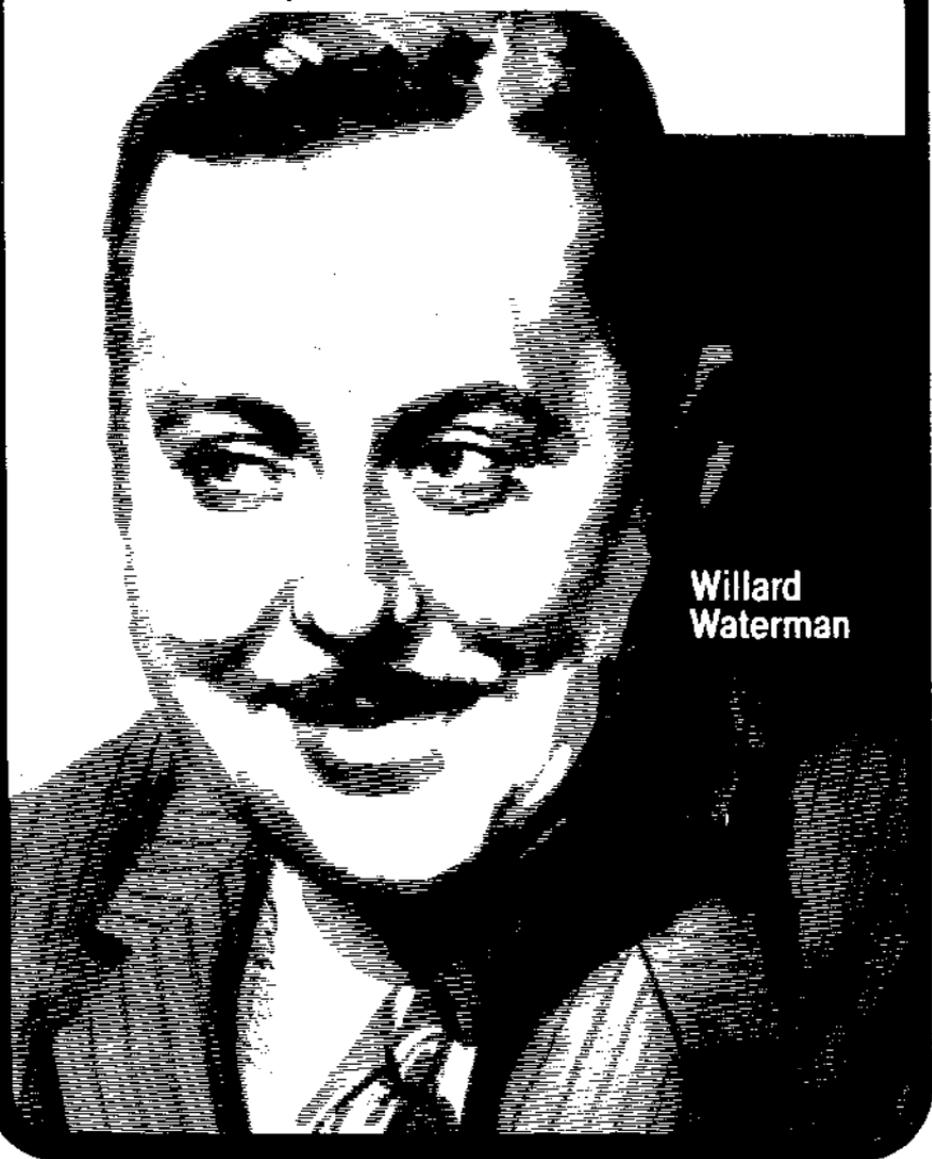


# Old Time Radio **DIGEST**

No. 71 September · October 1995 \$3.00



Willard  
Waterman

# Old Time Radio DIGEST

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# Remembering Summerfield's Favorite Citizen

by Jack Rothwell

One day in the early 1930s, an upset Dean of the Engineering College at the University of Wisconsin called young Willard Waterman into his office for a heart-to-heart talk. He had been informed that his student had been skipping his electrical engineering classes, because the university's drama department and radio station offered greater attractions. The Dean presented two logical suggestions: one, either start attending engineering classes on a regular basis, or two, make a serious effort to seek employment as an actor. Needing no further encouragement, Willard opted for the latter suggestion; he headed for Chicago.

During the 1930s, Chicago was the hub of the radio universe; more shows originated from there than from New York and Los Angeles combined. A complete list of actors who worked on radio in Chicago would be comparable to a "Who's Who in Radio." In addition, numerous movie and TV actors were former Chicago radio performers.

In an interview in 1992 at the 6th Annual Old Time Radio and Nostalgia Convention in Cincinnati, Willard noted that by 1934 he had launched his radio career in Chicago. Within a short time, he acted on about 40 shows a week, earning an average of \$2.50 for each. A typical day started about 7:00 AM with either rehearsals or live shows; the long grind ended with prime time programs which often signed off at 10 or 11 P.M. Obviously he had to dash back and forth among various Chicago studios to complete the day's work.

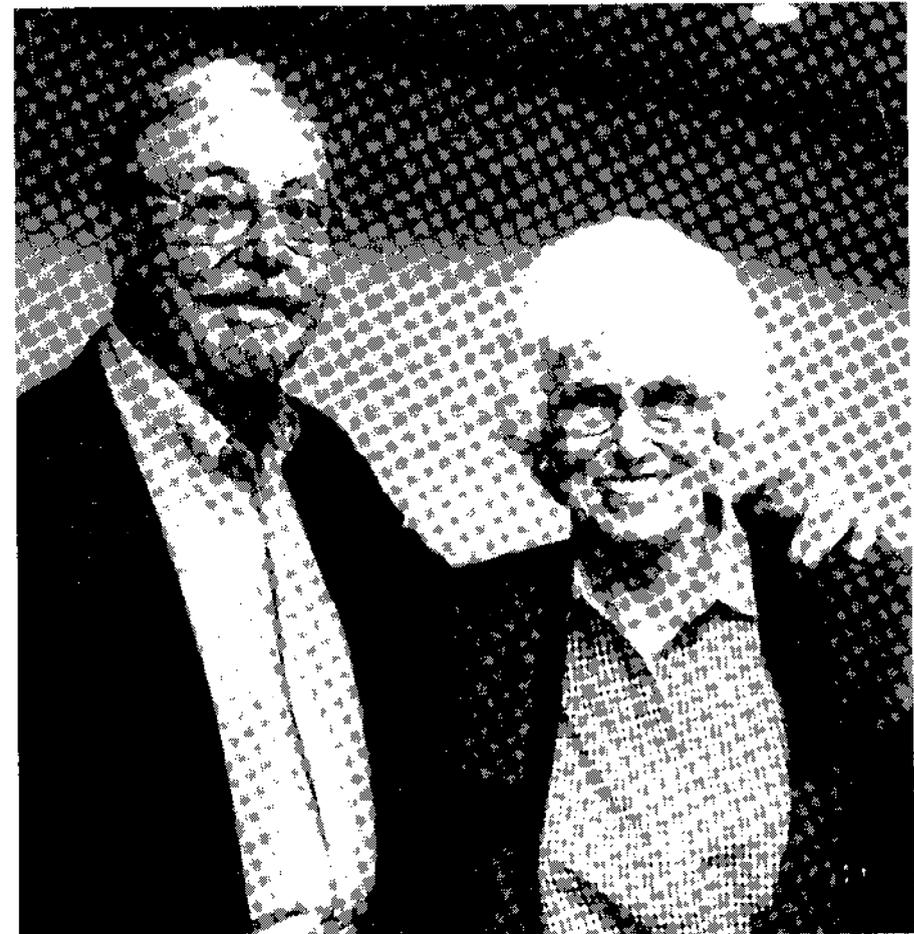
It is difficult to imagine how one could summon the energy to cope with that often dizzying pace and then develop personal relationships with fellow actors. But, as Willard said, there were many other actors with equally hectic schedules, yet they

