

# Old Time Radio **DIGEST**

No. 82

July-August 1997 \$3.00



# Old Time Radio DIGEST

Old Time Radio Digest is printed and published by Herb Brandenburg and is edited by Bob Burchett.

Published Bi-Monthly, Six Times a year.  
One Year subscription is \$15.00 per year.  
Single copies are \$3.00 each.  
Past issues are \$3.00 each, includes postage.

**Business address:**  
Royal Promotions 4114 Montgomery Road  
Cincinnati, Ohio 45212 (513) 841-1267  
Office hours are 9:00 a.m. to 5:00 p.m. EST.

**Editorial Office:**  
RMS & Associates 10280 Gunpowder Road  
Florence, Kentucky 41042 (606) 282-0333

**Advertising rates as of September 1, 1995**

Full page ad . . . \$20.00 size 4<sup>5</sup>/<sub>8</sub>"W x 7" D  
Half page ad . . . \$15.00 size 4<sup>5</sup>/<sub>8</sub>"W x 7" D  
Half page ad . . . \$15.00 size 2<sup>1</sup>/<sub>4</sub>"W x 7" D  
Quarter page ad . \$10.00 size 2<sup>1</sup>/<sub>4</sub>"W x 2<sup>1</sup>/<sub>4</sub>"D

All ads should be camera ready and to proper size. We can prepare your ads from typewritten copy or your design or we can design an ad for you. Please write our business office for details.

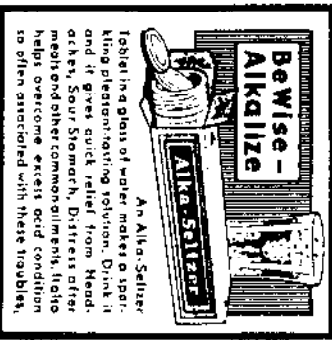
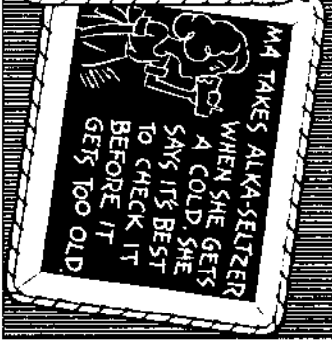
**Non-commercial Classifieds:**  
First 20 words free, then ten cents per word.

**Commercial Classified Ads:**  
\$4 for the first 20 words plus 15 cents per word thereafter.

**Closing dates for ads:**  
Jan./Feb. issue closes December 1  
Mar./April issue closes February 1  
May/June issue closes April 1  
July/Aug. issue closes June 1  
Sept./Oct. issue closes August 1  
Nov./Dec. issue closes October 1

All ads, display and classified, must be paid for in advance. Make checks payable to Royal Promotions, 4114 Montgomery Road, Cincinnati, Ohio 45212.  
Contributing Editor Terry Salomonson  
Cover Art: Portraits by Dave Warren.  
ISSN 1083-8376

Alkalize with Alka-Seltzer AT ALL DRUG STORES



30 & 60 TABLETS  
BY THE CLASS  
AT DRUG STORE  
SODA FOUNTAINS  
7 TONS IN  
PAKING  
SATURDAY NIGHT  
NBC - NETWORK

# Old Time Radio BOOKS AND PAPER

We have one of the largest selections in the USA of out of print books and paper items on all aspects of radio broadcasting.

**Books:** A huge assortment of books on the history of broadcasting, radio writing, stars' biographies, radio shows, and radio plays. Also books on broadcasting techniques, social impact of radio etc..

**Paper:** Radio cookbooks, song books, sheet music, Radio City brochures, radio station histories and maps, radio give-aways etc.

*Our January 1997 catalog is still available. If you are not on our mailing list and wish to receive a copy of this catalog plus our next Radio Magazines catalog, send two \$.32 stamps with this ad.*

### SPECIAL OFFER

**Empire of the Air** by Tom Lewis. The story of Lee de Forest, Edwin Armstrong and David Sarnoff and the early days of radio broadcasting. New copies in dust jacket. \$12.50 each postpaid.

### STILL AVAILABLE:

**A RADIO BROADCASTING BIBLIOGRAPHY** by Frank Bequaert

*"A treasure trove for the serious OTR historian/archivist/collector"* (G. Wagner, OTR Digest). In two parts. Includes Broadcasting History, Radio Yearbooks, Biographies of Radio Personalities, Radio Shows and Radio Scripts and Fiction. 82 pages with over 1300 entries giving author, title, publication information and descriptions. \$12. for both parts, postpaid. An expanded edition is planned for 1997. (At a reduced price for purchasers of 1st Edition).

**Rainy Day Books**  
P.O. Box 775  
Fitzwilliam NH 03447  
(603)-585-3448

# MR. BENNY'S SWITCH PANS

By VIRGINIA CALOHAN

JACK BENNY, that penny-pinchin' fiddle-totin' comedian with the Casanova eyes has earned the right to another title—that of "master switchman." His latest in a long career of switches, the "I Can't Stand Jack Benny" contest went over with such an atomic explosion that his publicity men and gag writers (as well as those of some rival funny men) are still riding along happily on its repercussions.

Running up a new high in response—over 250,000 entries flooded Hollywood post offices—the contest made the phrase "I Can't Stand Jack Benny" as popular as the No. 1 hit tune of the week. And it proved that Benny knew what he was talking about when he told his doubtful press agents that the American public could "go along way with a gag."

Benny started his traditional switch-pulling four years ago, when instead of having a cast of stooges he became a stooge for his cast; instead of telling the joke on the other fellow, he let the other fellow turn the joke on him. So, it was a perfectly natural follow-up that, having been criticized for years by experts, ranging from Fred Allen on down, he should decide to let his public in on the act. Not only did he let them in on it—but, to add injury to insult—he paid them \$10,000 in war bond prizes for their panning.

In many ways it was the simplest radio contest ever staged. No box tops, no "reasonable facsimiles" and no set of complicated rules. All Benny asked

was that his listeners outline in 50 words or less what there was about him they couldn't stand.

John Q. Public was properly appreciative of Benny's magnanimity and fell to pencil chewing with great glee. Grandma, grandpa, kid sister—big name celebrities—old friends and rival comedians—they all wanted a try. And the results varied from "I can't stand Jack Benny because he's tight as an olive jar when you're having a party" to Margaret O'Brien's quip: "I can't stand Jack Benny because he tries to act as young as I am."

Not only was this the perfect opportunity for the public to air their opinions of Benny—but, so they interpreted it, of radio comedians in general. Listen to this: "I can't stand Jack Benny because: His voice is too raspy. He kids too much about his daughters. Doesn't play the accordion enough. Nose is so awfully big. Wait a minute—which one of those guys is he? Oh—that one! With the valet . . . well, I like HIM. Who? Heck, no, the valet."

The following two entries made Judge Fred Allen do a double take: "I can't stand Jack Benny because he helped to build up Fred Allen and *him* I can't stand." "I can't stand Jack Benny because I can't stand Charlie McCarthy. In fact, I can't stand any of these sissy dummies who sit on a knee and use their noses for talking. Give me a HE-MAN like Joan Davis."

In case you didn't know, Fred Allen, Benny's life-long "enemy" headed the board of judges. Yes, it was Benny's

# OUT JACK ASKED FOR PAN LETTERS, GOT 250,000, BUT ENDED UP ON TOP OF THE HEAP



JOAN, BENNY'S ATTRACTIVE DAUGHTER, WARNS CHARLIE . . . BUT HE NEEDS THOSE BONDS

choice—he decided as long as he was going to put his head on the block he might as well supply the ax, too. The board also included horror man, Peter Lorre and Goodman Ace, of "Easy Aces" fame.

Fred Allen said he was torn between staying on the board of judges and hav-

ing the pleasure of reading why everyone couldn't stand Benny or resigning so he could send in his own replies. He made a happy compromise: stayed on the board but couldn't resist saying (just for the heck of it, understand): "I can't stand Jack Benny because I saw him mature from a man to a boy."

The whole idea of the contest started out as a gag gimmick dreamed up by his staff of writers. During the continuity of the Benny Sunday night program on NBC the Waukegan comedian participated in a "dream sequence" which had him winning a fortune at the race track. His fictitious press agent, dynamic Steve Bradley, spread this news far and wide with the result that a holdup artist visited the Benny manse and, at gunpoint, relieved the comic of \$10,000.

The hoax was finally uncovered, however, when Bradley admitted to Benny that the holdup was not on the level but had been rigged up as another press agent stunt. Well, there the writers were with a little item of \$10,000 on their hands and, in discussing ways and means of disposing of the returned loot it was suggested as a gag, that the money be used as prizes in a contest.

