

# Old Time Radio **DIGEST**

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Eve Arden

# Old Time Radio DIGEST

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# Remembering Madison High's Favorite Teacher

by Jack Rothwell

Wow! It's that time of year again. The Holiday Season is almost here. I remember my high school days when I always looked forward to those *long, long* breaks for the holidays. What a joy! As demanding as high school seemed to be at times, however, somehow it always felt good to get back to the classroom after the extended winter vacations – even though I did not have an "Our Miss Brooks" setting to increase my eagerness to return.

No, I was not lucky enough to be a student at a "Madison High." And I did not have a "Connie Brooks (Eve Arden)" English teacher. And thank goodness, my principal was not like the excessively authoritarian Osgood Conklin – that blustery windbag! Moreover, my principal was much too old to have a cute, young daughter like Harriet Conklin – to fall in love with. Yes, I do remember a couple of well-known romances among the teachers, but my biology teacher was an old, aggressive and ugly guy, quite unlike the young, shy and handsome Mr. Philip Boynton (Miss Brooks' heart-throb). I cannot imagine a "Miss Brooks type" who would have wanted to chase that old crab. At times I was accused of being a "Stretch Snodgrass," the school's nincompoop, and I can remember many Walter Dentons dashing down the halls between classes.

True, my high school was no Madison High, but we did have our share of very likable and even beloved people – students and teachers alike. Hence, I have a great number of fond memories of those four years of my life. Perhaps that is why I enjoyed the old "Our Miss Brooks" radio shows. The stories were pleasant, warm and funny. In addition, each character tended to have some pronounced, but realistic, idiosyncrasy that the listener could relate to as opposed to the utterly outlandish

characters who were so often heard on some other OTR comedies. My favorite performer was the star of the show, Eve Arden.

As was so often the case with other actors and actresses, Eve Arden was not the first member of her family to pursue a career in show business. Her mother was studying elocution under Leo Cooper (a well-known acting teacher at the time) when she was hired by a traveling theatrical company. She performed in the repertoire of plays that followed, but when the company was booked for appearances in Australia, her parents refused to let the very young actress travel abroad. Thus, she turned to teaching drama to children.

Eve Arden was born Eunice M. Quedens (pronounced Qwadens) on April 30, 1909, in Mill Valley, California, a suburb of San Francisco, the only child of Lucille (Frank) and Charles Peter Quedens. When Eve was two, her mother divorced her father because of his incessant gambling problems.

After the divorce, they lived with Eve's grandmother in San Francisco. Her mother worked for a well-known milliner in that city for a short time and then opened her own shop. Eve started school at Pacific Heights in San Francisco, but as her mother's business prospered, she had little time to devote to her child.

Because the single parent was concerned that her daughter was not getting adequate attention and discipline, young Eve was enrolled in a boarding school at a Dominican convent in San Rafael, California. Although the Mother Superior and the nuns were strict taskmasters, the new student adjusted well to her new surroundings.

Eve looked forward to every weekend when her mother visited, and they enjoyed a picnic lunch and several

hours together. On the Wednesday visiting day, her Aunt Elsie (the sister of Eve's father) would treat Eve to all sorts of "goodies" and then take her to a nearby toy shop where she could select a game or toy to occupy her spare time at the convent.

After Eve completed two years at the convent, her mother allowed her to live in the country at Aunt Elsie's home in Mill Valley. Eve attended Mill Valley Grammar School, where she won a gold medal for "a touching rendition in Italian dialect of the horrors of drink." The subject of Eve's winning recitation – an immigrant who succumbed to demon rum – was well chosen, because the contest was sponsored by the Women's Christian Temperance Union.

Eventually, Eve's mother bought a large lot and built their first home next door to Aunt Elsie. Later four more houses were constructed on the property. Shortly after Eve entered Tamalpais High School, her grandmother came to live with them, and her mother sold her business and retired to oversee the houses that she had built.

In high school Eve continued her interest in acting by appearing in all sorts of plays and song-and-dance skits. The attractive, tall blond climaxed it all when she played the title role of DULCY in the senior play.

Eve graduated from high school in 1926, and in that same year she was hired by producer Henry Duffy to appear in various stage productions in San Francisco – starting at \$35 a week, a tidy sum in those days for a very young and inexperienced actress. Billed as Miss Eunice M. Quedens, she appeared in various shows such as ALIAS THE DEACON, MEET THE WIFE, and THE PATSY. When Duffy decided to move his company to the Los Angeles area, there was a question as to whether or not Eve's mother would permit her to leave home. Because her mother liked Alice Buchanan, an established actress and then a member of Duffy's company, she finally allowed Eve to move to Los Angeles after Alice

agreed to "watch over" her young daughter.

In 1928, Duffy's production of LOMBARDI, LTD. opened in Hollywood's El Capitan Theatre. One member of that show's cast was none other than Gale Gordon – much later to be Osgood Conklin, Eve's nemesis on the "Our Miss Brooks" program. During this period, Eve decided to break into the new "talking" motion picture business. She appeared as a songstress who stole another singer's husband in Columbia's THE SONG OF LOVE (1929). Four years later she played Marcia, a Southern girl, in her second film, DANCING LADY (1933). This MGM film starred Joan Crawford. In both films she was billed as Eunice Quedens.

When the Duffy shows closed during the early years of the Great Depression of the 1930s, the unemployed Eve fell on hard times. Her mother agreed to grant a very limited allowance to cover the rent for Eve's Los Angeles apartment, hoping that she would give up and return home to Mill Valley in a few months. In her autobiography, THREE PHASES OF EVE, she noted that "It was the only time in my career I ever went hungry."

Eve's luck changed when she was hired by a newly formed group, The Bandbox Repertory Company, comprised of only four actors and a woman manager. Fortunately, the manager had numerous social connections. The unique group traveled in an old Ford and "... carried with us only costumes, hand-props, and our lights, which we distributed for the best effect." They were booked into several private mansions in Pasadena and Palm Springs, as well as such exclusive locations as the Santa Barbara Biltmore, the Palm Springs, and the El Encanto Hotel.

After the Bandbox work ended, producer Leonard Stillman (later of NEW FACES fame) hired Eve to be one of his featured girls for his revue called LO AND BEHOLD, which opened at the Pasadena Playhouse. She

performed sketches with Tyrone Power and others. Because the show became a hit, it was moved to the Music Box Theater in Hollywood, where it played for several months. When various girls left the show over a period of time, Eve moved into their numbers.

As luck would have it, Lee Shubert came to Hollywood looking for performers, saw Eve in *LO AND BEHOLD*, and hired her for \$100 a week to be featured in his Broadway version of the *BILLIE BURKE ZIEGFELD FOLLIES OF 1934*. (Actress Billie Burke was Ziegfeld's widow.)