eventually became "a family." In spite of the heavy workloads, this close circle of actors found time for relaxation at such places as Joe's Bar (their popular late-night meeting place), the Wrigley Building Restaurant (the home of good food and their favorite waiter, Pete), and The Pit (a Rush Street restaurant). Jim and Marian Jordan (Fibber McGee and Molly) were especially fond of The Pit's ribs, and often had them shipped to Hollywood, long after the couple left Chicago.

Willard admitted that, over the years, he acted on so many shows that he could not possibly remember all of them. A good example of that problem was related to Dave Jewett in a July 21, 1944 interview for "The Columbian." Willard told Jewett, "... He was invited to a Lum and Abner convention a few years back, and at first was a little puzzled why they would want him at a tribute to that popular show. Then the planners sent him tapes of several of the shows, and he was amazed to hear himself acting on the program."

At various times during his Chicago years (1934-46), Willard acted on every prime-time drama show originating from that city. "The First Nighter Program" simulated a theater atmosphere. Although the plays were performed at the imaginary "Little Theater Off Times Square," the show was broadcast only in Chicago and Hollywood, never in New York. Willard was a supporting player many times, and played the lead male role on occasion. "The Little Town of Bethlehem" became the program's annual Christmas offering, beginning in 1936. Willard joked that "Throughout the years, I played every part except Mary."

Except for its format, another light dramatic anthology, "Grand Hotel," was



Willard Waterman and his wife, Mary Anna

similar to "The First Nighter Program." In fact, during the major portion of its network life, it was sponsored by Campana, "The First Nighter Program" sponsor for many years. Moreover, many of the "First Nighter" actors (including Willard) were featured on "Grand Hotel." The show was a local Chicago offering from October 1930 through September 1933. It debuted on the Blue Network in October 1933 and aired on various networks prior to its last broadcast on NBC in October 1945. "The Chicago Theatre of the Air" was

one of radio's outstanding sources of condensed grand opera and dramatic operettas. The 60-minute show featured the best musical and dramatic talent in the Chicago area. Willard was among the many radio stars chosen for dramatic readings. As John Dunning noted in his TUNE IN YESTERDAY, "The show... succeeded in bridging the gap between traditional opera and the mass market. In this highly selective field, only 'The Railroad Hour' managed to find a more receptive audience." The program originated at WGN,

which was owned and operated by the Chicago Tribune. The Tribune's slogan, "World's Greatest Newspaper" provided the call letters for the radio station, WGN. The long-running show premiered on the Mutual Network on October 5, 1940, and was last heard on May 5, 1955.

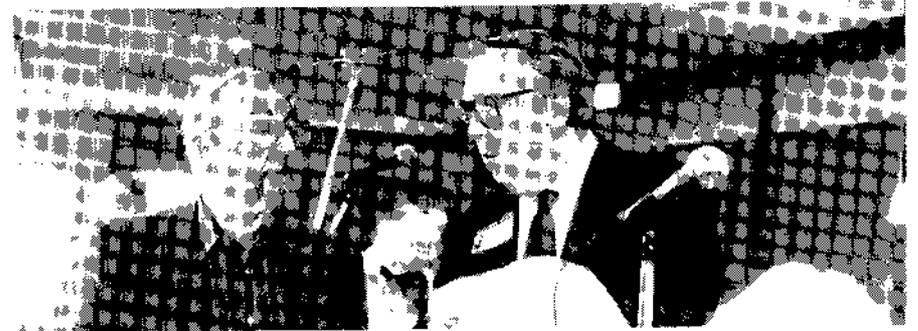
As Willard's resume indicates, at various times between 1934-46 he appeared on every soap opera that originated from Chicago. The following very complete list was compiled from sources such as TUNE IN YESTERDAY, THE BIG BROADCAST, RADIO'S GOLDEN AGE, and interviews with Willard. His major roles are indicated, if known. The shows include: "Backstage Wife," "Girl Alone" (Leo Warner and Henry Senrich), "The Guiding Light" (Ray Fencher and prison parolee Roger Barton, who used the alias Roger Brandon), "Lonely Women" (John Murray), "Ma Perkins," "The Story of Mary Marlin," "Road of Life" (Dr. Grant Fransier), "The Romance of Helen Trent," "Stepmother" (John Fairchild, Kay's husband), and "Today's Children" (John Murray).

Willard's first recurring role as a father was on the comedy "Harold Teen," a Mutual show based on Carl Ed's comic strip. He was Harold Teen's father. The program premiered in Chicago on August 5, 1941, and lasted one season.

"Those Websters" was important to Willard for two reasons. First, he was the star of the show, George Webster, the somewhat pompous father of the Webster clan. He was able to use the starring role as solid preparation for the very significant Gildersleeve part which came later. Second, when the situation comedy moved to Hollywood in the fall of 1946, Willard went with it. He benefited from this close-up exposure to key Hollywood radio decision-makers. As a result, he was hired for roles on such major network shows as "The Lux Radio Theatre," "The Screen Guild Theatre," and later, "The Halls of Ivy" and many others.

According to John Dunning, "Those Websters" actually debuted in New York on March 9, 1945, as a CBS Friday night replacement for "That Brewster Boy," but moved to Chicago a few months later. It was moved to a Sunday time slot on Mutual before going to Hollywood in 1946. Over the three years of its run, the program was strengthened by a strong supporting cast. Clarence Hartzell and Billy Idelson (of "Vic and Sade" fame) were Mr. Watt and Emil. Emil's father, Stulin, was played by Parley Baer. Constance Crowder was Mrs. Jane Webster. Joan Alt was daughter Liz, Arthur Young and Gil Stratton, Jr. were son Billy, and Jane Webb was a neighbor, Belinda. The show was last heard on August 22, 1948.

Obviously, Willard was best known for his role as the pompous blowhard, Throckmorton P. Gildersleeve, the water commissioner of Summerfield. As most OTR buffs know, the role fell to



Willard Waterman & Ed Hurlihy, Kraft

Willard after its originator, Hal Peary, moved from NBC to CBS.

