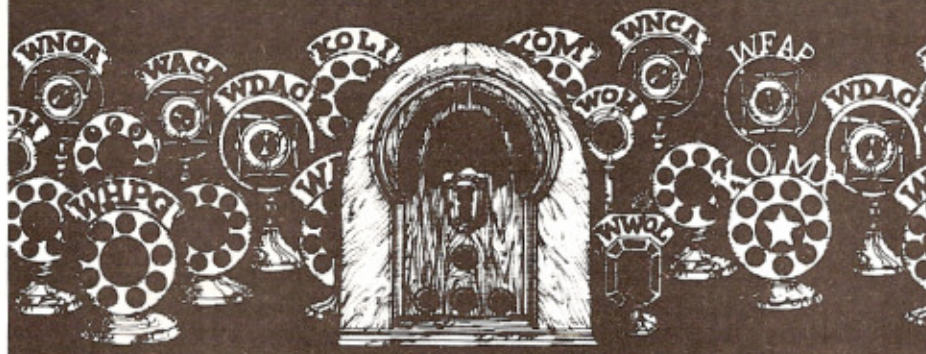
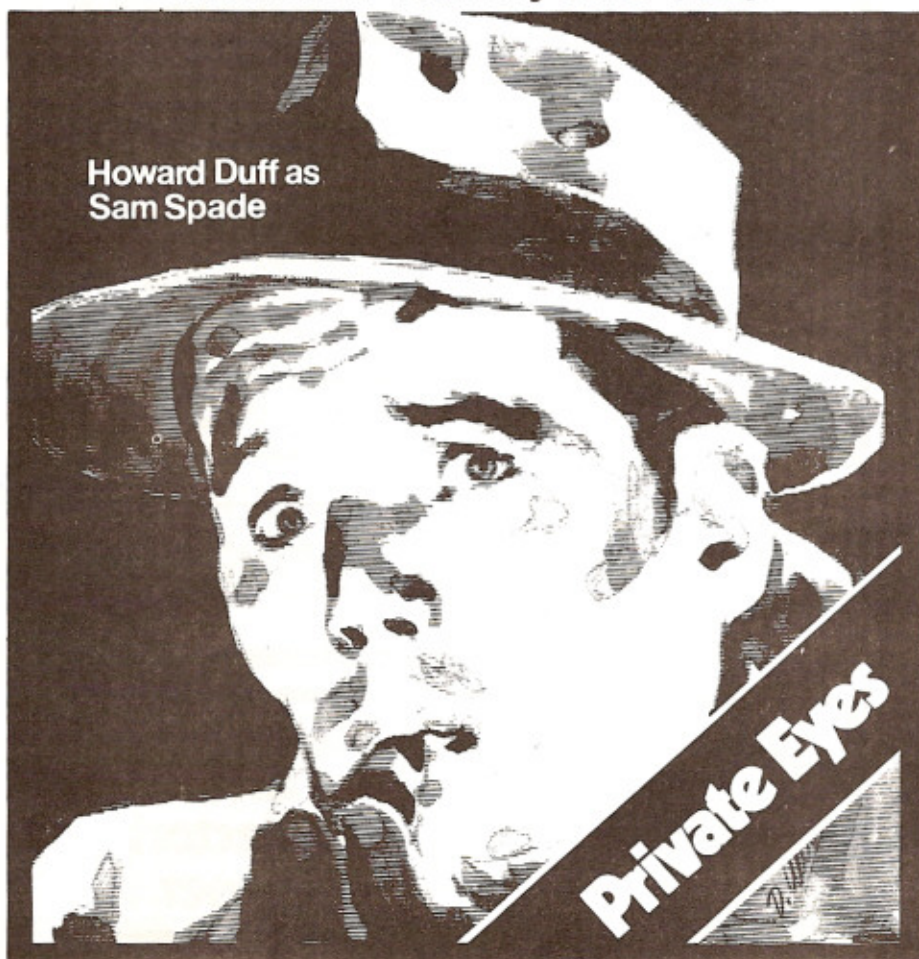


Collector's Corner



Number 12 February 1979 \$1.25

Howard Duff as
Sam Spade



Private Eyes



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Collector's Comments from Joe Webb

It's hard to believe, but CC is already 12 issues old!

It's been an interesting year, a year of many changes, a year of development, growth, excitement. So I am pleased to announce that next issue, issue number 13, will be a special double issue (just like our convention issue was) packed with the usual features CC is known for, plus a whole lot more. I'll comment more on our first year next month.