Eve had hit the "big time" on Broadway! The show featured such greats as Fanny Brice, comedians Willie and Eugene Howard, singers Jane Froman and Everett Marshall, Judy Canova, and the brother-and-sister dance team, Buddy and Vilma Ebsen. Buddy, of course, later went on to TV fame as George Russell, Davy Crockett's sidekick, Sergeant Hunk Marriner on "Northwest Passage," detective "Barnaby Jones," and, of course, Jed Clampett on "The Beverly Hillbillies." Eve admired the Ebsen team and noted that "Buddy, tall and loose-limbed, and Vilma, tiny and vivacious, had a style of dancing that was original and happy-making. I loved to watch them from the wings."

Contrary to John Dunning's version

in his *TUNE IN YESTERDAY* as to how the "Eve Arden" name was born, she explained in her autobiography that shortly before the *ZIEGFELD FOLLIES OF 1934* was to open, Lee Shubert instructed her to change her name. "One day Mr. Shubert called me and said that the names were to go up on the marquee in two days, and that Quedens was a name that was impossible to pronounce, and combined with Eunice it was too long to fit — would I please select a shorter, less difficult name." She said that later, "I sat in the office of my new manager . . . and pondered the question of names. On my lap rested the current book I was reading, whose heroine has now become a part of my life. You guessed it: Eve. Next to it lay a package of the products of Elizabeth Arden, a lady of accomplishment that I recognized the name as a symbol of quality and aspiration. Viola! Eve Arden!"

Although Eve thought she had selected a unique name, later she was amazed to see ". . . emblazoned in lights on a burlesque house outside of Boston . . . an Eve Arden, who appeared nightly adorned in a single white fox fur." So much for the unique name!

The 1934 *FOLLIES* closed after a year's run on Broadway, but Eve's contract required her to tour with the show. The tour included split-weeks

and even one-nighters. This strenuous pace led to the famous line from Fanny Brice, who dressed in black with her Chihuahua dog peering from her muff, disembarked from trains and noted for reporters, "It took the Shuberts to invent a new way to kill the Jews!"

During the tour period, Eve's mother called from California to inform her that her beloved Aunt Elsie had died. Added to this personal grief was Eve's worry about the declining health of her mother. Her concern was intensified when the *FOLLIES* tour arrived in San Francisco, and she was shocked to see her very pale, ailing mother.

When the *FOLLIES* tour ended, Eve was signed to appear in a revue called *PARADE*. Although critics slaughtered the show, *Eve herself* received glowing reviews from *VARIETY* and others.

Because she was still under contract to the Shuberts, they demanded Eve's services for the *BILLIE BURKE FOLLIES OF 1936*. This one was directed by Vincente Minnelli, and Ira Gershwin and Vernon Duke wrote the score and lyrics. The show starred Fanny Brice and Bob Hope. Hope and Eve introduced Ira Gershwin's new song, "I Can't Get Started With You." The remarkable cast also included Josephine Baker, Edgar Bergen, Gertrude Niesen, Judy Canova, Hugh O'Connell, and Harriet Hoacker. Eve

was placed in seventh billing and soon became recognized as a headline revue artist.

During the run of the second *FOLLIES*, Eve's grandmother died. About three weeks later, her mother died of cancer. Eve suffered through the most difficult period of her life. She explained that "The next three months were my purgatory . . . During the day I wandered the streets in a daze . . . I worked through a new nightmare of guilt and remorse that I hadn't gone to her . . . Indeed, without work I would have ceased to function."

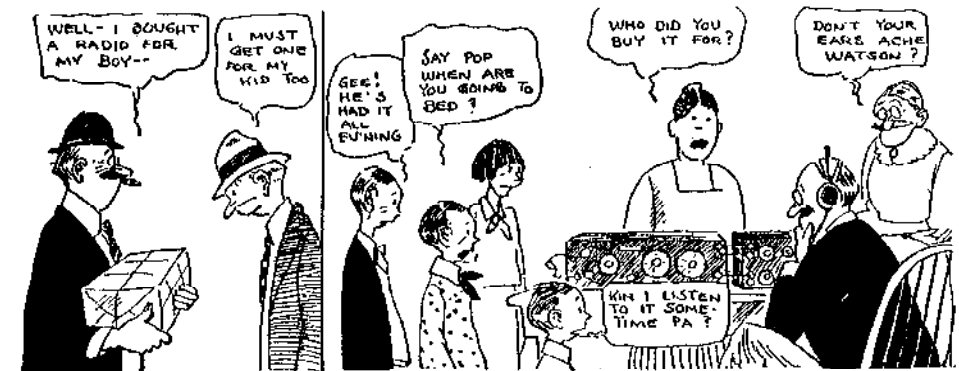
In the spring of 1937, Eve was hired to appear in *OH DOCTOR!*, an Edward Everett Horton comedy. Although Eve did not think the movie did much to promote her film career, at least she was fortunate to build a friendship with Horton. He invited her almost weekly to his famous champagne breakfasts at Belly Acres, his Encino estate. Eve met many Hollywood stars at Horton's breakfasts and at the more elaborate dinner parties, where meals were served in a stately hall, while musicians played on a balcony high above the huge dining area.

Movie fans really took notice of Eve in her next film, *STAGE DOOR* (RKO, 1937). It starred Katharine Hepburn and Ginger Rogers, and featured Gail Patrick, Andrea Leeds, Lucille Ball, Ann Miller, Adolphe Menjou and Jack

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Carson. Director Gregory LaCava permitted the supporting players to expand their roles, if suggestions from them appeared reasonable. Eve's idea was to be the girl with a cat she called Henry, only to find out later that Henry was a very pregnant Henrietta.

Moreover, when they shot her first scene, Eve - on her own initiative - draped Henry around her neck as she walked around cracking peanuts. Henry hung on peacefully, LaCava loved it, and the scene stayed in the final product. Henry looked like a fur scarf until his tail switched around from time to time after Eve directed various wisecracks to her feline companion. The movie helped to establish the flippant, caustic style which Eve used in several future films.

Eve pleased her fans by appearing in three films in 1938 and five in 1939 for various studios. She received a great deal of attention for her work in the 1939 picture *AT THE CIRCUS* (MGM). In the Marx Brothers' movie, she played Peerless Pauline, the human fly - the lady who walked on the ceiling. One scene that many of us remember had Eve outwitting the slick, shyster lawyer Groucho by hiding some stolen money in her bra. Groucho cracked, "The thing I like about you is that money doesn't go to your head."

In her autobiography, Eve related several amusing anecdotes about her early films. For example, when making one movie, leading man Fred MacMurray blew his lines for one scene sixty-five straight times before getting them right on "take 66."

In *AT THE CIRCUS* (1939), she had to swing, head down, hanging by her knees, while delivering several lines of dialogue with Groucho Marx. After Groucho muffled his lines seven consecutive times, an exhausted and furious Eve descended, rested her knees, and "Fixing Groucho with a steely eye, I said, 'Let's get it now, shall we?' And we did. And became good friends."

