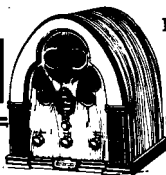


# Illustrated Press

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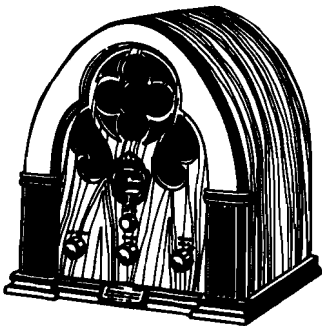
THE OLD TIME RADIO CLUB



SINCE 1975



Joan Davis was a familiar screen comedienne, known for her slapstick antics. On radio she starred in a comedy series, *Leave It To Joan*, and appeared with Jack Haley on the *Seafest Village Store*.



### THE OLD TIME RADIO CLUB

#### MEMBERSHIP INFORMATION:

Club dues are \$13.00 per yr. from Jan. 1 through Dec. 31. Members receive a membership card, library lists, a monthly newsletter (The Illustrated Press), a semi-annual magazine (Memories), and various special items. Additional family members living in the same household as a regular member may join the club for \$2.00 per year. These members have all the privileges of regular members but do not receive the publications. A junior membership is available to persons 15 years of age or younger who do not live in the household of a regular member. This membership is \$6.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: if you join in Jan. dues are \$13.00 for the year; Feb., \$12.00; March \$11.00; April \$10.00; May \$9.00; June \$8.00; July \$7.00; Aug., \$6.00; Sept., \$5.00; Oct., \$4.00; Nov., \$3.00; and Dec., \$2.00. The numbers after your name on the address label are the month and year your renewal is due. Reminder notes will be sent. Your renewal should be sent in as soon as possible to avoid missing issues. Please be certain to notify us if you change your address.

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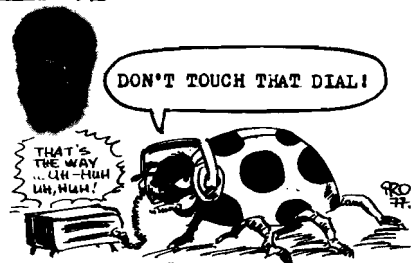
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DEADLINE: for IP #54 - January 12th  
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IP: #3 (with SHADOW script), #5A (RH AC/OTRC Special #1), #8 (50¢), #10 (with part one of LUX RADIO THEATER Log), #14 (50¢), #15 (50¢), #16, #17, #18, RHAC/OTRC Special #2, #19, #20, #21, #23, #24, #25, #26, #27, #28 (RHAC/OTRC Special #3), #29, #30, #31, #32 (\$2.00), #33, #34, #37, #38, #39, #40, #41, #42, #43, #44, #45, #46, #47, #48, #49, #50, #51, #52, #53,



## JERRY COLLINS

Once again it is time to delve into the days of radio past.

This month I am departing from the normal format of my column. In last month's edition of the Illustrated Press we began a serialization of a Nick Carter novel. I have been asked to make some comments on the history of the Nick Carter radio show.

Nick Carter first appeared as a detective in 1886 in the pages of Street and Smith's New York Weekly. Nick Carter continued to appear in the New York Weekly until 1896. By then he had become so popular that he was given a magazine of his own, Nick Carter Detective Library which was continuously published until 1933, although the name of the magazine was changed to THE NEW NICK CARTER WEEKLY and then to Nick Carter Stories. Our story appeared in The New Nick Carter Weekly May 23, 1906 issue. Carter has also been the hero of many novels, both before and after his days in radio.

The radio program Nick Carter Master Detective premiered on the Mutual Radio Network on April 11, 1943. It would remain on the air until 1955. Lin-X Home Brighteners (1944-45) and the Cudahy Meats (1946-51) \*\*Cudahy Packing - makers of Old Dutch Cleanser - Ed.\*\* were the shows only two sponsors. During the remainder of the time the show was sustained on Mutual. Between 1944 and 1954 the show was heard on Sunday afternoon from Station WOR in New York City.

There were two unique aspects related to the beginning of the show. All shows had two titles, which has created a great deal of confusion for collectors. Secondly, all shows began with frantic knocking on the door, followed by Patsy's reply, "What's the matter, what is it?" The answer would always be, "Another case for Nick Carter, Master Detective."

Lon Clark, a former opera singer played the part of Nick

Carter throughout the complete run of the show. Patsy, Nick's capable assistant was played by Helen Choate until mid 1946. She was followed by Charlotte Manson who held the role until the climax of the show. Sergeant Mathison (Matty) was played by Ed Latimer, while Scubby the reporter was played by John Kane. Both actors held their parts for the duration of the show.

Michael Fitzmaurice did an excellent job as the announcer, while Jock MacGregor was the producer and director of the show as well as one of its writers.

On occasion the shows had a bizarre plot. Nevertheless, Nick Carter Master Detective was one of the best written and most dramatic detective shows on the radio. It combined everything that a good detective story must have; a certain amount of violence, a good cast, suspense and a well written story with an ending that usually surprised most of the listeners.

After the last radio show of 9/25/55, Nick Carter had no exposure in any medium until the publication of Run, Spy, Run by Universal Publishing in 1964.

Until next month "Goodnight all."

\*\*\*\*\*

REFERENCE LIBRARY: A reference library exists for members. Members should have received a library list of materials with their membership. Only two items can be borrowed at one time, for a one month period. Please use the proper designations for materials to be borrowed. When ordering books include \$1.00 to cover rental, postage, and packaging. Please include \$ .50 for other items. If you wish to contribute to the library the OTRC will copy materials and return the originals to you. See address on page 2.

