

Old Time Radio DIGEST

No. 72 November-December 1995 \$3.00

CARLTON E. MORSE

REALISTIC AMERICAN FAMILY LIFE WAS THE THEME OF RADIO'S LONGEST RUNNING DRAMATIC SERIAL... *ONE MAN'S FAMILY*. THE WARM FAMILY ATMOSPHERE WHICH SO EFFECTIVELY CAPTURED THE LISTENING AUDIENCE DURING THE 1930'S, 1940'S AND 1950'S WAS THE RESULT OF CARLTON E. MORSE'S INTUITIVE WRITING AND DIRECTING ABILITY...

ANOTHER WELL-LOVED AND EASILY-REMEMBERED CARLTON E. MORSE CREATION... *I LOVE A MYSTERY*... WAS JUST WHAT ITS TITLE IMPLIED. THE FAST-MOVING RADIO SERIES WITH JACK, DOC AND REGGIE BEGAN AIRING IN 1939 GIVING AMERICA SUCH DELIGHTFUL BEDTIME TALES AS *THE TEMPLE OF VAMPIRES*.

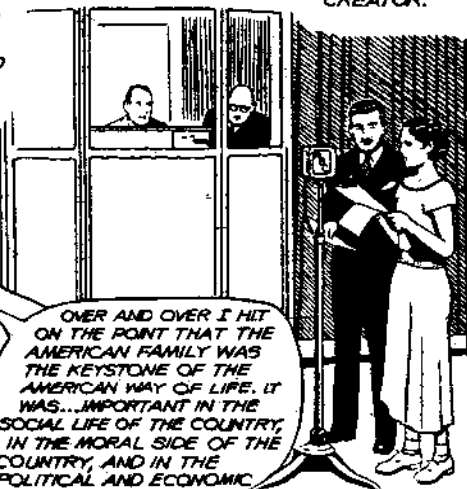
MORSE WAS BORN IN JENNINGS, LOUISIANA, IN 1901. HE GREW UP ON A RANCH IN OREGON. AFTER COLLEGE HE WORKED ON SAN FRANCISCO NEWSPAPERS BEFORE BRINGING HIS INNOVATIVE STYLE OF WRITING TO RADIO.



THEY WERE BEAUTIFUL, THOSE BARBOURS... THE BEAUTY WAS BUILT INTO THE FAMILY NOT ONLY BY THE TALENT OF THE ACTORS WITH THEIR UNFORGETTABLELY RESONANT VOICES, BUT BY THE EMPATHY AND GIFTS OF THE FAMILY'S CREATOR.



OVER AND OVER I HIT ON THE POINT THAT THE AMERICAN FAMILY WAS THE KEystone OF THE AMERICAN WAY OF LIFE. IT WAS...IMPORTANT IN THE SOCIAL LIFE OF THE COUNTRY, IN THE MORAL SIDE OF THE COUNTRY, AND IN THE POLITICAL AND ECONOMIC SIDES OF THE COUNTRY.



Old Time Radio DIGEST

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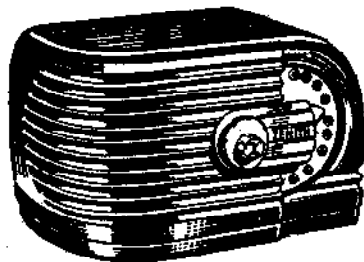


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Carleton E. Morse Revisited

by Jim Maclise

It's now been almost two years since Carlton E. Morse, a guaranteed radio hall of famer, died at age 92, and it's a ripe time to recall a few of his many achievements.

Mr. Morse was born in Jennings, Louisiana in 1901 and started becoming the Carlton E. that many of us know and love approximately twenty years later while attending the University of California at Berkeley. While in classes there in the Bay Area, he met several of the key actors who were later to appear in his two classic radio serials, *One Man's Family* and *I Love A Mystery*. Among them were Michael Raffetto (Paul Barbour in *Family* and Jack Packard in *ILAM*) and Walter Paterson (Nicky in *Family* and Reggie York in *ILAM* until his premature death in 1942). Barton Yarborough (Cliff Barbour in *Family* and Doc Long in *ILAM*) also was at Berkeley for a time, and other actors in the *Family* were Bay Area residents. Meanwhile, as Morse revealed in a letter to SPERDVAC in 1987, he was trying his hand at journalism, working for newspapers in San Francisco (one which folded with the 1929 Crash), in Sacramento, and for the *Times* in Seattle. The fall of 1929 found him writing scripts for adventure shows for NBC West Coast in San Francisco, and in 1932 he submitted three original scripts of *One Man's Family*. Within a year the show was being broadcast over NBC coast to coast with a cast including those mentioned above, plus J. Anthony Smythe in the title role as father Henry Barbour, a part he performed for the entire run of 3,256 episodes spread over 27 years! Minetta Ellen was mother Fanny Barbour, and Kathleen Wilson and Bernice Berwin were daughters Claudia and Hazel, Page Gilman as the youngest son Jack. *One Man's Family* remains the

longest running and probably best loved serial soap opera (if we can call it that) in history . . . period. Certain of its characters have undoubtedly entered the realm of American mythology, especially Father (later Grandfather) Barbour and his sons, Paul and Cliff. The senior Barbour, wonderfully played by Smythe during three decades, was a unique combination of male chauvinism, stubbornness, and lovable sentimentality. He was also that familiar American father who proclaimed firm and unalterable rules, but in reality proved a pushover for his kids and could be cajoled and wheedled into letting them do almost anything. The sons, Paul and Cliff, both became victims of matrimonial tragedy (Cliff twice), but with opposite results. Paul became stronger and was the family counselor and philosopher, while Cliff weakened into an eleven year memory lapse and just hung around the family, always about to marry someone or other, but never determined enough to do so. As for marrying into the Barbour clan, it could prove disastrous. Females had a better than credible chance of delivering twins or even triplets and then dying young. Males, exempt from multiple motherhood, died young, anyway.

In his letter to SPERDVAC, Morse is on record as admitting that John Galsworthy's *The Forsythe Saga* (English novels 1918-1930, then destined for serial fame on PBS in the sixties) was an early influence and inspired him to write his own American family saga. (An excellent synopsis of the numerous characters, plots, and subplots of *One Man's Family* is contained in John Dunning's indispensable OTR encyclopedia, *Tune In Yesterday*. It runs ten pages and includes a valuable Barbour family

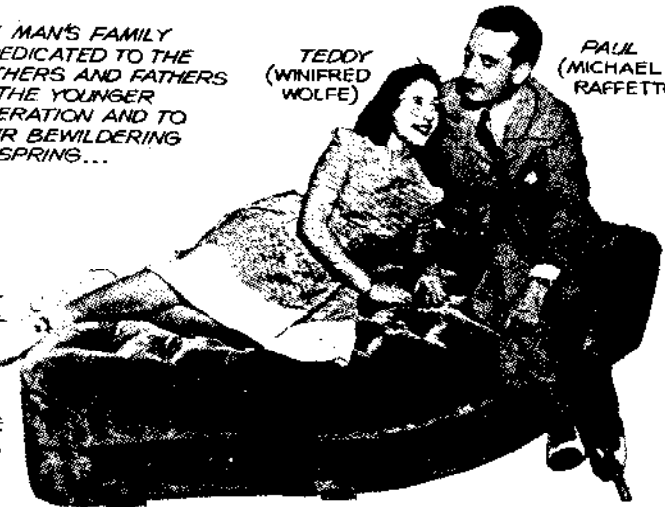
One Man's Family



ONE MAN'S FAMILY IS DEDICATED TO THE MOTHERS AND FATHERS OF THE YOUNGER GENERATION AND TO THEIR BEWILDERING OFFSPRING...

