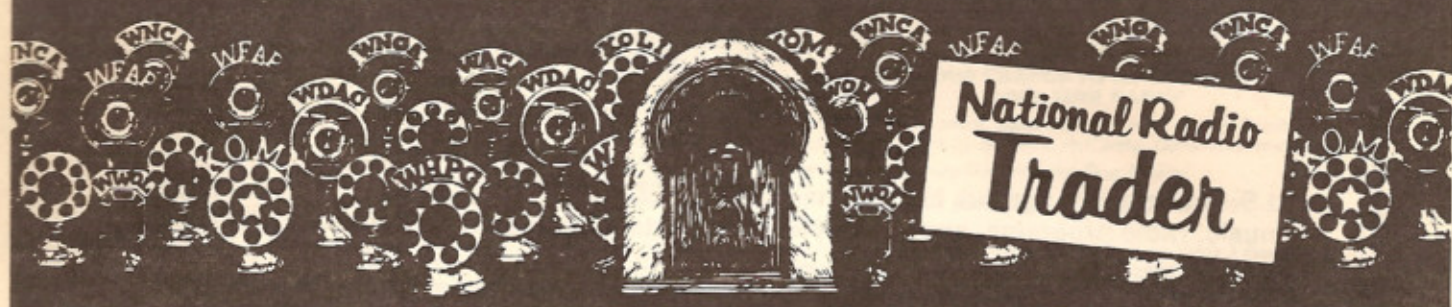
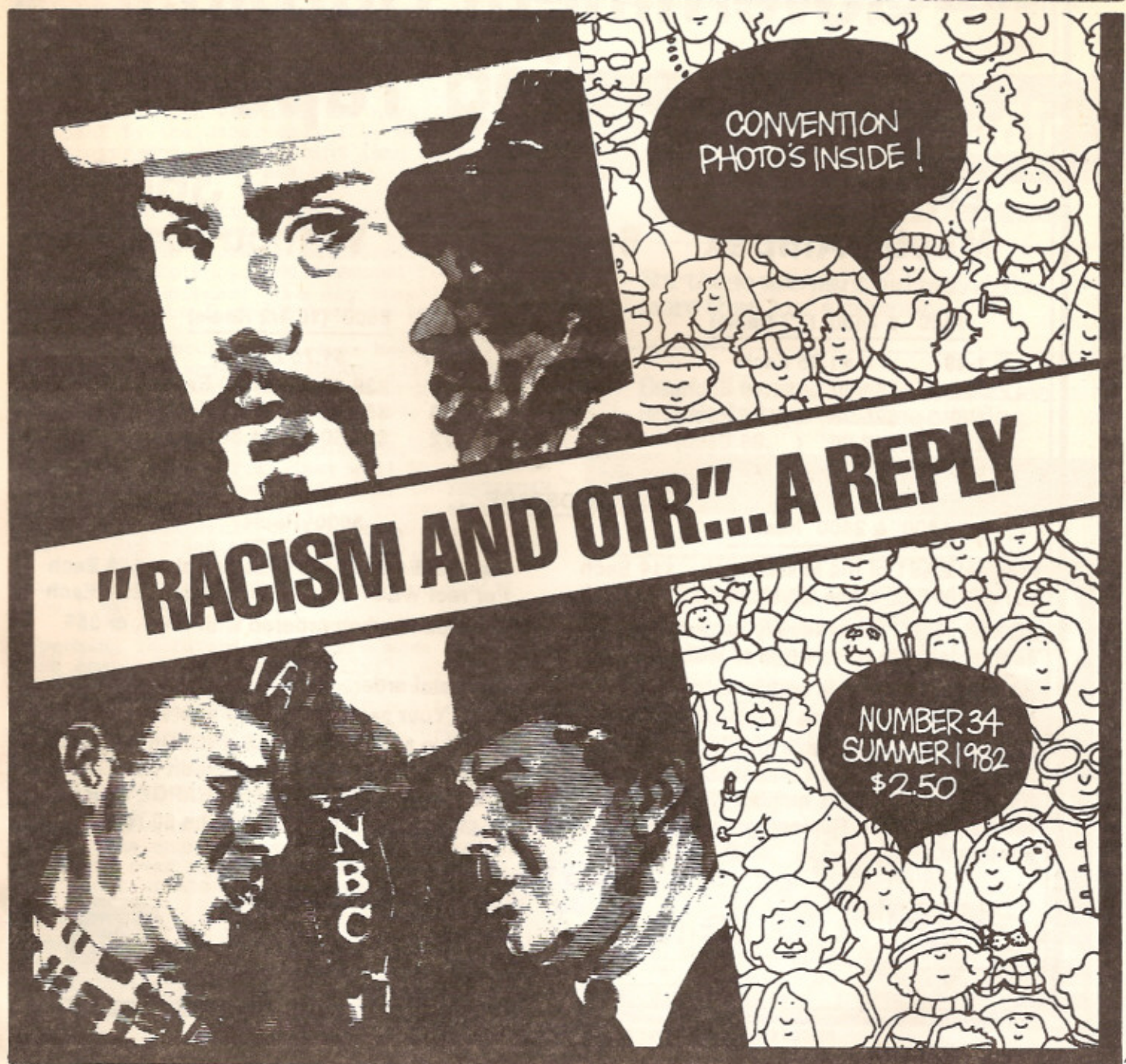


# Collector's Corner



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"RACISM AND OTR"... A REPLY

NUMBER 34  
SUMMER 1982  
\$2.50



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## Collector's Comments from Joe Webb

Just purchased the CBS Mystery Theater log from Bruce Tidball, 1041 Leavenworth #6, San Francisco, CA 94109. It is an excellent piece of work, having a chronological listing of all shows (with repeat dates listed every time the show is listed), as well as an alphabetical listing with all repeat dates. It's 137 pages, and costs \$5.00 postpaid. I can't talk highly enough about it.

I got mail from a SPERDVAC member who told me not everyone is crazy, that there are an overwhelming majority of nice SPERDVAC members. I wrote back that I knew that and hoped he included me in with them. Maybe I've been sounding too negative. I think by the other mail I've been getting, most everyone gets my point (and incredibly enough) agrees with me!

It Has been a little less hectic recently since I don't start teaching 'til September. I'll have two courses, Introduction to Management Science, and Advanced Topics in Management Science. One day they'll let me teach a course I really want to teach!

Let's talk about this issue: Hopefully everything planned to appear will. Like pictures from last year's convention, the Mollie Mystery Theater script,

Next issue, tentatively planned, or at worst the issue after that will be a special combined issue of WORLD OF YESTERDAY and COLLECTOR'S CORNER/NRT. Those of you familiar with World of Yesterday should not be surprised at what you see. Those of you who have never seen WOY, especially the way it has looked recently, boy will you like it!

Upcoming in future issues are more scripts, the complete LUX log (finally!), more book reviews, a Walter B. Gibson interview, a reprints from the early OTR publication Stand By On the Air. Some good things are happening.

It is really amazing. October 22 & 23 is fast approaching. In this issue we have a convention flyer--please find it and notice the changes--amazing! But before I go nutty over the fun we're going to have, let's get updated on other stuff.

We finally found a house, and at the moment we're praying that the bank's mortgage department likes us. I am not superstitious, but I won't jinx it by telling you more.



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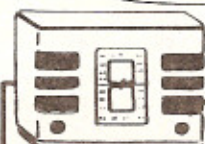
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## Collector's Corner presents...

# "RACISM AND OTR"... A REPLY

by George Wagner

It has taken me nearly a year since reading Dave Reznick's "Racism and OTR" (COLLECTOR'S CORNER, Summer, 1981) to calm down enough to reply to it. It is not my intention to defend classic radio against any of the charges made by Mr. Reznick. Rather, I am going to champion OTR. Oh Lord, am I ever going to champion it!

Radio programming of the 1930s, 1940s and 1950s, probably more than any other media, worked almost ceaselessly to eliminate racism from the American social conscience. Millions of Americans who had never known human beings of another race, or even of another religion, came to both appreciate and respect them through radio. People who had never met either a Jew or a Black fell in love with Jack Benny and Rochester. We will never know how many potential "American" Nazis were drawn back into the human race because of the magic of The Goldbergs. Equally, we will never know how many immigrant Jews, refugees from devastating European pogroms and suddenly thrust into a strange new world, learned through radio that they had little (if anything) to fear from their American Christian brothers and sisters.

Mr. Reznick charged that the fictional detective Charlie Chan was a racist stereotype. It is difficult to conceive what Mr. Reznick meant. When Earl Derr Biggers wrote the Chan stories, most writers pictured Chinese-Americans as either laundry workers or as railroad cooks. Biggers, reacting against this arrogant nonsense, portrayed Chan as a Detective-Inspector on the Honolulu Police Force. Reznick found that racist, although God only knows why. I agree that it is offensive to stereotype people in menial occupations, but what in the world is racist about the idea of a Chinese-American criminologist? Calling Charlie Chan anti-Chinese is as silly as calling Sherlock Holmes anti-British or Hercule Poirot anti-Belgian!

Mr. Reznick also objected to the fact that Charlie Chan is usually portrayed by a white actor. (He similarly lambasted Al Jolson for his minstrel type characterizations.) Here Mr. Reznick opened a very ugly can of worms, that of reverse racism. There is a widely-held convention today -- a view, largely limited to whites, which I find fraught with danger for a free society -- that states that while Blacks are

perfectly free to play white roles (i. e., Jean Genet's play THE BALCONY), Whites are never permitted to play black ones. In any honest theater, however, the most important question is not who plays the role, but how well it is played. To rule, as Mr. Reznick seems to, that whites cannot play Black or Chinese roles, is as offensive to me as ruling that James Earl Jones can no longer play Macbeth, or that Leontyne Price can no longer sing "white" opera, or that Yo-Yo Ma can no longer interpret "white" symphonic compositions. Such reasoning would also rob the theater of Sir Laurence Olivier's version of Othello.

One of Mr. Reznick's "proofs" of the racism of OTR was the "coon" songs recorded on early cylinder records. Most of these songs were indeed racist, but what in hell do they have to do with OTR? Such tunes were recorded a quarter-century and more before the advent of OTR, so I fail to see any possible connection. Doubtless Mr. Reznick did seem some connection, but he should have been considerate enough to explain it to the rest of us.