\*\*\*\*\*

### TAPE LIBRARY:

LIBRARY RATES: 2400' reel-\$1.25 per month; 1800' reel-\$1.00 per month; 1200' reel-\$.75 per month; cassette-\$ .50 per month. Postage must be included with all orders and here are the rates: for the USA and APO-50¢ for one reel, 25¢ for each additional reel; 25¢ for each cassette. For Canada: \$1.25 for one reel, 75¢ for each additional reel; 75¢ for each cassette. All tapes to Canada are mailed first class.

**Fibber McGee and Molly,  
1950 - 1953**

By: Douglas Keeney

I would like to dedicate this article to Hugh Carlson, an announcer at WJR Radio in Detroit. All fans of Fibber McGee and Molly owe a debt of gratitude to Mr. Carlson, who working very closely with Johnson's Wax, has brought into circulation more than twenty new Fibber McGee and Molly reels.

In 1978, Roger Smith, writing for the Radio Historical Association of Colorado, researched the history of Fibber McGee and Molly from 1936-1950. The purpose of my article will be to discuss the last three years of the half hour Fibber McGee and Molly shows, 1950-1953.

Johnson's Wax sponsored Fibber McGee and Molly for some sixteen years. A decline in the ratings caused them to drop the show after the 1949-50 season. The show was subsequently picked up by the Pet Milk Company for two seasons (September 12, 1950 - June 12, 1951 and October 2 - June 10, 1952) and finally by the Reynolds's Aluminum Company for one season (October 7, 1952 - June 30, 1953).

During this three year period, Jim Jordan was on every show except for March 27, 1951, when illness kept him off the show.

Marian Jordan took off on March 27, 1951 to help nurse her husband. She remained on the air steadily until the flu kept her off the air between March 17, 1953 and April 7, 1953.

Aside from February 13, 1951 when illness kept him off the air, Harlow Wilcox was the announcer for the complete three years. Harry Von Zell replaced Willcox on that February evening. With each new sponsor Harlow Willcox acquired a new nickname; Waxie, Milkie, and then finally Alumie.

Don Quinn was the head writer until the end of the 1951 season. He was then replaced by Phil Leslie and Keith Fowler, who worked together as co-writers.

Both the King's Men and Billy Mills and his orchestra provided the music on nearly every show during the three year run.

In addition to the Jordan's there were also the regulars during these last three years; Arthur Q. Bryan (Doc. Gamble), Dick LeGrande (Ole, the Elk's Club Janitor), Bill Thompson (The Oldtimer and Wallace Wimple) and Gale Gordon (Mayor La-Trivia.)

Teeny, played by Marion Jordan, was an occasional guest from 1950-1952 and an infrequent guest during the 1953 season.

The Fibber McGee and Molly Show was never short on minor characters. The three most famous actors to play minor roles on the show would have been Cliff Arquette, who played a variety of roles and Ed Bagley and John McIntire who both played Mr. Cramer from Cramer's Drugstore.

Other minor parts were played by Mary Jane Croft (Mabel Toots), Jess Kilpatrick (Walt, the owner of Walt's Malt Shop), Elvira Ullman (Cora Burns, Walt's wife), Gil Stratton Jr. (Ed Taleman, the drug store clerk) and Gloria McMillen (Debbie Lynn, Ed's girlfriend).

Last of all, who could ever forget the hall closet. According to the available shows, the closet was opened close to a dozen times during these last three years.

The last half hour Fibber McGee and Molly was broadcast on June 30, 1953. It was titled "Fishing at Dugan's Lake".

In the fall of 1953 the McGees started their fifteen minute shows. The Kings Men, Billy Mills, Harlow Wilcox, Ole and Mayor LaTrivia either left or were dropped from the show at this time. Only Tenny, Doc. Gamble and the Oldtimer and Wallace Wimple would remain from the old cast. The new show was on the air five times a week until the end of the 1957 season. Fibber McGee and Molly could still be heard in five minute versions on the NBC show Monitor well into the late 1950's. On April 7, 1961 Marian Jordan died. Her death brought an end to one of the most important chapters of the "Golden Days of Radio".

\*\*\*\*\*

## OBITUARY

According to "Hello Again" The Mutual (Sears) Radio Theater went off the air on December 19th. Only reruns were being aired recently.

\*\*\*\*\*

2/26/36

They're Here! New 1936

**PHILCOS**

\$21.00 McFarland Hdw. Co.

1719-12 Buffalo Ave.  
Open Evenings TEL. 3 P. M.



Their fame came in radio, but Fibber McGee and Molly made some movies too. In 1937 they were in "This Way Please" with Ned Sparks (Inky), Buddy Rogers, Betty Grable, and Mary Livingstone.

FIBBER, MOLLY and INKY

## LIBRARY EXPAAANDS

The tape library has more additions, 12 more tapes to be precise, but; now we have more than tapes as Dick Olday has donated 4 records. It is important to all of us members that we can keep donating and increasing our tape, cassette, and record library. It helps us all individually increase our own collection through the library, increase revenues for the club through tape

rentals, as well as attracting more new members as our library grows. New members bring their collections into our trading market saving us money by trading and not having to pay current prices. New members with their collections help us to continue to grow in our knowledge and enjoyment of programs which might have been lost to us otherwise. It helps keep up interest and

prevents stagnation in our collecting.

