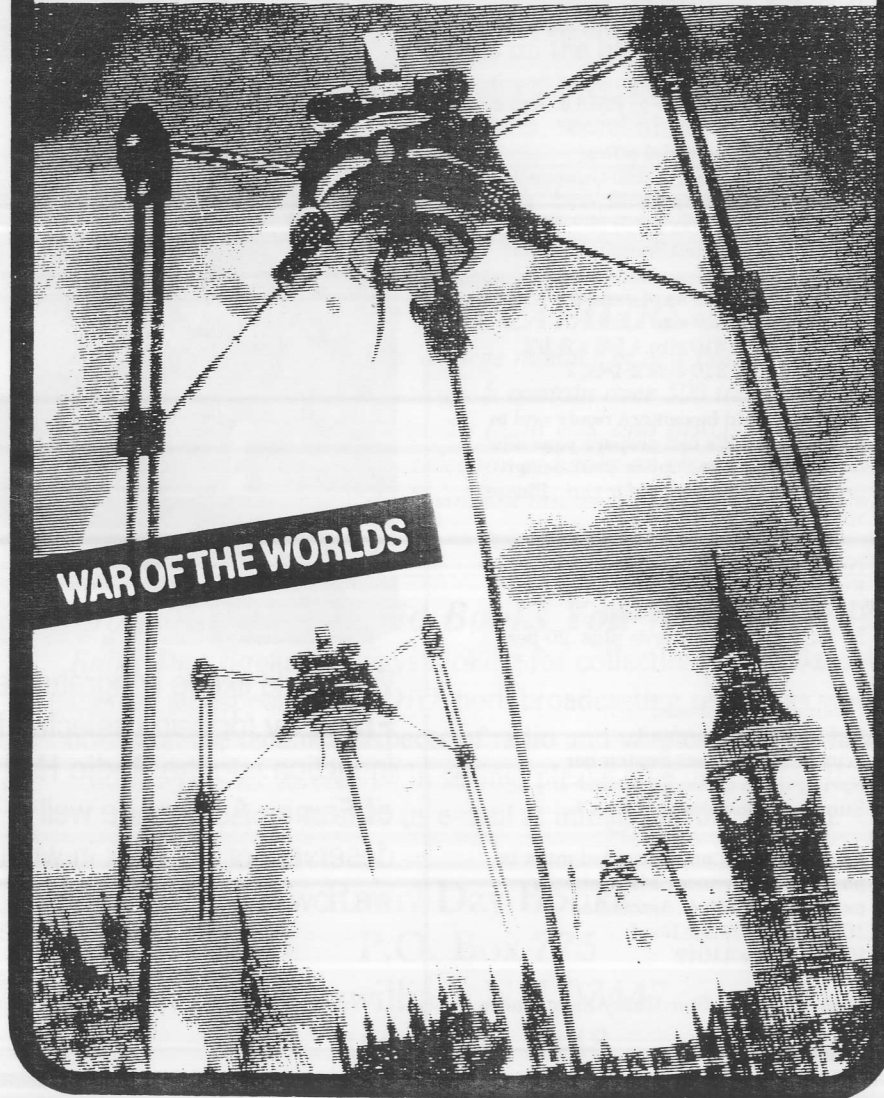


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WAR OF THE WORLDS

Old Time Radio DIGEST

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deserves for his work in what
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The Scifi Guide

By The Scifi Guy

***A commentary and review of old and new radio
new and commercially released audio drama***

The 10/31/38 The War of the Worlds broadcast

In this edition, acclaimed author, Martin Grams, gives us a history of the most famous radio broadcast of all time, and The Scifi Guy (Gordon Payton) will close with a history of War of the Worlds productions done since then:

January 16, 1926. During a period of an unusual labor strife, London, England. On that day the traditionally complacent English listener was startled by a description given by Father Ronald Knox (in the customary news broadcast), of an unruly unemployed mob. The mob was said to have attempted demolition of the Houses of Parliament, their trench mortars had brought Big Ben to the ground, and they hanged the Minister of Traffic to a tramway post. The London broadcast ended with the destruction of the BBC's radio station. After the fictional broadcast, the newspapers, police and radio stations were besieged with calls from frantic citizens. The panic created by Father Knox's broadcast did not cause widespread panic, but would foreshadow the shape of things to come.

For radio, like the movie industry, censorship had to be maintained as well as the content of what could and could not appear in the eyes and ears of the world. As times would change, so would the industries. Paramount Studios lost money, not surprisingly, to Mae West's latest picture, *Every Day is a Holiday*. In December of 1937, Mae West had created a small storm when she ad-libbed her lines on *The Chase and Sanborn Hour*, causing her to be banned from the radio for fifteen years. There certainly were bugs that needed ironing out from the new audio medium, and months after the Mae West incident, another bug crept out of the radio speakers. This bug wore a spacesuit and arrived in a flying saucer.

On the hot afternoon of June 24, 1938, science-fiction became science-fact. Reality crash-landed outside Pittsburgh, Pennsylvania. A ball of fire roared over sky scrapers and hit outside the city with such an explosion that cars stopped in the streets, people grew silent, and windows in department stores cracked. Scientists rushed outside of town to check out the space debris that landed within a few miles of city limits. They found a bright, orange-glowing heat shield in a small crater. Reporters took pictures and the owner to whose land the craft landed on, began selling refreshments and giving eye-witness statements.

Twenty-four hours later, an observatory nearby reported that a five-hundred ton meteor had entered the Earth's atmosphere, and began burning up as it hurtled groundward at a shallow angle. Scientists calculated that if the meteorite had come straight down - instead at an angle, the city of Pittsburgh would have been partially destroyed. The lives of a few million people were spared by what appeared to have

been a near-death experience. Four months later, in October of 1938, Orson Welles would scare part of Pittsburgh, and much of the East Coast, with his *War of the Worlds* broadcast

1938 started out good: the unbeatable Yankees kicked the Cubs' ass in four straight games in the World Series and Hollywood box office receipts were at an all-time high. But a sense of impending gloom was in the air, due to Hitler increasing belligerence Europe, and Americans were fearing the worst.

Enter, stage left, Orson Welles. Age twenty-three, who was currently producing, directing and starring in his own radio series, *The Mercury Theater on the Air*. Each week, Welles and a cast of superb radio performers were presenting dramatizations of popular literary works. "The Man Who Was Thursday," "The Count of Monte Cristo" and "The Affairs of Anatole," were a few. Orson Welles and John Houseman formed a partnership a few years before with their own repertory company, which they called "The Mercury Theater." Houseman, who co-produced the Mercury productions with Orson, agreed to use H.G. Wells' science-fiction novel, "War of the Worlds," several weeks in advance, during the month of September. Because of world affairs at the time, the novel was postponed for a later broadcast. Having no vague memory of the novel, Houseman and Welles turned to a young lawyer-turned-playwright, Howard Koch, to write the adaptation. After reading the novel, Koch found very little plot-wise, and asked Houseman if another novel could be substituted. Houseman then informed Koch that the only other script he and Welles had in possession was a weak adaptation of *Lorna Doone*. Suggestions of Matthew Shield's *Purple Cloud* and Doyle's *The Lost World* circulated. But Houseman stood his ground, suggesting that Halloween would be the best time for such a novel, and suggested to Koch that employing a number of news bulletins might heighten the *War of the Worlds* plot-line. Koch agreed, and the location shifted from England to New Jersey. Randomly picking a spot on the map, Grover's Mill, Koch would also choose the nearby Princeton observatory as the opening setting.

