H6.

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.

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

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

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

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

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

Wanted To Buy: Jack Benny's Christmas Shopping Shows from 12-8-48, 12-18-48, and 12-2-51. Must have perfect sound. Thanks. John Moran, 6351 Beck Road, Canton, MI 48187

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.

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

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

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.

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: Sergeant Preston LP records and VHS videos. Write Lee Weber, 68 E. Metz Rd., Columbiana, Ohio 44408

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

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

Trade Fibber McGee and Molly Cassettes VG/EX only. Offer 110 shows. Exchange list. Bill Oliver, 516 Third St. North East, Massillon, Ohio 44646.

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.

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

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: Space Patrol - Tom Corbett, Capt. Video, old radio cereal giveaways, gum cards, pep pins, nostalgia, comic character items 1930's-1950's. Joseph Fair, 10 Crestwood-R.D., New Castle, PA 16101 (35)

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.

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

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

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.

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

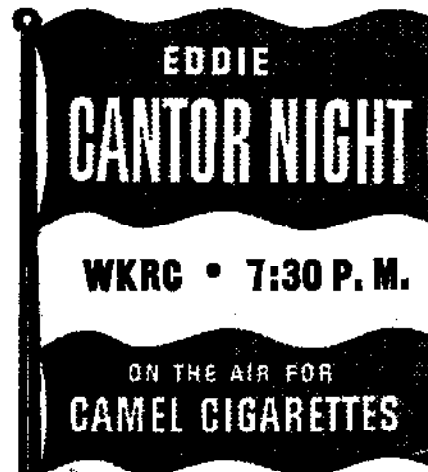
Wanted: Amos and Andy, Roy Rogers, and Gunsmoke. Will buy or have shows to trade in X Minus One, Dimension X, Sgt. Preston, Captain Midnight, Suspense, Escape, others. Phil Nelson, 221 Scioto, Chillicothe, OH 45601.

WANTED: The Adventures of Frank Merriwell. Herb Brandenburg, 4114 Montgomery Road, Cincinnati, Ohio.

WANTED: Aldrich Family, Ozzie & Harriet in VG/EX sound. Comedy nut; have thousands to trade. Still looking for Baby Snooks. Will buy/sell, but prefer to trade. Write Lynn Wagar, B.C.A., 43 Joymar Dr., St. Cloud, MN 56301-9460.

WANTED TO BUY: Cassettes in the following categories: comedy, general, concert music, musical variety, light music, comedy talk programs, daytime concert music. Would appreciate sending me your catalogs and list of what you have available. Send your replies and information to Mr. Richard Browskie, 10 Reid St., Amsterdam, NY 12010

MISSING DAUGHTER MATTER: Looking to contact Bob Bailey's daughter about possible "Johnny Dollar" article. Frank Dattilo, 3350 Wiscasset Road, Dearborn, MI 48120 (313) 271-8339.



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 2416ACTD 11/02/45 Desert Dictator
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 2416ACTF 11/16/45 Allotment Swindle

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 2416ACGB 11/30/45 The Big Breakout
 2416ACSA 12/07/45 Special Program
 2416ACSB 12/14/45 Highway Hi-Jacker
 2416ACSC 12/21/45 Sorrowful Swindler
 2416ACSD 12/28/45 Murder On Highseas

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 There are sound quality problems with some broadcasts.
 2541ACTA 06/08/47 Nothing Behind The Door
 2541ACTB 06/15/47 I Have Been Looking For You
 2541ACTC 06/22/47 We Were Here First
 2541ACTD 06/29/47 The Ticket Taker
 2541ACTE 07/20/47 Cornelia
 2541ACTF 07/27/47 I Remember Tomorrow

QUIET PLEASE (REEL QPSP01R2B)
 2541ACGA 08/03/47 Inquest
 2541ACGB 08/10/47 Bring Me To Life
 2541ACA 09/10/47 How Are You Pal?
 2542AC3A 10/06/47 Not Enough Time
 2542AC3B 10/13/47 Camera Obscura
 2542AC4B 10/27/47 Don't Tell Me About Halloween

QUIET PLEASE (REEL QPSP02R2A)
 2542AC5A 11/03/47 Take Me Out To The Graveyard
 2542AC5B 11/10/47 Three
 2542AC6A 11/17/47 Kill Me Again
 2542AC6B 11/24/47 In Memory Of Bernardine
 2543C1A 12/01/47 Come In, Eddie
 2543C1B 12/08/47 Some People Don't Die

QUIET PLEASE (REEL QPSP02R2B)
 2543C2A 12/15/47 Little Fellow
 2543C3A 12/29/47 Rain On New Year's Eve
 2543C3B 01/05/48 Little Visitor
 2543C4A 01/12/48 Room Where The Ghosts Lived
 2543C4B 01/19/48 Baker's Dozen
 2543C5A 01/26/48 Green Light

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 1828C1A 01/30/50 Lumber King Of Timber Mountain
 1828C1B 02/01/50 Polluted Veterans
 1828C2A 02/03/50 Satan And The Devil's Hand
 1828C2B 02/06/50 Chief Lightfoot And The Buffalo
 1828C3A 02/15/50 Whisperfoot
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 1828C5A 03/17/50 Rapids Of No Return
 1828C5B 03/20/50 The Rabid Foxes
 1828C6A 03/22/50 Eyeless Monster
 1828C6B 03/24/50 The Deluge

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 1829C1B 04/03/50 Coyotes Of The Sky
 1829C2A 04/19/50 Miracle Man Junction Valley
 1829C2B 04/24/50 Thumping Beaver
 1829C3A 04/26/50 Guardians Of Tepee Rock
 1829C3B 05/10/50 Mystery Of The Missing Deer

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 1829C4B 05/17/50 Claws Of The Killer Bear
 1829C5A 09/22/50 The White Came
 1829C5B 09/25/50 The Purple Strings Of Danger
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