Even so, a few calm words on these early songs may not be entirely out of order. The "coon" songs, as objectionable as these may have been, were part of the assimilation of Black America into the warp and woof of multi-racial and multi-ethnic America. In the years before recording, millions of White Americans not only hated their Black fellow-citizens, but they also feared them with an almost hysterical terror. The "coon" songs, in their crude and harsh way, helped to shave away a great deal of that hatred and terror, and -- in the very long run -- to bring us all closer together.

While we're at it, let's defuse that nasty word "coon." It is simply a shortened form of the word raccoon. "Coon" originally referred to rural southerners -- White and Black alike -- who trapped and ate a lot of raccoons. Daniel Boone and Davey Crockett were both early "coons." The word was an epithet directed, not by White against Black, but by city dwellers of both races against their country cousins.

Reznick also accused Amos 'n' Andy of racism. The evidence is entirely the other way; no other show did more to bring Black America into the mainstream of American life. The basic story-line of Amos 'n' Andy was of two Americans from the rural south who decided to try for their fortunes in the great northern city of Chicago. The two Americans happened to be Black. One early Amos 'n' Andy epic concerned a White criminal who fell in love with Amos' (Black) wife and decided that he wanted her for himself. The White man attempted to have Amos framed, tried, convicted and executed for murder, so that he



could then move in on the newly-widowed Mrs. Jones. This would be strong stuff for 1982, let alone 50 years ago. But the American radio public, White and Black together, took it to their hearts.

Myriads of Americans who had never known a Black made their first Black friends in Amos Jones and Andrew Brown. Amos 'n' Andy taught White Americans that Black Americans were just like everybody else -- they lived, loved, cried, prayed, dreamed, hoped, feared, raised families, laughed, went to work, grumbled at the boss, shot off firecrackers on the Fourth of July and gobbled turkey on Thanksgiving. Amos 'n' Andy did more towards achieving social integration in this country than did any other force of the same years. I want to assure Mr. Reznick that I will never "defend" Amos 'n' Andy, but I will "champion" it with all the breath I have. After I die I will come back as a ghost, God willing, and praise it some more.

One of Mr. Reznick's main objections to Amos 'n' Andy was that the two title roles were played by white men. This objection is valid only if we accept the faulty premise that actors should only be permitted to play those roles to which they were born. I answered that theory earlier in this article; suffice it here to state that no view is more fatal to a healthy theater.

When in the 1940s the Amos 'n' Andy cast was expanded from its traditional two-men presentation to a full-sized stage spectacu-

lar, it became the most integrated program on the air. What is most important, radio now had its first interracial marriage, between (White) George "Kingfish" Stevens and that magnificent (Black) actress Ernestine Wade. Television has problems with that premise in the 1980s, but radio carried it off -- with love -- in the 1940s.

During its early years Amos 'n' Andy was probably the sweetest tribute ever tendered by one race to another. In later years the program became an interracial love offering. But Mr. Reznick dismissed all this with the single word "racist," and that he would "have to question the intelligence or sincerity of anyone who claims they can't see the harm done by A&A." Well, golly gee, Mr. Reznick, by your standards I must be both helplessly mentally retarded and shamelessly dishonest, for I can only see the tremendous good done by Amos 'n' Andy. What Mr. Reznick saw as "harm" I see as "exquisite beauty," and I treasure it as I treasure little else in this usually-imperfect world.

Some of these same considerations apply to the Beulah show. Like Mr. Reznick, I am offended that at one time (and not very many years ago) Black actors could only play cooks, domestics and faithful family retainers; but I equally question his apparent objection that Blacks should never be permitted to portray these roles. Mr. Reznick failed to realize that during the Beu-



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lah years many blacks held exactly these occupations, and for that matter continue to do so today. Thousands of Black housemaids tuned to Beulah every week; to say that a Black domestic should not be allowed to hear herself portrayed on the radio strikes me as a trifle high-handed.

The character of Beulah was originally played by a White actor, Marlin Hurt. He died a short time after the program went on the air, however, and the role was thereafter played by Black actresses. Mr. Reznick found this all racist. What he failed to see was what an excellent actor Hurt was -- one of the finest in radio. Exactly how good he was can be seen in the caliber of the Black actresses chosen to replace him. The list included some of the greatest names in theatrical history -- Academy Award winner Hattie McDaniel, Ethel Waters, Lillian Randolph and Louise Beavers. Other Blacks associated with the program included Dorothy, Ruby and Vivian Dandridge, Amanda Randolph, Butterfly McQueen and Ernest

"Ernie Bubbles" Whitman; in short, Beulah was one of the most talent-filled radio shows ever broadcast.

Mr. Reznick mused that "what a black woman must have thought about taking over a part originated by a white man can hardly be surmised." Dave, I'll try to surmise it for you. Since the White actor was Marlin Hurt, the word may very well have been "flattered." Just like if someone asked me to take over a radio part originated by Hattie McDaniel. Wow!

I am entirely nonplussed by Mr. Reznick's criticism of Eddie Anderson's "Rochester" characterization on the Jack Benny Program. Rochester was presented as a good man, a humane man, a great guy, a faithful friend, a loyal employee, a trustworthy confidant, a wise and kindly human being, and an all-around All-American -- who happened to be Black. This is what Mr. Reznick meant by racism? As a child I listened to the Benny show for several years before I realized that Rochester was black. I loved him both



"The Shadow"

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"Baby Snooks"



"Charlie McCarthy"



before and after. (Several friends had exactly the same experience with Amos 'n' Andy).

Mr. Reznick claimed that the Rochester character was developed as "presumably inferior" to Jack Benny. Methinks that Dave presumed far too much! I am sincerely sorry that Reznick saw Rochester in this light, for it says more about Mr. Reznick than it does about Rochester. To me Rochester was simply a friend.

Mr. Reznick also found it racist that Rochester sometimes spent time with friends in Harlem. I don't even understand the charge. It certainly isn't racist for an Irish-American to visit friends in Boston or for a German-American to visit friends in Cincinnati, so what is offensive about an African-American visiting friends in Harlem?

Mr. Reznick likewise criticized the Benny show for its portrayal of Mr. Kitzel. The inference was that Mr. Kitzel somehow represented an anti-Jewish stereotype. But the suggestion that Benny ever permitted anti-Semitism on his program is so patently ridiculous that I am not even going to answer the charge.

Even veteran character actor J. Carroll Naish came under Mr. Reznick's wrath. He condemned Naish with the snide comment that the actor "made a career not of doing realistic accents but comedy stage accents." Unfortunately for Mr. Reznick his statement is as untrue as it is ungrammatical. J. Carroll Naish was one of the greatest dialectual artists the movies ever produced, a brilliant character actor who made more than 130 major motion pictures in less than 30 years, who created a marvellous parade of fascinating screen personages, and who still found time for extensive radio and television work.

It is especially tragic that Mr. Reznick condemned Naish's characterization of "Luigi" on Life with Luigi. Mr. Reznick apparently felt that the program was offensive to Italian-Americans. This was, so help me, the same program that won all sorts of awards from Italian-American and other ethnic and patriotic groups, and which John Dunning praised in his TUNE IN YESTERDAY for its "warm, exaggerated portrayal of life for the minorities in America." The fact that the program was loved by Italian-Americans was totally ignored by Mr. Reznick, who deduced by divine fiat that it was actually offensive to them.

Mr. Reznick also claimed that radio was anti-Irish. "The more stupid the cop," he wrote, "the more likely he was to be Irish." My own radio memories, on the other hand, are that the more incorruptibly honest the police officer was, the more likely it was that his name was Murphy, or Kelly, or O'Hara. By and large, Irish-Americans were portrayed on the radio as great Americans with red-white-and-blue blood.

According to Mr. Reznick racism "forced" Eddie on Duffy's Tavern to call the tavern manager "Mr. Archie." I call my own supervisor "mister," for goodness' sake, for the simple reason that he is the man who pays me my salary. I'm afraid that Mr. Reznick was desperately looking for racism where none was even intended.

Mr. Reznick further stated that "racial humor in general did more harm than good." I strongly disagree. Racial and ethnic humor is exactly what kept the free world from going the route of 1930s Germany and Russia and Italy and Japan. Hitlerism did not break out because of German racial and ethnic humor, for Germany had no honest humor of this type; that is the whole point, and one that Mr. Reznick seems in woeful danger of missing.

According to Mr. Reznick, the 1980s see us "entering a frightening new era of reaction and intolerance." I entirely agree with him. But I think that he is confusing the effect with the cause.

I believe that we are entering this unhappy era precisely because we don't have Amos 'n' Andy with us any longer!

## Whiskey, Women, And...



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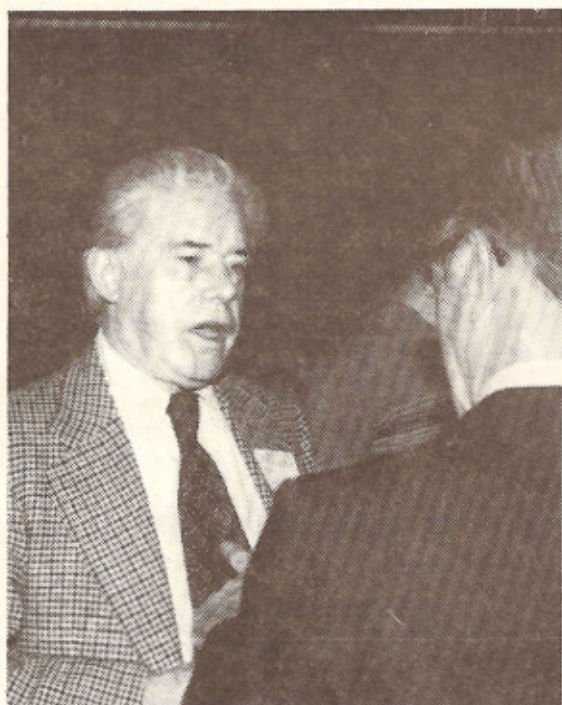
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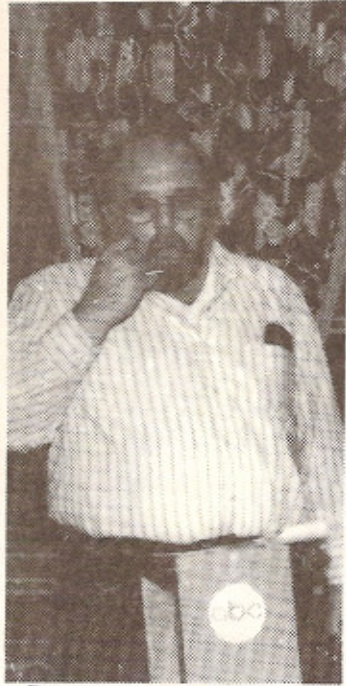


