

Old Time Radio **DIGEST**

No. 69

May-June 1995 \$2.50

**HUGH
MARLOWE**

Ellery
Queen



Old Time Radio DIGEST

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Private Eyes For Public Ears

by Jim MacLise

In a 1950 Gallup Poll choosing the best mystery writers of all time, Ellery Queen ranked third, which is somewhat odd considering that he is, in fact, two persons. Ellery Queen was the pseudonym of the Brooklyn born (both in 1905) cousins Frederic Dannay and Manfred Lee. They attended Boys High School in Brooklyn together and both worked several years in advertising and publicity jobs before jointly entering McClure's magazine mystery novel contest under the Ellery Queen pen name and winning first prize for The Roman Hat Mystery, published in 1928. Within five years they had produced nearly a dozen mystery novels, several of which came to be considered classics of the genre. Furthermore, the two were so fused together as Ellery Queen that no one has been able to determine who wrote what or which man plotted, edited, wrote dialogue, etc. And as Manfred Lee told Contemporary Authors encyclopedia, "we have never revealed this and may never do so." Overall they produced over fifty novels and hundreds of short stories, while also editing Ellery Queen's Mystery Magazine from 1941 to 1971 when Lee died. That was also the year of their final Queen novel, A Fine and Private Place. ("The grave's a fine and private place, but none I think do there embrace," wrote Andrew Marvell in the mid 1600's.) Dannay followed Lee to the grave in 1982.

Ellery Queen first appeared on radio for CBS in 1939, but soon moved to NBC in the early 1940's when the show opened like this:

"Bromo-Seltzer presents the Adventures of Ellery Queen. (Lots of swirling organ music.) Tonight the makers of Bromo-Seltzer bring you another thrilling adventure with Ellery Queen, the celebrated gentleman detective in person. Ellery Queen again gives you a chance to match wits

with him as he relates a new story of a crime he alone unravels. And then, at the point where he was able to solve the mystery, he stops the play, gives you a chance to guess the criminal's name. In the studio tonight we have as our guests Miss Ann Corrio, glamorous screen and stage star, and Mr. Alfred D. McKelvey, prominent eastern manufacturer. Miss Corrio and Mr. McKelvey have accepted Ellery Queen's challenge to solve the mystery before the solution is revealed. And now, Ellery Queen, master detective and your host for the next half hour."

(The voice of Mr. Queen is now heard.)

"Thank you, Ernest Chappel, and good evening ladies and gentlemen. Tonight's story concerns the adventures Nikki and I had when a stool pigeon gave us incriminating evidence against Moosoe the Moose. I call it "The Adventure of the Singing Rat."

(Lots of swirling organ music orchestrates the story's commencement.)

This opening formula pretty much served as the Queen show's format for the 1940's. The "Singing Rat" is an informer who squeals to the police on a big time mobster (the Moose's Italian accent says "think Mafia"). Evidence involves a payroll list rolled up inside a hollow cigarette. With Ellery's father, Inspector Queen, and his girlfriend, Nikki Porter, present at police headquarters, a shot rings out, shatters a window, and strikes a politician concerned with the case in the chest. Although he survives, as he was wearing a bulletproof vest, the evidence disappears. But soon the hollow cigarette is found, now empty, beneath the body of the mobster, who has been shot through the head in Central Park. Suspects include the Rat, the politician, Moose's lawyer, and a judge. Inspector Queen deduces that "whoever stole that dummy cigarette from my office the

other day is the killer of Moosoe." "But who?" cries out Nikki. "Looks like a tough one to me, Ellery," says the inspector. But not to worry, for Ellery replies, "No, I don't think so, Dad. I know who stole the dummy cigarette and murdered the Moose." At which point the organ goes insane, and the guest "arm chair detectives" take a crack at cracking the case. Miss Corrio goes for the Rat on the theory that he used the rifle shot as a distraction already planned to allow him to swipe the evidence. But Mr. McKelvey, the "eastern manufacturer," bets on the politician because he was wearing a bulletproof vest and seemed prepared for the incident. After the Bromo-Seltzer commercial, Ellery reveals the solution to the mystery. (For once, and this doesn't happen too often, one of the armchair detectives is correct!) In this adventure and the two which follow, Ellery Queen is played by Carleton Young.

In "The Adventure of the Circus Train" (March 1943), the guest detectives are appropriately a railroad detective and a publicity man from Barnum and Bailey's Circus. Murders on a train are always fun and the railroad sound effects are perhaps the best feature of this case, which involves circus performers: a midget, a fortune teller, and a giant. Thirty grand is missing when the circus owner is found dead, and a man's shoe, size 22, is the murder weapon. Entertaining despite atrocious ham acting.

"The Vanishing Magician" is a non-murder mystery involving the Great Avanti, a has-been vaudeville quick-change artist who is trying to avoid a mortgage foreclosure. An amateur magician and millionaire has a standing bet of \$25,000 that no one can perform a magic trick that he can't solve. Avanti decides to take him up by disappearing into his own house. The premises are first inspected for hidden panels, trap doors, or secret passages; then during the stunt New York's Finest are posted around the house and on the roof. Avanti enters the house in

full view of the cops and soon disappears into thin air. (The clue as to how he does it is contained in this paragraph.)

By 1944 and "The Mischief Maker," Sidney Smith has replaced Carleton Young as Ellery Queen, who now sounds as old as his father, the inspector. But this disappointment is made up for by the voice of the Bromo-Seltzer talking train which goes "bromo seltzer, bromo-seltzer, bromo-seltzer, bromoseltzer, bromoseltzerbromoseltzerbromoseltzer" in that hoarse little-engine-that-could voice which makes this one of the great radio commercials. Despite Smith being miscast as Ellery and a terribly inept and insipid new Nikki, "The Mischief Maker" is a grabber of a story.

Tonight — GULF Presents
The Adventures of

ELLERY QUEEN

Are you a born detective?
Tune in and find out...



7:30
WABC

Hubert, an Englishman running a New York tea concern, is married only four months, but having wife problems due to his office flirtations. The story title refers to the writer of a letter to the wife which reads: "Your husband Hubert is in love with his secretary. He is leading a double life." Soon other tenants in the apartment building receive similar accusatory letters regarding cheating on employers or spouses and kidnapping threats. The poorly typed letters produced by a defective typewriter point to a disgruntled janitor as the primary suspect. (Note: The armchair detectives strike way out on this case.)