Many of you will not be receiving the next issue unless you take action now and resubscribe. About 85% of all subscribers must renew---are you one of them?---check the mailing label. It will tell you whether or not this is your last issue.

Special gifts (otherwise known as "freebies") are available for renewing subscribers, and find out what they are by looking for our ad elsewhere in this issue. Even if your subscription does not expire with this issue, you may want to re-subscribe anyway to take advantage of the special offer. The offer will only be in effect for a couple of months---act now!

As you have also noticed, we have put our subscription list onto a computer. Every month JW looks over the printout and makes corrections and updates them. However, not everything is updated yet. We have yet to post the free issues given to subscribers who have letters published in CC. Be assured that these will be taken care of soon. I am pleased to announce that we will make this offer retroactive to our first issue---kind of a birthday present from CC.

One surprise of this year is that I am still getting requests to send copies of the convention tape to fans. I am very pleased that this is happening, and it's a good sign that encourages me and the rest of the convention committee for the next con.

As co-chairman of the convention with Jay Hickerson (and I am very proud to serve alongside such a good soul and person), it is necessary that I hear what elements you feel are necessary to improve the convention, and also what totally new features you feel will enhance this fine event. The committee will be holding our first meeting soon, so get me your ideas while they are still very fresh in your mind. By the way, the convention is on October 20, 1979 at the Bridgeport Holiday Inn in Bridgeport, Connecticut, and the cost for the day is \$16. If you really want to send your hard-earned cents now, you can send them to Jay Hickerson, Box C, Orange, CT 06477. Your early reservations will allow us to cover the expenses incurred in planning another day of OTR.

See you next month, when we say happy birthday to CC!

Joe Webb



Mystery Dial 2: The Green Hornet

by Steve Lewis

It might have gotten lost in the midst of the personal reminiscences that that last episode of JOHNNY DOLLAR evoked in helping produce the preceding installment of this column (CC#8), but at the heart of the "Deep Down Matter" was that it was supposedly impossible for the crime that was committed to have actually happened. It wasn't really a "locked room" murder, in the strictest of terms, but it was pretty close to it. Impossible crimes of this sort have always been extremely popular with mystery readers.....and mystery listeners as well.

In an upcoming column, I hope to get together a collection of some of the impossible crimes and locked room mysteries that have occurred on radio. It'll have to be a spotty compilation, without my listening to my entire roomful of tapes, but it should be fun. In the meantime, don't miss Mike Nevins' superb article on the radio plays of John Dickson Carr, the best-known practitioner of this sort of story, in the current issue of The Armchair Detective (\$16 for four quarterly issues, from T.A.D., 243 Twelfth St., Drawer P, Del Mar, CA 92014, and a must for all mystery fans).

The subject of discussion this time around, however, is the grand-nephew of radio's greatest western hero---well, you've undoubtedly have heard the story by now---how Britt Reid, publisher of the Daily Sentinel, is actually the son of Dan Reid, who was the nephew of the one and only LONE RANGER...and how Britt Reid follows strongly in his great-uncle's tradition, fighting crime and corruption with unmatched zeal, complete with mask and a faithful companion considerably ill at ease with the English language.

I don't know the exact date when it was broadcast, but the episode I've just finished listening to was entitled "Not a Drop Worth Drinking," and it seems to be as typical as any of the many stories starring the HORNET. At Hitlerian reference at one point would place it as being produced during the war years. The series as a whole ran from 1936 to 1952.

Maybe kids during the 1940s were more sophisticated than they are today, in some respects, and here I'm thinking primarily of matters concerning political corruption. I can remember listening to the show toward the end of its run, in the early 1950s, and being bored to death

with it. Returning to it now, and listening to it from an adult's viewpoint, I can understand why I was bored with the program, and even wonder why it lasted so long as a children's show, supposedly, when all the villains were almost invariably crooked politicians.

On this same reel of HORNET programs, for example, I've already heard shows with the following rackets or crimes being busted: lobbyists with bags full of money in support of legalized gambling, crime bosses with paroles for sale or the inside track for cushy courtroom jobs, a protection racket aimed at poor fruit peddlers, and so on. Very seldom do you find a straight-forward murder case, but instead situations where, because of his reputation as a criminal himself, the HORNET can filter his way in and end up turning the tables on the wrong-doers.