Wednesday, October 27. Koch had the rough draft typed up. Orson, in the meantime, spent almost the entire week across New York City working on his stage production of "Danton's Death." Paul Stewart helped Koch record a rough cut read through for Welles, who found the work "boring."

Thursday evening, October 28. Koch along with Houseman, Ann Froelich (Houseman's assistant), and Paul Stewart (who had directed the rehearsal), went to work on improving the script.

Friday, October 29. CBS reviewed the second draft and gave it their approval, on condition that several names of real people and locations be changed. The Hotel Biltmore was changed to the fictional Park Plaza. The Trans-America became the International, also fictitious. President Roosevelt was billed as the "Secretary of the Interior." Bernard Herrmann and the CBS orchestra had managed to become "Ramon Raquello and his Orchestra."

Saturday, October 30. The day before broadcast. Paul Stewart began directing the technical rehearsals with the sound men, who worked on complex crowd scenes, such as the sound of fleeing refugees of the invasion boarding ships in the New York

harbor

Finally, on Sunday afternoon, hours before the scheduled broadcast, Orson was able to tear himself away from "Danton's Death" and arrive at the CBS Studios. Adding the dramatic flair that he would become famous for, Welles lengthened some of the dialogue exchanged between Professor Pierson and the reporter at the Princeton Observatory. Kenny Delmar, known for playing Senator Claghorn on The Fred Allen Show, practiced his Roosevelt impersonation he did many times before on The March of Time. Frank Readick, who was to play the part of Carl Phillips, the reporter at Grover's Mill, acquired a recording of Herb Morrison's report of the Hindenberg crash in Lakehurst. Readick replayed the recording over and over, attempting to capture the same emotional response when the disaster occurred. Others in the cast included Everett Sloane, Ray Collins and Joseph Cotton.

Orson wasn't in favor of the finished product. "All during the [Sunday] rehearsals," Dick Barr recalled, "Orson railed at the text, cursing the writers, and at the whole idea of his presenting so silly a show." Finally at eight o'clock p.m., Eastern Standard Time, the opening bars of Tchaikovsky's first piano concerto opened The Mercury Theater on the Air. Inside Studio One, the announcer plugged the show's title and the evening's drama.

"The Columbia Broadcasting System, and it's affiliated stations present Orson Welles and The Mercury Theater on the Air, in 'War of the Worlds' by H.G. Wells."

Welles delivered the opening speech, and the drama began. Meanwhile, on NBC, The Chase and Sanborn Hour opened with their usual Edgar Bergen and Charlie McCarthy monologue. Madeline Carroll was guest for the evening. Everything seemed all right at first, until the unexpected occurred. Sometime between 8:08 and 8:11 p.m., EST, Nelson Eddy began singing and an estimated one to two million people began dial twitching. What they heard was not the opening bars of The Mercury Theater on the Air, but rather ballroom music being interrupted by news bulletins, involving strange gasses eliminating from the planet Mars.

After several interruptions and a small chat at Princeton Observatory, the Martians' heat wave began burning on-lookers in Grover's Mill, and people by the hundreds were slaughtered. Radio listeners became horrified by what they heard, and phone lines began ringing off the hook. Friends urged relatives to tune into the program. Radios in taverns tuned in to the so-called "Presidential speech," delivered by Kenny Delmar. Before the program was even half-way over, the CBS switchboard was jammed with demands for verification. NBC even received a few calls. Koch recalled that an operator at CBS, who very properly replied to a question as to whether the world was coming to an end, replied, "I'm sorry, we don't have that information here." Welles and his crew suspected far in advance that some sort of slight confusion would arise, but they never knew exactly what would happen. "The

OUR OWN RADIO RAVINGS

WAVE LENGTH
ZKXTMVOBLAA

A FRIEND
DROPS IN
AND THE
FAMILY MAKES
HIM SIT DOWN
AND LISTEN
TO A HUMOROUS
MONOLOGUE,
DELIVERED
BY PHILIP J.
MUMBLEVOICE
FIVE HUNDRED
MILES
AWAY.



THE WIRELESS AGE

MAY, 1922



--Dallas Journal

first inkling we all of us in the studio had," Orson Welles recalled, "was when we saw in the control room, a big gang of policemen. The cops were pretty bewildered, they didn't know how to arrest a radio program so we carried on."

No one else saw them, but the CBS supervisor, Davidson Taylor, did arrive at the control room to report that the studio switchboard was jammed with calls. Dick Barr wrote: "Someone had called threatening to blow up the CBS building, so we called the police and hid in the ladies' room on the studio floor. Houseman denies this, but I distinctly remember a group of frightened men squeezed in the ladies' room of the CBS building." Taylor wanted to interrupt the show to give the listeners some reassurance, and broke into the drama, shortly after Ray Collins choked to death from the gas attack, on top of the CBS control tower.

Altogether, during the broadcast, four announcements were made to the full network. One at the beginning of the program, one before the station break, one after the station break, and one after the drama. The following announcement was made to the network on the same evening at 10:30, 11:30 and 12 midnight:

"For those listeners, who tuned in to Orson Welles' Mercury Theater on the Air, broadcast from 8 to 9 pm, Eastern Standard Time tonight, and did not realize that the program was merely a modernized adaptation of H.G. Wells' famous novel, 'War of the Worlds,' we are repeating the fact, which was made clear four times on the program, that, while the names of some American cities were used, as in all novels and dramatizations, the entire story and all of its incidents were fictitious."

So why was a fictional drama mistaken for reality, especially when it dealt with invaders from outer space? Perhaps one reason was because Orson Welles' voice wasn't recognizable to the listening audience until after the spooky broadcast. Another would be because thirty-five days before Halloween, the Munich crisis had begun, and fixed live reports began appearing over the speakers. This new technique called "on the spot reporting" was at that time, the wave of the future.

"The 'War of the Worlds' was a work of pure fiction," said Arch Oboler, "and any idiot that thought he was being invaded . . . deserved to be invaded." Orson Welles summed up: "Radio in those days wasn't just a noise in somebody's pocket – it was the voice of authority. Too much so – at least, I thought so. I figured it was time to take the mickey out of some of that authority." Outside the studio, hundreds of people across the East Coast began panicking. The numbers involved were in actuality, small. But they were scattered, creating small pockets of pandemonium. Numerous stories regarding the panic have cropped up over the years, many fictional and many fact. Reporters found no problem finding citizens to gabble away about the world coming to an end. In Newark, New Jersey, all of the occupants of a block of flats left their homes with wet towels around their necks as improvised gas masks. Others stayed home, gathering water and food for storage. Some living within city limits rushed to the roof tops to check out the smoke and gas, supposedly spreading across the city sky-line. Many police stations received phone calls. The New York Times estimated 875 phone calls regarding the broadcast.

In South Carolina, one woman reported that her aunt fainted. A freshman in a Mary Washington College dorm at Fredricksburg, Maryland, began calling Mrs. C.L.

Bushnell, dean of women, who stopped a wave of mass hysteria. Five boys at Brevard College in North Carolina were reported of having fainted from the excitement. One woman fell down a flight of stairs in a panic. Her husband, according to Norman Corwin, called CBS to thank them for the broadcast. "Geez, it was a wonderful program!"