TEDDY (WINIFRED WOLFE)

PAUL (MICHAEL RAFFETTO)



ONE MAN'S FAMILY WAS THE LONGEST-RUNNING SERIAL DRAMA IN RADIO. IT BEGAN APRIL 29, 1932, AND REMAINED ON THE AIR UNTIL MAY 8, 1959... 3,256 EPISODES. THE PROGRAM TOLD THE STORY OF THE BARBOUR FAMILY, WHO LIVED IN THE SEACLIFF SECTION OF SAN FRANCISCO.

CLIFFORD (BART YARBOROUGH)

NICKY (WALTER PATTERSON)



MOTHER BARBOUR (MINETTA ELLEN)

FATHER BARBOUR (ANTHONY SMYTHE)

CLAUDIA (KATHLEEN WILSON)

JACK (PAGE GILMAN)

CREATOR CARLTON E. MORSE WAS THE GUIDING GENIUS BEHIND ONE MAN'S FAMILY. A LARGE PART OF THE PROGRAM'S EFFECTIVE COMMUNICATION RESTED WITH HIS INNOVATIVE STYLE OF WRITING AND DIRECTING.

tree.)

One Man's Family accounts for at least 50% of Morse's claim to fame. (Ph.D. theses have been written about it.) Of its many cast members, a surprising number remained aboard for a decade or more. (I'm reminded of the loyalty of Duke Ellington band members.) And dated though it may be, and out of sync with today's splintered families, the program can still provide compulsive entertainment (beware of addiction!), a reminder of earlier, safer, more innocent decades.

Having saluted Morse's daytime opus, the ultimate family show, let's take a look at the dark side. Why? Because what first riveted my attention in December 1949 between ten and fifteen each weekday night when I was a kid in Concord, California, was not the saga of the Barbour family, but the spine tingling adventures of Jack, Doc, and Reggie. As a Mt. Diablo High freshman, I listened to *I Love A Mystery* with a religious convert's fervor and soon became an addict. **ILAM** was my drug of choice. I was such an avid follower that I kept notes of each night's episode on 3 x 5 cards and shared them with friends at school the next day, especially those who might have missed the chapter. The program had even changed my bedtime because I'd managed to convince my parents that listening to "The Richard Curse" was not simply some lame excuse for staying up another fifteen minutes, but was, in fact, necessary to my mental health. To this day, I still recall vividly hearing a hellraising chapter of "Temple of Vampires" alone in my darkened bedroom with my parents out for the evening and an electrical storm in progress. Sometime late in the quarterhour episode, the lights went dark, my white Airline table radio went dead, lightning flashed, and my blood pressure maximized. Between thunderbolts I knew I heard the rustle of large bat wings and little sucking sounds. I might have been only seconds from being a blood donor, except that my

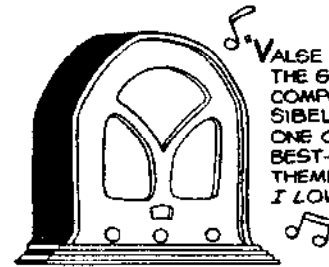
blood was frozen. From that night on, I was hooked for keeps.

Of course, the original **ILAM** recruited its converts from 1939 to 1944, on NBC Hollywood where Mr. Morse was churning out scripts daily (including **Family** scripts!), often flying by the seat of his pants; that is, with no idea where the story might wind up. What I'd listened to as a kid from 1949 to 1952 were recreations of the premier run, formatted to fifteen minute episodes, originating from Mutual New York with a new cast. But it was still the same A-1 Detective Agency, just off Hollywood Boulevard, with its scrumptious secretary — either Jerry Booker or Mary Kay Brown, both equally temptatious. And Jack, Doc, and Reggie would take on any case you could carry in. Need a few wild granddaughters tamed? No problem. Want a temple of vampires fumigated? These were the boys. Have a werewolf needs declawing? They'll be right over with the big clippers. Local graveyard needs transplanting? Call A-1. Having trouble with the mob? Our guys will crate and ship 'em outta town. Church bells keeping you awake at night? A-1 will silence them and a bellringer or two.

Naturally, the boys' services didn't come cheap. A little insurance job they tackled in Seattle involving a missing millionaire and a wild cast cost the company 25,000 1949 (or 1939) dollars. And solving the granddaughter problem cost Grandma Martin one and a half granddaughters, her only grandson, and the family chauffeur. Exterminating the vampires reduced the temple to rubble, and the detective trio simply skipped out on the werewolf job when it looked unprofitable. As for graveyards, plan to expand your town's into the local golf links because you'll need all the ground you can dig up once the A-1 gang arrives. Corpses will start popping up like daffodils in springtime.

When *I Love A Mystery* was dropped by CBS in 1944, Morse produced a syndicated series titled

I LOVE A MYSTERY



♫ *WALZE TRISTE* BY THE GREAT FINNISH COMPOSER JEAN SIBELIUS BECAME ONE OF RADIO'S BEST-KNOWN THEME SONGS ON *I LOVE A MYSTERY*. ♫



GERRY BOOKER
(GLORIA
BLONDELL)



JACK PACKARD
(MICHAEL
RAFFETTO)

REGGIE YORK
(WALTER
PATTERSON)

DOC LONG
(BARTON
YARBOROUGH)

AFTER WALTER PATTERSON'S DEATH, REGGIE'S ROLE WAS TAKEN OVER BY TONY RANDALL, WHO LATER STARRED IN TELEVISION'S *ODD COUPLE*.

CARLTON E. MORSE PRODUCED *ONE MAN'S FAMILY* IN ADDITION TO *I LOVE A MYSTERY*. IN FACT, THE ACTORS WHO ORIGINALLY PLAYED PAUL, CLIFF AND NICKY IN MORSE'S *FAMILY* PLAYED JACK, DOC AND REGGIE.

GERRY BOOKER WAS THE A-1 DETECTIVE AGENCY'S BEAUTIFUL SECRETARY WHO COMBINED SLEUTHING WITH SHORTHAND.

I LOVE A MYSTERY RELATED THE ADVENTURES OF THREE FREEBOOTERS WHO ROAMED THE WORLD SOLVING CRIMES. EACH HAD A SPECIALTY... JACK HAD AN ANALYTICAL BRAIN, DOC COULD PICK COMPLICATED LOCKS AND REGGIE WAS EXTREMELY STRONG.

Adventures By Morse, which, while it had its moments and opened promisingly ("The City of the Dead"), was never the equal of the original. Part of the problem was an ever changing main character's voice, Captain Friday of the San Francisco Police, portrayed over the run by three different actors, including **ILAM's** Russell Thorson. Furthermore, the stories weren't credible even by **ILAM** standards, and the plots unraveled like yarn in a kitten's claws. In 1948, prior to the **ILAM** recreations out of New York, Morse created **I Love Adventure** as an ABC summer series of self-contained thirty minute episodes featuring Jack and Doc (almost no Reggie). These have held up better and several are on a par with the early A-1 Detective Agency adventures despite the condensed story format.

By the time **I Love A Mystery** left the airways for good at the conclusion of "The Bride of the Werewolf" in December of 1952, I was living with my parents and brother at a naval test station in the Mojave Desert, where our RCA table console barely picked up the signal out of Los Angeles. As the reception drifted in and out, I often had to place my ear to the grill to hear anything at all. So that is the way I parted from my favorite radio serial, and I didn't expect to hear it again. (Nobody I knew was taping shows in 1952.)

