

Old Time Radio
DIGEST

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**Quiet
Please**



Old Time Radio DIGEST

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I "NOSE" ALL DE
\$64 QUESTIONS



TONIGHT-HEAR

JIMMY
DURANTE

GUEST STAR WITH

PHIL BAKER

on

EVERSHIRE'S
"TAKE IT or
LEAVE IT"

TUNE IN

WCBS 10 P.M.

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The Thing on the Radio Dial

by Clair Schulz

Let me tell you about this dream I keep having. I get out of this Hudson (you know, one of those you step down into) in front of a theater. I go right past this one-sheet for *Sorry, Wrong Number* and the lobby cards for *Out of the Past*. I don't even stop by the candy counter filled with boxes of Boston Beans, Spearmint Leaves, and Black Crows.

I go right inside the swinging doors without a ducat and there's an award ceremony going on. And up on the stage there's this big octopus grabbing each statuette as fast as the M.C. can announce the categories and winners: "For best music: Albert Berman. For best writer: Wyllis Cooper. For best actor: Ernest Chappell. For best dramatic series: *Quiet, Please*." I start to yell, "Hey, give someone else a chance" when the octopus looks at me with those glaring red eyes and starts to wrap one of her tentacles around me and . . . Well, that's when I wake up.

I'm beginning to suspect that experience is more like payday instead of pipe dream, because that show may have deserved those awards, especially considering the cards were stacked against it. *Quiet, Please* only aired from June of 1947 through June of 1949, didn't have a sponsor, and was up against some pretty stiff competition.

How stiff? Well, at one time in late '48 it was running on Mutual on Monday nights against *Dr. IQ, Get Rich Quick*, and *Lux Radio Theatre*. Wait. It gets worse. In the winter and spring of '49 on ABC *Quiet, Please* was trying to keep up with musical programs like *Strike It Rich* and *Quick as a Flash*. On Sunday afternoons, for crying out loud! It was bad enough to be opposite quiz shows that were as popular then as peanuts at a circus (remember what they did to Fred Allen), but broadcasting a spine-tingling show loaded with atmosphere

on the day of rest while families prepared or ate their suppers was like booking Boris Karloff to hobnob about his latest spookfest with Bishop Sheen.

So it's no wonder the show didn't attract many listeners then. Some people still don't know there was such a program. Some may say those shows have vanished into the dust of antiquity like the Cro-Magnon man. That is what they say. Now I will tell you what I know.

Because most of the episodes have been found, we now have a pretty good idea as to the breadth of Wyllis Cooper's canvas. The comparison to art, by the way, is not a stretch for Cooper painted with words: landscapes, cityscapes, houses, and people were vividly described in poetic imagery. When he set the scene by telling us "the streets were wet with the bitter rain of the waning winter that night" and then introduced us to the subterranean bellow of the subway and the sounds of tires which resembled striking kitchen matches, he wasn't just knocking on the door of our senses. He was dragging us right outside so we felt cold and damp with the smell of rubber and sulfur in our nostrils as we flinched from the deafening roar of the train passing by. Cooper didn't need clattering chains and moaning spirits to create a mood of foreboding. When we're told lights filled the "night sky with signs and portents of inescapable terror," our hair started flexing its muscles for the sit-ups that were to come.

But enough about laying the groundwork. I have other stories to tell before . . . before you go. Where was I? Oh, yes. Cooper was an artist with the pen, but he also was a hard working craftsman who did his homework. If he wrote about plumbers, he got the jargon down to the last el and t. The same for when his plays dealt with railroads or

oil fields or aircraft or steel mills or distilleries. He knew his onions. Come to think of it, Coop could have probably done one about a man who smells onions every time someone dies.

That was one thing you could count on with *Quiet, Please*. No matter if the story was set in the past, present, or future, or if the tone was tongue-in-cheek or gravely serious, death was either center stage or in the wings. But what kept the few loyal listeners coming back was how Bill Cooper, that old magician of language and plots, could keep shuffling the same deck of cards for over two years and deal a new hand every week.

He could pluck a number out of the air like "Three" and build a framework around it concerning a man named Sebastian who is hounded by that digit from the groups of people he encounters to the telephone numbers he dials to a bartender named *Drei*. A sense of fatalism builds to the climax when Sebastian foresees that a judge will pronounce a sentence upon him that will have him hanging by the neck until "dead, dead, dead."

Or Coop could put a new twist on the "pact with the devil" legends by spinning a winsome tale ("Kill Me Again") about how a man finds himself ensnared by a loophole in his agreement with one Mr. Hellman.

When Cooper sent us traveling in time, our ticket was punched for both chills and chuckles. The owner of a magic watch finds out that "It's Later Than You Think." "One for the Book" is just that: In 1937 Sgt. Max Westlake meets Maj. Max Westlake when the Major exceeds the speed of sound in 1957 and flies "so fast he got here before he started." Sgt. Westlake's query, "Have I got to go through all that again?" closes the show on a whimsical note that makes us think about the repetitive lasso that time has thrown around him.

Thoreau once claimed that time was but the stream he went fishing in. Cooper seemed to be saying in his plays

that time is the ocean we're drowning in whether we're coming or going. Amnesia victim Ulysses Smith, after seeing "Little Visitor" Jeffrey several times in different places, realizes that the boy is himself as a child and is going to turn himself in after stealing money, thus becoming "the only man in the world that was haunted by himself." In "Pavane" childless Andrew meets a mysterious little girl in the dark who eventually reveals to him that she is his unborn child who will live only eight years.

Cooper was quite adept at confounding our sense of time, space, and reality. In "And Jeannie Dreams of Me" a man named Troy has had a dream lover named Jeannie since childhood who he visits often in her colonial house throughout his life. She saves his life by sending his mind back to rejoin his body just before disaster strikes, later Troy spends years with her while his inert frame lies in a coma in an army hospital, and, as Cooper bewitches us with this fanciful tale, at times we don't know for certain if we are in Troy's real world, his dreams, Jeannie's dreams, or our nightmares.

And, speaking of nightmares, that man could tell some good ghost stories and other supernatural yarns. Like "Take Me Out to the Graveyard," where everyone this taxi driver meets wants to go you-know-where and that's where they end up. Come to think of it, so will we, which is what the cabbie means at the end when he tells us he will be calling on us sometime. And in "My Son John" there's a vampire who says he's coming after us some night with his boy who was bitten by old man Dracula himself. "Some People Don't Die," namely wizards and mummies who are dwelling among the cliffs ready to claim new victims with rattlesnakes.

I don't blame you for shivering. Something in the other room? You must be hearing things. You know, it was all the things we were hearing that made those shows so frightening. Bill McClintock's sound effects of wind

whistling or pipes rattling or claps of thunder would give anyone the heebie jeebies. And, if the theme song wasn't creepy enough, Albert Berman would be playing softly in the background like a serenade at a seance, and then all of a sudden he'd hit that organ with a sting that would make the skin crawl on the phantom of the opera.

As if Cooper needed any help in scaring us out of our seats. Imagine being down in some Egyptian tomb with a hawk-headed, bloody-billed creature who is definitely not resting in peace. When that archeologist sees his own face chiseled on a slab and starts rubbing elbows with Osiris and Isis, claustrophobics don't wonder "Whence Came You?" but instead holler "Which way out of here?"

Or climb up on an oil rig to meet "The Thing on the Fourble Board" who has an adorable face but a body only a mother arachnid could love. If the mewling and word-portrait of "Maxine" written by Cooper and convincingly spoken by Chappell doesn't cause goose bumps, brother, your imagination is in need of a transfusion.

Or stand in the land of "Northern Lights" on a desolate, ice-covered wasteland and then return via the

teleportation covered head to food with caterpillars. These aren't just ordinary caterpillars waiting to become docile tiger moths, mind you, but rather alien beings intent on world domination. The eerie way that one furry thing called "Isabella" says her vowels is enough to send Raymond screaming right through that creaking door into the night.

