

# AIR CHECK

NEWSLETTER OF THE RADIO ENTHUSIASTS OF PUGET SOUND (REPS)

VOLUME 8 • NUMBER 1

JANUARY • 1998



HAPPY NEW YEAR REPS 1998!

## WILLIAM CONRAD INDUCTED INTO RADIO HALL OF FAME

### WILLIAM CONRAD

PRESENTED BY JUNE LOCKHART

Conrad began as a radio announcer in the 1930s. His booming baritone voice gained him work, as host and actor, throughout the '40s and '50s, including appearances on *Escape* and *CBS Radio Workshop*. It is estimated he was featured in over 7,500 radio programs. His most famous role was as Matt Dillon on radio's "adult" western, *Gunsmoke*. He played the role from 1952 to 1961.



REPS WAS PLEASED TO LEARN OF THE INDUCTION OF WILLIAM CONRAD INTO THE RADIO HALL OF FAME IN CHICAGO. REPS MEMBERS CHRIS AND JANET CONRAD SHARE WITH US THE EXCITEMENT OF ATTENDING THE CEREMONY HONORING CHRIS'S FATHER.

See story on page 3

## IN THIS ISSUE

As we begin a new year and a new Editor we were pleased to receive many contributions for the "maiden voyage". Starting the year with a cover story featuring Chris and Janet's journey to Chicago seemed the perfect beginning. The article on page 2 about our Winter meetings should get the pencils out for two don't miss sessions. On page 4 we highlight Showcase VI. I am very excited about the change in venue and we look for Mike and Joy to take our Convention to another level. On page 5 you will find a touching tribute in "THE PASSING PARADE" by Dick Karman of Portland. And then read about "new" radio drama on page 8 and "A NEW TIME RADIO ODYSSEY". Member Larry Siskind updates us on the Evergreen Radio Service on page 9, one of REPS supported organizations. Secretary Bill Parker reports on the Fall meetings including the December Annual Meeting and election of Officers on page 10. In radio reminiscences member and writer Don Tewkesbury will bring a grin and tear to those of us old enough to remember some of the golden oldies on page 11.



# REPS DIRECTORY

## President

Terry Mahony  
4514 NE 92nd  
Seattle, WA 98115  
206-524-3050

## Vice President

David Selvig  
7604 SE 41st St.  
Mercer Island, WA 98040  
425-232-8576

## Vice President/Publicity

Sam Simone  
10446 67th South  
Seattle, WA 98178  
206-722-5868

## Treasurer

Richard Haviland  
6538 42nd Ave. NE  
Seattle, WA 98115  
206-526-1066

## Secretary/Air Check Reporter

Bill Parker  
1566 29th W.  
Seattle, WA 98199  
206-283-7939

## Acquisitions/Convention

Joy Jackson | 3663 Carr Pl. N.  
Seattle, WA 98103  
206-632-1653

## Membership

Bill Davies  
14911 Linden N.  
Seattle, WA 98133  
206-365-2856

## Interim Tape Librarian

Dave Speelman  
417 N. Bowdoin Pl.  
Seattle, WA 98103  
206-634-2077

## Printed Materials

John Hura  
33328 177th Place SE  
Auburn, WA 98002  
206-939-2493

## Air Check Editor

Terry Mahony

**VISIT US AT THE REPS WEBSITE!**

frankr@eskimo.com

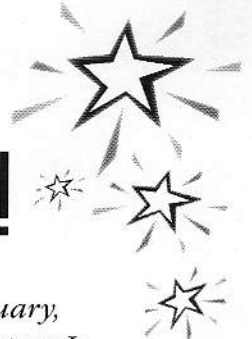
## REPS MEMBERSHIP

REPS welcomes into membership those who have an interest in Old Time Radio and/or current radio drama, variety, comedy, etc. There are three membership categories.

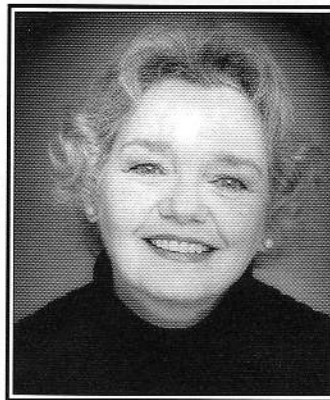
MEMBERSHIP	1ST YEAR	RENEWAL
Regular	\$22	\$18
Student	\$13	\$9
Vision impaired	\$13	\$9

*Consider Giving Gift Memberships For Any Occasion!*

# WINTER MEETINGS BRING THE STARS!



*Our February Meeting (2:00 PM - 7 February, Queen Anne Library Auditorium) will feature Jo*

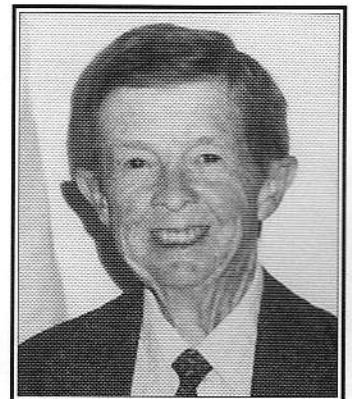


Anna March, TV, Theater and Movie Actress and a 5 year performer on the radio serial "The Second Mrs. Burton". Jo Anna's husband, Brooks Clift, was the brother of actor Montgomery Clift. Jo Anna, a Bainbridge Island resident, was recently featured in the Whoopi Goldberg movie "Burglar" and has promised a lively meeting for REPS. Don't miss this one!

◀ Jo Anna March

*In March (2:00 PM - 7 March, Queen Anne Library Auditorium) one of REPS all time favorites, Dick Beals, will visit*

us from Southern California. Dick, a five time showcase performer, has graciously agreed to take time from his busy schedule and join us for a sure-to-be informative and fun-filled meeting. If you want to know what is going on in radio be there. He and interviewer Bill Brooks have put together a bet that you just gotta see (hint: Dick is a Michigan State Alumnus and immediate past president of the West Coast Big Ten alumni association.)



▲ Dick Beals



# 1997 RADIO HALL OF FAME INDUCTEE CEREMONY

BY JANET & CHRISTOPHER CONRAD

We anticipated a wonderful and exciting trip to Chicago for the 1997 Radio Hall of Fame Inductee Ceremony. We were not disappointed.

Downtown Chicago was a buzz with activity like most large cities the evening of the event. Once we were closer to the 100 year old Cultural Center building, you could tell something special was happening inside. Klieg lights rotated outside, limousines pulled up front bringing the stars of the evening. (We pulled into the side with our little rental car and promptly gave it to the valet.) Once we ditched the rental we fit right in with our black tie attire. Right from the start the event had the appearance and feel of something "Grand". We passed a small gathering of autograph seekers and the paparazzi as we entered the building. Our excitement was growing. We knew this evening was going to hold wonderful memories.

The night started with a one hour reception of cocktails and hors d'oeuvres. We were able to walk around the Radio Hall of Fame, where we saw Jack Benny's vault, Fibber McGee's closet, and Charlie McCarthy, Mortimer Snerd and Effie Klinker dummies.