Meanwhile, Carlton E. Morse had apparently retired to his marvelous wooded estate called Seven Stones (the model for the mythical Sky Ranch of the Barbour family) in Woodside, California, in the peninsula hills south of San Francisco. "It's a good place to get away from people, and if you have something inside to say, nobody's going to distract you," he told a **Monitor** interviewer in 1973. The occasion was the release of **I Love A Mystery**, the television movie, starring Ida Lupino in an updated James Bond oriented tale with the boys flying their own jet plane and Reggie in a Beatles haircut, an unqualified disaster. Utilizing plot

elements from Morse's originals, "The Fear That Creeps Like a Cat" and "The Thing That Cried in the Night" (originally titled, Morse tells us, "Hollywood Cherry"), the film transfers Grandmother Martin's spooky L.A. mansion to an island complete with underground laboratory! During the interview, it is evident that Morse had some serious reservations about the way the television boys had altered his radio materials. (But then **ILAM** had not fared well in the forties on film either, although **The Devil's Mask**, 1946, with Barton Yarborough in his Doc role, is a far cut above the TV film.) Michael Raffetto, the original Jack Packard, is also present for the **Monitor** show and calls Morse (accurately) "one of the great radio dramatists of all time."

So that seemed to be that, until one day in 1976 I was leafing through a Scholastic Books catalogue during some free time in my high school classroom when something leaped off the page at me. Some OTR tapes were being offered for school use from some outfit called "Once Upon A Radio" (a pseudonym for Radio Yesteryear, as it turned out). Among them was a cassette entitled **I Love A Mystery Highlights** from "Temple of Vampires" with Tony Randall and Mercedes McCambridge. My check was in the mail that night, and I was watching our mailbox like a kid awaiting his Captain Marvel atomic ring for two Wheaties boxtops in 1947. That was the beginning of the deluge, my first OTR tape. As it completely lived up to my childhood memories of the program, I was soon in touch with Radio Yesteryear, Rex Bills of Golden Age Radio in Oregon, Bob Burchett of BRC Productions (both by phone and mail - "Hi, Bob!"), Don Aston of Aston's Adventures in southern California, SPERDVAC, and a New England dealer who supplied a 1942 fragment of "Island of Skulls." Before too long I'd achieved my goal and owned all of the available **ILAM** material (almost). Now I could listen to the show Monday

I Love Adventure

I LOVE ADVENTURE CONTINUED THE THRILLING EPISODES OF JACK, DOC, AND REGGIE IN A 1948 WEEKLY RADIO SERIES. IT STARRED THE ORIGINALS FROM THE EARLIER **I LOVE A MYSTERY**...MICHAEL RAFFETTO AS JACK PACKARD AND BARTON YARBOROUGH AS DOC LONG. WALTER PATERSON HAD DIED, SO TOM COLLINS PLAYED THE ROLE OF REGGIE YORK. THE THEME OF THE SUSPENSE-PACKED SHOW WAS "FALSE TRISTE"...THE SAME EERIE MUSIC OF **I LOVE A MYSTERY**. THE ADVENTURES OF THE THREE COMRADES WERE ALWAYS SET AGAINST COLORFUL AND MYSTERIOUS BACKDROPS. IN 1949 THE LEGENDARY **I LOVE A MYSTERY** RETURNED TO THE AIR.



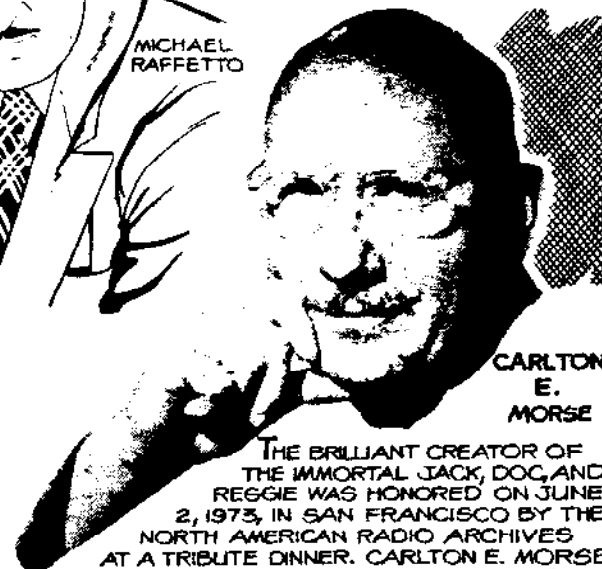
BARTON YARBOROUGH



WALTER PATERSON



MICHAEL RAFFETTO



CARLTON E. MORSE

THE BRILLIANT CREATOR OF THE IMMORTAL JACK, DOC, AND REGGIE WAS HONORED ON JUNE 2, 1973, IN SAN FRANCISCO BY THE NORTH AMERICAN RADIO ARCHIVES AT A TRIBUTE DINNER. CARLTON E. MORSE ALSO CREATED, WROTE, AND DIRECTED RADIO'S ALL-TIME GREAT **ONE MAN'S FAMILY**.

through Friday in fifteen minute (actually twelve, less commercials) segments just like the kid I was in 1949! It was like falling in love all over again, only it wasn't disappointing! (Yes, of course, the thrill eventually wore off. They all do, don't they? But not completely.) What I soon realized, as my wife noticed, an increasing number of OTR tapes (mostly detective shows) arriving in the mail, was that I had caught OTR Fever, thanks to Carlton E. Morse.

As a result of my disease, I began writing for the Bob Burnham and Joe Webb's *Collector Corner* (the art director was Bob Burchett, a familiar name, yes?). My initial effort was an *I Love A Mystery* article (surprised?) in May 1978, followed by a second in 1980 regarding the missing "Temple of Vampires" chapters. My last CC article was an assessment of *Adventures By Morse* in 1981. (See list which follows.)

In 1987, by which time I'd been writing for this magazine for two years

in the "Private Eyes for Public Ears" series, Mr. Morse's agent sent the editors a copy of his novel *Killer at the Wheel* for review. Sometime after my comments on the book appeared in the Jan-Feb 1988 OTR Digest, I received an inscribed copy (see reproduction) of Morse's ILAM novel, *Stuff the Lady's Hat Box*, which I managed to get Doc Long to review in 1989. (He liked it. So did I. You will too. Buy it.)

And that pretty much winds up my adventures with Morse, especially once I'd read his obituary in *Time* in 1993 and realized that any opportunities I had to meet the man in person had vanished. (My wife won't let me forget that I blew a chance to see him at his SPERDVAC appearance in Los Angeles.) Two more ILAM novels were scheduled from Seven Stones Press, *The Widow With the Amputation* and a novelized *Temple of Vampires*, but I've not seen either. Yet don't count Morse out. For who would have thought that Mr. Morse, clocking 86 years, would suddenly reappear as a

successful novelist? (Patricia Holt's *San Francisco Chronicle* review was quite enthusiastic over *Killer at the Wheel* and *Library Journal* praised Morse's second novel, *A Lavish of Sin*.)

Meanwhile, I'm hoping that we'll soon see new (and complete?) issues of ILAM cassettes, other than those which have been available since the 1970's: something on the order of the Sherlock Holmes boxed sets Simon and Schuster produced. While we're at the wishing well, let's prod Newt and Bill and Bob and all those Washington fellows who want to renew family values across the nation to issue the entire available run of *One Man's Family* as a government project. There you'd get family values in spades! The addictive nature of the serial might raise the moral level of the entire country! (Maybe even the movies would clean up their act; who knows?)