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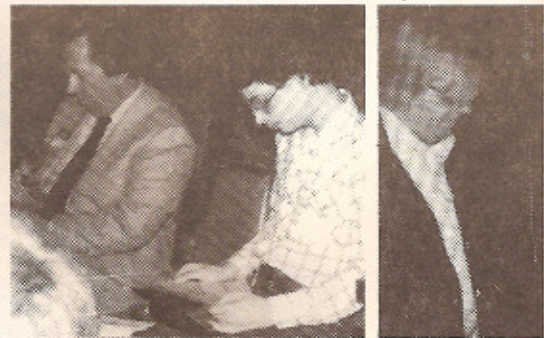




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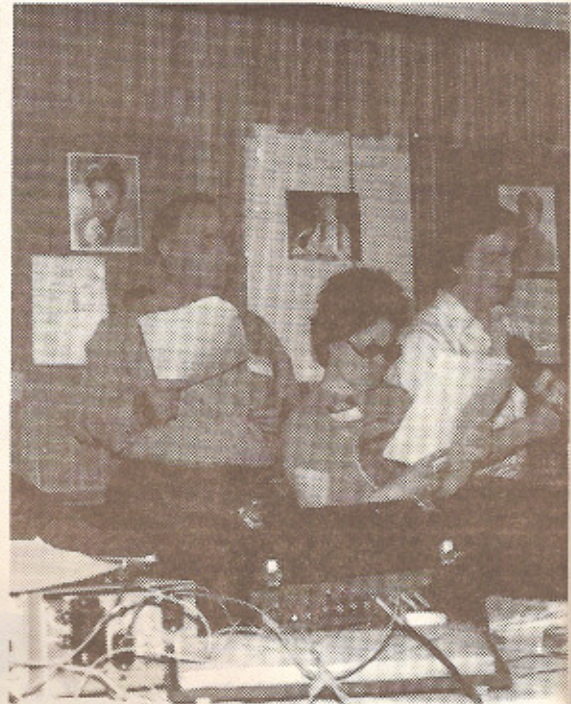


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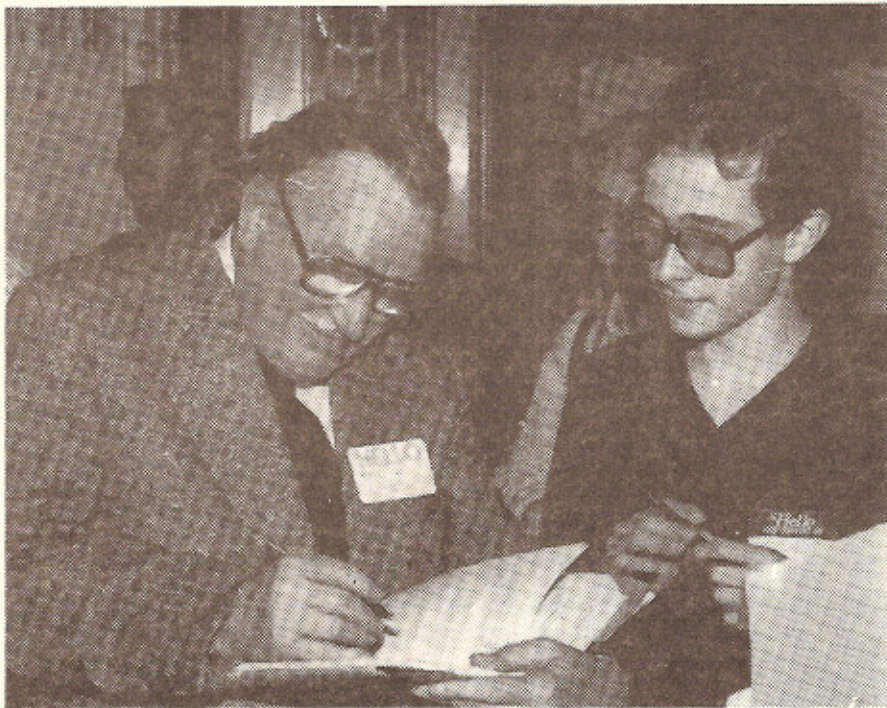
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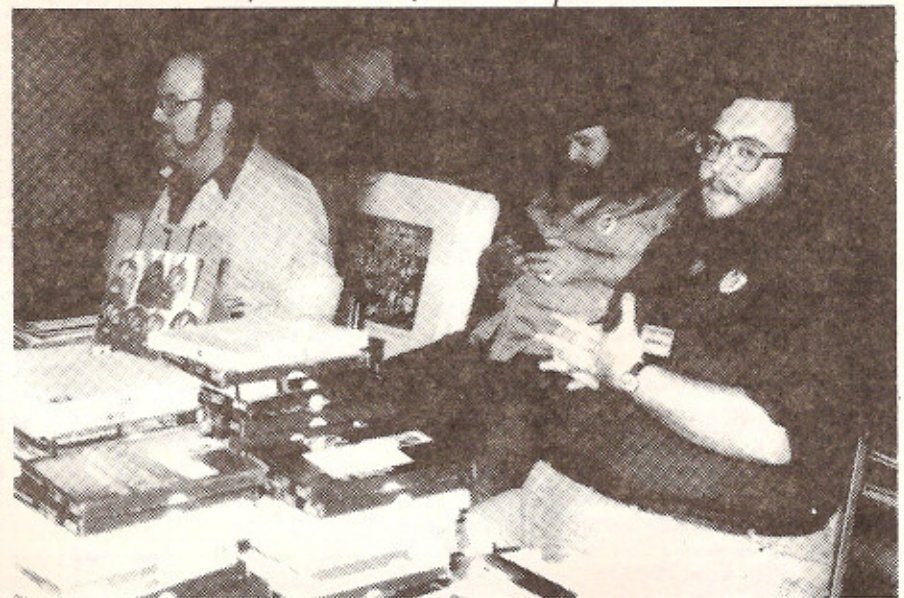
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## Collector's Comments from Bob Burnham

IMPORTANT NOTE TO ALL OF YOU WHO'VE  
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Gary Kramer developed a solid reputation among OTR collectors over the years as one of the prime sources for blank tape. In more recent years, he introduced his own line of old time radio tapes—Omega OTR. In the spring, however, he moved from Redford to the Flint Michigan area, and teamed up with Ken Milks. Ken had been selling blank tape himself for sometime, and doing a lot of on-location recording. Collector's Corner learned through outside sources that Ken had left his full time position as a technician for 3-M Corporation, to devote full time to his own business. Thus, M & K Recordings was born. The combined knowledge of Gary Kramer and Ken Milks, Milks' and Omega facilities combined should prove to be the source for tape and supplies. In addition to Milks and Kramer, M & K employs two other individuals.

During their first months of operation, they encountered problems with having their mail forwarded, so if you've written to Gary at the Redford address and never received a reply, it's quite possible they never got it. They're anxious to straighten things out with any of you who have given them up as a blank tape supplier.

Write Ken Milks or Gary Kramer at the following address: M & K RECORDINGS, INC.  
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Business phone is (313) 687-7610.  
They offer the same basic products offered by Omega, plus a number of new services.

From personal experience, I must say their service from their new location is extremely fast, and I'll continue to recommend them to collectors looking for tape and supplies.

### OTHER TAPE SOURCES SAMPLED:

For those of you who are cassette users I received product samples of bulk cassettes from three sources during the past few months. In terms of price, they were within a few cents of the equivalent item(s) on the M & K (Omega) price list. Quality, however, was not as consistent, at least among the samples tested.

From Independent Producers Corp., 1609 McGavock, Nashville, TN. 37203, I tried their "voice quality", "premium", and "super premium" lines of cassettes. The latter two being loaded with AGFA tape, the "voice" being loaded with tape similar to the "3000" series of the M & K line. In terms of sound, they were fine performers, however, the

shells appeared to be cheaply constructed and the tape rattled excessively.

From Towertronics, Inc., P.O. Box 18870, Ft. Worth, TX. 76118, I received samples of some of their bulk cassettes—one sample loaded with TDK tape. The shells were same as supplied with the M & K cassettes. The tape however, was poorly spliced at both ends and crinkled for several inches. I noticed a number of drop outs in other areas of the tape, and the TDK line sounded muffled on the left channel. From Sound Investment Co., Bldg. 34A, DeKalb Peachtree Airport, Chamblee, GA. 30341 I tried both their lowest cost cassette and their Scotch "SBC" line. No problems with the low cost cassette—a fine tape both in sound quality and construction. The SBC line sounded fine, but one of the samples tested was sluggish and sticky inducing much wow and flutter.

This mini-survey was in no way, intended to scientifically determine whose tape is better than whose, but merely to pass along some of my experiences. Both "Sound" and "Tower" are highly reputable, respected (and growing!) companies and the samples I tested may not be representative of their best products. In the recent "Tower" catalog I noted they even discontinued the "TDK" line, perhaps for good reason.

Independent Producers I know very little about, however. I simply received their price list in the mail one day, and when I requested samples, they took about two months to send them, and then only after I contacted them a second time!

My final recommendation to collectors as far as buying blank tape, is to stick with a familiar source...obviously. You already know the source I recommend above the others.

A problem that continues to pop up time and time again among collectors is recording levels...there's just no standard, it seems, among some. I've dealt with the problem a lot in the past in these pages, but it seems more discussion is in order.

Again, my philosophy in terms of setting the levels: Record at the highest level possible (recommended by your tape deck manufacturer) without saturating the tape. With old time radio it would seem this shouldn't be that major of a problem. You don't have a lot of high frequencies that distort easily as with music. Hence, if your meter occasionally hits a +2 VU on certain peaks, there should not be any distortion unless, of course, the show is unusually crisp (a disk dub?). Even in this case, with quality tape, and proper bias setting on the machine, there shouldn't be any real problem.