Gildersleeve was created by Peary while he was working on "Fibber McGee and Molly" in 1937. By 1939, the Gildersleeve character was heard on most of the "Fibber McGee and Molly" shows. In his TUNE IN YESTERDAY, John Dunning explained, "... Though the character hadn't yet been named. . . Peary originated the character and then presented the idea of a foil for McGee. . . to writer Don Quinn. Quinn liked it and he christened the character 'Gildersleeve' — the most pompous name he could think of. . . The rivalry clicked at once. After playing a series of floating characters named Gildersleeve, Peary became Throckmorton P. Gildersleeve and settled down next door to the McGees."

Because Gildersleeve became so popular, NBC gave Peary what is believed to be the first major spin-off radio show. Kraft bought "The Great Gildersleeve" and on August 31, 1941, Gildersleeve departed Wistful Vista and arrived in Summerfield. There he encountered crusty old Judge Hooker (Earle Ross) and met his 12-year old nephew, Leroy Forrester (Walter Tetley) and his teenage niece, Marjorie Forrester (originated by Lurene Tuttle in 1941; followed by Louis Erickson, 1944; then Marylee Robb, 1948). In May 1950, Marjorie married Bronco Thompson (Dick Crenna). Lillian

Randolph was perfect as Birdie Lee Coggins, Gildersleeve's cook during the entire run of the show. Old pro Richard LeGrand, a veteran of vaudeville and early radio, was heard almost every week as Peavey, the henpecked druggist who rarely sold many products to Gildersleeve, but was his favorite sounding board. Because of illness, he was eventually replaced by Forrest Lewis.

Gildersleeve's "love affair problems" became central themes of many shows, and at times the continuing stories spanned several weeks. Widow Leila Ransom (Shirley Mitchell) loved "Throck-mahhhtin," as did Eve Goodwin (Bea Benaderet), the school principal. When Leila left town, her cousin Adeline Fairchild (Una Merkel) took out after Gildersleeve. Nurse Kathryn Milford (Cathy Lewis), somewhat unattainable, also caught Gildersleeve's eye.

Gildersleeve's repugnant neighbor, Rumson Bullard, was played by Gale Gordon. Ken Christy was Gildersleeve's favorite cop, Police Chief Gates. His barber was Floyd Munson (Arthur Q. Byran — a popular radio actor and also well-known as the voice-man for Elmer Fudd and other Warner Brothers cartoon characters).

Willard explained that, contrary to what one might assume, he and Peary remained good friends after Peary had to leave "The Great Gildersleeve" in 1950. He noted that during this period

CBS was "stealing" a number of major stars from NBC. Peary signed a contract with CBS and assumed that Kraft Foods, the sponsor, would agree to move the NBS show with him to CBS. For some reason, however, Kraft Foods wanted the highly-rated show to continue on NBC. This is when Willard was chosen to be the "new" Gildersleeve.

As John Dunning indicated, "By all odds, Gildersleeve should have been doomed then and there, but into Peary's shoes came Willard Waterman, whose interpretation was so much like the original it was startling. . . Peary's last show was June 14, 1950; when the show returned from vacation on September 6, Waterman was Gildersleeve. So well did he blend into 'The Great Gildersleeve' that, from one year to the next, the voice is almost indistinguishable."

There was, however, one *major* difference between Willard and Peary: unlike Peary, Willard was not a singer. Peary had an excellent singing voice, and his occasional songs became so popular, the audience demanded more each season. Willard, of course, could not duplicate what many OTR fans consider one of the most charming aspects of the Peary shows.

According to Willard, his most memorable Gildersleeve radio performances were those Christmas shows where he concluded by reading "Why the Chimes Rang" to a group of children. This short story was taken from Raymond Macdonald Alsen's book, **WHY THE CHIMES RANG AND OTHER STORIES**. Willard said he read the story on about "four or five" Christmas shows.

After lasting for years as a 30-minute show, "The Great Gildersleeve" became a daily 15-minute program during its 1954-55 season. In the fall of 1955, however, it returned to 30 minutes and continued on Thursday evening, until the last show on March 21, 1957. As most OTR enthusiasts know, a very large number of the shows are available to collectors.

According to Robert Newman, one of the founders of Radio Listener's Lyceum, that club has the largest "Gildersleeve" collection currently available. All, but two, are complete with commercials and have excellent sound quality.

Willard related that he and Peary had worked together on many radio shows in Chicago. He stated that because their rich, bass voices were so similar, "If we were cast in the same show, we would agree ahead of time who would 'go high' and who would 'go low,' or who would use dialect and who would use a normal voice." He also noted that the Gildersleeve high-to-low laugh was Peary's trademark; Peary had used that laugh on other shows, long before he did Gildersleeve. Willard chose not to do Peary's laugh when he took the Gildersleeve role. "I did a hee-hee-hee sort of laugh, instead." Robert Newman noted that, in a personal interview, Willard stated the change in laugh was his choice; it was not requested of him.

As was the case with all prime time drama shows and all soap operas originating from Chicago, at various times during his career there (1934-46) Willard acted on every kid show, as well. However, he pointed out an error in Frank Burton and Bill Owen's **THE BIG BROADCAST**. That often-cited book claims that both Willard and Hal Peary played Sheriff Mike Shaw on "The Tom Mix Ralston Straight Shooters." Willard said, "Neither one of us played that part." (John Dunning made the same mistake.) Leo Curley played Sheriff Shaw. Willard and Peary, however, did play several parts on the "kid" Western. Usually, Willard played a villain one week and Peary played a villain the following week. Willard also played (with a Western accent) Tom's close friend, Long Bull Billy, and the villain, Diamonds, off and on for a few years.

The following is an *extremely incomplete* list of other shows on which Willard was featured, or had supporting roles. "Amos 'N' Andy"

(several of the 30-minute shows and some commercials on the 15-minute Chicago shows), "Escape," "The Whistler," "Lights Out," "Li'l Abner" (with future movie star, John Hodiak), "My Friend Irma," "Jack Armstrong, the All-American Boy," and "Little Orphan Annie." And the list could go on and on and on!

In 1937, Willard helped to organize radio's first union, the American Federation of Radio Artists, which later became the American Federation of Television and Radio Artists. He served on the AFTRA National Board until 1990, and was the only person ever to have served as a member of the union's board of directors in four different AFTRA locals: Chicago, Los Angeles, New York and San Francisco.

During the 1992 interview in Cincinnati, Willard explained that he was very disappointed with the effort to take "The Great Gildersleeve" to television in 1955-56. The 39 episodes of the show never did make it to any major network.

Willard noted that "Unfortunately, the guy who was picked to produce and direct the TV series didn't really understand Gildersleeve. He thought that Gildersleeve was a skirt-chaser, which was far from the truth. Gildersleeve had an eye for the ladies, but if they turned around, he ran. . . It wasn't right. It didn't ring true for Gildersleeve. It wasn't until the last 13

weeks that we finally pounded on him enough that we got a lot of the Gildersleeve characteristics, the Jolly Boys, work with Judge Hooker."