Finally, despite those who would allow radio's golden age to gradually vanish (UCLA's radio archives deactivated in 1991), Carlton E. Morse's achievements during those three decades (thirties through fifties), when radio was as important as television is now, cannot be forgotten. Without doubt, Morse wrote and produced the finest daytime serial in radio or television history and, arguably, the best radio mystery series. For these accomplishments he worked hard and wrote an immense amount, and he was still writing in his nineties. For that indomitable spirit and for the countless hours of listening pleasure he provided, he deserves our gratitude and recognition. This is proven by the fact that, after over thirty-five years of radio silence (*One Man's Family* closed shop in 1959), he still has so many devoted fans. Count me as one.

Articles on Carlton E. Morse by Jim Maclise:

"Carlton E. Morse at His Best: And You Can Still Love a Mystery," *Collector's Corner* #3, May 1978.

"I Love A Mystery Revisited," *Collector's Corner* #23, January

1980. (The missing "Temple of Vampire" chapters.)

"More with Carlton E. . . . *Adventures by Morse*," *Collector's Corner* #29, Winter 1981.

"Private Eyes for Public Ears" (*I Love A Mystery*), *Old Time Radio Digest* #25, Jan-Feb 1988. (Issue also includes review of Morse novel *Killer at the Wheel*.)

Book Review: *Stuff the Lady's Hat Box* (an *I Love A Mystery* novel), *Old Time Radio Digest* #33 & 34, May-June, July-Aug 1989. (Reviewed by Doc Long.)

His Honor, The Barber

THE PROGRAM RAN OVER NBC FOR ONE SEASON BEGINNING OCT. 16, 1945.



JUDGE BARNARD FITZ WAS A FORMER SMALL-TOWN BARBER ELECTED TO THE BENCH IN VINCENT COUNTY. HE WAS ALWAYS FULL OF COMPASSION AND RELUCTANT TO SEND ANYONE TO JAIL. THAT PUT HIM AT ODDS WITH SHERIFF MCGRATH, A HARD-NOSED ADVOCATE OF MAXIMUM PUNISHMENT.

Dear Jim Maclise
 I am going to have to include
 you among my favorite reviewers
 Not only for this but
Killer at the wheel
 Thank you
 Carlton E. Morse

We Interrupt This Program to Bring You a Blooper

by Clair Schulz

While listening to the great comedy shows we are apt to be so entertained by the brilliant timing and the fast-paced gaiety that the minutes fly by like a speeding train. But what adds to the enjoyment of these classics is that once in a blue moon or when the moon got in somebody's mouth like a big pizza pie the well-oiled machine got derailed for a few riotous moments that became the highlight of the show. Out of the mouths of babes, guys, and gals came the words that no one wrote, but that we love to quote more than the scripted lines.

Jack Benny and his writing team knew better than anyone else how to make the most out of bloopers. Don Wilson's famous corruption of Drew Pearson's name was reprised gloriously when Frank Nelson broke Jack up with his own Dreer Poosen. One night Benny himself almost topped Harry Von Zell's mispronunciation of Herbert Hoover by mentioning the "Houvier Vacuum Cleaner Factory."

Don and Rochester stumbled occasionally, but it was Mary Livingstone who seemed to scramble her words more than anyone else on the show. She was the one who ordered a chiss sweeze sandwich and wondered how Jack could possibly hit a car while it was up on the grass reek. The audience was on the same page as the Benny team; they got the joke even if Mary mangled the line:

Jack: "To win an Academy Award, you gotta do a picture with absolutely no laughs."

Mary: "Well, your darn one last near made it."

Perhaps it was Mary's well-documented nervousness that accounted for her flubs. She had a delightful giggle that made us forgive

her immediately. We were tempted to say with a Benny twinkle in our eyes, "Watch it, Doll, or you'll be back at the May Company."

Jack's nemesis, Fred Allen, the acknowledged master of the ad lib, also squeezed the maximum yuks out of fluffs because he was able to generate opposite words in the very next breath. His ready wit was displayed in every show, even back in the Town Hall days when, during an interview with a train porter, he said, "And, as you look down back near -- back down memory's tracks, Mr. Cooper. . . you'd have to have been cross-eyed to look the way I was saying it."

Some performers like Harold Peary played over mistakes with barely a passing glance. In a 1943 Great Gildersleeve episode Peary said, "I wish I could see Lila's face when she casts a sight on all that chickenware . . . kitchenware." Two years later his description of Carmen hit a snag, but Hal knew who to blame: "He no sooner arrives and starts make loving. . . well, who wrote this?"

Phil Harris, however, was not one to let misreadings go by without a comment. Walter Tetley as impish Julius had a terrible time expressing the simple thought that Phil was losing his sponsor and "going in the beat-neat-meat business." Harris was right there to let him have it: "Wait a minute. I ain't leaving Rexall and I ain't going in the neat business either." In a 1951 show the effect of a threat uttered by a crook played by Sheldon Leonard was lost when he warned that "jokes like that make my tringer finger itch." Phil used that slip as a running gag that night and it was still there weeks later when Elliott Lewis as Remley recommended his "pickled pig's



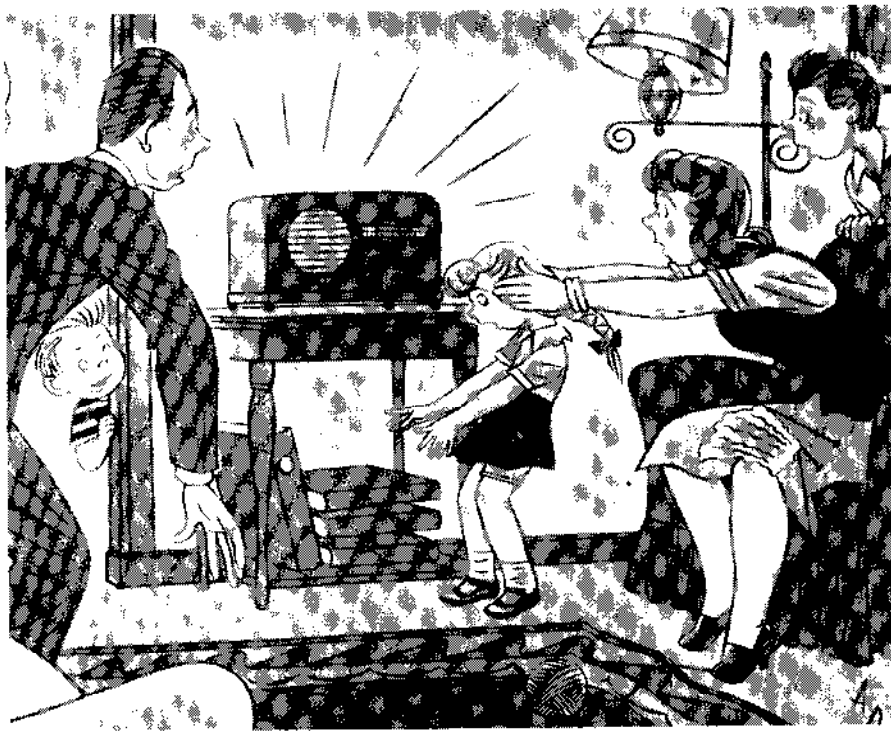
nickels."

Although Jim Jordan is not widely regarded as a master of the snappy comeback, his responses after muffs were right up Allen's Alley. On the January 21, 1941 show Jim as Fibber McGee proudly announced that "here we had this piano all the time and I never knew the-thou-than now that I was a musician. It's hard to play the piano and talk at the same time."