The gagsters kicked the idea around among themselves for laughs, but when Benny heard about it he decided the contest idea might be worth a try. It took courage to go through with the stunt but the ebullient Benny has plenty of that—plus faith in his fans. But even he was amazed at the avalanche of entries and the tornadic sweep of publicity that it kicked up.

The gag became overnight a catchword throughout the radio industry. It was borrowed and used by scores of rival radio comedians. Fred Allen, during the life of the contest "went along with the gag" and used material tied in with the contest on his weekly Sunday night programs. Danny Kaye, Ed Gardner, Arthur Godfrey, Jack Haley, Louella Parsons, Jimmy Durante and Garry Moore, Cliff Arquette and many others kidded the contest idea on their own programs and dozens of commentator and gossip columnists of the air did

likewise.

In addition, Benny's idea received rafts of publicity on newspapers, magazines and trade publications and, what is more important, the contest provided the Benny program with some really hilarious scripts. Undoubtedly from time to time it will be revived to add spark to future scripts.

Many of the entries, although they didn't bring home any of the fifty-three prizes, ranging from \$2,500 to \$100—were much too good to die a wastebasket death.

From Greenwich, Connecticut, came this lament: "I can't stand Jack Benny because he's ham—which I like edible rather than audible."

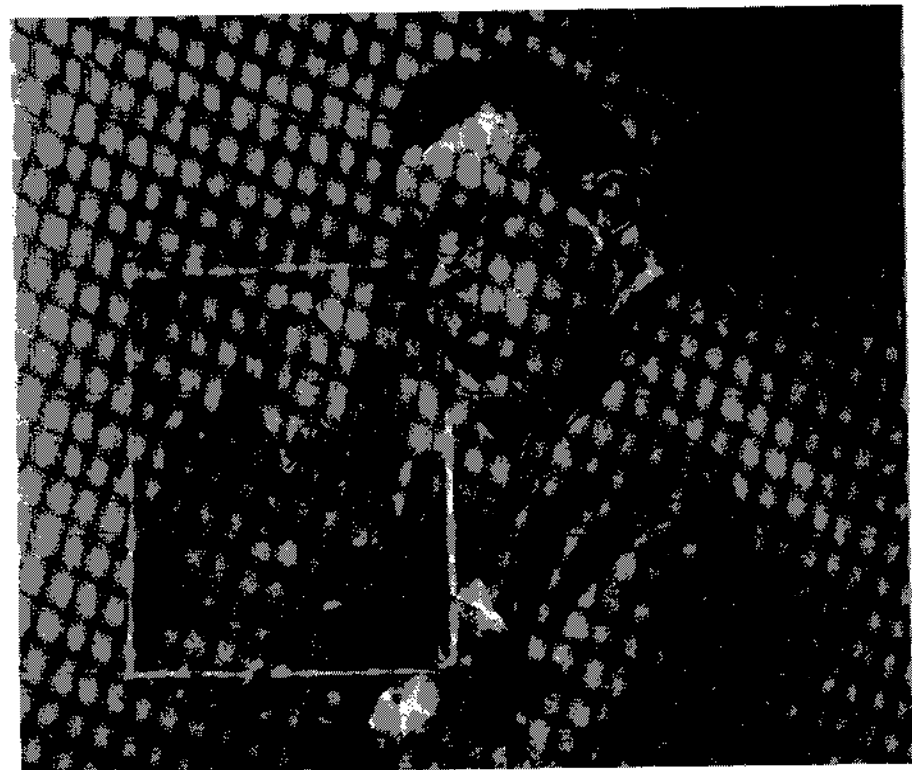
A Massachusetts war veteran had this to say: "I can't stand Jack Benny because he reminds me too much of my three and a half years in a Jap prison camp. One day I heard a Jap scratching the strings of a violin with a bow and I recognized he was trying to play 'Love In Bloom.'"

Then there was the wifely complaint: "I can't stand Jack Benny because my husband won't miss his program: then we are late for church. He'd rather miss his chance to heaven than to miss Benny's program."

And what Hank Greenberg holds against the silver-haired, brass-tongued Benny is: "I can't stand Jack Benny because he's had me on third base since the World Series and I want to come home."

Jack's fellow radio and screen performers also had to put their two cents in. Such as Charlie McCarthy who said: "I can't stand Jack Benny because he's too much like a close friend of mine and by close I do mean Bergen."

Dale Carnegie also has his grievance. "I can't stand Jack Benny be-



cause he obviously hasn't read my book."

The only score in which Benny played safe in the contest was that he did bar all his relatives and members of the cast of his Sunday night show. Rochester, Phil Harris, Larry Stevens and Mary Livingstone gave serious thought to the idea of starting their own contest, the prize to be a picture of Jack doling out the \$10,000. Rochester felt it would be a collector's item since no one had ever seen Benny actually part with so much money.

An interesting angle to the contest, and one of which the radio industry as a whole is keenly cognizant, is that it proved the public is once again in

a receptive mood for promotions of this kind: All such contests were shelved during war days—but Jack's recent success will more than likely prompt many other performers to climb on the contest bandwagon. Which will mean a resultant flood of valuable prizes to be won by lucky dialers in all parts of the country.

But it's safe to say that few will hit it as squarely on the button as did the "I can't stand Jack Benny" gag. Which all harks back to the indisputable talent Jack has for timely "switches." Maybe he played train too often when he was a kid. Whatever the reason . . . it's a talent that's paid off mighty well.

TUNE IN April 1946

# The Scifi Guide by The Scifi Guy

## A commentary and review of new and recent radio and commercially released audio drama

Here we go with article number three and, like I promised, this one will be a lot more upbeat than the last. For new readers (and for old ones with short memories), in this column I will try to broaden the knowledge of new audio drama productions going on around the world on the radio and coming from independent drama companies which sell their stories on cassette.

This issue's commentary is about supporting and preserving what little new drama we have coming over the air:

As we all know, there is hardly any new radio drama being made and broadcast in this country. In fact, almost half of what is broadcast, on NPR and assorted small market stations, are BBC rebroadcasts from the BBC World Service! The upper midwest parts of this country still have a reasonably healthy radio drama industry. The majority of which is produced by University based NPR stations and a couple of syndicated, independently produced series such as Imagination Theater.

Now, at every one of the last five Newark, N.J. OTR conventions that I have attended, some discussion group stumbles upon the topic: How can we bring back radio drama? Simple. Support it! I don't mean that you should just tune in once in a while and leave it at that. I mean you have to support what makes radio drama possible. At the very bottom line, this means buying the products of the companies that sponsor the series', but more importantly, it means that we have to let the radio station know that we are listening. Write them! I'm sure that almost everyone has been tempted at one time or another to write to a manufacturer of a product or to a TV station to complain about or commend something they have done. Usually, after a few minutes the notion slips our minds and we go back to our beers. Well folks, that's not going to do it. Companies or broadcast stations have a rough figure for estimating how many people are showing interest in what they're doing of about one letter for every 50,000 people. This means that they figure that, for every person that bothers to write, address, and mail a letter of support or criticism, there are 49,999 others who feel the same way!!! An actual written and mailed letter carries a lot more weight than, say, a phone call or an Internet e-mail message, because it provides tangible, material proof that someone is serious about their comments and feelings towards their product. They can hand a stack of letters to a sponsor and say: "Here, ... everyone of these letters stands for 50,000 or so people that will be exposed to your advertising." The money thing is what dictates what we get to hear. Figure how much time you spend enjoying audio dramas and then figure how long it would take you to write a letter. It's a small price to pay for the hours of entertainment we receive.

Got a computer? Write 2 or 3 different letters and store them, then send them in every month or so with a different return address and name. Change the wording a little each time so that they don't think it's a form letter. Other than Neilson Ratings, broadcast stations and their sponsors have no way of knowing if anyone is even listening. Write to stations that don't presently broadcast

dramas. Tell them about OTR revival series. Tell them about Imagination Theater (mentioned in my last article) and how it would cost them nothing to get the broadcast rights. Even if you *don't like* the particular dramas or genres they're broadcasting, tell them you listen every week and even tape them for listening to them on trips. This will show them that you really like radio drama and that their experiment is a rousing success. All of this will eventually manifest an overall favorable attitude to the concept of broadcasting radio drama. This positive atmosphere will then spread, with luck, to other stations.

If you happen to be connected or acquainted with a local drama troupe, high school or college....toss out the idea of them doing radio/audio dramas. A local play company can record their performances and sell them on cassette at the door and, once on tape, can offer them to local radio stations, possibly for free, to promote their stage plays. The radio stations, who love to distribute paraphernalia with their call letters mentioned or on it, could also turn an extra buck by selling cassettes of dramas they air.