Therefore, do keep it in mind from time to time, that it is time to donate a tape or two during each year. We have many members with thousands of reels who have pride in their collections, but; help us increase our club's library to such a point that makes our club one of the leaders in Old Time Radio. Guess I better cut it short or else Chuck Seeley will write a critique on it.

- So now our new listings.
- Record #1 (Donated by Dick Olday)  
 1½ Hours- All-The Shadow  
 "Death Under the Chapel"  
 "Blind Beggar Dies"  
 "Murders in Wax"  
 All With Orson Welles
- Record #2-1½ Hours- All-The Shadow  
 "Caverns of Death"  
 With Orson Welles  
 "Message from the Hills"  
 With Orson Welles  
 "Traffic in Death"  
 With Bill Johnstone
- Record #3-1½ Hours- All-The Shadow  
 "Prelude to Terror"  
 "Appointment With Death"  
 "House of Fun"  
 All With Bill Johnstone
- Record #4 (Donated by Dick Olday)  
 ½ Hour-When Radio Was King  
 Dean Martin & Jerry Lewis Show  
 1948 With Lucille Ball
- R-97 (Donated by Ken Krug)  
DRAGNET-all  
 "Mrs. Hazel Gray is Killed"  
 4/5/51  
 "Lewis Butler, Robbed & Killed"  
 4/12/51  
 "A Doctor is Robbed & Beaten"  
 4/19/51  
 "Mail Stealing"  
 5/24/51  
 "Heroin Ring"  
 5/31/51  
 "10 Year Old Boy is Missing"  
 6/7/51  
 "Wealthy Woman Disappears"  
 6/14/51  
 "Hit & Run, Two Women Killed"  
 6/21/51  
 "Gertrude Turner Found Dead"  
 6/28/51  
 "A Woman & Child are Missing"  
 7/5/51  
 "Fur & Jewelry Looters"  
 7/12/51  
 "Teenage Petty Theft"  
 7/19/51

- R-98 (Donated by Ken Krug)  
DRAGNET-all  
 "Gentleman Wallace-Con Man"  
 2/23/50  
 "Jake Carver Kills a Cop"  
 3/2/50  
 "Thieves and a Collie Pup"  
 3/16/50  
 "The Big Gangster" (Part I)  
 3/23/50  
 "The Big Gangster" (Part II)  
 3/30/50  
 "Obscene Material Sold in High School"  
 4/6/50  
 "Military Officers Beaten & Robbed"  
 4/13/50  
 "Sheila Gordon Hurt in Hit & Run"  
 4/20/50  
 "Alfred Garvey Poses as a Fingerprint Expert"  
 4/27/50  
 "Knifer Roams High School"  
 5/11/50  
 "Woman is Murdered"  
 5/25/50  
 "Rookie Policeman is Accused of Robbery"  
 6/1/50
- R-99 (Donated by Pate Bellanca)  
THE AVENGER-all  
 "Ghost Murders"  
 "The Blue Pearls"  
 "Mystery of the Giant Brain"  
 "Mystery of Dead Man's Rock"  
 "Tunnel of Disaster"  
 "Crypt of Tut"  
 "Rendezvous with Murder"  
 "Eyes of Shiva"  
 "Coins of Death"  
 "Melody of Murder"  
 "Fiery Deaths"  
 "Hooded Circle"
- R-100 (Donated by Dom Parisi)  
BIG JOHN & SPARKIE-all  
 "St. George & the Dragon"  
 "William Tell"  
 "Robin Hood"  
 "Rin Tin Tin"-Two Different Stories  
 "Cinderella"  
 "Goldilocks & the Three Bears"  
 "The Tortoise & the Hare"
- R-101 (Donated by Wm. Moorman)  
FIBBER MCGEE & MOLLY-all  
 "Maple Syrup"  
 10/17/44  
 "Old \$4 Debt"  
 10/24/44  
 "Duck Hunting & Doc Gamble"  
 10/31/44  
 "Night School"  
 11/14/44  
 "Radio Quiz Show"  
 12/12/44

## R-101 (Continued)

"Present in Hall Closet"  
12/19/44  
"Aunt Sarah's Diamond Ring"  
1/2/45  
"Mushrooms"  
1/9/45  
"Hot Water Baths"  
1/6/45  
"Fixing Things"  
1/23/45  
"The Sailor"  
1/30/45  
"Tuning the Piano"  
2/13/45

## R-102 (Donated by Dom Parisi)

This is London w/Ed. R. Morrow  
Steve Allen - Man on the Street  
Romance of Helen Trent  
Ma Perkins-Last Broadcast  
CBS Radio Workshop-"Farewell  
to Altamont"  
Mutual Network-Hitler's Death  
CBS Radio Workshop-"Study in  
Satire"  
"Jacob & the Indians"  
Box 13 - "113.5"  
"Dan & the Wonderful  
Lamp"  
"Tempest in a Casse-  
role"  
Town Hall Tonight-Fred Allen  
Mysterious Traveler "Murder in  
Jazztime"

## R-103 (Donated by Dom Parisi)

Eddie Cantor Tribute -  
Georgie Jessel  
The Saint-"The Bakery"  
Bulldog Drummond-"The Bookstore"  
Richard Diamond-"Secret Weapon"  
Adventures of the Falcon -  
"Murder is a Family Affair"  
Molle Mystery Theater-"Four  
Fatal Jugglers"  
Devil & Mr. O-"Live Forever"  
"Going Down"  
"Balance Sheet"  
Beyond Tomorrow-"Incident at  
Switchpath"  
X-Minus One-"Chain of Command"  
CBS Radio Workshop-"Report on  
We'uns"