Without a doubt the most famous blooper in the history of Wistful Vista's

prominent pair occurred on the night of November 6, 1948, when Jim launched into one of his tongue twisters that did exactly that to his tongue: "We had about as beat-up a bunch of bakers as ever balled up a bunch of batter, but the reason my batter baked better was because I beat my batter in a platter which made a better batter, splattered the bladder, scattered the patter . . . (Laughter. Door bell.) Come in, come in, quick!"

Two weeks later the sound effects



man was having one of those nights. Fibber dropped a light bulb from a ladder to the Old-Timer. We heard the sound of a hammer hitting a bulb, but it wouldn't break. Finally, Bill Thompson as the Old-Timer said, "I missed it, Johnny." Then came the smashing of the bulb. Shortly afterwards Fibber told a policeman who came by to watch out for broken glass because "I dropped a light bulb down there. It finally broke."

During the last few years of the thirty-minute programs Jim took errors in stride by repeating the line correctly and taking the audience along with an aside. In a 1952 show, for example, his first words were "I'm hungry as a last year's bird nest. I'm as empty as a last year's bird nest. We better do 'em all twice." Marian's ebullient laugh which accompanied the fluffs and Jim's impromptu remarks add even more to the listening pleasure

of Fibber McGee and Molly, one of radio's best comedies. Edgar Bergen was another entertainer whose ability to improvise is underrated. Like Jack Benny, Bergen knew the show worked best if the star took most of the jokes on the chin so he would have the dummies bat his blunders right back into his face. Even the dim-witted Mortimer Snerd had to remind his master in a 1953 show that "you gave me the line wrong."

One evening in 1945 Charlie McCarthy was talking to Louis Bromfield about chickens when he stated that he wouldn't pay eight cents a dozen for eggs because "I guess that makes them the sleetest least...Bergen, will you try to stay awake? What was I going to say before Bergen's gums got going wild?"

If there ever was a single show that probably haunted Edgar's dreams, it was the January 29, 1956 one. Near

the beginning he tried to ask Charlie a question that just wouldn't come out:

Bergen: "Why do you think sometimes. . . ah. . . why do you think the sweaters make. . . ah. . . ah. . . I can't read this."

Charlie: "I noticed that. Do you want to try it once more, or do you want to sit up here?"

Later the lines were still jumping around on the page:

Bergen: "You're not allowed to raise rabbits in our neighborhood."

Charlie: "Don't tell me. Tell the rabbits."

Bergen: "That isn't the right answer."

Charlie: "Well, then, why did you make me say it?"

The last of his three stooges, Effie Clinker, had an appropriate reply when the great man stumbled in another 1956 show:

Bergen: "You might enjoy The Man in the Grey Fannel. . . Flannel Suit."

Effie: "Would you like to take that over. . . Flannelmouth?"

Both Bergen and Jordan were more quick-witted than someone well-known for fracturing sentences like Jimmy Durante. Long words were purposely inserted into the scripts, so Jimmy would fumble them. It was part of the formula of the program like Dagwood's scream and Gracie's chatter about her daffy relatives, but, as such, it was predictable and lacked the surprise value that an unexpected gaffe would bring.

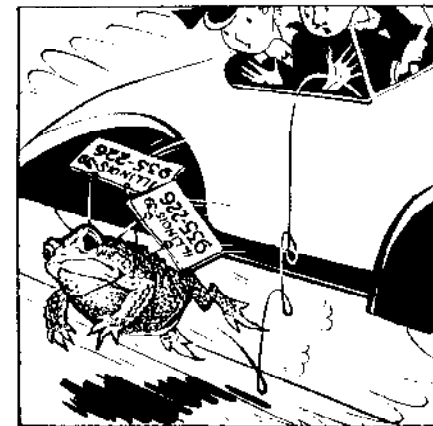
One of the funniest bloopers Lucille Ball ever made required no comeback. In the trailer episode of My Favorite Husband, Lucy as Liz Cooper explained to a local gent that she would like to know the way to Goosegrease Lake. He asked her, "Whatcha gonna do there?" Her response: "We're gonna goose a grease." After the laughter subsided, the actor playing the rustic could barely get his next lines out. Talk about a showstopper!

But the show had to go on. Performers had to make the best of it by making jest of it. After all, they

were just small errors that everyone makes now and then like the actress who, as a stewardess in a 1952 show told passengers to "fasten your selfty bates, er, safety belts." Red Skelton had his standard joke ready for anyone who blew a line: "We're gonna miss you around here."

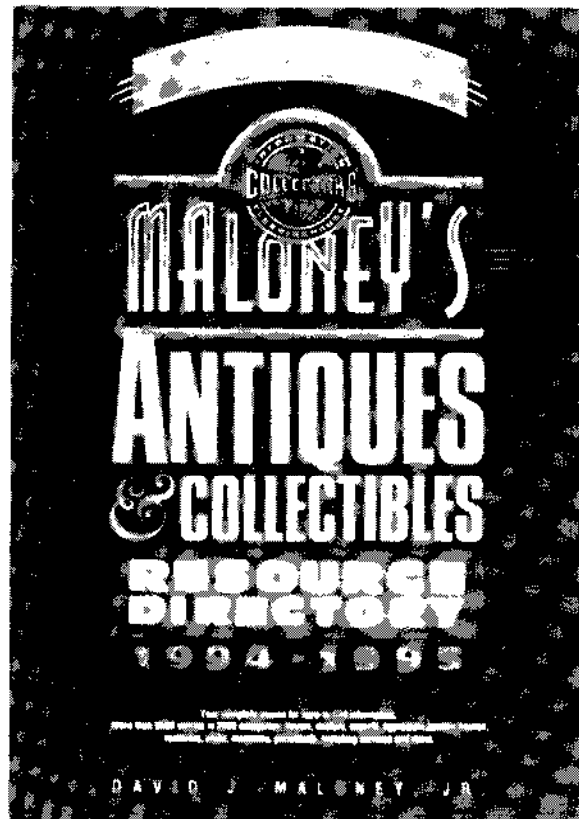
Actually, the people who muffed the lines should have gotten a bonus instead of the sack, because they were responsible for some of the most memorable moments of radio comedy. Their mistakes don't come back to haunt them; they come back to entertain us. As long as there are rewind buttons on tape recorders, we will be able to retrieve and enjoy the unwritten words that sound so sweet, er, so sweet to our ears.

BULLS and BONERS



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

Ken Carpenter on "Alec Templeton Time": "Sooner or later you are going to take cold and there we hope your mistakes will end."—Mrs. F. B. Smith, 1428 S. Fourth St., Springfield, Ill. (March 25 over NBC.)