Another major problem with the TV show was that, for various reasons, some of the key radio actors were not in the cast. Willard discussed this major weakness by emphasizing "It was unfortunate too, that we didn't have Dick LeGrand, who played Peavey. He had been ill for a while before we did the TV show and they were afraid he would be ill during the shooting and have to be replaced. . . But he was very hale and hearty all the time we were doing the TV show."

He explained other casting problems. "And, of course, Judge Hooker, Earle Ross. . . nobody was more Judge Hooker than Earle. . . he was perfect for the character and, originally, he wasn't even seen for an audition for the show. And another problem was, of course, the Leroy character. We had a boy, who was a very nice boy, but he wasn't the real beat 'em up Leroy character. We didn't have the Leroy character that everybody knew and loved."

Willard continued. "I was disappointed. . . It wasn't on network. It was sold piece by piece as far as shows were concerned. One of the big sponsors was a San Francisco company. They had something like 25 stations. And when they began to see the show, and when they were not seeing what



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they expected to see. . . the real Gildersleeve shows — they cancelled. You take 25 stations off a small network of about 75. . . then the show was canceled."

Vincent Terrance's **THE COMPLETE ENCYCLOPEDIA OF TELEVISION PROGRAMS: 1947-1979** indicates that the TV cast of "The Great Gildersleeve" included Stephanie Griffin (Marjorie), Ronald Keith (Leroy), Shirley Mitchell (Leila Ransom), Doris Singleton (Gildersleeve's girlfriend, Lois), Forrest Lewis (Peavey), Lillian Randolph (Birdie), and late in the run, Earle Ross (Judge Hooker).

The TV town of Summerfield, and the Gildersleeve home at 217 Elm Street, never seemed the same as those places we "viewed" in our minds while listening to the show on radio. Ah, wasn't it wonderful when the radio actors' voices worked in tandem with our imaginations to spin so many delightful stories?

Willard derived much more satisfaction from his work on "The Real McCoys" (1957-63, ABC and CBS). He played Mac Maginnis, the friend of Amos McCoy (Walter Brennan). Shirley Mitchell (Southern belle Leila Ransom on "The Great Gildersleeve"), was Mac's wife, Lela Maginnis.

NBC blundered badly by turning down writers Irving and Norman Pincus when they tried to sell the rural comedy to the network. In addition, three-time academy award winner Brennan at first rejected the offer to play the lead role. But the Pincus brothers persisted and finally won him over. Financing was obtained from Danny Thomas Productions, and ABC executives were wise enough to gamble on the show. The payoff was big!

According to the Nielsen ratings, the show was rated eighth, eleventh, fifth and fourteenth during four consecutive seasons beginning October 1958 and ending April 1962. The show moved to CBS in September 1962 and was last seen in September 1963. Reruns of the series, of course, aired for several

years.

Another one of Willard's recurring TV roles was Mr. Quigley, the grocer, on "Dennis the Menace" (CBS, October 1959-September 1963.) Like most of the characters on the show, Mr. Quigley sometimes suffered the consequences of the acts of mischievous Dennis. As most TV viewers know, reruns of the show still can be seen in various parts of the nation, and were favorites on the Nickelodeon cable network.

Willard played various roles on a large number of the Lucy shows, and was seen on "Mr. Ed" (CBS, October 1961-September 1965). Mary Anna Waterman, Willard's widow, recently mentioned that they were amused when, many years after the show was filmed, they would receive very small residual checks for his work on "Mr. Ed."

Willard, who found early success in the old radio soap operas, did not abandon the genre on TV. He had a role on "The Guiding Light," the story of the Bauer family in the town of Springfield. Like other radio, TV and motion picture actors, Willard was a voice-man for various Hanna-Barbera animated TV films. He never did any of this type of work for Disney, however. He also appeared on other TV shows.

Prior to (and perhaps after) his first feature film appearance, Willard was cast in some of director Richard Bare's (Joe McDoakes) short subjects. Because no one except George O'Hanlon (Joe McDoakes) was ever billed for appearances in the comedy series, it is very difficult to determine how many of these shorts featured Willard. Although Leonard Maltin's entertaining and informative book **THE GREAT MOVIE SHORTS** provides a complete list of all 63 films released by Warner Brothers, he was unable to obtain the names of supporting actors for most of them. Willard, however, is listed as a supporting player in **SO YOU'RE HAVING IN-LAW TROUBLE** (8-27-49).

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Unfortunately, many film buffs have seemingly forgotten about the quality of these comedies, because over the years, they have received relatively little attention on TV and in the commercial and rental markets. On the other hand, the series received three Academy Award nominations, and for seven years they appeared on the Motion Picture Herald poll of Top-Grossing Short Subjects.

Willard's first feature film was **RIDING HIGH** (1950 Paramount), a Bing Crosby comedy with — of all things — songs. Willard played Arthur Winslow. Frank Capra directed this Mark Hellinger story about a businessman who preferred to spend his time at the race track. (I'm always a bit sad when I see this one, because one of my favorites from the "good old days," Frankie Darro, plays a crooked jockey. OUCH!)

In **MYSTERY STREET** (1950 MGM), Willard was a mortician. This John Sturges vehicle, which starred Ricardo Montalban and Jan Sterling, saw police tracking down a killer in Boston. Elsa Lancaster was great as a blackmailing landlady. Willard was cast as Mr. Ogle in **MRS. O'MALLEY AND MR. MALONE** (1950 MGM), a comic murder mystery that took place on a train. This one starred James Whitmore and Marjorie Main.

Our former President, Ronald Reagan, was the star of **LOUISA** (1950 Universal). This was an entertaining and pleasant yarn about the trials and tribulations of an average family. Willard was Dick Steward in this film debut of Piper Laurie. Spring Byington wanted to become a December bride, but couldn't make up her mind between Edmund Gwenn and Charles Coburn. Bosley Crowther, film critic for the New York Times said, "It's good fun for all."

**DARLING, HOW COULD YOU** (1951 Paramount) was based on James M. Barry's play. Willard was a theater manager in this overly-sweet comedy-sitcom, which starred Joan Fontaine, John Lund and Mona Freeman. Rhubarb, a pet cat, inherited a



Brooklyn baseball team from an eccentric millionaire (Gene Lockhart) in the movie version of H. Allen Smith's popular story. In this zany comedy, **RHUBARB** (1951 Paramount), Willard (as Orlando Dill) was one of those — along with Ray Milland, Jan Sterling and William Frawley — who watched the feline mascot lead the team to the pennant. The New York Times said, "Paramount's cat has it all over Universal's rhetorical jackass, Francis, the talking mule."

**SUNNY SIDE OF THE STREET** (1951 Columbia) was a "not so sunny" musical which had Terry Moore all "shook up" about Frankie Laine. Although the film featured some guest stars such as Billie Daniels and Toni Arden, I suspect that Willard's fans found this one interesting only because he played John Stevens. **IT HAPPENS EVERY THURSDAY** (1953 Universal) was a much better movie. This warm comedy about a couple who moved to a small town to run a newspaper had a strong cast, including Loretta Young, John Forsythe, Dennis Weaver, Edgar Buchanan, Frank McHugh, Jane Darwell — and, of course, Willard, who played Myron Trout.