Even a trip back to gentler times innocently called "Tanglefoot" has sinister implications if the conductor is Cooper and the destination a small town in 1915 where two plumbers raise large, lethal flies. What starts off as a folksy, "what if . . ." story turns into a tale of terror as Chappell (just as he did in "Fourble Board") goes from incredulous observer to crafty entrapper who enjoys luring visitors in front of "Louise" before warning her not to get her feet "stuck in the manpaper."

We had to be on our toes and ready for sudden changes, because Cooper was a wily hurler who could throw a mean curve. "Never Send to Know" begins playfully as a private detective pokes fun at some of the cliches in his trade, but when he is confronted by the ghost of a man he killed the mood turns grim indeed. "The Man Who Knew Everything," quite amusing for the first



fifteen minutes as Cooper takes aim at quiz shows and other targets and even inserts his own and Chappell's names into the script, becomes deadly serious when the smug narrator, who can foresee the how but not the hour of his demise, learns his when is now.

That Ernest Chappell seemed to be the right actor to narrate *Quiet, Please* because his versatility allowed him to connect with whatever Cooper pitched at him. If Coop handed him "If I Should Wake Before I Die" and said, "This week I want you to be a cold, calculating scientist to whom knowledge is all and you don't care if your brother dies out in space or if you destroy your rivals," Chappell became a Dr. Anderson who had all the charm and tenderness of a stalactite. Time and again in poignant love stories such as "The Little Mourning," "In Memory of Bernadine," "The Evening and the Morning" and "Consider the Lilies" he played impassioned men who demonstrated undying devotion. He could stay in character as both a sober and drunken spirit observing his wife's trial for his murder in "Baker's Dozen" and remain inebriated throughout a shaggy dog fantasy as a "moonman" who poses the question Cooper was frequently asked:

"Where Do You Get Your Ideas?"

Chappell could play highbrows, tough guys, and everything in-between. Take, for instance, this one play called "Tap The Heat, Bogdan," where he became a bigoted bully with an accent thicker than frozen borscht. You can't help disliking the jerk. Ditto for Monk, a ventriloquist and murderer in "3,000 Words." Chappy himself must have been pretty good at throwing voices around because gruff Monk doesn't sound like him at all. When he was the "Good Ghost," he adopted a more colloquial tone as befit his not-too-bright character and delivered seriocomic lines such as "It's bad enough to murder a guy. Do you have to scare the life out of him?" with a straight voice. And when playing the bombastic, superstitious title character in "The Hat, the Bed and John J. Catherine," Chappell had more ham in him than Porky Pig.

But Chappy was at the top of his form when he was speaking from the heart and wrapping his lips around Cooper's poetic rhapsodies. I tell you, that Chappell could get a throb in his throat like a lovesick pup or he could put such a lilt in his voice you thought he was reading measures from a score instead



of sentences off a page and you felt you could hang your hat on every note. Man, he was some actor. That's why it seems a shame radio wasted much of his talent by having him push cigarettes or just using him as an announcer. That was like making Jimmy Stewart do weather shows in Washington because he could say "Walla Walla" pretty good or turning Edward G. Robinson into a news commentator because he could punctuate every statement with a "See?" or . . .

But I'm getting off the subject, and I can see it is getting close to mealtime. Yes, I know you're not hungry. I was thinking of . . .

Well, I guess I was thinking of the support Chappy got from some of the great actresses borrowed from the soaps like Anne Seymour, Bess Johnson, Nancy Sheridan, Cathleen Cordell, and Claudia Morgan (she was Mrs. Chappell, you know). Character actors Ed Latimer and Warren Stevens could be heard now and then, and once in a while J. Pat O'Malley would stop by to throw his brogue around the kilocycles. With a man like Cooper at the helm who would toss real people like George Custer and Abe Lincoln into the scripts, you never knew what to expect. Why, Jack

Lescoulie (that's right, from *The Jackie Gleason Show* and the *Today Show*) took the part of the other plumber in "Tanglefoot." And then there were was Cecil Roy who played everyone (and everything) from six to sixty (that's both in years and legs).

And the wonder of it all is that Cooper didn't need a stage filled with players, an orchestra, singers, a big technical crew, and an audience to pull it off. He weaved his magic carpet out of just three or four actors, a sound man, and one musician. Now don't get me wrong. Those people by the mikes certainly did a great job, but if Bill Cooper as writer and director hadn't been there to tell them what to say and how to say it . . . Well, *Quiet, Please* might have turned out to be just a curiosity like *The Strange Dr. Weird* or *Dark Fantasy* that could rattle bones but didn't offer much meat to chew and digest.

Sure, Coop could freeze our blood with horror stories, keep us in suspense waiting for retribution in revenge stories like "Come In, Eddie" and "Bogdan," and even tantalize us with unresolved endings or inexplicable deaths when he gives us a whiff of "The Smell of High Wines" and a glimpse of "The Oldest Man in the World."



But more often than not Cooper's plays have something to say about prejudice or hatred or the profound depths of real love or the true manifestation of courage or the importance of preserving the earth for future generations.

And, let me tell you, when Cooper set his sights on sending his moral right to our hearts, his aim was better than Cupid's. After listening to his St. Patrick's Day fable "Dark Rosalene," you're so full of love for mankind you want to run out and kiss everyone you meet whether they're Irish or not. The soldiers who are visited by a heavenly guest in "Berlin, 1945" aren't the only ones who come face-to-face with the true meaning of Christmas. But if you want your emotions drained and experience the uplift of a life-affirming message, tune your ears to his moving Passover/Easter story "Shadow of the Wings" about a sickly girl, her mother, and a celestial visitor. Talk about being touched by an angel. Brother, those last five minutes would bring tears to an atheist's eyes.

But the one recurrent theme that Cooper played during the last ten months of *Quiet, Please* came as a result of him looking into his crystal ball and seeing a sight more horrible than any of

the weird creatures stirring around in his imagination: the cloud shaped like a mushroom. In "Portrait of a Character" the tone is somewhat lighthearted as Gabriel, after observing the wickedness of earthlings while waiting for repairs to his horn, is told by the boss to give the atom to them and stand by to play a big job "any day now." But in "Adam and the Darkest Day" the mood is somber in a barren place that used to be Chicago where only three people and mutant fish have survived a nuclear holocaust. Bombs that turn the entire planet into a fireball seem to leave no hope for airborne humans until a "Very Unimportant Person" gives them (and us) a way out. In the final episode of the series ("Quiet, Please") the last man on Mars implored us to learn from their internecine wars and to dwell together in unity. Even the parting words Cooper himself speaks to us at the end of the last show, "I hope we'll meet again sometime," may be packed with more meaning than we realize.

Yessir, Wyllis Cooper had a lot to say and the way Ernest Chappell and colleagues expressed those thoughts . . . Well, *Quiet, Please* is simply radio drama at its best.

That music? Oh, that's a recording of



DECEMBER, 1922

the show's theme, the second movement of Cesar Franck's Symphony in D Minor. I thought it would get you in the mood for . . . what is to come.

How could I turn on the phonograph in the other room from my chair? Let's just say I have those extra arms that people are always wishing they had.

Now why don't you turn on the Philco console just inside the doorway there and we'll see if we can't find a good eerie story like "The Green Light" or that haunting "Sketch for a Screenplay" or — what's that? Yes, there is a big aquarium back there behind the radio and phonograph. That's right. There is something in here. No — stay where you are! Screaming is no way to greet "Olive." I know she likes you. Or at least she will.

You remember me telling you about that dream I keep having? Well, after listening to *Quiet, Please* it's just like the song says: my dreams are getting better all the time.

Letters

Dear Editor,

I just received your latest issue of the **Old Time Radio Digest** and have a comment to make on Read G. Burgan's article, SPIN-OFF RADIO SHOW. I enjoyed the article and think he writes well, but I do take exception to one statement in his article.