The show hits bottom the following week (1/20/44) with "The Scarecrow and the Snowman." The plot, which involves corpses concealed inside the two title entities on a New England farm family's property, goes well beyond preposterous. This one might be enjoyed only if you're laid up in bed and drugged with cold medicine.

Another 1944 episode, "The Adventure of Deadman's Cavern," also features Sidney Smith and has opera star Marjorie Lawrence and another Barnum and Bailey employee as armchair sleuths. Ellery is invited to join a 24-member weekend party in the Adirondacks in upstate New York. They are all there to solve an ancient murder mystery involving "The Strangler," who killed his victims in a mountain cave, then threw their bodies into a lake fifty feet below. A moaning sound issues from the cave on windy nights and is alleged to come from the ghost of the killer. Ellery's weekend hostess (an old friend), Ellery, and other guests investigate, and soon one of them is discovered strangled in the cave, where footprints lead in, but not out. Nikki does lots of screaming before Ellery discovers some squashed juniper bushes on the mountain side and announces: "Now I know the identity of the ghost of Dead Man's Cavern." Then the armchair detectives take over and prove to be totally (but not unexpectedly) wrong in their

identifications of the killer. However, Ellery's own solution is extremely far fetched, and he manages to sound (in Smith's impersonation) a good deal like Fibber McGee, which proves somewhat distracting. (Note: My copy has no closing and commercials are cut.)

Two AFRS Mystery Playhouse shows consist of one by Smith from 8/1/45 with a Jack-the-Ripper loose in the Big Apple and lots of high pitched screaming when Nikki is used as bait for the killer. The armchair detectives have been cut and the sound is poor, as it is also in "Smuggling in Cabin 31," which has no opening or closing and cannot be recommended.

During 1947 Ellery Queen appeared on NBC Sunday nights starring Larry Dobkin, who followed the show to ABC in November and initiated the 1947-48 season, departing when Howard Culver took over as Ellery at the end of January. One Dobkin ABC show which survives is "The Armchair Detective," a clever story in which the Queen detective program is being broadcast while one of the armchair detectives is murdered. Furthermore, the real guest armchair detective in this episode is of some interest because she is Sheila Graham, the Hollywood columnist and mistress of F. Scott Fitzgerald while he was a screenwriter until his death of a heart attack in Miss Graham's apartment in 1945. Does she guess the killer's identity? Alas, she does not. (Note: The atrocious sound of this tape may be responsible for its being considered a Howard Culver as Queen performance. However, a comparison with the later Culver shows, especially with his delivery of the openings, will prove that this is Dobkin, who is, in fact, identified first in the closing credits.)

The ABC series opened with these words: "In the interests of a safer American home, a happier American community, a more United States, the American Broadcasting Company and its affiliated stations bring you Ellery Queen, celebrated fighter of crime!" As "The Adventure of the Three Frogs"

(4/9/48) opens, Ellery announces: "I dedicate this program to the right against crime, not only crimes of violence and crimes of dishonesty, but also crimes of intolerance, discrimination, and bad citizenship, crimes against America!" A juvenile delinquency story follows involving Ellery's girlfriend, Nikki Porter (Kay Brinker), with a teenaged gang leader named Frankie. She discovers him bleeding from a knife wound in the lobby of her apartment building, calls a doctor, and lets him recuperate in her apartment after learning that his father is in prison. Soon she wants to send him to school, has him dating her niece and calling her Aunt Nikki, and even gives him an aunty style kiss as the sugar content of the plot oversaturates. Even bubble gum becomes involved. (The "frogs" of the title are Frenchmen, one of whom runs a juvenile gang of thieves in the manner of Fagin in *Oliver Twist*.)

Oddly enough, the week after the super patriotism and corn of "Three Frogs" came the most sophisticated and sexy Queen show among those extant. This was "One Diamond" (5/6/48) with the great American torch singer, Peggy Lee, as armchair guest. Mark Gallows, owner of the famous Gallows diamond, sends Ellery an invitation in the person of his seductive and attractive personal secretary, Eve Angel, to be his guest for the weekend. Gallows is a wealthy bachelor with a morbid fear of dirt, insisting that everything he touches be wiped first with disinfectant and refusing to shake hands. Immediately after accepting the invitation, which involves protecting the diamond, Ellery is shot in the arm, but is not badly wounded. At the Gallows estate, he discovers that the 162 carat stone is to be sold, and that there are three interested buyers from England, Holland, and India. At supper Gallows displays what proves to be an imitation diamond, then informs the would-be buyers that one of them is a fraud, an international jewel thief with forged credentials. Queen's job is: "Expose

the imposter, protect the diamond until the sale goes through, and, Mr. Queen, I'll pay you 10% of the sales price as a fee." A murder soon follows, or is it suicide? Fear of dirt plays a part in the solution, needless to say, and Peggy Lee makes a good stab at guessing the killer, but misses. (She claims that she "missed the downbeat.") This is one of the better Queen cases on radio with excellent sound. Howard Culver is Ellery.

Aside from the half-hour episodes, there exist 225 Minute Mysteries which clock in at exactly sixty seconds and were apparently used as station time-fillers. The mini-mystery is presented, there's a very brief pause for the listener to solve it (presumably time for a commercial slot), then the solution is given. These are mildly amusing, but I can't imagine needing to own any more than the 24 I have on one cassette side. (Next time: Philip Marlowe — the greatest American detective, but maybe not on radio.)

WEDNESDAYS at 7:30 p.m. EWT



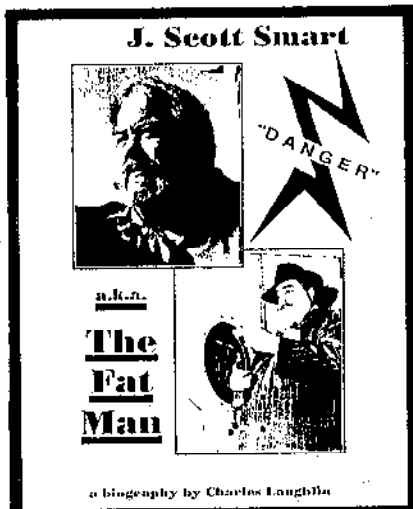
ELLERY QUEEN, the noted amateur detective presents his weekly whodunit, introduces each week a prominent guest detective, flabbergasts everybody. It may seem hard to you but the master sleuth always comes through with a neat answer in the ADVENTURES OF ELLERY QUEEN.