While we explored the other areas of this magnificent building we discovered the Museum of Broadcast Communications and the people with which we first spoke to about this night's ceremony. As we talked more, we grew increasingly excited to know they had some television shows that Popa (William Conrad) was in. We have precious little of what he had done, it is always fun to see and hear more of his work. They of course have countless hours of radio programs to listen to. Probably any show imaginable. Their archives

are quite extensive but always looking to add to it. All of their radio and television shows are meant to be listened to on their premises. For a very small fee, you can listen and watch all day long. What a treat!

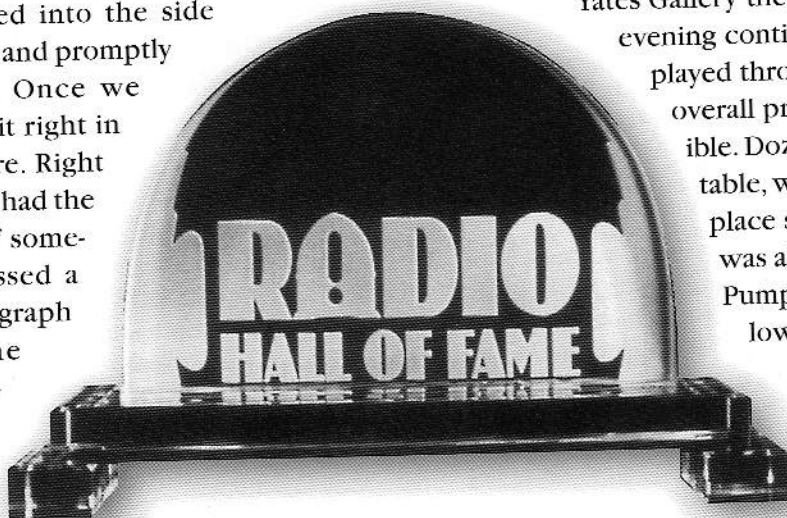
We were called to dinner by a gentleman playing a hand chime (ding dum dong). The same type of instrument used on the old NBC Radio Network to mark the top of the hour. Walking into the Sidney

Yates Gallery the "Grand" feeling of the evening continued. A string quartet played throughout dinner. The overall presentation was incredible. Dozens of roses on each table, with one also set at each place setting. Our first course was already there for us. Pumpkin soup served in hollowed out pumpkins. The main entree of tenderloin beef was sumptuously presented, with vegetables and mushrooms. Our

table companions were very interesting and engaging people. (A small world, we sat next to a couple that grew up in Janet's home town.)

We were told Charles Osgood had a mishap over the weekend so he was unable to host. So Casey Kasem graciously stepped forward. An introduction and small rehearsal of the beginning of the show and we were ready for the live broadcast of the inductee ceremony. With salad and a cheese plate to nibble on, the music, now a full orchestra begins in typical "Big", "Grand", award ceremony fashion.

The ceremony itself seemed to fly by. The one presentation we most anticipated was first. The induction of William Conrad. After some very kind words and an introduction of a very small sampling of his work, by June Lockhart, the award was presented to William Conrad's widow, Tipton Conrad. (story continues on page 11)





# REPS RADIO SHOWCASE VI TO CHANGE LOCATIONS

## JUNE 19, 20 - WHY MOVE?

For five years the Showcases have been nicely snuggled up in the Overlake Hospital Conference Center. Though a little small, the site was very conducive to the warm and friendly atmosphere that we have sought to create.

Well, now we will be creating that atmosphere in a totally new, but highly attractive and workable new location at the Seattle Center. Here's a bit of the action as it unfolded.

We learned by accident that Overlake Hospital was reducing their conference space by 20%, and probably raising their rates by quite a bit. That prompted us to take immediate action as you can imagine. Normally, groups need more than a year in advance to make space arrangements.

We made contact with over 35 potential new sites. (Special thanks to Lionel Haywood who really helped out.) Many were too small, too large, too expensive, not available etc. We settled on the Seattle Center's Northwest Rooms. This space looks like it will work exceptionally well for us. We are in discussions now about all of the logistical details.

For the hotel, we chose The Inn at Queen Anne-just one very short block away. It is old, quaint, clean, pleasant and affordable. All others were too expensive, tacky, too far away, with no shuttle etc. We think that hotel guests are in for a treat.

## THE PROGRAM

As you probably know, our theme is Radio Families and we're already building program pieces. Our hope is to feature programs that revolved around family members.

For example, we will be doing something on One Man's Family with several former cast members. We are thinking about everything from The Second Mrs. Burton to The Aldrich Family. The Gooks from Vic & Sade will show up. Ellery Queen( and his father)...My Little Margie (and her father)...The Thin Man...Meet Corliss Archer, Family Theater...the possibilities go on.

It's always a matter of determining which guests will we have and what shows were they in-and then can we build re-creations and panels around all of that. If you have ideas for re-creations and/or panels would you let us know? Our hope is to have most of the program selection done by year end.

This year, we will begin the program at 3 PM on Friday. There are a number of out of town guests who have requested this, and many local attendees are able to join in then too.

## SPECIAL MUSIC

One final request: each year we've had special music after dinner and we need recommendations for this year. Remember Jay Livingston? How could you forget?! And then we had The Swing Set ensemble, followed last year by Ellen McLain and Jim French. It's kind of important that we have someone who is very talented and who can do "old stuff." Any ideas?

## SHOWCASE COMMITTEE

Do you know that there are over 33 names on the Showcase Committee? No wonder we can each keep our sanity (at least sort of.) There's room for you! See the help wanted ad in this issue and call Mike Sprague at 425-488-9518. Or reach him by email at hrrmikcs@aol.com

## TOUGH AND EASY...Old Time Radio Quiz by Larry Siskind

How well do you know your old time radio? Give yourself 20 points for each correct answer. Give yourself a 10 point bonus if you answer question 4 or 5 correctly, or a 20 point bonus if you answer both correctly.

1. Our Miss Brooks taught at a high school named for a president. Which was it?

Adams                      Jefferson                      Jackson  
Lincoln                      Madison                      Monroe

2. The Mad Russian was a comic who appeared on several radio programs including The Eddie Cantor show. Who played this part?

Bert Gordon                      Hy Averbach                      Artie Averbach  
Julian Funt                      John Frasier                      Cal Frank

3. Which detective series was not produced in the United States?

Ellery Queen                      The Fat Man                      Sherlock Holmes  
The Thin Man                      Nero Wolfe                      Paul Temple

## Today's Toughies...

4. Which one does not belong?

Superman                      Big Story                      Green Hornet  
Whistler                      Big Town

5. Peavey was the druggist on the Great Gildersleeve. What was his first name?

Robert                      Richard                      George  
Peter                      John                      Albert

(You'll find the answers on page 12)



# SHOWCASE VI HELP WANTED: TECHNICAL & GENERAL

We have lots of great volunteers, and we have need and space for more.

## THE TECHNICAL CREW

For Showcase VI we have definite needs for workers in the technical set up and for operation throughout the event.