If one report can be believed, a water tower in New Jersey was found to be filled with buckshot, apparently mistaken as a Martian war machine. A Pittsburgh woman attempted suicide, saved only by her husband. A dissenting voice was raised by Thomas Sweeney, an officer in the Southern District of one state, who said that his two children were also listening to the radio. But when the Martians landed, the youngsters exclaimed, "That's ridiculous. Let's get Charlie McCarthy."

"Remember John Barrymore? The greatest of all great actors, the last one?" Orson Welles recalled. "He also had the radio on, and he put own his highball, lunched out to his private kennels, where he kept a clutch of great Danes, opened the gates and said, 'Fend for yourselves!'"

Howard Koch, among all who were involved, was tired that evening and went to bed early. To ensure his sleep, he disconnected the phone. When he woke, a surprise was waiting for him on the streets. "Not knowing anything about [the panic], it was my day off, it was a Monday following the broadcast," said Koch. "I went down to get a haircut and as I walked down 72nd street, there was a sort of buzz of war in the air. This was the time Hitler was busy in Europe and I thought, you know, has there been war? Has something happened? So when I got into the barbershop, the first thing I asked the barber was 'There hasn't been any war declared anywhere, has there?' And he said, 'Haven't you heard?' And slowly he hands me the morning paper, the New York paper, and this is a moment I'll never forget because there was the headline and it said that the Martians had invaded the United States and I looked further down and I saw my script!"

The morning after the broadcast, Chairman Frank P. McNich of the FCC asked the Columbia Broadcasting System to furnish the commission with an electrical transcription of the broadcast: "I have this morning, requested the CBS by telegraph to forward to the commission, at once, a copy of the script and also an electrical transcription of the 'War of the Worlds,' which was broadcast last night and which the press indicates caused a widespread excitement, terror and fright. I shall request prompt consideration of this matter by the commission."

Senator Clyde L. Herring, Democrat of Iowa, said he planned to introduce to Congress a bill "controlling just such abuses as was heard over the radio last night . . . Radio has no more right to present programs like that than someone has in knocking on your door and screaming."

Three-quarters of the station managers reported that their mail volume exceeded 100% of the normal number of letters received. Several instances were reported of increases of over 500%. Station WABC, Columbia's key station in New York, was flooded with 1,770 pieces of mail concerning the subject. 1,086 were favorable, 684 unfavorable. The Mercury Theater itself had received 1,450 letters concerning the program, only 9% of them condemning. The FCC received 644

pieces of mail.

Orson Welles was haunted by the broadcast for months after. Lawsuits piled up and legal actions were filed against CBS and Welles and Mercury, totaling more than a million dollars. They all failed. So much interest came from the panicked reaction, that Schron printed a serialized version of War of the Worlds with a subhead, "The Story that Scared America" for issues of November 6, 13, 20 and 27, 1938.

H.G. Wells, the author of the famed novel, was very unhappy at the violation of his rights, not being paid for permission to broadcast his novel over the air. He felt he had been duped, but an exchange of letters with his New York agents, led to some payment, as well as an apology. The use of the book's title (and transposed plot) was probably a simple misunderstanding. The Manchurian Guardian on November 1 and 2, 1938 mentioned that H.G. Wells and Orson was in negotiation over the piece when the latter's broadcast went out and eventually, within two weeks, H.G. Wells received payment. Almost two years later, on October 27, 1940, H.G. and Orson met for the first time.

"Mr. Hitler made a good deal of sport of it, you know, actually spoke of it in the great Munich speech," Orson pointed out. "And it's supposed to show the kind of corrupt condition and decadent state of affairs in democracies, as War of the Worlds went over as well as it did." About this time, Hadley Cantril compiled a study of the broadcast, entitled The Invasion From Mars. Cantril wanted to publish Koch's script, and asked Welles to endorse the book. Welles turned the offer down, claiming that Koch was not fully responsible for the script. Everyone else disagreed. Koch claimed he wrote the first draft, and everyone involved from Paul Stewart, Ann Froelich and John Houseman contributed. Welles did very little but rewrite on Sunday afternoon, just hours before broadcast. Orson attempted to legally prevent Cantril from publishing the script in his book under Koch's name, but failed. Cantril, instead, mentioned 'Script idea and development by Orson Welles, assisted by John Houseman and Mercury Theater staff, and written by Howard Koch, under the direction of Mr. Welles.'

On October 27, 1958, CBS broadcast a television special, "The Night America Trembled," hosted by Edward R. Murrow. Welles threatened suit for \$375,000 to have his due as author. Again, he lost.

"I didn't particularly like Orson," Arch Oboler told in an interview years later. "He is a great actor and a fine director, but he didn't know how to give credit to the people around him who did the work. He had nothing to do with the writing of H.G. Wells' fame. He simply did not admit that in co-operative business – the entertainment business – that anybody does anything, including sweep the floor, but Orson Welles. During the war we had a series. I was given a network timeslot to do a series called Plays for Americans, where I turned to any in the writing industry and said, 'write something for the war effort.' He knew that I knew that he's not a writer. Yet he sat at that table and played beautifully. He played the part so well that I thought I was with the Bard. But I knew darn well the minute I left that he'd call up Koch and say, 'Hey, can you write this for me?'"

The publicity from the Halloween broadcast supplied Orson's program a sponsor. Campbell Soups decided to stop sponsoring Hollywood Hotel weeks after the War of the Worlds and The Mercury Theater on the Air changed it's title to The Campbell Playhouse. At a whopping \$7,500 per week budget, The Campbell Playhouse allowed room for Hollywood stars to make guest appearances. The Halloween broadcast helped secure Orson a Hollywood contract. Movie studios made him offers to land him and lure him to Hollywood, but he took the offerings of RKO, one of the smaller of the film industry "majors," and one of the least financially stable. Howard Koch would launch a writing career in Hollywood, eventually winning an Academy Award for his Warner Bros. Screenplay, Casablanca in 1942.

What's really amusing is how many bloopers were made during the broadcast, most over-looked by the listeners. During the actual broadcast, the time of the events was actually off an hour. The Mercury Theater on the Air was broadcast from 8 to 9 p.m., EST, but the fictional events in the broadcast started at 9 p.m. and continued for days. The fictional time was even given, and had anyone actually been paying attention, they would have wondered if the station or their wrist watches was off by an hour. Also during the broadcast, one of the fictional characters makes a reference that today, (the day of the invasion), was October 20th, instead of October 30th. This somehow went unobserved during the rehearsals and the "live" on-the-air performance.

Thankfully, contrary to what has been printed in a few books, no one died as a result of the War of the Worlds broadcast. One woman gave birth pre-maturely, it was reported, but whether the broadcast had anything to do with it is not known, as that act of nature could have happened at any time.

On December 8, 1941, Orson Welles starred and hosted another CBS radio program, Lady Esther Presents Orson Welles. Joseph Cotton and Merle Oberon had finished performing Ring Lardner's "Symptoms of 25" and Orson was beginning to read from Walt Whitman's "Leaves of Grass," when he was interrupted by a news bulletin. Pearl Harbor had been bombed. President Roosevelt sent Welles a wire about ten days later in reference to something about "cry wolf."

In 1953, George Pal produced a film version of the H.G. Wells novel, and decided to have a couple references to the broadcast in the plot. During the atom bomb sequence in which scientists attempted to thwart the alien crafts by dropping the bomb on them, hoping to penetrate their shields. Paul Frees, who was in real life was a radio announcer, played a radio reporter describing the events and actions that take place to the listening audience. The bomb is dropped, to no effect on the Martians, who attack. The wire is cut and Paul Frees is off the air. In the 1960's, Jay Ward parodied the War of the Worlds broadcast on the premiere episode of The Rocky and Bullwinkle Show, with a Welles-looking character telling a radio audience that the U.F.O. landing was "not a practical joke."