J. Scott Smart, a.k.a. The Fat Man

**A New Biography by
Charles Laughlin, Ph.D.**

Imagine if you will a Friday evening way back in 1948. You are a young kid sitting on the floor in front of the family radio, waiting for your favorite serial to begin. Just on 8 o'clock the voice of Charles Irving is heard announcing that the Norwich Pharmaceutical Company, makers of Pepto Bismol and other fine products, is proud to sponsor Dashiell Hammett's most exciting character, The Fat Man, live from New York. And who can forget the opening format of that program? Someone steps up to the microphone and says:

There he goes, into that drugstore. He's stepping on the scales. Weight? 237 pounds. Fortune? Danger. Whoooooo is it?

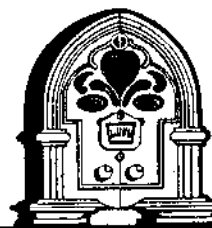


And then J. Scott Smart's deep, sonorous tones are heard replying: **THE FAT MAAAAN!**

Here is the official biography of the man who made The Fat Man come alive in living rooms all across the nation. With two decades of work on such shows as The Shadow, Charlie Chan, Blondie, The March of Time, and as a regular on the Fred Allen Show, Jack Smart became known as the "Lon Chaney of radio." Read about Jack Smart's life in this 68 page book full of exhaustively researched OTR history and 35 illustrations. This is the definitive story of one of the greatest actors of the golden age of radio.

The author, Charles Laughlin, Ph.D., is a distinguished anthropologist who has lived with East African pastoralists, Tibetan lamas and Navajo Indians. He teaches at Carleton University in Ottawa, Canada. A lover of OTR, and a fan of Jack Smart's work all his life, Dr. Laughlin applied his skill as a researcher for over five years in order to amass the material for this book.

You may buy this new book at the low, LOW price of \$7.50. Make check or money order payable to "Three Faces East Press" and mail it to the Press at P.O. Box 257, York, ME 03909. (Maine residents make checks payable to "Barn Gallery Assoc., Inc," same address, tax included.)



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745	AMOS & ANDY 1. Cannery Stock 1/9/49 2. 1877 Nickel 1/16/49	763	AMOS & ANDY 1. Kingfish's Enlistment Problems 10/8/50 2. Kingfish Suspects Foul Play 12/17/50
746	AMOS & ANDY 1. Baggage Checking Service 1/23/49 2. Antique Piano 1/30/49	764	AMOS & ANDY 1. New Neighbors - The Jacksons 12/2/51 2. Mix-Up in Andy's Wedding Invitations 12/9/51
747	AMOS & ANDY 1. Lapsed Insurance Policy 2/6/49 2. Widow Parker 2/13/49	765	AMOS & ANDY 1. \$500 to Break Up Andy & Madam Queen 12/16/51 2. Annual Christmas Show (Skips) 12/23/51
748	AMOS & ANDY 1. Godfather To Amos' Baby 2/20/49 2. Photo of Jewelry Store Robber 3/6/49	766	AMOS & ANDY 1. Porch Wreckers 12/30/51 2. Keeping New Year's Resolutions 1/6/52
749	AMOS & ANDY 1. Andy Engaged 3/13/49 2. \$100 Worth of Oil Stock 3/20/49	767	AMOS & ANDY 1. The Piggy Bank (Skips) 2/3/52 2. \$2,500 Reward for Reggie Simpson 10/12/52
750	AMOS & ANDY 1. Pawn Shop Robbery 3/27/49 2. Kingfish is Evicted 4/10/49	768	AMOS & ANDY 1. Jobs at Office Cleaners 10/19/52 2. Leroy Returns - Oil Stock 10/26/52
751	AMOS & ANDY 1. Andy Inherits \$2,000 4/24/49 2. Kingfish's Boarder 5/1/49	769	AMOS & ANDY 1. Aunt Harriet Visits 11/2/52 2. New Mink Stole 12/28/52
752	AMOS & ANDY 1. Kingfish Has No Friends 5/8/49 2. Charmaine Larue & Mom 10/16/49	770	AMOS & ANDY 1. The Cat Burglar 11/1/53 2. Sapphire's Old Boyfriend 11/8/53
753	AMOS & ANDY 1. Kingfish's Car Used in Rubbery 10/23/45 2. Andy's Pen Pal In Town 10/30/49	771	AMOS & ANDY 1. Sapphire's Mother Getting Married 2/1/53 2. Andy Saves Millionaire 2/8/53
754	AMOS & ANDY 1. Friendly Loan Co. 11/6/49 2. Thanksgiving Dinner 11/20/49	772	AMOS & ANDY 1. Andy's Picture in Magazine 2/22/53 2. Sea Convention in LA 3/6/53
755	AMOS & ANDY 1. Sapphire's Birthday 11/27/49 2. Abigail Simpson Brown vs Andy 1/15/50	773	AMOS & ANDY 1. Chauffeur For Madame Queen 3/15/53 2. Kingfish Thinks Sapphire is Expecting (Skips) 3/22/53
756	AMOS & ANDY 1. Stolen Suits 1/29/50 2. Kingfish Thinks Sapphire is Expecting 2/5/50	774	AMOS & ANDY 1. Andy A Coward 3/29/53 2. Andy and Model Lamarr 4/12/57
757	AMOS & ANDY 1. Partnership in Flower Shop 2/12/50 2. Andy in Love w/Eloise Walker 3/19/50	775	AMOS & ANDY 1. Peterson Detective Agency 4/19/53 2. Mystic Knights Annual Boat Outing 4/26/53
758	AMOS & ANDY 1. Imitating the Happy Harrington's 3/26/50 2. Andy Goes to Charm School 4/2/5	776	AMOS & ANDY 1. Seize The Opportunity 5/3/53 2. Cabin in Connecticut 5/10/53
759	AMOS & ANDY 1. Sapphire Still in Love w/Slim? 4/9/50 2. Census Taker 4/16/50	777	AMOS & ANDY 1. Proxy Marriage 5/17/53 2. Kingfish's Old Love Letter 5/24/53
760	AMOS & ANDY 1. The Sea Convention 4/23/50 2. Andy Inherits \$25,000 4/30/50	778	AMOS & ANDY 1. Kingfish Passes Bad Check 9/27/53 2. Coatroom Concoction - Mink Coat 10/4/53
761	AMOS & ANDY 1. Andy's Nephew Claims \$25,000 5/7/50 2. IRS Claims Andy's \$25,000 5/14/50	779	AMOS & ANDY 1. Pancake Mix Contest 10/11/53 2. Aunt Matilda Looks for Husband 10/25/53