Working on this assignment gives a really intimate look at the styles and approaches of our special guests. According to Donald Zongker, he has two levels of skill need. For the first, you would need to have the knowledge to assemble and operate a public address system. This is a very important part of Showcase success.

And there is so much general work to be done before/during/after the Showcase. From carrying in all of the equipment, pulling wire and other varied duties, Donald

needs you, your body and your brain. Some folks would need to be available beginning very early Friday morning. After the Showcase-while most of the attendees go away with the warm afterglow of a wonderful time, someone needs to help Donald break down and haul out all of the same material that was set up on Friday. We know you're out there. Give Donald a call at 206-365-5046

## ALL OTHER DUTIES

There are people who: run copies, assemble the Showcase packets, run errands, handle registration, transcribe tapes, coordinate matters with the site and the caterer, video tape and/or take official photographs. If you are a willing volunteer of any sort, just let Mike Sprague know 425-488-9518. Help make a difference!

THANKS.

## The Passing Parade

By Dick Karman

As I look back over the last 13 or 14 months I find a great deal of our radio heritage has passed away. Most of my hobby deals with "the other side of the microphone" so these memories have to do with the men and women who made the programs which we enjoyed listening to.

October 28, 1996—Morey Amsterdam, 87 years old. Morey Amsterdam, best remembered for his role as Buddy in the Dick Van Dyke television show, got his start in radio comedy in 1947-48 as a panclist on *Stop Me If You've Heard This One* where Mr. Amsterdam would offer the punch line of the joke before it was told. In his television work he played his own role, that of a comedy writer who seldom got the credit he deserved.

October 30, 1996—Arthur Peterson. Mr. Peterson played the part of Reverend Ruthledge in the *Guiding Light* from 1937 to 1944 when he went into the service. He returned to play his part as a chaplain returning from the war in 1946 and stayed with it into the 50's.

November 12, 1996—Peter Leeds, 79 years old. Books could be written on the voice credits of Mr. Leeds. They include the light comedy of *Massie* in the forties; the tough guy in *Night Beat* in the fifties; Dick Powell's sidekick in *Rogue's Gallery*; and an endless parade of voices in the *Stan Freberg Show*. But those may not stir the memories as much as the voice production for thousands of cartoons in the 1960's, and television commercials too numerous to mention. To describe his voice would be to limit it. His dialects were plentiful and his talent unlimited.

November 25, 1996—Ted Meyers, 83 years old. Radio Newscaster Ted Meyers got his start in radio as a station announcer on Los Angeles area stations in the forties.

December 11, 1996—Neal Reagan. Mr. Reagan's notable radio credit was a supporting role in *Dr. Christian* for a portion of the 16 year run, which began in 1941.

December 30, 1996—Lew Ayers, 88 years old. Lew Ayers and Lionel Barrymore were the stars of the radio show *Dr. Kildare* in the forties. They were moved directly into the roles that they played in the *Dr. Kildare* movies in the late 30's.

January 17, 1997—John Loveton, 84 years old. John Loveton directed *Your Hit Parade*, *The Goodwill Hour*, and *The Shadow*. He directed and produced *Mr. & Mrs. North* in the forties and *Topper* in the fifties. He went on to produce the television version of *Topper*.

May 29, 1997—George Fenneman, 77 years old. Long to be remembered as the announcer for Groucho Marx, on *You Bet Your Life*, Mr. Fenneman's voice is probably most recognizable from the words "The story you're about to hear is true. Only the names have been changed to protect the innocent." That line signaled the beginning of *Dragnet* first by announcer Hal Gibney and later by George Fenneman. George got the job because he also announced on the Jack Webb creation *Pat Novak for Hire*. He was backup announcer for *Guns Smoke* in the 1950's. He took the part of Buzz in the short-lived serial, *I Fly Anything*.

September 10, 1997—Ivan Ditmars, 90 years old. Mr. Ditmars provided opening music for many shows and he wrote much of the "original scores" used in detective shows like *The Adventures of Frank Race*, in thrillers like *Escape* and in anthology series like *Stars Over Hollywood*. More recently, and in the minds of those who work to preserve Radio drama, Mr. Ditmars has done numerous recreations of old radio shows, and his organ keyboard work has brought back many a memory.

September 17, 1997—Red Skelton, 84 years old. Radio's favorite clown got his start in circus in 1923. He went on to burlesque, and by 1935 he and the bride of his teenage years were ready for Vaudeville. But vaudeville was tough and Mr. Skelton's real interest was movies. He was well established in radio doing guest spots and eventually hosting *Avalon Time*. True success came in 1941 when Raleigh Cigarettes and NBC gave him his own show. What did a pantomime have to do on radio? His voices, his skits, and his sense of humor made him a star wherever the show went. When most radio stars saw the advent of television they retired. Not Skelton. He hauled out his old gags from vaudeville, built on his radio reputation, and was a bigger hit on TV than he was on radio. The world will miss him.

October 5, 1997—Arthur Tracy, 98 years old. Tracy began singing as a child, and studied the style and form of the great Enrico Caruso. His position in radio got a small start in 1929. In 1931 when radio was growing in popularity, Mr. Tracy got a trial contract with CBS and became an overnight sensation as *The Street Singer*. He appeared initially as only the street singer and thus garnered thousands of letters requesting his identity, which was revealed with great pageantry and ceremony. The novelty served him for several years, but in 1936 his popularity was waning and his last radio show in 1941 did not last past the trial stage.

October 14, 1997—Hy Averbach, 76 years old. Mr. Averbach's credits list all of the major stations in the Los Angeles area. His voice was often heard on *Yours Truly Johnny Dollar*, *Crime Classics*, *Lux Radio Theater*, *The Bob Hope Show*, *Your Hit Parade*, *Suspense*, and *Hollywood Calling*. Many times he was the staff announcer in the credits, but several of the other voices were also his. In 1956 he moved to directing television, and often appeared on the programs that he directed.

▲ An article reprint from 'Northwest Vintage Radio Society Call Letter' - December 1997

## INTRODUCING A NEW FEATURE...A CONTINUING SAGA FROM OLD TIME RADIO

This month we begin with a "Corliss Archer" story 'The Poet Laureate' which first appeared in 'Radio Mirror' magazine in October, 1946.

The two girls and the boy sauntering away from the school grounds were in no particular hurry. The sun was pleasantly relaxing, lessons were over for the day—and who knew what troublesome task their mothers might think up for them when they reached home?

"...and then Betty said her mother said she could have that simply drooly red dress in Swanton's window. The one you liked so much, Corliss. And then Betty said it was much too sophisticated for you. She said you were the healthy type—the cat!" Mildred was loyal.

"Nuts! All you girls think about is clothes!" Dexter snorted.

"And then I told her—Corliss! You haven't heard a word I've said!" Mildred turned indignantly on the girl in the middle. But, since Corliss continued walking, her eyes staring into space, Mildred found herself talking to the back of her curly hair, spreading fan-wise over her shoulders.