## R-104 (Donated by Dom Parisi)

WHATEVER BECAME OF?:-all  
Neal Sedaka  
Patti Andrews  
I Remember Mama  
Ruth Warrick  
Little Orphan Annie  
Carlotta Monti  
Vic & Sade  
Allen Jenkins  
Carlton E. Morse  
John's Other Wife  
Reginald Gardner  
Captain Video

## R-105 (Donated by Dom Parisi)

GUNSMOKE-all  
"Neilson is Shot"  
"Lafe Tugwell Comes to Town"  
"Jameson Cuss is Tracked Down"  
"Crowbait Bob's Legacy"  
"Wounded Hunter" (1959)  
"Belle Ainsley" (1955)  
"Dillon Helps a Wounded Farm-  
hand"  
"Gamblers Try to Bribe Dillon"  
"Jezra Cobb's Wife" (1955)  
"Dillon & Chester Find Beaten  
Woman"

THE CISCO KID-all

"Twin Desparados"  
"Scorp Judson's Revenge"  
"Slash RB Mystery"

JACK ARMSTRONG-all

"Phantom of Sawdust Trail"  
"Dragon Men"

MARK TRAIL

"Killer Horse Satan"

## R-106 (Donated by Dom Parisi)

THE CREAKING DOOR

"The Vagrant"  
"Bring Back Her Bones"  
"The Cat's Whiskers"  
"Happier Dead"  
"Village of Doleside"  
"Dangerous Drive"

LIGHTS OUT

"African Story"

INNER SANCTUM

"Song of the Slasher"

## R-107 (Donated by Dom Parisi)

DAMERON-all

"Chinese Millionaire"  
9/26/72  
"Lisa's Husband Beats Her"  
10/3/72  
"Siamese Cat Affair"  
10/10/72  
"Sweet Job"  
10/17/72  
"If You Eat Bananas"  
10/24/72  
"Brewery Extortion"  
10/31/72  
"The Girl With the Aquiline Nose"  
11/14/72  
"Visit to New Orleans"  
11/21/72  
"Uncle Albert the Inventor"  
11/28/80  
"Pete Lambert is Threatened"  
12/5/72  
"The Gambler Casino Robbers"  
12/12/72  
"The Lady Says Die"  
12/19/72

- R-108 (Donated by Dom Parisi)
  - Blind Spot-"The Speed Car"
  - Danger Point-"Concerto for Connie"
  - Night Watch-"Culver City Police"
  - First Nighter-"No Greater Need"
  - Front Line Theater-"A Man's Best Wife"
  - Mysteries of the Mind 12/11/38
  - Hidden Truth-"Missing Stomach"
  - His Honor, the Barber-"Wayward Girl"
  - The Clock-"Gambler's Luck"
  - Murder Clinic-"Gulf Stream Green"
  - My Hunt After the Captain 1939
  - First Nighter-"Shower for the Bridesmaid"
- Norm Giesler

\*\*\*\*\*

# DO DO DO

Yes, that's right. It's time to renew your membership. Please remit your dues as soon as possible. 1981 promises to be a good year for our club--two issues of Memories are in the planning stages, our library has been greatly expanded and will be increasing further in the near future; and our treasury is in good shape. The best is yet to come!

\*\*\*\*\*

RETURN WITH US TO... 

# BIG SISTER

*Big Sister, first heard over CBS in 1934, was one of radio's best-loved soap operas. Audiences in America read the familiar opening...*

**THE CAST OF BIG SISTER**  
 BELIEVED SUCH FUTURE STARS AS RICHARD WIDMARK, ED BENEY, ALICE FRANCO, MARY ADAMS AND ALAN REED.

**THE TITLE ROLE** (WITH EVANS WATNE, THE BIG SISTER) OWNED HARRY OTEBE. ALICE REEDY WAS FOLLOWED BY MARY MARSHALL, MARJORIE ANDERSON, MARGARET MCCAMBRIDGE AND GRACE HATTING. DOROTHY MOULDER PLAYED FUTURE SISTER SUE CHANG.

## Sexism In Old Time Radio

By: Gene Bradford

As a companion to my article on racism in OTR, it occurred to me that the question of sexism was much more topical if not more interesting.

There are, of course, many comparisons to be made between racism and sexism; however, sexism in Old Time Radio is open to considerably more debate simply because of great number of programs which involve the male/female relationship in general. The test of dominance and superiority in this context is no less valid in sex than in race. I am, of course, cognizant of the fact that the attraction of the subjects in this case can often be attributed to biology but that the discourse between the sexes goes beyond that attraction. Woman must have her man and man must have his mate according to the words of a popular song of the era. But the question is "who had who in Old Time Radio?"

I believe a very interesting case in point can be the relationship of Lamont Cranston and Margo Lane in "The Shadow". As you will recall, Margo was described as Cranston's "Friend and constant companion". While I am not at all sure what romantic overtones this might suggest, it is clear that Cranston was always attempting to leave Margo behind because of the danger that he was about to encounter. As it usually turned out, Margo ended up being the bait for some nefarious evil doer. Come to think of it, this same type of situation was prevalent in Superman and Tarzan. There is the undeniable inference here that women are the weaker of the two and need to be saved at least once a week from themselves as they always failed to heed the warnings of the stronger man. Another loser in the sexist department was that ALL AMERICAN BOY Jack Armstrong who was always warning his cousin Betty Fairfield that "you better stay out here Betty, because there is going to be lots of trouble inside". Why he did not say this to Billy Fairfield, his male cousin, who always seemed as weak as Betty seems to escape me. Betty's role in the series can only be described as a token and merely confirmed Jack's masculinity. This was also true of Patsy and Joyce of Captain Midnight and to a lesser degree to Annie of Little Orphan etc.