**WOMEN IN THE WIND** (Warner Bros., 1939), directed by John Farrow

(Mia's father), featured the "Powder Puff Derby," a women's airplane race. Before Eve's plane crashed, she was shown struggling with the controls as oil spurted all over her face. And then the horrendous smashup! But when Eve attended the premiere of the film, she was horrified to see that in the *very next scene* after the crash, she is carried on a stretcher across the screen, completely untouched (without the oil splattered face) with every hair in place. The utterly embarrassed Eve sank deeper into her theater seat as the audience howled with laughter.

Eve took a bullet in her back as she jumped in front of George Montgomery to save his life in *LAST OF THE DUANES* (20th Century-Fox, 1941). As she tried to play her death scene in his arms, however, he was giggling in her ear (with his back to the camera), and she had to face very bored members of the film crew who were standing around chomping on hamburgers.

In 1939, Eve's friend, stage actress Alice Buchanan, introduced her to Edward "Ned" Bergen, a successful insurance agent from New York. Their friendship blossomed into romance, and they were married on June 29, 1939, in Reno, Nevada. Bergen pursued his insurance work in Hollywood as the couple built a home there. Their attractive white house with its green shutters and its fireplaces was featured in *HOUSE BEAUTIFUL* magazine. Later, the home made the cover of the magazine's yearly issue, *HOW TO BE YOUR OWN DECORATOR*. Eve received numerous letters regarding the feature story. The proud Eve said that, "The letters I received . . . were as flattering to me as any fan mail ever was."

Eve was in great demand in Hollywood in the early 1940s; she made eleven films in 1941. Thus, this heavy load of movie work made her yearn for a return to the stage. Much to her delight, she received an unexpected offer to return to Broadway in Cole Porter's new musical, *LET'S FACE IT*.

The cast included Danny Kaye, Vivian Vance, and Nanette Fabray. The show opened at the Imperial Theatre on October 29, 1941, and was an immediate smash hit. Kaye was the toast of New York, and Eve's notices were just as glowing. She was interviewed by several major national magazines, and in the annual New York Drama Critics' Awards, she was voted the best female lead in a musical.

Because her husband was drafted after the U.S. entered World War II, Eve refused to extend her one year contract for *LET'S FACE IT*, and the couple returned to Hollywood to await his Army summons. Ned later left for training in Texas, and Eve resumed her motion picture career.

In 1943, Eve was the only member of the Broadway cast to appear in Paramount's film version of *LET'S FACE IT*. Danny Kaye had signed a Sam Goldwyn contract; Bob Hope replaced him in the movie.

Because many movie fans remember Eve as the companion and pal of so many film heroines, it is easy to overlook the fact that her acting talent sometimes exceeded the mold into which Hollywood cast her. Her talent, however, was recognized when she was nominated for the Academy Award as Best Supporting Actress for her work in *MILDRED PIERCE* (Warner Bros., 1945). Of course, Anne Revere won the award for *NATIONAL VELVET*, but Joan Crawford, the star of *MILDRED PIERCE*, won the Oscar for Best Actress.

Over the years, Eve became friends of Connie and Mike Raffetto. OTR fans, of course, remember Mike Raffetto as Paul Barbour on Carlton E. Morse's "One Man's Family" and as Jack Packard on "I Love A Mystery," another Morse success. Mike was actually a writer-director-actor in films and radio. Connie became Eve's closest friend in Hollywood.

When Eve was arranging for the adoption of a baby, Connie was pregnant. Eve noted that, "Being close friends, we hoped that our babies would

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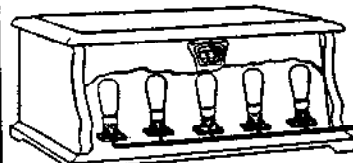
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be the same sex and not too far apart in age so that they, too, could be friends." Lisa, the baby that Eve adopted, as born in 1946, just an hour and a half after Connie gave birth to a baby girl, Pamela. Two years later, Eve adopted another baby girl; she named her Connie - in honor of Connie Raffetto.

Eve's marriage to Ned Bergen was strained prior to his induction into the military. During his infrequent visits home from camp, Eve felt that "we found ourselves little more than strangers, and on his release from the service, agreed to a divorce." After separating in April, 1947, they were divorced on July 27 of that year.

On August 24, 1952, Eve married actor Brooks West, who had toured with her in various stage productions. West is probably best remembered as millionaire Richard Rhinelander (Jane's boyfriend) on Marie Wilson's TV series "My Friend Irma." The newly-married couple adopted Eve's third child, Duncan Paris West, in 1952. On September 17, 1954, Eve gave birth to a son, Douglas Brooks West.

Eve had appeared in more than forty motion pictures and numerous theatrical productions before accepting her first "major" radio role in "Our Miss Brooks." However, she made her radio debut on "The Ken Murray Show" in 1936, then was heard on "The Russ Morgan Show" in 1938. She was a regular on "The Danny Kaye Show" during 1945. In 1945, when Joan Davis left "The Sealtest Village Store," Jack Haley became the store's new proprietor, and Eve was "hired" as his new manager. Jack Carson replaced Haley in 1947, and Carson and Eve "closed" the Village Store in 1948. Carson returned to his own "The Jack Carson Show," and Eve became the star of "Our Miss Brooks."

Because Eve had already planned to spend the summer of 1948 with her children at the Connecticut farm owned by her friends, Ann and Stanley Amster, she agreed to do "Our Miss Brooks" only if she could tape the thirteen scripts (to be aired in the

summer) before she departed for the vacation. CBS agreed and the summer series premiered on Monday, July 19, 1948. When the show became the number one summer program, CBS signed Eve and the entire cast to a long-term deal. The regular half-hour series debuted on Sunday, September 10, 1948. The last show aired on July 7, 1957. According to Jay Hickerson's **ULTIMATE HISTORY**, a very large number of the shows are in circulation.

Eve expressed her feelings about the show and cast members by stressing that, "I was completely enamored of my cast and the show, so I was delighted. The unbeatable Gale Gordon, whom I'd known since Henry Duffy days, played Mr. Conklin, the crotchety principal. There was Richard Crenna, whose adolescent voice created the hilarious Walter Denton, Miss Brooks' favorite incorrigible student. Jane Morgan was the delightfully daffy Mrs. Davis, my landlady, and Jeff Chandler became our original Mr. Boynton, whose armor Miss Brooks seemed unable to dent. There were other wonderful characters: Harriet Conklin, the principal's daughter, was played by Gloria McMillan; and Miss Enright, my rival for Mr. Boynton, was the talented Mary Jane Croft. There was Len Smith as Stretch Snodgrass, the not-so-bright athlete, and Maurice Marsac played the attractive French teacher with whom Miss Brooks tried to prod Mr. Boynton into a modicum of jealousy."