Yet time after time, I hear of collectors (and deal with collectors) who think it's a mortal sin to EVER let their meters hardly even touch "0" VU (100%) much less go past



it! Do you know what this causes? Tape hiss!! When you get a copy of a reel that's three or four (or more) generations away from the original that has a particularly annoying layer of hiss under it—the kind that takes about four passes through an equalizer to get rid of—you know what I'm talking about. Well, now you know what these "low-levelers" are guilty of!

As OTR collectors, those of us who collect on reel have selected a format as a standard that unfortunately, doesn't have a particularly good signal-to-noise ratio. #1, we use the four track mono mode and #2 we have a "standard" speed of 3-3/4 i.p.s., allowing us to cram 6 hours on an 1800' tape. This is probably the only real feasible and affordable format, when there's hundreds of thousands of hours out there to collect, and you want to confine your collection on a few bookshelves in the corner of a room.

More unfortunately, the designers of reel tape decks had in mind using their machines primarily for music. Music contains much high frequencies. When you record at 7 1/2 or 15 i.p.s., these frequencies are more easily preserved, but at 3-3/4, there's a substantial loss. To compensate for the loss, the circuits in your machine are designed to boost the high frequencies when the machine is operated at the lower speed. By doing this, music on a reel deck can be made to sound about as bright at low speed as it does at high. But one problem arises, and that problem works against the OTR collector. This high freq boost also boosts tape hiss, since tape hiss is most dominant in this area. This hiss is noticed even with music especially during quieter passages... With radio shows, every time you add a generation, you add more of this artificially induced tape hiss! The problem is further compounded when you record at too low a level. Dolby or another noise reduction system can help in this area, but most collectors don't have it for reel equipment...and what happens if you play a Dolby encoded recording on a "straight" system? Still even more hiss!

I've heard collectors say they run their shows through their cassette decks to try to "remove" hiss. That's the biggest misunderstanding possible of how their cassette Dolby works. It works ONLY on the cassette recorded on that deck—not just on any audio that passes through it. Furthermore, Dolby does NOT remove hiss—it only PREVENTS it. If Dolby were a standard feature on ALL reel decks then maybe we'd have less of a problem with hissy shows. Since it isn't, however, the only way we have of combating this evil is to keep our recording levels healthy. I don't mean you should sit there and "ride" them continuously...that's a bad practice, too. But what you should do is find some particularly loud portions of

the show (often opening/closing themes, sound effects, music stings, etc.) and adjust accordingly so you peak at "0" VU or maybe +1, if that's permissible on your machine... Then start the reel at the beginning and just let it roll. Of course, if your master has a volume fluctuation problem (someone somewhere along the line was fiddling with the levels when he shouldn't have) then that's a problem you'll have to deal with separately. The best solution is to make yourself up a new "master" and correct the volume flux manually if you can't get a properly recorded copy from your source.

Other considerations in terms of leveling are tape output. If you use a high output tape, you'll gain a decibel or two over the level at which you recorded. This is highly desirable and is a characteristic of one variety of the Shamrock tape (the Ampex 406/407 type with a dull black back-coating and a light brown oxide side). With this tape, if your levels are peaking at "0" VU, the playback peaks will be around "+2" VU or so. One collector I had sent some material on had thought I had actually overmodulated the tape! Remember if you have a three head deck, your "source" position will show on your meters how hard you're driving the tape. Use this as your reference level, not the "tape" position. You should however, check the "tape" position to assure that your recording is, indeed, coming out okay. And remember with Teacs or other decks where the "LINE OUT" control affects the meter readings, leave the LINE OUT level in the "calibrate" position (usually around 3 o'clock).

## Hello Again, Radio

P.O. Box 6176 Cincinnati, Ohio 45206

**I LOVE  
OLD TIME  
RADIO!**

LOVE TO  
HAVE ONE  
OF THESE  
BADGES?  
SEND \$1.50

Old time radio on cassettes.



Many of these same concepts can also be applied toward cassette, although with Dolby encoding used in both record and play back, the problem of hiss is much less of a problem. It still doesn't completely remove hiss, but again, with cassette too, if you record at a healthy level, the hiss should be inaudible. Any hiss you do hear likely is from the source you're recording from, and the only way to remove that is by feeding it through a suitable filter such as an equalizer.

You may have heard of the new digital tape machines that are slowly entering the market. These are said to be COMPLETELY free of all hiss. The disadvantages, at least among the earliest models, is some say at lower levels, the digital machines induce certain types of distortion!..Just the opposite of the characteristics we're all too familiar with on our analog decks. No doubt, this problem will be solved in time, though. But I think old time radio is just fine as it is on standard reel and cassette decks—the present extremely high price of digital just doesn't warrant its use in our hobby.

As always, your questions on hiss or any other technical matter pertaining to OTR collecting are welcome. If you'd like a personal reply, a stamped envelope is appreciated.

Finally, an unrelated matter: With AM radio stations slowly converting to AM STEREO across the country, I'm wondering how long it will take before the CBS Mystery THEATER will start producing its shows in stereo. I recently worked for a CBS affiliated station that carried the "Theater and quite frankly, I was amazed at the poor quality of the network line feed, although that may not be the fault of the CBS. I wonder how long before they'll start using the satellite method of beaming their programming around the country like NPR?

More tips next time!

BRC OTR DISTRIBUTORS, 17173 Westbrook,  
Livonia, MI. 48152

COLLECTOR'S CORNER/NATIONAL RADIO TRADER  
UPDATE FROM BRC

Over a decade of service to the old time radio show collector has taught us a lot of things. First and foremost is the OTR hobbyist who BUYS shows rather than trades for them expects to get a high quality recording. He doesn't want to hear a lot of hiss, hum or other things that don't belong there. He doesn't want a recording so badly muffled it's impossible to even understand. And no collector wants an undermodulated noisy recording, OR an overmodulated distorted one. This is why BRC takes EXTRA CARE in processing your order.

We use well-maintained, state-of-the-art reel and cassette decks (NEVER high speed duplicators!)...We frequently spot check your tapes as they're being recorded, and we're prompt about getting your order done, too!

NO OTHER old time radio dealer can offer this plus other exclusive BRC features at a price that beats ours.

Our own master tapes your recordings are copied from are all carefully monitored, most are re-equalized and re-mastered, SHOW BY SHOW. This extra step takes a lot of extra time, but it's this added touch that assures you the tape you receive from us will in nearly all cases, sound BETTER than the same exact recording from another source.

Cassettes are recorded with the same care as reels, and feature noise reduction compatible with all cassette players.

ASK FOR OUR CATALOG: JUST \$3.00 BRINGS YOU TWO NEATLY PRINTED VOLUMES, COMPLETE WITH A PROGRAM INDEX...OR SEE OUR AD IN THE CURRENT EDITION OF RADIO CURRENTS.

Here's a few special selections, which for a LIMITED TIME ONLY, are offered at these special CC/NRT prices: (through 11/1/82

only!)

4 TRACK REEL RATES-  
Used Ampex 641 \$9.00 PER REEL NUMBER  
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CUSTOM CASSETTES-  
\$6.00 PER HOUR- Custom wound with Scotch or Ampex tape, with Norelco box, labeled.  
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REEL 2025 BOSTON BLACKIE

- #123 Openfield Case
- #124 Mary and the Murder of Henry Dale
- #131 Murder Comes to Town
- #132 Diamonds in the Air
- #151 John Vale Case
- #152 Disappearing Hoods
- #153 Larson Extortion Case
- #154 Big Tiny Mountain
- #155 Tom Walton Escapes
- #156 Clyde Winston Case
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MANY MORE REELS OF BOSTON BLACKIE AVAILABLE!

REEL 1245 SUSPENSE

- Diagnosis of Death 2/10/55
- Man With the Steel Teeth 2/17/55
- Waiting 2/22/55
- The Screaming Woman 3/1/55
- Nobody Ever Quits 3/8/55
- The Game 3/15/55
- Give Me Liberty 3/29/55
- Zero Hour 4/5/55
- Lunch Kit 4/12/55
- Speed Trap 5/19/55
- Sight Unseen 4/26/55
- Remember Me 5/3/55



**RARE FINDS!**

CHARLES RUSSELL as JOHNNY DOLLAR in MOST.  
(Edmond O'Brien featured in two shows\*)

REEL 1998 YOURS TRULY, JOHNNY DOLLAR

The Parakof Policy 2/11/49  
Murder is a Merry-Go-Round 3/11/49  
Stolen Fortune of Duke of Madison 4/1/49  
Case of the \$100,000 Legs 4/15/49  
Case of Barton Drake 4/24/49  
Case of 12 Disappearing Apex Cabs 7/24/49  
Murder Ain't Minor 8/7/49  
Out of the Fire into the Frying Pan 8/21/49  
Expiring Nickel & Egypt Jackpot 9/4/49  
Search for Michele Marsh 9/23/49  
Search for Two Missing Boats 10/1/49  
The Race Horse Pile Driver 10/8/49

REEL 1999 YOURS TRULY, JOHNNY DOLLAR

Case of Dr. Otto 10/15/49  
Witness, Witness, Who's Got the Witness!???  
10/22/49  
Unpaid Premium Payoff 10/29/49  
On An Island 11/5/49  
The Un-Nice Niece 11/12/49  
Skullering in Skull Canyon Mine 11/26/49  
Bodyguard for Ann Connally 12/3/49  
The Animal Show 12/10/49  
Black Magic 12/17/49  
Small Time Swindler of Department Stores  
12/24/49  
Vacation in Fairfield County 2/3/50\*  
Aboard the S.S. Neilly Traitor 3/10/50

REEL 2104 YOURS TRULY, JOHNNY DOLLAR

85 Little Minks 3/14/50  
Stuart Palmer Matter 3/21/50  
Missing Masterpiece 3/28/50  
The Big Red Schoolhouse 4/4/50  
Dead First Helpers 4/11/50  
Story of the 10:08 4/18/50  
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Able Tackett Matter 5/2/50  
Harold Trandem Matter 5/9/50  
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MANY MORE REELS OF SUSPENSE ARE AVAILABLE!