Now to come to a 180 degree turn in our subject we will explore the family situation comedy. There were so many of these programs that



followed the same format that it is difficult to choose the most representative. The first two that come to mind are *The Adventures of Ozzie and Harriet* and *The Life of Riley*. The only small difference in these two shows are the stupidity of the husbands or male; Riley always seemed to me to be both ignorant and boisterous while Ozzie was often just clumsy. Both had spouses who were by far their superiors in wisdom and grace and often were the ones who came to the rescue. The only show I can think of where the wedded bliss was at least equal is the Bickersons which portrayed the male and female or husband and wife as both idiots in their own right. On the other hand, *Jane Ace* was as light headed as anyone could possibly be but her husband displayed all the qualities of authoritarian and superior in *The Easy Aces*. Then there was Burns and Allen who, come to think of it, displayed the same sort of equal lunacy as the Bickersons. Did it all equal out in the long run? You be the judge.

One might think that the fact that so many radio shows of the Golden Age had as it's primary character a woman that the case or evidence of sexism was not valid in the same since that most say the absence of blacks on radio supports the charge of racism. This is simply not true. The Soap Operas were the most oppressive programs ever to be broadcast. Both *Big Sister* and *Our Gal Sunday* were treated to the kind of treatment which often bordered on being masochistic; they were tricked, cheated and betrayed so often that one could only conclude that this was the normal treatment for such women. *Ma Perkins* was of the same gender and can only be compared to kicking a dead dog. This was not the case with *My Friend Irma* or *Our Miss Brooks* as they were, in the final analysis, as clumsy and ignorant as Riley and Ozzie. But these were single women who more often than not were depicted as man crazy in different ways but always for the same unattached man. Not much variety in these shows. Most serious roles about women concentrated on tragedy. Does this say something for the programming content? Not much I would say. The only exception to this that I can think of was the short lived *Jane Arden*, Star Reporter which involved a professional woman who came across as an intelligent self supporting female.

My only conclusion to all this is that Old Time Radio exploited

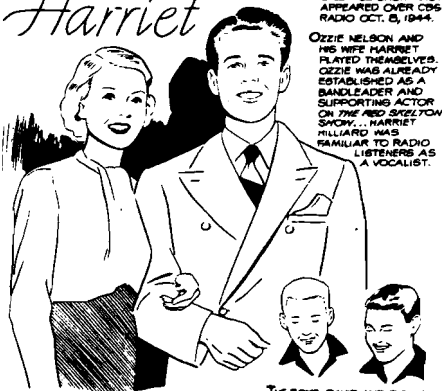
women on every level of the social spectrum. The irony to this seems to be that women made up the majority of the every day listeners to these programs and were believed to be the target of most commercials sold by this type of show. Why they listened is a mystery; your guess is as good as mine.

\*\*\*\*\*

RETURN WITH US TO...

Buy Ozzie and Harriet

# Ozzie and Harriet



*THE ADVENTURES OF OZZIE AND HARRIET* WAS ONE OF BROADCASTING'S ALL-TIME HITS. THIS FAMILY-ORIENTED SHOW FIRST APPEARED OVER CBS RADIO OCT. 15, 1944. OZZIE NELSON AND HIS WIFE HARRIET PLAYED THEMSELVES. OZZIE WAS ALREADY ESTABLISHED AS A BANDLEADER AND SUPPORTING ACTOR ON *THE RED SKELTON*. HARRIET HILLIARD WAS FAMILIAR TO RADIO LISTENERS AS A VOCALIST.

THE NELSONS WERE BACKED BY SOME OF RADIO'S TOP COMEDY WRITERS AND A SUPERB SUPPORTING CAST INCLUDING JOHN BROWN, LURNE TUTTLE, JANET WALDO AND BEA BRADENET. THE COMBINATION KEPT OZZIE AND HARRIET HIGH IN THE RATINGS.

THE BOYS, DAVID AND RICKY, WERE FIRST PLAYED BY CHILD ACTORS (TOMMY BERNHARD AND JOEL DAVIS AS DAVID AND HENRY BLAIR AS RICKY). WHEN THE REAL-LIFE DAVID AND RICKY GROW OLDER THEY TOOK OVER THE ROLES THEMSELVES. (THEY ALSO PLAYED THEMSELVES IN THE TV VERSION WHICH BEGAN OVER ABC OCT. 10, 1952.)

*THE ADVENTURES OF OZZIE AND HARRIET* WAS PRESENTED BY INTERNATIONAL SILVER.

\*\*\*\*\*

## CLEARING THE AIRWAYS

Thanks to Jerry Collins for the use of his typewriter which has a larger print than mine. Next issue I hope to be printing some of your comments in this space, so please write.

Til next issue--



HAPPY NEW YEAR!

R.A.O.



**Chaplin Turns Down \$650,000 for Series Of Radio Programs**

New York.—(AP)—That for \$650,000 will Charlie Chaplin open his mouth for the great American radio audience.