Producer Walter Wagner originally planned to have Orson Welles read or appear narrating the opening and closing of his 1956 film, Invasion of the Body Snatchers. The alien invasion film was planned to open with Orson saying: "I am Orson Welles. A few years ago, people were frightened by my War of the Worlds

broadcast, which I must say, seems pretty tame considering what has happened to our world since. When I think of the A-bombs, the H-bombs, the fall-outs, the changing climates, the unprecedented number of earthquakes, cyclones, tornadoes, and the floods that have occurred all over the world; and the space ships, the 'flying saucers,' the supersonic flights, and more flaming volcanoes than ever, surely even nature is behaving strangely, and no phenomenon seems impossible today." Other drafts were proposed, but Welles' agent demanded a larger pay, for Orson's services, than Wagner could afford, so the idea was scrapped.

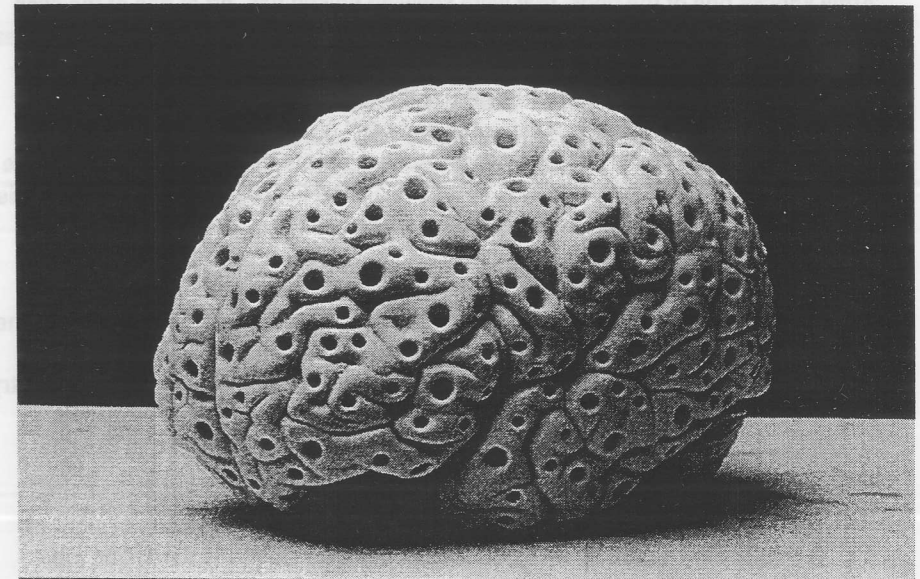
Perspective and what's been done since then by Gordon Payton(The Scifi Guy):

The fact that the Martians are only glimpsed a few times and that you never here them speak was one of the primary reasons that the production had the success that it did. In that time of increasing worry over what was going on in Europe, this strange, silent, faceless, nemesis from the unknown was just the spark needed to ignite the powder keg. For the most part, people tuned in late and missed most of the references to the gas discharges on Mars and the landing of the meteors. Instead, they tuned in time to catch frantic news reports and live recordings of mayhem and death. With all these audio pyrotechnics taking place, is it any wonder that many people paid no attention to the references to time and the passages of days during the broadcast. All they knew was that typical sounding newscasters were reporting a holocaust taking place in their backyard.

Wells' original book took place in England and there was very little dialogue. Wells was, at heart, a social commentator and all of his books were primarily metaphors for situations that he saw in British society. The Brits have a deep-rooted fear of invasion due to centuries of oppression from within and from without. Whereas, American science fiction is generally optimistic and we have faith in science and society to eventually straighten out what ails this world, British science fiction writers tended towards pessimism about the future. Britains are still smarting from the loss of their global empire and the time when they were the world's superpower. Since their glory days, they have endured a seemingly never-ending shrinking of their empire and influence. We Americans, on the other hand, have a brand new, barely touched, land with promise aplenty.

One of the most remarkable aspects of the War of the Worlds format that Kock, Welles and others created that Halloween night, was it's ability to be revised and adapted by radio dramatists years later. Dozens of versions of the original Koch script have been done over the years, from tiny college stations to major foreign national broadcasting networks. The technique that Welles/Koch invented, telling the story as a series of live news reports, was a stroke of genius and a unique bi-product of 20th century technology. Any station who wants to do a version of the story need only change a few place names to local ones and have a few familiar voices do the news reports. Some radio dramatists only borrowed the news-reports-breaking-in-on-the-regular-broadcast concept and wrote a completely different story of extraterrestrial invasion.

The most famous of this type was called "Palmetto Fantasy", in which,



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aliens embark upon a similar invasion of the Carolina's. At one point in the story, the Army knocks one of the pods, that were spewing poison gas, off of one of the alien war machines, and it fell into the local water reservoir. Panicked residents of the area deluged police stations, wanting to know if it was safe to drink the water and where they could get gas masks. Unfortunately, at the time of this writing, I can't find the reference to this broadcast in my records and can't give you the exact date and location of this broadcast. If memory serves me, I believe that it occurred within one year of the 1938 broadcast. I do, however have a short list of other War of the Worlds re-enactments, which caused panic, and for which I can provide definitive data:

11/14/44 Chile ~ Actors impersonated real government ministers making announcements ; widespread panic in Santiago and Valparaiso ; the governor of one province mobilizes troops to repel the Martians ; the station was fined.

2/12/49 Quito, Ecuador ~ Widespread, genuine panic ; some believed that the country was being invaded by Peru or the Russians ; Station director planted stories of UFO's landing locally and deliberately didn't announce that the play was fictional ; station apologizes ; an angry mob lays siege to the station and torches it ; troops quell the riot ; six dead ; 15 injured ; some actors arrested ; director flees the country.

10/30/74 WPRO Providence, Rhode Island ~ Begins with the first Martian cylinder landing in Jamestown. Listeners were seriously frightened and the station was admonished by the FCC.

10/30/84 Capital Radio, London, England ~ Station rebroadcasts the original Mercury Theater play. Many calls from concerned listeners.

10/30/88 Portugal ~ 50th anniversary broadcast on Radio Braga ; some reports of panic ; U.S. stations air an anniversary version of the play without problems.

10/30/88 Portugal ~ 60th anniversary broadcast on Radio Antena 3, a subsidiary of Portuguese National Radio ; preceded by a planted story of a UFO landing in the 8am news ; later bulletin said Martians were heading for the capital, Lisbon, and military forces were powerless to stop them ; hundreds panicked.

