

Illustrated Press

NUMBER 55 MARCH 1981

THE OLD TIME RADIO CLUB SINCE 1975

BUCK ROGERS

Another radio version of a long-running comic strip, this one set in outer space of the future. (This is evidently a publicity pose, since there would hardly be a need for costumes at the microphone.)



SCI FI RETURNS TO RADIO

MEMBERSHIP

DRIVE IS ON

SEE PAGE FIFTEEN FOR SPECIAL OFFER



**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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COLUMNISTS THIS ISSUE:

Gene Bradford

David Easter

Richard Olday

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CIRCUIT WRITERS

The Legacy and Legends of Tom Mix

By: Gene Bradford

The Depression year of 1933 will be remembered historically for the end of Prohibition but it is also the year that NBC introduced the legend of Tom Mix to radio. As a "kid show serial" the program was responsible for molding the moral values of generations of Americans and as such has become a legend in itself.

At its' inception the one thing this show had going for it was the name of the title character. Tom Mix was a legend in his own time. He had been a soldier who attained the highest enlisted rank of the time, a genuine working cowboy, movie star of the greatest popularity and a promoter of cowboy sports which led to our present day rodeo concept. It is generally acknowledged that Mix was not perfect and had more than his share of failures, heartaches and flops; incl. desertion from the Army and a reputation as a womaniser. But the public loved him and he certainly earned the name "King of the Cowboys" long before anyone else could lay claim to any such title. Indeed the name Tom Mix was enough to start a radio program, however, it was also clear that his style as a happy-go-lucky cowboy with a lass to defend did not meet the format of a kid show and some changes were made to fit the new mold. Also the Daredevil stunts of Tom and his great horse Tony could never be duplicated much less alluded to and therefore more character was substituted in this void.

Radio's Tom Mix was certainly a cowboy and many references during the show indicate that he had made movies in Hollywood but there was little mention of romance and the similarity seems to end there. The show is dramatically described in its' opening as "action, mystery, and a mile a minute thrills" and "radio's biggest western detective program" which should tell you

that there were some differences between this Tom Mix and the Legend. The show was not unusual for its kind as the writing often became mediocre with most all who are familiar with the show agreeing that the earlier shows were superior. (personally I found all the shows to be super great) Obviously, it was not a critical success (kid shows were not the critics favorites) and has been most frequently called violent. The charges of violence are particularly hard for me to accept because the show never exploited violence for violence's sake but appeared to me to moralize it as wrong with the perpetrators (is that a word?) getting their punishment. The fact that the violence was not more in the Mix show than any other kid show (Capt. Midnight, Hop Harrigan, Dick Tracy etc.) seemed to escape most of the shows critics who probably never listened anyway. Regardless of this, the moral tone of the show can best be epitomized by the Straightshooter Pledge which I shall cite from memory as follows:

I promise to shoot straight with my parents by obeying my father and mother

I promise to shoot straight with my friends by telling the truth always, by being fair and square at work and play, by trying always to win, but being a good loser if I lose.

I promise to shoot straight with myself by striving always to be at my best, by keeping my mind alert and my body strong and healthy.

No review of the Tom Mix radio show is complete without mention of its' sponsor the Ralston Purina Co. This cannot be just an honorable mention because Ralston and Mix were associated throughout the shows run and to mention one certainly brings the fondest memory of the other. Nor should we overlook the fact that the premium offers made during the show's run has created legions of collectors to show up in the most unusual places: the movie Planet of the Apes displayed such a premium in a final scene and the popular Television show MASH conducted an operation with a Tom Mix pocket knife. According to Tom (oops) I mean Curley Bradley, the show's star, the Ralston Co. was given exclusive use of the Tom Mix name by Tom Mix himself and offers by other well known sponsors to purchase the show were flatly refused. To their discredit the Ralston people are not at all impressed with the pleas of fans to uncover copies of this show. They seem to ignore the fact that whole generations of Americans still buy Ralston products

or anything with a checkerboard square simply because of this show. Even when I feed my dogs, I think of The Tom Mix Ralston Straightshooters.