Willard had a key role in Red Skelton's comedy, **HALF A HERO**

(1953 MGM). The cast included Jean Hagen, Charles Dingle and Polly Bergen. The New York Times said, "Others having their moments in keeping the picture moving include Willard Waterman, an oily real estate salesman." In 1954, Willard played Mr. Hoyt in **THREE COINS IN THE FOUNTAIN** (20th Century Fox). Three secretaries found romance in Rome. The movie won Oscars for photography (most of it was filmed in Rome) and for the Jule Styne-Sammy Cahn title song (crooned uncredited by Frank Sinatra!).

Willard played in Betty Grable's last film, **HOW TO BE VERY, VERY POPULAR** (1955 20th Century Fox). In this remake of **SHE LOVES ME NOT**, two chorus girls hid in a college fraternity house. The cast also included Sherce North, Robert Cummings and Charles Coburn. Willard was in another "last" — Dean Martin and Jerry Lewis' last film together. Some of their fans consider **HOLLYWOOD OR BUST** (1956 Paramount) their best effort.

Most of Willard's fans agree that the highlight of his film career was his role of Mr. Upson in **AUNTIE MAME** (1958 Warner Brothers). This film version of Patrick Dennis' novel about his aunt,

Mame Dennis, was adapted from the Broadway play. The film was tailor-made for Rosalind Russell, but she received plenty of support from Willard, Forrest Tucker, Fred Clark, Coral Browne, Roger Smith, Patric Knowles, and Peggy Cass (who repeated her stage role of Miss Agnes Gooch). The movie was one of the year's biggest money-makers. New York Times film critics heaped high praise on Willard and Lee Patrick, who played Mrs. Upson. "Lee Patrick and Willard Waterman. . . a Connecticut couple who raise Babbitry and bias to a high estate. . . It does sure enough generate gales of laughter as it sweeps across the screen."

Fortunately for Willard, his outstanding work in the film carried over to his very successful stage performances in **AUNTIE MAME** and the musical version of that play, **MAME**. (See our comments about these theatrical productions later in the article).

As a rather sad footnote, in 1974 Lucille Ball played the title role in the film **MAME**. What was the result of her final feature film? Many people say: a disaster! Even Bea Arthur's recreation of her Tony-winning stage



role could not save director Gene Saks' film. Some critics claimed that Lucy could not measure up to the larger-than-life character.

**THE APARTMENT** was number seven on the box office list of hits in 1960. Moreover, the United Artists film was a four-star hit with the critics. The comedy-drama won Oscars for Best Picture, Best Director, Best Screenplay, Best Editing, Best Art Direction, and Best Set Decoration. Jack Lemmon let his desire to rise to the top of the corporate ladder get out of hand, when he lent his apartment key to some executives who wanted to do "a little cheating on the side." Willard played Mr. Vanderhof, one of those "wicked" guys who borrowed the key!

Willard had a small part — along with many, many others — in the big, splashy supercomedy **IT'S A MAD, MAD, MAD, MAD WORLD** (1963 Universal). Although the Cinerama movie did not please critics and audiences as much as director Stanley Kramer had predicted, critic Bosley Crowther listed it as one of his top 10 of 1963.

The mere title **GET YOURSELF A COLLEGE GIRL** (1964 MGM) was a tip-off that Willard's next picture was not a likely selection for any awards. Chad Everett and Nancy Sinatra and some bad music helped to make it appealing to a few teens. Critic Howard Thompson of the *New York Times* gave it a one-line review "... strictly for the birds."

**HAIL TO THE CHIEF** (1973 Cine Globe Inc.) was actually filmed in 1970. Over a period of time it was released under two other titles: **WASHINGTON B.C.** and **HAIL**. In David Ragan's 1992 edition of **WHO'S WHO IN HOLLYWOOD**, the author noted that Willard had "An outstanding comedy role as the nincompoop vice president." Vincent Canby's July 1973 review for the *New York Times* also praised Willard's performance. "... quite a remarkable political satire." He continued. "... Elaborate schemes of Presidential assassination. ... may or

may not be one of the reasons it has taken so long to find a distributor."

At the 1992 interview in Cincinnati, Willard stressed the fact that "Radio was very important in my life. We were all family in radio." But he acknowledged that his stage work brought back many fond memories as well. "That immediate audience contact was hard to beat. . . immediate contact was the thing."

Shortly after completing the film **AUNTIE MAME** in 1958, Willard acted for six months in the West Coast Theatre production of **AUNTIE MAME**, starring Eve Arden. During 1962-64, he costarred as J.B. Biggley in the touring company of **HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING**. (Rudy Vallee played J.B. Biggley on Broadway.) The touring company's cast included Dick Kallman as J. Pierrepont Finch, William Major as Bud Trump, Maureen Arthur as Hedy LaRue, and Dyan Cannon as Rosemary. The road



company played all around the country, but was in Chicago for about a year.

From 1966-70, Willard was the first featured male in the Broadway musical **MAME**, which starred Angela Lansbury as Mame Dennis. Willard played Mr. Dwight Babcock, his most successful stage role. This musical version of **AUNTIE MAME** opened at the Winter Garden Theater on May 24, 1966, and had a long successful run of 1,058 performances.

It is obvious that Willard derived great satisfaction from his work in **MAME**. He seemed to display sincere emotion when he said that he "... loved doing **MAME**. . . Angela Lansbury is a wonderful, wonderful person. Being there for a few years is something I will never forget."

**MAME** was directed by Gene Saks and produced by Fryer, Carr and Harris. (Fryer and Carr had presented 639 Broadway performances of the straight comedy **AUNTIE MAME**, beginning October 31, 1956, at the Broadhurst Theater.) Other cast members included: Jane Connell (Agnes Gooch), Beatrice Arthur (Vera Charles), Ron Young (Ralph Devine), Jack Davison (Bishop), Randy Dirby (Junior Babcock), Jerry Lanning (Patrick Dennis, aged 19-29), Johanna Douglas (Mrs. Upson), John C. Becher

(Mr. Upson).

Willard performed in stock productions in 1970-71 at various theaters in St. Louis, Kansas City and Dallas. In addition, during this period he made several radio and TV commercials.

He returned to Broadway in director George Abbott's revival of **THE PAJAMA GAME**, which opened at the Lunt-Fontanne Theater on December 9, 1973. Willard played Hasler. Other cast members were Cab Calloway as Hines, Marc Jordan as Prez, Gerrit de Beer as Joe, Hal Linden as Sid Sorokin, Sharron Miller as Gladys, and Barbara McNair as Babe Williams. The show closed on February 3, 1974. **THE PAJAMA GAME** was first produced on Broadway on May 13, 1954, and ran for 1,063 performances.