The Blaine-Thompson Advertising Agency yesterday announced that in behalf of one of its clients it had made two propositions to the cinema comedian. One called for the payment of \$650,000 to Chaplin for 16 programs of 15 minutes duration, Chaplin to say anything he liked, from any point in the United States he chose.

2/12/31

The other called for the payment of \$150,000 for 16 electrical transcriptions, these recordings to be played by radio stations.

Both propositions were presented to Chaplin personally at his hotel today, and both were flatly refused.

The offer of \$650,000 for 16 broadcasts is by far the highest ever made for any artist, according to United Artists Corporation, which releases Chaplin pictures. The highest price ever paid, the National Broadcasting Company said, was \$15,000 to Jascha Heifetz, the violinist, for one broadcast.

# NICK CARTER

## THE CRYSTAL MISTERY



NICK CARTER AND THE MAGIC EYE

### CHAPTER II

THE STRANGEST ROBBERIES ON RECORD

"Are there other cases of the kind, commissioner?" asked the detective.

"Yes, indeed. There are several others, as you will soon hear."

"Well, let me have them all. Out of the many we may find one that is suggestive of something."

"Then you will accomplish more than I have been able to do."

"If you did not believe I would do that, you would not have sent for me."

"Quite right, Nick."

"Well?"

"I think you know Doctor Parsons, don't you?"

"I knew of him; and about him. Why?"

"He was the next victim."

"Indeed. How did this one happen?"

"The Doctor was crossing the northeast corner of Washington Square, from Fifth Avenue to the University building, when he came upon the hawker with the crystal."

"The same outfit, eh?"

"Precisely."

"Well?"

"He was in a hurry and walking rapidly. He had no thought of stopping anywhere until he had kept the engagement he had made with some gentlemen at the University building."

"But he did stop, eh?"

"The hawker was standing close to the Arch, just south of it. The doctor was passing hurriedly, when chancing to glance in that direction his attention was arrested, and he stopped. As in the other cases, it was the crystal that attracted him."

"Quite a remarkable crystal, that."

"You will think so before I have done."

"Well, what happened then?"

"Almost the same things that happened in the case of Miss Waring. He looked at the crystal and presently walked on, without having said a word to the hawker. There had been nobody else near them, he swears. He had calculated upon being five minutes ahead of time at his engagement, and in reality he was nearly ten minutes late. His watch, fifty dollars in money, and a tissue-paper package containing twelve unset diamonds which he valued at three thousand dollars, were missing."

"Rather a heavy loss."

"Yes; and the doctor swears that the hawker did not approach him, and that at no time were they within touching-distance of each other."

"That's odd."

"I told him if he would make a charge against the hawker, I would have the man arrested, and we would see what could be done; but he insisted that he could not make the charge so that it could be substantiated, for the reason he would have to swear on the stand that the hawker did not come near him."

"Have you had that hawker looked up a second time?"

"I have tried to do so."

"What do you mean? That you can't find him?"

"I mean that he has not been found--as yet."

"Other people seem to find him, all right."

"Yes. I will, too, presently."

"One moment, commissioner. Now that I am on the case, I will ask you to call off your dogs and let the hawker alone. If he is the nigger in the fence, as now appears, I would like an opportunity to watch him before he is made suspicious."

"That's all right. I know your methods. But you'll have to find him before you devote much time to watching him."

"Oh, I'll find him, all right."

"It's a very mysterious affair, Nick, but I believe that there are confederates somewhere, don't you?"

"Very likely. What's the next case?"

"One of the leaders of Tammany Hall."

"Eh? You don't say! It must have shocked him greatly. Who was it?"

"Jimmy Garden."

"Well, well! Wonder upon wonder. What was his experience?"

"He was down on the East Side, looking after the welfare of his constituents. He had left his friends and was making his way toward the Bowery when his eyes lit upon a tripod and a black velvet pad upon which was spread a number of wares. In the middle of them was the crystal again. It was that which attracted him."

"Yes."

"He stepped and stepped toward the display, remarking as he did so:

"That's a fine bit of glass, my friend."

"Yes, sir," he heard the man reply. That is all that he remembers having been said at all. He says he looked at the crystal and then moved on. He doesn't think he lingered there three minutes. When he went out that afternoon he had a roll of considerably more than a thousand dollars in his pocket. He had spent and given away about two hundred, and there must have been a thousand left. He is not sure of the exact amount. He did not feel for it until after he reached the Bowery and entered a saloon. It was gone."

"Here is a case where there were many other people around him; eh?"

"Yes; but Garden is confident that no one touched him. He has been through that neighborhood all his life, never had his pocket picked, never had anything stolen from him. He swears that it must have been the hawker with the crystal, but he also swears that the hawker was all the time at the opposite side of the tripod from him, and at no time touched him."

"So again there is no case."

"None."

"Next--if there is a next."

"There are still several of them, and I think you ought to hear them all."

"So do I. Go on."

"Do you know, or have you ever heard of a gambler in the city named Harry Paxton?"

"Yes. I have a sort of acquaintance with him."

"He was the next victim."

"I should have thought Harry much too shrewd to have been robbed in any such manner."

"Well, he wasn't."

"Tell me about it."

"Harry came out of the Imperial Hotel one afternoon--four days ago, it was--and started down Broadway. He walked to Twenty-third Street and turned through it toward Sixth Avenue. Half-way through the street he saw the hawker and his outfit."

"And stopped, as the others did, to observe the crystal?"

"Yes."

"Well?"