The author does not pretend to be an expert on this or any other radio show and acknowledges the usual reference material; preferring to be considered as only an ardent fan. Except for a very few isolated episodes of this show, there are only fond memories. It is unfortunate that younger generations have been deprived of hearing this show by selfish individuals who have copies but will not release them. Ironically enough, this same situation seems to exist with the few remaining Mix films. Fortunately the legacy of this legend lives in the minds and hearts of fans everywhere. The cast and credits of the Tom Mix Ralston Straightshooters are as follows:

TOM MIX-Artells Dickson, Russel Thorsen, Curley Bradley
THE OLD WRINGLER-Percy Hemms
JIMMY-Andy Donnelly, George Gobel, Hugh Rowlands
JANE-Winifred Toomey, Jane Webb
PECOS WILLIAMS-Curley Bradley
SHERIFF MIKE SHAW-Leo Curley, Hal Peary, Willard Waterman
WASH-Vance McCune, Forrest Lewis
LEE LOO-Bruno Wick
THE RANCH BOYS-Shorty Carson, Jack Ross, Curley Bradley
ANNOUNCERS-Den Gordon, Les Griffith, Franklin Ferguson
PRODUCER-Al Chance
DIRECTORS-Charles Claggett, Clarence Messer
WRITERS-George Lowther, Roland Martini, Charles Tazewell

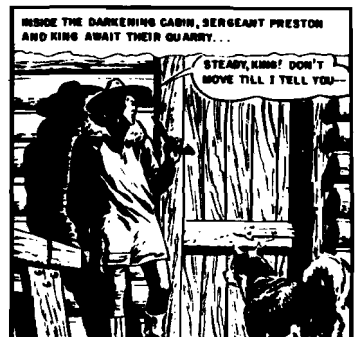
This article is most respectfully dedicated to the many, many people who have written me in response to my ads for Tom Mix shows in various publications over the years. If by this time there are any among you who do not know where the missing programs are, I will be more than glad to give you the address, but do not expect a reply as I can assure you that this individual is not all heart. I do not have the feeling that we will ever hear the likes of this show again.

SERGEANT PRESTON & YUKON KING. . . Gold! Gold discovered in the Yukon—a wild race for riches. Back to the days of the Gold Rush with Sergeant Preston of the Northwest Mounted Police, and his wonder dog, Yukon King, as they meet... The Challenge of the Yukon. The cast, as well as producer, director, and

writer, was the same as on The Lone Ranger, Paul Sutton often a Mexican villain or a drawing cowpoke with the "asked Man, became the voice of law and order of the border, Sergeant Preston until the last year of the program when Brace Beemer took over the title role. (The Lone Ranger up North?)

The real star of the show, of course, was not Sergeant Preston, but Yukon King (played by WXYZ sound department). King was an Alaskan Husky who ran "free lead" with Preston's dog team, darting in and out of the line, nipping at the other dogs, keeping them on the job. He was also very good at nipping and nabbing outlaws. In fact, his instinct for bad men was much better than the Sergeant's. When he growled at a newcomer, Preston would often chain King to the sled to quiet the new man's fears, only to have the crook hit Preston over the head.

THE CHALLENGE OF THE YUKON began on June 12, 1947 over ABC radio. That title was gradually pushed into the background, and by 1953 the character had become the title. In 1950 the show went to Mutual where it remained until it left the air in 1955. The show came packaged to classical music: The Donna Diana Overture theme, though not as well known as the Ranger's William Tell Overture and the Hornet's Flight of the Bumble Bee, was still perfect for the Canadian setting. It gave the illusion of Northwest backdrop without any plot or dialogue; its bouncy finale suggested the pomp and glory of the mounted police. At the end of the show, the announcer always wished his young audience "Goodbye, good luck, and good health"—a nice touch to a nice show.



Old Time Radio

MONDAY 8:00 p.m. JACK BENNY 8:30 p.m. SUSPENSE	THURSDAY 8:00 p.m. THE LIFE OF RILEY 8:30 p.m. GUNSMOKE
TUESDAY 8:00 p.m. THE GREAT GILDENBLEEVE 8:30 p.m. THE LONE RANGER	FRIDAY 8:00 p.m. YOU BET YOUR LIFE WITH GROUCHO MARX 8:30 p.m. THE SHADOW
WEDNESDAY 8:00 p.m. FIBBER MCGEE AND MOLLY 8:30 p.m. THE GREEN HORNET	SATURDAY 8:00 p.m. THE GREAT GILDENBLEEVE 8:30 p.m. THE GREEN HORNET
SUNDAY 8:00 p.m. FIBBER MCGEE AND MOLLY 8:30 p.m. THE LONE RANGER	

*Repeats from shows carried during the week.

The Good Old Days

Remember the good old days of radio's past when CBS broadcast Jack Benny Sunday nights at 7? Or when the man in black introduced a new tale calculated to keep you in Suspense? How about Britt Reid, alias the Green Hornet, and his faithful valet, Kato? Did you ever wish you could "bet your life" with Groucho Marx?

