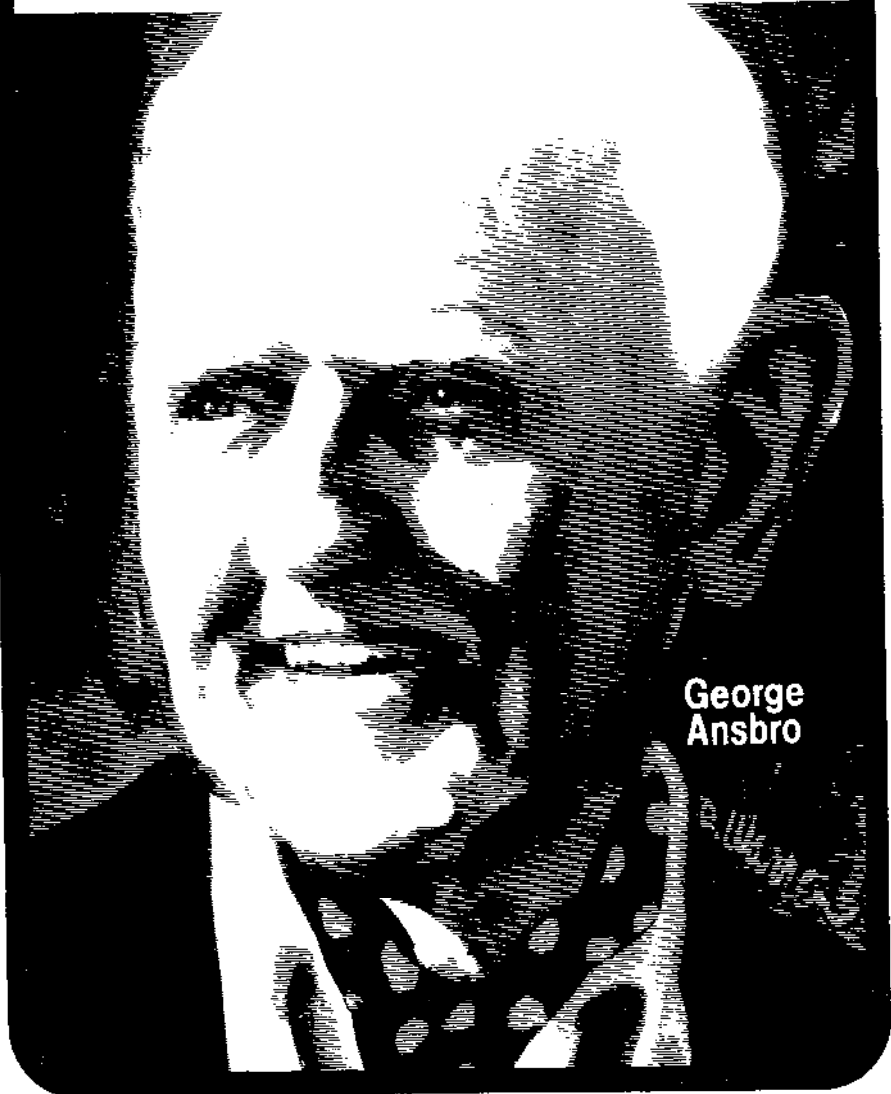


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George
Ansbro

Old Time Radio DIGEST

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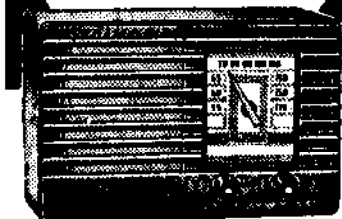
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How Many Went Thataway?

by Jack French

Jack French ©1996

All the readers of the Old Time Radio Digest are fortunate to have a regular contributing writer of the high caliber of Terry Salomonson. He has an enviable depth of experience in our hobby and has been highly regarded for years as an OTR researcher, dealer, and writer. Terry's current series in the Old Time Radio Digest has produced some of the most informative and entertaining material we've had the privilege to enjoy.

Unfortunately, his installment #11, "Radio Westerns," does not represent his best work. Even more regrettably, it contains factual errors and an appalling number of significant omissions.

At the beginning of his article, Terry has us guess how many radio westerns there were: ten? fifteen? twenty? He then speculates there were "more than thirty" of this type and assures us he will discuss most of the remembered ones.

My limited research reflects that there were over 65 western series on radio. Some of them are not so well

known today, but many are just as popular as ever and are eagerly traded among OTR collectors, including myself.

First of all, a few historical facts are in order. In his discussion of TOM MIX, Terry unwittingly parrots those long-discredited exploits of Tom Mix, movie actor. Contrary to Terry's assertion, mix was absolutely not in Teddy Roosevelt's Rough Riders, nor did he fight in the Boer War or the Boxer Rebellion, and he was never a Texas Ranger.

In actuality, he was never overseas in any military action and he left the U.S. Army as a deserter. These facts were established conclusively by his nephew and biographer, Paul Mix, and this information has been in the public domain for over 20 years. As recently as the Fall 1996 issue of NARA News, Jim Snyder demonstrates that Mix's claims were purely press agent imagination.

Equally troubling in Terry's article are the glaring omissions of popular western shows. He never mentions BOBBY BENSON, a series that was



extremely successful on CBS from 1932 to 1936 (under the title of H-BAR-O RANGERS). It was resurrected on Mutual where it aired with equal popularity from 1949 to 1955, even spawning two television shows and a comic book series.