REEL 2072 JACK BENNY TELEVISION SOUNDTRACKS

Jack's Rash  
Impression of radio's "WHISTLER"  
GUESTS: The Lettermen--Jack in college  
GUEST: Andy Williams...Andy joins Jack for  
"opening night"  
GUEST: Jimmy Stewart. Jack's IRS problems.  
GUEST: Milton Berle  
GUEST: Wayne Newton  
GUEST: Jack Jones--Jack as school principal  
GUESTS: The Smothers Brothers  
Hank, the all-night DJ wakes Jack  
Jack's life...his father's musicale  
Casting parts for "The Life of Jack Benny."

MANY MORE REELS OF JACK BENNY TV and RADIO  
PROGRAMS ARE AVAILABLE!



OLD TIME RADIO SCRIPT

THE MOLLE MYSTERY THEATER "Follow That Cab"  
as broadcast 4/19/46--10:00-10:30 PM EST

CAST:

Geoffrey Barnes.....Bernard Lenrow  
Moe.....Larry Haines  
Julius.....John Gibson  
Burton.....Sid Slon  
Guard (Double with Cop).....Rubcen Weiss  
Cop.....Kelley  
Cop 2.....Rubcen Weiss  
Woman.....Francis Clancy  
O'Brien.....Jerry Macy

ANNCR: And now the MOLLE MYSTERY THEATER,  
presented by M O L L E.

(MUSIC: FIVE NOTES)

MOLLE, the heavier brushless shaving  
cream for tender skins.

(MUSIC: THEME AND UNDER)

BARNES: Good evening. This is Geoffrey  
Barnes welcoming you to the program  
that presents the best in mystery and  
detective fiction. Tonight, we bring  
you a rollicking comedy mystery  
written by Sid and Larry Slon and  
entitled "Follow That Cab." In it,  
you are going to meet two very  
different kind of detectives: Moe and  
Julius, taxi drivers, who spend all  
their time between calls reading  
detective stories. This, in their own  
opinion, qualifies them as expert  
detectives, and when they attempt to  
apply their knowledge to the solution  
of a murder, they get some rather  
startling results.

(COMMERCIAL)

(MUSIC: STING)

ANNCR: And now for tonight's Mollie Mystery  
"Follow That Cab."

(MUSIC: "A" CUE & UNDER)

MOE: Maybe you are readin' in the papahs  
about them two hack drivers...Julius  
and Moe, which is solvin' these here  
"Moider in A Flat" and maybe you  
would like to know how they got mixed  
up in it. Well, I am personally  
acquainted with these two characters  
very well...As a matter of fact... I  
am one of them, Moe. You see, Julius  
all the time readin' a mag called  
"ABSOLUTELY AUTHENTIC TRUE CRIME  
FICTION" ..in which is runnin' a  
series by the name "Daniel Daremore  
Detective," which is our ideal. Now, on  
the day in question...like they are  
sayin' in the tabloids...Julius and me  
is parked in a hack stand at 55th and  
6th waitin' for a fare and I am  
standin' with my foot on his runnin'  
board while he is reading A.A.T.C.F..



(SOUND LIGHT TRAFFIC)  
 JULIUS: (READING WITH GREAT DRAMATIC EMPHASIS) "Then a dark foitive man climbs into the cab...."  
 MOE: (SPELLBOUND)..Yeah..yeah..go on Julius.  
 JULIUS: "Driver, he whispers hoarsely, oigently...Driver, follow that cab! (GRUNTS IN DISAPPROVAL) Humph!!"  
 MOE: Whatsa matter..whatsa matter, Julius  
 JULIUS: Moe, how many years have you been drivin' a hack?  
 MOE: Lemme see...eh...Eleven years.  
 JULIUS: Me, I been pushin' one for nine. So!  
 MOE: So what?  
 JULIUS: (SCORNFULLY) It says here in black and white that the dark foitive man is sayin' ..."Driver, follow that cab!" Did a guy ever say that to you Moe?  
 MOE:(A LIGHT DAWNS) Gee! You are right, Julius! That ain't right!  
 JULIUS: (WITH GREAT CONDESCENSION) Moe, I catch them little things...and remember this, Moe, them little things is very important!  
 MOE: Julius! You got a head full of brains!  
 JULIUS: (EXPANDING) You know what, Moe? If I had the chanct, I could be a private Dick...like this here Daniel Daremore in this here mag.  
 MOE: I betcha could, Julius! You're smart! Smarter than Daniel Daremore!  
 JULIUS: (MODESTLY) I would not go so far as to say that, Moe.  
 MOE: I would! Julius, you are a genius!  
 JULIUS: (LAIGHS SELFCONSCIOUSLY) Ha ha... well...maybe. But you know Moe. I could make with the clues...the fingerprints...  
 MOE: (ECHO) Yeah, fingerprints.  
 JULIUS: Now gimmie a chanct, Moe....just gimmie a chanct. I'd show 'um!  
 MOE: Kin I go wit yez on your cases, Julius?  
 JULIUS: (GRANDLY) Sure, Moe...All good Dicks has got stooges.  
 MOE: (WITH GREAT HUMILITY) Gee, Julius, you're a real pal.  
 JULIUS: (THE EXPERT) "Follow that cab!" Humph! It just ain't done, Moe. It never happens.

(CAB DOOR OPENS)

BURTON: (UNGENTLY) Driver! Follow that cab!  
 JULIUS: (BIG TAKE) Yeah. HUH?!  
 BURTON: (BIG) I said follow that cab. Hurry!

(CAB DOOR SLAMS)

JULIUS: Yes sir! Well, what d'ya know?  
 (CAB IN GEAR BIG)

(MUSIC: UP FAST, AND COVERS)

(SOUND OF CAB RUNNING FAST..ESTABLISH AND FADE TO BACKGROUND)

JULIUS: (CUE) Oh...oh...that cab we're follow -in' is pullin; inta the curb in front of that apartment buildin'.

BURTON: Stop! Stop right behind him!

JULIUS: Yes sir!  
 (SQUEAL OF BRAKES...CAB STOPS...LIGHT TRAFFIC IN BACKGROUND)  
 JULIUS: Hey, look the guy in the cab is runnin' into the buildin'.  
 (CAB DOOR OPENS)  
 BURTON: (FADES) (DETERMINED) He's not going to get away from me!  
 JULIUS: (CALLS) Hey! Wait a minit...wait a minit...What about my fare?!  
 (SOUND OF CAB PULLING UP WITH BRAKES SQUEALING)  
 (CAB DOOR OPENS)  
 MOE: (FADING IN) Julius...Julius...I followed you in my cab...what happens? What's the deal?  
 JULIUS: (FUMBLING AROUND UNDER THE SEAT) It's moider! That's what it is! Moider!  
 MOE: Moider!?  
 JULIUS: Yeah! That big so-and-so is runnin' off into that buildin' without paying the tab! (ANGRY) And I'm goin' in there and collect! C'mon!  
 (CAB DOOR OPENS...FOOTSTEPS START ON CEMENT)  
 JULIUS: (CUE) Here's the door to the buildin!  
 (DOOR OPENS...SHUTS...TRAFFIC NOISES OUT)  
 MOE: How'you gonna find the guy in this apartment buildin', Julius?  
 JULIUS: (ALA DANIEL DAREMORE) Don't worry Moe, I'll fine him if I haveta comb this buildin' with a fine toot comb!  
 (SHOT FIRED OFF MIKE...MUFFLED)  
 MOE: (FRIGHT) Julius!  
 JULIUS: (DRAMATIC) Moe....THAT was a shot ringin' out!  
 MOE: A real shot?  
 JULIUS: Yeah, c'mon - somethin' is goin' on in there.  
 (DOOR OPENS...POUNING ON DOOR OFF)  
 BURTON: (OFF...CALLING) OPEN UP THE DOOR! OPEN UP!  
 JULIUS: (ON) There's the guy who was in my cab! Comon, Moe...  
 MOE: YEAH! Right witcha...  
 JULIUS:(URGENTLY) C'mon Moe!...(RUNNING FOOTSTEPS)  
 BURTON: (FADE IN) Help...help...someone's been shot in this apartment!  
 (RUNNING STOPS ON CUE)  
 JULIUS: (WINDED) Shot? (GOING TO WORK AS A DICK) How do you know?  
 MOE: (WINDED) I hoid it Julius, dint you?  
 JULIUS: Shut up! I ain't astin' you. I'm astin' this gent here.  
 MOE: Oh!  
 JULIUS: Okay, mister...  
 BURTON: I was trying to get into this apartment...when I heard the shot fired inside.  
 JULIUS: Oh, you was tryin' to get in, eh? Besides jumpin' taxi fares you are also a boiglar, eh?  
 BURTON: No, you don't understand...  
 MOE: (TRYING THE DOOR)(DOOR OPENS SLIGHTLY) Hey Julius, the door is open!



BURTON: What? But it was closed...locked just a minute ago. I tried it!

JULIUS: A likely story...a likely story...

MOE: Julius, if the door is open, why don't we go in and see what goes?

JULIUS: Don't rush me...don't rush me... Comon!  
(DOOR OPENS ALL THE WAY)

JULIUS: Well, everythin' looks okay in here. ...(TAKES) HOLY MACKERAL! (AWED)  
A corpse, Moe...a corpse...

MOE: Yeah, and dead, too!

BURTON: It's Larkin!

JULIUS: Say, how come you know his name!?

BURTON: (NERVOUSLY) He...I was associated with him...

JULIUS: And he was the guy you was followin' in my cab!

MOE: Hey, look...he's got somethin' ... in his hand...the dead corpse.

JULIUS: Get it, Moe....

MOE: (SQUEAMISH) No, you get it, Julius.. ..I don't wanta touch no stiffs...

JULIUS: A fine assistant you are gonna make. ....afraid of stiffs! Get it!

MOE: Okay...It's a piece of papah....

JULIUS: Gimmie it!

MOE: Sure Julius...here....

JULIUS: (READING) "Been tryin' to see you for weeks...you can't brush me off any longer. You stole 'JOAN' away from me! Signed...Boiton. (QUICKLY) What's yer name?!"

BURTON: Burton..I wrote that note.

JULIUS: Aha! This is very serious!.....

MOE: I get it all now, Julius...This guy here is tryin' to see this guy here ....it's on account this guy here ...stole this guy here's dame, and so....

JULIUS: I tole you before, Moe...I am runnin' this here investigation!