Information and Help to the OTR Collector—Part 5 In Search of the Lone Ranger

by Terry G. G. Salomonson

Many collectors in the hobby of collecting Old Time Radio programs already know me. For those of you who don't know me, let me state that I've been around in this hobby for almost two decades now, and have touched many areas, which at least for me, have been interesting and hopefully for others I've been a little helpful. I've collected tens of thousands of programs, found missing episodes to a few serials, and have "sat" on programs for a number of years that others thought were lost, and I thought everyone else had. I've interviewed many celebrities from the "Golden Days of Radio," whom I now look upon as friends. I write about those days (such as this article), and have hosted my own three hour radio program every weekend in St. Louis, Mo., over KSLH (91.5 FM). The Spring 1986 semester at a local college found me teaching a course in the history of radio broadcasting. I have authored and continue to author radio broadcast logs. In short, for those of you who didn't know me before this article, I'm very serious about OTR.

In 1984 "A Technical Guide to Collecting Old Time Radio Programs" appeared. I wrote chapter 18 entitled — "THE LOG — An Essential Tool For The Collector." That chapter was the basis of Part IV of this series. I won't go into all the points that were brought out in the chapter, except to say that logs, and more importantly CORRECT logs, are very valuable in collecting these wonderful programs of the past.

When I started collecting reels of these shows, a very good publication called THE NATIONAL RADIO TRADER was available at a very modest fee. I subscribed at once, because they ran pages of ads with names and addresses of other traders around the country, who for the cost of

sending your catalog to them, would most of the time send you theirs. In short order, the mailman hated me because of all the different people I was trading with. The boxes that started to arrive at my doorstep were large and heavy, and there were many, many of them.

Almost at once, a problem developed that I didn't pick up on right away. Being fairly new to this exciting hobby, I was unaware of all the different ways of listing programs. One of the first shows I became interested in was AMOS 'N' ANDY. I combed closely through all the different catalogs that I had and tried to pick all of the reels that contained different programs that I didn't have from various collectors around the country.

I can still remember the three different AMOS 'N' ANDY shows as described in three different catalogs. There was one catalog that just gave a date, another catalog stated "problems with the phone company," and still another said, "the lost rare nickel." I sent three orders to three collectors and eagerly waited at the door next to the mailbox. Imagine my surprise when the second show I listened to sounded like the first, and the third was a copy of the first two. Within the first three months of my introduction into collecting old time radio programs, I had already felt something had to be done. There was no clear standard of listing programs. Everyone it seemed listened to whatever sounded good to them.

As it turned out, most collectors are not to be blamed. They list in their catalogs what they get in from others. Some collectors would never have any way of being able to determine a correct date, or correct title to a show. Other collectors simply make up a title or

description of a program. This all adds to the confusion in collecting.

I discovered shortly thereafter, that with a little work, logs could be put together and very accurately. At this point I should point out that I didn't realize that it would take me almost eight years to put together the initial log listing 3,379 LONE RANGER broadcasts! What I did discover was the U.S. Government Copyright entries on microfilm. Most large city libraries have a microfilm department and these microfilmed copyright listings are available. You will find listings of many, many radio broadcasts of the past such as LUX RADIO THEATRE, SUSPENSE, THE SHADOW, THE GREAT GILDERSLEEVE, THE LONE RANGER, THE GREEN HORNET, etc. Be careful, though, as there are errors in these copyright microfilm listings and are only as accurate as the information provided to the government. I would say that the error rate could be in some cases as high as 10–15%. Sometimes only the broadcast date is listed to copyright the show and no title is given. The only way to get a title or synopsis of the program would be to get a copy of the script. Scripts can be hard to find, or if going to the National Archives, expensive to have an original script pulled for viewing. While not getting into a lot of the problems you can find with different programs, I will give you some of the problems that I encountered while gathering titles of THE LONE RANGER program and how I was able to solve errors and provide truly correct titles and dates, even when they weren't copyright listed correctly by broadcast date!

First, while using the microfilm copyright listings, I listed all of the entries that I could find about THE LONE RANGER. Starting about mid-1940 through to the end of the broadcasts in 1954 most all of the titles were listed. The real problem was getting some record of the broadcasts before the mid-1940 airings. More on this problem later.

Now, what was I going to do with the listing that I had of the last fourteen years? There were mistakes that I could see, even while gathering the information. One of these mistakes was with the two part "Ring Series." The first broadcast was listed in November of 1948 and the second part was listed months later. This also happened with the "Film Ring Series" in 1949. In both of these cases, the two-part broadcasts were aired together but for some reason the scripts were not sent together for copyright registration. Being that WXYZ usually sent three to maybe ten scripts together at one time for copyright registration, there were a lot of scripts between the first part of the story and the second part when it finally caught up. So it was listed months later in the records, giving the impression that the broadcast was months later. Also, WXYZ gave broadcast and transcription numbers to each script. Let me give you a quick word on this dual numbering system. The copyright listings do list these dual numbers, so it is important that you understand this system.

The broadcast numbers started January 31, 1933 with the first broadcast of the series. The transcription numbers started with the beginning of recording of these broadcasts on January 17, 1938 with the 776th broadcast. At this point a dual numbering system was instituted. The first number represents the broadcast number and the second number represents which recording it is. With the first recorded broadcast January 17, 1938, the numbering system was 776/1 (776th broadcast/1st recording) and a new problem arose.

Secretaries and clerks assigned the next available number of both the broadcast and transcription listings as scripts were prepared for the mailing to Washington, D.C. If a script was overlooked, as mentioned above, titles were listed out of order in all three categories: date of broadcast, broadcast number, and number of the

transcription. Trying to figure some of these problems out half a century later can be real challenging.