Harold Peary did not give up **THE GREAT GILDERSLEEVE** because he was tired of it. During the year of the great CBS raid on NBC artists, Peary signed up with CBS, with the expectation that Kraft would move the show to CBS. However, Kraft stayed with NBC, so Peary was unable to continue with the show and Willard Waterman took over. This was discussed several times when Waterman was attending OTR conventions. Waterman often mentioned that he had discussed it with Peary before taking over the show.

I hate to be a nit picker, but I also hate to see incorrect stories get out. Once published, they never seem to get corrected.

All the best,
Jack Palmer

Old Time Radio Digest Editor:

I can't believe any radio fan would knock **The Lone Ranger**, especially for *writing*. I have written 6 hardcover books, some 30 paperback thrillers, hundreds of shorter pieces, short stories, articles, edited two series of magazines, written or edited two radio series of dramas, helped a number of writers turn pro.

I know something about writing. (Also one produced movie, several sold but unproduced film scripts.) **The Lone Ranger** is a *text book* on "popular" writing. It is an excellent example to teach people *how to plot*. I think the acting by Brace Beemer (my cousin, so I might be biased), Todd, etc. was fine. The narrator is also an actor and Fred Foy is the greatest narrator who ever lived. **The Lone Ranger** is an American classic by an underappreciated *great* American writer, Fran Striker.

Jim Harmon

Note: This letter from Jim Harmon, author of **Great Radio Heroes**, and **Great Radio Comedians** was in response to "The Battle Rejoined" by George Wagner in **OTR Digest** No. 72, November-December 1995. It was sent to me for use by the **Digest** with a copy of Harmon's production of the ILAM serial "The Fear That Creeps Like a Cat." (1996)

Jim Maclise

IRENE RICH

WJZ 9:30 p. m.

IN RADIO DRAMA FROM HOLLYWOOD

Welch
GRAPE JUICE





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The Chattanooga OTR Club is the only OTR Club in the Southeastern U.S. We encourage the preservation of the Golden Age of Radio and related information. We are definitely interested in getting others in the Southeast to join us in this endeavor and to collect and enjoy a medium that allows a person to use his/her imagination.

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RADIO FAMILY NUMBER ONE

BY JAMES STREET

TO: CM
FROM: JS
SUBJECT: RADIO

Dear Boss:

I've been rambling around a heap for RADIO GUIDE; so much that I feel like an epidemic of "hot-foot." And you recall you told me that during my roamings you wanted me to be on the lookout for a "typical" American family and to write you a piece about how radio affects their every-day lives.

"Find just an average run-of-the-mill family," you memoed me, "and do a yarn on what radio means to them. Let's get away from the tragic stuff for a while. Give us some homey stories, some fireside-and-hearth-and-house-slippers stories."

WELL, skipper, I sought a typical family for you—did everything but get out a search warrant and run an ad in the help-wanted column. But every time I located a likely looking outfit, I would probe around and find a sensitive spot that couldn't stand rubbing. Either the family was too unhappy or too happy. Yes-siree, a family can be too happy. Folks who are too happy too long soon grow intolerant of folks who are unhappy, and

everything gets in a mess. Same is true of nations, boss. That's how come some of the unhappy nations are puffing out their chests and snarling at the happy nations. But we won't get into that . . .

I found your family tonight, right here in our Maison Mortgage. I found it at the supper-table, where our littlest little Lou—she's almost five, and we call her Annie Rooney—pushed aside her potato and Brussels sprouts in her Mickey Mouse plate and drank the last of her milk from her Shirley Temple glass, and faced me with a seriousness that comes only to inquisitive childhood.

"DADDY," said the littlest little Lou, the one we call Annie Rooney, "what does Mr. Rosy Belt do?"

"Huh?" asked yr. obdt. servant and your laborer in your vineyard. "Why, Mr. Roosevelt—er-cr-er."

Well, what does Mr. Roosevelt do? I couldn't tell a child of five he's the head man, because she thinks I am. She wouldn't understand the word "president." And I do not want to think of him as boss, although I do not mind thinking of you as such.

Frankly, boss, I didn't know what to tell her.

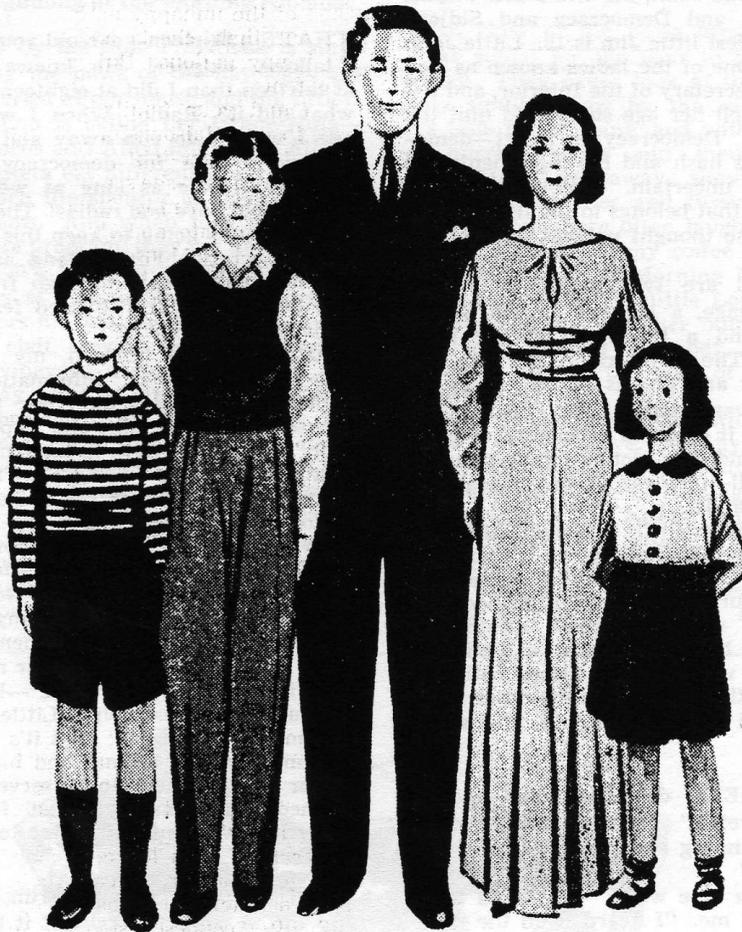
"What put that in your head, Annie Rooney?" I said to the littlest little Lou. "Where did you hear about Mr. 'Rosy Belt'?"

Her little eyes looked at me in the strangest manner. I really believe she wanted to tell me I was a "dope." But with utter condescension she told me:

"ON THE radio. And if you don't know what Mr. Rosy Belt does, I'll find out on the radio. Mother and me listen all day. You oughta listen, too, Daddy. Then you'd know what Mr. Rosy Belt does. Why, he's the man that's gonna keep anything from hurting little girls like me."

It was then that I realized I had found the typical American family.

You have never met the defenders of Maison Mortgage, but here is a family to which radio is all things.



DOES RADIO REALLY RULE YOUR
LIFE? YOUR FAVORITE AUTHOR, IN
A MEMO TO HIS BOSS, TELLS HOW
IT RULES HIS — AND HIS HOME

Radio Guide • Week Ending February 12, 1938

WE ARE seven, reading from left to right—Big Jim, the littlest little Jim, Little John, the two ladies known as Lou, and Democracy and Sidjets. The littlest little Jim is 13. Little John is 11. One of the ladies known as Lou is the Secretary of the Interior, and if I would tell her age she would quit the cabinet. Democracy is a cat—democratic as hash and his ingredients are just as uncertain. Sidjets is a little toy dog that belongs to the littlest little Lou, who thought up that one herself.

THERE are two radios in Maison Mortgage, a big one in the living-room and a little one in the boys' room. The boys' radio has fits and sputters and groans in its misery. It once was brown, but Little John painted it green to harmonize with the room and the pictures that hang on the wall—pictures of green seas and green lands.