BURTON: But you don't understand...Joan isn't .....

JULIUS: And that goes fer you, too! Shuddup, lemme figer this case from the clues! Now the way I see it...you two guys is in love with a lady by by the name Joan...

BURTON: But Joan isn't a lady.

JULIUS: (INDIGNANTLY) Now look here, Buddy! Leave her morality out of this!

MOE: Julius, we're gonna get inta all kinda trouble lettin' that guy go. ....he done it!

JULIUS: (MYSTERIOUSLY) I know, Moe...I know he is knockin' off this body here.

MOE: But if he;s a moiderer, why are you lettin' him go?

JULIUS: Moe, you don't unnerstan' - we gotta leave him go! Look Moe.... if we toins him inter the cops, what's in it fer us?

MOE: But Julius.....

JULIUS: Wait! There is nothin' in it fer us! The cops make the pinch and the case is solved...over. Get it?

MOE: No.

JULIUS: Look, if on the udder hand, this case is a mystery...no one knows who done it...the cops is baffled...and then we are solving it from the clues.

MOE: What clues?

JULIUS: Don't interrupt me! Then we are gettin' a big spread in the papahs and WE are in business!

MOE: Maybe in the klink.

JULIUS: Think of the tabloids with my pitchah on the front page.."Heroic Hackie solves case which is bafflin' entire police force".... think of it...go on think....

MOE: I'm thinkin'! I'm thinkin'! But I am worried!

JULIUS: Don't worry...We got this address, ain't we? I think of them things.. ..now we gotta fine some clues...

MOE: Clues!?? What for? We know Boiton done it...you said so yerself!

JULIUS: (DISGUST) Of course, I said so... but that ain't the way a good detective works. It would be like readin' the back of the book foist! We gotta show the cops we solved this here case legitimate. We gotta start at the beginnin'!

MOE: With fingerprints?

JULIUS: Correck!! Now, I jist happen to have here in my pocket my "little nifty nicknack figerprint detection kit."

JULIUS: My meter in my cab! I forgot to pull the flag...the meter's still runnin'.  
(FOOTSTEPS START)

MOE: (FADING) Wait a minit, Julius... where are you goin'?

JULIUS: (ON) I gotta turn off the meter.

MOE: (OFF) I'm comin' witcha...

JULIUS: Stay there! I'll be right back!  
(FOOTSTEPS PAUSE...DOOR OPENS...SHUTS)  
(FOOTSTEPS...THEN PAUSE...DOOR OPENS AND SHUTS...LIGHT TRAFFIC)

JULIUS: Holy Mackerel! Lookit that meter... a buck sixty-five!  
(ZIP OF FLAG BEING PUSHED DOWN)

WOMAN: (NERVOUS) Is this your cab?

JULIUS: Yeah lady, but...  
(CAB DOOR OPENS.....SHUTS)

WOMAN: I want to go to Grand Central Station....Hurry!!

JULIUS: But lady, I'm busy.

WOMAN: Didn't I see you cancel the meter just now?

JULIUS: Yeah, but....

WOMAN: Then you're not busy anymore. Come on! I'm in a hurry!

JULIUS: No, Lady, you'll have to get outter the cab, I ain't drivin' you no place!

WOMAN: (THREATENING) How would you like to lose your license!?

JULIUS: I wouldn't ...

WOMAN: I've engaged you to drive me, if you refuse, you can lose your



license! I'll report you!  
JULIUS: Okay, okay...don't get yourself into  
an uproar, lady...I'll take ya...  
(CAB DOOR OPEN AND SHUT)

JULIUS: Okay! Grand Central Station!  
(MOTOR)

(MUSIC: INTO MIDDLE BREAK & COMMERCIAL)

(MUSIC: STING)

SEYMOUR: And now back to Geoffrey Barnes and  
Act II of "Follow That Cab."

(MUSIC: "A" REPEAT AND UNDER)

BARNES: Moe and Julius, taxi drivers, and  
would-be detectives, having  
apparently caught a murderer red-  
handed, let him go so they can  
solve the case by the clues.  
(SIREN APPROACHING UNDER)  
Having wiped away all the finger-  
prints to make the case more  
baffling, Moe is left alone with the  
corpse...

(SIREN FINISH)  
all unaware that Julius is not  
coming back..And now police arrive  
on the scene.

(FOOTSTEPS)

COP 2: I think maybe it was a false alarm.  
..some crank hearin' shots, Sarge.

COP: Well, we'll soon find out---this is  
the apartment.

(DOOR OPENS)

MOE: (OFF) Is that you, Julius?

COP: (CALLS) Stay right where you are!

MOE: (CLOSER) What? Cops!!

COP: Yeah. What are you doing here?

MOE: Me?

COP 2: Yeah. Stay right where you are..dort  
make no false moves! Come into the  
apartment, Mike. Shut the door.

COP: Okay, Bill. (DOOR SHUTS) Hey, TAKE  
A LOOK AT THAT!

MOE: (CALMLY) That's Larkin! He's dead!

COP: Dead, huh? Well, Buddy, what yuh got  
to say for yourself?

MOE: Wait a minit--wait a minit--don't  
look at me! I dint do it!

COP 2: That's what they all say!

COP: Frisk him, Bill...see if he's got  
the murder weapon on him!

COP 2: (SLAPPING MOE'S POCKETS) (CUE)He aint  
got nothin' on him.

MOE: (SCARED STIFF) I'm bein' framed...

COP: What'dya do with the gun, buddy?

MOE: It ain't here...I jist been lookin'  
for it...it ain't here/

COP: Oh, it ain't, huh? Say Mike, careful  
how you touch the things around here.  
...might be fingerprints,you know.

MOE: Oh, there ain't no fingerprints,  
either.

COP: No? Why do you say that?

MOE: Because I wiped...(STOPS)...eh.....

COP: Because you "wiped"...go on..go on...  
you was sayin'.....

MOE: I wasn't sayin' nothin'...where's  
Julius...where is he?

COP 2: You was gonna say you wiped them off,  
right?

MOE: (REALLY WORRIED) I....eh...where's  
Julius? (FADES SLIGHTLY) He said  
he;s comin' right back...

COP: (TOUGH) One false mOve outta you and  
I'll let you have it!

MOE: You really think I done it????????????

COP 2: Who else? You look mighty suspicious.

MOE: I dint do it...Boiton done it!

Boiton, I tell yez!

COP: Tell that to O'Brien!

MOE: O'Brien??

COP: Yeah, Buddy. He's chief of the  
homicide bureau and you're under  
arrest for murder!

(MUSIC: .....)

MOE: So they are takin' me to see O'Brien..  
For seven...eight hours they are  
askin' me questions...like..why did  
I done it?...what am I doin' in  
that apartment?...why am I wipin'  
off the fingerprints from the door  
knob and so on. At first I try to  
not tell them because I remember how  
Julius says about how we are gonna  
solve the case our ownselves and get  
famous, but finally I am realizin'  
that instead of gettin' famous, I am  
gettin' the hot seat if they kin pin  
the moider on me... so I tell them  
the true story of what is happenin'  
...but they don't let me go. They  
throw me in a cell and I sit there,  
all the next mornin'...About 10 AM,  
the cell door opens and.....

(CELL DOOR OPENS)

MOE: JULIUS!

JULIUS: (SADLY AND SWEETLY) Hello, Moe....  
you know what day this is?

MOE: Huh?

JULIUS: This is visitor's day.

GUARD: (SLIGHTLY OFF) You got just five  
minutes, mister.

(DOOR CLANGS SHUT AND LOCKS)

MOE: Julius, I.....

JULIUS: (SADLY) Why did you do it, Moe?

MOE: Do what, Julius?

JULIUS: You don't have to pretend now, Moe.  
You kin tell me...I'm your fren'...

MOE: I don't get it, Julius, what goes?

JULIUS: Moe, CRIME does NOT pay. Why did you  
do it?

MOE: Do what?

JULIUS: We know you done it, Moe. Confess an  
tings will go easier witcha....

MOE: (SCARED) Confess?

JULIUS: Come...come...my patience is gettin'  
exhaustin', my friend...you know  
you moidered Larkin!

MOE: MOIDERED LARKIN????????????JULIUS!!!

JULIUS: Don't make me put ye thru the toid  
degree, my fren...

MOE: (ALMOST BLOWING HIS TOP) JULIUS! Are  
you crazy??? You was wit me when it  
happened! What are yez tryin' to do  
to me?????



JULIUS: All right, all right...Moe, settle down..I was jist practisin'..

MOE: Practisin'????????? For what?????

JULIUS: You know the way Daniel Daremore... oncet he gets a crook in a corner.. ..how he starts to make with the thoid degree..and busts them down.

MOE: Oh, that...but yez dint hafta do that to me, Julius..I dint do it... youhad me scared fer a minute.

JULIUS: (PLEASED) Did I?

MOE: Julius, you gotta get me outter here!

JULIUS: Don't worry, my fren, that little matter has jist been taken care of. I toined in the evidence to Chief O'Brien..

MOE: You mean the bottle of whiskey wit the fingerprints?

JULIUS: The empty bottle wit the fingerprints.

MOE: (ECHO) Yeah, the empty bottle. Oh, I give O'Brien Boiton's address. .

JULIUS: Then you are in the clean. The cops will pick up Boiton, and I will be in the tabloids as the guy which cracked this case open.

(FOOTSTEPS FADE IN)

Ah, here comes Chief O'Brien to lets yez out now. Hiya, O.B.

(CELL DOOR OPENS)

O'BRIEN:(OMINOUSLY) You say a man ramed Burton gave you this address.... 309 E. 78th Street?

MOE: Yeah, officer...that's right...we ast him for it, and he.....

JULIUS: Did you make the pinch, Chief? You got him, huh?

O'BRIEN:We checked that number...it's a garage! They never heard of Burton!

JULIUS: What???????????????

MOE: Good night!

JULIUS: The rat is givin' us the double X! And after we trusted him!

MOE: Ain't you gonna leave me out, officer?????

JULIUS: Look, Chief, this man is not guilty. ...How about the fingerprint on the empty bottle I toined in to you?????

O'BRIEN:Oh yes....that's what I came to tell you about....we've checked that, too...

JULIUS: It's Boiton's?

O'BRIEN:No, .....it's yours!