John Duning certainly invites a challenge with his put-down of Eve Arden's career prior to the "Our Miss Brooks" radio show. In his **TUNE IN YESTERDAY** he claims that "... Miss Arden played gun molls and wisecracking babes in more than fifty horrible Hollywood capers. . . . More than fifty horrible Hollywood capers? Was MILDRED PIERCE (1945) a horrible caper? As explained above, Joan Crawford won the Oscar for Best Actress, and Eve was nominated for Best Supporting Actress.

In addition, long before "Our Miss Brooks," Eve had worked in films with

such stars as Clark Gable, the Marx Brothers, Barbara Stanwyck, Gene Kelly, Danny Kaye, Bob Hope, Red Skelton, Katharine Hepburn, Judy Garland, Ginger Rogers, Ava Gardner, Rita Hayworth, Hedy Lamarr, Marlene Dietrich, Joan Bennett, Fredric March, Jane Wyman, Loretta Young, Jack Carson, Pat O'Brien, Ronald Reagan, and others. Although it is difficult to disagree with someone of Dunning's stature, I would argue that it is a monumental stretch to label all of the movies made with this galaxy of stars "more than fifty horrible Hollywood capers." Dunning must be referring to all of Eve's films prior to "Our Miss Brooks," but my sources indicate that she worked in only forty-four motion pictures through 1948 - not "more than fifty" - and the radio show first aired in July 1948. Thus, the actual number of films prior to "Our Miss Brooks" might be a bit less than forty-four.

Moreover, Dunning almost completely ignores Eve's very frequent and often highly praised "pre-Miss Brooks" stage work.

Clearly, for several years reviews of the radio shows were superior and extolled Eve's deft comedy. Obviously, the radio show, and later the TV program, gave Eve a role with which she will always be identified, and the shows added substantial sums to her total annual income. In addition, Eve received the radio industry's "Woman of the Year" award for 1952. Those successes, however, cannot (and should not) diminish her prior and sometimes excellent film and stage performances.

Because of the backlog of radio scripts that could be made visual, the move of "Our Miss Brooks" to TV was relatively simple. Also, with one major exception, essentially the same cast performed on both the radio and TV shows during a portion of the 1950s. That one key exception was Jeff Chandler. He was becoming a major movie star, and to make matters worse, he was too macho in appearance to play a TV Mr. Boynton. On radio, of course, Chandler could be an incredibly shy

biology teacher. When Mr. Boynton had to be seen, however, many people (including Chandler himself) felt that he would be miscast. On the other hand, Robert Rockwell, TV's Mr. Boynton, played the diffidence and shyness of the character quite well.

For part of the 1950s, both the radio and TV versions of "Our Miss Brooks" were broadcast and both were very popular comedies. The TV show was first seen on October 3, 1952. According to Eve, "The TV show became even more successful than the radio show. We'd been on TV only a few short weeks when I was deluged with fan mail from teachers and was asked to address teachers' meetings. Finally, I was made a member of the NEA (National Education Association) and honored at a very grand dinner. It seemed that teachers had taken Connie Brooks to their bosoms, and the public was not far behind."

During the 1953-54 season, Eve was nominated as TV's outstanding female performer, along with long-established major stars Lucille Ball, Dinah Shore, Imogene Coca and Loretta Young. Eve won the Emmy Award for her Miss Brooks role! She also was nominated for the Emmy Award in other years.

When the TV ratings started to decline, the setting for the show was changed. Miss Brooks had to find a new teaching job in 1955, because Madison High was razed to make way for a new highway. She was hired to teach at Mrs. Nestor's Private Elementary School - and surprise, surprise - Mr. Conklin (Gale Gordon) was hired as the elementary school's principal. He and other cast members remained with the show, except that Miss Brooks' new love interest was Gene Talbot (Gene Barry). However, Philip Boynton (Robert Rockwell) was brought back in the spring of 1956 in a last-ditch effort to boost ratings. The show's ratings continued to slip, and it was last seen on September 21, 1956.

By the time the movie **OUR MISS BROOKS** (Warner Bros., 1956) was

released, the ratings of the radio and TV shows had waned badly. Thus, the ill-timed film was a box office flop. The fairly amusing comedy included most of the radio and TV cast members, and was directed by Al Lewis, one of the original radio writers for the show.

Eve's next TV program, "The Eve Arden Show" was a CBS series that debuted on September 17, 1957. It was last seen on March 25, 1958. The show was based on the autobiography of writer Emily Kimbrough. Eve played novelist and lecturer, Liza Hammond, a widow with 12-year old twin daughters, Jenny and Mary, Frances Bavier was cast as Liza's mother, and Allyn Joslyn played George Howell, the head of the agency that booked Liza's lectures.

Almost ten years later, Desi Arnez came to Eve with the idea for another situation comedy series, "The Mothers-In-Law," which was first seen on September 10, 1967. In this one Eve was Eve Hubbard, married to Herb Hubbard (Herbert Rudley).

Their friends and very unconventional neighbors, Kaye and Roger Buell (Kaye Ballard and Roger Carmel) were direct opposites of the very straightlaced Hubbards. Their children Susie Hubbard and Jerry Buell were married to each other, and thus had to cope with the mothers-in-law. Like "Our Miss Brooks" and "The Eve Arden Show," this one also was taped before an audience.

For many years after her major radio and TV shows left the air, Eve, of course, made guest appearances on many other TV shows, appeared in several more motion pictures, and performed in numerous theatrical productions both on Broadway and off, and in various cities in the U.S. and around the world.

One TV appearance that should be of particular interest to OTR enthusiasts was an episode of "Ellery Queen" in which Eve played a radio soap-opera star. It was first seen on Sunday, October 19, 1975, but has been rerun in recent months by the Arts and

Entertainment cable channel. In fact, all of the episodes of the 1975-76 version of "Ellery Queen" should appeal to OTR devotees, because it was done as a period piece set in New York City in the 1940s. Most episodes include several scenes in old radio studios.

Brooks West, Eve's husband for more than thirty years, battled alcoholism for several years prior to his death on February 7, 1984, after suffering a stroke. Eve died on November 12, 1990, from cancer and heart failure.

Because Eve is best remembered by OTR aficionados as Miss Brooks, it is appropriate to conclude with some of her comments about that role.

She once said: "It's amazing to me that I still can't get away from Miss Brooks. I don't mind anymore. After all, I did enjoy playing her very much . . . there was a lot of me in that character. I think part of the show's appeal was that I managed to make Miss Brooks a human being . . . At first, though, it did bother me to be so strongly pinned to one series, because the height of my ambition was always to create a role on Broadway, something that was all mine . . . But, gradually, I came to realize that Miss Brooks was it, so I might as well relax and enjoy it."