"She hasn't heard anything I've said for two days!" Dexter complained. "What's the matter with you, anyway, Corliss Archer? The way you've been going around dreamy-eyed lately! You aren't worried about me getting hurt in football practice, are you? Are you?" His voice rose, hopefully.

"Clothes. Football." Corliss sighed deeply and scornfully. "When I consider how my light is spent, Ere half my days in this dark world and wide—" Milton," she added in sweet and tolerant explanation to their astonished faces. "Yes, I suppose I am dreamy-eyed—all poets are dreamy-eyed. It's the psyche at work."

"Poets!"  
"Psyche!" This last from Dexter who followed it with a groan. "Here we go again! Gee Corliss—are you going into this poetry spin again? And what's this psyche business?"

"Psyche is—well, psyche is—you know—the thing that's—it's—it's the real me. That's what it is, my real innermost self." Seeing the blankness of their eyes, she hurried on. "Let me explain. All my life I've been looking for the way—I mean, the medium—in which to express myself. What I really thought about and how I felt about life and love and—"

"Huh. Anytime you want to express yourself to me about life and love, you don't need to make up verses about June and moon and croon," said Dexter plaintively.

But Mildred was more enthusiastic. "Oh, Corliss—I think it's wonderful! Maybe you can get to be poet laureate of our class this year and Mrs. Thackeray will publish your poem in the year book, instead of Betty's."

"I don't know." From being skeptical, Dexter had progressed to suspicion. He had found, often to his sorrow, that Corliss' ideas had a way of bouncing back and hitting you in the face. "What started you being a poet, this time? You don't know any poets...the nearest thing we have to poetry in this town is that stuff old Mrs. Blane sends in to the Herald-Chronicle about her peonies."

"Mrs. Blane!—how can you call her a poet? How can you mention her name in the same breath with a man like Byron Warwick?"

Dexter wasn't conscious that anyone had mentioned Byron Warwick in any breath, but practice told him he was getting to the bottom of things. "I never heard of Byron Warwick and what's he got to do with your behaving like a walking zombie?"

"Byron is just the most famous poet in the world, I guess!" Corliss defended enthusiastically, if not quite accurately. "He's the last of the Bohemians—that's what the biography I read of him said. He spent his early years on the Left Bank in Paris where he was in love with a model and sat around in cafes sipping apertifs! And he's so romantic-looking—" she pulled a much-creased and worn newspaper clipping out of her pocket and showed it to them.

Dexter and Mildred saw a young man with flowing black locks and soft shirt open at the throat, the better to show off the slim neck and classic profile, a meerscham pipe clenched in white teeth. The eyes gazed soulfully into space. Quite unreasonably, perhaps, Dexter hated the portrait on sight.

"You're right," Mildred breathed, "he is dreamy-eyed!"

"As soon as I saw his picture, I knew I had found a kindred spirit," Corliss informed them. She sighed again.

"How's he going to know about your being a kindred spirit, with him on the Left Bank in Paris and you on the North side of Hayworth Street?"

"Because—" Corliss interrupted dramatically, "—because he's coming here! The Women's Reading Club has invited him to be the guest speaker next week at their Wednesday evening meeting!"

"Oh—" Dexter groaned miserably. "Why couldn't that old Reading Club stick to *Forever Amber*? Why do they have to go out of their way to make trouble in my life?"

Possibly if Mr. Archer had known what Dexter did, he would have condemned the Reading Club just as vehemently that evening at dinner table, but all he knew was that Corliss was acting very strangely. He had learned to anticipate shocks from his daughter, but at least he had the right to expect her to talk English.

"Corliss, this is the third time I've spoken to you. Will you pass the pickles, please?"

She turned unseeing eyes upon him. "Angel?"

"Corliss! Can't you answer me? ...I'm asking for the pickles! Can't you talk?" A tinge of purple mounted in Mr. Archer's cheeks.

"Oh," sighing, "Sorry, Daddy—I would that my tongue could utter the thoughts that come up in me—"

"That arise in me, dear," her mother said, gently. "Isn't that Tennyson?"

"Yes...one of the Immortals." She caught sight of her father's face and hurriedly passed the pickle dish. "Forgive me, Angel. I'm so distraught. Poetry is running through my head and I can't seem to think about anything else. Art is a selfish taskmaster, you know."

Mr. Archer sank back in his chair. Corliss, are you turning poet again? If you are, just remember that I'm not going to have you running barefoot around

in the dewy grass for inspiration, the way you did last time. All the inspiration you got out of that was a temperature and a sneezy nose and I got the doctor's bill."

"I was just a child then," Corliss replied, indignantly. "I should think you would take more interest in my desire for the better things of life. I may be poet laureate of our class this year—even if Mrs. Thackeray says I can't scan." She lapsed into silence. Her eyes grew dreamy again. Her lips moved silently.

"What are you doing now?" Mr. Archer asked suspiciously.

"I'm creating. Listen!—*Tho' some have said I cannot scan—I know I can!* There—what do you think of that?"

From her place at the table Mrs. Archer leaned over and patted her husband's hand, comfortably. "Personally, I don't think we have a thing to worry about. Anyway, I have something really important to discuss with you, Harry. We will be having a house guest next Wednesday and I want you to be polite to him. I know how you feel, but it's my turn

to entertain the visiting lecturer for the Women's Reading Club this month, and it will only be for one day and night."

Mr. Archer's sour expression *might* have come from the pickle he was eating.

"Who's the social lion this time?"

"A Mr. Byron Warwick."

"Byron Warwick!" With a crash Corliss was out of the clouds. "Byron—oh no. It couldn't be! Mother, do you mean to sit there so calmly and tell me Byron Warwick's going to be here, in the same house with me—eating here—sleeping here—? Oh!" her voice went up to a squeal.

Harry Archer looked at his wife for an explanation. He was exhibiting marvelous self-control.

"It's all right, dear," she told him, hastily. "Byron Warwick is a poet, so naturally Corliss is a little excited."

"A little excited? Mother, don't you see what this means? Daddy, it's the greatest thing that's

ever happened to me! Never in all my dreams did I ever dream of being near Byron Warwick, except maybe to just get his autograph—" Suddenly her manner changed. Her eyes grew horrified. "What are we going to do with him?"

"I don't know what you mean, Corliss. We'll give him a nice, restful day and one of Louise's good home-cooked meals and if he likes bridge—"

Corliss clasped her hands in prayerful dismay. "I was afraid of that. Look, darling— you must listen to me. Byron Warwick is not like other men—he's cast from



Corliss expected the Last Bohemian to revolutionize life, but not that the shock would be felt as

a different mold. He's an artist and a Bohemian and he's sensitive to moods and surroundings. You just can't treat him like you would an ordinary visitor. The aura is so important to him—if he disturbs his train of thought we might ruin forever his great creative genius."

"I don't see how in the world one of Louise's orange-layer cakes is going to derail his train of thought," Mr. Archer snorted.

"What else would I give him, Corliss? You know Louise does wonders with creamed chicken and peas and—" She stopped abruptly at the distress in her daughter's face.