How he does this and still manage to not get caught himself, is the essence of the plot, and equally often it is by means of an ingenious bit trickery that I'd think would have passed right over the heads of the youngsters listening in, attracted only by the flashy costume and the other "super-hero" paraphenalia. The GREEN HORNET didn't have any super-powers, however, unless you'd count as one a gas gun that always put its victim right to sleep without harm.

After all this preliminary build-up, it seems a shame to have to mention this fact that the opening of "Not a Drop..." is not a very typical one. It's far greatly reminiscent of a vintage SHADOW adventure, particularly that used when Orson Welles played the lead. It seems that the entire city has been hit by a mysterious epidemic. Contamination of the city's water supply is suspected, and an investigation is demanded. And so this is a typical episode afterall.

Behind the scare, the usual political shenanigans are at work. Certain forces are pushing for a new water purification system, at the taxpayer's expense (only two cents per family per day--it adds up), and they claim they have chemical proof of dangerous bacteria lurking in water taken straight from the tap. Of course they're also planning on a healthy cut of the money kicked back to them. Even the head of the city laboratory has sold out.

The HORNET's plan is to sneak his chauffeur-assistant Kato into the lab to conduct some secret tests of his own (some hidden talents there!). When they're caught in the act, by an honest chemist trying to make his own tests, the immediate assumption is that the HORNET is hand in glove with the other crooks, and he's fighting back because he was refused a piece of the action.

In a final confrontation scene, the head of the laboratory is forced to make one more analysis of "pure" tap water. Here's wher the HORNET's prepared trick

comes in, and the crooked chemist traps himself with his own test tubes. Neatly done, right in time for the newsboy's cry of "Wuxtry! Wuxtry! Read all about it! GREEN HORNET still at large!"

It flopped on TV, but on radio, the formula proved a great success.

(EDITOR'S NOTE: The GREEN HORNET shows that Steve talks about here were originated by Stu Weiss and myself. Let me tell you that listening to all these HORNET shows was harder than the demanding tasks involved in recording transcriptions. My particularly small affection for the HORNET grows out of my love of comics and comic art. If you listen to the HORNET, it is easy to see how similar it is to the comic stories of the Golden Age. The HORNET was one of the shows that did inspire me to investigate OTR and become a comics refugee. --Joe W.)



Collector's Comments from Our Readers

Victoria Wentworth, PO Box 733, Reading, PA 19603
I collect because I really enjoy the stories. I came in at the end of radio, but I still got the chance to hear some good shows. I hope I never get tired of listening to them, I hope I never want to be a collector just for the sake of collecting. It's so great to hear and recognize certain voices, and to use your imagination. I never want to be 'blase' about my collecting, no matter how much I accumulate.



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Collector's Corner OTR Log

SUSPENSE

SUSPENSE =1954=

Date	Title	Stars
1/4	On a Country Road	Frank Lovejoy
1/11	One Man Crime Wave	Dana Andrews
1/18	The Face is Familiar	Jack Benny
1/25	Want Ad	Robert Cummings
2/1	Never Follow a Banjo Act	Ethel Merman
2/8	Death at Skreikerood Pond	Jeff Chandler
2/15	The Outer Limit	William Holden
2/22	Murder by Jury	Herbert Marshall
3/1	The Barking Death	William Powell
3/8	Circumstantial Terror	Ronal Deagan
3/15	The Girl in Car 32	Victor Mature
3/22	The Guilty Always Run	Tyrone Power
3/29	Somebody Help Me	Cornel Wilde
4/5	Grand Theft	David Niven
4/12	Parole to Panic	Broderick Crawford
4/19	The Card Game	Richard Widmark
4/26	The Bertillion Method	Charles Boyer
5/3	The Giant of Thermobylae	Frank Lovejoy
5/10	Last Days of John Dillinger	Van Heflin
5/17	Revenge of Capt. Bligh	Charles Laughton
5/24	Weekend Special: Death	Agnes Moorehead
5/31	Listen, Young Lovers	Robt Wagner and Mona Freeman
6/7	A Terribly Strange Bed (6/7 is last Autolite show. to Tuesday, sustaining).	Peter Lawford Show changes
6/15	The Earth is Made of Glass	Joe Kearns
6/22	Sequel to Murder	Whitfield Conner
6/29	Too Hot to Live	Sam Edwards
7/6	The Tip	Laurene Tuttle
7/13	Run Sheep Run	C & E Lewis
7/20	Telling	Anthony Ellis
7/27	Destruction	Lawrence Dobkin
8/3	Goodnight Mrs. Russell	Virginia Gregg and Vic Perrin
8/10	Never Steal a Butcher's Wife (OFF THE AIR; returns 9/30 on Thursdays)	Hy Averbach
9/30	A Little Matter of Memory	Dobkin, Kearns
10/7	Chicken Feed	Harry Bartell
10/14	Lost	Paula Winslowe
10/21	Rave Notice	Hans Conried
10/28	The Shelter	Vic Perrin