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## Information and Help to the OTR Collector—Part 9

# ETHICS AND DIRTY TRICKS

by Terry G. G. Salomonson

In the many years that I've collected programs, I've seen and heard about a lot of the following practices of different collectors. Oh, some may have been completely innocent, being a new collector and unaccustomed to the understood practices of their community of collectors, but for the most part, this is not the case.

Most collectors starting out are eager and willing to agree to just about any set of trading rules laid down by their new contact. Now, let me say from the start, most collectors, traders and dealers are very honest and in this hobby truly want to be of some useful help. I would have to say that in all the years I've been collecting, there have been only about three people that I have had a bad problem with and I would steer clear of in any future projects. In this hobby, there just doesn't seem to be a major problem with the stranger you know only via the postal system. In fact, you will find that you can make some wonderful contacts and associations through this hobby, but more about that in Part 10.

The purpose of this installment is to make you aware that there are ways you can be shortchanged, so to speak, and maybe not realize it. Like I said, some of these practices are completely innocent on the part of the other collector/trader, but then again, maybe not. It's for you to decide whether you feel that you are being taken advantage of or not.

When I first started out in this hobby, the main format that programs were collected on was reel-to-reel tape. The reel recording deck was very popular as a part of the home audio system and a very convenient way to collect and record monaural radio broadcasts. Because of various tape lengths, recording speeds and tracks,

problems did develop among some collectors.

Recording broadcasts one track at a time (quarter track), and using 1800' length tape, you could record up to 6 hours of programs. That would give you 12 30-minute programs, or up to 24 of the 15-minute programs. The typical trading arrangement would be to trade one reel of programs from your collection for a reel of programs from the other collectors collection, the understanding being that you would trade an 1800' reel for an 1800' reel (or 1200' for a 1200') of programs.

A few collectors, taking on a new collector, might request five reels of material, receive five 1800' reels, and send back the same number of reels, but maybe three or four 1800' reels and one or two 1200' reels of material. This would short the first collector, not in the number of reels, but in the amount of time available on the reels for recording. Thus, the second collector would be receiving a lesser amount of programming content. Don't be confused about the number of programs. After all, you might be trading an 1800' reel of 30-minute programs (12 of them in all), for an 1800' reel of 15-minute programs (24 of them in all). You would still be receiving 6 hours of material.

Some traders would take this a step further and actually total the exact number of minutes that they would receive from the new collector and complain about any "shortages." A 30-minute or a 15-minute program is not always exactly 30 or 15 minutes in length. If local announcers did the commercials live, then a 15-minute program might only contain eleven and a half or twelve minutes worth of program. It is still a 15-minute format program, like a 30-minute television



program today. If you remove the eight or nine minutes worth of commercials, you only have 21 or 22 minutes worth of program left.

Some collectors would add up the exact timing of each program, deduct that from 360 minutes worth of possible time, and then demand that a maybe 13-minute shortage be made up before any further trading would be conducted.

Another way to cheat would be to receive 6 hours worth of programming on an 1800' reel (recorded at 3 3/4 ips) and send back an 1800' reel recorded at 7 1/2 ips, thus receiving only half the amount of programming that you sent. The few that did this claimed their programs were worth more in the trade, because the higher speed added to the overall quality of the programs. While this has some merit, especially in

music, it is really hard to make a good case when you're talking about monaural voice broadcasts from 50 years ago.

I had one collector, who because he recorded everything on 1800' reels at 1 7/8 ips (cassette speed), expected two reels from you for every one reel he would send. The main problem here is that most reel decks wouldn't transport tape at 1 7/8 ips. So, you would have to redo the material you received from him before you could list it in your catalog for another trader. By the way, this same collector also recorded news broadcasts, while using adapters on his reel deck, to slow the speed down to 15/16's ips (half the speed of cassettes).

If you agree to these trades, then there are no problems. But if you are not aware of these possible problem areas, it can lead to big disappointments.

Some traders recorded left channels only (while using 1/4 track machines) and claimed your reels to be in the half track mode. This is another way to request twice the material than they are providing. The novice might not know that while playing the material back, they should hear the broadcasts okay in the left channel (track one) and hear the right channel program (track two) in reverse. If you hear nothing in the right channel, you've been cheated. More about this in Part 12.

We all expect good, splice free recording tape will be used to make up the reels we receive. Some collectors have been caught using their discarded tape, recording tape that has dropouts, is wavy (warped), has splices. Some collectors even get rid of the 2400' tape they have on hand, trim the excess over 1800', and pass it off as 1800'. Again, unless you agree to this, you shouldn't accept differences from what you are providing, and certainly not splice-filled tape that is probably made up from many different reels and even different manufacturer's stock. This could lead to biasing and recording level problems.

Also, check the type of splice and how

well the splice was made if you run into this area. Properly made, you should not have a problem with a splice. But some providers do not splice correctly, and some even use standard office scotch-type mending tape instead of magnetic splicing tape. Never accept scotch tape as magnetic splicing tape! Over time, the sticking material used in scotch tape will gum up your recording/playback heads and even transfer itself to other layers of your tape on the reel.

Recording programs with the volume level low is another problem that usually is just a simple mistake, but sometimes it is done intentionally. The problem with low volume is the most obvious. When you play the tape back, or try to make another copy of the program for someone else, you will have to turn up the volume level to start approaching Ovu on your deck. In doing so, you will also start to increase the amount of tape hiss. With each copy made, the hiss problem will continue to increase.

Using cheap tape, thinly oxide coated tape, or tape that has had more than its share of use will also give the recipient less than the expected results. Years ago, in trying to save money and find a cheap source for tape, many of us turned to used computer tape. What we have found out in the twenty years since is that this tape eventually dried out and now squeals when played back today. Many programs have been lost this way. Buy and use good tape now. The little extra you spend now for good, new, lubricated tape will pay off years from now. Trust me; you really do not want hundreds of bad reels in the heart of your collection.

A few "bad guys" have done the following over the years. To change the pitch, or speed, of the source tapes, gives the recipient an off-speed program. Of course, poorly maintained equipment, bad tape, and a few other areas could be the cause, but there have been collectors that have passed on off-speed programs. Many collectors have no way of correcting this problem

and just have to live with it and worse, pass on the problem in their next trade. Some source collectors have even, using their thumb, sped up and then slowed down a tape while making copies.

Why would anyone do this? Well, one reason is to charge for the "newly discovered better copies" later. They can trade for more material that they want, using the same material (now in "better sound") to help upgrade the shows they already traded (with problems). Kind of getting two for one.

Sometimes, a few collectors will put together a series of programs in chronological order, intentionally leaving a couple of programs out. Again, the theory here is to offer the newly found missing programs for a premium trade.

Claiming never to have received programs is another way of cheating in the trading relationship. This should really be noticed especially if the collector who claims not to have received the programs states that he would like something else instead of the original selection.

Dealers have had tapes returned and refunds requested after the collector has received the tapes, copied them, and then defaced the tape by stretching or breaking it. This way they got their programs for no cost. Again, here, be careful if the one you sent the tapes to returns them and does not ask for a refund, but asks for different selections.