If these lines bring back memories or make you wonder how radio used to be, you won't want to miss WEBR's second season of Old Time Radio programs. Heard weekdays at 8 p.m. with selective rebroadcasts Saturday and Sunday at 6 p.m., these original episode programs have again been brought back to WEBR with an acquisition grant from the Bank of New York.

Three of this year's programs, Jack Benny, the Green Hornet, and Groucho Marx, are new to WEBR. The remaining seven enter their second year with all new episodes.

Coming up this month on the Great Gilderleeve is Lila's return on February 3. Jack Benny welcomes guests, Alice Faye on February 2, Bing Crosby on February 9, and Van Johnson on February 16. Meanwhile, Chester Riley becomes involved with an escort bureau on February 5 and, on February 19, tries his hand at becoming a fireman. Groucho's secret words for the month of February include "paper," "broom," "name," and "table!"

And to keep you in Suspense: Charles Boyer on February 2; Orson Welles, February 9; Roddy McDowell, February 16; and Claire Trevor on February 23.

THE SHADOW

every week over the entire

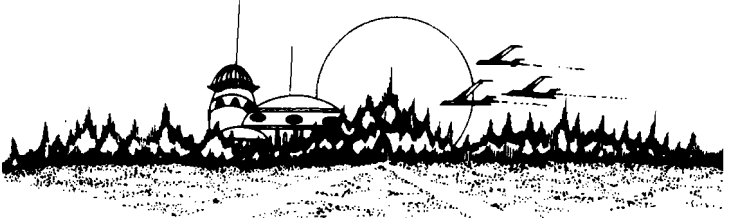
Mutual Broadcasting System

It's Mutual for Mystery

Sunday afternoons

6





S-F = THEN, NOW & WHEN

PRESS RELEASE:

NATIONAL PUBLIC RADIO RAISES THE
CURTAIN ON 'NPR PLAYHOUSE'

In March, National Public Radio, long considered a leader and champion of radio drama, presents NPR PLAYHOUSE, a new daily series intended to offer outstanding performance programs to public radio listeners nationwide. The new series ...will premiere ...with an exclusive 13-part radio adaptation of STAR WARS, the biggest box-office hit in film history. NPR PLAYHOUSE also includes the new 1981 season of the award-winning drama series, EARPLAY (both as one-hours specials and in a new half-hour format EARPLAY WEEKDAY THEATRE), and a special 12-part satirical send-up from the BBC, THE HITCH-HIKER'S GUIDE TO THE GALAXY.

....initial lineup of STAR WARS, THE HITCH-HIKER'S GUIDE TO THE GALAXY and the great variety and depth of EARPLAY productions demonstrates the diversity public radio listeners can expect in the future....

STAR WARS, a 13-part half-hour radio series produced by NPR in association with KUSC-FM, Los Angeles, and with the cooperation of Lucasfilm, Ltd., features Mark Hamill as "Luke Skywalker" and Anthony Daniels as "See Threepio" from the original film cast.

The public radio adaptation of STAR WARS, based on the original characters and situations created by George Lucas, also includes new characters and events not appearing in the motion picture. Among the new material is an episode that features Princess Leia as she travels to Alderaan, where she meets her father prior to embarking on a daring mission that ends with her capture by Darth Vader. In another, we find out about Luke's relationships with his peers on Tatooine and in particular with his best friend, Biggs. Other new episodes include how Artoo Detoo and See Threepio met, Han and Chewie's encounters with the underworld of Tatooine, as well as a much more detailed examination of the conflicts within the Empire.

Lucasfilm not only granted the rights to USC and public radio but also made available the original music composed by John Williams and the sound effects developed for the film which was released world-wide by 20th. Century-Fox Film Corporation.

One of the major challenges in producing the radio adaptation was how to present such a visual story on radio. "Most people overlook the fact that the incredible visual effects created for the film were accompanied by the equally impressive sound effects created by Academy Award-winner Ben Burtt," says Executive Executive Producer Richard Toscan. "We are relying on the fact that millions of listeners already have many of the visual images in their heads. What we're trying to do is attract a whole generation of listeners who have been raised on visual entertainment and who think of radio as something that's used only 'for background.'"

THE HITCH-HIKER'S GUIDE TO THE GALAXY, a 12-part series from the BBC, is the most popular radio drama series in British broadcasting history. A sci-fi satire, the series was repeated four times in Britain, then produced as a book, a record, and a stage show in London. The series tells the tale of Arthur Dent, the last Earthling, as he travels through space in a series of highly improbable -- and extremely funny -- adventures. The series, called "a kind of 'Gulliver's Travels' in space," by its author, Douglas Adams, was lauded by the Manchester Guardian, which wrote that "the program combines brilliant sound effects with the sort of cool, odd, almost accidental humor that characterizes British comedy writing at its best." The Guardian went on to declare that "One of the joys of 'Hitch-hiker' is its light-hearted obsession with fundamental questions. Like why people are born, why they die and why they spend so much of the intervening time wearing digital watches."