Willard moved to summer stock in 1974 and appeared as Teddy in **ARSENIC AND OLD LACE**, with John Carradine and Sylvia Sydney. From 1975-77, he devoted a good deal of time making successful commercials for such products and companies as Alka Seltzer, New York Life, Florsheim Shoes, A-1 Sauce and Kellogg's cereals. He returned to the stage in 1978-79 as Mayor Shinn in **MUSIC MAN** at "An Evening" Dinner Theatre in Elmsford, New York. During the summer of 1979,

he played Harrison Howell in **KISS ME KATE** at Artpark in Buffalo, New York. In 1982, he made various commercials in San Francisco, including those for KGO Radio, Scope and the San Francisco Symphony.

Willard was back on Broadway in July 1983 as Mr. Babcock, the first featured male in the revival of **MAME**, starring Angela Lansbury. This short-lived Mitch Leigh production at the Gershwin Theater was the play's first major revival on Broadway. Unfortunately, director John Bowab's show closed August 28, 1983.

Willard was born on August 29, 1914, in Madison, Wisconsin. His parents, Harley and Mabel Lewis Waterman — unlike the parents of many other entertainers — had no apparent interest in show business. His father, who operated a coal company, was born and raised on a Wisconsin farm.

On Thursday, February 2, 1995, Willard was 80 when he died of bone marrow disease at his home in Burlingame, California. He is survived by his wife of 57 years, Mary Anna; two daughters, Lynne Ansara of Burlingame, and Susan Waterman of Canoga Park, California; three granddaughters, Julie, Valerie and

Jennifer Ansara; and one great-grandchild, Lindsay Anne Seric.

About 15 years ago, Willard and Mary Anna moved to Burlingame (near San Francisco) to be near their daughter and grandchildren. During the last few years, Willard had lived in semi-retirement, but said he was still available to work. To a great extent, however, his days were filled with playing bridge, playing golf — and as most of his OTR fans know — traveling to old-time radio conventions.

We will miss the tall, pleasant actor with the deep, resonant voice who we were thrilled to honor at various old-time radio conventions around the country.

**AUTHOR'S NOTE:** In addition to the many sources cited in the article, the following sources were used: Information provided by Mary Anna Waterman; **VARIETY FILM REVIEWS** (also listed Willard's film roles); **Weaver's FORTY YEARS OF SCREEN CREDITS; THE BURNS MANTLE YEARBOOK: BEST PLAYS OF** (various years), edited by Otis L. Guernsey, Jr.; and **RLL President, Robert W. Newman.**

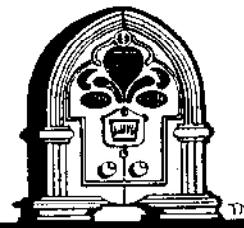
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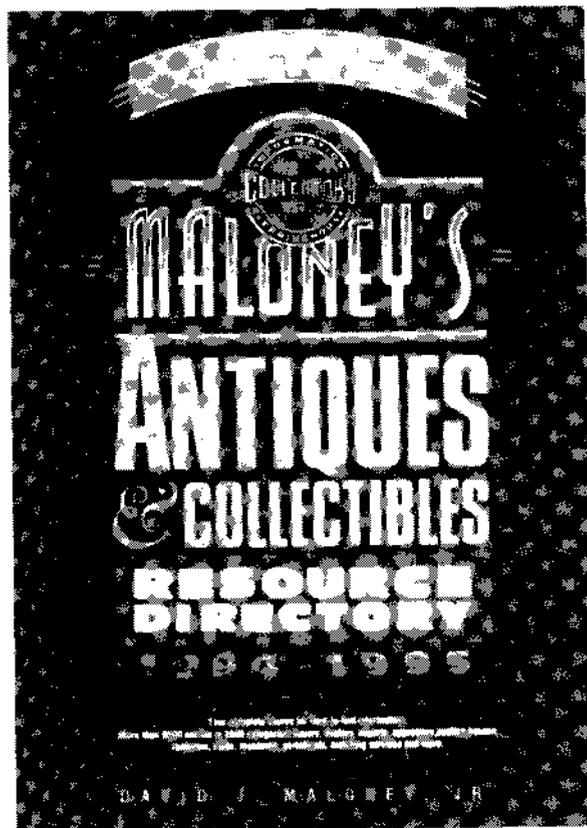
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09/10/51 Journey into the Sun
- CO2020 09/17/51 Rip Van Winkle  
09/24/51 The Emperor of San Francisco
- CO2021 10/01/51 State Fair  
10/15/51 Martha
- CO2022 11/05/51 Rose Marie  
11/12/51 The Bohemian Girl
- CO2023 11/19/51 Jubilee  
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- CO2024 12/17/51 Rosalie  
12/24/51 The Happy Prince
- CO2025 12/31/51 Review of the Year  
01/07/52 Blossom Time
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02/18/52 Frederica
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04/21/52 Ervina
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05/19/52 The Great Waltz
- CO2031 06/02/52 The Minstrel Boy  
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08/11/52 The Brownings
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09/08/52 Swan Lake
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09/29/52 Annie Laurie
- CO2036 10/06/52 Maytime  
10/13/52 A Waltz Dream
- CO2037 11/10/52 Dearest Enemy  
11/17/52 On Your Toes
- CO2038 12/01/52 Babes in Toyland  
12/08/52 The Gypsy Baron

- CO2039 01/05/53 My Romance  
02/02/53 Carousel
- CO2040 02/09/53 Miss Liberty  
02/16/53 Blue Paradise
- CO2041 02/23/53 Bittersweet  
03/09/53 Up in Central Park
- CO2042 03/16/53 Eileen  
03/23/53 The Late Song
- CO2043 04/06/53 Sally  
05/25/53 Irene
- CO2044 06/01/53 Quality Street  
06/08/53 Dear Yesterday
- CO2045 07/13/53 The Rudolph Friml Story  
07/20/53 Starlight
- CO2046 07/27/53 The Golden Express  
08/17/53 Roaring Camp
- CO2047 08/24/53 Hope is a Woman  
09/07/53 Night Music
- CO2048 09/14/53 The Million Pound Bank Note  
09/21/53 The Minstrel Boy
- CO2049 11/02/53 Rosalinda  
11/09/53 Roberta
- CO2050 12/21/53 Snow White  
03/01/54 The Great Waltz
- CO2051 03/22/54 Irene  
04/12/54 Babes in Toyland
- CO2052 05/03/54 Birthday  
06/07/54 Rosalinda
- CHALLENGE OF THE YUKON (15 minutes each)
- CO2053 07/17/43 Meeting the Terms  
of a Contract  
07/24/43 Till a Man's Proved Dead  
07/31/43 A Swindler Swindled  
08/07/43 (not here) Dealing in Death
- CO2054 08/14/43 A Footprint in Leather  
Caught by a Button  
08/21/43 The Last Days of a  
Freight Line  
08/28/43 (not here) When the Law  
Helps an Orphan
- CO2055 09/11/43 A Swill O'Gunpowder  
09/18/43 King's Ransom  
09/25/43 Murder on Train Time  
10/02/43 A Previewed Confession
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Lantern Rock  
10/16/43 The Ring on His Finger  
10/23/43 The Tall-Tale Bullet  
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11/13/43 Belated Revenge  
11/20/43 Return to the Crime  
11/27/43 King Spots Murder
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12/18/43 The Eleventh Hour  
12/25/43 Murder in ABC's



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

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Riding the Video Range  
 The Rise and Fall of the  
 Western on Television

Gary A. Yoggy

It began in June 1949, with Hopalong Cassidy. Then, Roy Rogers, the Lone Ranger, Zorro, Davy Crockett, the Cisco Kid, Matt Dillon, Bat Masterson, the Cartwrights, Paladin—no television genre has generated as many enduring characters as the Western. *Guns, Smoke, Death Valley Days, Bonanza, Maverick, and Wagon Train* are just a few of the small-screen outers that became instant classics. Recent years have seen a resurgence, with shows such as *Lonesome Dove, The Young Riders, and Dr. Quinn, Medicine Woman*, updating and redefining the genre for a modern audience.