The littlest little Jim and Little John study by their radio when it's not having fits. They listen to the quizzes and the lectures and the spelling-bees.

Boss, can you spell atrabilious? Well, I have to look at a dictionary even to write it. The littlest little Jim sprang that one on me the other night.

"Spell it, Pop," he said, and snickered.

"WHERE did you hear such a word?" I demanded. "You've been running around with the wrong people!"

"It's a nice word," he smiled tolerantly at me. "I heard it on the radio. It means morose."

That's what's wrong with the boys' radio—it's atrabilious!

"And say, Pop"—the littlest little Jim saw he had me groggy and began boring in for the knock-out—"did you know a Chinese 'junk' is more seaworthy than the Queen Mary?"

He heard that on the radio, too. Then he pulled his chair over close to mine and began talking down to me.

"Listen, Big Jim," he began. "What do you think of the Ludlow referendum? I agree with Boake Carter—we should allow Congress to thrash

the thing out. We have a right to know what our government's going to have for a foreign policy."

THAT'S a thirteen-year-old youngster talking, skipper! He knows more at thirteen than I did at eighteen! And what did it? Radio! When I was his age I wanted to run away and make the world safe for democracy. Democracy is safe as long as we have 13-year-old boys and radios! The radio in America is going to keep this country democratic. For as long as men can talk and debate through free air and boys can hear, we need fear not Reds or Black Shirts!

At the age of thirteen, my father was my source of information. I quoted him, as you did your father. It was "Papa says this, and Papa says that." But now—well, listen some day to a group of boys talking. You'll hear "I heard so and so on the radio."

You and I used to get our gossip from the neighborhood drug store and our adventure from Dead Eye Dick and our excitement from hunting. Now the gossip of the world belongs to my boys. They would hoot me if I mentioned Dead Eye Dick. They get their adventure from "We, the People"—human drama. And guess what Little John told me the other day: that it's wrong to hunt, that the animal and bird life of our country must be conserved. He learned that from the radio! It took two game-wardens and a fine to teach me that.

MAISON MORTGAGE is run by radio. I never thought of it before. Funny, too, chasing over all the country for radio stories and here the routine of my own home is scheduled by radio.

The Secretary of the Interior is the first one awake at our house. The littlest little Lou has a habit of popping open her right eye at 7 a.m., including Sundays, and, finding the day to her liking, cocks open the left. Then she opens both eyes and her mouth and demands attention.

"Slip on your bunny slippers and turn on the radio," the Secretary of the Interior calls to her, and the littlest

little Lou piles out of bed and runs to the living-room just in time to catch the beginning of the Morning Almanac.

AND by the time Phil Cook is singing the news of the day, eggs are being fried at our house and the littlest little Lou is eating her Grape-Nuts—the Burns and Allen influence. All the youngsters eat different kinds of cereals, each the sponsor of their favorite programs. And when they get a new favorite program, they get new cereals. We don't have to worry about any variety at Maison Mortgage; the radio sponsors fix that for us.

Yr. obdt. servant and the laborer in your vineyard usually is the last one up. My alibi is that I work or read late, but the truth is I naturally like to sleep. The littlest little Jim fetches the morning papers, and while I sip coffee I try to see what goes on in the world and I comment on such goings-on to the boys and the Secretary of the Interior.

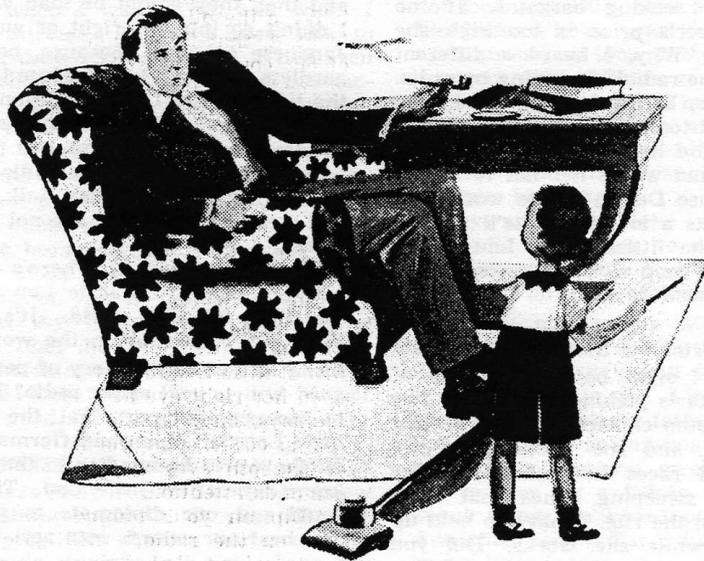
"Oh, yes," says the Secretary of the Interior when I read aloud some par-

ticularly newsy item. "We just heard that on the 8 o'clock news broadcast."

THE close of the news broadcast is the signal for the boys to be off to school. They never look at the clock; they simply know by the radio that it's time to get going, and with a rush of hurried kisses and shouted "so longs" they are away, shoving and pushing each other and fussing a bit at times, but more often laughing.

Then I return to my coffee and papers, but the Good Morning Melodies begin and the littlest little Lou insists on prancing about in her bunny slippers and nagging yr. obdt. servant, which is always the way of a maid with a man.

Those Morning Melodies still are on when I try to shave. It's my inheritance, boss, to sing when I shave. That masculine privilege of dusting off the ceiling with a few notes from "Home on the Range" was passed to me from my father. He inherited the privilege from his father. It's my God-given right to sing while I scrape. But just



as I sort of bear down on that "deer and antelope" stretch, the littlest little Lou invariably raps at the door and informs me that "Mother had rather hear the radio."

THE vacuum cleaner starts at Maison Mortgage at 8:30 a.m., at the sound of the gong, and it whizzes and huffs until 8:45, when the Goldbergs come on. Then the Secretary of the Interior and her co-conspirator fold up before the big radio and are quiet for fifteen minutes. If I ever own a radio station I'm going to keep those Goldbergs on all day!

I always stop whatever I'm doing and listen to Gabriel Heatter, but when the Menu Maker takes over the program I flee to my cubby-hole and try to hit a few honest licks of work while the Secretary of the Interior stands by the radio, pencil in hand, and copies down the recipes. John Brown it, boss, it's a fine come-off when a man hears the radio at 9 o'clock in the morning and learns what he's going to have for evening dinner!

After hearing the Menu Maker, the Secretary of the Interior compares the foods to the prices she heard on the Morning Almanac, and then she hurries away seeking bargains. If the green grocer's price is too high she tells him, "Why, I heard a different price on the radio!" Shopping by radio.

However, before she leaves on the potato-and-tomato tour, she always instructs the littlest little Lou to stay with me and warns her not to bother me "because Daddy has to work, and if he works a lot maybe he'll get the habit." The littlest little Lou is not allowed to shop with her mother during these cold days.

THE Secretary of the Interior scarcely is out of sight before the baby of the clan starts picking at me. She has a toy vacuum cleaner that she got for Christmas, and she bustles into my study and races that cleaner under my feet, sweeping ashes that have dropped to the rug. I have to hold up my feet while she works. Did you ever try to write, boss, with your feet

in the air and a vacuum cleaner grinding under your chair?

It was only this morning that the littlest little Lou paused during her work, propped her hands on her hips and told me she didn't like her vacuum cleaner any more. Secretly I was glad and hoped she would throw the darn thing away, but absent-mindedly I asked:

"How come you don't like the vacuum cleaner?"

"It was made in Japan, and Japan is killing the China people."

I dropped a puddle of ashes on the rug in my amazement and glared at her so quickly that she jumped.

"Where did you hear *that*, Annie Rooney?" Oh, I can be stern, skipper.

"On the radio."

"You didn't hear on the radio that you ought not to buy anything from Japan, did you?"

"No, sir, but a man came to the door and told Mama we shouldn't buy things from Japan."