THE HITCH-HIKER'S GUIDE TO THE GALAXY is a production of the British Broadcasting Corporation and is distributed by National Public Radio.

* * * * *

In the Baltimore-Washington area STAR WARS will be heard on WBJC-FM, 91.5, at 6:00 P.M. Sunday evenings beginning March 1. Following at 6:30 will be SPACE PATROL, from the golden days of radio. WAMU-FM, 88.5 will play STAR WARS at 11:00 P.M. starting March 2 and every Monday thereafter. WAMU will also replay each episode on the following Sunday at noon. THE HITCH-HIKER'S GUIDE TO THE GALAXY will be heard on WAMU at 11:00 P.M. starting March 6 and continuing every Friday.

As an extra bonus, WETA-FM, 90.9, is presenting THE MINDS EYE, a production of Radio 2000. They have just recently completed a 10-episode adaptation of THE HOBBIT and are currently presenting THE LORD OF THE RINGS in 24-episodes. Listeners may tune-in at 6:30 P.M. on Mondays.

Many thanks to Ernie Rethschulte and Bob Thompson who helped with the times above.

Peace,

David L. Easter

- (sk)
(stara)
- NPR PLAYHOUSE Monday - Friday, 11:00 P.M. WAMU-FM MARCH, 1981
- 2/ Star Wars - Episode I - "A Wind to Shake The Stars"
 Rebels unite to challenge a tyrannical Empire.
 - 3/ Earplay Weekday Theater - "Elegy for Irish Jack" by Lee Devin.
 Skill and experience compete with age in Irish Jack's last race.
 - 4/ Earplay Weekday Theater - "Bells in Europe", Prt. 1, by Peter
 Leonhard Braun. An historical chronicle of how bells of Europe were
 made into weapons for Hitler's army.
 - 5/ Earplay Weekday Theater - "Bells in Europe" . Conclusion.
 - 6/ The Hitch-Hiker's Guide to the Galaxy - Arthur Dent takes off on
 an epic adventure in time and space. Produced by the BBC.
 - 9/ Star Wars - Episode II - "Points of Origin" Princess Leia Organa
 leads the rebellion, unprotected by her high birth or status.
 - 10/ Earplay Weekday Theater - "I Never Sang for My Father", Prt. I,
 by Robert Anderson. Melvin Douglas stars as a man trying desperately
 to communicate with his father.
 - 11/ Earplay Weekday Theater - "I Never Sang for My Father", conclusion.
 - 12/ Earplay Weekday Theater - "Good-bye Howard" by Romulus Linney.
 Three elderly sisters consider their brother's death.
 - 13/ The Hitch-Hiker's Guide to the Galaxy - Arthur Dent is saved from
 the demolition of Earth and struggles to find something nice to
 say about Yogen Poetry. Produced by the BBC.
 - 16/ Star Wars - Episode III - "Black Knight, White Princess, and Pawns."
 The center stage of galactic history is occupied by the unlikeliest
 creatures.
 - 17/ Earplay Weekday Theater - "Kowalski's Last Chance" by Leo Simpson.
 A comedy about a policeman who only knows the mean and ugly sides
 of life.
 - 18/ Earplay Weekday Theater - "Middleman Out", Prt. I, by Dick Riley.
 A small-time drug peddler is caught between the cops and Mr. Big.
 - 19/ Earplay Weekday Theater - "Middleman Out", Conclusion.
 - 20/ The Hitch-Hiker's Guide to the Galaxy - Arthur Dent is under a
 missile attack.
 - 23/ Star Wars - Episode IV - "While Giants Mark Time." Princess Leia is
 captured by Darth Vader. See Threepio and Artoo Detoo elude capture.
 - 24/ Earplay Weekday Theater - "Customs" by Mavor Moore. Trying to
 prove who you are can lead to some surprises.
 - 25/ Earplay Weekday Theater - "Tiger" by Derek Raby. A 10-year old
 boy learns what tigers in the zoo think of their human captors.
 - 26/ Earplay Weekday Theater - "B-Picture Man" by Anne Leaton.
 An unknown movie star is someone's favorite.
 - 27/ The Hitch-Hiker's Guide to the Galaxy - Arthur Dent learns that
 Earth was built by Magratheans and once run by mice.
 - 30/ Star Wars - Episode V - "Jedi That Was; Jedi To Be." Artoo Detoo
 attempts to deliver a message to the mysterious Ben Kenobi.
 - 31/ Earplay Weekday Theater - "The Temptation Game" by John Gardner.
 A Medieval English Monk leaves the monastery.