Sometimes during the years that THE LONE RANGER was airing from Detroit, Michigan, scripts and story lines were substituted at the last minute. WXYZ most of the time forwarded scripts to be copyrighted ahead of time before they would have aired. By changing scripts at the last minute, there was no way of changing the copyright listings as to what really aired and, more importantly, what date. Sometimes the same date, or the same broadcast numbers appear in these listings for different scripts. This was solved for the most part by pure accident.

During one of my visits to Special Recordings in Detroit, I was about to leave when Tony Caminita, who worked as a sound effects man on THE LONE RANGER, happened to mention that he thought he could answer one of my questions regarding two titles that I had for the same broadcast date. From the bottom drawer of a filing cabinet, buried under a lot of other papers he produced a handwritten log that he kept broadcast by broadcast during those broadcast days. That was one of his assignments in addition to sound effects. Not only did it give the

CORRECT script used that day, it was a title not even copyrighted and before that day one that I had never heard of. The other two scripts were copyrighted, (and listed in the copyright entries) but never used. It also produced the fact that the copyright listings by script title were off by one and sometimes two broadcast dates that the front office at WXYZ was telling Washington, D.C. I was having many problems over about an eighteen month period in which the copyright listings on microfilm were not matching the actual scripts that I had in my possession. This was quickly solved with this handwritten log that Tony had and didn't even know why he had kept all these years. (Since then, I have acquired all of these same original handwritten FCC broadcast logs of THE LONE RANGER, THE GREEN HORNET, and CHALLENGE OF THE YUKON, (and several other series) as well as daily production calendars for years of WXYZ programs.)

The next task was to complete the log of THE LONE RANGER broadcasts from the beginning to mid-1940. The single biggest help came from Francis H. Striker, Jr. I first met Fran a number of years ago when I gave one of the many talks I've given about THE LONE RANGER program. Fran sat in the audience with an interest towards

what I would say about his father's creation. We became very good friends. When the Striker family celebrated the fiftieth anniversary of THE LONE RANGER on radio, I was invited to be present during the three day event as the radio historian by the family. Fran granted me open access to his father's files. Francis Striker saved everything during his lifetime. Everything including scripts, newspaper articles, even interdepartmental memos. Among all this information was a listing of the first 712 scripts. There was some missing information and more problems to solve. A visit to the University of Buffalo, many visits to the basement of the Copyright Office in Washington, D.C., several visits to the main library in Detroit, Michigan, and many more hours looking at microfilms of everything from Variety to the New York Times, The Detroit News, The Detroit Free Press and The Detroit Times, continued to solve these problems one at a time.

The trail continued with interviews of many WXYZ employees, and listening to many hours of interview tapes that were made years ago when Richard Osgood worked on his book about WXYZ. Many original studio managers and staff members heard on these tapes that were so important to the beginning

of THE LONE RANGER, have long since died and these are the last remaining recorded records and interviews of those early beginnings and important clues as to what happened half a century ago. More importantly, many facts that were in the taped interviews didn't make Mr. Osgood's book. The book's total scope was cut by the publisher as being too long.

If you think that this is going a bit far in the quest of an accurate log, the story doesn't end here. I can account for all 3,379 broadcasts in one form or another. But there were still a little over 400 broadcasts that I neither have the title to nor the story synopsis for. I knew the broadcast number and date to, and the transcription number of, but here the dusty trail grew cold. Because of governmental regulations, and many other problems that would take too much time to go into now, I had been blocked from getting the last small part to totally complete this large project. I knew exactly in which Maryland warehouse, owned by the Copyrights Office, where the scripts in question are stored, the names of the personnel involved in their safekeeping, the copyright numbers and dates assigned to each script, etc. The problem at the time had been one of access to these

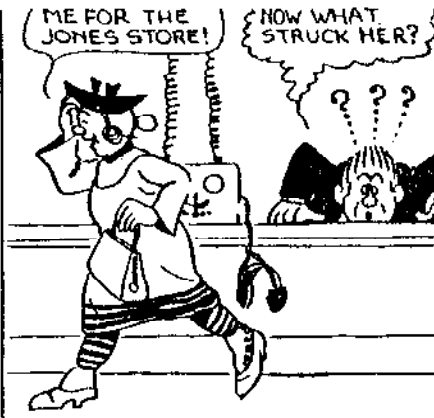
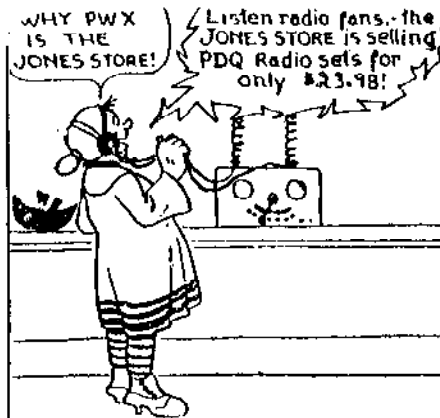
THE WIRELESS AGE

IF YOU'RE SURE I CAN'T BUY THIS SET ANY CHEAPER AT THE JONES STORE, I'LL TAKE IT



GAY AND GLUM

JANUARY, 1923



documents. I could not personally research these scripts myself.

For several years I tried all of the different approaches to this problem that I could think of. A Federal Judge I knew suggested that I present this problem to my Senator. For the next six months the Senior Senator from Missouri at the time, Thomas F. Eagleton, had intervened on my behalf. An exchange of letters and telephone calls produced an enormous amount of interest, not only within the Senator's office among staff members, but all the way up to Dr. Daniel J. Boorstin, at that time the Librarian of Congress. I started a growing collection of letters that had been exchanged between staff members, other heads of departments within the Library of Congress, and the two main principals. It seems for a lot of reasons, some of which are very understandable, I found that I was in the middle of a "Catch-22" area. But all is not totally lost. Estimates had been determined that it would take close to \$2,000.00 to complete this project, which are the fees that would have to be paid for the Copyright Office archival staff to do the research. With the help of the Senator's office, I started looking into several different grant possibilities to help underwrite that cost. I was stubborn enough not to quit until THE LONE RANGER log was complete.

I decided to release the log, minus the information on those 400 broadcasts, and then do a major update whenever the facts became known. Not knowing how long it would take prompted the decision to go ahead with the distribution of the log in 1985. After all, 90% of the information was completed and there was a need for this log among collectors.