Another highly-rated program that Terry missed was TENNESSEE JED, which began in 1945 and was one of the first juvenile westerns to switch from the 15-minute episode to the half-hour format. It was quickly followed by other 30-minute westerns, including BOBBY BENSON, STRAIGHT ARROW, SKY KING, and even TOM MIX.

A third popular western that should have been mentioned in Terry's article is HASHKNIFE HARTLEY. With Frank Martin and Barton Yarborough playing the leads, this series delighted youngsters for nearly two years after debuting in 1950.

What makes these oversights even more serious is that Terry inserts THE SILVER EAGLE into his genre of "radio westerns." However, THE SILVER EAGLE was a Canadian Mountie who never left the Northwest Territory. While most OTR fans would not quarrel with

squeezing a member of the RCMP into an article devoted to westerns, once THE SILVER EAGLE is included, then we must also welcome RENFREW OF THE MOUNTED, CHALLENGE OF THE YUKON, KING OF THE ROYAL MOUNTED, BLAIR OF THE MOUNTIES, and the eight other series which had RCMP heroes in the lead. And, of course, Terry did not do that.

Now let's briefly list some famous actors who had their own western radio show but merited nary a nod from Terry. Tex Ritter in the early 1930s not only had roles on three separate cowboy shows, BOBBY BENSON, MAVERICK JIM, and COWBOY TOM'S ROUNDUP, he also starred in his own series, TEX RITTER'S CAMPFIRE.

Buck Jones and Hoot Gibson both had radio shows; the former starred in HOOFBEATS (1937) and the latter in WIN YOUR SPURS (1952). Bill Elliott, one of Republic Pictures' top box office heroes (including 16 Red Ryder films), had his own syndicated radio program in 1951, WILD BILL ELLIOTT.

Other cowboy stars and sidekicks from the silver screen took to the airwaves, usually in adventure or

variety shows named after them: BOB STERLING, AMERICAN RANGER (1935), THE SMILEY BURNETT SHOW (1947), and THE GABBY HAYES SHOW (1951).

Walter Brennan played the lead of Judge Roy Bean in LAW WEST OF THE PECOS (1944). About ten years later, film star Ken Maynard got his own syndicated show in which he was both host and narrator, TALES OF THE DIAMOND K.

Terry did briefly discuss the programs of Gene Autry and Roy Rogers, both of which had plenty of western music, but he ignored other western musical programs: ALL-STAR WESTERN THEATER (1947), ANDREWS SISTERS EIGHT TO THE BAR RANCH (1945), OKLAHOMA ROUNDUP (1946), and LUCKY U RANCH (1953). And lest we forget, Gene Autry's horse even got his own radio series in 1949, THE ADVENTURES OF CHAMPION.

In conclusion, there are many more western radio shows we could discuss: PRAIRIE FOLKS (1940), ROMANCE OF THE RANCHOS (1941), PAT BARNES BAR-Z RANCH (1933), UNDER WESTERN SKIES (1938), LONE WOLF TRIBE (1930), WILDERNESS ROAD (1938), LIGHTNING JIM (syndicated 1940s), and YOUNG FORTY-NINERS (1933).

Still other western shows are: THE EMPIRE BUILDERS (1928), CURLEY BRADLEY, THE SINGING MARSHAL (1950), THE BLACK GHOST with Barton Yarborough (syndicated 1930s), CIMARRON TAVERN (1945), BAR X RANCH (1933), THE OLD CORRAL (1941), WESTERN CARAVAN (1950) and ZANE GREY THEATER with Vic Perrin as "Tex Thorne" (1947).

Some of these are barely recalled today, a few consist of just an audition show, and others were on the air for a relatively short period. But all of them have certainly contributed significantly to a popular genre of radio entertainment that will never be forgotten.



News Release

Veteran broadcaster John Rayburn, who was recently honored by the Colorado Broadcasters Association for his 50 years in the business, is beginning his second half-century with a new radio program. Starting September 7th, he'll air "Reminiscing With John Rayburn" on Denver station KEZW, AM 1430 from 6:00 to 11:00 PM every Saturday. Efforts will be made to syndicate the program.

The show will consist of the terrific

big band music from the so-called Golden Age of Radio, along with programs from the past. There'll be at least five of the latter on each of the broadcasts and there'll be variety, comedy, and drama from the time period when imagination reigned supreme.

Rayburn's ties with Old Time Radio are broad. In addition to the on-air program, he also performs an old time radio on-stage presentation all around the nation. An example is a recently booked performance at the Sun Bowl in Sun City, Arizona in early November, with an expected audience of 5,000. John says anticipation of that size crowd really brings out the "hambone" in him. He is scheduled to portray Marshal Matt Dillon opposite the original "Chester," Parley Baer in a



"Gunsmoke" re-creation at the Cincinnati OTR Convention in April. He'll be making a panel presentation and taking part in a special "One Man's Family" salute at the SPERDVAC Convention in November. Rayburn also edits an old time radio newsletter, "Thrilling Days of Yesteryear," that now has subscribers in 32 states, Japan, Australia, Canada and Sweden. Sample Copies are available by sending a #10 SASE to P.O. Box 38106, Denver, CO 80238. His sole purpose is to preserve the memories of a period of more than a quarter of a century when radio was the number one form of family entertainment. He sincerely feels the programming is equally great for those who remember and those who missed out on the memories.

Letter

RE: Philo T. Farnsworth:
Radio and Television

I am researching the life of Philo T. Farnsworth and hope shortly to publish a documented biography. I am interested in interviewing any individuals who knew or may have worked with Dr. Farnsworth.