"Creamed chicken is for Babbitts... absolutely. And I just can't have Mr. Warwick think we don't know about such things. We don't want him to despise us for being mundane, grubbing souls, do we? Do we?" her voice rose dramatically. "Imagine him strolling the Paris boulevards, sitting in the little sidewalk cafes—and asking for creamed



chicken! Daddy, we've just got to get him some absinthe!"

Harry Archer stared at his offspring. "What do you know about absinthe?" he demanded.

"They all—poets and artists and such—drink absinthe," she told him. "You never hear about them eating. They're always sipping an absinthe frappe. I wonder," she added, dreamily, "if it's anything like a pineapple parfait?"

Both parents choked a little. Then her father told her, gently but firmly, "No Corliss. Absolutely no. And we will have none in the house, even if absinthe does make the heart

"We—ell, I'll talk to Louise, though goodness knows how she'll take to the idea of having her mealtimes and menus disarranged like this. But no one can ever say I don't think of my guests first—if Mr. Warwick needs atmosphere, we'll see he gets it. Harry, that will mean you'll have to come home early, for the tea."

"Why? Am I part of the atmosphere? Do you want me with a Tyrolean feather in my hat or shall I wear a velvet smoking jacket?"

Corliss missed the sarcasm. "Angel! That's wonderful—I know where you can buy a smoking jacket, too. And be here early—remember—*The curfew tolls the knell of parting day, the lowing herd wind slowly o'er the lea, The plowman homeward plods his weary way—'*"

"Wait—I'm getting it—I know what it is—it's the garret!"

"The garret? You mean our attic, Corliss?" Mrs. Archer was horrified.

"Of course! Only in books they always call them 'garrets'. It has to be, Mommy. Just think of that poor man traveling around the country, living in hotel rooms or other people's guest rooms—all the same. The same bed and the same chairs and the same curtains and the same night tables with the same detective stories on them—why, it must be terrible! All poets live in garrets. They're used to them and they'll feel at home there."

"But, Corliss—" her mother protested—"it's full of old trunks and the only light is just an electric light bulb hanging from the ceiling and there's only one tiny window and it's dusty and dark—"

"It sounds perfect." Dexter raised his voice in mock-ecstasy. "Couldn't you throw in a few rats and a broken skylight or two, Mrs. Archer? Just to make Byron feel completely at home."

I'm ignoring you, Dexter Franklin." Corliss gave him one of her best raised-eyebrow looks. "I'm ignoring you completely. This is far more important than even we can imagine. Suppose—just

suppose—that Byron Warwick were to walk into that garret and find himself so completely at home—so inspired—so sort of back in the Left Bank—that he were to compose a new poem—right in our house!"

"He couldn't do that in the guest room?—no—" Mrs. Archer hastily answered herself—"no, I see what you mean. Or I think I do. And it would be nice if he were to dedicate his new book to us... To those who made this possible or something like that."

"Oh, gee, Mrs. Archer—you, too!" Dexter sighed.

But when it came to transforming the "garret" the job fell to Corliss. Watching her daughter's strange flights of fancy, Mrs. Archer had to admit she didn't have quite the feeling for the work. All that was hostess in her revolted.

"Not that old camp bed, Corliss! Surely he won't want to sleep on that! It's so lumpy and—"

"Well, it's the best I can do." Corliss's face was smudged with dirt and wet from her exertions in lugging the old cot up the stairs. "It really should have some broken slats and be a little more rickety, but I think it will do. Now, let's shove those trunks back under that eave and then I can put these old orange crates here for chairs. The table's got to be pretty big and sturdy, though. He'll probably want to lean his elbows on it when he writes."

## POET LAUREATE

Mr. Archer threw down his napkin and left the table. "Now she thinks I'm in the dairy business!" he muttered, as he went out.

But Mrs. Archer proved herself to be more amenable to Corliss' suggestions.

The days that followed were a perfect flurry of house-cleaning and furniture re-arranging before Corliss could announce herself satisfied. On tables everywhere one looked there were open books of poetry or weird pieces of sculpture borrowed from an arty neighbor. Corliss had scoured their own and friends' houses for all the pipes she could find. They were all there, ranged on the mantle, from meerscham to corn-cob. Family portraits were hastily relegated to the closets, as being—Mrs. Archer and Corliss agreed—a little too homespun. Brass and-irons shone, and the ottoman before the fire was moved at least a dozen times a day until Corliss could find the right spot... Since here she planned to sit at the feet of the last of the Bohemians.

And then it was Tuesday afternoon. "I'm glad you're home early Corliss—with Mr. Warwick coming tomorrow." Mrs. Archer had a harried look. "You and Dexter can help me carry out the mattress in the guest room. I want it sunned and the clean blankets aired before I make up Mr. Warwick's bed."

Together the three of them trooped upstairs.

"Don't tell me," Dexter grumbled, "that Mr. June-Moon Warwick actually goes to bed like other people. I though poets were always out at night hanging over bridges looking at the water or in cemeteries making up stuff about death and how tired they were of it all."

"Now Dexter—" Mrs. Archer began.

But Corliss interrupted her. Her lower lip was pointing out a little, as it always did when she was thinking.

"Mommy—I wonder if Dexter doesn't have something. Oh I know he was just trying to be funny, but—somehow—this room doesn't do anything to me. As a poet, I mean. And I don't think it's quite the proper setting for Byron, either—all these ruffles and curtains and things. I seem to see a different room, much different. Wait!" she looked around once more and then her eyes brightened.

The table they found was big and sturdy, though it was a hideously scarred and much-painted-over one that had once graced their kitchen in a summer camp. But Corliss declared it perfect—after she had carefully spilled a bottle of ink all over the top.

It was past bed-time before she was through and Mr. Archer and Dexter were called up from their gin-rummy game to inspect the results.

For a moment they just stood and looked, in awe, stunned silence.

"Holy smoke!" breathed Mr. Archer.

"Gee Whillikens!" whistled Dexter.

"It's an opium den," opined Mr. Archer.

"It's a smugglers' cave," guessed Dexter.

Their eyes went back in simultaneous fascination to the scene through the open attic door.

A torn strip of carpet marked the little clearing in the otherwise-jumble of old trunks and boxes and miscellaneous catch-all of accumulated years of housekeeping. In the center of the rug was the ink-stained table and around it's edge, in casual disarray, were the orange-crate chairs. An old beer bottle with a candle guttering from it's neck, the wax dripping slowly along it's sides, occupied the center of the table.

But it was the bed, huddling in one corner near the tiny window, that held their gaze. Over it, and only partly hiding the brown Army blanket below—was Mrs. Archer's prized red-and-blue Paisley shawl!

"I think that was really a stroke of genius on my part. It gives the final touch of color and abandon the room needed," Corliss explained complacently.

"Oh." There didn't seem to be anything more for Mr. Archer or Dexter to say. They were, for once, completely at a loss.

Even Mrs. Archer looked a trifle worried. She turned away with a slight shudder.