You see, one of the biggest problems we face in trying to revive the art of radio drama is that the American public - those under 40 years of age - have *no idea that what radio drama is or that it still exists*. The listening public is completely unused to listening to dramatic radio. They've only heard music and some boring talk/news stations. To them, the radio is just a primitive noise maker that keeps them from going stir-crazy in the car. A sort of an *aura* pacifier with no intellectual value what-so-ever. Most of you who have ever mentioned, what you do for a hobby, to a member of the under 40 age group have gotten a blank stare and/or a smirk. Most people in their retired years, who grew up with OTR, don't even know that the old shows were recorded and that there is a hobby built around collecting them.

My point is that we should be like a drug pusher. We know that we are into a hobby that is highly addictive, so if we can get some more people to try listening (and invigorate their dormant talent of using their mind's imagination) to drama, we can hook them for life. I, myself, am a good example of the untapped potential there is out there. Five years ago I had never heard about the OTR hobby. Never in my wildest dreams did I suspect that there was so much stuff still in existence. I knew that there were plays done over the air back in the 40's, but I had no idea that - except for War of the Worlds - any had been preserved. Then someone gave me 4 tapes of The Shadow. I listened to them as an alternative to music on the beach and by the pool. Eventually I had heard all 4 a dozen times and I wrote away to the company on the cassettes seeking more. The rest is history. I am now, far and away, the largest collector in the world of science fiction and horror audio drama. I write this column and others reviewing radio and commercial releases. I conduct scifi discussion groups at our OTR conventions. I do major research projects, helping to document the golden and present day ages of radio. And I'm a dealer. **AND I'M JUST ONE GUY WHO FELL IN LOVE WITH AUDIO DRAMA.** Think what could be accomplished by several hundred, relatively young (I was 31 when I heard my first Shadow), people with some enthusiasm and ambition!!! Granted, my upbringing and other interests inclined me in this direction anyway: both my parents had their own play companies; I recorded music with a band for 10 years; I've been an avid SF reader for years and I've published 2 short science fiction stories; and I did voice overs for radio commercials for several years. I know of at least 10 guys under 25

years of age who are doing *intensive* research on a variety of radio series and topics. I will be telling you about one of these fellows in the "News" section after my comments.

Another activity that we should all get involved in is the taping of shows off the air or "air checks". This hobby of ours wouldn't exist in it's present form without the windfall caused by the radio stations discarding their old transcription discs, and the various archives and Universities that were given the transcription discs made for the actors, writers, etc. In fact, the OTR collecting hobby probably wouldn't exist in it's present form if it weren't for radio drama having "died" in this country. If radio drama *had* persisted, then, like the BBC, the radio stations would have held onto their recordings in the hopes of using them for reruns. THOSE DAYS ARE OVER. Everything is on tape now-a-days, and there is no need to throw them out. If they don't have any use for them they will just erase them and use the tape for something else. British collectors have never had the collecting bonanza that we enjoy. They only have one broadcasting company - the BBC. They didn't have a policy of recording their dramas until about 1975. They only saved a few of their shows and they jealously guard them like they're the crown jewels. Virtually every show circulating amongst collectors over there was taped off the air by someone. There are no OTR conventions in England. No retailers, except the BBC (anyone selling BBC shows gets locked up). They barely know what has become of their old, beloved radio actors, writers, etc. The ORCA newsletter may be the only perveyor of news and facts about the old radio days.....and it's published over here (if I'm wrong in some of my generalizations, please straighten me out, Barry)!!!

In England all collectors do some kind of off-air recording. As I mentioned in my previous article, many of the shows that the BBC did before 1975 don't exist in the BBC archives. The only surviving copies of some of their productions exist only in OTR buff's collections.

In our case, since so many small networks and private companies produce the bulk of our new drama, there is no big central network warehouse where shows are stored. More likely than not, the master tapes of recent dramas reside in dinky broom closet sized rooms at a wide assortment of local radio stations. Many of the NPR stations are university affiliated and, consequently, are staffed by college students. Documentation and organization of these mini archives is lax at best. Many recordings are lost or stolen. Since a lot of new radio drama is done by college students as part of their enrollment in a drama course, they aren't considered to be any more important than, say, the annual Christmas-time stage production of a story like "A Christmas Carol". They're thought of as just another play done by the latest batch of students to satisfy the requirements of their drama course. Story-wise, at least, some of these productions are truly memorable, but the chances are excellent that the master tapes of these stories will be erased, lost, or buried in some obscure archive that would require Sherlock Holmes to track down. I have collected several hundred hours worth of American and Canadian scifi and horror dramas that may be the only copies that we will ever have of those stories. They were donated/traded to me by dedicated scifi and horror buffs, who recorded them off the air themselves - in some cases 25 years ago!!! All or most of the recordings circulating, of the classic OTR shows, were broadcast before hardly any home listeners had their own reel-to-reel decks. Think about how few of the classic old radio shows would be available if we only had access to recordings made by home recording devices.

# *The Scifi Guy*

## *Science Fiction and Horror*

### *Audio Dramas*

*Finally..... Every SF and Horror show available to the collector is now obtainable from a single dealer!!!!*

#### *SEE!*

*Series, BBC shows, broadcast dates, and information that you never knew existed!*

#### *Hear!*

*Stories to chill your bones and tales beyond your wildest imagination!*

#### *Experience!*

*Shows in their original stereo form that other dealers only have in mono!*

*I have amassed the single largest collection Old Time ~ New Time Radio and out-of-circulation commercially released SF and Supernatural audio dramas. My catalog has been the definitive source of information for several books and research efforts and I have been the source for many other dealer's scifi shows. Now, I am offering my vast collection directly to YOU.*

*For my catalog send \$5(refundable on the first order) to:*

*Gordon A. Payton*

*#19 E. Cuthbert Blvd. 0-3*

*Westmont, N.J. 08108*

*609~858~4401*

Out of the 150,000 hrs. worth of recordings taken from the original transcription discs circulating now, maybe 1000 hrs. worth were also recorded on home recorders during the 1940's and 50's. And those recordings, done on home "wire" recorders and primitive tape decks are, generally, crap.

Think of it as an altruistic endeavor. You would be building a legacy that, long after you're dead, will allow your efforts to live on for decades after you're gone. Try to label your tapes with as much background information as you can manage, such as: Series Title(if any), Show Title, Broadcast Date and Hour of the Day, Radio Station Call Letters and City, Exact Running Time in Minutes, Writers, Directors, Producers, Actors and even the plot outline. Don't forget: Every one of us OTR collectors is a historian of radio drama. Each recording you buy, trade, or record off the air is a back-up copy of a rare entertainment event. Every copy of an old radio drama ensures that these shows will survive, for others to enjoy, for many years to come.

Almost all recording done off the air these days is done onto cassettes. Reel-to-reel tapes and decks are increasingly hard to get and most of the pre-1980's decks record noisier than a mid-price range cassette deck. The problem is that cassette tape doesn't hold the magnetic signals as well as the much thicker reel-to-reel tape and the cassette shells degrade over time, causing the tape to bind and break. You can save cassette tapes that bind and stick by taking the cassette apart(this may require actually cracking them apart since usually the cassettes that give you trouble are the snapped or glued together kind) and putting them in a new "5-screw" style shell (this, of course, means you have to throw out the tape that originally came in the cassette). Always use major name brand tape, not Radio Shack or Acme brand (TDK, Sony, Maxell, etc.). Try to use high bias tape, since most modern productions have full range sound effects. Never use 120m tape !!! It's too thin, causing: noisy recordings, sound degradation over time, tapes that self-destruct by wrapping around the capstans, and breakage when the tapes get to the end while rewinding. Use 60m or 90m tape. If you are recording shows longer than a half an hour and will be forced to continue the show on side B, they sell "leaderless" tape that doesn't have that white or clear non-recordable tape at the beginning and the end. A new mid-price cassette deck usually has the capability to instantly reverse direction, while recording side A, and continue recording on side B. Of course, getting a good used or new modern reel-to-reel deck and recording to reels would be the best choice. Someday soon, permanent one-time home CD recorders will be cheap enough to afford and then we can really save stuff good.

Don't assume that someone else is probably recording the same show, so you don't have to. It is literally your obligation as a radio drama enthusiast to record and preserve as many shows as possible. Even shows you don't like. Years from now, you might meet someone who has a lot of comedies he recorded that you want, and you might have some detective dramas(that you don't care for) that they might want.

Plus there's some good news: You can get BBC radio broadcasts with a radar dish and, rumor has it, foreign radio stations and their dramas may soon be available via cable or phone line. The advent of all of the deregulation of the radio, tv, cable, and phone companies, we've all been reading about, and their subsequent mergers with each other is supposed to usher in a tidal wave of new tv and radio stations. It has been suggested to me that with the proposed capability to receive hundreds, if not *thousands*, of crystal clear channels on your



home entertainment equipment, that it will be inevitable that the BBC's 4 or 5 primary stations will be available here ~ soon!!! The desire to lock up as much market share as possible, should see the media giants creating all sorts of "niche" or genre specific channels. Much like television's "The Scifi Channel", we will soon see radio drama only stations appearing ~ and possibly ones devoted just to SF and Horror, comedy only, etc.