So, programs have been edited before they are traded to other collectors, giving the editor an original copy that maybe no one else has access to. Original commercials or portions of the body of the program will "show up later."

Some collectors send out their tapes via the post office and the Special Fourth Class rate. This type of mail moves as space permits, while at the same time they want their orders filled and shipped Via second day UPS or First Class Mail.

In buying groups, an originally purchased tape is circulated among each member of the group.

Occasionally a member will copy the tape and then replace the copy for the original and keep the original. Some groups have gone to put special leaders at the beginning and end of each tape to discourage this practice. Sometimes it works and sometimes not. The problem is that as a member of the group, you're not getting what you're paying for.

Switching leads and connecting cables between decks causes a lot of problems with collectors. This can be a larger problem with programs that are not clearly identifiable such as soap opera episodes and so on. Switching tracks, leads, cables and so on usually leads to more irritation than anything else.

I donated a large number of programs many years ago to a museum and was told I could declare a tax deduction if I wanted. Months later, at the end of the year, I decided that maybe I should get some paperwork on the donation so that if I decided to take the deduction, I would have the supporting documentation. I found out that the person I sent the donation to took the tax break and claimed the donation to the museum for himself. Live and learn.

I hope that these few pages are enough to make the reader aware of some of the problems you can run into. Fortunately, 99% of the people in this hobby are good, honest, aboveboard collectors and traders. Among the 1%, well . . .

A close friend of mine follows one simple rule after his many years in this hobby. He requests a sample reel from a potential trader of anything in his collection he/she considers to be in excellent sound. It doesn't matter what he receives, even if he already has a copy of it. This test reel (cassette), gives him an idea of how his sound rating compares to what the other trader considers excellent. It also gives him a view of the type of tape used, how well the recording was made, etc.

This is probably the best single stop you can take in building a new

relationship with another collector.

Hopefully, you will learn which sources to stay away from without being burned too badly. This article, I hope, will put you a couple of steps ahead of anyone who might want to pull a quick one on you. If any of the readers can offer an additional dirty trick, please forward to me. I'll include it in future articles. It can only help each of us — and that's the point.

Next: PART X — MAKING NEW FRIENDS THROUGH COLLECTING OTR

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

Terry Salomonson  
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# Radio Guide

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## Spying Kilocycles

Tune in those short-wave broadcasts from Germany, if your set can do it. Note how solicitously you are approached, how tenderly you are cajoled, how slyly your self-esteem is inflated. The approach is expert and effective. If German blood is in your veins, that blood must flow a little faster and your heart beat a little prouder.

That is propaganda as the experts do it. It is reaching this country nightly. It reaches every country on the North and South American continents and its sole purpose is to turn every listener into a Nazi ally. Who knows how many American dollars in South American trade are being lost by these tactics? Who knows how many American citizens are switching their allegiance because of spying kilocycles?

The invasion of the Americas has already started. Monroe Doctrine and Lima conferences notwithstanding, the Nazis are here, in our American air, whispering, flattering, inviting. Remember that and remember the German spies convicted recently in New York when idealists tell you we should disarm and lead the world to peace.

Those who know about these things tell us that democracy is on the spot. Once, wide oceans protected us and our system of government, but those days have been banished by short-wave radio. And that short-wave radio is saying:

"No one in Germany is without a job."

"Fascism has improved the condition of every man and woman in Italy."

"Democracy is worn out and old-fashioned."

"Dictatorships get things done."

Well, democracy may tumble and hesitate on occasion, but it preserves for us our liberty of thought, of worship, of speech. Our God is no State. Our statesmen don't rewrite our Bible.

But our statesmen are alarmingly silent on the virtues of democracy and the democratic way of life. Uncle Sam, like the Chinese monkeys, observes the dictators and their propagandist activities, but he hears no evil, sees no evil, speaks no evil. He, in short, is letting them get away with it. In the United States, in South America, in spite of the Monroe Doctrine, he lets them get away with it.

Isn't it about time that we began to utilize the tremendous power of radio to tell aggressively the story of our life under our form of government. Isn't it time to say to all the people of the earth that democracy gives us contentment and happiness and wealth and health in far greater measure than is enjoyed by the subjects of any "ism" abroad.

## Oops, Sorry

The recent editorial written by Mr. David Sarnoff for RADIO GUIDE contained one unhappy typographical error which we wish to correct. In speaking of our own system of broadcasting, Mr. Sarnoff originally wrote, "Our traditional liberties have been fortified with a new freedom—freedom of radio—which takes its place with our older freedoms, of religion, speech, and press." But our story made the sentence read "Our traditional liberties have been forfeited with a new freedom, etc." Which made neither good sense nor good grammar. We applaud with all our enthusiasm Mr. Sarnoff's



## Are We Too Smug About Propaganda Broadcasts?

original thought. Indeed, freedom of radio is now a part of the American concept and it must remain so. We wish to restate this principle exactly as expressed by Mr. Sarnoff so that all those who read his splendid contribution may understand exactly the sentiment which our typographical carelessness failed to express.

## Echo of Invasion

Now that the nation has stopped trembling, now that the Federal Communications Commission has lost interest, and now that psychologists have ceased attempting to explain away our hysteria on the occasion of the Orson Welles "Men from Mars" broadcast, let us remember that the program was originally intended as one of entertainment.

As entertainment, we should like to have an opportunity to hear it again. To be sure, the Columbia Broadcasting System has promised the FCC that the technique will not be employed again, but that need not prevent the broadcast if names and locations are changed.

Instead of the Martians landing in New Jersey, let them attack the earth in the Kingdom of Ruthenia. Instead of a Princeton astronomer, let them introduce one from the University of Pretzelberg. That would scare no one.

Mr. Welles is equipped with a fine Campbell Playhouse in which he presents his current series. He has a large and enthusiastic audience. "Men from Mars" is already a psychological believe-it-or-not. We believe millions would enjoy it as entertainment.

## Wings For Listeners

The brightest newcomer among radio dramas is called "Wings for the Martins." In its first broadcasts it joined quickly the best listening on the air.

Congratulations for the success of this new program should go to many people, but chief among them is Commissioner John W. Studebaker of the United States Office of Education, who has demonstrated again that education by radio must also be entertainment.

Tune in yourself some Wednesday evening, 9:30 EST (NBC), and hear

how far from the boresome lecture-hall our modern educational program has come.

### Check-Up

That television set installed at the White House isn't there any more. Those who read our note to President Roosevelt in these columns recently recall our suspicion that the installation might be a press-agent idea. Now a letter from Mr. Steve Early, secretary to the President, brings us up to date. The only radio sets in the White House today are broadcast receivers, which are used mostly, believe it or not, for listening to news broadcasts.

Vol. 8. No. 16 February 4, 1939

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On page 10 of the last issue of the Digest we pictured several items. Can you tell us in which past issues they appeared?