"Let's go downstairs," she suggested weakly, "and see if there aren't some cookies left from dinner. I need something."

"Coming, Corliss?" Dexter seemed to be still in a daze.

"Thank you, no. I still have one line of my poem to write—the one I'm submitting tomorrow to Mrs. Thackeray. If I'm going to beat Betty this year and be poet laureate of our class I have to make some sacrifices."

They filed down the stairs in silence, but at the landing Mr. Archer pulled himself a little out of his shock. "Corliss, you may be right." And now there was a reflective look in his eye, an odd look that somehow checked Corliss' elation and made her feel disturbed. "Yes that room may be just the thing for certain people. Just the thing. And, if you'll forgive a mundane, grubbing businessman for quoting—remember..."



In this new Corliss Archer story written especially for Radio Mirror, the visiting poet is welcomed by Corliss (Jacet Waldo) and her mother (Irene Tedrow), observed by Mr. Archer (Fred Shickles) and just endured by young Dexter (Sam Edwards, on the floor) who can't see another man taking up Corliss' time.

Antionize her  
us her attic!

grow fonder... that's a joke, daughter. That's a joke." He looked at the blank faces of his two women. "Well, maybe not, but it was worth a try."

Corliss knew an ultimatum when she heard one; she discarded the thought of herself and Byron Warwick sipping absinthe together. But she had other ideas.

"Tea. I'll get tea. Crumpets and scones and strawberry jam. In front of the fire. I can see us now, sitting there—the mood and the setting mellowing his shy, sensitive nature—" Corliss sensed her mother was weakening and she hurried to press the attack. "Look, here's his biography and his picture. You want him to give the Reading Club a good lecture, don't you? You want him to tell the other ladies about how good a hostess you are, don't you? I can just hear him saying: 'Mrs. Archer is one of the few women who really understands me.'"

Mrs. Archer's doubts went overboard.

... 'What's sauce for the goose, is sauce for the gander!'

What will happen when the 'Last of the Bohemians' finally shows up at the Archer's? Stay tuned for the next issue to find out the exciting conclusion to another zany adventure from that madcap Corliss Archer!



# A NEW TIME RADIO ODYSSEY

By Amy and Bob Flood

(Ed. Note The following article was submitted by the writers who introduce us to a program which features "new" old time radio)

Think back. Do you remember your first introduction to old time radio type entertainment?

## WAS IT CBS MYSTERY THEATER?

For some of us our first introduction to old time radio was actually a new time radio series created and produced by Himan Brown, entitled "The CBS Radio Mystery Theater". Brown, the renowned producer of the radio series "Inner Sanctum", was the driving force to bring back to network radio a renaissance of mystery and suspense.

Using talents from the Broadway stage to the Hollywood screen, Brown, reintroduced the nation to "the fear we could hear", and in so doing passed along the love of radio to a new generation. I consider myself very fortunate to have been introduced to radio's wonderful effect on the imagination through the skills, and talents of original radio master artists.

## NEW TIME IN THE OLD TIME TRADITION

Today, there is no major network wide radio series to introduce young people to radio as a viable entertainment source. I would like to introduce you to a new time radio series done in the old time radio tradition, "Adventures in Odyssey".

Odyssey is described by co-creators, Steve Harris and Phil Lollar, as "a place of wonder, excitement and discovery" and is values based, family centered radio show produced by Briargate Media.

## ODYSSEY IS DIFFERENT

As an old time radio fan I compare "Adventures in Odyssey" as having the same goals as Mutual Radio's "Family Theater" series, or The Salvation Army's "Heart-beat Theater" dramas, or "The Eternal Flame" program.

However "Adventures in Odyssey" is different from these classic radio programs because it is designed not to be overwhelmingly full of religious references, and to appeal to all ages.

## GOLDEN AGE ACTORS INVOLVED

"Adventures in Odyssey" also uses the skills, talents, and experiences of several original performers from radio's golden age. The audio art form is being passed down to a new generation.

Some of the radio artists include Hal Smith (Otis from the Mayberry TV show), Alan Young (radio and TV star and Mr. Ed's owner), Parley Baer (radio, TV and movie star and Marshall Matt Dillon's deputy Chester), Dick Beals (Speedy Alka Seltzer and many "youthful" voices.)

There are several other performers such as Dave Madden (comic actor and the manager of The Partridge Family) and Will Ryan (voice over talent).

These originals combined with the current generation of voice artists, writers, producers, and technicians are making a series that is both enjoyable and instrumental in passing down the heritage of radio drama.

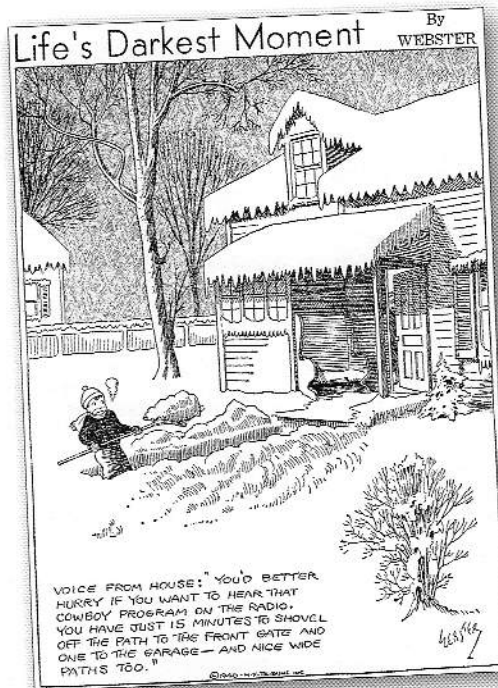
## ODYSSEY IS NOW 10 YEAR'S OLD

The "Adventures in Odyssey" radio series dates back to 1987 when the series was tested on the nationwide radio show "Focus on the Family." This Christian oriented radio talk show had previously produced several successful radio dramas. One of their broadcasts featured the voice talent of Hal Smith. Hal's gentle voice and on-air demeanor made him the most logical choice to be the main character for the new series.

## FAMILY PORTRAITS

The initial 13 episodes entitled "Family Portraits" was envisioned as a radio drama series that presented real life problems with morally based solutions. "Family Portraits" related a well-written story, and explored positive ways to deal with social and family issues. Hal Smith portrayed John Avery Whittaker, a bookstore owner.

"Family Portraits" premiered on January 5, 1987. The initial episode, "Whit's Visitor", dealt with the devastating effects of divorce, from a child's point of view. It







opened with Whit walking home and discussing how he and his wife fell in love with Odyssey, Ohio. Together they opened a bookstore.

Upon arriving home Whit discovered a runaway in his garage. The young runaway was the neighbor's little boy. Through tears Whit learns that the child blames himself for his parent's separation and divorce. Whit doesn't magically change the situation so everyone lives together happily. Instead, the drama portrays a real life situation, and suggests a morally based solution.