THEN I had to try to explain to the five-year-old child the dangers of a boycott. I told her that if we didn't buy things from Japan that the little Japanese children would be hungry, and then they would be mad with us. I didn't go into the right or wrong of Japanese conquest, because, boss, regardless of how I feel I refuse to teach the littlest little Lou to hate anything.

And when I told her of the Japanese children, her face brightened.

"I heard them on the radio." She was enthusiastic. "They talk funny and wear cute clothes. I'm not mad at them."

There you have it! There's a bond between my littlest little Lou and all the Lous of the world. It's radio! What other medium in the world can bring to a child the story of peace and good-will as well as the radio? I would to Heaven, skipper, that the littlest little Lous of Japan and Germany and all the world had radios so they could know my littlest little Lou. Then we could put our diplomats to plowing and beat our swords into aerials.



HER conversation got me to thinking.

So I made a list of general things I must have known when I was five, and when I was eleven and when I was thirteen. At five I knew how to catch crawfish and perch. I had seen one show—the Bluebird, and one circus. I had no idea who was president. The Russo-Japanese War was history, yet I never had heard about it. My parents talked to me of childish things. I knew nothing about the problems of any other persons except the little white boys and the little black boys with whom I played. No wonder our generation was fit fodder for war.

But my littlest little Lou knows “Mr. Rosy Belt’s” voice. She knows all the children of the world. She has heard them sing. The world is her back yard. That’s my debt to radio.

WHEN I was eleven, the World War was being waged. I naturally knew something about it. Propaganda was sweeping this country and we were plunging stupidly into hell. Even my

father was swayed by propaganda. But look today at little John. He just came in for his lunch—a radio lunch: hot food and milk; food he learned to like because he’s a great saver of package tops and all those things that radio sponsors plug. Which reminds me, I paid a doctor a heap of money to help us get Little John to eat correctly. The Lone Ranger got him to eating, and it’ll take all the rangers in Texas to make him stop.

Anyway, Little John went to the big radio as soon as he got in. News bulletins were on. And he talked to me about airplane accidents, the fasting of a minister in Memphis, the Spanish situation and business. Now, my point is, if it wasn’t for my radio I would talk to my Little John of childish things as my father did to me. But radio is a spring-board to us—it gives us a common meeting-ground. It’s so easy for a lad to ask his pop about things he heard on the radio. And then comes discussion, and then comes knowledge.

There are many things a fellow has to tell his youngsters. And I guess every dad in the world gets flustered when he tries to sit down and tell his boys about the flesh-pots. That's because the time never seems appropriate. Radio solved that problem for me, too, for the boys heard some things about life on their radio one night when it wasn't having a fit, and they came to me and the opening was there and it wasn't hard to talk any more.

Little John likes music. He can explain the classics. Walter Damrosch taught him that.

THE littlest little Jim wants to be a newspaperman. He tries to spot real news during the broadcasts. He even runs a radio paper, and takes notes on the broadcasts. Then he dummies a page, and "plays" the stories he has heard as though he were publishing a paper. And I noticed this: He puts only enough news freaks on his page one to make it bright, but most of his stories are taken from serious broadcasts.

He knows more about newspapering right now, boss, than I did during my cub days. You ought to fire me and hire him.

Radio even runs the calendar at Maison Mortgage. Monday is no longer Monday at our house—it's Burns and Allen day. Tuesday is Jack Oakie day. And on down the line until Sunday. And that belongs to Charlie McCarthy and Jack Benny.

Incidentally, that McCarthy guy has a spell over my house. Regardless of what I'm doing, the littlest little Lou runs to me with news that Charlie is on. And I must put aside my work, and the clan gathers before the big radio and laughs. Little Annie Rooney laughs the loudest.

Where did she get that name? From the radio, boss.

Well, good-night, I'm turning in. And on a radio bed, because RADIO GUIDE bought it.

Regards,
Jimmie.

Book Review

by Jack French

ON THE AIR: THE ENCYCLOPEDIA OF OLD-TIME RADIO

by John Dunning

Oxford University Press (1998) 822 pgs.

Since it is imperative that any reviewer declare their association with the book and/or author, let me state that I am one of numerous people who assisted Dunning in this book.

I reviewed and made additions and corrections to his sections on the FBI shows, Bobby Benson, Candy Matson and other female detectives.

That being said, let me now declare that this is, far and above, the best OTR reference book ever written. For those of you holding Dunning's prior book, "Tune In Yesterday," which came out in 1976, you will definitely want to obtain this new book. Unlike the most recent edition of Buxton and Owens' "Big Broadcast," which had no discernible pluses over their prior one, Dunning has completely written a new book: bigger, better, and far more comprehensive.

Over 1,500 OTR series are covered in this volume. There are entire sections devoted to separate categories, such as newscasters, band remotes, religious programs, etc. Every series is listed with dates of broadcast, cast and crew, sponsor, network, etc. followed by a brief or lengthy discussion of the series, depending on its duration and significance.

Dunning is not opposed to giving his own opinion on several shows, but more often cites contemporaneous views from "Radio Guide" and other period sources. The book also has ten authoritative pages of the most detailed OTR biography ever assembled, as well as an index that makes it a joy for researchers.

Mistakes in his first book have been duly corrected (i.e. Straight Arrow was a white child raised by Comanches) and

recent discoveries have been incorporated into the entries (i.e. all four actors who played Bobby Benson are given credit.) The superfluous photographs, which were in his first edition, have been eliminated, possibly to make room for more factual data in the text.

The book is an absolute treasure to read, whether the reader chooses to start at "The A & P Gypsies" and read straight through to "The Ziegfeld Follies of the Air" or just dip in anywhere and enjoy individual entries of their favorites.

This book, some eleven years in the making, is certainly the resultant product of many decisions, some by the author and others by the publisher. From my contacts with Dunning, I know that consideration was given to make this a two volume set, which he opposed. To get it into one massive volume, cuts had to be made, though no one could guess that from reading this book today.

Individual entries on commonplace shows are about 6-10 lines, while the popular series rate up to nine entire pages. For example, Fred Allen gets 9 pages, Jack Benny and Fibber McGee 7 each, Burns & Allen 5, and The Great Gildersleeve three and a half.

Most of the popular soaps get three pages or less while the ponderous Sunday night soap "One Man's Family" logs in with a full 8 pages. Some comparisons of like shows seem to indicate inequality. For example, "Vic and Sade" occupies six and a half pages, while the equally funny "Easy Aces" and "Ethel and Albert" merit two pages and less-than-a-page, respectively.

The kids' Western shows seem to have a lack of parity also. "The Lone Ranger" sprawls over five pages, but its equal in popularity and duration, "Tom Mix," is accorded less than half that amount, while "Red Ryder" is reduced to half a page.

The episodes in circulation are only mentioned occasionally (i.e. "Only one copy has surfaced" or "All 52 shows are in current circulation.") The vast

majority of shows that are discussed contained no mention of what, if any, copies are available. Probably this was another "cut" dictated by space necessity.

But let's not quibble . . . this is OTR at its finest hour, in terms of research and writing. The book is a superb compendium of the history of American broadcasting, series by series. It's fascinating, it's factually accurate, and it provides a wealth of anecdotal material never before published.

John Dunning has done us a tremendous service and we are all in his debt. This book is an absolute "must" for every OTR hobbyist!

Note: The retail price of this book is \$55, and most book stores are charging the cover price. Some of the large chains, including Crown Books, are discounting it in varying amounts. If you're "on-line," you can go to any of the internet shops, such as www.amazon.com (or the web site for Barnes & Noble) and obtain a copy at reduced price. Amazon has copies available for \$38.50 plus three bucks for postage and handling. It's not important where you buy this book, but it is vital that you obtain a copy, without fail.