So folks, dust off your radio receivers, and buy some timers and tape, 'cause a new day's a-comin'.

Alright, enough talk. Here's what's new:

### News:

Martin Grams, an ambitious 20 year old from Pennsylvania, has just completed the most definitive book on the Suspense radio series that will ever probably need to be done. In it, he gives the following information for each and every episode: Episode Number, Broadcast Date, Show Title, All Actors, Producers, Directors, Composers and Conductors, Sponsors, Announcers, Pitchmen, Sound Effects People, and the Story Line or Plot. At 400+ pages, his book corrects all of the numerous mistakes made in previous attempts to document the series. The book will be available by the end of this summer from Morris Publishing and retails for \$29.95. You may obtain the book from Martin himself by calling: 717-456-6208

By far the more important other project that Martin is in the process of completing is the tentatively titled: Compilation of Radio Drama Programming. This multi-volume reference work has the mind boggling goal of documenting every broadcast episode and actor from EVERY American dramatic radio series ever done!!!! One look through Jay Hickerson's, one and a quarter inch thick, Ultimate History of Network Radio Programming and Guide to All Circulating Shows(a reference work that I urge all collectors to acquire, and one to which I am a heavy contributor) will give you an indication as to the awesome ramifications of such a publication. Most of Jay's entries take up from 1 to 5 lines on the page per series, with some longer series taking up a page or more. Imagine every one of those entries expanded to list all known episode titles, broadcast dates, and actors!!!! Only about a hundred or so series have complete broadcast logs available, and these alone would probably amount to several inches worth of paper. Now imagine 100 to 1000 times that many pages of logs, dates, and actor listings. Trying to picture the magnitude of it all makes my brain hurt.

The books should be fuel for innumerable research projects within the hobby such as: Identifying all of the isolated shows, done for other series, that Arch Oboler did or every drama that Hans Conreid starred in. Indeed, this is the reason that Martin was contracted to do the book for. The books, however, were not originally intended for sale to radio buffs, but rather, for movie buffs instead. The thinking being, that fans of actors like Humphrey Bogart would be interested in knowing what else besides television and film Bogey performed in. The work is still in progress, but, may be completed by year's end. Publication of the books, however, may take a while due to the publisher's feeble printing schedule. Things might move quicker if they receive some calls or letters of interest from OTR hobbyists. They might also decide to include a bit more information if they get the impression that there will be a big market for the publication from OTR buffs. Call Amanda Erwin, of Scarecrow Press, at 301-459-3366 for inquiries.

Several other projects that Martin is arranging are a book about the relationship between Hollywood studios and radio / television stations and the editing of a new magazine called: HOLLYWOOD ~ Magazine of Radio, Television, and Film

### Commercial releases:

The only news for your this time is BIG NEWS about a new direct-to-cassette venture entitled: Alien Voices. A small, California based, drama outfit named L.A. Theater Works has begun a partnership with Star Trek aficionados, Leonard Nimoy and John DeLancie, to produce classic science fiction audio dramas under this title. These are not like the "semi-dramatized" Star Trek audio adventures which use one or two original cast actors and elaborate sound effects and which are not much better than readings. In keeping with the standard practice used in modern day radio drama, they do record all of the vocal parts separately and then, digitally, cue in the music and sound effects, plus, touch up the timing of the various vocal parts later.

The reason this is BIG NEWS is because this is, by far, the highest profile effort on behalf of a direct-to-cassette audio drama maker ~ and possibly the entire U.S. radio drama industry ~ in the last 25 years. The Star Trek franchise is a huge money making juggernaut. The reruns of the old series and the 3 spin-off series have higher ratings than most new series put out by the networks. Science fiction conventions around this country are almost entirely composed of Star Trek memorabilia and the guests are mostly Star Trek actors. For almost 2 years Star Trek: The Next Generation was the highest rated tv show on the air! This means that anything that people associated with the Star Trek series' do is closely followed by big money and an awesome distribution network. These people are used to spending millions to produce a single story on film. It only costs about \$50-100,000 to make a state of the art audio drama.

Started back in 1994, their first scifi production was "The War of the Worlds", Starring Nimoy, DeLancie, and Armin Shimmerman, and a short spoof of the story called "When Welles' Collide". It runs 60m and is a less-than-perfect performance ~ but not bad for a first effort. They have followed up on this with productions of: The Time Machine ; Journey to the Center of the Earth ; and The Lost World. Prior to this, L.A. Theater Works also produced something called The Waldorf Conference. I don't know what genre of story it was. One future project in the works is a dramatization of Mark Twain's The Mysterious Stranger.

All of their first 4 productions star Leonard Nimoy and John DeLancie, but they recently signed on fellow Trekkers: Brett Spiner, Jerry Hardin, Gates McFadden, William Shatner, DeForest Kelly, Jonathan Frakes, Rene Auberjonois, and Kate Mulgrew to star in future productions. Cassettes are distributed by Simon and Shuster and can be found in every major book and audio book seller's catalogs. Tapes appear to cost about \$9.00 per cassette with 2-3 cassettes per story.

I haven't heard their output since War of the Worlds, but, by all accounts, they seem to be on the right track and are improving steadily.

### Broadcast stuff:

I only plan to write 6 articles(one years worth), and this is a good thing because I'm running out of stuff to rant and rave about, plus there aren't enough new science fiction and horror radio dramas produced in the world for me to



write my, intended, 2 pages worth of plot summaries. I have already given you plot summaries and critiques of all of the newer BBC multi-part stories and their best dramas of recent years. I am now going to start "scraping the barrel" by telling you about recent single part radio dramas from around the world and, bringing back into the light, dramas from the last 3 decades that a lot of sci-fi enthusiasts seem to have overlooked in their collecting.

The Kracken Wakes(CBC ~ 1966) ~ This is an excellent, yet barely circulating, multi-part science fiction drama by the dean of British alien invasion writers: John Wyndham. Broadcast in 5 parts, it is the story of strange darting lights, seen in the sky, that appear over the world's oceans. It turns out that they are the landing craft of an aquatic alien species that intends to colonize our planet's oceans. This story asks the question: Can 2 intelligent technological species, with completely opposite environmental requirements, coexist on the same planet? The aliens have no use what-so-ever for the land masses, as we have very little use (other than fishing and transportation) for the oceans. Soon, ships are attacked and sink very quickly, usually with all hands, and we begin counter-attacking with nuclear depth charges. The aliens then attack our coastal areas with biological based, horseshoe crab looking, impregnable "tanks". Then we come back with super high explosive mortar shells and torpedos which bring things to a veritable stalemate. The story culminates with the aliens breaking up the icecaps, causing worldwide flooding.

Like Wyndham's other alien invasion scenario, The Day of the Triffids, the story ends with neither side gaining an edge and concludes, leaving the reader/listener wondering who eventually won. This seems to be a recurring theme in Wyndham's work. I'll leave it to you to decide the merits of this type of ending for a story. Most people like their stories to end with a definitive win/lose outcome, but I have to say that it gives the story repeat listenability. There are only a handful of shows in my collection that I've had the luxury of listening to more than once and both, The Day of the Triffids and The Kracken Wakes, are two that I've heard 3 times or more. I don't know whether it's John Wyndham's superbe story telling or that, when I scan my collection looking for something to listen to, I can't remember how those two stories end. The fact that the ending is left to my imagination could account for the latter. There was, apparently, only one Canadian collector heads up enough to have recorded this story when it was broadcast back in 1966, and so all copies available are from the same less than perfect original off-the-air recording. Sound quality is only "average" with only a few occasional sound drops over it's 2.5hr overall length. Frankly, these minimal sound defects serve to give this recording that "antiquey" sound quality endearing to lovers of OTR. Highly recommended. 5x30m

Probe(South African ~ 1966) ~ This serial, one of the few radio dramas to survive from this country, (like Australia, they ground up their transcription discs to use as road fill), has been available for years, but has been overlooked due, primarily, to one very annoying feature: All 132 available episodes are 4 minutes long and, of that, about a minute and a half of each episode is the opening credits and episode recaps from the previous 4 minute episode. While this may have been necessary for it's original, probably daily, Monday-Friday broadcast schedule, it's tedious and it destroys the shows continuity when listened to it non-stop, ten episodes or more at a time.