### THE MORTAL COIL

Another heartwarming "Adventures in Odyssey" episode is entitled "The Mortal Coil". In this well written piece, Whit relates how he has completed a computer program that simulates life after death. In part 1 Whit runs the program on himself. This action causes him to fall into a very deep coma. In part 2 all the supporting characters discuss their feelings for him and their emotions concerning mortality. Whit finally does recover.

Part 1 was written in case of the death of Hal Smith according to Phil Lollar's new book "The Complete Guide to Adventures in Odyssey". Phil relates that when Hal Smith went into the studio to record his part it was at a very trying time for him. "We recorded these episodes right after Hal Smith's wife died and were worried about how Hal might react to the content. But being the man he was, he insisted the show must continue."

### "WONDER, EXCITEMENT AND DISCOVERY."

If you think that a morally based radio drama series designed for children would be too sweet or contrived, "Adventures in Odyssey" will blatantly dispel any of those myths. With outstanding writing, talented acting, and compelling adventures, Odyssey will turn your radio into "a place of wonder, excitement and discovery".

To obtain information and an up-to-date list of stations broadcasting "Adventures in Odyssey" please call 1-800-232-6459 or 1-800-A-FAMILY.

# EVERGREEN RADIO READING SERVICE

*By Larry Siskind*

Whether you have 20/20 vision or none at all, if you like old-time radio you'll like listening to Evergreen Radio Reading Service. If you listen to Evergreen you can hear old-time radio (OTR) every day of the week.

My show, Radio Adventure Time, alternates with Bob Herman's program every Saturday about 8:00 pm on Evergreen. I try to play programs not commonly heard in the Seattle area and often include some rarities. If you've never heard of it, I've probably played it. Such shows as: Green Valley Line, The Adventures of Babe Ruth, Destination Freedom, and Black Flame of the Amazon have been presented.

1998 scheduling will include Rogers of the Gazette starring Will Rogers, Jr., The Falcon (a private detective), Big John & Sparky (a complete serial), Secret Mission (a Cold War thriller series), and Lightning Jim (a western). Watch for specific listings and dates in future Air Check's.

The bulk of Evergreen's OTR is devoted to Jim Dolan's Radio Entertainment Network (REN). You can hear no less than 10 hours a week of REN, 2 hours each Monday through Friday beginning at 11:00 pm. 8 hours will be repeated Sunday mornings 2:00 am till 10:00 am and on some holidays.

Unfortunately Evergreen cannot be heard through a normal radio receiver. There are three ways to get it:

1. If you are visually impaired (you don't have to be totally blind) you may be eligible to receive a free receiver from Evergreen.

2. You can purchase a special receiver from a company such as FM Atlas of Esco, Minnesota, phone: 800-605-2219. The cost is about \$70. (I have never dealt with the company and pass this on for informational purposes only.)

3. You can purchase a new or used VCR with separate audio programming (SAP) receiving capabilities. Attach the VCR to your TV. Tune the VCR to Channel 9 and to the SAP audio position. Then set your VCR timer to record the Evergreen OTR shows. If you have an audio tape OTR collection, you can transfer the sound portion of the video tape to your audio cassette or reel to reel tape. If you do this regularly you will rapidly build your collection of OTR shows. Since the video tape fast-forwards and rewinds much quicker than audio tape, you can ascertain the material recorded, even if it's 6 to 8 hours in length, in surprisingly short time.



# ANNUAL MEETING— ELECTION OF 1998 OFFICERS

## PHIL HARPER OF "HARRY NILE" FAME ACKNOWLEDGMENT OF BILL BROOKS CONTRIBUTIONS

The December meeting, REPS Annual Meeting, featured an interview by member Peggy Jordan of radio actor and jazz music host Phil Harper. Phil is the star of Jim French's long running (20 years) "Harry Nile Detective" series and proved to be an interesting and humorous guest. Both Peggy and Bill Brooks credited Phil with helping them in their radio acting careers.

His career began in Germany with the Armed Forces Radio Services in the 1960's and has followed circuitous route to Seattle beginning in a small radio station outside of Denver. Phil kept the audience entertained for an hour and provided insightful answers to state of radio drama in the 1990's. Phil was named an honorary member of REPS for his contributions for the continuation of radio drama.

During the Annual Meeting Frank Denton, co-chairman of the nominating and election committee, announced the election of the following officers for 1998:

President Terry Mahony, incumbent  
Vice President David Selvig  
Secretary Frank Parker

They join Vice President Sam Simone and Treasurer Richard Haviland as REPS Board Members for 1998. In the general meeting various suggestions were offered for increasing revenue for the Club.

Membership Chairman Bill Davies announced that overall membership was 246, up 16 from last year and an all time high for REPS. Again suggestions were made for improving REPS visibility and membership.

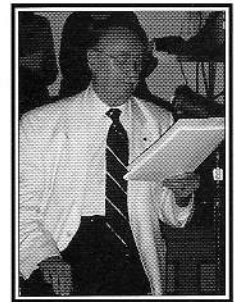
At the conclusion of the meeting Bill Brooks was recognized for his great contributions to REPS, serving as Vice President and program chairman for two years. Under Bill's tenure REPS had many fun and interesting programs and he greatly expanded our knowledge of old time radio.

— THANKS MUCH BILL

# AUTUMN MEETING SUMMARIES

By Bill Parker

**OCTOBER** — Starring Merrill Mael as Lamont Cranston/The Shadow, the REPS Radio Readers presented "A Trip to Eternity", a new "Shadow" by Scott Leslie. As the story unfolds, Edward Jordan has been kidnapped and his driver murdered. The Shadow visits Dr. Heinrich, Jordan's personal physician, and Anna, Jordan's daughter. Meanwhile, Margo Lane discovers writing impressions left on a tablet by the kidnapper.



▲ Merrill Mael as 'The Shadow'

It seems that Dr. Heinrich's "Fountain of Youth" serum has driven Jordan mad. He has fatally wounded Dr. Heinrich and her brother. Anna is now in grave danger from her father. As he tries to push Anna over a balcony to an 80 foot drop below, the Shadow arrives. Foiled,

Jordan falls from the balcony. But the real villains were Dr. Heinrich and her brother, who had plotted to kidnap Jordan for their own nefarious gains. Once again, the Shadow triumphs and the "weed of crime bears bitter fruit".



▲ Susan Connors and Anna Denton

Joy Jackson directed the excellent cast, and played the role of Margo. Anna Denton was the evil Dr. Heinrich, while her granddaughter Jenny St. John helped with the sound effects. Susan Connors, a friend of Joy's from the Bathhouse theater, was cast in the role of Anna Jordan. Others in the cast included John Jensen, "the Blue Coal" announcer, Frank Denton, Bill Brooks, Pat Garner, and Mike Sprague. Donald Zongker was the engineer.

Many thanks to all for a fun presentation.

**NOVEMBER** — At this meeting, we had a lot of fun with a quiz game prepared and MC'd by Mark (Skully) Skullerud, as only Skully can do it. We were divided into two groups, "This Side" and "The Other Side". Skully's quiz ranged over the whole history of radio, with many surprising questions and more surprising answers.