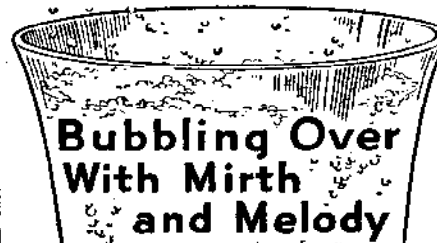


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## Classified Ads

**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 Browskie, 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 Neilson, 221 Scioto, Chillicothe, OH 45601.

**WANTED:** Radio collectibles, premiums, autographs, magazines, scripts. Soaps on cassette. 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

The Art of Audiotope Recording/Collecting. Special report includes maintenance tips, multi-recorder hookup diagram. \$9.00 plus SASE. C. Huck, 4S230 River Rd., Warrenville, IL 60555

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

**WANTED ON CASSETTE:** Cavalcade of America for sale or trade. I have about 600 to trade; also other programs. Contact Bill Yunick, 1241 Peaceable St., Ballston Spa, New York 12020

**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 Nighwatch, 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. Gully 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!

**NOW AVAILABLE FROM NARA:** OTR Source List of over 100 clubs, pubs, dealers, archives, etc. Includes postal and e-mail addresses. NARA members, \$2.00; non-members, \$3.00. Remit in cash or stamps (no checks) to Jack French, 5137 Richardson Dr., Fairfax, VA 22032

**WANTED ON CASSETTE:** The following Broadway's My Beat Shows: 4/7/51; 8/12/51; 8/19/51; 12/1/51; 12/29/51. Gene Dench, 53 Faraday St., Hyde Park, MA 02136

**MOVIE "B" WESTERN BOOK - GENE AUTRY TO JOHN WAYNE.** Send large S.A.S.E. for list, plus other movie Western items. Mario DeMarco, 152 Maple, W. Boylston, MA 01583

**MOON RIVER PROGRAMS WANTED:** I have a modest collection and would like to have more shows broadcast on WLW Radio from 1930's to 1960's. Write me with your list. R.L. Hawks, 355 Animosa Drive, Durango, CO 81301-3702

**WANTED:** Programs featuring Walt Disney, Especially anything regional or "esoteric." Paul Anderson, 3136 S. 3200 W., SLC, UT 84119 (801) 967-3955

**FOR SALE:** The Big Broadcast: 1920-1950" book by Buxton and Owen. Avon edition. \$20.00 plus P&H. Paul Anderson, 3136 S. 3200 W., SLC, UT 84119 (801) 967-3955

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

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

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

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

**WANTED:** NBC, CBS, and ABC Network newscasts from the 1950s, 1960s, and 1970s. Will generously compensate. George F. Miller, 9733 S. 51st Ave., Oak Lawn, IL 60453

**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.

**WANTED:** OTR programs: Mandrake The Magician; Pat Novak For Hire; Children's Serials of the 1930s and 1940s; Johnny Modero; Pler 23; Jeff Regan. Will buy or trade. W. F. Frter, 2951 Fairhill Dr., Jackson MS 39212-2822

Radio books, parts wanted prior 1950 from radio repair shops. Send price list. Richards, Box 1542-D, Brooklyn, N.Y. 11201.

**CAPTAIN MIDNIGHT ITEMS** wanted. DeWayne Nail, P.O. Box 555, Cleburne, TX 76031

Want these Lux shows: Red River, Alice in Wonderland, Paradine Case, Kent 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-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 Skulterud, 20110 21st Ave. NW, Seattle, Wash. 98177

**WANTED:** 16" RADIO transcription recordings. All types.—Paul Scrven, 23B West State Street, Niles, OH 44446. my40444

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

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

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

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

Oldtime Radio-Show Collector's Association (ORCA) is actively seeking members. You can remain loyal to your own local club and still belong. Write Reg Hubert, 45 Barry St., 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 copies acceptable. Willing to pay reasonable price. Jack Palmer, 145 North 21st Street, Battle Creek, MI 49015

Wanted To Buy: Jack Benny's Christmas Shopping Shows from 12-8-48, 12-18-49, 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 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.

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, 18705 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 Okday, 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 WDZ, KMMJ, KMA, KFNF and KFEQ.

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

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

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

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

WANTED: The Adventures of Frank Merriwell. Herb Brandenburg, 4114 Montgomery Road, Cincinnati, Ohio 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 Wager, 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 Golden Street, Flushing, New York 11355.

THE GREAT RADIO STARS and shows on video. Rare and hard-to-find titles. Also television shows, movies, and serials. Send large SASE envelope for a sampling or \$2.00 for a complete catalog. The Video Finder, Box 25066-OTR, Portland, OR 97225.

THE GREAT RADIO SHOWS from Amos 'N' Andy to X Minus One. Cassette catalog - free, reel catalog - \$3.00. Once Upon A Radio, Box 25066-OTR, Portland, OR 97225.



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C00752	06/12/49 06/19/49	Wishing Well School Dance Taxidermy
C00753	07/03/49 07/10/49	Planning The 4th At Eagle Springs Telegram For Mrs. Davis
C00754	07/17/49 07/24/49	Conklin's Careless Code Pensicola Pop Overs
C00755	07/31/49 08/07/49	The New Job Hot Weather-Summer School
C00756	08/14/49 08/21/49	Snodgrass Barbecue Conklin's Anniversary At Crystal Lake
C00757	09/11/49 09/18/49	Wallace T. Huitt Faculty Cheer Leader
C00758	09/25/49 10/02/49	Taking The Rap Stretch To Transfer, Clay City High
C00759	10/09/49 10/16/49	La Blanc Needs \$50 For Used Car School Safety Advisor
C00760	10/23/49 10/30/49	Welcome Home To Mr. Boynton Halloween
C00761	11/13/49 11/20/49	Madison High Mascot Telephone Party Line Problem
C00762	11/27/49 12/11/49	Where To Go For Thanksgiving Cereal Bowl
C00763	12/18/49 12/25/49	Bush Department Store Contest Magic Christmas Tree
C00764	01/01/50 01/08/50	News Tears Eve \$5 Tickets Walter's Editorial
C00765	01/15/50 01/22/50	Cure That Habit, Inc. Professorship State U.
C00766	01/29/50 02/05/50	School On Saturday Get Mr. Boynton Away From Miss Enright
C00767	02/12/50 02/19/50	Walter's Wonderful Radio Valentine's Day

C00768	02/26/50 03/05/50	Formal Banquet National Cleanup, Paint Up, Fix up
C00769	03/12/50 03/19/50	Invites Burglar for Breakfast Funds for Playgrounds, School Auction
C00770	04/09/50 04/23/50	Easter Breakfast Economy Drive
C00771	05/07/50 05/21/50	Cosmopolitan Magazine The Rare Black Orchid
C00772	05/28/50 09/10/50	The Traffic Ticket Conklin Rumors
C00773	10/01/50 02/22/51	Measles Skis In Class