It has been speculated for years that someone should edit the intros out to

see if this will improve the listening enjoyment of the series. There are only 3 series that I would entertain doing this to: The 3 "Journey Into Space" sagas ; the 200+ "Jet Jungle" episodes(also South African) ; and "Probe". I did it to "Journey Into Space" and it dramatically improved an otherwise primitive and redundant story telling(not to mention reducing, by almost half, the number of cassettes required to own all of the series). And I, just recently, did it for "Probe", leaving the intros intact at the beginnings and ends of each side of a 90m cassette tape(12 episodes per side) and at the beginnings of each new story line. You wouldn't believe the difference!!!! The series turns out to be really, really good. A new story line begins every 10 episodes or so which, after the editing, equates to a standard 30m story, with 2 story lines running about an hour.

The series title stands for: Planetary Research Organization for Basic Energy and each episode's intro tells about this orbiting space station that was set up to combat the world-wide energy shortage. The only problem is that only 3 episodes have any scenes that take place on the station and only the first 10 episodes have anything at all to do with energy. About midway through the series they finally drop all the references to the space station, but when a new story line begins they start doing it again. All the more reason for the editing.

The regular characters are Professor Mueller, biologist Susan, an android they pick up on Venus in the first story line named "Andy", and Captain Jonathan Starr. Does that last name sound familiar? If you know your OTR sci-fi it should: There was a very successful series of South African serials from the 1950's starring a character known here as: Captain Starr of Space. The only intact run of this series has begun circulating recently under the title: Destination Venus. Well, the similarity of names wasn't missed in South Africa either and once again, midway through the series, the character's name mysteriously changes to: Captain Mathew Swift !!!

These irregularities notwithstanding, this series had some really original story lines. From rocks found on Venus that feed on energy to giant praying mantises that only feed upon human eyeballs to a man who turns into a super intelligent plant hybrid much like the monster in the movie The Thing!!!

The editing reduced the number of tapes from ten 60m tapes to five 90m and one 60m tapes and can be obtained from me in either edited or unedited form or from some other dealers in unedited form.

Destination: Venus(South African ~ 1950's) ~ Since I mentioned, in the previous review, Captain Starr, let's have a look at this recently available title.

Originally consisting of 104 twelve minute episodes, there are 92 of them available from this series. Like most serials, there are episode recaps at the beginning of each episode which help to compensate for the handful of missing episodes. Most of the missing episodes are from the first 20 and, since serials tend to get off to a slow start, their loss doesn't effect the enjoyment of the series one bit.

This story line may be the first, of at least 3, to this series. It involves the launch of the first spaceship ~ to Venus on the first try!!! Crewed by helpless heroine, Diane, the Brooklyn accented sidekick, Mitch, and our hero: Rocky Starr. (It is probably more accurate to name this series: Rocky Starr instead of Destination: Venus, but since, there are hardly any surviving episodes from the other story lines to this series, Destination: Venus describes to story better.) A plot materializes to prevent them from taking off and even greater perils await

them on Venus. It seems that there's an evil dictator preparing to invade old unsuspecting mother Earth and Rocky and company arrive just in time to start throwing wrenches in the works. In typical juvenial serial fashion, they get captured, then escape, then get captured, then escape, etc. each time foiling some aspect of the dictator's masterplan. It's almost exactly like Flash Gordon except that this South African production is done much better than our radio version which sounds like a series of excerpts from the serialized *movie* adventure. Very well acted and written with full orchestral accompaniment. Dealers are selling this show on either 60m or 90m tapes and the sound should be perfect. This series is highly recommended to all OTR lovers, regardless of their genre preferences.

Before the Screaming Begins Trilogy(BBC ~ 1977-79) ~ Written by Wally K. Daly, this is a production that most people don't realize is a trilogy. It is comprised of these three 90m story titles: 1977 "Before the Screaming Begins" ; 1978 "The Silent Scream" ; and 1979 "With a Whimper to the Grave". The first part of this trilogy is available from most dealers who carry any BBC material at all. The other 2, however, were only available from one dealer for the longest time and they were scattered throughout his catalog. The parts themselves give no indication in their credits that they are part of a trilogy and the fact that they were broadcast one year apart over the course of three years didn't help any either. The intention was to write them so that each segment could stand alone as a more or less complete story which didn't require the other two to be understood, but, what they ended up with was three stories that were tough to figure out and had dissatisfying beginnings and endings. Together, however, they form a complex thought-provoking classic piece of radio scifi.

It's been a little while since I'd listened to them, so I can't go into as much plot detail as I would like, but the story is basically about people suddenly acquiring various "super" powers like telepathy, telekinesis, and high intelligence. It becomes apparent that aliens are causing these enhancements to fulfill a secret "fifth column"-like plan for world domination. I have the first 2 parts in stereo and the last in mono(God! I hate that annoying habit, some retailers have, of re-recording stereo British shows in mono just to save a little space on their shelves!). The story is a lot more sophisticated than my plot description leads you to believe and I'm sorry for not being able tell you about any highlights from the stories. You'll have to take my word for it that this multi-part ranks right up there with the best, most suspenseful, well crafted stories that the BBC has ever done. 3x90m



**One Man's Family &  
The Cisco Kid look at  
life again at the 22nd  
Friends of Old Time  
Radio Convention  
Oct. 23-25, 1997  
Holiday Inn North, Newark, NJ**



**Gordon A. Payton**  
**119 E. Cuthbert Blvd. 0-3**  
**Westmont, N.J. 08108**  
**609-858-4401**

# Our Get-Rich- Quick Guests

By  
Lorraine Thomas

**W**HY," Jane Froman demanded of me, "should I sign a contract when I can make at least fifty per cent more as a guest star, for lots less work?"

This season she's been guest of the Atlantic Family, the Kraft Music Hall, the Atwater Kent Hour and the Palmolive Beauty Box Theater. And she has made much more money than last season, when she was on regularly twice a week.

Other stars seem to feel the same way as Jane. That's why the guest-star racket is radio's most promising and lucrative development. The Lux Theater; the Rudy Vallee show; the Bing Crosby program; Palmolive Beauty Box; RCA Magic Key; General Motors; Ford Sunday Evening Hour; and even the Carnation Hour and the Corn Cob Pipe Club are entertaining guests.

You've heard, of course, that guest stars are making more money than ever before. When a gal gets several thousand dollars for one evening's warbling, she can afford to be choosy. That's how Gladys Swarthout, Rosa Ponselle, Helen Jepson and lots of other ladies with real singing voices feel.

Last year Gladys Swarthout was glad to pick up the \$1,000 check per program the Beauty Box gave her, when she was under contract to them. Now that she's back from Hollywood covered with glory, she refuses to listen to their pleas unless she gets \$3,000 a shot—as a free lance, mind you.

Talk to most of the high-priced movie stars, like Gable and Crawford and Mae West, and they'll laugh in your face when you mention a regular series, with all its arduous preparation week in and week out. No matter how high you raise the ante, they'll turn thumbs down. For it wouldn't be high enough for them. They are interested only in guest shots—where they can make a good haul in fifteen or thirty minutes, and then forget all about poor li'l radio. Till they need another five thousand bucks!

Clark Gable received \$7,000 for his stint with the Lux Theater in His Misleading Lady, last December. Joan Crawford pulled down \$4,500 for her recent appearance on Lux, Miriam Hopkins \$3,000. Lux usually pays up to \$4,000, depending upon what they can get the star for. Edward G. Robinson was paid only \$2,500 on this show, but to assuage his hurt feelings the sponsor paid the agency fee of 10% out of his own pocket.

**P**ERHAPS you wonder why for a single guest appearance these stars collect so much money, while people like Rudy Vallee and Walter O'Keefe are content to work for considerably less.

Blame it all on a gentleman named Edward Plaut, who is president of the company that launched the Hall of Fame program a couple of years ago.

Before this program came into being the practise of having guest stars was infrequent and badly paid, on the whole. Though the old Eveready Hour, the Atwater Kent Hour and other programs had guests, the guests often were paid no more than their carfare and a blessing. They appeared just for the fun of it.

It happens that Mr. Plaut is a Katharine Hepburn fan. He insisted that



Jane Froman

to be in a bad mood the day the offer reached her, and she decided to ask for the moon. In other words, \$5,000. So great was Mr. Plaut's admiration for her art that he forked over the \$5,000—though Vallee had paid her only \$750 for her first radio appearance some months before!

Then Hollywood went up in arms. If Kitty Hepburn, who was no better an actress than any of 'em, and considerably worse, most thought, was worth \$5,000 to a sponsor, so were they. The high-priced star policy started then and there.

"Not only did the Hall of Fame pay stars much more than they were worth," one agent told me, "but it signed 'em up weeks in advance and ballyhooed each one, to impress the public. After that those of us, who wanted a movie star had to increase the ante for the honor."