Though the characters were different, the shows' format often fell into one of several broad categories: marshals, sheriffs and other lawmen, wagon trains, cattle drives and ranchers, bounty hunters, gamblers and hired guns, and even spooks. Arranged by categories, over 150 television Westerns are analyzed here, focusing on the characters, stories and why the shows succeeded or failed. How Native Americans have been portrayed is examined, as are such phenomena as single parent families (in shows such as *The Big Valley, The Rifleman* and *Bonanza*), women, Asians and blacks.

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McFarland & Company, Inc. Publishers, Jefferson, NC, and London

# Radio Guide

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## The Menace of Bad Children's Programs

No subject is of more importance to radio listeners and to broadcasters themselves than the menace represented by poorly conceived and supervised programs for children. Because women's clubs have charged that some of our current programs are bad for their children, and because the networks have gone to great lengths to insure the psychological fitness of their broadcasts, RADIO GUIDE will publish from time to time the opinions of important thinkers in this all-important field of entertainment and instruction.

Below follows the first of the series. It is the opinion of Dr. Jay B. Nash, of New York University. We present it because of its stimulating content, because we believe it will make many parents listen more closely to the programs which attract their children's ears.

Now, here is Doctor Nash:

"Parents are on the verge of an uprising against many of the children's hour radio programs. Many organizations and individuals have taken action, and hundreds of oth-

ers want to know how to organize protests that will help them to protect their children. Three very effective ways to protest are available to parents: Letters of protest may be sent to the radio station through which the program is rendered; they may be sent to the sponsors of the programs; or they may be sent directly to George Henry Payne, Federal Communications Commission, Washington, D. C.

"What is it which constitutes the real menace in connection with these programs? As I see it from an educational and a character-building standpoint, the objection to the programs is twofold, analyzed as follows:

"*Radio Listening Encourages Inactivity.* If the growth and development of children are to proceed harmoniously—if the potential capacities of children are to be tapped—the process involves activity. The child must act, must do things. The play activities of children have served these purposes through the history of the race. In these play activities, children have run, jumped, dodged and balanced; they have molded clay and sand; they have piled boxes one on top of another; and have experimented with scissors, paste, hammers, nails, and paper, wire, etc. In this experimenting with things, they have found themselves. The founder of modern education, Comenius, says, 'When a child works with materials, he not only makes things but he makes himself.' This is profoundly true. Knowledge is more than informa-



tion; knowledge is acquired from experience. Children learn to think as a result of the things they do. From this standpoint, the radio has very little to contribute to the child's education.

"Some parents welcome the radio because it 'keeps the children out of mischief.' In other words, it relieves the parents of the responsibility of planning in connection with the children's play activities—a weak plea indeed.

"Therefore, mere listening falls far short of achieving any positive results. From this standpoint, the best radio programs for children are poor. The worst are not only a waste of time but have a tendency to be vicious. Most of them, however, are not necessarily bad—just stupid.

"*Radio 'Thrillers' Tend to Emotional Instability.* Many of the children's hour radio programs are in the motion-picture 'Perils of Pauline'

stage. Children are keyed up through blood-curdling 'conflict' scenes. They thrill at 'The Octopus,' 'The Shadow,' 'The Mystic Hand,' and then are left hanging with the words, 'More tomorrow.' Back they come, glued to the radio, forgetting their play activities—even their meals—to be stirred again by 'low animal conflict' scenes. These children relive these scenes during the day and through restless sleep at night. These are just the type of 'conflict' scenes which the child should not have—nor should the adult have them. These personal 'conflict' stories bring out the deep-seated fighting ego—the worst of our 'animal' instincts. Our social selves represent a very thin coating. Society needs to minimize the 'I' drives and to strengthen the 'We' drives.

"We have seen these basic, selfish drives centered around the fighting individual, loosed in dictatorial countries. They have no place in the education of the child who is preparing to live in a democracy.

"They like them.' Of course they do. The mob liked to pilfer in Vienna. Men liked to persecute others when to their advantage. We are thrilled by a mystic, 'shadowy' conflict, but that does not prove it is a good expression. These mystical programs are particularly bad—yes, they are vicious—for the children, disturbing their sleep and giving them false impressions of society patterns.

"One large broadcasting chain

has formulated a group of principles which preclude exploiting the children during this evening children's hour. Other individual stations have done the same.

"This has been done at a considerable financial loss in most cases and parents should express their approval to these various stations as a partial recompense for their financial losses. In the attack upon the vicious programs it is well to realize that the parents in America are awake and they will become articulate."

Do you agree? What is your own experience with your own children? RADIO GUIDE would like to have letters telling of actual experiences which may point a way toward better entertainment for all.

Vol. 7. No. 35 June 18, 1938

## HOSPITALIZATION

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# ONE MAN'S FAMILY WINS AGAIN

## FOURTH CONSECUTIVE YEAR; LUX IS SECOND

AMERICA'S listeners have spoken. "One Man's Family," the down-to-earth serial that has been named the best dramatic program on the air in the polls for 1935, 1936 and 1937 has also won this year—scoring more than four times as many votes as its nearest rival!

The Lux Radio Theater ran a poor second to "One Man's Family," but it pulled away from other competition effectively. Behind that weekly vehicle for Hollywood's greatest stars came "Arnold Grimm's Daughter" and "Bachelor's Children"—two unpretentious serials whose listeners registered thumping approval.

In winning the dramatic division poll for the fourth consecutive year, "One Man's Family" has set a new record. The program was first broadcast on the West Coast only in 1932. Since 1934 it has been an NBC network feature. Your Tender Leaf Tea has sponsored the

program in its present series since March 29, 1936. High tribute is paid to the author, Carlton Morse, and the cast, in this poll. J. Anthony Smythe, who plays "Henry Barbour"; Minetta Ellen, "Fanny Barbour"; Michael Ruffalo, "Paul"; Bernice Berwin, "Hazel"; Kathleen Wilson, "Claudia" and the other members of the cast have demonstrated the hold they have on America's heart.



The Lux Radio Theater, presided over by Cecil B. DeMille, was voted second. It is on CBS Mondays at 9 p.m. EST

In the Star of Stars Poll this year, each week represents a poll for a single division. The musical programs were first, as announced last week. This is the second set of results published, and results of the polls for actors and actresses and children's programs will be announced in RADIO GUIDE as quickly as the ballots can be counted.