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HOLLYWOOD SHOWDOWN

Jim Ameche, Gale Page in new series;
Edward Arnold on "Good News"

HOLLYWOOD.—Many more changes are in store . . . Herbert Marshall completed his seven-show cycle for Woodbury Playhouse November 15 and next week a new series of plays headlined by Jim Ameche and Gale Page, the Woodbury summer acting team, will get under way . . . Walter Huston has decided against the "Good News" master-of-ceremonies work and takes his leave in favor of Edward Arnold, who at the moment is testing his listener acceptance. Huston leaves shortly for New York and a new play on Broadway . . . Donald Novis has upped and taken time out from Fibber McGee to fill a number of concert commitments . . . And Don Ameche, you worriers, is recuperating nicely at Palm Springs and will be back—as told here several times—on his old Sunday coffee-hour job starting December 10.

"The Voice of Experience," for nine years a standard radio act, will fold his tent as such after his December 22 airing and shortly thereafter launch a brand-new radio-show idea. "The Voice" isn't sure of its title yet—perhaps "Murder Will Out" would fit as well as any other—but the sensational new program will consist of the dramatization of actual crime cases, after which George Antheil, talented musician and criminologist, will engage with "The Voice" in a discussion of the clues and pointing out by their analysis the physical type of the criminal probably responsible for the crime! So sure have been Antheil's deductions that he has been decorated by the French Surete, and in 2,500 test cases he proved 85% accurate! J. F. T. O'Connor, na-

tionally known lawyer, for five years controller of the United States Treasury, would act as master of ceremonies. Rewards will be offered to listeners responsible for the apprehension of criminals pictured by the unique but proven-positive science of gland-prints . . . and, although the show has not yet been rehearsed or written, several important advertisers already are bidding for it!

Christmas present! Lionel Barrymore, though suffering intensely from a painful case of arthritis, will again do "Scrooge" of Dickens' "Christmas Carol" on Christmas Eve over Orson Welles' Campbell Playhouse . . . Lux Theater's Cecil B. DeMille, after featuring an unwed mother in "The Old Maid" October 30, was told by CBS network censors he couldn't do it again the following week when "Only Yesterday" was the play; hence the tampering with the original story, which possibly made it sound funny to you, too . . . "Screen Guild Theater" moves to New York for three weeks starting November 19, while Henry Aldrich, his "family" and writer Clifford Goldsmith report to Glamourtown November 14 for a run from these studios while the author pens a sequel to "What a Life" for Paramount and Ezra Stone puts on the grease-paint at the same lot for a starring role in "At Old Siwash."

Rom-Antics and Stuff

Tom McAvity, the Lord and Thomas radio director, likes the name Rosemary. Last year the last name was Lane, but this season it's Rosemary DeCamp, secretary in the "Dr. Christian"



plays . . . "Grouch Club" grouchmaster Jack Lescoulie and heartbeat Susie Ream are over their grouch . . . Kathryn "Sugar" Kane and Horace Boos, Jr., wealthy localite, have their license . . . If Al Jolson, Sonny Boy and Ruby could live in a cottage by themselves, bets are they'd patch up their troubles . . . Hal Rorke, Hollywood CBS publicity chief, recently went rabbit-hunting and brought back twenty-five watermelons; on Sunday, November 5, he went bunny-shooting again and brought back a bride—the former Millie Simms!

Following Herbert Marshall as continuing stars of "Woodbury Playhouse" (NBC, Wednesday) are Gale Page and Jim Ameche, heard on the same series last summer. Jim is the younger, voice-double brother of Chase and Sanborn's Don

Lum and Abner Touring

Lum and Abner, who haven't made any personal appearances for several years, opened November 7 at Anderson, Ind., in a tour which will bring them face to face with their listeners in Ten-

nessee, Georgia and Arkansas. They'll return to Hollywood December 4, however, so that Lum (Chet Lauck) will be able personally to greet the stork he expects as a Christmas visitor . . . Their pal, Andy Devine, mayor of Van Nuys, celebrated the arrival of November with a fire in his basement caused by the explosion of cleaning-fluid. What's that law, Mayor Devine, about not storing explosive fluids on the premises?

Kate Smith Thumbs Movie Bid

Kate Smith, offered the lead in "Moon Over the Mountain" when she was the luncheon guest of Darryl Zanuck, said, "No, thanks. For my next movie work I'd prefer to wait ten or fifteen years until I can do character parts like Marie Dressler." Kate and her manager, Ted Collins, missed seeing little while here; they fished off Catalina and chartered a plane to sightsee southern California . . . And by the way, before Andre Kostelanetz departed for the East, the "Tune-Up Time" maestro weakened and allowed Columbia Pictures to shoot a scene of him directing the music in Tony Martin's forthcoming starring picture, "Passport to Happiness." Which is most remarkable when one recalls how Kosty was so chagrined when he saw himself "glamoured up" in his first screen effort several years ago. He swore off pictures right then and there! . . . Joe Penner's starting a new film—"Glamour Boy No. 2" (and this has no reference to Kostelanetz). Wendy Barrie will be Joe's leading lady.

Father Barbour Won't Die

"One Man's Family" is so real that it even worries its acting cast! J. Anthony Smythe, who plays "Father Barbour," wanted a vacation; writer Carlton Morse obliged by making Father take sick. But Smythe tuned in and heard that Mr. Barbour's condition was bad. Worried about his future, he phoned Morse, "Tell me, will I die or do I recover?" "Don't worry," Morse advised, "you'll live a

long time!" . . . Likewise, Kathleen Wilson, who plays "Claudia," was surprised to pick up a script and see that she was expecting another baby. "Will it," she asked Morse, "be a boy or a girl?" "I'll take your bet," he replied, "either way!" Claudia was wise; she declined the bet—but now she's wondering if maybe her real life will follow the script-story pattern. It did once before! . . . But get Morse straight about this: There'll be no tampering with the basic characters of his family or the actors who portray them. He wants to quell rumors that a new "Mother Barbour" is contemplated. "No character," Morse explains, "will ever be replaced. If for any reason the present actors could not continue in their roles, their characters in the script would disappear or die."

Casualties: Elliott Lewis, regular juvenile of the "Silver Theater" dramas, had his appendix removed in a hurry last week and is convalescing rapidly . . . Judy Garland, singing starlet of the Bob Hope "Pepsodent Show," came down with a strep throat after her October 31 performance, but is better now—and your Hollywood reporter is tired of a drag-along case of flu and sore throat. What am I offered?

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

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

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

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

Amos 'N Andy Collectibles. Photo illustrated list sent for a LSASE to: Nostalgic Americana. Aram H. Azadian, Sr., 3067 El Monte Way, Fresno, CA 93721, (209) 237-8748.

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

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book by Buxton and Owen. Avon edition. \$20.00
plus P&H. Paul Anderson, 3136 S. 3200 W.,
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**Would like to communicate with Tom Corbett
collectors with knowledge of Radio / T.V.
shows (synopses), and /or fan fiction
Geoffrey Tolle, 1040 Madison Ave.
Columbus, Ohio 43205 gtolle @ infinnet. Com.**

WANTED ONE MAN'S FAMILY & MA PERKINS On Audio Cassettes. Plus your Casette 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).

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

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

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

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

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

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

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

Want these Lux shows: Red River, Alice in Wonderland, 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

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Call 414-321-9555

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

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

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

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

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

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

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

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

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

Oldtime Radio-Show Collector's Association (ORCA) is actively seeking members. You can remain loyal to your own local club and still belong. Write Reg Hubert, 45 Barry St., Sudburg, Ontario, Canada P3B 3H6.

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

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

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

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

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.

Remember AM TREASURES? Most shows from the extensive catalog listing are available on cassette. Send want list and SASE. No catalog is available.
Jim MaQuire, 209 Keller Rd., Fleetwood, PA 19522

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 WDZ, KMMJ, KMA, KFNF and KFEQ.