"He lost his bank-roll, as gamblers call it, of three thousand dollars, and also a smaller roll of fifty dollars, that he carried in another pocket. His watch and diamonds were not disturbed, and it was nearly an hour afterward before he discovered that he was broke."

"What was his experience during the loss of it?"

"Practically the same as the others."

"Nevertheless, tell me about it."

"He was passing and saw the crystal. It attracted his attention, although he doesn't know why because he takes no interest in that sort of thing. Nevertheless, he drew near to the tripod to have a closer look at it. Presently he went on. That is all."

"How long did he stand there?"

"Two or three minutes, he states."

"No brushing against him in this case?"

"He says not."

"The hawker remained on his own side of the tripod all the time?"

"He says so."

"No crowd around him?"

"No. Several people were standing about, but there was no crowd, and no crowding."

"He had no idea, as he left the place, that he had been robbed?"

"None whatever; not until about an hour later."

"So he could not swear to a case against the hawker?"

"No more than the others."

"Have you got another case up your sleeve?"

"Yes. I have saved the most astounding one till the last."

"I supposed you would do that. What is it?"

"No other than Mrs. Van Skoyt. Fortunately she did not lose much, but the case is none the less remarkable for that."

"How did the affair happen in her case, commissioner?"

"She was driving in the park, or, rather, was just entering the park, behind her team of bays. Her coachman and footman were on the box. The hawker was in the park a little way far enough to be out of sight of the streets and of the officer near the entrance."

"Yes. But he was not displaying his wares there, was he?"

"Not exactly. He had the tripod out, but nothing save the crystal was showing, and that was sending out a thousand rays in the sunlight, as she was driving past. It caught her eye, and she signaled for the driver to stop. She approached the crystal and stood looking at it for a moment. She says she did not speak to the man at all; is sure she did not, but her footman who was standing at the carriage door, twenty feet away, is equally positive that he saw them in conversation, although he could not hear what was said. Presently she returned to the carriage and drove on. When she arrived home, her chate-laine bag was missing, and it had contained three diamond rings valued at about seven hundred dollars altogether. The bag itself was worth about fifty dollars. That is all in her case."

"Did the hawker come out from behind his tripod in this case?"

"No; she says not; the footman says not. When they drove past him the second time---

"They drove past him the second time, did they?"

"Yes."

"What were you going to say about it?"

"He was just closing his tripod, and making ready to move away from the spot."

"Who told you that?"

"The footman."

"When did he tell it to you?"

"When he was sent here to report the matter to me."

"Did you see Mrs. Van Skoyt in person about it?"

"Yes, later."

"Did you talk with her in the presence of the footman, or with the footman in her presence?"

"No. I saw them separately."

"But I don't see---

"No. Does that cover all the cases, so far as you know about them?"

"Yes; up to the present time

that covers all I know."

### CHAPTER III

#### TRACING A PECULIAR CIRCUMSTANCE.

"Now, Nick, what do you think about them?" asked the commissioner.

"Well, it is difficult to tell what to say, just at present, commissioner. Of course I have some idea about the matter, but I would rather not enlarge upon it just yet, for it is ONLY an idea, you know."

"Humph! I'm glad that you have even got an idea. I confess that I couldn't find one that would hold water at all. I suppose you will look up the man with the crystal; eh?"

"Ultimately--yes. At present I think I will have a talk with some of the people who have been robbed--for robberies they are, without question."

"Of course."

"I wonder if I should find Mrs. Van Skoyt at home now, commissioner?"

"I can easily find out for you over the telephones. I will tell her I am sending you there, if she is at home."

"Please do so."

A little more than half an hour later the detective found himself in the sumptuous home of the society woman, and presently she came into the room where he waited to see her.

"You are Mr. Carter?" she asked brightly. She was a beautiful young matron, and one who was always thoroughly self-possessed.

"Yes, madam," replied the detective. "I have called to ask you some questions about, er, rather, concerning, your encounter with the man in the park, at the time you lost your bag containing the diamonds. Will you tell me about it?"

"There is nothing more than what I have already told the commissioner, sir."

"Nevertheless, I would like to hear it first hand, if you don't mind going over the ground again."

"Oh, not at all, if you think it necessary."

"You had just driven into the park when you first saw the man with the crystal?" asked Nick.

"Yes."

"What was it that first attracted your attention to him?"

"I think it was the flashing of the rays of the sun upon that wonderful crystal."

"So you really thought it wonderful, did you?"

"Yes; I think so still."

"What impelled you to stop your carriage, and get out of it?"

"I scarcely know. It was an unprecedented thing for me to do."

"Please try to reply directly to the question."

"Why, I think it was the desire to have a nearer view of the beautiful article. Would you call it a stone?"

"I think so. You say it was unprecedented for you to leave your carriage in that way, and in such a place?"

"Quite so. Yes."

"How long were you out of it?"

"I am not sure. It all seems rather vague to me now. To the best of my recollection, not more than three or four minutes; perhaps not so long."

"And then what did you do?"

"Reentered my carriage and drove on. But there is a funny thing about that, too, Mr. Carter."

"What is it?"

"I don't seem to recall re-entering the carriage; I mean the act of getting into it; of the footman's closing the door, you know, and of giving the order--oh, yes I do recall giving the order to drive on."

"Did you look back toward the man with the crystal?"

"No; I don't think so."

"While you were out of the carriage, did you engage in conversation with him?"

"No."

"Not at all?"

"No. I do not remember that I exchanged a word with him."