Generally, however, numerous re-enactments of the play were done.....without anyone losing their minds. Collecting versions of this play is a pet collecting sphere of mine and I have amassed quite a number of versions. Since, most of us enjoy radio drama as a collecting hobby, here's an excerpt from my catalog listing all of the known versions of the story that are available for collecting:

1938 ~ A Orson Welles impersonator does a War-of-the-Worlds spoof of a Martian landing on another show, a few months after the original ~ approx. 3 minutes

10/30/38 Mercury Theater ~ The original Orson Welles classic that started it all ~ 60m

10/28/40 Documentary on Orson Welles, Howard Koch, and the Mercury Theater, rehearsal clips played, plus interview with Koch and others. Followed by an actual discussion between Welles and H.G.Wells about War of the Worlds. 40m

2/08/55 Lux Radio Theater ~ George Pal film version ~ 60m

1957 South African version(this broadcast is sometimes falsely attributed to the BBC) ~ 6x30m

10/27/58 or 9/9/57 "The Night America Trembled" ~ An audio of a television program in which Edward R. Morrow presents dramatizations of parallel events and people's reactions during the 1938 broadcast. Reenacted excerpts from the original are played in the background ~ 40m

1961 West coast version ~ story takes place in and around San Francisco ~ 60m

6/00/67 BBC ~ 6 episodes ~ 180m

10/31/68 ~ WKBW, Buffalo, N.Y. ~ This recording is a 10/31/86 rebroadcast of the '68 performance with comments about the significance and incidents which occurred during the '68 airing. According to the announcer on the tape, this version caused as much or more hysteria in the Western New York area as the original 1938 Welles version did nationwide. The story develops very slowly as the news reports break in on the pop music normally played and then becomes all drama. Although this version employs Howard Koch's original idea of news reports breaking in more and more, it doesn't follow his script scene for scene. Instead, the story is updated for 1960's technology and knowledge and employs more of the scenes written by Wells, the author, which Koch left out. Also, the Martians win. Excellent production, great sound, one of the best of the bunch. This station has a strong tradition of doing War of the Worlds re-enactments almost yearly. ~ 90m

11/20/70 KNOX St. Louis, MI ~ interview with 1938 version writer, Howard Koch, plus highlights of that broadcast and telephone call-in questions, plus, War of the Worlds news reports. Excellent ~ 2x90m

10/31/71 "The Peoria Plague" ~ Children being bashed to bits on sidewalks, whole families getting roasted alive in their cars, and an alien disease that make this production a cross between War of the Worlds and the Night of the Living Dead. This the infamous "mid-west" version of War of the Worlds that I had searched for years to find. One of the most horrific pieces of radio drama ever, it's so graphic that it probably couldn't be broadcast today. 60m

10/31/73 "The Night the Nation Panicked" ~ NPR ~ from Indiana University, Howard Koch and others are interviewed while clips are played from the original broadcast ~ 60m

10/31/74 WKBW Buffalo, N.Y. ~ a very convincing production ~ 90m

1976 ~ reading by Leonard Nimoy ~ 60m

10/29/76 Stereo dramatization on KPFK, California from the radio show "Hour 25" ~ 5x30m

1978 Musical version with Richard Burton from a 2 record set ~ great music ~ 88m

1981 Seven hour commercially released reading of The War of the Worlds and The Time Machine ~ 7 tapes

1982 Warp of the Worlds ~ Shockwave ~ A spoof of the classic panic broadcast made to be appreciated most by dyed-in-the-wool SF fans. Packed with innuendo about Welles, Wells, Radio, and the science fiction genre ~ 25m

4/13-4/22/87 BBC reading in stereo ~ 96m

12/27/88 "We Interrupt This Program....." ~ A BBC 50th anniversary radio documentary of the War of the Worlds broadcast with news excerpts and a rare retrospective by John Houseman 6 months before his death. Originally aired on 10/30/88 ~ 60m

1988 NPR 50th Anniversary version with Jason Robards, plus, a 30m news reports and documentary aired on the same date called "The Day the Martians Landed" ~ 90m total

1990 FOTR convention ~ selected parts read by Raymond Edward Johnson ~ 30m

1990's Reading by Robt. Hardy ~ 120m

1991-92 The New WKRP in Cincinnati ~ An audio taken from the TV episode in which the theme of the show is to do a rendition of the Mercury Theater War of the Worlds panic broadcast ~ 30m

1992 "They Came for the Candy" ~ War of the Worlds spoof done on National Public Radio. A highly recommended version, in which, it turns out that the Martians didn't come to invadethey just wanted to go trick or treating!!! ~ 30m

10/31/94 NPR version with actors from the Star Trek TV series playing parts. Leonard Nimoy narrates. Produced by the Alien Voices drama troupe ~ 50m

1994 War of the Worlds II ~ a commercial release in 4 volumes of 2x90m parts, fully dramatized, set in the present day. The 1938 invasion actually happened and now, in the present, the world has run out of fresh water and is mining the ice caps to get more. This supply is projected to last only ten years and, so, we have sent a mission to Mars to see if there is under the surface that we can extract and send to Earth. A greedy mogul who runs the ice miner's union and owns all of the water purification

plants wants to thwart our plans and maintain his monopoly on the water supply.

Meanwhile, it turns out that there are two alien races on Mars: One race are the ones who attacked us, but, they only did it to subdue us so that we could help them defeat the others. The other race enslaved the previously peaceful first race and, if they find out that we're intelligent, will enslave us, too. Neither of the races are native to Mars. This story does not end. Apparently, sales weren't so good and the series was canceled before completion.

1997 ~ commercial release version created by Ziplow Productions ~ meteor lands on Hilton Head Island, N.C. ~ 60m

1/20/97 Canadian Broadcasting Corp ~ Live version of Koch script with one notable difference: ALL of the sound effects are done orally ~ 50m

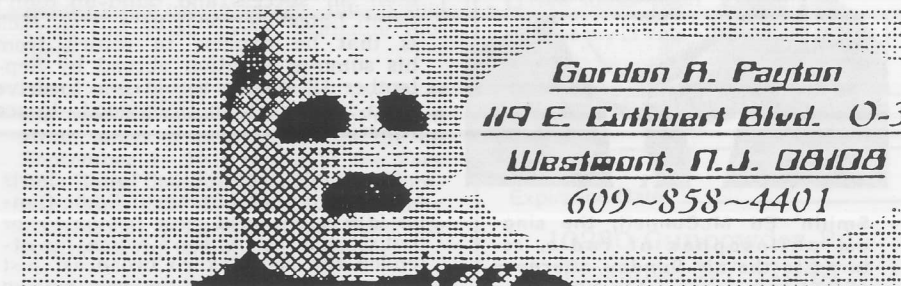
2/22/98 LBC/USA ~ A British rebroadcast of a version done on KTAR in Phoenix, AZ on 10/31/95. In this excellent version, the meteor lands in the Phoenix area and the primary action takes place there ~ 60m

10/31/97 ~ WBIG Washington D.C. ~ Another Koch-style version with the first landing taking place in the D.C. area, well executed by a large cast except for the parts played by this oldies station's DJ's. It's two most memorable moments are when, re-elected, crack-smoking mayor, Marion Barry gets barbecued by the first heat ray blast and when one of the station's DJ's freaks out while playing "It's My Party (and I'll Cry If I Want To)". Invasion takes place during the station's Halloween special, cutting in on various horror-spoof songs such as "The Monster Mash" ~ 60m

10/31/97 The War of the Rock and Roll Worlds ~ WKNH, New Hampshire ~ A Koch-style version, but with some pretty good selections of "college" rock music, dispersed throughout, and some interesting and original plot twists. Very poor acting except by the D.J. Janine Preston, who wrote the script ~ 60m

32. Unabridged reading ~ The whole darn book read by Alexander Spencer on five 90-110m cassettes.

As should now be evident, the Koch/Welles version of War of the Worlds is far and away the most frequently redone radio play ever written. Don't be the last one on the block to do one! Gather your friends and neighbors together and do another version! Make sure to send me a copy to add to my collection!