Soon the Hall of Fame became more

### *They Used to Be Glad to Get a Few Hundred Dollars for a One-Time Guest Appearance, But Now—Oh, My Dear! Now You've No Idea What They're Asking*

ambitious, and got artists in other fields. At a price! When Jascha Heifetz, the violinist, was leaving Europe for a South American concert tour, the Hall of Fame made it worth his while to re-arrange his entire itinerary. Instead of going direct to South America, he stopped at New York merely to play a few numbers for the Hall of Fame audience.

Along about October, 1932, the Fleischmann Company decided it was time to change its program. Rudy and his band and a guest singer made up the show; but Rudy felt they could get better results if they had a variety program. Not one guest, but all guests, except a permanent nucleus—Rudy and his Connecticut Yankees.

OCTOBER 6 started his guest variety program as we know it. On the first show were Block and Sully, in their initial radio appearance; Lou Gehrig, the baseball player; the Randall Sisters; Greta Keller, Viennese singer; and Otis Skinner. Their combined salaries totalled \$2300. Divide it up and figure out for yourself how much each could have received.

The program was a success, a howling success. And more stars have made their radio debut via the Vallee route than any other. Margaret Sullivan was paid \$300 for appearing on the Vallee show—remember, this was long before H. F. Now she pulls down a few thousand. Gertrude Niesen made her debut with Rudy December 8, 1932, and was mighty glad to get a check for \$150. Tamara, found playing the guitar in a Russian restaurant, also came to radio on the same program with Niesen and Sullivan. And

believe it or not, Alice Faye went on the air for Rudy for the first time at the princely price of \$100. From radio, Alice went to the movies—and the top. I wonder how much she'd get now for a guest radio appearance.

Today, Vallee figures on paying the guest talent \$3500 all told, every week. Not so much, is it, for such an assemblage of the cream of the crop?

The surprising thing about guest appearances is that there seems no rhyme or reason to their salaries. But don't believe it when you are told that Whoosiz got \$10,000 for appearing with Whiteman, and Little Whoosiz got \$8,000 for appearing with Jolson. While the stars are very well paid, that kind of money just isn't being

thrown around willy-nilly.

I happen to know that within the past few weeks, offers that seemed reasonable have been turned down. Fannie Brice wanted \$3,500 for guesting on the Bernie show. Floyd Gibbons asked \$4,000 of the RCA Magic Key mogols for a pickup from Ethiopia. He offered to give them inside dope on the Ethiopian-Italian situation, which he was investigating in Ethiopia.

Each program works on a budget—and it is mighty difficult to make the sponsor increase that weekly budget. For example, Al Jolson, on the Shell Chateau, has a budget of \$9,500 a week. Subtract the \$4,500 Al gets himself, and you have \$5,000 left for talent. Whiteman's budget was \$7,500 for Kraft—he got \$4,500, which left just \$3,000 for the other entertainers.

Pity the poor sponsor. Once a guest star has been signed up for the program, a new set of troubles begin. Have you heard of temperament, and temper?

Frances Alda was in the habit of throwing down mikes for the sheer joy of raising the devil, it seems. Finally the problem was solved by passing the word along and having a dummy mike ready for her to knock over. Then the show could go on.

Since she came back from Hollywood, Gladys Swarthout is developing well, temperamentally speaking. She used to come for a rehearsal at the crack of dawn; now she refuses to show herself before the dress rehearsal. And many are the arguments she and Jimmie Melton have.

When they were both to sing in The Rose of the Rancho, she had wired Jimmie to prepare the duet.

Came the dress rehearsal. She sang in one key; Jimmie in another. Everyone was agast.

"Why didn't you prepare it as I directed?" she demanded.

"I did," Jimmie countered.

"I told you to prepare it in B-flat."

"You didn't. You said D-flat!"

"You don't know what you're talking about," Gladys said. They were almost up to the hair-pulling stage.

"Here's your old telegram," Jimmie said. "That will settle it." He began to

pull it out of his pocket.

"I'm sorry," Gladys said suddenly. "I must have made a mistake."

THAT night, at the performance, Gladys was very much upset. Jimmie is forever clowning, even at the mike, and his antics annoyed Gladys.

In the middle of her song she stopped singing, glared at Jimmie for a second. Then she continued her singing. Did you notice the break in her voice? Now you know what caused it.

Ask any production man, and he'll tell you that the easiest stars to handle as guests are the old troupers, the Fannie Brices and the Walter Hustons. The hardest to handle as guests are the young movie stars, who have gone rocketing to fame on beautiful faces and bodies, and expect everyone to bow before 'em.

The easiest guest to handle that I know of is Madame Schumann-Heink, that grand trouper now in her seventies.

When Here's to Romance was to be broadcast, the Beauty Box Theater decided to get Madame Schumann-Heink to portray the role she had in the movies. Accordingly, they wired her in Hollywood and she flew to New York.

Without a maid, without a companion or a secretary, this old lady appeared for the rehearsal. "Who is the boss?" she asked. "Let him put me to work."

With such good will did she play her part that the agency officials persuaded her to remain in New York an extra week. The powers that be did an unprecedented thing and wrote her into The House of Glass program. She was the only guest that show ever used!

WEEK ENDING MARCH 14, 1936

### **BAYER ASPIRIN** **"THE AMERICAN ALBUM** **OF FAMILIAR MUSIC"**

Every Sunday Evening N. B. C. Red Network  
9:30 to 10:00 P. M., E. S. T.

### **"FAMOUS ACTORS' GUILD"**

FEATURING ETHEL BARRYMORE  
Every Wednesday Eve. N. B. C. Blue Network  
8:30 to 9:00 P. M., E. S. T.

## 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 Brownsie, 10 Reid Street, Amsterdam, New York 12010.

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

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

For Sale: Boxed set of six tapes from Stephen King's Night Shift. Original Price: \$34.95. My Price: \$12.00 postpaid. Five sets available. Phil Nelson, 221 Scioto, Chillicothe, OH 45601.

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

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

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, 45230 River Rd., Warrenville, IL 60555

Amos 'N Andy Collectibles. Photo illustrated list sent for a LSASE to: Nostalgic Americana, Aram H. Azadian, Sr., 3067 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 Yunkit, 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 Hagerty, 423 S.E. 6th St., Grants Pass, Oregon 97526

**Morre Serial Book**  
Lights, Camera, Action! Action! Action!  
Large oversized 100 plus pages,  
Loads of Hara Photo's, Biographies,  
more - \$10.50 plus \$1.50 Postage.  
Other movie Cowboy books available.  
Write to: Mario DeMarco,  
152 Maple, W. Boylston, Ma 01583

**Collector wants to buy Tickets to live Broadcasts of Network Radio & Television Programs Pre-1975**  
Send price and description To: Tickets-OTR,  
1078 Cross Country Drive, Worthington,  
Ohio 43235

**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 Best 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

Would like to communicate with Tom Corbett collectors with knowledge of Radio / T.V. shows (synopses), and /or fan fiction  
Geoffrey Tolle, 1040 Madison Ave.  
Columbus, Ohio 43205 gtolle@infinet.Com.

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

**FOR SALE:** Walter Winchell signed, cancelled personal check. Guaranteed authentic. \$40.00 ppd. Chris Ferrante, 26 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, 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; 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 Nall, P.O. Box 555, Cleburne, TX 76031

Want these Lux shows: Red River, Alice in Wonderland, Paradine Case, Kent Coscarelli, 2173 Willester Ave., San Jose, Calif. 95124

**RADIO ITEMS BEFORE 1935,** sets, speakers, tubes, parts, literature & advertising. Schneider, 9511-23 Sunrise Blvd., Cleveland, OH 44133

**WANTED:** To hear from anyone with Baby Snooks programs. Buy, sell or trade. Will buy or exchange catalogs. Lynn Wagar, Box 202 B.C.A., St. Cloud, MN 56301.

**OLD RADIO SHOWS** on cassettes. Rare Big Bands and Vocalists too! The absolute best quality. Free catalog. 2732-R Queensboro Ave., Pittsburg, PA 15226

Tom Monroe, 2055 Elmwood, Lakewood, Ohio 44107/(216) 226-8189 Cassette and reel, mystery, adventure, sci-fi, westerns, drama, some comedy.

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

Wanted: Juvenile adventure serials, Mysterious Traveler, Gangbusters, Fred Allen, 2000 + Cassettes only. Ken Weigel, 7011 Lennox Ave. #126, Van Nuys, CA 91405

Nelson Eddy and Bing Crosby Research; send data Box 724, Redmond, WA 98073-0724

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

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

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

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

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

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

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

**THOMAS HEATHWOOD,** 22 Broadlawn Pl., 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., Sudbury, Ontario, Canada P3B 3H6.