If you could write at the address below or call and leave a message in the evening, I will return your call and we can talk on my nickel.

Donald G. Godfrey, Professor
Walter Cronkite School of Journalism
PO Box 871305
Arizona State University
Tempe, AZ 85287-1305

ASU Phone (602) 965-8661
Fax: (602) 965-7041

I look forward to hearing from anyone who may have been associated with Dr. Farnsworth.

Sincerely,
Donald G. Godfrey, Professor

The Hour of Charm

aka Phil Spitalny & His All-Girl Orchestra

by Dick Fisher

I don't know where I developed my interest in classical music. No one else in the family was interested in it, and we did not have a record player.

In looking back I can only assume it was from listening to the radio. In those days there was a great deal of classical music on the radio and, of course, Texaco's opera broadcasts each Saturday afternoon. I really began to enjoy this type of music as much as the "Big Bands" about the age of 10 or 11.

One of my favorite programs was the "Hour of Charm with Phil Spitalny and His All Girl-Orchestra." His orchestra really was made up of all women, and I soon became familiar with "Evelyn and Her Magic Violin," the "Golden Voice of Vivian," the "Mellow Trombone of Selma," and my very favorite, the "Haunting Voice of Maxine." There were many other interesting names throughout the years as personnel changed.

Initially the orchestra consisted of 22 members (later 35). An all-girl orchestra was unheard of in that day and time, and when they went on the air it was an instant success. Their talent was of the highest caliber and equalled or surpassed the all-male orchestras of the time.

Phil Spitalny was Russian born (Odessa, 11/7/1890) and had come from a family that was deeply rooted in music. In his early years he was first clarinet for the Cleveland Symphony Orchestra (he was a recognized Clarinet prodigy and toured Russia performing as a youngster). He had two brothers who also formed their own orchestras but did not become as famous as Phil Spitalny. The idea for the "all-girl orchestra" occurred to him in 1932 while attending a concert featuring a brilliant girl violinist. This idea

turned out to be a natural for the new medium of radio.

Now the real problems began. Spitalny was leading an all-male orchestra at that time. He immediately dissolved the orchestra and set out to solve his biggest problem in implementing his idea. Where would he be able to find women who could meet his rigid standards for talent in a world where women were mostly homemakers? Further, those women that worked in the entertainment industry, because of their late hours and travels about the country, were frequently considered to be of less than desirable moral character. Remember, this was prior to WWII.

As he began to spend large amounts of money and time on his search, even his closest friends thought his senses had left him.

Mr. Spitalny was eminently equipped to judge the abilities of the women that he sought. He had had musical training from childhood and had directed a fifty-piece Boston symphony orchestra. He had taken the Boston orchestra on a very successful world tour and was well known as a bandleader in theatres, radio, and had made several records.

He searched the major cities for female talent, and in the first months found no one who met his exacting standards. Then in the Juilliard School of Music he found Evelyn Kaye Klein, who became his first violinist and concertmistress. Evelyn was to become his wife much later (June 1946). Here the story becomes somewhat twisted, as one reference says that Evelyn was the violinist he heard in 1932 at the concert which gave him the idea of an all-girl orchestra, and the other source says she was discovered as outlined

above.

With Evelyn's assistance he searched the country, and for the next year he listened to over 1,000 applicants and selected only 22 women for the orchestra. He spent \$20,000 of his own money, and in those days shortly after the depression began, twenty thousand dollars was an awful lot of money.

Now that he had his orchestra, he was faced with the second major hurdle. This was the stiff resistance of prospective radio sponsors. He had a fantastic product, but no one would listen, as they expected an orchestra of women to be at the very best "second rate."

Finally, with no sponsor even interested in listening to his girls, he decided to audition by remote and billing himself as Phil Spitalny and His Orchestra. He immediately found a sponsor, and it wasn't until the contracts were signed that it was revealed that this orchestra was all female.

A decision that lent an air of mystery to the orchestra was that everyone was known only by their first names. This also makes it very difficult to research the members, as no records of the last names of most of the girls is known today. I have been able to determine that Vivian was Hollace Shaw and that Katherine Smith was the cornetist and Viola Schmidt was the percussionist. No record of the real name of Maxine or Jeannie, who were two of the vocalists, exists to my knowledge.

The girls governed themselves, with Evelyn acting as the moderator. Spitalny made only business and professional decisions such as musical selections, manner of dress, and hair style.

The girls owned stock in the orchestra. As a result, judgement was passed by the group on all off-stage matters, both personal and professional. A five-member committee was formed to watch over the rules, lifestyles, and even dating.

When a girl wanted to go out, the man was scrutinized as to his work and his marital status. It was also necessary for him to have references! If it was determined that this date was not in the orchestra's best interests, it did not happen! The girls shared their rooms, recreation, and even their hopes and dreams and their sorrows. They became a very close-knit group. Mr. Spitalny did not get into the personnel problems unless Evelyn ran into an impasse. His involvement was rare.

The orchestra specialized in familiar music — both classical, semiclassical, and show tunes. The arrangement of most of this music was done by Spitalny and the orchestra members and was unique. It had a charm that was not to be exceeded in the next 50 years. Spitalny said the music was a cross between symphonic and popular. I consider it the most unique and listenable music of the time.

The orchestra made theatre tours and movie shorts. They made their debut at New York's Capital Theatre.