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

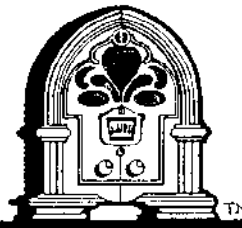
The new edition of David Maloney's now-famous directory contains even more precedent-setting features. It still contains the most comprehensive listings of buyers, dealers, experts, appraisers, auction houses, restorers, clubs, museums, periodicals, matching services, and many other types of contacts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

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

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CO2278	12/01/46	(Fitch Bandwagon) self improvement course for Phil	CO2299	09/25/49	The office
	12/08/46	(Fitch Bandwagon) High society musicals		10/02/49	A car for Alice
CO2279	03/09/47	(Fitch Bandwagon) To leave or not to leave Jack Benny	CO2300	10/09/49	Beauty shop appointment
	10/10/48	(Fitch Bandwagon) The model		10/16/49	The market fight
CO2280	10/03/48	First show for Rexall	CO2301	10/23/49	Mr. Scott has a party
	10/10/48	Frankie signs the contract		10/30/49	Ukelele lessons
CO2281	10/17/48	Phyllis' boyfriend	CO2302	11/06/49	On T.V.
	10/24/48	The steer		11/13/49	Rewiring the house
CO2282	10/31/48	The election	CO2303	11/20/49	The talent scout
	11/07/48	A job for Willie		11/27/49	The lady wrestler
CO2283	11/14/48	The chemistry set	CO2304	12/04/49	The perfume salesman
	11/28/48	washing dishes		12/11/49	Mink coat for Alice
CO2284	12/05/48	Frankie borrows Alice	CO2305	12/18/49	The City Hall Christmas tree
	12/12/48	Babysitting		12/25/49	Christmas w/Jack Benny as Santa Claus
CO2285	12/19/48	Christmas w/ Jack Benny	CO2306	01/01/50	Singing lessons
	12/26/48	No present from Rexall		01/08/50	Mr. Scott's dog
CO2286	01/02/49	Letter from Uncle Sam	CO2307	01/15/50	Coming home late
	01/09/49	The lost ring		01/22/50	Phil's birthday
CO2287	01/16/49	Fixing the furnace	CO2308	01/29/50	Going to New York
	01/23/49	President Truman's ball		02/05/50	The Brooklyn Bridge
CO2288	01/30/49	The fire chief	CO2309	02/12/50	The studio contract
	02/06/49	Rhemy is fired		02/19/50	Returning to Hollywood
CO2289	02/13/49	Flowers for Alice	CO2310	02/26/50	The movie script
	02/20/49	Jury duty		03/05/50	Mr. Scott's daughter
CO2290	02/27/49	Rhemy moves in	CO2311	03/12/50	Julius and Marie
	03/06/49	Wallpapering		03/19/50	Alice's new car
CO2291	03/13/49	Rhemy is rehired	CHALLENGE OF THE YUKON (DRAMA) 15 minutes each		
	03/20/49	Alice's birthday	CO2059	01/01/44	No escape for a murderer
CO2292	03/27/49	Vacation plans		01/08/44	Revenge in the Yukon
	04/03/49	The sponsor's daughter		01/15/44	Forgery and murder
CO2293	04/10/49	The circus		01/22/44	Macbeth's bloody knife
	04/17/49	Dinner for the teacher	CO2060	01/29/44	Wolf pack
CO2294	04/24/49	Phil Harris-movie star		02/05/44	Cabin on the trail
	05/01/49	Spring cleaning		02/12/44	Lady Luck claim
CO2295	05/08/49	Mother's Day		02/19/44	Am a man thinketh
	05/15/49	The lawn party	CO2061	02/26/44	The Hannigan brothers
CO2296	05/22/49	Buying a boat		03/04/44	The great dog king
	05/29/49	The family picnic		03/11/44	The Vallera Diamond
CO2297	06/05/49	Phil has his tonsils out		03/18/44	(Missing) Paul Mathew
	06/12/49	The foster parent	CO2062	03/25/44	King meets Soapie Smith
CO2298	06/19/49	Father's Day		04/01/44	A pack of bacon
	06/26/49	The option		04/08/44	Edward Carson
				04/15/44	The plaid coat
			CO2063	04/22/44	Belle Brady's gesture
				04/29/44	Preston's right hand man
				05/06/44	A woman scorned
				05/13/44	Outlaw dog
			CO2064	06/17/44	The outlaw's nemesis
				05/27/44	The idiot
				06/03/44	A joke led to the gallows
				06/10/44	Reverend Jim
			CO2065	06/17/44	The man from Missouri
				06/24/44	Design for murder
				07/01/44	The Duke bows to a King
				07/08/44	Unscheduled escape

The Battle Rejoined

by George Wagner

Never having been one to let sleeping OTR historians lie, I'd like to continue the battle royale entered into by Bob Burnham, Jim Snyder, Terry Salomonson, Jack French, Ted Davenport, and myself. There's nothing healthier than a good dose of polemics between friends.

It is always great carrying on these debates with Bob. We seem to strike sparks from each other when we write on OTR, and they are the kind of sparks which generate light rather than heat.

Thanks to Jim Snyder for mentioning me in his article. I've long looked upon Mr. Snyder as one of the leading lights of OTR, and being mentioned by him (even in a slightly unflattering light) makes me feel that I have finally arrived as a radio historian.

Bob Burnham and Jim Snyder both believe that THE LONE RANGER is poorly plotted and poorly written, while I believe it to be richly plotted and extremely well-written. Now the fact that I have spent 35 years making my living in the literary field doesn't automatically make my views any more valid than theirs. But, by God, a third-of-a-century's experience in *any* field ought to be worth *something*, or else it really *has* been a wasted life. So, *once again*, it is *as* a book expert and appraiser, *as* an experienced literary manuscript consultant, and *as* a professionally published writer and poet that I praise the literary standards that created THE LONE RANGER.

Bob states that we must "set, . . . aside the . . . nostalgia of remembering (THE LONE RANGER) as a child." As I *thought* I'd made clear in my previous article, I rarely (if ever) listened to the program as a child. *At least* 95 percent of my exposure to THE LONE RANGER has been since the age of 25 or so, and as much as 75 or 80 percent since age

35 or 40. So I repeat myself: what in *HELL* does "nostalgia" have to do with my views on the Ranger?

Here is what I believe our friend Robert misses: THE LONE RANGER is *MYTH* while GUNSMOKE is historical fiction. To compare the two is like trying to compare KING ARTHUR with GONE WITH THE WIND or ROBIN HOOD with KING'S ROW. The idea of a Masked Man and his Indian companion is a *MYTHIC* conception, and I believe a world-classic mythic conception. If the *MYTH* of the Lone Ranger and his Indian companion is a "cliche," as Bob states, then the *MYTH* of a great king and his resplendent army of knights is *ALSO* a "cliche," and so is the *MYTH* of a bow-armed freedom fighter and his Sherwood Forest merry men. Sorry, Bob, but "cliche" just doesn't cut it.

But, at the bottom line, I suppose this is what makes horse races. "You pays yer money and you makes yer choice." Here is a related example to illustrate my point: about a year ago I asked two close and highly-literate friends what they thought of Stephen King's novel THE STAND. The first friend has a M.A. in philosophy and is fluent in a half-dozen European languages. The second has a Ph.D. in Victorian Literature and is a working novelist. Both have had extensive teaching careers on the college and university level. Both are close friends of each other.

The first friend: "THE STAND is one of the finest novels I have ever read, and it is certainly the greatest religious novel of this century — better even than C.S. Lewis' THAT HIDEOUS STRENGTH. King reads like Charles Dickens must have read to his contemporary audiences — but with this difference: this man King can handle convincing female characters,

while Dickens could not."

The second friend: "THE STAND stinks to high heaven."

I think this resonates with the Ranger controversy. I have the right to champion the Ranger (I would *never* merely "defend" it!) and you have the right to think that the program is wretched beyond words. I have no right to attack you personally for your views. And you have no right to ask me to change my views on the Masked Man. (And if I stopped writing about the show, how could I possibly convince you of the error of your ways?)