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

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

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

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

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

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

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

- C03808 02/13/47 # 1 Flight From Home
w/Jimmy Stewart, Don Ameche, Loretta Young
- 02/20/47 # 2 No Night Too Dark
w/William Gargan, Beulah Bondi, Walter Brennan
- C03809 02/27/47 # 3 J. Smith And Wife
w/Bing Crosby, Irene Dunne, Dana Andrews
- 03/06/47 # 4 I Give You Maggie
w/Margaret Sullivan, Van Heflin, Donald Crisp
- C03810 03/13/47 # 5 Let Us Remember
w/Robert Young, Claude Jarmen Jr., J. Carroll Naish
- 03/20/47 # 6 Work Of A Lifetime
w/Edward G. Robinson, Pat O'Brien, Bill Williams
- C03811 03/27/47 # 7 A Bunch Of Keys
w/George Murphy, Lee Bowman, Frank McCue
- 04/03/47 # 8 The Passion And Death Of Christ
w/Ethel Barrymore, Charles Boyer, Mitchell Boys Choir (Easter Story)
- C03813 04/10/47 # 9 Man Against Death
w/John Charles Thomas, Jane Wyatt, John Emory
- 04/17/47 # 10 God And A Red Scooter
w/Gary Cooper, Jane Wyman, James Gray
- C03814 04/24/47 # 11 Ernie's Day
w/Charles Ruggles, Barry Fitzgerald, Ann Morrison
- 05/01/47 # 12 Mr. Bidderoe's Mission
w/Chester Morris, Cecil Kelloway, Jack Haley
- C03815 05/08/47 # 13 The Awakening
w/Alan Jones, Susan Peters, Richard Quine
- 05/15/47 # 14 The Lonely Road
w/Gregory Peck, Nelson Eddy
- C03816 05/22/47 # 15 A Star For Helen
w/Guy Kibbee, Robert Alda, Betty Arnold
- 05/29/47 # 16 Three Way Love
w/John Lund, Margaret O'Sullivan, William Lundigan
- C03817 06/05/47 # 17 Goodbye, Goodbye, Goodbye
w/Ozzie Nelson & Harriet Hilliard, Regis Toomey
- 06/12/47 # 18 Laughing Into Glory
w/Vincent Price, J. Carrol Naish
- C03818 06/19/47 # 19 Top Man
w/William Gargan, Dennis Morgan
- 06/26/47 # 20 Little Boy Blue
w/Jeanne Craine, Patrick McGeehan, Wallace Ford
- C03819 07/03/47 # 21 A Point Of Law
w/MacDonald Carey, Harry Davenport, Caesar Romero
- 07/10/47 # 22 Some Rain Must Fall
w/William Lumdigan, Betty Arnold, Jimmy Gleason
- C03820 07/17/47 # 23 Song For A Long Road
w/William Holden, Brenden Marshall, Marvin Miller, Gene Lockhart
- 07/24/47 # 24 Brass Buttons
w/Maureen O'Hara, Regis Toomey, Walter Tetley, Frank Falen
- C03821 07/31/47 # 25 Decent To Paradise
w/Edgar Barrier, Natalie Wood, Philip Terry, John Lund
- 08/07/47 # 26 No Greater Love
w/Vanessa Brown, Reed Hadley, Frank Lehey

THE COUPLE NEXT DOOR

- C02492 05/25/59 #365 Wallet & Scarf
Lost At The Movies
- 05/26/59 #366 Trouble At The Movie Theater
- 05/27/59 #367 No Water
- 05/28/59 #368 Pump Located
Under Driveway

- C02493 05/29/59 #369 New Pump Needed
- 06/01/59 #370 Bus Ride For Betsy
- 06/02/59 #371 House Tour
- 06/03/59 #372 Last Night Of The Tour

- C02494 06/04/59 #373 Birth Certificate Problem
- 06/05/59 #374 Proof Of Aunt Effie's Birth
- 06/08/59 #375 Learns Of Short Story Changes
- 06/09/59 #376 Assembling Dinosaur Model

- C02495 06/10/59 #377 Luggage Rules
- 06/11/59 #378 Using Maple Syrup
For Varnish
- 06/12/59 #379 Exterminator Called
- 06/15/59 #380 Betsy Learns The Golden Rule

- C02496 06/16/59 #381 Buddy's Job Plans
- 06/17/59 #382 No Travel Reservations Made
- 06/18/59 #383 Too Many Reservations
- 06/19/59 #384 Unwanted Guests

- C02497 06/22/59 #385 Alarm Set For 4:00 a.m.
- 06/23/59 #386 Buried Money Dug Up
- 06/24/59 #387 Shipwreck Worries
- 06/25/59 #388 Setting Off Fireworks

- C02498 06/26/59 #389 Police Trouble Over Fireworks
- 06/29/59 #390 Invitation From Neighbor
- 06/30/59 #391 Snake For Betsy
- 07/01/59 #392 Trying To Lay Rug/Snake Lost

- C02499 07/02/59 #393 Heat On In The House
- 07/03/59 #394 Aunt Effie To Share Room
- 07/06/59 #395 Stranded On An Island
- 07/07/59 #396 Nobody Misses The Pipers

- C02500 07/08/59 #397 Mrs. Piper In Hot Water
- 07/09/59 #398 Meeting The English Neighbor
- 07/10/59 #399 Installing A Buzzer System
- 07/13/59 #400 Not Enough Money For Trip

- C02501 07/14/59 #401 To Sell Stamp Collection
- 07/15/59 #402 Aunt Martha Can't Babysit
- 07/16/59 #403 To Take Betsy, Or Not On Trip
- 07/17/59 #404 Betsy Going To European Trip

- C02502 07/20/59 #405 But What About The Pets
- 07/21/59 #406 (MISSING) Aunt Martha
Rents The House
- 07/22/59 #407 Betsy And The Measles
- 07/23/59 #408 Forgotten Travelers Checks

BURNS & ALLEN

- C05668 02/28/40 #383 Government Jobs
- 03/06/40 #384 Hats Off To Gracie

- C05669 03/13/40 #385 Gracie's Triumphant Return
- 03/27/40 #387 Surprise Party Platform

- C05670 04/03/40 #388 'Til The Cows Come Home
- 04/10/40 #389 Gracie Wins Wisconsin

- C05671 04/17/40 #390 All Promises Are Fictitious
- 04/24/40 #391 The Biggest In The World

- C05672 05/08/40 #393 Aunt Clara Kangaroo
- 05/15/40 #394 Rah, Rah In Omaha

- C05673 05/22/40 #395 George's Malady
- 05/29/40 #396 Sweeping Into Office

- C05674 10/06/42 #479 Married, But Single
- 10/13/42 #480 Successful Marriage Manual

- C05675 10/20/42 #481 Pooling Resources
- 10/27/42 #482 99 Year Lease

- C05676 11/03/42 #483 The Man From M-G-M
- 11/10/42 #484 Expecting A Baby

- C05677 11/17/42 #485 Hat Box Hostage
- 11/24/42 #486 Hit By A Club

- C05678 12/01/42 #487 Messy Mechanics
- 12/08/42 #488 Being Neighborly

- C05679 12/15/42 #489 The Swami's Predictions
- 12/22/42 #490 Santa & The Pirates

- C05680 12/29/42 #491 Gracie's Dating Service
- 01/05/43 #492 Dr. Jekyll & Mr. Burns

- C05681 01/19/43 #494 Making George Jealous
- 01/26/43 #495 King George

- C05682 02/02/43 #496 Good Help Is Hard To Find
- 02/09/43 #497 Cast Your Ballot

- C05684 03/02/43 #500 Playing Carnegie Hall, Part 1
- 03/09/43 #501 Playing Carnegie Hall, Part 2

- C05685 03/23/43 #503 Making George Sick
- 03/30/43 #504 Victory Garden

- C05686 06/13/44 #559 George "Sugar Throat Burns"
- 01/15/45 #582 The Alan Ladd Movie