Wanted: "We The People" Broadcast 1-13-50 and any Lum and Abner shows prior to 1941. Willing to trade for anything in my catalog. Steve Ferrante, Box 153, Oakland Mills, PA 17076.

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

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

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

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

Wanted. Copies of owner's manual for AKAI reel recorders, Models 1722W and GX-215D. Reproduced coies acceptable. Willing to pay reasonable price. Jack Palmer, 145 North 21st Street, Battle Creek, MI 49015

Wanted To Buy: Jack Benny's Christmas Shopping Shows from 12-8-46, 12-18-49, and 12-2-51. Must have perfect sound. Thanks. John Moran, 6351 Beck Road, Canton, MI 48187

Spiros Koliopoulos, 149 Autumn Ridge Drive, Montgomery, IL 60538. Interested in news bulletins on radio such as Pearl Harbor, Hindenburg Disaster; also broadcast before and during WWII.

WANTED 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) 466-2761. 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

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 Thilpen, CARE, 151 Ellis St., Atlanta, GA 30303. (404) 681-2552.

WANTED ON CASSETTE: Basil Rathbone, Your Hollywood Parade 12/6/37, 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 Chandu the Magician episodes 89 to 154 from 1948 and 1949. Write to: Alfred Burton - 197 Manor Drive - Pittsboro, Ca 94565

Wanted: 1950 Summer Replacement Show "Somebody Knows" by Jack Johnstone. (6 show run) Dick Olday, 100 Harvey Dr., Lancaster, NY 14080.

GILBERT HUEY, 90 W. Triple Tree Dr., Carrollton, GA 30017 is writing an article on Flash Gordon and needs much information on the radio and tv show.

Pam Nemec, 1424 Heatherton Dr., Naperville, IL 60563 is looking for program listings of old radio stations of the 30's and 40's especially WJZ, KMMJ, KMA, KFNF and KFEO.

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

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

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

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

WANTED: The Adventures of Frank Merriwell, Herb Brandenburg, 4114 Montgomery Road, Cincinnati, Ohio 45212.

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

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

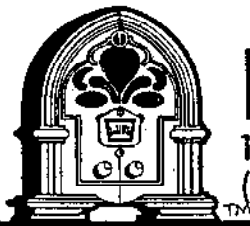
MISSING DAUGHTER MATTER: Looking to contact Bob Bailey's daughter about possible "Johnny Dollar" article. Frank Dattilo, 3350 Wiscasset Road, Dearborn, MI 48120 (313) 271-8339.

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, 46-21 Colden 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.



# Radio Memories™

1600 Wewoka St. North Little Rock, AR 72116  
(501) 835-0465 FAX (501) 835-0118

**DIGEST SPECIAL \$3.25**  
(Minimum Order 3)

**EVERY 10 TAPES YOU  
ORDER PICK 2 MORE  
FREE OF CHARGE**

Shipping: Orders to \$50 add \$3  
Orders from \$50 add \$2 for each  
additional \$50 of the order

All programs are dubbed in real time to  
insure better sound quality.

## THE LONE RANGER

All shows have commercials

- C01676 07/25/55 Hooded Raiders
- 07/26/55 The Decoy
- C01677 07/27/55 Bugle Of Doom
- 07/28/55 Bridge Of Destiny
- C01678 07/29/55 The Coward
- 08/01/55 The Masked Partners
- C01679 08/02/55 City Of Refuge
- 08/03/55 Terror Trail
- C01680 08/04/55 El Capitan
- 08/05/55 The Tomahawk Trail
- C01681 08/08/55 Sarsaparilla Kid
- 08/09/55 The Cellmate
- C01682 08/10/55 The Go-Between
- 08/11/55 Railroad To Prison
- C01683 08/12/55 The Lady Melissa
- 08/13/55 Claim Of Death
- C01684 08/16/55 Female Of The Species
- 08/17/55 Telescope Clue
- C01685 08/18/55 The Sawtelle Saga's End
- 08/19/55 A Call For Help
- C01686 08/22/55 Death Rides With Daggett
- 08/23/55 Valley Of Death
- C01687 08/24/55 The Jolly Tubby Morgan
- 08/25/55 Crane Murder Case

- C01688 08/26/55 Sign Of The Noose
- 08/29/55 Dan And Sally's Adventure
- C01689 08/30/55 Cave Of Terror
- 08/31/55 The White Leader
- C01690 09/01/55 Marked For Death
- 09/02/55 Saddle Shop Keeper
- C01691 09/05/55 The Long Trail
- 09/06/55 Smooth Larry's Plan
- C01692 09/07/55 Trigger Finger
- 09/08/55 One-Eyed Bandit
- C01693 09/09/55 Good For Evil
- 09/12/55 The Witness
- C01694 09/13/55 Phil Martin's Purpose
- 09/14/55 Three Months To Live

## OUR MISS BROOKS

- C00763 12/18/49 Bush Department Store Contest
- 12/25/49 Magic Christmas Tree
- C00764 01/01/50 News Years Eve \$5 Tickets
- 01/08/50 Walter's Editorial
- C00765 01/15/50 Cure That Habit, Inc.
- 01/22/50 Professorship State U.
- C00766 01/29/50 School On Saturday
- 02/05/50 Get Mr. Boynton Away  
From Miss Enright
- C00767 02/12/50 Walter's Wonderful Radio
- 02/19/50 Valentine's Day
- C00768 02/26/50 Formal Banquet
- 03/05/50 National Cleanup, Paint Up, Fix up
- C00769 03/12/50 Invite Burglar for Breakfast
- 03/19/50 Funds for Playgrounds,  
School Auction
- C00770 04/09/50 Easter Breakfast
- 04/23/50 Economy Drive
- C00771 05/07/50 Cosmopolitan Magazine
- 05/21/50 The Rare Black Orchid

- C00772 05/28/50 The Traffic Ticket
- 09/10/50 Conklin Rumors
- C00773 10/01/50 Measles
- 02/22/51 Skis In Class

- C00249 # 38 The Sword Swallower
- # 41 The Disappearing Body
- C00250 # 42 The Jim Williams Case
- # 43 The Brandon Jewels
- C00251 # 44 The Congdom Ransom
- # 45 Harry Benson's Wife

## BOSTON BLACKIE

- C00244 # 28 Richards Diamond Murder Case
- # 29 Mary Disappears
- C00245 # 30 Amnesia Victim
- # 31 Murder In The Music Room
- C00246 # 32 Blackie Is Kidnapped
- # 33 Man Shot On 21st Floor
- C00247 # 34 Williams Missing Pearl Necklace
- # 35 Murder On The Movie Set
- C00248 # 36 Death On TV
- # 37 The Master's Diamond

- C00252 # 46 A Vase Leads To Murder
- # 47 Murder With An Alibi
- C00253 # 48 The Colorblind Accomplice
- # 49 The Worthington Ghost
- C00254 # 50 Pierre The Designer
- # 53 The Baseball Player Murder
- C00255 # 54 The Stolen Car Ring
- # 55 The Fielding Murder
- C00256 # 56 The Winthrop Jewel Robberies
- # 59 The Escaped Prisoner

## RENTAL LIBRARY

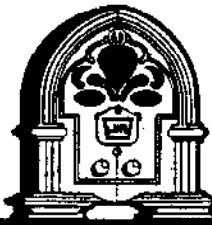
"The Golden Age of Radio" may be over, but they are not forgotten and are collectable. You can join our rental library, receive a catalog and can again hear those favorite programs of yours from the past. If you are younger and never heard the fascinating radio broadcast world of drama, comedy, westerns, and science-fiction, you can now discover and collect these programs. We offer the best sounding programs on cassettes that you can listen to at home or on the go. Listen on your Walkman or your automobile's cassette deck and let talk radio be a thing of the past. Drive time will be more enjoyable.

## QUALITY/COST

All cassette programs in this catalog are of superior sound. We will offer complete listings of each series in future editions of our rental catalog, including programs that may contain some sound problems. For those advance collectors that would like to include all programs available, programs with sound problems will be clearly marked with an asterisk. For now, however, you can receive a complete listing of your favorite series by writing to RADIO MEMORIES and request such listings. For the cassettes listed in this catalog, you will find nothing but the most favorable sound. And here is the best information, price. Each cassette rents for just \$1.00 each, plus s/h. Write today for more detailed information to RADIO MEMORIES.

## BUYERS GROUP

Would you like to receive the best sounding upgrades to circulating programs? How about receiving those hard to find programs or programs that are not circulating among collectors? You can get these programs, the better sound, and general non-circulating programs, even unreleased programs by being a member of our BUYERS GROUP. These groups are limited to a small number of members per group, so write for information today. Join and discover a totally different way to collect the best of old radio.