11/4	Last Letter of Dr Bronson	John Dehner
11/11	The Sure Thing	Hy Averbach
11/18	Blind Date	Shirley Mitchell
11/25	Shooting Star	Virginia Christine
12/2	The Shot	William Conrad
12/9	On a Country Road	Harry Bartell
12/16	Pretty Girl	Lynn Allen, Perrin
12/23	Premonition	Charlotte Lawrence
12/30	Odd Man Out	Ben Wright
12/6	When the Bough Breaks	Virginia Gregg
12/13	A Present for Benny	Jack Kruschen
12/20	The Cave	
12/27	The Mystery of the Mary Celeste	John Dehner

For many of you, it's time to renew your subscription

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Collector's Corner
presents...

Private Eyes for public ears

by Jim Maclise

During the 1930's and '40's the detective story was all the rage and authors like Dashiell Hammett, Raymond Chandler, S.S. Van Dine and Rex Stout were the creators of such master sleuths as Sam Spade, Nick Charles, Philip Marlow and Nero Wolfe. Ellery Queen was the inspiration of Frederick Dannay and his cousin, Manfred Lee, while Mr. and Mrs. North originated in The New Yorker stories of Richard Lockridge. Radio, a willing stepfather, adopted all those detectives and even took in their elder brothers of the Victorian era, Sherlock Holmes and Nick Carter. Some radio gumshoes were taken from the movies, the most famous of these being Paramount's Bulldog Drummond, RKO Radio Pictures series of The Falcon, and "Meet Boston Blackie," a 1941 Columbia film. Precious few of radio's detectives were originals (even the Fat Man was based on a Hammett character), but among those who were, the best remembered are Mr. Keen, Richard Diamond, and Johnny Dollar (Of course, there were Jack, Doc and Reggie from "I Love a Mystery" whom I wrote about last May, but they were really soldiers of fortune.). As we survey this private eye hodge-podge, let's limit the field to investigators for hire. Thus we shall ignore such famous public employees as Joe Friday of "Dragnet," and Mr. District Attorney, as well as such vigilantes as The Shadow and The Green Hornet.

The earliest detective adopted by radio was the one and only Sherlock Holmes, aided by his frequently bumbling assistant, Dr. Watson (Watson was much more astute in Conan Doyle's famous stories than he was in movies and on radio, where his head often seemed to be a solid bone from ear to ear.).

Sherlock Holmes arrived on radio October 20, 1930 on NBC, sponsored by George Washington coffee. By 1939 Holmes had been played by three different actors, but the format of an announcer sitting with Watson before a blazing fire and sipping a beverage while Watson recalled an exciting Holmes adventure was well established. But in 1939, the new Sherlock was Basil Rathbone, the undisputed, all-time best Holmes both in films and on radio, and Nigel Bruce was Watson. A few years later, the beverage being sipped before the fire became Petri Wine, which replaced Bromo-Quinine tablets as Rathbone's sponsor. Eleven of these classic Rathbone/Bruce shows are currently circulating (I recently spotted six of them as a boxed set of records in Macy's while Christmas shopping), and they include such Conan Doyle classics as "A Scandal in Bohemia," "The Adventure of the Speckled Band," and "The Bruce Partington Plans." The balance of the shows are original radio scripts, like "The Accidental Murderess" broadcast November 26, 1945. In this story, Holmes is reciting Shakespeare while strolling with

Watson through the Arden forest, when he is shot and wounded in the shoulder by a woman who passes off the incident as a hunting accident. But Holmes recognizes the woman as a poisoning suspect who escaped conviction for the death of her first husband. Needless to say, our hero and Watson are soon entangled in the affairs of this lady and her new husband who collects butterflies and kills them with cyanide! Other excellent Rathbone shows are "The Great Gondolpho," and "Murder in the Moonlight" aboard a luxury ocean liner. Sound quality on these series varies. Of the several other Sherlock Holmes series available, the second best is probably the last pairing of Sir John Gielgud and Sir Ralph Richardson on BBC during 1955. But don't expect them to match Rathbone and Bruce; nobody could!