And you have better gotten the answer exactly right, or YOU LOST!! Unfortunately for the "This Side" gang, "The Other Side" won. And everybody for the winning team got a prize, because Bill Brooks had prepared abundant prize tapes.

Thanks so much to Skully for all of his hard work and delightful presentation.



# 1997 RADIO HALL OF FAME INDUCTEE CEREMONY (cont'd from page 3)

Her acceptance speech was emotional, warm and heartfelt. A loving remembrance. We were touched by her words.

The rest of the inductees were: Gordon Hinkley - "A Wisconsin radio fixture since 1950." Lynne "Angel" Harvey - "A producer of the 'Paul Harvey News', and developer of 'The Rest of The Story'." Murray the "K" Kaufman - known as the "Fifth Beatle", a New York disc jockey. Karl Haas - who has a program "Adventures in Music" featuring classical music and more. This has been produced for over thirty years.

The presentation and acceptance speeches were all well done, heartfelt and very consistent with the feeling we have all shared with our encounters with old time radio people. They are just a special breed.

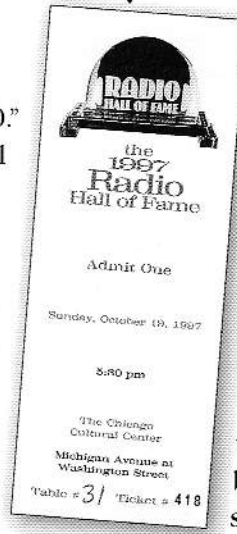
And the evening wasn't over...

The waiters came in presenting our dessert. Small edible radios, made of white chocolate and filled with raspberries, strawberries, blueberries and strawberry mousse. Incredible!

After dessert, there was dancing and more mingling until the time arrived to start saying our good-bye's. We met some people we hope to stay in touch with.

The evening as we said was done up in "Grand" style. If you get a chance, it's worth the trip. Both the city as well as the enormous library of radio programs to listen to at the Museum of Broadcast Communications.

For us, this was truly an evening to remember.



## RANDOM RADIO REMINISCENCES

By *Don Tewkesbury*

The amnesia I will always remember was suffered by radio hillbilly Abner Peabody.

Amnesia afflicting a main character was an all-too-familiar plot device on daytime radio dramas but, when it occurred at the Jot 'Em Down Store, it provided an unforgettable series of humorous evening episodes for "Lum and Abner".

Abner's simple mind was even more blank than usual after he was hit on the head in an accident at the store. However, he ultimately decided his name was Buster V. Davenport and used that name for several weeks before recovering his memory. When his amazed partner, Lum, asked the addled Abner how he'd concluded his name was Buster V. Davenport, Abner smugly announced that it was based on the initials he found inside his underwear.

A favorite show that transferred almost seamlessly from radio to TV was "Dragnet", in which staccato dialogue always was more important than the car chases that dominate today's cop shows.

On TV, "Dragnet" maintained its unique theme, sound effects, pace and timing. And the familiar cast of regular actors portraying witnesses, villains and bystanders - with their unchanged, clipped speech patterns - were generally as you envisioned them in your mind.

About the only thing additionally offered by its conversion to TV was the ability to see the expressions on the various characters' faces. In the case of Jack Webb, very little was added by TV, since his expression rarely changed.

As a high school student, I particularly loved listening to the constant wise-cracking of radio's hard-boiled detective "Sam Spade". It starred Howard Duff, a graduate of Roosevelt High School in Seattle, who seemed to have just the right tough-talking, world-weary voice for the role.

I even had memorized the private detective's license number, which he rattled off during his dictation to his secretary, Effie, at the beginning of each program. Although my fellow high school students also were devoted fans and never missed an episode, it continually perplexed us that the writers seemed devoted to plots that could only be described as oddly intricate, purposely murky or hopelessly convoluted. The day after each weekly program, my school mates and I habitually would discuss it and we agreed that, no matter how closely we paid attention and no matter how much we enjoyed the repartee, we rarely could figure out the highly unlikely storylines.

9936 NE 197th Street  
Bothell, WA 98011



~~1402 S. K...~~  
~~Bothell, WA 98012~~



## SECORD PRINTING - GOOD PEOPLE!

OUR NEWSLETTER IS DISTINCTIVE, DON'T YOU THINK? WE CONTINUE TO THANK JAY SECORD OF SECORD PRINTING FOR MAKING IT SO. HIS KINDNESS IN DONATING SO MUCH TOWARD THIS EFFORT IS SUPER. AND HIS DAUGHTER KERI, ALONG WITH BRENDA ELLENBERG, THE GRAPHICS/LAYOUT STAR, BOTH TAKE A REAL INTEREST IN AIR CHECK. YOU COULD SAY THANKS BY SENDING SOME PRINTING WORK THEIR WAY. 425-883-2182

### PUGET SOUND RADIO LISTINGS

Both Old Time Radio and current materials (designated C) are on the air. To the best of our knowledge, this is when and where. THE ONLY WAY WE WILL BE ABLE TO CORRECT THIS LIST IS WHEN WE RECEIVE NOTES AT THE ABOVE ADDRESS. If you know of others, or if any of these need correction, please let Air Check know. One such change is Jim Dolan's Radio Entertainment Network, now each weekday instead of Sunday. Please let the stations and sponsors (if any) know of your appreciation.

Mystery Playhouse (C)	KIRO	710 AM	9:06-10PM	Saturday
Mystery Playhouse (C)	KIRO	710 AM	9:06-10PM	Sunday
When Radio Was	KIRO	710 AM	10PM-1AM	Saturday
When Radio Was	KIRO	710 AM	10PM-12AM	Sunday
When Radio Was	KLKI	1340 AM	6PM-7PM	M-F (Anacortes)
OTR	KKOL	1300 AM	10-12PM	Monday - Saturday
OTR	CFMS	98.5 FM	9-10PM	Saturday (Victoria)
OTR Siskind/Herman	ERRS	SAP FM	8-9PM	Saturday
OTR Dolan	ERRS	SAP FM	11PM-2AM	M-F (note change)
Odyssey/children (C)	KCIS	630 AM	7:30AM	Saturday
Odyssey/children (C)	KCIS	630 AM	7:30PM	M-F
Ruby In'galac. Gumshoe (C)	KUOW	94.9 FM	10:30PM	M-F
Unshacked (C)	KCIS	630 AM	9:30PM	Sunday
OTR	CFMI	101.1 FM	10PM	Sunday (Vancouver)
Radio Replays	CKNW	980 AM	11:10 PM	M-F (Vancouver)

Answers to the Tough and Easy quiz on page 14  
1. Madison  
2. Bert Gordon  
3. Foul Temple  
4. Whisher (In all of the other shows the main characters were reg-  
ularity associated with newspapers.)  
5. Richard (The name appeared in the broadcast in which Feavey disappears.)  
- If You Received -  
100 or over ..... You need to produce an old time radio show  
70 to 90 ..... Superior  
50 to 80 ..... Average  
30 to 40 ..... You need to listen to more old time radio  
Less than 30 ..... You need a new radio