Musical ability was of great importance in hiring an orchestra member, but Spitalny strongly considered voice and beauty. All the girls sang in the chorus, and this segment of the show was something eagerly awaited. The voices and the arrangements of the music were beyond compare!

A review at the time said that "Phil Spitalny, once the leader of a very good dance and radio orchestra, lowered his musical and raised his visual appeal when he surrounded himself with a bevy of girl musicians, including Evelyn and Her Magic Violin, who, as a group, didn't play very well — and didn't always look so great either." Editorial comment: This person's taste was obviously only in their mouth!

A segment of the show that was anxiously awaited was the solo featuring the "Haunting Voice of Maxine." Maxine was not only an

exceptional beauty, but her alto voice was remarkable in its depth and clarity. I have no idea what her last name was or what happened to her.

Spitalny made several recordings for Columbia records, and when Columbia dropped his contract, he began his own record company called "Charm Records." All of his recordings with the All-Girl Orchestra were of hymns and were in albums. I have not been able to determine if he made individual records with the group or not. It appears that he did not, but I cannot be certain.

The show always finished with a hymn sung by the entire orchestra. Their renditions were always inspiring and never failed to satisfy the soul.

Spitalny never spoke on any of his radio shows or on his movie appearances (both in short subjects and full length movies) because of his very, very heavy Russian accent. In those days, because of WWI, accents were not to be revealed if at all possible — they would have ruined his radio show very certainly. The announcer on many, many programs was Evelyn of the Magic Violin and also Ron Rawson and Richard Stark. One source lists Arlene Francis as being Mistress of Ceremonies of the "Hour of Charm." I do not believe that this is true. If so, she was on for only a very short time.

A jacket liner for one of his albums makes the statement, "His faith was well rewarded, for the All-Girl Orchestra and Choir has played its way into the heart of musical America and won the praise of critics such as Toscanini, who has chosen the 'Hour of Charm' as one of his favorite radio programs." How much of that statement is true, I don't know, but at least they dared to print it. Since Toscanini was a very powerful and respected conductor at that time, it is probably true (at least for publicity purposes).

When the orchestra was dissolved

in 1948, Mr. Spitalny and his wife Evelyn (of the magic violin) moved to Miami, Florida. He passed away there October 11, 1970.

Mr. Spitalny co-composed "Save the Last Dance for Me" in 1931. Other compositions included "Madaline It's You," "No One But You," "Enchanted Forest," "Pining For You," and "The Kiss I Can't Forget."

It's too bad that so little of this program survives. There are possibly 15 to 20 recordings available of a program that was on the air from April 18, 1934 to April 2, 1948.

I have twelve shows WWII vintage from AFRRS. One of these shows is December 7, 1945, with War Bulletins and scratchy sounds with commercials. Always interested in trading for more.

Footnote: Evelyn's violin was really "magic." It was an 18th century Bergonzi and was one of the great instruments of the air.

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The Life & Times of AN OTR COLLECTOR in THE DIGITAL AGE

by Bob Burnham

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OLD-TIME RADIO organizations and conventions seem to be growing at a weed-like rate. Bob Burchett tells me Cincinnati '96 attendance was at an all-time high. That doesn't surprise me! This past Newark Friends of Old Time Radio convention had close to 70 dealer tables filled—another all-time record. If you didn't have your dealer table reserved by a certain date, you were out of luck. Tables were being shared by some dealers. After a period of stagnation, I'm excited to see our hobby is showing some real growth—if not overwhelming (compared to other collectibles), it at least gives some assurance that there's enough of us around that the tens of thousands of shows in existence aren't all going to wind up in a dumpster somewhere.

I mentioned the large number of vendors at the Newark convention. Contrast that to the toy collectable show coming up in the spring Charlotte, NC, with over 5,000 vendors. That's the right number of zeros—five thousand! With just the right amount of media coverage, we could probably get that big too, but it would take time. Just like the Cincinnati convention (which has grown) — the first show or two amounted to a great gathering place for most dealers. Now, with the special guests and number of events, this show is well on its way to becoming the size of the Newark

convention.

This past Newark convention was also the one I had originally planned to do a sound processing and clean up demonstration, and had actually assembled a small "road rack" with a few of my favorite pieces of gear to take on the plane. Due to the weight, however, I decided against it at the very last minute. That was a wise decision considering the hassles with the new "high tech" monorail at Newark International Airport. Here's their idea of high tech: You get to ride up and down three levels of escalators to take a six minute ride to somewhere we used to be able to walk to in less than 10 minutes. Nonetheless, the convention itself was a great show, and one that I don't plan on missing anytime in the near future.

At this point, it is a welcome relief that there are no simmering controversies in the hobby on the surface—perhaps a thing or two beneath the surface, but nothing that threatens the welfare of OTR. In fact, quite the opposite is going on: A certain amount of unity seems to be in place among certain factions.

I read the daily internet-distributed "old.time.radio Digest" (not related to this—the original "printed" Digest). The internet version generally arrives twice a day in my e-mail box. Through this means, one can take the temperature of where the minds of many of the significant figures of old time radio are at—as well as hear the comments of thousands of "newbies" who have found us through technology (this is one of our hobby's major sources of growth). Yes, I know there are plenty of collectors out there who still look toward their trusty Smith Corona,

Remington or IBM Selectric

typewriters to convey their printed thoughts on paper. But **those** devices can't be hooked up to a telephone line to access other old-time radio people around the world. Believe me, if there was a **way** to do that, I would've been just the person to tell you how to do it! But there is no modem that can be addressed by a motor-driven mechanical device (with a bell that "dings" to remind you to pull the carriage return at the end of a line).