To turn from Sherlock Holmes to Nick Carter is literally to go from the sublime to the ridiculous. Carter first appeared in stories from the New York Weekly in 1886, but was updated into the 20th century in April 1943 as "Nick Carter, Master Detective" on the Mutual network. Each episode was double titled, such as "Death After Dark" or "Nick Carter and the Mystery of the Vampire Killings." And every show opened with a man pounding vigorously on a door until Patsy, Carter's secretary, cried out, "What's the matter, what is it?" A rough voice would then announce, "Another case for Nick Carter Master Detective!" The vampire killings case opens with a girl missing after an evening tennis match and the later discovery of her bloodless body in a nearby park. Nick discovers the killers to be none other than a group of female pygmies performing tribal dances to a local nightclub and in need of female blood to sacrifice to the souls of their dead husbands to keep them happy (some of the pygmy women were widows)! Preposterous, right? While the Nick Carter show is devoid of intentional humor, it is nonetheless frequently a sidesplitter. The dialogue especially can become irresistibly ludicrous. For example: after Patsy has been staked out as bait in the park for the midget killers and is successfully rescued in the nick of time by Nick, the pygmies are captured and turned over to the police. Patsy then sums up her risky, almost fatal adventure with "It was nothing." Nick solemnly corrects her, "The women and children who want to use the park wouldn't call it nothing, Patsy." Patsy replies, "But I didn't do it for them, Nick. I did it for you!" Organ music comes up, and out. Nick then gives us a warning about the dangers of dealing with the gasoline black market (no, not OPEC). Nick Carter, Master Detective ran for ten years on Sundays from 1944 to 1954, then changed its time slot and finally disappeared in 1955. Lon Clark, an ex-opera singer, played Nick for the entire run. With its corny dialogue and incredible solutions, the show's main interest today is for nostalgia buffs...or for those in need of a few good laughs.

"Mr. Keen, Tracer of Lost Persons," the kindly old investigator with the amazingly stupid sidekick, Mike Clancy, began as star of a 15 minute serial three days a week in 1937. As this show was the creation of the famous soap opera champions, Frank and Anne Hummert (responsible for "Ma Perkins," "Lorenzo Jones," "The Romance of Helen Trent," etc.

etc.), it is not too surprising that this program is the soap opera of the mystery dial, as witness even its sudsy theme song, "Someday I'll Find You." There was no more fatherly, softspoken, or downright kind detective on radio than Mr. Keen, who was probably as far from the hard-boiled private eye as one could imagine. Except that his dialogue was much less imaginatively written, he might have been brother to Father Barbour on "One Man's Family." Mr. Keen remained a serial until CBS switched it to a Thursday night half-hour format in 1943. At the time, Keen and Clancy ceased just tracing lost persons and became primarily homicide investigators. In "The Man Who Invented Death," an elderly inventor is electrocuted by one of his own inventions. Mr. Keen and Mike investigate and discover that Amos Piper, the dead man, was experimenting with alchemy using electricity. "Saints preserve us," says Clancy, "what did he think he was, a magician?" "Many years ago, Mike," instructs Mr. Keen, "certain men who were called alchemists believed it was possible to turn cheap metal into precious gold." "True, Mr. Keen," says his client, "but in modern times we recognize how impossible it is." Concludes Keen (showing off his razor sharp deductive powers, no doubt!), "Amos Piper must have been an eccentric." Later, when the killer has accidentally electrocuted himself, Mike, as dense as a cement wall, is able to conclude "Saints preserve us, he's dead, Mr. Keen." "Yes," responds Keen, "he shorted some wires in that machine." "You mean he died the same way his victim died, boss?" asks Clancy, never too sure. Then Keen goes on to explain the lesson in poetic justice to Clancy and the radio audience, just in case any of us dummies in front of our Atwater-Kents had failed to notice. Even the least intelligent listeners could no doubt have passed a quiz on any case solved, explained, reviewed and moralized by Mr. Keen. And certainly no listener ever had a doubt that, next to Mike Clancy, he was an Einstein. Mr. Keen was played for most of its run by Bennett Kilpack, while a genuine Irishman, Jim Kelly, was Clancy. Sponsors included Kolynos and Anacin. The show evaporated without a trace in 1954 and now Mr. Keen himself is mostly a lost person, as few programs are in circulation, perhaps understandably so. Still, one or two Mr. Keen shows are fun to own; "The Bride and Groom Murder Case" is another amusing sample of the mystery as soap opera.