Bob suggests that we "focus on the shows we have that in *everyone's* opinion ARE first rate in both content and quality." Can anyone come up with a *single series* about which "everyone" will agree? I've never been all that crazy about THE WHISTLER (yeah, I *do* collect 'em), so *that's* off the list. Mary down the table there doesn't like SUSPENSE. Harry out in the kitchen doesn't like THE SHADOW. Bill over in the corner thinks ESCAPE is "corny." (I think Bill's crazy and should be locked up, but, gee, it *does* keep ESCAPE off the "everybody" list.) One of the founding members of the Cincinnati Old Time Radio (name withheld for decency's sake) feels that "LIGHTS OUT" is far too morbid for my tastes." Half the collectors I know love CAVALCADE OF AMERICA, while the other half look upon it as being as dry as last month's bread. I believe Paul Rymcr was the greatest writer radio has yet produced — but you *know* VIC AND SADE is never going to make the "everybody" list. Several months back I would have assumed that THE LONE RANGER would have been on the "everybody" list; that was obviously before the current controversy started.

Bob, the fact that I put thousands of hours of OTR on "lesser grade reel tape at low recording speed (at quarter track)" was due to one thing and one thing *only*: *it was the only format which I could afford. I had* no other choice! But what I find interesting is

that it is *NOT* these El Cheapo reels which are screaming today. The tapes which are screeching to high heaven are the expensive studio-quality tapes purchased the few times I was flush! (I have a dozen or so screeching reels out of about 1100; most of these screamers have been transferred to cassettes.)

I also find myself in disagreement with Ted Davenport's statement that "radio (is) a dead art form." This supreme fruition of the storyteller's art took two million years to come to full bloom. So I find it *exceedingly* difficult to believe that it should go roots up in merely 40 years. Or perhaps the disagreement is merely semantic. That is, even if radio drama *is* dead (and I am by *no* means conceding *that* point!), "audio drama" remains a viable art form, although by *no* means as utilized as it should be. Radio, after all, is the medium, not the message.

Audio drama antedates radio drama, after all, *as* any experienced collector of early phonograph recordings will testify. I have a marvelous "audio playlet" from 1916, a short British recording made for commercial phonographs and illustrating life in the trenches of war-ravaged France and Belgium. You can hear the bombs whistling and falling. Sound effects are already a reality, four years before the first broadcast of KDKA!

Mr. Snyder states that he has "about 900 different radio series in (his) collection, and yet when (he) sit(s) down to listen to a show, it is always from no more than a couple of dozen of these 900." I am not quite certain what this is intended to prove. I have read many thousands of books during my 35 years in the book business, yet there are only "a couple of dozen" that I ever re-read. Does this mean that all those other books were bad? Of course not; it merely means that most likely I won't read them again. It doesn't follow that I didn't enjoy reading them, that I didn't learn from them, that other people won't benefit from them as much

as I did, or that they are not worth collecting. Indeed, it is a rare day that I don't recommend some book or the other that I will probably never read again. (The fact that I've seen Niagara Falls only once doesn't mean that I didn't like the place!)

Mr. Snyder also writes about a man who had accumulated "tapes of stock market quotations given over the radio. . . (I) If you don't like it, then why bother to save it?"

Jim, if there is any one single thing that my radio collection is *not*, it is not and never has been entirely for myself. I am collecting *radio history*, not the personal playthings of George Henry Wagner, Jr. If those stock market quotations showed up on *any* doorstep, *my* very first thought would be how happy they would make some business historian. A few years back I copied my 1941 weather reports for a meteorologist, and he was *DELIGHTED* — since *he* had thought that these programs were lost to the ages. *I* was delighted that *he* was delighted. So I *repeat* myself from my previous article: *WHEN . . . WE . . . DESTROY . . . THINGS . . . WE . . . DON'T . . . HAVE . . . THEM . . . ANY . . . MORE . . . !!!*

I am really confused by Mr. Snyder's statement that he "even today find(s) . . . anti-Semitic (programs) all over the radio and television dial."

Now I refuse to be second to anybody in my loathing of anti-Semitism. The Holocaust and the years that led up to it strike me as the classic example of the invasion of the purely demonic into human history. I join with my Jewish friends in saying "Never Again!"

But what in the blazes is Mr. Snyder talking about? I DX the AM bands at least an hour or two every evening, and I confess I can't find anything even remotely resembling the situation Jim describes. The same holds true for the nine or ten broadcast TV stations I check out daily.

There *was* one commercial AM outfit broadcasting anti-Semitic diatribes in the late 1940s. (Listen to the Anna and

Eleanor Roosevelt newscast, "Anti-Semitism in Broadcasting," aired on March 9, 1949, for documentation.) But even this unhappy situation 45 years ago was not "all over the . . . dial."

There *are* some 1960s "broadcasts" sponsored by the Ku Klux Klan, and featuring a once-great network newsman. But I'll bet my socks that these hate-filled harangues exist *only* on tape and were never actually broadcast.

There *are* anti-Semitic programs on the short wave bands, especially from Middle Eastern countries. But even here there aren't as many as one might think, at least not broadcast in English. And every couple or three years I'll hear that some moron has gotten hold of a salvaged low-power transmitter and is broadcasting Nazi martial music and anti-Semitic drivel from his basement or his garage. Fortunately, the signal rarely gets more than a mile or so down the road. But surely if Mr. Snyder meant garbage like this, he would have told us.

Once a month or so I'll hear some caller to a phone-in show *start* to make an anti-Semitic comment and get the telephone slammed down on him (or her) in the process. But does the fact that there are a few vicious jerks out there amount to "anti-Semitic(ism) . . . all over the . . . dial?"

I would *hope* that Mr. Snyder is not one of those people who *ipso facto* equate political conservatism with anti-Semitism, for I am quite conservative politically. But, in that case, he might be interested in the fact that one of my early political mentors was an orthodox Rabbi!

Or maybe I wasn't expected to take Mr. Snyder's comments "literally." But then why write them in the first place? Surely he meant something by his words. I just don't have any idea *what*.

So, Jim, I'm sorry if we offended you by taking Bob's OTR comments "literally." But when people write things, my natural tendency is to *assume* that they mean pretty much what they say and that I am expected

to take their words seriously. This is *ESPECIALLY* true when the people are involved in such an *AUDILE* pursuit as OTR collecting! For heaven's sake, that's why we *HAVE* language. That's both the *PURPOSE* and the *FUNCTION* of language.

I'd like to close this with one last observation on THE LONE RANGER. In his OLD TIME RADIO DIGEST article, Mr. Snyder introduced a new hunk of meat to the broth: not only was the program poorly plotted and poorly written, we are now informed that it was poorly acted as well! Jim, you have a perfect right to maintain that Brace Beemer was a poor actor, but you then have a duty to tell the rest of us exactly why you believe this. Your statement was, after all, the very first hint I have heard in 30 years of radio program collecting that Beemer was anything other than first rate. Or is it the Shakespearean actor-turned-Tonto John Todd whom you dislike? Or the velvet-gravel-voiced Paul Hughes? (Hughes was interchangeably villain and hero on THE LONE RANGER; most often the villain on CHALLENGE OF THE YUKON (SERGEANT PRESTON OF THE YUKON); and very often the villain's stupid henchman on THE GREEN HORNET. He was also a memorable villain on the "Hanson's Ghost" episode of THE HERMIT'S CAVE.) In 1939 it must have been a dark day indeed when Paul Hughes left WLW to travel to Detroit, for WXYZ and THE LONE RANGER and all that followed.

Gee, I love OTR people.



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HIGHLIGHTS

PREVIEWS OF SOME OF THIS WEEK'S BETTER PROGRAMS

HOPE'S GUEST . . .