# Radio Memories™

1600 Wewoka St. North Little Rock, AR 72116  
(501) 835-0465 FAX (501) 835-0118

## AMOS 'N' ANDY

- C02570 04/21/44 Of Sound Mind & Body
- 04/28/44 The Brother-In-Law
- C02571 05/05/44 The Electric Clock Caper
- 05/12/44 Impersonating An Officer
- C02572 05/19/44 And The Winner Is...
- 05/26/44 Andy, The Fugitive
- C02573 06/02/44 Nazi Spy
- 06/09/44 Shirt Trail
- C01765 12/01/44 Fountain Pen Dealership
- 12/08/44 Overnight Investment
- C01766 12/15/44 Andy's Fake Suicide
- 12/22/44 Christmas Show
- C01767 12/29/44 New Years Show
- 01/05/45 Andy's Summons
- C01768 01/12/45 George Washington's Desk
- 01/19/45 Andy Gets Adopted
- C01769 02/02/45 Breach Of Promise
- 02/09/45 Phony Soldier (Scratchy)
- C01770 02/16/45 Valentine Show (Vol Flux 1st min)
- 02/23/45 Jealousy (One skip)
- C01771 03/02/45 Income Tax Woes, Part 1
- 03/09/45 Income Tax Woes, Part 2
- C01772 03/16/45 Lecture Bureau
- 03/23/45 Prentice Clothing
- C01773 03/30/45 Easter Hat
- 04/06/45 Andy Moves In With Kingfish
- C01774 04/20/45 Ride, Red Ride
- 04/27/45 Let Me Call You Sweetheart
- C01775 05/04/45 Baby Picture
- 05/11/45 Double Indemnity
- C01776 05/18/45 German Boullion
- 05/25/45 Andy Impersonates A Sailor
- C01777 10/01/46 Kingfish The Realtor
- 04/08/47 Finding A Roomer

## X MINUS ONE

- C00597 04/24/55 # 1 No Contact
- 05/01/55 # 2 The Parade
- C00598 05/08/55 # 3 Mars Is Heaven
- 05/15/55 # 4 Universe
- C00599 05/22/55 # 5 Knock
- 05/29/55 # 6 The Man In The Moon
- C00600 06/05/55 # 7 Perrigi's Wonderful Dolls
- 07/07/55 # 8 The Green Hills Of Earth
- C00601 07/14/55 # 9 Dr. Grimshaw's Sanatorium
- 07/21/55 # 10 Nightmare
- C00602 07/28/55 # 11 The Embassy
- 08/04/55 # 12 The Veldt
- C00603 08/11/55 # 13 Almost Human
- 08/18/55 # 14 Courtesy
- C00604 08/25/55 # 15 Cold Equation
- 09/01/55 # 16 Shanghaied
- C00605 09/08/55 # 17 The Martian Death March
- 09/15/55 # 18 The Castaways
- C00606 09/22/55 # 19 And The Moon Be Still As Bright
- 10/06/55 # 20 First Contact
- C00607 10/20/55 # 21 Child's Play
- 10/27/55 # 22 Requiem
- C00608 11/03/55 # 23 Hello, Tomorrow
- 11/10/55 # 24 Dwellers In Silence
- C00609 11/16/55 # 25 The Outer Limit
- 11/23/55 # 26 (MISSING) There Will Come Soft Rains /Zero Hour (HERE)

## THE COUPLE NEXT DOOR

- C01612 02/12/58 # 33 Signing the Papers
- 02/13/58 # 34 Getting Ready To Go Out
- 02/14/58 # 35 Looking At Lakefront Property
- 02/17/58 # 36 Betsy Runs Away

- C01613 02/18/58 # 37 Helping Mrs Haines
- 02/19/58 # 38 Meeting With Mr Rogers
- 02/20/58 # 39 Waiting Outside Dept Store
- 02/21/58 # 40 Problems With Lake Property
- C01614 02/24/58 # 41 Betsy Wants To Be a Hollyhock
- 02/25/58 # 42 Taking Coat Off Trick
- 02/26/58 # 43 Painting of Ancestor
- 02/27/58 # 44 Looking At Apartments
- C01615 02/28/58 # 45 The Broken Dish
- 03/03/58 # 46 The Ant Farm
- 03/04/58 # 47 The Long Distance Call
- 03/05/58 # 48 Betsy the Model
- C01616 03/06/58 # 49 The School Bus
- 03/07/58 # 50 The Driver's Test
- 03/10/58 # 51 Asking Betsy To Pose
- 03/11/58 # 52 The Pencil Sharpener
- C01617 03/12/58 # 53 Negotiating the Price
- 03/13/58 # 54 The New Dress
- 03/14/58 # 55 Dropping In For a Visit
- 03/17/58 # 56 (MISSING) Hurt Feelings
- C01618 03/18/58 # 57 Contest For Hawaii Trip
- 03/19/58 # 58 Second Thoughts About Betsy
- 03/20/58 # 59 The Dentist Bill
- 03/21/58 # 60 Clayton's Come To See House
- C01619 03/24/58 # 61 Deal Goes Through
- 03/25/58 # 62 Taking Betsy's Picture
- 03/26/58 # 63 Noise In the Attic
- 03/27/58 # 64 The Green Dye
- C01620 03/28/58 # 65 Driving Lessons
- 03/31/58 # 66 Colored Bathroom Fixtures
- 04/01/58 # 67 April Fool's Day
- 04/02/58 # 68 Chickens & Rabbits
- C01621 04/03/58 # 69 Sick Rabbits
- 04/04/58 # 70 Church On Good Friday
- 04/07/58 # 71 Truth About Betsy's Picture
- 04/09/58 # 72 The Old Chair
- C02419 04/09/58 # 73 The Old Chair
- 04/10/58 # 74 What's Wrong With Brownie
- 04/11/58 # 75 Father Knows Best
- 04/14/58 # 76 Income Tax Forms
- C02420 04/15/58 # 77 New Plans For Laundry Room
- 04/16/58 # 78 Betsy's Photo
- 04/17/58 # 79 Returning Can Opener
- 04/18/58 # 80 Searching For Water
- C02421 04/21/58 # 81 Dollar From Aunt Effie
- 04/22/58 # 82 Brownie Brings Turkey
- 04/23/58 # 83 House Lacks Something Cute
- 04/24/58 # 84 Herb's Wedding Invitation

- C02422 04/25/58 # 85 Mr Wright, Milkman
- 04/28/58 # 86 (MISSING) The School Visit
- 04/29/58 # 87 Dress For the Wedding
- 04/30/58 # 88 Making May Baskets

## HOP HARRIGAN,

- C00710 12/23/47 #1362 FBI Interested In Bell
- 12/24/47 #1363 Another Bell Malfunction
- 12/25/47 #1364 Flying To Flemington, Ohio - Christmas Services
- 12/26/47 #1365 Plug Found In Bell
- C00711 12/29/47 #1366 Mendez Is Suspect
- 12/30/47 #1367 Bell Missing
- 12/31/48 #1368 Truck & Crane Missing
- 01/01/48 #1369 (MISSING)
- C00712 01/02/48 #1370 Unidentified Plane Spotted
- 01/05/48 #1371 Note From Chris Found
- 01/06/48 #1372 Gail Appears To Cooperate
- 01/07/48 #1373 Bell To Be Unloaded From Plane
- C00713 01/08/48 #1374 Hop Delayed
- 01/09/48 #1375 Gail Seen Trying To Cut Through Bell
- 01/12/48 #1376 Mendez Learns Of Chris' Hiding Place
- 01/13/48 #1377 Lakeville Bell Made Of Gold
- C00714 01/14/48 #1378 Rescue Attempt
- 01/15/48 #1379 Mendez & Voegel Captured
- 01/16/48 #1380 Mendez Killed
- 01/19/48 #1381 Gunfight With Voegel's Men
- C00715 01/20/48 #1382 Escape By Air
- 01/21/48 #1383 AIRLINE PROTECTION RACKET - Plot Against Private Aviation
- 01/22/48 #1384 Refused Gas & Oil
- 01/23/48 #1385 Refuses To Join Organization
- C00716 01/26/48 #1386 Tank Suspicious Of New Student
- 01/27/48 #1387 Student Sabotages Plane
- 01/28/48 #1388 Mr. Charles Killed
- 01/29/48 #1389 Questioned By Police
- C00717 01/30/48 #1390 Demands To See The Head Of The Organization
- 02/02/48 #1391 Ally Found
- 02/03/48 #1392 Meets Head Of Organization
- 02/04/48 #1393 Refuses To Sign Agreement
- C02148 02/05/48 #1394 Dudley Captured
- 02/06/48 #1395 Organization Broken Up (End Of The Series)





One year \$15 for 6 issues

Royal Promotions 4114 Montgomery Rd Cincinnati, Ohio 45212