"Ellery Queen" with his inspector father spent ten years on the air, first appearing in 1939 on CBS and finishing on ABC in 1948 (television brought him back for a couple seasons in the seventies.). This whodunnit show used a gimmick, a panel of so-called armchair experts who were allowed to guess Queen's solution to each case moments before he revealed it. In the story "Mischief Maker," an anonymous writer sends disturbing and accusing letters to several tenants of an apartment building, one of whom is the English husband of an American wife, while another is a dentist with a weirdo teenaged daughter. Ellery notices that each typed letter has an erasure on the envelope between the house number and the street name. This is the only clue he requires to solve the case. The armchair detectives then get their chance to guess "whodunnit." Their guesses are simpleminded and of

course wrong (one guesses the dentist, the other his daughter). Ellery then reveals that only in England do letterwriters place a comma between the house number and street name, and thus the eraser of these commas is the Englishman! Of course, the English don't really address letters that way, but on the Queen show facts don't really count. Only what Ellery deducts counts, so armchair experts haven't got a prayer. There was also another series called "Ellery Queen Minute Mysteries" which really did last only 60 seconds, including about three seconds for the listener to guess before the smart-aleck Queen revealed his always correct (and usually absurd) solution. Few of the half-hour "Ellery Queen" shows are circulating; another one is "The Vanishing Magician." But not many people are bewailing their deprivation, and once you've heard Ellery in action you'll understand why not. Yet the show does offer one plus—the Bromo-seltzer talking train commercials...not to be missed!

Writer Dashiell Hammett's detective novels inspired three of the best mystery shows on radio during the forties. The first to arrive was "The Adventures of the Thin Man" in July 1941. If Mr. Keen was the mystery as soap opera, this show was the mystery as comedy. Based upon the husband and wife team, Nick and Nora Charles, in Hammett's novel The Thin Man (the title of which did not refer to the hero, but to either a suspect or victim; I've forgotten which), the radio stars were chosen for having voices similar to the stars of the 1934 film, William Powell and Myrna Loy. The lucky two were Les Damon and Claudia Morgan and they provided radio with the sexiest comic detective show ever. At times the sounds of kissing and cooing upset puritan critics, but Nick and Nora continued to maintain what certainly sounded like the closest relationship on radio.

Nick Charles was a retired private eye with a collection of eccentrics for friends. In a 1948 Pabst Blue Ribbon sponsored story, "The Passionate Palooka," Nora awakens on a hot New York City summer night to complain to Nick that "you had no right to do it without telling me how." "Do what?" asks Nick. "Fall asleep," explains Nora. She then pulls him out of bed by the hair and they wind up walking the city streets at past 1:00 am, soon running into a prize fight manager Nick knows. His problem is that the fighter he's currently handling, "Atom Bomb" Brickenhead, is suffering from lovesickness and doesn't want to fight a scheduled title bout. His lost love is named Jo Jo who proves to be a dog "walking the streets with no one to scratch her fleas." The Charles couple go off in search of the dog so that "Atom Bomb" can recover for his fight. Not a homicide in the half-hour, but a few chuckles. Les Tremayne replaced Les Damon as Nick in 1945, but both his name and voice were so similar that no one noticed the switch. Tremayne stars in the show described above, as well as in "The Haunted Hams," the only other Thin Man show in circulation.

"The Fat Man" is another fine show based on Hammett's work and starring J. Scott Smart, who weighed in at 270 pounds

himself. Almost as rare as its counterpart, "The Thin Man," there are only half a dozen shows available at present. The opening was classic. Following the Pepto-Bismol ad ("take soooothing Pepto-Bismo and feel good again") came the announcer's voice: "His name, Brad Runyan. There he goes into that drugstore. He's stepping on the scale (A coin drops.). Weight 237 pounds. Fortune, danger! Whooooo is it? The Fat Man!" Shortly we hear the cynical voice of Smart: "The housing shortage may be bad, but there's one place I know of that always has room for another tenant. It's a big gray structure near the river and the windows are crossed with iron bars and the landlord never asks you for a penny in rent. If you're an extra-special customer, they even give you a private suite in a secluded part of the building that leads directly to a room with a heavy chair. That room is reserved for the guys who find out that they can't get away with...murrrrrderrrr." In "Order for Murder" Runyan picks up a hitch-hiker plotting the murder of his ex-commanding officer. Trying to warn the major of his threat, Runyan becomes involved in a mystery which includes a freshly dug grave and several likely killers. Like all available Fat Man materials, this story is first rate. This excellent series debuted on ABC January 21, 1946, and ran five years. Be warned that the Australian cast reruns are not in a class with the handful of original American shows with J. Scott Smart.