Even **Jay Hickerson**, OTR's long-established *guru* and premier source of OTR information and resources has compiled a list of collectors with their internet e-mail addresses. Jay himself can be reached at JayHick@aol.com or by *Snail Mail* (the official "net" term for the U.S. Postal Service) at the usual Box 4321, Hamden, CT 06514.

Another of my long-time OTR friends said at the Newark convention that he was going to "tickle my e-mail box" with some new shows. He writes a column regularly here in the Digest. Now **THAT** will be a real trick to see an actual cassette or a reel emerge from my computer (in the spirit of Star Trekian beam-me-up technology)! In reality, there **IS** a way to hear your favorite old-time radio shows on the speaker built into your computer (assuming you have one built in—I **do**; OF COURSE—in fact, there's a headphone jack on the back of mine as well).

How can you **hear** OTR on a computer? There's actually a few different ways.

Years ago, I had posted a bunch of excerpts from shows on a local bulletin board (an on-line

service you call into with a computer), but they were all short clips, most lasting only a minute or less. With the slow modems of the era, to play a minute or less of audio, it might have taken five or more minutes for someone to download it to their computer (to replay it later).

That was in the old days. More recently, other people have done a better job doing similar things using the World Wide Web. Perhaps even more interestingly, "live" audio broadcasts are now available for "tuning in" in real time with a computer (using low cost software that runs along with your World Wide Web *browser*). For example, up until recently, Bill Bragg's Yesterday USA Satellite Superstation (which transmits old time radio 24 hours a day) could only be heard on home satellite dishes and cable systems. Now, you can hear Bill and his prestigious group of old-time radio hosts live on a computer hooked up via modem to the Web. A similar service will soon be available from Collector's Radio Network, although this network is not a "pure" old-time radio network, it WILL feature weekly reports from some of the clubs in OTR, as well as other special old-time radio features. If you live within range of a major city, you should also be able to hear some or all of CRN's programming on a more traditional broadcast station.

How can you get connected to the Web? The simplest is a subscription to one of the online services such as Compuserve or America Online along with the appropriate equipment. A local telephone call links you up. The cost ranges from about \$9.95/month for the basic service to America Online's

new \$19.95/month "unlimited hours" offer. Free software is readily available from **Compuserve** 800-336-6823 or **America Online** (a.k.a. "AOL") 800-827-6364. When you get that far, e-mail me at Platecap@aol.com if you need help finding the old-time radio resources.

What **else** is on my mind?

When was the last time you operated the computer **inside** your cassette deck? That's right, **INSIDE**. If you press any function button on an average everyday household cassette deck (manufactured in this decade), to play, record or rewind a tape, you are operating a form of computerized circuitry. For those who are fearful about advancing technology, fear not. Technology is already surrounding you even if a traditional computer is not within miles of where you live. By replacing dozens and dozens of mechanical parts (that are noisy and tend to wear out) with a few integrated circuit chips, cost is generally reduced and reliability increased. The fewer the number of moving parts, the longer it'll last.

In a future article, perhaps I'll unveil my latest list of selected shows I love to hate, and with any luck, won't see too much hate mail or fallout in other publications. And oh yes, that OTR vendor that some people **thought** I had a love affair with and was actually recommending, merely because I said he was comical and fun at a certain convention, seems to have dropped out of old-time radio for a while. **Darn the luck! Somebody** needs to stir up some trouble, **somewhere**. Maybe at a future Cincinnati convention, I'll say to AVPRO Founder, Don Aston, "Hey, you're doing one **heck** of a good job

with your show on Yesterday USA Superstation; I heard you on my **COMPUTER** last night..."

I'm only trying to make a very simple point: The old-time radio collecting hobby will never stand die, as long as we continue to have the high caliber of people involved in it that we do; **those who call the shots as they see them** (like the many columnists in Old Time Radio Digest), and those who **pour so much of their lives and energy into preservation and promotion**.

And on **that** note, in the words of broadcast legend, Paul Harvey... "Now you've heard *the rest of the story*....I bid you....

..... <pause>...good **day!**"



Choirboy to Network Staff Announcer... ABC's George Ansbro

by Anne Niki & Joe Webb

"I was a boy soprano. And a friend of mine was also in the church choir, and he was on THE CHILDREN'S HOUR every Sunday. So I would go down to the show with him on the subway. It was about then I became interested in radio."

The former Brooklynite started in broadcasting like many people did — as an NBC guide and page. George was there in 1933 when Radio City opened, and he took a job as an announcer in 1934. One of the young George Ansbro's first assignments included the signing on of NBC stations WJZ or WEAJ. He gradually moved along to other programs to where he is today, an ABC staff announcer, where you can hear him doing voiceovers, station breaks, and other announcing duties.

George is best known for two types of programs — soaps and musical shows. Musical programs included Manhattan Merry-Go-Round and the American Album of Familiar Music. He announced band remotes for such populars as Eddie Duchin and the Dorsey Brothers. "I really enjoyed doing the musical programs."

But most of his work was on the soaps. Mrs. Wiggs of the Cabbage Patch was an early one, and some stars got their experience there: Joseph Cotten, Richard Widmark, Frank Lovejoy all had at one time or another appeared on the program. "Mrs. Wiggs was always in trouble," George told us, "but all the soaps are like that, aren't they? Soaps are stories about people in trouble and trying to get out of it."