JULIUS: (AMAZED) What, I took me own fingerprint! I don' unnerstand it! You me to tell me.....

O'BRIEN: I mean to tell you that I'm holding you, too! For murder!

(SLAM CELL DOOR)

(MUSIC: .....)

O'BRIEN: (TOUGH) Come in, you two! Sit down.

MOE: (FADING IN) (NERVOUS) Ye--yes sir..

(DOOR SHUTS)

JULIUS: I suppose you are bringing me in here to your office because the entire police force is baffled, huh, Chief? I knew yez would haveta come to me.....

O'BRIEN: (BURNS TOUGH) Get your big feet off my desk!

JULIUS: Sure....sure...don't get excited/

O'BRIEN: Who's excited???? I've got something to....

MOE: (FAST...CUTTING IN) If youse'll jist lemme explain...you see...

O'BRIEN: Shut up! I'm doing the talking around here!

JULIUS: Yeah, shut up, Moe.

O'BRIEN: You too!

JULIUS: Okay, O.B..(FADES) Jist tryin' to be helpful....

O'BRIEN: (LABORED...HOLDING HIMSELF IN) As I was saying...Now just before I sent for you, a call came in from

JULIUS: (SLIGHTLY OFF) Say what's all this stuff here on the table, Chief?

O'BRIEN: (STRAIGHT ANSWER) Oh, that's some odds and ends we picked up in the Larkin apartment..(BIG BURN) KEEP YOUR HANDS OFF THAT STUFF!

JULIUS: Awright...awright... Clues, huh?

O'BRIEN: They might be! Stay away from it! You've done enough damage already!

MOE: (ECHO) Yeah, enough damage awready.

O'BRIEN: You know, you boys are lucky...very lucky...

MOE: (ECHO)(SAD) Yeah, lucky....

JULIUS: How do you mean, Chief.

O'BRIEN: Burton has just given himself up. He saw in the evening papers that we were looking for him. So you're in the clear.

MOE: (SUNLIGHT AGAIN) Boiton gave himself up! Julius! We are free!

JULIUS: (BLASE) Yeah. Very innerestin'... ..extremely..eh..by the way, O'B., is Boiton confessin?

O'BRIEN: No, but he will!

JULIUS: (EXPANDING) Oho---I am sorry I can not see eye to eye wit you, O'B.

O'BRIEN: (DANGEROUSLY) NO???????????

JULIUS: No. Now, I have atheory about who is knocking off...

O'BRIEN: (BIG BURN) Look, you! One more theory out of you and I'll send you up for ten years! You've destroyed evidence! Let the murder suspect escape! You didn't report the matter to the police...

JULIUS: But Chief, I.....

MOE: (DESPARATELY) Comon, Julius, comon.

JULIUS: No, Moe, I gotta tell him..it's my dooty....

O'BRIEN: You're not going to tell my anything!!!! Now, get out of here... and get out fast before I change my mind and hold you as accessdies after the fact!

(DOOR OPENS)

MOE: We're goin...we're goin!..ain't we Julius/ ...yeah!

(DOOR SHUTS)

MOE: Wheeee!...soiteney is lucky for us that Boiton gave hissself up.



JULIUS: Moe, Boiton dint do it.  
 MOE: Dint do it? But we seen him..you said he done it yourself!  
 JULIUS: It's a dame which done it! A red head dame! She's the dame which got in my cab yesterday and makes me drive her to Grand Central Station.  
 MOE: Why her, Julius?  
 JULIUS: See this pitcha? That's her! I took it off the table in O'Brien's office...IT WAS FOUND IN LARKIN'S apartment.  
 MOE: Julius, you shouldn't of...  
 JULIUS: I remember----she was very suspicious...noivous...  
 MOE: But what about Boiton?  
 JULIUS: Moe, all good Dicks are gettin' off on red herring now and then... remember what happens to Daniel Daremore in "The Case of the Black Nightie" ??  
 MOE: Oh, but that wasn't a red herring he got off on. That was...  
 JULIUS: Shuddup! Now, look...this red head dame, which is in such a stew to get away, is the real killer!  
 MOE: (AMAZED) Yeah? Yeah, Julius, a red-head herring, huh?  
 JULIUS: Moe, we know who done it...we got her picture. Now all we gotta do is get her!  
 MOE: Yeah, all we gotta do. (TAKES) Wait a minit, Julius... remember what O'Brien said about bein' "accessories".....

JULIUS: Accessories-schmessories, we got the real clue, now...let's go find her!

MUSIC: .....

(LIGHT TRAFFIC HEARD IN BACKGROUND)

JULIUS: (SINGS AND HUMS) "Joan, you're my own...wit you I'm not alone...my Joan.."  
 MOE: Look, Julius, we been waitin' parked out in fron' of Larkin's buildin' for eight days now ...waitin' for that dame to show up...  
 JULIUS: Whatsa matter - gettin' discouraged?  
 MOE: Look, Julius..Maybe she won't never come back here.  
 JULIUS: She's gotta..it says so in the book. ..a criminal always retoins to the...  
 MOE: Scene of the crime, I know.  
 JULIUS: (STARTS TO SING) "Joan you're my very own, with you I'm not alone.. ..my Joan.."  
 MOE: And that song which Boiton wrote... it's driving me nuts...all the radio programs are playin' it.  
 JULIUS: I like it.  
 MOE: Let's quit this detectin' business, Julius...and get back in the hack business...That dame won't never...  
 JULIUS: (EXCITED) Hey, Moe...look! That dame!  
 MOE: What about her?  
 JULIUS: She's the one! The one we're lookin for!

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MOE: The red head herring?  
 JULIUS: Yeah! Hey, she's goin' inter the buildin'! Comon! We're goin' after her!  
 (CAB DOOR OPENS) (FOOTSTEPS ON CEMENT)  
 JULIUS: Here's the door to the buildin'! Comon! We're goin' after her!  
 (CAB DOOR OPENS) (SHUTS) (TRAFFIC OUT)

MOE: She ain't here!  
 JULIUS: Of course...she's gone into the apartment...comon....  
 (DOOR OPENS)  
 This way...  
 (FOOTSTEPS STOP ON CUE)  
 JULIUS: (ON CUE) This is Larkin's apartment (WHISPERS)! (DOOR OPENS)

MOE: (BIG) There she is!  
 WOMAN: (OFF) What?  
 JULIUS: Okay, lady, you are under arrest for the moider of Larkin!  
 WOMAN: (FADES ON) (CAGEY) I don't know who you are or what you're talking about...  
 JULIUS: Look out, Moe! She's reachin' for a gun! Grab her!  
 MOE: Yeah...sure....  
 (AD LIB STRUGGLE)  
 MOE: I got it, Julius....  
 JULIUS: Nice work, my fren, now missis, what you got to say for yourself?  
 WOMAN: (GOING INTO ACT H & F) (PHONEY TEARS) Very well....very well.... you've got me...aren't you proud of yourselves.....  
 MOE: (SOFTENING) Hey, Julius...the dame's bawling...  
 JULIUS: Yeah.  
 WOMAN: I killed him....I killed him...he mistreated me....beat me....me and my four children...  
 MOE: (BREAKING DOWN) Four kids...aw, the dirty rat...  
 JULIUS: Yeah.....  
 WOMAN: It was bad enough when we were poor ...but when he started making money...he...he threw us out...out into the cold...cold night...we were starving....  
 JULIUS: (BAWLS) Starvin'....aw, the dirty bum...  
 WOMAN: I had to sell my new mink coat to get food for my little children...  
 MOE: (WEEPING PROFUSELY) To get food, you poor kid.....  
 JULIUS: A guy like that dint desoive to live....  
 WOMAN: That's what I kept telling myself, so I bumped him...eh...killed him in self-defense...everything went black before my eyes...I didn't know what I was doing.....  
 JULIUS: Natchaly...Hey, Moe...  
 MOE: (THROUGH HIS TEARS) Yeah, Julius...  
 JULIUS: Got any money on yuh?  
 MOE: About a buck seventy-five...  
 JULIUS: Give it to me.  
 MOE: For her?

JULIUS: Yeah.  
 MOE: Here. Gee, you are a generous character.  
 JULIUS: (MODESTLY) Don't mention it. Here, lady -- take it..  
 WOMAN: Thank you...thank you...are you lettin' me go?  
 JULIUS: What else?  
 WOMAN: You are so kind! So sweet...  
 JULIUS: Awww...you're jist sayin' that..  
 WOMAN: Can I have my gun back now?  
 MOE: You want it back? What for?  
 WOMAN: I...eh...I can pawn it and get a few bucks...dollars to buy food for my poor little children...  
 JULIUS: Yeah..yeah..yeahthe poor little dove..Give it to her, Moe..  
 MOE: Here, Lady...  
 (KNOCK ON DOOR)  
 O'BRIEN: (OUTSIDE) OPEN UP IN THERE...OPEN UP!  
 WOMAN: The cops!  
 MOE: Goodness!  
 O'BRIEN: Come out of that room with your hands up!  
 WOMAN: (WHISPERS) I'll hide behind the door...you open it!  
 JULIUS: (WHISPERS) Don't worry little woman...I'll handle him.  
 (OPENS DOOR)  
 O'BRIEN: Oh, so it's you two again!  
 BOTH: O'Brien!  
 O'BRIEN: I thought I told you that the next I caught you monkeying in...  
 (CRACK OVER HEAD..O'BRIEN GROANS..BODY FALLS..)  
 JULIUS: You hit O'Brien over the head! He's out cold!  
 MOE: Aw lady, you shouldn't have done it!  
 WOMAN: (HARD AS NAILS, NOW) Okay,okay... let's cut the comedy! Comeon ..we're getting out of here! Your cab outside?  
 JULIUS: Eh...yeah...but....  
 WOMAN: Shut up! I'm giving the orders! Let's go! I've killed one man with this gun...I can kill two more!  
 MOE: Oh....Julius...she ain't no little dove!.....  
 (MUSIC: UP AND BREAK FOR COMMERCIAL)

-----  
 ( CAB RUNNING FAST )

WOMAN: (SLIGHTLY OFF) Step on it! Step on it! They're gaining on us!  
 MOE: I can't go no faster, lady, I got it down to the floor board now!  
 JULIUS: Jist take it easy wit my cab, Moe!  
 WOMAN: Shut up! I'll tell him what to do.  
 JULIUS: Yes maam.  
 (REPORT OF SHOT OFF AND WHINE OF BULLET)  
 MOE: Julius, they're shootin' at us!  
 JULIUS: (PRAYING) Don't let them hit the tires, please!  
 (SHOT OFF AND WHINE OF BULLET)  
 WOMAN: Two can play at that game!  
 (CRASH OF GLASS)  
 JULIUS: Lady, you could have rolled that winder down...