HOLLYWOOD SHOWDOWN

BY EVANS PLUMMER

ANDY is about to annex a new Madame Queen. Charles J. Correll, second half of the Amos 'n' Andy team, has announced that he will be married on Saturday, September 11, in the Wee Kirk of the Heather to Alyce McLaughlin, former dancer, and fly his bride that evening in his own plane to Del Monte, several hundred miles up the Coast from Hollywood, for a two-day honeymoon—abbreviated because Andy must return for his broadcasts Monday night. The bride's mother, Mrs. John F. McLaughlin, of Chicago, will be matron of honor and Andy's father, J. B. Correll, of Peoria, Ill., will act as best man. The future Mrs. Andy, a sparkling, brown-eyed brunet, is excitedly making plans for their new Holmby Hills colonial mansion, for which ground was broken last week. Its location is several miles west of the home of the Freeman (Amos) Gosdens.



Smilin' Ed McConnell, the singing philosopher of radio, returns to the air Sunday afternoon (EDT) in a new weekly NBC show

Sunday coffee hour songstress, Dorothy Lamour, and her mother Carmen, are pals of Producer Dwight Cooke. The other night Cooke invited them to a return dinner engagement at his home—and was presented (of all things) with a complete set of interior decorations for his den, including drapes with a design of musical notes . . . Dorothy's hubbie, Herbie Kay, flew into town week-end before last and then the pair of them planed over to Catalina to spend Sunday night at the dream isle where Herbie's band will be opening on September 1. And is Dorothy excited! Hubby will be in town all of four happy weeks.

Not so smoothly, however, goes the wedded bliss of Martha Raye and Buddy Westmore. Martha and Buddy are quite insane about one another, but the two kids are having the battle of their lives to keep that love uninjured by outside interference. Mother Raye accompanied Martha to New York on her recent personal-appearance date there; Buddy, a hard-working youngster who is not yet in the big money, was staked to fare to follow his wife there by his brother Ern, the celebrated make-up artist. Buddy won't use Martha's money; Hollywood whisperers say Mother fears Buddy will. It's all very silly and sad if true.

Jack Benny will make two pictures, and possibly three, each year for four years for Paramount at approximately \$100,000 per picture, according to a new picture contract reported completed by cable with the Europe-vacationing funnyman. At the same time, his wife, Mary Livingstone, was trans-Atlantic-phoned by the same studio to tell her the good news that her contract option had been taken up. The Bennys both are clicking in pictures as they did on the air—and maybe their air success and build-up didn't help! Latest personal note from Jack is that he expects to return from his summer vacation abroad by September 12 and he would like to drive from New York to Hollywood—to see America last.

Men will wear blue linen shorts about town next summer if Eddie Cantor is a criterion of male fashions—for that's what Eddie wore when he attended the last Texaco broadcast just to see how his old show was getting



Monday night, Radiactor Orson Welles will highlight Shakespeare's "Twelfth Night" on CBS. He'll play the part of the Duke

along . . . Maureen O'Connor, the 13-year-old songstress of the summer Cantor series, aside from making good on that program, is making goo-goo eyes at Cinema Youngster Jackie Cooper, whom you'll be able to hear with Al Pearce Tuesday night of this week . . . Saymore Saymore has two champions who don't believe a word they hear about her on the radio. They're her children, and they won't listen to the Texaco show because their mama is razzed so unmercifully—so there!

How do you like this? Frances Langford, a very busy gal now that she's started to work making the "Hollywood Hotel" picture with Dick Powell for Warner Brothers, is being driven around town in a "bed" limousine supplied by her movie bosses. Idea is that Fran can relax every available moment.

Amos 'n' Andy will be the guests of the opening broadcast of the Packard Hour when it returns to the air on September 7. This is one of the very few times the famous blackface comedy team has ever guested on any commercial program other than one controlled by their own sponsor.

Radio Guide • September 4, 1937

FREE MUG WITH 2 YEAR NEW or EXTENDED SUBSCRIPTION

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Florence, KY 41042

Casey - Press Photographer

ADVENTURES OF A DASHING NEWS CAMERAMAN MAKE EXCITING LISTENING

TUNE IN TUES. 11:30 P.M. E.W.T. (CBS)

TROUBLE and *Flash-Gun Casey* are practically synonymous. As the devoted followers of "Casey, Press Photographer" know, the intrepid cameraman manages not only to dig up the obvious news story on every assignment, but also unearths and solves the mystery behind it.

As is often the case with amateur detectives, the extra-legal methods used by this human bloodhound make him far from a favorite with the forces of law and order—in this case personified by *Lieutenant Logan* (played by Jackson Beck). *Logan* sometimes doubts just whose side *Casey* is on. After all, there must be some fire where there's so much smoke — and the photographer seems to fall over corpses with alarming frequency. Batting in *Casey's* corner, however, are his slangy side-kick, girl-reporter *Ann Williams* (Alice Reinheart), and the hilariously dopey and lovable bartender, *Ethelbert* (John Gibson). Somehow the trio manage to extricate themselves from their dangers and difficulties, and come up smiling each week.

All of the thespians involved in the series admit modestly that they're just good actors, and have no experience with either crime or newspapers in real life. Alice did take a course in journalism once, but never put it to any practical use, while John Gibson states firmly that he has no connection with bars at all.

Only Staats Cotsworth, who plays the title role, will come right out and

confess a peccadillo or two in his past, which give him a kind of inside slant on jail and jailers. His only American irregularity was a case of speeding and sassing a Philadelphia cop as a youngster, and he'd almost forgotten that prank. He hasn't forgotten, however, the lurid glimpse he once had of the hoosegow in a Mexican border town.

It seems that about 1928, the adventurous young Cotsworth set out in an old Ford, with his eventual destination



LOGAN FINDS THEM WITH A BODY



BARTENDER ETHELBERT SUPPLIES BOTH SAGE ADVICE AND PICK-ME-UPS TO HIS GOOD PALS

Honolulu, and took a .22 revolver along to shoot crows with. On Xmas eve, he strayed across the Mexican border, stayed too long at night, and was picked up and thrown into the jug as a dangerous character—because of the .22.

That would have been bad enough—especially on the night before Christmas—but it was a particularly unhealthy jail for Staats. It was the custom to let petty crooks out for certain periods during the day, when they ambled over to the nearest bars and cadged drinks from visitors. Earlier, Cotsworth had refused their requests (since many of them were already drunk) and now found himself locked up in the same room with 35 or 40 "hostile birds."

Dinner-time didn't improve his spirits, either, for when the food came it turned out to be a huge cracker can full of beans in which each man had to dig with his fists. Staats says he didn't feel hungry—and still shudders when he thinks about it.

But luck was with him, as it always is with *Casey*. The town magistrate felt a touch of the Xmas spirit, and offered to let a few of the boys out if they came across with a present. Cotsworth joyfully shelled out \$10, made a dash for his Ford and the States, and hasn't been back since.

Casey knows what he's talking about when he says that "crime doesn't pay."

Tune In February, 1945

OLD TIME RADIO SERIES REVIEWS

by Bill Kiddle

THE CISCO KID:

Many story tellers of the early 20th century fell under the spell of William S. Porter (a.k.a. O' Henry), a man of keen wit and great narrative skill. One of his best remembered characters, **The Cisco Kid**, the "Robin Hood of the Old West", provided his readers with a very interesting view of the American Western Frontier. In 1942 the adventures of this Mexican adventurer came to radio and lasted for 14 years. Between 10/02/42 and 2/14/45 the program was heard over the Mutual network and Jackson Beck was cast in the title role. Later, between 1946 and 1957, Jack Mather starred as "a beloved badman who rode the romantic trail that led sometimes to adventure, often to danger, but was always to beautiful señoritas. *Cisco*, supported by *Pancho*, his fat comedic sidekick, was often suspected of wrong doing by a sheriff and his posse, and they, not the real evil doers, were on the run from the law. **The Cisco Kid** lacks political correctness by modern standards, but in the 1940's and 1950's the program was popular with young and old alike. Everyone liked the lighthearted adventure comedy. The sound of hoofbeats, the gunshots, and the corny jokes were all poured into a formula that was pure radio.