In 1989, during a planned vacation to California for a visit with the Don Aston's, I had arranged the possibility of finally getting to the original scripts to get the needed information I required to finish the log. Dates and times were set for my visit to the Jack Wrather Corporation's storage

facilities. A last minute snag prevented this visit just days before our departure to the Los Angeles area. While I immensely enjoyed our visit with the Aston's, it nevertheless was disappointing not to gather this last bit of information, after all these years of work on the log, especially when I was within just a couple of miles of it for a week.

It would take a few more years of searching and waiting to finally be given access to all the original scripts that exist. In 1992, after THE LONE RANGER property changed ownership several times, I was finally able to spend several days of unrestricted research with the scripts. Armed with a portable computer and the unlimited use of a Xerox machine, I was finally able to fill in the missing information I needed to complete THE LONE RANGER log. For the first time since the Ranger took to the air in 1933, there was finally a complete accurate record of what was done. My self satisfaction was short lived, however. I was able to yield more data in those 400 previously missing scripts than I had included in my log on the other nearly 3,000 scripts. After seeing what was in the archive vault, I know that I can rewrite THE LONE RANGER log to about seven or eight times its present size. While I wouldn't release a log that large (the present log is 106 pages long), I do think that the information should be saved as much and as accurately as possible.

The information on the previously missing 400 broadcasts is now in my computer awaiting the work necessary to produce the expanded and revised LONE RANGER log. It will be several years before this project will be finished and available.

The one important fact is that the information after all these years, travels, telephone calls, interviews, microfilm searches, etc., is now saved. Someone starting the log building process on THE LONE RANGER today I do not believe could complete the log. It is not that I am so good as a

researcher; it is just a plain fact that the opportunity to get to all the people involved with this property, and the documentation, are no longer here. Most of the production personnel, the directors, writers, actors, etc., have died, and if it wasn't for my being in the right spot, with the right people, at the right time, I wouldn't have gotten my hands on the original FCC station broadcast logs, production calendars, etc. Memories have faded during the past fifteen years. Scripts today are now missing pages and the earliest scripts are becoming almost invisible on the onion skinned pages that carbon paper helped to create. This is why logging of radio's history is so important.

More and more of the original recordings no longer exist today that did 15 to 20 years ago. I have tape recordings of original transcriptions that no longer exist, and in some cases my recordings are the only copy left of the broadcast, as the scripts no longer exist. These copies were made many years ago and before several moves of the ET's around the country. Moving the discs from Detroit to Texas to California, etc. was not kind to many of the ET's.

I have started two other major logs of this size and larger several years ago and work has been progressing on them very well. There is less dependable and good information on them so far than I've seen with THE LONE RANGER, but I'm determined. I'll announce the titles in the future, but one of the logs is larger than these three combined!

I will continue contributing more of these articles to THE OLD TIME RADIO DIGEST in future editions.

Next: Part 6 - SERIALS: (PART I) - JUVENILE RADIO PROGRAMS

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:

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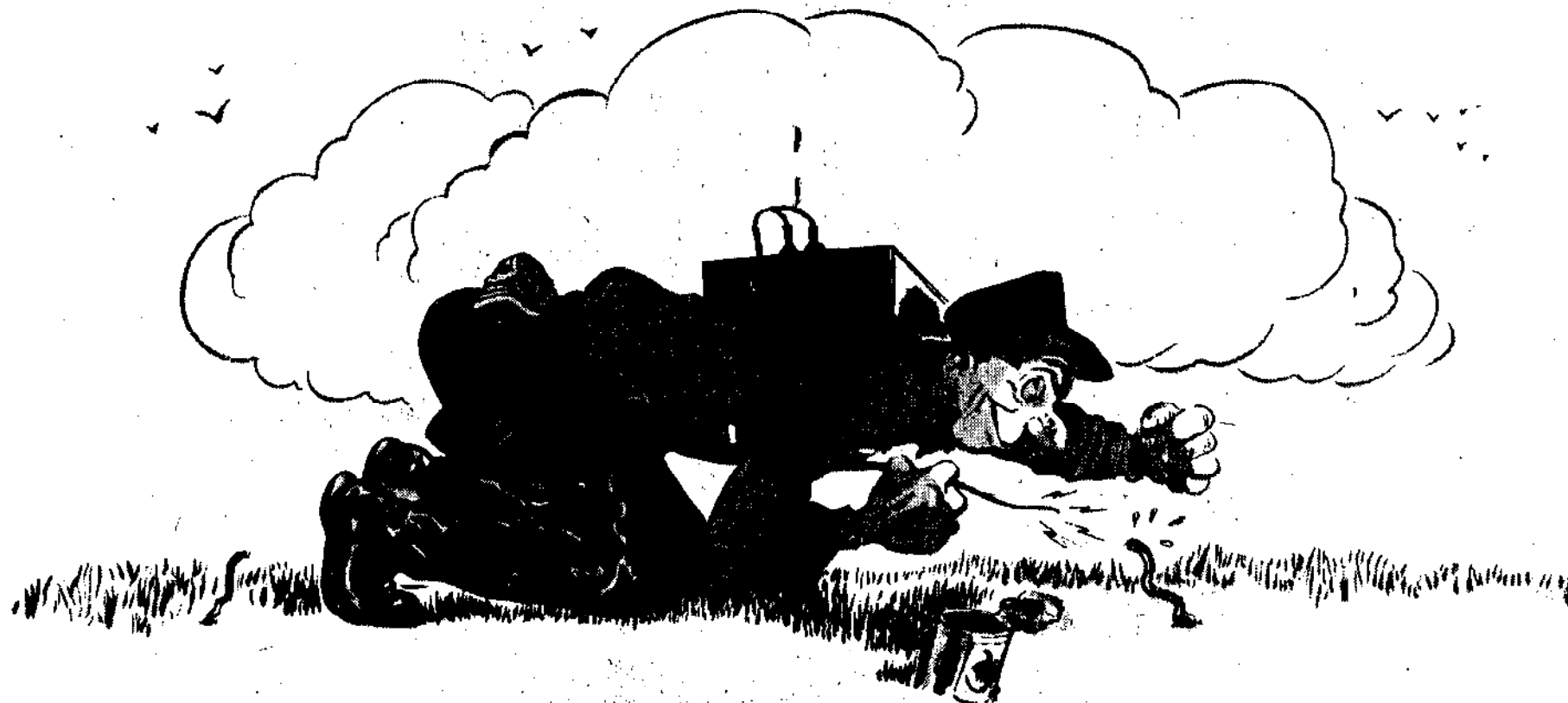
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BYE, BYE, BEETLES

A house of alchemy is the modern radio station — causing bedsteads to sing, water-faucets to talk

BY DICK DORRANCE

ABOUT a year ago a funny little man with an accent visited the transmitter building of one of the country's biggest broadcasting stations.