"When did you miss the chate-laine?"

"Within the next half-hour, I think."

"Was there any money in it?"

"Twenty dollars, I think. No more."

"When you discovered your loss, did you drive back toward the place where you had seen the man with the crystal?"

"Yes; although at that time I did not connect him with the loss of it."

"Do you now?"

"Not in my own mind; no. But after what the commissioner said to me about others losing articles mysteriously after seeing the man, I have thought it strange, to say the least."

"Naturally, Where is the footman who was with you that day?"

"Here is here. Would you like to see him?"

"If you please; and will you let me see him alone?"

"Certainly. I will have him sent to you."

"And after I have talked with him, may I see you again for a moment, madam?"

"Why, I suppose so."

"Thank you. Now, if you will send the footman, please."

He came presently, a typical footman, trained in every act and motion that belonged to the fulfillment of his duties.

"I want you to tell me about the incident in the park when madam lost her diamonds," the detective said to him. "Do you remember all about it?"

"Yes, sir."

"Begin at the moment madam directed you to stop the carriage, and tell me everything that occurred after that. Omit nothing, no matter how trivial it may seem to you."

"Yes, sir. Madam called to Thomas, the coachman, to stop, and he drew up at the side. I got down and opened the door for madam. She stepped out and walked back a little way to where a man was standing with a tripod in front of him. There was a lump of glass--at least it looked like it to me--on top of the tripod."

"Well, what then?"

"Madam stood in front of it. She seemed to be examining the glass ball."

"Did she touch it with her fingers?"

"No, sir. Madam only looked at it."

"Did she talk with the man behind the tripod?"

"Yes, sir."

"You are positive about that?"

"I know that he talked to madam. I could see his lips move, although I did not hear a sound. And madam seemed to listen. I am positive that madam replied to him."

"How long a time did they appear to talk together?"

"Only a moment or two."

"Did the man approach her near enough to have touched her with his hands?"

"No, sir."

"What happened after that?"

"Madam returned to the carriage, entered it, and as I closed the door told me to drive on slowly, that is, to tell Thomas to do so."

"The commissioner of police told me that you passed the man with the tripod a second time--a little later. Is that true?"

"Yes, sir."

"Tell me how that happened. How came it that you were back there again so soon?"

"By madam's direction."

"Ah! Let me hear about that, if you please. Leave nothing out."

"When madam entered the carriage, after looking at the bit of glass, she directed that we drive on slowly, as I have stated, sir."

"Yes."

"We had gone but a little way when she again called for us to stop and again she got down from the carriage. Then madam directed us to wait where we were for five minutes, and then to drive slowly back after her."

"One moment. Are you quite positive about all this? Are you sure that you are telling it to me exactly as it happened?"

"Yes, sir, I am."

"Very well. Go on."

"When madam give us that direction, she walked back toward the man with the tripod."

"Rapidly or slowly?"

"Rather the former, I should say, sir."

"How far away were you from the tripod at that time?"

"About what would represent two city blocks, sir."

"Did you regard the proceeding as at all strange?"

"I do not permit myself to question the conduct of my---"

"There, there! That will do. You have brains and you have judgment. I am not asking you to criticize your mistress. I am calling for facts. You have opinions, even if you do not express them, so I ask you again if you regarded the proceeding as strange?"

"It was at least unusual, sir."

"Did you follow her back immediately?"

"After five minutes we did."

"Could you see the man with the tripod, from where you were?"

"Indistinctly; yes, sir."

"Did you notice madam when she approached him?"

"I could not help doing that, sir."

"Did she stop and address him again?"

"No, sir."

"Did she speak to him at all?"

"Not that I could determine, sir. I should say that madam did not speak with the man that time."

"What did she do?"

"Nothing at all, that I could see."

"Merely walked past him, eh?"

"Yes, sir; a little way."

"How far?"

"Possibly fifty feet."

"What did she do then?"

"Madam turned about and returned until she was almost abreast of him again, sir, and there she waited for us. I opened the door

for her, and she reentered the carriage, and then we were told to drive on through the park."

"Did she look back again toward the man?"

"My eyes were in front, sir, and I could not answer that."

"What was the man with the tripod doing when you drove toward him the second time?"

"Closing the thing up, sir, and getting ready to leave, I thought."

"Is that all you know about the matter?"

"Yes, sir."

\* \* CONTINUED NEXT ISSUE \* \*

TAPESONDENTS: Send in your wants and we'll run them here for at least two months.

Patrick Carr, AV Director, Villa Grove Schools, Villa Grove, Illinois 61956.-We are looking for reels or cassettes of the show DEATH VALLEY DAYS. We have a collection of nearly 2,000 radio shows on reels which we would like to trade. Send Catalogue.

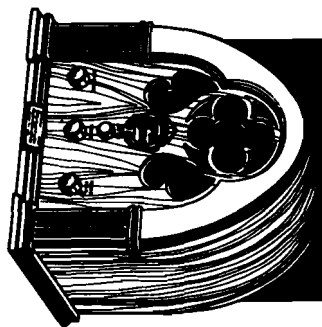
Gene Bradford, 19706 Elizabeth St., St. Clair Shores, Michigan 48080.-Wants TOM MIX STRAIGHTSHOOTERS, SKY KING, and JACK ARMSTRONG programs. Also, 8"x10 photograph of Curley Bradley, suitable for framing, in the Tom Mix shirt (circa 1940's) as seen in "The Big Broadcast." Will trade photos, premiums, radio shows or cash.

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