A more popular program was Ethel and Albert, and George was this series' first announcer. Peg Lynch wrote and starred in the series. "Peg is quite a lady. Just sitting with her



and having a cup of coffee is quite an experience. . . and she's one of the few people blessed with the ability to write in the same way that she thinks. So many people are funny when they talk, but they aren't when they write. Peg can do both."

The most famous of George's announcing jobs was that for Young Widder Brown. ("If I had ever said 'Widder Brown,' I'd have been off the air the next day for sure!"). George did Widder Brown for eighteen consecutive years — September 1938 to June 1956 — the complete run of the program, and George was the only member of the cast to do so. "Widder Brown was always a part of my day. I did other soaps and other shows, but I always did Widder Brown."

George also filled in for other



announcers when they were on vacation or ailing. While Ben Grauer was away, he would fill in for Jergen's Journal, which featured Walter Winchell. He was "nervous, egotistical, and Walter would admit to that. . . he was going twenty-four hours a day. . . always on the run. . . a man of tremendous influence who had power right into the White House. . ."

Regarding the OTR hobby, George thinks "it's great." He was one of the guests at the recent FOR convention, and really felt at home when he announced Front Page Farrell and Counterspy and even read a commercial for Kelynos Toothpaste! Like many others, George Ansbro was one of the people who had a hand in making the age of radio truly golden, and OTR fans thank them all.

Editor: Last year at Newark, Dave Warren and myself were outside the hotel waiting for the bus to the airport talking to George Ansbro. Dave asked me to take some photos of George for a future "Digest" cover. I recalled the article about George that appeared in the old "Collector's

Corner," Issue No. 11, January 1979. Anne and Joe, the authors, were engaged at the time. They now qualify as an old married couple. Many years after Joe dropped out of the hobby, he attended last year's Newark Convention, which he had cochaired with Jay. It was good to see a Joe Webb who hadn't changed much. Joe and Bob Burnham were responsible for getting Dave and me into the mainstream of the hobby. I'm not sure we ever really thanked them for that. So we will now. We can't thank the both of you enough for helping make the hobby the rewarding experience it has been for us. We've met many of the OTR stars we grew up with and never dreamed of meeting, putting this magazine out for 13 years, and the 10 years of the Cincinnati Conventions, where we really got to know some of the radio stars well enough to call them friends.

In return, we've tried to do our part to make old time radio more than just a memory for some and to introduce it to others too young or who were not here for it the first time around.

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Are you sick of guest stars? Have you wondered why more and more big shows are depending on them? Here is a memo to the editor from Wilson Brown, *RADIO GUIDE's* eastern editor, which we are publishing because it states the case more clearly than any special article we could have written. —Editor.

I'M IN a mood. While I'm in it, I might as well get my thoughts off my chest and put them in black and white.

I'm fed up with this guest-star business. I've just come from a big luncheon celebrating the return of the Fred Allen program. At it, I heard an announcement of plans for this fall. It seems, believe it or not, that the program will have something new to offer . . . of all things, guest stars.

Good Lord, where is this leading us? I tune in Monday and hear Leslie Howard in drama; I tune in Tuesday and hear him being interviewed; I tune

UNWELCOME GUEST STARS

Shoo guest stars away from the mike—give new talent a chance, says this radio man

In Wednesday and hear him as a comic; I tune in Thursday and hear him endorsing a cigarette; I tune in Friday and hear him doing a benefit for crippled Polish orphans; I tune in Saturday and hear him as a commentator. Of course it isn't quite that bad. But it is bad enough.

Here's actually what happens in New York. Leslie Howard, Katie Hepburn and Robert Taylor all come to town in one week. The Kate Smith hour goes after them, the Vitalis program goes after them, the Fred Allen program goes after them, the Rudy Vallee hour goes after them, etc., etc., etc., until we run the list of the guest-star market. Who gets 'em? Well, it usually ends up that Howard goes to the highest bidder; Hepburn goes to the next highest bidder; Taylor goes to Vitalis because "that program better fits his personality." The other guest-star programs, having lost, look around for someone else. The production man suggests Ezra Stone, but someone recalls that Ripley used him three weeks ago. Someone suggests Lauritz Melchior, but they remember he is in Europe. The client suggests Groucho Marx, knowing very well Marx won't come to New York at the \$1,000 fee the client offers. And so they run the list of names and end up with Pick and Pat.

Now my point is, who cares? Aunt Phoebe in Vandalia doesn't know Melchior, never even heard of him, wouldn't like him if she did hear him, because he'd sing "some foreign opery in some foreign language." Secondly, Aunt Phoebe wouldn't know he was on anyway unless she happened to tune to the program, because the guest star is picked at the last minute and there is never any mention of him in *RADIO GUIDE* or the *Evening Journal*. And anyway, Aunt Phoebe listens because she likes drama, not giving a whoop who plays the parts; or because she likes music, yet she doesn't know the difference between a soprano and a contralto. Yet to hear producers talk, one would think the future peace of the world depends upon who the guest is.

So-o-o-o-o . . . it looks to me that the guest-star market is being worked to death. The demand is greater than the supply. And the guests seldom fit the show's pattern and hurt the show more than they help it. But here is the real gist of my complaint. This policy is being maintained at the expense of thousands of young boys and girls, men and women, who have real talent, real experience, and would be a definite contribution to radio. It is at the expense of this latter group because producers are "name" crazy. Joseph

Smith, actor, can do a much better job than Cary Grant on the radio. But Smith isn't a name. So they buy Grant. On the screen Grant is swell. On the radio—phew! Smith would have cost the sponsor \$25; Grant costs \$2,000. It just doesn't make sense.