The third and last of the Hammett inspired shows was also the best, "The Adventures of Sam Spade." Spade was the seedy, extra hard-boiled San Francisco detective hero of Hammett's most famous novel, The Maltese Falcon, the film of which made Humphrey Bogart famous. Bogart recreated his Sam Spade on "Academy Award" July 3, 1946, while CBS unveiled its series version starring Howard Duff only nine days later on July 12. Duff was the ideal radio Spade, giving a performance in a class with Basil Rathbone's Sherlock Holmes. As portrayed by Duff, Spade lives up to his advertisement as "the greatest private detective of them all" (well, barring Sherlock anyway). Typically the show opened with the telephone ringing and Effie, Spade's put-upon secretary, answering "Sam Spade detective agency." "Me, sweetheart," said Spade. "Ohhh, Sam! It must be telepathy. I was just thinking of you!" Sam agrees that they seem able to "read one another's minds" and then tells her to "put those paperclips back where you found them..Own up, Eff. You've purloined pencils, absconded with erasers, pilfered stationery, filched stamps for your personal use...Besides making unit calls and charging them to me, you've tapped the petty cash drawer for lunch money, and you've been filling your pen with company ink!" "I didn't think you'd mind, Sam," cries Effie, "I'll pay it all back!" Sam says, "Stay where you are, sweetheart, I'll be down in my unlimited generosity with your back salary (Really Sam? squeals Effie) and two tickets for us to go to the fights tonight, and dinner, and last but by no means least, my stirring and vivid report on "The Prodigal Daughter Caper." And stirring and vivid it would be, with Spade witnessing

the fake murder of a corpse, plus trying to convince a runaway daughter to leave her gangster lover and return home, and being thrown into San Francisco Bay for his efforts. Finally the case solved, it was back to Effie at the office where Sam would wrap it all up with a "period, end of report." Effie would whine, "But I don't understand, Sam," but Sam would cut her short and she would leave saying, "goodnight Sam." This left Sam to utter his final two words each week which were also the closing theme song, "Goodnight, Sweetheart." The theme would swell up, be briefly interrupted by the Wildroot Cream Oil hairtonic commercial, and fade neatly out. There was absolutely nothing wrong with this show, but then there shouldn't have been because its director was William Spier, director of that other radio classic, Suspense." Once in a while, Spier would borrow Sam for use on his "Suspense" show, as he does in the opening and closing of the famous "House in Cypress Canyon." And once Spade was given a full hour of "Suspense" slot of his own titled "The Kandy Tooth" broadcast January 10, 1948. The role of Effie, always on the verge of tears, was expertly played by Lurene Tuttle. The marvelous music was directed by Lud Gluskin. The series ended in 1949, when Howard Duff moved on to films (he was briefly and badly replaced by Steve Dunne). A dozen or so Spade shows are collectible in addition to the two "Suspense" shows mentioned. Sound varies, but buy them all and cost be hanged. As Sam would say to a client inquiring about his fee, "How much you got on you? Two hundred? Okay, I'll take that and you can pay me the rest later." But for starters I recommend "The Bow Window Caper" and the above described "Prodigal Daughter Caper."

And that, dear readers, brings us to the half way point in this survey of radio detectives. Next time we'll take a look at the files of Richard Diamond, Bulldog Drummond, Boston Blackie, Nero Wolfe, Mr. and Mrs. North, The Falcon, Phillip Marlowe and Johnny Dollar. Why were so many private eyes necessary? Let's allow the Fat Man to answer:

"Crime, like death and taxes, is always with us. As long as there are crooked politicians and ambitious racket guys, the answer will be graft. If rich women continue to be careless with their jewels, there'll be headline robberies. And until somebody contains human nature, hatred in the heart and a gun in the hand will always add up to murrdderrrr!" Goodnight, sweethearts.

(NOTE- Jim Maclise will return in a future issue with the second half of his survey of radio's private eyes. Later this year, Jim also will be taking a look at Adventures By Morse.)

Jim Maclise, CC staff contributor; Lodi, CA.

Dear Bob,

...Must say that I am impressed with recent CC issues, even though I disagree with some of Reznick's stuff. "The Thing on the Fourble Board" may be fairly good horror, but it really is badly written! The convention issue was marvelous and the magazine seems to get better and better.