"I dun't sleep so goot," he said. "In my head, I got music!"

The engineers weren't particularly perturbed. Visits from cranks, curious visitors and neighbors who blame the high-powered radio currents for everything from curly hair to sour milk are an every-day occurrence.

"You have?" said they, sympathetically. "Did you try aspirin?"

"It's music," declared the little man, "from your station. Right now it gives 'Stardoost'."

This put quite a different aspect on

the situation, because, as a matter of fact, "Stardust" happened to be the very number which the station at that moment was putting out over the air. The sound-proof door to the transmitter-room silenced the monitoring loudspeakers, but nevertheless the engineers knew their visitor was right.

And thus unraveled one of the weirdest tales ever reported in the annals of radio oddities. The tremendous energy unleashed with savage force from the towers of modern broadcasting stations has been known—at close range—to cause some amazing things. Kitchen sinks that break out into music . . . symphonies throbbing from wire fences . . . porch lights which glow even when turned off—

all these are old stories to the radio engineer. Every big transmitter has its quota of such neighborhood oddities.

But the little man—he had a new one! Programs just popped up out of nowhere into his head. Not all the time, he explained, for usually it was worse at night when he tried to get to sleep. He'd begin to doze off, and then a spasm of swing music brought him to abrupt wakefulness. Then, when the music began to fade, he'd doze off once more and the whole process would be repeated. It was, he indicated, very trying.

The engineers, who by now had clustered all about him, were intrigued with the problem. Life is pretty quiet at a big transmitter building because, as you probably know, most of them are located in rural areas far away from the busy city studios. Aside from reading meters and checking operation once in a while, there isn't much excitement.

Finally they found the answer. Under a bit of friendly grilling, their visitor admitted he worked in a near-by machine-shop which specialized in the grinding of paper-cutter knives. This process requires carborundum grinding-wheels. Now carborundum—and perhaps you are beginning to see the light—is a material akin to galena, from which the earliest crystal detector receivers were made.

"**O**PEN your mouth," the engineers told the little man. Like an obedient guppy, his jaw dropped and they all looked in amidst his molars and bicusps. "Uh-uh," said the engineers.

The visitor's dental equipment was glitterly replete with a nice quota of gold fillings. The mystery of the phantom reception became as clear as a June morning to them.

The carborundum dust, you see, had settled in these fillings. The combination of the two rectified or changed the

intense radio energy into a form which his nerves could carry to the brain and thus make intelligible. The phenomenon occurred only while he was situated within a few thousand yards of the giant transmitter. The engineers patiently explained all this to him.

"Yeah," said the little man. "But I dun't sleep so goot. I got it under my eyes circles."

The cure was relatively simple. They gave him a toothbrush, patted him on the back and told him to brush his teeth every time the music started up again. Their visitor never came back.

A HOUSE of modern alchemy, of spectacular mysticism is the average broadcasting station. It casts a spell far more potent than old necromancer Merlin ever could muster with his vilest-smelling herbs or diphthong-studded incantations. Not only a psychological spell is it—with the purplish rectifiers, humming reactors and long corridors of panels all ashine with efficiency—but a spell so powerful that it leaps mountains and seas into the cobwebbiest corners of this world.

Merlin never had a microphone. Nowhere in his gamut of tricks was an ability to project his voice across forests and castle turrets into strange kingdoms. A cloak of invisibility he may well have owned, a knack at forging magic swords—but no radio!

One glimpse at the things achieved by a modern 50,000-watt broadcast transmitter would send poor Merlin gibbering to his study amid the tame ravens and zodiacal paraphernalia. Today a mysterious force fills the air . . . floods the acres around lofty steel radiators, swirls unseen among the guy wires, over the gleaming buildings which house the transmitter itself. It is this same force which rolls away with invisible ripples to the horizon, which impinges on your receiver as music and words and magic far greater

than Merlin could ever master.

Yet sometimes this unseen force does more than just bear broadcasts to your home. It goes on playful little rampages when concentrated strongly about the antenna towers, romping into neighbors' homes, sneaking along telephone lines and raising general hail Columbia within a radius of perhaps half a mile.

It's a generally recognized fact that radio energy—if received in sufficient quantity—could be utilized for such purposes as power and heat. Many a scientist has day-dreamed about this. It opens great vistas of electric airplanes buzzing across the sky, of automobiles and trains operating on power transmitted without wires direct from central generating plants. Gasoline, fuel oil, electric-power lines would become museum pieces.

BUT that old ogre efficiency blocks the path to such Utopia. The nearest science can come is to radiate a terrific amount of radio energy, then pick up only an infinitesimal percentage in the immediate vicinity of the transmitter. Efficiency is measured in fragments of decimal points.

It is this concentrated power—when the necessary pick-up facilities are present—that mysteriously makes light bulbs glow, sometimes causes a water-faucet or steam radiator to act as a radio receiver. Such phenomena is invariably accidental. In other words, an electric stove, iron bedstead, an elevator or even a barbed-wire fence may have the ability to intercept very strong radio waves from a neighboring transmitter and make them audible. The result is pretty weird.

So weird, in fact, that during the early days of radio rumors of haunted houses were as plentiful as dandelions around every big station. Families have threatened to break up because both husband and wife insisted that the other continually muttered in his

or her sleep.

It's the old wives' tales, though, that cause real trouble.irate farmers frequently descend on broadcasters, pitchforks in hand, to insist that radio waves keep their hens from laying, make milk go sour or turn good grazing grass into rank weeds. Every broadcast station receives a constant flow of letters from cranks who're positive some nervous disorder, a buzzing in their head, sometimes even the unsettled state of the world, is directly traceable to a barrage of radio waves filling the ether.