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C01340	10/03/39 10/10/39	# 216 Killer Canova's Autograph # 217 Rummage Sale
C01341	10/17/39 10/24/39	# 218 Best Kept Lawn # 219 Gildy's Halloween Party
C01342	10/31/39 11/07/39	# 220 Auto Show # 221 Hiawatha - McGee's Play
C01343	11/14/39 11/21/39	# 222 Parking Ticket # 223 Library Books Overdue
C01344	11/28/39 12/05/39	# 224 Finance Company Troubles # 225 Department Store Adjustors
C01345	12/12/39 12/19/39	# 226 Jewelry Store Robbery # 227 Package From Uncle Sycamore
C01346	12/26/39 01/02/40	# 228 Butler Bildensteeve # 229 McGee Builds A Dog House
C01347	01/09/40 01/16/40	# 230 Borrows Gildy's Suit # 231 McGee's Car Stolen

## X MINUS ONE (SCIENCE-FICTION)

C00597	04/24/55 05/01/55	# 1 No Contact # 2 The Parade
C00598	05/08/55 05/15/55	# 3 Mars Is Heaven # 4 Universe
C00599	05/22/55 05/29/55	# 5 Knock # 6 The Man In The Moon
C00600	06/05/55 07/07/55	# 7 Perigi's Wonderful Dolls # 8 The Green Hills Of Earth
C00601	07/14/55 07/21/55	# 9 Dr. Grimshaw's Sanitorium # 10 Nightmare
C00602	07/28/55 08/04/55	# 11 The Embassy # 12 The Veldt
C00603	08/11/55 08/18/55	# 13 Almost Human # 14 Courtesy
C00604	08/25/55 09/01/55	# 15 Cold Equation # 16 Shanghaied

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C00824	03/01/59 03/08/59	# 15 Key Boy's Revenge # 16 Monster Of Moonridge
C00825	03/15/59 03/22/59	# 17 Death Of A Young Gunfighter # 18 The Five Books Of Owen Deaver
C00826	03/29/59 04/05/59	# 19 Sense Of Justice # 20 Maggie Banion
C00827	04/12/59 04/19/59	# 21 The Colonel And The Lady # 22 Birds Of A Feather
C00828	04/26/59 05/03/59	# 23 The Gunsmith # 24 Gunshy
C00829	05/10/59 05/17/59	# 25 Statue Of San Sebastian # 26 Silver Queen
C00830	05/24/59 05/31/59	# 27 In An Evil Time # 28 Blind Courage
C00831	06/07/59 06/14/59	# 29 Roped # 30 Bitter Wine
C00832	06/21/59 06/28/59	# 31 North Fork # 32 Homecoming

## A DAY IN THE LIFE OF DENNIS DAY (COMEDY)

C00537	05/05/48 06/30/48	Career Or His Girl Donates New Gym
C00538	09/18/48 09/25/48	Out On The Town The Rented Room
C00539	10/02/48 10/09/48	Stops Boy From Running Away From Home The Football Game
C00540	10/16/48 10/23/48	Worthless Oil Property Mildred's New Boyfriend
C00541	10/30/48 11/13/48	Missing Earrings The Advice Column
C00542	12/04/48 01/08/49	The Fan Letters Job In Weaverville
C00543	01/15/49 01/29/49	Canceled Invitation Bad University Marks
C00544	02/12/49 03/19/49	The Missing Heir The Pretended Heir
C00545	03/26/49 04/09/49	Art Contest The Scoutmaster (AFRS)

## THE SAINT (DRAMA)

C00086	07/09/50 07/16/50	The Problem Of The Peculiar Payoff Follow The Leader
C00087	07/23/50 07/30/50	The Frightened Author The Case Of The Previewed Crime
C00088	08/29/50 11/05/50	It's Snow Use Miss Godby's School For Girls
C00089	11/12/50 11/19/50	The Dame On The Doorstep No Hiding Place
C00090	11/26/50 12/03/50	The Terrible Tintype Mervin Hickerson, Private Eye
C00091	12/10/50 12/17/50	The Chiseling Chimpanzee Simon Minds The Baby
C00092	12/24/50 01/07/51	Santa Claus Is No Saint Ladies Never Lie, Much

## ESCAPE (DRAMA)

C00129	06/27/48 07/04/48	# 56 The Country Of The Blind # 57 A Tooth For Paul Revere
C00130	07/11/48 07/18/48	# 58 She # 59 Habit
C00131	08/01/48 08/15/48	# 60 The Man Who Would Be King # 61 The Fugitive
C00132	08/22/48 08/29/48	# 62 S.S. San Pedro # 63 The Diamond As Big As The Ritz
C00133	09/05/48 09/12/48	# 64 Dream Of Armageddon # 65 Evening Primrose
C00134	09/19/48 02/12/49	# 66 The Man Who Could Walk Miracles # 67 The Lost Special
C00135	02/19/49 02/26/49	# 68 Orient Express # 69 Red Wine
C00136	03/05/49 03/12/49	# 70 Conqueror's Isle # 71 He Who Rides The Tiger
C00137	03/13/49 03/19/49	# 72 A Shipment Of Mute Fate (1st of 3 Sunday Special) # 73 Finger Of Doom
C00138	03/20/49 03/26/49	# 74 Country Of The Blind (2nd of 3 Sunday Special) # 75 The Adaptive Ultimate
C00139	03/27/49 04/02/49	# 76 The Diamond As Big As The Ritz (3rd of 3 Sunday Special) # 77 Confidential Agent

## MY FAVORITE HUSBAND (COMEDY)

C01567	George Has Secretary Trouble Liz Stands Up For Her Rights
C01568	The Coopers Decide Between A Tractor Or... Liz Helps George Get A Raise
C01569	Liz And George Order A TV Set George's Mother Comes To Visit For A Few Days
C01570	George Is Chairman Of Safe Driving Week Mr. Forsythe Visits
C01571	Liz Has The House Redecorated Liz Plays Matchmaker For Peggy
C01572	Katy's Old Boyfriend Returns George Gets A Teenage Date

## THE MYSTERIOUS TRAVELER (DRAMA)

C01584	01/30/44 02/27/44	# 9 The House Of Death # 13 The Good Die Young
C01585	04/02/44 04/09/44	# 18 Out Of The Past # 19 Beware Of Tomorrow
C01586	04/16/44 07/02/44	# 20 The Accusing Corpse # 31 The Queen Of The Cats
C01587	09/24/44 01/05/45	# 42 Death Laughs Last (skips) # 55 They Who Sleep
C01588	03/10/45 08/25/46	# 64 The Case Of Charles Foster # 74 Death Is The Visitor
C01589	09/08/46 03/09/47	# 76 The Symphony Of Death # 94 The Woman In Black

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