- C05687 10/31/46 #651 Jack Carson's Movie Role
- 02/20/47 #667 Reminiscing About 15 Years
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Paul Lukas, Danny Thomas,
Lorraine Day, Portland Hoffa
- C04323 11/12/50 # 2 w/Groucho Marx, Fanny Brice,
Ezio Pinza, Hanley Stafford,
John Agar, Jane Powell
- C04324 11/19/50 # 3 w/Eddie Cantor, Mindie
Carson, Jimmy Durante, Bob
Hope, Perry Como, Jose
Ferrer, Ray Middleton,
Evelyn Bordon
- C04325 11/26/50 # 4 w/Fred Allen, Ed Wynn, Jack
Carson, Ed "Archie" Gardner,
Meredith Wilson
- C04326 12/10/50 # 6 w/Clifton Webb, Jimmy
Duranter, Imogene Coca, Joe
Buskin, Charles Boyer
- C04327 12/17/50 # 7 w/Bob Hope, Phil Harris, Louis
Armstrong, Dean Martin &
Jerry Lewis, Deborah Kerr,
Dorothy McGuire
- C04328 12/24/50 # 8 w/Jimmy Durante, Robert
Merrill, Margaret O'Brien,
Bert Lahr, Ed Wynn,
Fran Warren
- C04329 12/31/50 # 9 w/Vivian Blaine, Jose Ferrer,
Margaret O'Brien, Sam
Levine, Ken Murray,
Gloria Swanson
- C04330 01/14/51 # 11 w/Louis Calhern, Jack Carter,
Jimmy Durante, Martha
Raye
- C04331 01/21/51 # 12 w/Fred Allen, Portland Hoffa,
Eddie Cantor, Judy Holliday,
Gypsy Rose Lee, Vaughn
Monroe, Patrice Munsel
- C04332 01/28/51 # 13 w/Ray Bolger, Gary Cooper,
Danny Kaye, Maxie
Rosenbloom, Rudy Vallee,
Julie Wilson
- C04333 02/04/51 # 14 w/Fred Allen, Robert
Cummings, Jimmy Durante,
Leo Durocher, Lorraine Day
Frankie Laine, Judy
Holliday, Jane Pickens
- C04334 02/11/51 # 15 w/Groucho Marx, Judy
Garland, Dean Martin &
Jerry Lewis
- C04335 02/18/51 # 16 w/Fred Allen, Jack Carson,
Dennis King, Beatrice Lille,
The West Point Choir, Ed
Wynn
- C04336 02/25/51 # 17 w/Jack Haley, Paul Kelly,
Olson and Johnson, Monte
Wooly, Robert Merrill
- C04337 03/04/51 # 18 w/Fred Allen, Portland Hoffa,
Clive Brook, Frankie Laine,
Etnel Merman, Herb
Shriner, Margaret Truman
- C04339 03/18/51 # 20 w/Fred Allen, Portland Hoffa,
Phil Baker, Eddie Cantor,
Ellie Fitzgerald, Eddie
Fisher, Ethel Waters
- C04340 04/08/51 # 23 w/Fred Allen, Portland Hoffa,
Ossie Davis, Jane Morgan,
Jimmy Durante, Vivian
Blaine, Rudy Vallee

FIREFIGHTERS

- C02503 # 1 Tim Collins' First Day On The Job
 # 2 Search For Who Turned In False Alarm
 # 3 Is Jimmy Responsible For False Alarms
 # 4 Jimmy Not Responsible For Alarms
- C02504 # 5 Tim Doesn't Get His Appointment
 # 6 Fire At Tim's House Is Put Out
 # 7 Tim Finally Makes The Fire Department
 # 8 Tim Tries To Save A Man
- C02505 # 9 Tim Trapped And Fights For Fresh Air
 # 10 Chief Cody Orders More Men
To Rescue Tim
 # 11 Tim And The Watchman Are Saved
 # 12 How The Fire Started Is Solved

- | | |
|--|---|
| <input type="checkbox"/> C02506 # 13 Tenement Fire Traps A Woman
& Her Baby | <input type="checkbox"/> C02512 # 37 Bad Fire Aboard A Grain Ship |
| <input type="checkbox"/> # 14 Woman & Baby Saved | <input type="checkbox"/> # 38 Fire Is Put Out By Tug Boat Crew |
| <input type="checkbox"/> # 15 Tim Tries To Save Wife Of Arsonist | <input type="checkbox"/> # 39 Tim On Vacation To See His Cousin |
| <input type="checkbox"/> # 16 Woman Is Saved And Tim Rescued | <input type="checkbox"/> # 40 Problems Of Volunteer Fire Department |
| <input type="checkbox"/> C02507 # 17 Man Confesses To Starting Fires | <input type="checkbox"/> C02513 # 41 Chief Talks With Tim About His Ideas |
| <input type="checkbox"/> # 18 Tim To North Side School To Give Talk | <input type="checkbox"/> # 42 Chief And Tim Have An Idea
To Haul Water |
| <input type="checkbox"/> # 19 School Fire, Tim On Special Assignment | <input type="checkbox"/> # 43 A Forest Fire Breaks Out |
| <input type="checkbox"/> # 20 Tim transferred to Engine Company 209 | <input type="checkbox"/> # 44 Two Boys Are Trapped By The Fire |
| <input type="checkbox"/> C02508 # 21 Tim & Lt. Greenspan Search For Fire | <input type="checkbox"/> C02514 # 45 Tim, Jim & Pete Are Safe In A Cave |
| <input type="checkbox"/> # 22 Towboat Owner Mad At The Firefighters | <input type="checkbox"/> # 46 Fire Under Control |
| <input type="checkbox"/> # 23 Chief Cody Finds Towboat
Owner At Fault | <input type="checkbox"/> # 47 Fire Stopped & Chief Cody Offered Job |
| <input type="checkbox"/> # 24 Bad Trouble For The Chief | <input type="checkbox"/> # 48 Tim Attends A Fire Fighters School |
| <input type="checkbox"/> C02509 # 25 Chief Cody Talks With Nightclub Owner | <input type="checkbox"/> C02515 # 49 Tim And His Crew Rescue A
Cat In A Tree |
| <input type="checkbox"/> # 26 Plans To Help The Chief Are Made | <input type="checkbox"/> # 50 Jimmy Collins Is
Upset About Something |
| <input type="checkbox"/> # 27 Chief Cody Threatens
To Resign His Post | <input type="checkbox"/> # 51 Problems With Jimmy & Whitey |
| <input type="checkbox"/> # 28 Young Boys Are Setting Small Fires | <input type="checkbox"/> # 52 North Side Junior
Fire Fighters Problems |
| <input type="checkbox"/> C02510 # 29 Tim Dresses As Bum To Catch Kids | <input type="checkbox"/> C02516 # 53 Jimmy & Whitey Back Together Again |
| <input type="checkbox"/> # 30 Tim Is Trapped And Puts Out Fire | <input type="checkbox"/> # 54 Tracking Down Unsafe Electric Cords |
| <input type="checkbox"/> # 31 An Illusion Maker With Phosphorus | <input type="checkbox"/> # 55 Stopping People From Using Cords |
| <input type="checkbox"/> # 32 Tim & The Chief
Attend A Demonstration | <input type="checkbox"/> # 56 Another Fire Starts From Using
Bad Cords |
| <input type="checkbox"/> C02511 # 33 Everyone escapes and the fire is put out | <input type="checkbox"/> C02517 # 57 Man Caught Selling Bad Electric Cords |
| <input type="checkbox"/> # 34 Fire Department Displays Equipment | <input type="checkbox"/> # 58 Problems With Drivers Going To Fires |
| <input type="checkbox"/> # 35 Idea For A Fire Fighting Tug Boat | <input type="checkbox"/> # 59 Two Men Start Turning In False Alarms |
| <input type="checkbox"/> # 36 Tim's New Job - Fire Fighting Tug Boat | <input type="checkbox"/> # 60 Men Continue Pulling False Alarms |

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