Over 200 episodes of programs have survived, and *Radio Memories* has an interesting cross section of 38 half hour transcribed syndicated shows from 1947-1956 era, when Jack Mather and Harry Lang were featured

in the leading roles.

CRIME CLASSICS

Common knowledge would lead one to believe that "murder is nothing to laugh at." However; Elliot Lewis creator-producer-director of **Crime Classics**, placed tongue in cheek when he worked with Morton Fine and David Friedkin, the men who wrote the weekly scripts dramatizing famous murder cases from different lands and at different times in world history. Mr. Lewis had a great personal interest in great murder cases and he used his extensive personal library to recreate not only the facts in the case, but the times in which they occurred. This crime drama, heard over CBS for one year between 6/15/ 53 and 6/30/54, was based upon newspaper accounts and court records dating back to at least the 17th century. Lou Merrill, the narrator, played the part of *Thomas Hyland*, a character described to be "a connoisseur of crime, student of violence and teller of murders." The music provided by Bernard Hermann also contributed greatly to the mood and flavor of the times and events portrayed in the drama. Many of Hollywood's radio regulars appeared in this unique historical crime drama.

Over 40 shows from this fine anthology have survived and *Radio Memories* has an excellent collection of 25 of these programs for your listening pleasure.

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NO Rheostat, Storage Battery, Variocoupler, Variometer, 3-coil Mounting, Variable Inductance, Taps, Dead End Losses or Radio Frequency. Complete hook-up, cuts, instructions, everything. Price \$1.00. No checks. Nothing left for you to guess about. Build your own Receiver and save 50% or more and get better results. Radio Experimental Lab'y, Box 194F, Berkeley, Cal.

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Classified Ads

TRADE OTR: Comedy, Mystery, lots of variety. Anyone who would like to trade Old Time Radio on Cassettes. Please Call (201) 997-9473 Leave Message. Or write: Tom Warner, 23 Hamilton Ave, Kearny, NJ 07032

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.

WANTED: Radio programs featuring Andrew Sisters, such as Just Entertainment, Double Everthing, Roma Wines, Avalon Time, Chesterfield Show, N-K Showroom, Club 15, remotes, interviews, etc. TV, too plus anything on Andrew Sisters. Send as much detail as possible about show + condition, price. Will buy transcriptions or tape copies. Write to: Robert Boyer 6236 Cliffside Terrace Frederick, MD 21702-5876

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

Collector buys original tickets from live network Radio and TV broadcasts pre-1970. Reply to: Tickets OTR, 974 Ridge Crest Drive, Gahanna, Ohio 43230

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: Adventures is Cassettes Albums; Holiday Albums; I Love Adventure; Cavalcade of America Vol. 1 & Vol. 2; Mayor of The Town. Bill Frier, 2951 Fairhill Dr. Jackson, MS 39212

OLD TIME RADIO SHOWS ON CASSETTES, SATISFACTION GUARANTEED. HUGE LISTING FOR \$3.00 POSTAGE. D.P. PARISI - 38 ARDMORE PLACE BUFFALO, NY 14213-1446

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more - \$10.50 plus \$1.50 Postage.
Other movie Cowboy books available.
Write to: Mario DeMarco,
152 Maple, W. Boylston, Ma 01583

Wanted: Fred Allen Show, 2/17/46. Hitchcock (Guest). Reel or Cassette. C. Huck, 4 So 230 River Road Warrenville, IL. 60555-3813

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

WANTED: Instruction booklets for open reel decks Sony TC-355 and Allied TR-1035. HUCK, 4 So. 230 River Rd., Warrenville, IL 60555-3813

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

Wanted to trade on CD: Low generation and transcriptions disk OTR recordings. Only interested in high quality recordings audio CD. Jeffrey Keil, 2229 S. Galena Ct. Denver, CO 80231, Email Keilj_33 @Yahoo.com

WANTED ONE MAN'S FAMILY & MA PERKINS On Audio Cassettes. Plus your Cassette Catalog. Contact: Alfred Burton 15 Ambrosia Way, Pittsburg, CA 94565

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).

Atwater Kent instruction book Models 55 & 60, 1929. I will make a copy for you. \$2 Tom Poole, 52 Mason Dr. Princeton, NJ 08540

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, Paradise Case, Kent Coscarely. 2173 Willester Ave., San Jose, Calif. 95124

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

WANTED: Information or cassette tape on show where Amos & Andy have an auction. J.R. Coopridge 107 E. 10th St. Clay City, In 47841 812-939-3460

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

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

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

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

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

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

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

WANTED: 1940's programs from Denver, CO such as "A Rhapsody of the Rockies" and NBC. Anyone with information please contact me. Tom Poole, 52 Mason Dr., Princeton, NJ 08540 609-924-2271 or tompoole33@aol.com

Seeking cassettes of Howard Miller and Wally Phillips, Chicago morning DJ's of 50's & 60's. Also want Canadian series, "Jake & The Kid". Natalie A. McNamee, PO Box 602, Organ, New Mexico 88052.

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.

WANTED: Instruction booklet copies for reel recorders: Allied TH-1035. Telefunken 5-in. Megnetophone 300 Huck_Enterprises @ hotmail.com

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

Anyone who would like to trade OTR Cassettes, Comedy, Mystery, lots of variety. Please call 201-997-9473, Leave message, Tom Warner, 23 Hamilton Avenue, Kearny, NJ 07032

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 Broadawn 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. Writing 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.

WANTED: Your listing of OUR MISS BROOKS and THE LIFE OF RILEY. Doing research for new logs. Will reimburse for copies & postage if requested. Your help will be greatly appreciated!!! Lynn Wager, 6242 47th St., St. Cloud, MN 56304 or E-MAIL to: marydesota@aol.com

WANT TO TRADE: Jack Benny, Amos & Andy, Aldrich Family, Robert E. Cohen, 763 Oaks Edge Dr., Gahanna, OH 43230-5081

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

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

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: Space Patrol - Tom Corbett, Capt. Video, old radio cereal giveaways, gum cards, pep pins, nostalgia, comic character items 1930's-1950's Joseph Fair, 10 Crestwood-R D., New Castle, PA 16101 (35)

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

Wanted: 1950 Summer Replacement Show "Somebody Knows" by Jack Johnstone. (8 show run) Dick Olday, 100 Harvey Dr., Lancaster, NY 14080.

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

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

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

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

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

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

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

WANTED: "I LOVE A MYSTERY" Tapes - Jack - Doc - Reggie or Related items. Write to: Earl, 40 - 4th St. #214 Petaluma, CA 94952

WANT TO BUY OR TRADE FOR "ABIE'S IRISH ROSE", EXCEPT 1/13/43 - 1/8/44 - 6/17/44 - 5/27/44 LETS PRETEND "THE LEPRACHAN" Nathan Berman - 175 Eastern parkway Brooklyn, New York 11238

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

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

WANTED: NBC RADIO MONITOR. I would like to buy some copies of the NBC weekend show, Monitor '55 thru Monitor '65. Warren Gerbe, 46-21 Colden Street, Flushing, New York 11355.