Not long ago a big power company in the Middle West reported to the local station that one of its customers had ordered his electric service discontinued. The former customer, however, still seemed to have plenty of light in his home, and a bit of quiet investigation took place. This ingenious gentleman, it developed, had built a large pick-up loop and was intercepting enough power from the transmitter directly across the street to illuminate his whole house. An injunction wrecked this little economy move.

Electric wiring in near-by houses is frequently resonant to radio waves, causing an eerie glow in light bulbs on cellar steps, back porches and other unexpected places. More than one family has found that the only way it could get any sleep at night was to remove the bulb from a bedroom lamp.

This rampant energy which fills the air and eventually motivates your receiver can do other things, too. Fine Swiss watches even go berserk as the invisible force rakes through their innards, upsetting the ability to keep split-second time. No engineer, for this reason, ever wears his good watch to work around the transmitter.

One historic case tells of the visit by a number of young army officers to a big New York station about a decade ago. They had been shown most points of interest around the transmit-

ter when one of them looked up at a brother officer's hat and gasped. A thin wisp of smoke was curling skyward from it, and the cloth appeared to be scorching.

Investigation was swift. Within the hat—to hold its circular shape—was a wire ring. This wire ring, somehow, was intercepting the strong radio field from the giant coils only a few feet away and had heated up sufficiently to scorch the khaki-cloth covering to the burning-point.

However, in addition to complaints from potato-peeling housewives, scared by talking water-spigots, the broadcasters sometimes get profuse thanks. There was the gratitude of the farmer who lived within the shadow of another big eastern station's towers. Instead of berating the invisible radio frequency currents as keeping his hens from laying, he lauded the engineers for inadvertently doubling their production of eggs.

A bit puzzled by the surplus he always seemed to have on hand, this poultry man went into his henhouse one night and found all the lights blazing. Even when he snapped the switch off and on a few times, still they burned. The phenomenon, of course, was due to a direct pick-up by the light wiring from the adjacent transmitter. The chickens couldn't sleep, and in their insomniac condition felt obliged to lay more eggs.

Purple grass is a manifestation that reputedly pops up here and there. Actually it has little basis in fact, but more than one ruralist will swear his pasture lands grow more luxuriantly when the transmitter is in operation. A difference of opinion seems to exist in various regions as to whether local cows are benefited or poisoned by this radio-treated grass. Scientists smile at either notion, believing that any diathermy effect is so slight as to be negligible. And yet in spite of this, during recent years, there have been elderly people who have purposely

moved next door to big transmitters because they claim it relieves rheumatism, neuralgia and other afflictions. Faith, it is said, moves mountains.

In recent years these radio tales have grown taller, often abetted by engineers themselves, who enjoy seeing visitors' jaws drop with surprise. And sometimes the element of simon-pure truth is overlooked in the scramble for a good yarn.

Among the classics is a little gem which describes the capture of fish-worms—with a short-wave pack transmitter. These tiny and portable back-packs are used during special-features broadcasts so that the announcer may walk about at will, broadcasting as he moves. But, asserted one group of engineers, they found that when they felt like going fishing it was merely necessary to pick out a likely-looking bit of ground, set down the pack transmitter and hook its antenna directly into the soil.

With the transmitter turned on, worms are supposed to feel very uncomfortable and come scurrying to the surface. Here they may be picked up in generous quantities. Furthermore (swear these engineers), adding to an already towering story, the worms are all of the same length. By changing the frequency of the transmitter, say they, it is easy to snare worms of different wheelbases.

From several corners of the country has come the bird's-nest legend. The tale deals with a robin which—when foraging for building material one spring—discovered an old crystal-detector receiver and wove this right into the wall structure of its nest. The nest, as you've probably guessed, was right beside a big transmitter.

Pretty soon, as is usually the way, baby robins came along. They hatched and chirruped and grew . . . but as they learned to sing, these robinettes are reported to have twittered fragments of popular tunes. Not exactly

perfect renditions, but quite recognizable.

Eventually a storm dislodged the nest and curious snoopers found the crystal set. After several weeks of entertainment by the latest in music, these fledglings had instinctively forsaken the ageless melodies of robin-dom!

A lot of people believed that one, too!

But probably the peak of imaginative power was the supposed plight of thousands of beetles, who listened excitedly to a buzzing line-transformer carrying 4,150 volts, then fluttered up on expectant wings. They met instant destruction.

The buzzing, you see, was supposed to sound like the romantic noise made by lonely lady beetles!

Vol. 8, No. 34

June 10, 1939

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Want entire collections or one item! Radios (Bakelite), premiums, mags, soaps, dramas, detective, news shows (cassettes only). Buy/trade/correspond 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 146th 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 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.

OLD RADIO SHOWS on cassettes. Rare Big Bands and Vocalists too! The absolute best quality. Free catalog. 2732-F 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, Hills, 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.

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., 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 Red 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 Peg Hubert, 45 Barry St., Sudburg, 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 coies 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 12-8-46, 12-18-49, 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, 468 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.

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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.

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

WANTED: 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 Halston 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.

WANTED: STRANGE AS IT SEEMS, CBS radio network program. Will meet your price for a copy of the specific episode dramatizing the Cahuenga Pass Treasure legend. Probably broadcast in November or December of 1939. Call collect. Joshua Alper (818) 789-5875.

WANTED: NBC RADIO MONITOR. I would like to buy some copies of the NBC weekend show, Monitor '55 thru Monitor '65. Warren Gerbe, 48-21 Colden Street, Flushing, New York 11355.



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Minimum order excluding shipping is \$25.00. Add \$10.00 shipping and handling to each order. USA only. Ohio customers add 5.5% sales tax to all orders. No C.O.D. orders accepted. All foreign orders will be charged actual freight. Write first for instructions. Prices subject to change without notice. VISA/Mastercard orders accepted; send card number and expiration date, along with phone number. We will accept money order, certified check, or charge cards for next day shipping. Personal checks will hold order until it clears bank. Phone orders for charge card orders only, 9 AM-5 PM EST M-F. Ask for operator OTR. Thank you for your order and we look forward to serving you. Sample Pack: One of each item \$10.00 Postpaid.

Send all orders to:

ROYAL PROMOTIONS 4114 Montgomery Road
Cincinnati, Ohio 45212 (513) 841-1267