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- 1-L PT: A Star is Born; GR: Wedding in Columbia 5/6/46 w/ Jim Henson
- 2-L PT: The Silver Cord 4/18/46; GR: Love That Is
- 1-R PT: Elvira Queen's Adventure of the Bad Boy's GR: A Woman's Place
- 2-R PT: Storm in a Teacup 1/11/46; GR: House of Man 8/25/46

REEL #40850 LOVE BANNER-1954

- 1-L 2363 Mystery Three; 2364 Squint-Eye; 2365 Incident on the River
- 2-L 2366 Border Intrigue; 2369 Man on the Ridge; 2371 Glory Road
- 1-R 2377 Flaming Decoy; 2378 Dares Thieves; 2379 The Escape
- 2-R 2381 Silver Bullet for Specs; 2382 The Killer's Gun; 2384 Widow's Spider Web

REEL #40904 GREAT GILDERGEEVE

- 1-L 9/31/41 Leaves Wistful Vista and goes to Summerfield; 4/14/41 Leroy becomes paperboy; 9/21/41 Girlfriends for Marjorie
- 2-L 9/20/41 Giddy gets bludge; 10/3/41 City government is investigated; 10/19/41 Leroy plays pranks at school
- 1-R 10/26/41 Oliver visits; 11/2/41 Giddy takes; 11/9/41 Birdie quits job
- 2-R 11/16/41 Thanksgiving guest; 11/23/41 Leroy and Friends meet Oliver; 11/30/41 Mute Ganary

LATE ARRIVALS, CONTINUOUS.....

- REEL #41000 *****GILDERGEEVE NEW/REAR SHOWS***** 5/19/49
- 1-L GREAT CRIME PRODUCTIONER "Capit is a Killer" 9/18/48
- 2-L SAM BEARD "The Champion Caper" 8/7/49
- GRAND CENTRAL STATION "Too Young to Understand" 9/18/48
- 1-R SWAZINI MR. WALTON (F. Lowery) "Cleanliness is Next to Godliness"
- THE WHITTIER "Boiling Point" AFPS #14
- WINGS AT MIDNIGHT "The Age Song" 4/29/54
- 1-R THE FALCON "The Big Talker" 5/6/51
- THE FALCON "Proud Papa" 11/13/48
- 2-R FRANK MERKINWILL "Front Page Story" 11/13/48
- Township Civil Defense drama with a star-laden cast, featuring Orson Welles as narrator---great show! (60 minutes)
- 1-R Plant Agent Matter
- 2-R Clinton Matter

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 One is another fine publication from the folks who publish WORLD OF YES/NO. Talk about fine publications---this is one for sure! Nice article on LR; several tributes to Beane; also article on Tax Rifter files; other regular features. Plenty of photos with color cover. \$ 1.75

NEUTRALIA RADIO NEWS is a monthly publication featuring extensive coverage of CBS Mystery Theater and other broadcasts of radio drama. But that's not all, as its regular features include CHARLIE'S CORNER by CHARLIE CORNER, WIRELESS: ROOTS OF BROADCASTING by expert Bob Phillips; articles on OTS; and reprints from the radio era. Some of these reprints include RADIO HOUR-ONE from 1928; and more. NRR is one of the leading OTR publications. We stock the following issues: .. \$ 1.50

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Collector's Comments from Our Readers

Len Petruilis, 1414 S. Harvey Av., Berwyn, IL. 60402

Happy New Year Bob Burnham,

I found your comment to Frank Gilmore's article very interesting. Also by working at a radio station, I came in contact with another program with a moral contribution to its listeners, called "Heartbeat Theater." This program was produced by the C.P. McGreager Studios for many years until last year. Many old time radio actors contributed to making this one of the few last remaining dramas on radio today. Except for "Earplay" I can think of no others. Unfortunately, I have no copies of Earplay and would be interested in trading with some of your readers for "Heartbeat Theater." I would be interested in trading on open reel only, or if someone out there has the "Earplay" disks, I would gladly trade some of my 50 plus disks of Heartbeat Theater

I also found David Reznick's article very interesting. Up until now, I was interested only in the content of old radio programs, and it never occurred to me to diagnose their structure and commercial comparison to television. Radio in my home was used to introduce my children to the art of creative imagination, and show them the fun that we, their parents, had listening to them. It's one of the few entertainment features that we as a family can share together. David's article brings in a new dimension now that we can look for some of the things he talks about. It may be very beneficial to someone who is looking for a career as a comedy writer.

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