I AM also convinced that sponsors and producers do not reason this matter out or they would soon stop this guest-star overworked idea. I say that because I am mindful of the fact that "Hilltop House" is selling more Palmolive products than "Beauty Box Theater" ever did. I am mindful of the fact that "Singin' Sam" is selling more Coca-Cola on his transcriptions than the elaborate Ray Noble—and later Gus Haenschen show—program. In other words, they admit names do not necessarily mean sales.

All right, now, if sales count and if it has been proved that "names" do not always result in sales, why all this guest-star trend at the expense of thousands of young and eager talented people who can't even get Mr. So-and-So on the telephone, much less an audition? What's to become of the talented young person? What's the matter with radio developing some talent of its own? It can be done. Jack Benny developed Kenny Baker and he'll do it again with his new singer—whoever he happens to be. But that's only one spot for the unknown and about the only one.

So what? So what? So RADIO GUIDE takes down its hair and shows the public what is happening. We take any leading "name" actress, for example, and we show the programs she has been on. We show the Crossley popularity rating of those shows and compare them with the ones on which no names were used.

We point out the failure of "The Circle" despite more big names than you could crowd into Grand Central Station.

We show how radio has developed its own talent to illustrate that it can be done. Kenny Baker, for example, and Bing Crosby, and Kate Smith.

We can point out how hard (nearly impossible) it is for one to get a hearing. One can't get to the executives even by telephone. A battery of secretaries stands in the way. Write a letter—but you get no answer or a polite "We'll keep your name on file." Get an audition! Why, that's impossible for the unknown.

So how does an unknown break in. If he has lots of money, he can hire an orchestra and make a lot of records and circulate them. And with money, he can hire a high-pressure press-agent to build him up. With money he can be seen in the proper places. In such a round-about way, maybe he can get a hearing.

I'm sick of guest stars. I'm heart-broken over the brilliant youngsters who've got talent but cannot display it. Something ought to be done. Something like a boycott of guest-star programs, perhaps. Or the sort of letter barrage Father Coughlin invites his followers to send Congress.

Guest "name" stars, by and large, are old stuff. They are not entertaining. They don't need the money. They don't take radio seriously. They don't make a good show better. Usually they harm themselves by revealing large and unappetizing feet of clay.

If I had my way, I'd stop them. I'd station a muscle-man with a baseball bat beside every mike in New York and Hollywood.

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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

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, 9936 N.E. 197 St., Bothwell, WA 98011

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

Amos 'N Andy Collectibles. Photo illustrated list sent for a LSASE to: Nostalgic Americana, Aram H. Azadian, Sr., 3087 El Monte Way, Fresno, CA 93721, (209) 237-8748.

WANTED ON CASSETTE: Cavalcade of America for sale or trade. I have about 600 to trade; also other programs. Contact Bill Yurick, 1241 Peaceable St., Balastron 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 Hagerty, 423 S.E. 6th St., Grants Pass, Oregon 97526

LOOKING FOR PEOPLE WITH LARGE COLLECTIONS ON CASSETTE TO TRADE MYSTERY SHOWS. Wanted: Richard Diamond, Yours Truly, Johnny Dollar, Suspense. Also scare shows Creeking Door, Inner Sanctum, Obsession, many more. Send me your catalogue. I will do the same. Write soon to Beth Holman, 16705 Craigmere Drive, Middleburg Heights, OH 44130

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

FOR SALE: 200+ reels as one lot. Best per reel offer. 100's of Suspense, Lone Ranger, lots of Shadow, Johnny Dollar, Gunsmoke. Wide variety. I'm transferring my OTR collection to cassette, so my old reels are very available. Al Hubin, 3656 Midland Ave., White Bear Lake, MN 55110 (612) 429-3510

ave 488 archival quality sound Cavalcade of America shows. Will buy or trade for more. Jerry Schantzen, 207-B Lynn Ct., N. Aurora, IL 0542

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

FOR SALE: Walter Winchell signed, cancelled personal check. Guaranteed authentic. \$40.00 ppd. Chris Ferrante, 28 Deming Road, Glastonbury, CT 06033 (860) 633-0580

WANTED: NBC, CBS, and ABC Network newscasts from the 1950s, 1960s, and 1970s. Will generously compensate. George F. Miller, 8733 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 Cir., OH 44087-2611 (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; Pier 23; Jeff Regan. Will buy or trade. W. F. Frier, 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, Paradise 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

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

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

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

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

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

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

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

ROBERT SHEPHERD, 129 Highfields Rd., Abington, MA 02351 wants to know: who was the announcer for Suspense after Larry Thor and also during Bill Robson's era as producer.

Harry Goldman, RR6, Box 181, Glens Falls, NY 12801 wants Kraft Music Hall of 12-11-47 (Al Jolson) Jack Benny "The Bee", Fiorello LaGuardia tribute to Nikola Tesla over WNYC on Jan. 10, 1943.

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

Phil Evans, Box 136 Downtown Station, Bakersfield, CA 93302-0136. Looking for any info in the Candlelight Hour Broadcast from NYC in 1931.

WANTED: Masterpiece Radio Theater, other multipart NPR or BBC dramas. Buy or trade cassettes. Howard Lewis, 132 Hutchin Hill Rd., Shady, NY 12409

Don Berhent, 807 Glenhurst Rd., Willwick, OH 44094. The Shadow and movie serials. Books on both also.