Paulette Goddard speaks five bona fide languages plus the rare lingo of Bob Hope. This linguistic ability will protect her against Hope's verbal insidiousness when Bob plays host to the much-talked-of Hollywood personality. Miss Goddard has an uncanny flair for attracting attention and, although she has appeared in only three films, she is one of the most discussed stars in town. It is not only her beauty, but her intellectuality as well, which draws such interest. One of the reasons why aesthetic Charlie Chaplin was so attracted to this vital young woman was her quick mind and innate sense of culture. She came to Hollywood as just another peroxide blond chorine, but Chaplin detected the Goddard individuality and helped guide her to the enviable position she now holds. Paulette's notable linguistic art will probably prove a match for even Jerry Colonna's own personal dialect. "Greetings, Gate! Let's conversate!" NBC.

Eastern 10:00 p.m.	Central 9:00 p.m.	Pacific 7:00 p.m.
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GOOD AIRTH . . .

"Shet up that there mumblin', Abner, and shet that door so nobody kin eaves-drap—and listen. By cracky, I've got a ideer that's a jimdandy." "Waal, Lum, you've had ideers before that didn't work out so good—you and Squire Skimp. Go ahead. I kin listen, anyhow." We can listen, too. The boys forestalled Squire Skimp's snooping by shutting the door, but they forgot

to turn off the microphone, so we can "eavesdrap" and see what Lum's big "ideer" is. O ho, it's something about farming! Well, it's about time the sons of Pine Ridge extended their versatile activities to the good Arkansas soil around thar. Of course, it must be gentleman farming—and scientific farming. Nothing but the best for the leading citizens of Pine Ridge. It seems that Lum read som'ers about the American Federation of Farm Bureaus—so a big "ideer" for their radio program was born. Monday, Wednesday and Friday, CBS.

Eastern 7:35 p.m.	Central 6:15 p.m.	Pacific 8:15 p.m.
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Lum and Abner turn to problems of farming—serious and amusing—during their broadcasts this week

"County Fair," the hilarious and human comedy made famous on the screen by the late Will Rogers, will be this week's vehicle for Orson Welles and "Campbell Playhouse." It is hard to picture Welles doing a Will Rogers role, and it will be interesting to see how his versatile talent adapts itself to the part. The plot of Phil Stong's novel is centered about the exhibition of a prize hog at the county fair. CBS.

Eastern 9:00 p.m.	Central 8:00 p.m.	Pacific 6:00 p.m.
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Clarence Butt

1939 Movie Queen Jeanette MacDonald co-stars with Robert Taylor in "Screen Guild Show," Sun.

Yes, indeed, Robert Taylor is heart-throb supreme of the feminine multitude. To be sure, Jeanette MacDonald is winner of a recent poll to determine feminine screen favorite number one. You bet, Charles Winninger commanded an immense passenger list as Captain Henry of the old "Show Boat" days. That doesn't keep them from getting together and taking down their hair in various manners on the "Screen Guild Show." Robert Taylor, who

earned college tuition playing a cello over the local Nebraska air, will swing it on his "junior doghouse" and he will accompany as Miss MacDonald swings Franz Lehar's "Little White Dove" from "Gypsy Love Songs." With Winninger as the third member of the cast, the musical comedy concerns an outmoded prince and princess whose courtship never culminates, because she craves opera fame and he aspires to membership in Benny Goodman's band. CBS.

Eastern 7:30 p.m.	Central 6:30 p.m.	Pacific 4:30 p.m.
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"Raymond Paige, 99 Men and a Girl" (U. S. Rubber Company) makes its debut Wednesday, February 22. This program, headed by Raymond Paige conducting a 99 piece orchestra, and featuring Hildegard as vocalist, will highlight unusual instrumental combinations and a male chorus of eight voices.

Eastern 10:00 p.m.	Central 9:00 p.m.	Pacific 7:00 p.m.
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Gene Lester

Raymond Paige listened to Bob Burns' bazooka technique recently, plans a bazooka symphony soon

February 25, 1939

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: Videos of "The Tomorrow" TV show hosted by Tom Snyder in the 1970's interviewing radio stars such as Edgar Bergen and others. I have the audio tapes of them. Will buy or trade. Contact Rob Cohen, 763 Oaksedge Dr., Gahanna, OH 43230, (614) 478-2755.

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.

WANTED: Radio collectibles, premiums, autographs, magazines, scripts. Soaps on cassettes. Bradley George, 2177 S. 62nd St., West Allis, WI 53219-1426.

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

Ted Davenport, 1800 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 Hagerly, 423 S.E. 6th St., Grants Pass, Oregon 97526

WANTED ON CASSETTE: Mystery shows and shows like Nightwatch, Broadway Is My Beat, Mystery Is My Hobby, Needed Whistler, Shadow, Box 13, Tales of Texas Rangers. Please send list of what you have. I will do the same. Guilty Party, Mr. Keen Missing Persons, and others. Write soon to Beth Holman, 16705 Craigmere Dr., Middleburg Hts., Ohio 44130. (And Sam Spade)

WANTED ON CASSETTE: Scary shows. Lights Out, The Haunting, Hermit Cave, The Key, The Clock, Inner Sanctum, Mysterious Traveler, and any others you have. Send listing and I will do the same. Beth Holman, 16705 Craigmere Dr., Middleburg Hts., Ohio 44130. Write soon!

Celebrity Address File with nearly 9,000 addresses of movie, television, sports, music, and other personalities. Obtain personally autographed pictures and letters from them. Guide with instructions only \$20.00. Jim Beshires, 1111 Clairmont, J-1, Decatur, GA 30030.

WANTED TO BUY: Tape recordings of Jay Roberts' Nightflight show on WJR-AM. Please send prices to Jeff Jonzen, 21465 Detroit Rd., #205A, Rocky River, OH 44116

Wall 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.

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 148th Place, Kirkland, WA 98034.

Have 486 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

WANTED FOR TRADE: OTR "sit coms" on 60 minute cassettes. Mail me your catalog and I will send mine. To: Joe Barrow, 7345 Honey Dale Dr., Northfield Ctr., OH 44067-2611 (216-467-9204).

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

WANTED TO BUY: Red Ryder broadcasts on cassette. Contact Jerry Nicolay, 1401 Suburban Drive, Sioux Falls, SD 57103.

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

Steve Doller, 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, Paradise 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

ALAN SHEPPY, 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 ?? 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., Wilfick, 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., 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, Saine, 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 TO BUY: Books and magazines about OTR programs, performers and stations 1920-1948 and RADIO DIGEST, WHAT'S ON THE AIR, VARIETY RADIO ANNUAL, 1937, 1938, 1939. Luther F. Sies, 101 West 23 Street, New York, NY 10011.

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.

Aian Popchan, 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

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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

WANTED ON CASSETTE TAPE: Eddie Cantor Show (40). I will trade those for more or trade from my 3,300 other shows. Send a list and I will too. I also need Lux (177), Cavalcade of America (246). Please write soon to Beth Holman, 16705 Craigmere Dr., Middleburg Heights, OH 44130.

WANTED: (Cassette or Reel) Copies of That Other Generation program hosted by Rudy Vallee (a series of shows). State price and condition. Luther F. Sies, 101 West 23 Street, New York, NY 10011.

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 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 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 45212.

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 Browsko, 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, 46-21 Colden Street, Flushing, New York 11355.

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 2417AC4B 02/22/46 Pan-American Patriot

2417AC5A 03/01/46 Castaway Killer
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TWELVE CAVITY ALBUMS (BROWN) \$3.50 Each

ORDERING INFORMATION:

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.

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