WOMAN: Don't bother me!  
 (THREE SHOTS ON MIKE)  
 MOE: Did she get them?  
 JULIUS: No, but I'm afraid what's gonna happen to us now!  
 (SHOT OFF MIKE WHINE..THEN CLUNK..AND METER STARTS TICKING)  
 JULIUS: (SCREAMS) OHHHHHHHHHH.....  
 MOE: What's a matter..you hit, Julius?  
 JULIUS: No,worse...they hit the meter! It's seventy-five cents already.  
 MOE: Toin it off...toin it off!  
 JULIUS: I can't! It's jammed!  
 (SHOT OFF MIKE...WHINE OF BULLET..CLUNK AND METER STARTS TICKING MADLY)  
 JULIUS: (SCREAMS LOUDER) OHHHHHHHH! The meter again!  
 MOE: That one shoulda stopped it!  
 JULIUS: It didn't! It's goin' twicet as as fast! Three dollars an ninety.. four twenty-five...five forty... Ohhhhhh...  
 (THREE SHOTS ON MIKE)  
 WOMAN: Missed again! Turn left!  
 MOE: But lady!??  
 WOMAN: Turn left!!!!  
 MOE: But...  
 WOMAN: Turn left or I'll blow your head off!  
 MOE: Okay.  
 ( SQUEAL..A LONG ONE AS CAR TURNS SHARPLY.. THEN A CRASH..A TERRIFIC CRASH..PAUSE.. THEN A TINY LIGHT TINKLE OF GLASS )  
 (MUSIC: CUE LIGHT NOTE AND HOLD UNDER)

JULIUS: (WEAKLY) Moe..Moe..what happened?  
 MOE: What happened? ..no street!  
 (MUSIC)

MOE: So, we are capturin' the culprit like Julius says. She is the dead guys ex-missis..and she don't like him. The reason she is comin' back to the apartment is that she knows there is some cash hid there. Boiton is let go by the cops and clears Julius and me. The papah gave us credit for the capture which makes the cops sore on us. But the best thing about the whole deal is Julius and me is becoming real famous..no kiddin', get the mag "Absolutely Authentic True Crime Fiction.." Our true to life stories are appearin' in this weeks issue.  
 (MUSIC: CURTAIN )

AFTER COMMERCIAL)  
 (MUSIC: SNEAKS BACKGROUND)

BARNES: And now this is Geoffrey Barnes again inviting you to be with us next week when we present Richard Connell's "The Doctor and the Lunatic." Here is a story that is as tense and suspenseful as "Follow That Cab " was comic. A mysterious

mad-man on the loose--a man who is driven to destroy all things of beauty...Plenty of excitement, action and chills and a real bang-up climax; so don't miss Richard Connell's "The Doctor and the Lunatic."

(MUSIC: THEME UP AND DOWN)  
 SEYMOUR: The original music for the MOLLE MYSTERY THEATER is composed and conducted by Alex Semmler. "Murder in 'A' Flat" was written by Larry and Sidney Slon. Johnny Gibson and Larry Haines were featured in tonight's program. This is Dan Seymour saying goodnight until next Friday at this same time when the Mystery Theater (MUSICAL SPELLING) presents "The Doctor and the Lunatic."

(MUSIC: THEME UP TO FINISH )

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Thought you'd find this letter from ol' Straight Arrow himself interesting. Thanks to Bob Millikin, CC/NRT reader! --Joe W.

HOWARD CULVER

14 Mar 81

Mr. Robert Millikin  
181 Ault Avenue  
Wadsworth, Ohio

Dear Robert,

My former agent just forwarded to me the letter you wrote inquiring as to my present whereabouts. As this letter will attest, I'm alive and well, continuing to ply my craft in southern California.

You must have a great ear for voices to have remembered mine over a span of some 25 years.

Since the demise of Straight Arrow I continued to work in television, theatrical movies and radio, until drama disappeared from the audio waves. Recently, during a brief resurgence of the radio art, I worked many of the Sears and Mutual Radio Theater shows.

Frank Bingman, the announcer on Straight Arrow, is retired, living on his hilly 60 acre ranch above the Mojave Desert in L.A. County. I see him occasionally.

Fred Howard, "Packy", I have lost track of and fear he may have shuffled off this mortal coil. He had retired several years ago in an area near Oceanside. That's between L.A. and San Diego.

Gwen Delano, "Mesquite Molly", died just a few years after the series end.

The original director of the show retired several years ago, as Vice-President of the ad agency which produced the show for Nabisco. You may have read something of him in recent months - Neil Reagan, older brother of the current President of the United States.

I have had the pleasure of working several radio shows with Ronald, and found him to be an intelligent, hard working pleasant individual.

That should bring you up to date on the status of the regular crew from the old Straight Arrow show, plus a bonus sidebar on our First Family.

If there is any other information you want or any questions you want to ask, fire away, and I'll try to answer them.

Best regards,

*Straight* Howard Culver

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  - 1. North Side 777
  - 2. Affairs of Susan
- 107 DRAGNET
  - 1. Alfred Prater Dies 9-4-52
  - 2. Arthur McKinley, Florist 11-23-52
- 108 SAM SPADE
  - 1. Dry Martini Caper 8-1-48
  - 2. Apple Of Eve Caper 6-19-49
- 109 MERCURY THEATRE
  - 1. The Hitchhiker
  - 2. King Lear
- 110 NIGHTBEAT
  - 1. Night is a Weapon 2-13-50
  - 2. Gusher James
- 111 OZZIE AND HARRIET
  - 1. Boys Go To North Woods
  - 2. Breakfast Compliment
- 112 PHILLIP MARLOWE
  - 1. Persian Slippers
  - 2. Hairpin Turn
- 113 PHILLIP MARLOWE
  - 1. See Horse Jockey
  - 2. Eager Witness
- 114 RICHARD DIAMOND
  - 1. Man With The Scar
  - 2. Rawling Case

- 115 RICHARD DIAMOND
  - 1. Kali 4-5-50
  - 2. Spence 3-5-50
- 116 MURDER AT MIDNIGHT
  - 1. #30 - Man With the Black Beard
  - 2. #29 - Ape Song
- 118 SHADOW
  - 1. Black Rock 11-13-38
  - 2. GHOSTS CAN KILL 11-20-38
- 119 SHADOW
  - 1. Death Is Blind 10-9-38
  - 2. Shyster Payoff 11-6-38
- 120 PHILLIP MARLOWE
  - 1. Four Hours To Kill
  - 2. The Iron Man
- 122 SHADOW
  - 1. Tomb of Terror 12-19-37
  - 2. Temple Bells of Neban 1-2-38
- 123 SHADOW
  - 1. Message From The Hills 11-21-37
  - 2. The Creeper 11-28-37
- 124 SHADOW
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  - 1. Doctor And The Lunatic
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- 126 MOLLE MYSTERY THEATRE
  - 1. Make No Mistake 4-30-48
  - 2. Close Shave 5-14-48
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  - 2. Lucrative Wreckers
- 129 NIGHTBEAT
  - 1. I Know Your Secret 4-10-50
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  - 2. Beyond Good and Evil 8-28-47
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  - 1. Psychopath 1952
  - 2. Anton's Return 7-13-51

- 148 SUSPENSE
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- 149 SHADOW
  - 1. Society Of The Living Dead 2-6-31
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- 150 ESCAPE
  - 1. Shipment Of Mute Fate
  - 2. Leinengen versus The Ants
- 151 THE GREAT GILDERSLEEVE
  - 1. Christmas Presents
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  - 1. Peter Drake Entry 2-23-48
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- 153 THE GREEN HORNET
  - 1. Figure In The Photograph 4-16-46
  - 2. Polarized Glasses 5-28-46
- 154 FIBBER McGEE & COMPANY
  - 1. Mouse Problems 2-28-39
  - 2. The Hamburger Joint 3-7-39
- 155 LUX RADIO THEATRE
  - 1. The African Queen 12-15-52
  - 2. The African Queen 12-15-52
- 156 FIBBER McGEE & COMPANY
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  - 2. Missing Shirt Button 1-24-39
- 157 PHIL HARRIS SHOW
  - 1. Family Picnic 6-29-49
  - 2. Rexall Wanted To Talk To Phil
- 158 THE JACK BENNY SHOW
  - 1. Jack Tries To Sell Maxwell
  - 2. D.J. Calls Jack at 4:00 a.m.
- 159 BILL STERN (90 Min)
  - 1. 10-3-47; 10-10-47; 1-19-48
  - 2. 10-17-49; 7-15-49; 8-19-49
- 160 CHANDU THE MAGICIAN
  - 1. Temple of Karnack 3-17-49
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- 161 GANGBUSTERS
  - 1. Metro Motor Mob
  - 2. St. Louis Hold-Up Mob
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  - 1. The Heat Wave 8-7-49
  - 2. The Final English Test 8-14-47
- 163 ASSORTED CASSETTE
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- 277 GUNSMOKE
  - 1. Juniper Tree 8-30-52
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- 278 BIG TOWN
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- 279 BING CROSBY SHOW
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- 280 FRONTIER GENTLEMAN
  - 1. Story of Slim 5-20-58
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- 281 FRED ALLEN
  - 1. With Jack Haley 10-26-47
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- 283 GREEN HORNET
  - 1. Reservoir For Murder 2-7-42
  - 2. Torpedo On Wheels 11-14-42
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  - 1. With Phil Baker 1-6-46
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  - 1. #55 - Frances Fielding Killed
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- 287 BIG STORY
  - 1. William Miller 5-6-48
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- 288 BING CROSBY
  - 1. With Louis Armstrong 1-25-50
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  - 2. Big Talker 4-29-51
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  - 1. Hypnotized Audience
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  - 2. Isle Of The Living Dead
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  - 1. Cat That Killed
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- 305 THE SHADOW
  - 1. Mansion of Death
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