This week the poll for singers of popular songs is being held. The side front cover of this issue. Your votes can help your favorites win!

## Results in the Dramatic Division of the Star of Stars Poll

- |                             |                             |                             |
|-----------------------------|-----------------------------|-----------------------------|
| 1. One Man's Family         | 10. Gang Busters            | 18. Woman in White (tie)    |
| 2. Lux Radio Theater        | 11. Follow the Moon         | Lone Ranger                 |
| 3. Arnold Grimm's Daughter  | 12. Those We Love (tie)     | Life of Mary Sothern        |
| 4. Bachelor's Children      | Girl Alone                  | 19. Road of Life (tie)      |
| 5. First Nighter            | 13. Second Husband          | Attorney-at-Law             |
| 6. Big Town                 | 14. Guiding Light           | Pepper Young's Family       |
| 7. Hollywood Playhouse      | 15. Hollywood Hotel         | 20. Columbia Workshop (tie) |
| 8. The Story of Mary Marlin | 16. Lights Out              | Vic and Sade                |
| 9. March of Time            | 17. Death Valley Days (tie) | Radio Guild                 |
|                             | Cavalcade of America        | Myrt and Marge              |

Radio Guide • Week Ending April 16, 1938

## Classified Ads

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

**WANTED:** Episodes of AGAINST THE STORM, TERRY & THE PIRATES, THE WOMAN IN MY HOUSE, ONE MAN'S FAMILY episodes prior to 1946, and THE VOYAGE OF THE SCARLET QUEEN programs #6, 7 and 10. Will buy or trade cassettes. John L. Woodruff, 145 Park Avenue, Randolph, NJ 07869-3442.

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

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

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

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

**WANTED:** Copy of "The Good Old Days of Radio" hosted by Steve Allen, aired on PBS in the 1970's. Will trade anything in my collection for it. Also would like to trade videotapes on anything to do with radio. Rob Cohen, 763 Oaksedge Dr., Gahanna, OH 43230 (614) 478-2755

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

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

Want to trade Amos & Andy or Jack Benny and other comedy shows. Also videotapes on radio or radio stars movies. Rob Cohen, 763 Oaksedge Drive, Gahanna, OH 43230 (614-478-2755)

**WANTED:** Any information concerning the series "The Shadow of Fu-Manchu." Scripts, magazine Xerox's, East of West coast schedule copies. . . ANYTHING! Will pay reasonable price. Thanks. Jeff Hagerly, 423 S.E. 6th St., Grants Pass, Oregon 97526

**WANTED ON OTR CASSETTE:** Meet The Mook (20), Stars Over Hollywood (40), Hallmark Playhouse (20), Grand Marque (20), Grand Central Station (20), Mr. First Nighter (20). Send lists of what you have; I will do the same. I have over 2,600 shows. Glad to trade. Write soon to Beth Holman, 16705 Craigmere Drive, Middleburg Hts., OH 44130.

**WANTED ON CASSETTE:** Radio shows People Are Funny (15); still need people with large collection of Cavalcade of America Show (200); also Aldrich Family (50), Phil Harris/Alice Faye Show (60) and Eddie Cantor (15). Please send a list of what you have, and I will do the same. Write soon to Beth Holman, 16705 Craigmere Drive, Middleburg Hts., OH 44130.

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

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

Walt Kunz, Box 1, Islip, NY 11751. Wants Sam 'N Henry, It Pays To Be Ignorant and Mel Blanc; also pre-1965 books and magazines on OTR.

Want entire collections or one item! Radios (Bakelite), premiums, mags, soaps, dramas, detective, news shows (cassettes only). Buy/trade/correspond with fans. Especially seeking Lux, Winchell, Parsons/Hopper, dramatized movies. Let's share our avocation! Carol Russell, P.O. Box 6462, San Rafael, CA 94903-9701

07/22/1945: Looking for ANY shows broadcast that Sunday. Network/Local. Trade/Buy. Jim Avoli, 239 Foxcroft Road, Pittsburgh, PA 15220-1705 (412) 279-4456

Wanted: Hercule Poirot shows, Mutual Net, 1945; or info. on these shows. Tim Goggin, 1777 N. Vine #409, L.A., CA 90028 Thank You, Tim Goggin

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

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

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

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

Classic radio programs on cassettes. Hundreds of titles. Big catalog \$1.00 (refundable). Radio Americana Inc., Box 7431, Baltimore, MD 21227

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

**WANTED:** 16" transcriptions, for cash or trade. Joe Salerno, Box 1487, Bellaire, Texas 77402.

**WANTED:** Radio Transcription Discs. Any type, any subject. Gilbert Smith, 248 South 36th St., San Diego, CA 92113-1613

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

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

Steve Dolter, 577 West Locust, Dubuque, Iowa 52001. (319) 556-1189  
200 reels, comedy, mystery, drama, Fred Allen, Jack Benny, Suspense, I Love a Mystery. Interested in books about OTR or OTR performers.

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

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

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

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

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

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

Tom Monroe, 2055 Elmwood, Lakewood, Ohio 44107/(216) 226-8189 Casette 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 NPT 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., Sudburo, Ontario, Canada P3B 3H6.

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

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

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

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

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

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

Wanted To Buy: Jack Benny's Christmas Shopping Shows from 12-8-46, 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.

Alan Ropchan, 8923 84th Avenue, Edmonton Alta, Canada T6C1E3 (403) 466-2761. Have 2500 Reel of OTR for Trading.

George Olsen, Craven Community College, Box 885, New Bern, NC 28563. Wants We The People 11/25/37 and Hobby 9/20/39.

WANTED: Sergeant Preston LP records and VHS videos. Write Les Weber, 468 E. Metz Rd., Columbiana, Ohio 44408

WANTED: Sergeant Preston or Challenge of Yukon tapes. Also records and videos. Dick Weber, 468 E. Metz Rd., Columbiana, Ohio 44408

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Trade Fibber McGee and Molly Cassettes VG/EX only. Offer 110 shows. Exchange list. Bill Oliver, 516 Third St. North East, Massillon, Ohio 44646.

Coming up on its 50th anniversary, CARE is looking for any relevant radio material from October '45 onward. Wanted: any programs or commercials mentioning CARE and/or CARE packages. Also, if you received or sent a CARE package, we'd like to hear from you. Contact: Scott Thigpen, CARE, 151 Ellis St., Atlanta, GA 30303. (404) 681-2552.

AMERICANA AND COLLECTIBLES. Radio/Cereal Premiums. Jack Benny, Capt. Midnight, Lone Ranger, Hoppy, Howdy Doody, Little Orphan Annie, Sgt. Preston. Also Comic Books, Magazines, TV/Western Heroes. Send SASE for FREE Sales List. Richard Buchanan, 23 Jones St., NY, NY 10014.

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

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

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

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

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

Pam Nemec, 1424 Heatherton Dr., Naperville, IL 60563 is looking for program listings of old radio stations of the 30's and 40's especially WDJ, 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 Raiston 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 Waggar, 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.

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