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

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

Chuck Juzek, 57 Hutton Ave., Nanuet, NY 10954. Green Hornet episode where 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 Waile, 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 AKA1 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.

Allan Ropchan, 8923 84th Avenue, Edmonton Alta, Canada T6C1E3 (403) 466-2781. Have 2500 Reels 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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WANTED ON CASSETTE: Basil Rathbone, Your Hollywood Parade 12/8/37, The Circle 1939, Duffy's Tavern 6/6/44, Which Is Which 10/25/44, Columbia Masterworks: Robin Hood, Treasure Island, Peter & The Wolf, Murder of Lidice, Great Themes in Poetry, Little Jesus, Night Before Christmas, Spike Jones Show, Scotland Yard, Tales of Fatima, Monitor Radio, Dinosaurs 1965, and any other radio programs and memorabilia with Basil Rathbone. Reply to: Bob Minerley, 2 Silvia, North Arlington, NJ 07032

Collector buys original tickets from live network radio and television broadcasts pre-1970. Reply to: Tickets, OTR, 1078 Cross Country Drive, Worthington, Ohio 43235.

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 Marzey 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

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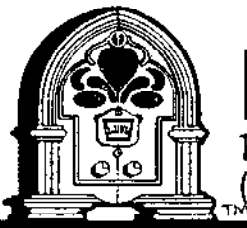
MISSING DAUGHTER MATTER: Looking to contact Bob Bailey's daughter about possible "Johnny Dollar" article. Frank Datilo, 3350 Wiscasset Road, Dearborn, MI 48120 (313) 271-8339.

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01/09/35 # 18 Pine Ridge Oil Boom Over

CO2340 01/18/35 # 25 Lum And Abner Operate Pine
Ridge Matrimonial Bureau
01/21/35 # 26 Matrimonial Bureau Summoned By
Nail From All Over Country
01/22/35 # 27 Lum And Abner Read
Matrimonial Bureau Mail
01/23/35 # 28 Matrimonial Bureau Will Move

CO2341 01/24/35 # 29 Telegram From Mortense
01/25/35 # 30 Abner Goes To Railroad Depot
01/28/35 # 31 (MISSING)
01/29/35 # 32 (MISSING)

CO2342 01/30/35 # 33 Elizabeth And Mortense
01/31/35 # 34 Abner With Fake Broken Arm
02/01/35 # 35 Jot 'Em Down Store To Reopen
02/04/35 # 36 Business With William Horlick

CO2343 02/05/35 # 37 Nail For Matrimonial Bureau
02/06/35 # 38 Election For President
02/07/35 # 39 Abner's Phony Broken Arm
02/08/35 # 40 Insurance Company Pays Off

CO2344 02/11/35 # 41 Lum Is Very Nervous
02/12/35 # 42 Lum Arrested And Jailed
02/13/35 # 43 Lum Out Of Jail
02/14/35 # 44 Lum Has Lead In Election

CO2345 02/15/35 # 45 Abner Hires Cedric
02/18/35 # 46 Restocking Of Store
02/19/35 # 47 Squire To Cash Check
02/20/35 # 48 Newspaper Reports On Abner

CO2346 02/21/35 # 49 Insurance Money Donated
02/22/35 # 50 Listeners To Cast Their Votes
02/25/35 # 51 Lum Wins Election
02/26/35 # 52 Jot 'Em Down Store Reopens

CO2347 08/27/38 # 33 Abner For A Soap
02/28/35 # 34 Abner Buys Ten Cases of Soap
03/01/35 # 35 World's Wonder Soap
03/04/35 # 36 Abner Trading Merchandise

CO2348 03/05/35 # 37 Divide All Merchandise
03/06/35 # 38 Operating Store On Swap
03/07/35 # 39 Abner A Decrepit Horse
03/08/35 # 40 Circus Comes To Pine Ridge

CO2349 03/11/35 # 41 Almost All Merchandise Gone
03/12/35 # 42 Forecloses On Circus
03/13/35 # 43 Lum & Abner In Partnership
03/14/35 # 44 Lum And Abner's Circus

CO2350 03/15/35 # 45 Lum And Abner Hire Squire
03/18/35 # 46 Squire's Freak Sideshow
03/19/35 # 47 Circus Will Open Saturday
03/20/35 # 48 Lum Gives Up Trapeze Act

CO2351 03/21/35 # 49 Going Into Cage With Lion
03/22/35 # 50 Grand opening of circus
03/25/35 # 51 Lum and Abner Lose money
03/26/35 # 52 Buying Cheap Pair Of Glasses

CO2352 03/27/35 # 53 Circus to move to Mena
03/28/35 # 54 Circus, big business in Mena
03/29/35 # 55 Storm blows down circus tent
04/01/35 # 56 Circus moves on to Belleville

CO2353 04/02/35 # 57 Lum borrows \$200.00
04/03/35 # 58 Lum & Abner's glasses broken
04/04/35 # 59 Lum falls in love with Zenora
04/05/35 # 60 Lum a travel with circus

CO2354 04/08/35 # 61 Circus appearing in Mt. Ida
04/09/35 # 62 Squire is the main suspect
04/10/35 # 63 Lum will hide money
04/11/35 # 64 Money disappears again

CO2355 04/22/35 # 91 Lum and Abner sold circus
04/23/35 # 92 Lum and Abner reconcile
04/26/35 # 95 Frank Foster to be married
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CO2356 05/06/35 #101 Evalena's engagement ring
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