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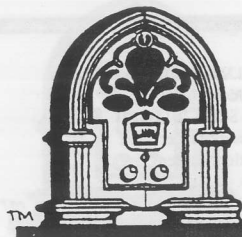
FAMILY THEATER

- C03895 06/21/50 #175 Joaquin Murrieta
 w/Marshall Thompson,
 Ricardo Montalban,
 Lillian Buyeff
 06/28/50 #176 Sir Lancelot Of The Lake
 w/Jean Ruth, Dan
 O'Herlihy, Virginia Gregg
- C03896 07.05/50 #177 The Spectre Bridegroom
 w/Joan Leslie, Keith
 Brassele, Howard
 McNear
 07 12/50 #178 The Triumphant Exile
 w/Patrician Neal, Jean
 Gagney, Glen Langen
- C03897 07/19/50 #179 The Kiss Of Salomy Jane
 w/Audrey Totter, Ronald
 Reagan, Jeane Cagney
 07/26/50 #180 Julius Caesar
 w/Tom Tulley, Wendall
 Corey, Gene Raymond
- C03898 08/02/50 #181 The Black Tulip
 w/William Lundigan,
 Rod Cameron
 08/09/50 #182 Lochinvar
 w/Regis Toomey, Vanessa
 Brown, Richard Denning
- C03899 08/16/50 #183 The Lion Tamer
 w/Mona Freeman, Alan
 Young
 08/23/50 #184 20,000 Leagues Under
 The Sea
 w/Maureen O'Sullivan,
 Otto Kruger
- C03900 08/30/50 #185 Brannigan's Bat
 w/Lloyd Nolan, Wayne
 Morris, Betty Lynn
 09/06/50 #186 Woman's Touch
 w/Jeanne Crain, Gene
 Lockhart
- C03901 09/13/50 #187 The Lost Mine Of The Padres
 w/Maureen O'Hara,
 MacDonald Carey, Pedro
 De Cordava, Jean Ruth
 09/20/50 #188 God And A Red Scooter
 w/William Bendix, Barbara
 Hale, Richard Widmark,
 Rod O'Conner
- C03902 09/27/50 #189 The Lady With A Lamp
 w/Claudette Colbert, Robert
 Ryan, Jane Wyatt
 10/04/50 #190 The Stephan Foster Story
 w/Gale Storm,
 Stephan McNally
- C03903 10/11/50 #191 The Other Glory
 w/John Lund, Ruth Hussey
 10/18/50 #192 The Windbag
 w/John Ford,
 Fibber McGee & Molly
- C03904 10/25/50 #193 Jane Eyre
 w/Joan Evans, Donna
 Reed, Vincent Price
 11/01/50 #194 Stolen Symphony
 w/Charles Winninger, Ann
 Blythe, Jeff Chandler
- C03905 11/08/50 #195 Hans Brinker
 w/Roddy McDowell,
 Dean Stockwell
 11/15/50 #196 Peter Zenger
 w/Pat O'Brien, Raymond
 Burr
- C03906 11/29/50 #197 The Clown
 w/Debra Padget, Stephan
 Dunn
 12/06/50 #198 Robert Of Sicily
 w/J. Carroll Naish,
 Raymond Burr
- C03907 12/13/50 #199 Lullaby Of Christmas
 w/Ruth Hussey, Roddy
 McDowell
 (Christmas Show)
 12/20/50 #200 Joppe, The Juggler
 w/Spencer Tracy, Wallace Ford

PHILCO RADIO TIME

Bing Crosby

- C13494 10/16/46 w/Lina Romay & Bob Hope
 10/23/46 w/Spike Jones & The City Slickers
- C13495 10/30/46 w/Les Paul Trio
 12/04/46 w/Jimmy Durante
- C10281 12/11/46 Jerry Colonna
 12/18/46 Peggy Lee
- C10282 12/25/46 Christmas Show
 01/01/47 Joe Frisco
- C10283 01/08/47 Mickey Rooney
 01/15/47 Al Jolson
- C10284 01/22/47 George Jessell
 01/29/47 Bob Hope & Dorothy Lamour
- C10285 02/05/47 Beatrice Lillie
 02/12/47 Groucho Marx
- C13533 04/02/47 w/Al Jolson & John Charles Thomas
 04/30/47 w/Groucho Marx & Dorothy Shay
- C13534 06/04/47 w/Fred Allen & Connie Boswell
 06/11/47 w/Ethel Merman & Alec Templeton
- C13535 06/18/47 w/Bob Hope
 10/01/47 w/Peggy Lee & Gary Cooper
- C13536 10/06/48 w/Judy Garland
 10/13/48 w/Joe Venuti & Marilyn Maxwell
- C13537 10/20/48 w/Joe Venuti, Buddy Cole & Dan
 Daily
 10/27/48 w/Peggy Lee & William Powell
- C13538 11/03/48 w/Edgar Bergen & Charlie McCarthy
 11/10/48 w/Oscar Levant & Peggy Lee
- C13539 11/17/48 Kay Starr & Adolphe Menjou
 11/24/48 w/Bert Lahr & Dorothy Kirsten
- C10287 08/24/48 # 7 The Poetic Murder Case
 08/31/48 # 8 The Coachman Murder Case
- C101622 #11 The Back-Stage Murder Case
 #12 The Arqus Murder Case
- C101623 #13 The Bulletin Murder Case
 #14 The Cover Girl Murder Case
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- C01630 #35 The Curtain Call Murder Case
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- C01631 #37 The White Willow Murder Case
 #38 The High Hat Murder Case
- ## AUNT MARY
- C03067 #309 Ben Spreads False Rumors
 #310 Brett Wants To See Jessie
 #311 Kitt Having Severe Headaches
 #312 Georgie Spreading Ben's Rumors
- C03068 #315 Mario Has Doubts About Carla
 #316 Kitt Slips Out Of Reality
 #317 Aunt Mary & Lefty Talk
 #318 Rumors Are All Over Town
- C03069 #319 Kitt's Landlady Wants Her To Move
 #320 Jessie Goes To See Brett
 #321 Carla Comes To See
 Aunt Mary (flux/low level)
 #322 Aunt Mary Gives Mario
 A Ride (flux/low level)
- C03070 #323 Paul Will Call Kitt's
 Father (flux/low level)
 #324 Dinner At Mario's (flux/low level)
 #325 Paul Tries To
 Reach Ben (flux/low level)
 #326 Ben Talks With Mario (flux/low level)
- C03071 #327 Peggy Tells Of House Plans (muddy)
 #328 Liliy Has A Date With David (muddy)
 #329 Jessie Learns Of
 Kitt's Situation (muddy)
 #330 Ben Learns Of Kitt's Situation (muddy)
- C03072 #331 Ben Picks Up Carla's Scarf (muddy)
 #332 Lily & David Talk (muddy)
 #333 Georgie Talks To Randy (muddy)
 #334 Brett & Jessie Talk
 About Kitt (muddy/skips)
- C03073 #335 Scarf Planted In Bill's Car
 #336 Brett Has A Drink With The Calvert's
 #337 Ben Refuses To Help Kitt (dropout)
 #338 Mario Finds The Planted Scarf
- C03074 #339 Paul Calls Bill About Kitt
 #340 Mario Storms Out
 #341 Talking Over Kitt's Situation
 #342 Aunt Mary To See David



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