RETURN WITH US TO... by D.K. **GANG BUSTERS!**

THE HOBBY OPENS UP THE RADIO SHOW GANG BUSTERS, FEATURING THE SOUND EFFECTS OF MARCHING FEET, MACHINE-GUN FIRE AND BANGING HORNLS, CONTRIBUTED TO THE ENGLISH LANGUAGE THE PHRASE "COOLING ON LIKE GANG BUSTERS."



GANG BUSTERS CALL FOR CITIZENS HELP IN TRACKING DOWN CRIMINALS WHO CREDITED WITH HELPING IN THE CAPTURE OF NARCOTICS PUBLIC ENEMIES.

WITH THE CO-OPERATION OF LEADING LAW-ENFORCEMENT OFFICIALS OF THE UNITED STATES, GANG BUSTERS PRESENTS NEWS OF THE POLICE FIGHTS AGAINST THE UNDERWORLD.



GANG BUSTERS WAS THE GRAND ID OF PRODUCER-DIRECTOR-WRITER PHILIPS A. LORD.



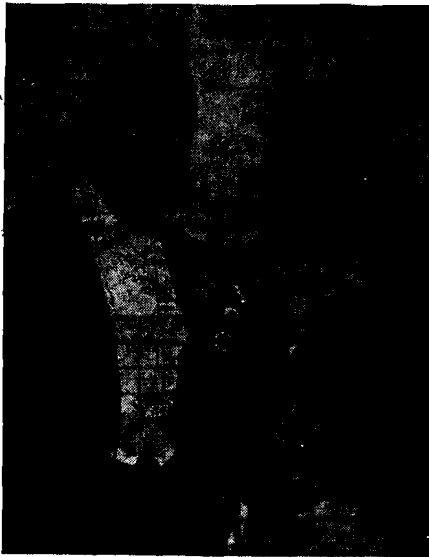
D.F. Parisi, 36 Ardmore Place, Buffalo, N.Y. 14213—Selling a major share of my Old Time Radio shows. These are my masters. 1800'—1200' reels. Your choice at \$5.00 per reel plus 25¢ per reel postage. Huge catalog \$2.00.

Hy Daley, 437 So. Center, Corry, PA 16407—Interested in any 2nd generation tapes. Will return same. Comedies, adventure serials, detective.

Richard Olday, 100 Harvey Drive, Lancaster, N.Y. 14086—I am looking for the following shows on cassette and will trade on a two for one basis if they are at least Very Good sound: X-Miny's One; And the Moon Be Still as Bright 4/22/55, The Man In the Moon 5/29/55, Something for Nothing 4/10/57; The Shadow; any show before 10/24/37, any show from 10/10/43 until 3/18/45 and 4/1/45 until 11/4/45, any show after 2/20/49. You may choose any show from my catalog listing of almost 4,000 radio shows.

THE NIAGARA FALLS GAZETTE

Benny Marks Ten Years On Air



Mary Livingston gives Jack Benny a little coaching as the comedian prepares to enter the spotlight for the celebration of his tenth anniversary on the air. Radio and filmland will join in a special commemorative program at 10:30 o'clock this evening.

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.

TAPESPENDENTS: 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.

5/9/41

"No; I did not touch it."

"Did you see anything in its depths?"

"Only the lights and shades produced by the facets. What did you expect me to see? My future life or past life? Really, Mr. Carter, if you are going in for fortune-telling, why don't you look up one of the cult and get him to explain this case to you?"

"I don't suppose you really intend that to be an impertinence, do you, doctor?" asked the detective quietly.

"No; but the whole thing is so absurd, Carter. Can't you see it?"

"Who is the best authority on hypnotism in the city, doctor?"

"I don't know anybody who knows more about it than I do myself. Hackenbush calls himself an authority, but he is a dreamer, and, incidentally, considerable of a crank."

"You mean Doctor Peter Hackenbush?"

"Yes."

"I suppose you would like to get those diamonds back again, wouldn't you?"

"Yes, indeed I would."

"And you would not object very strenuously, would you, even if they came back after it was proved that you were hypnotized when they were stolen?"

"Oh, I don't know about that. But we need not argue it, since such a preposterous thing could not be established. I'd like to get the watch, too, Carter."

"If you should happen to run across that man with the crystal again, will you make an effort to bring him to my house to see me?"

"You bet your life I will. But I'm not likely to run across him. The police have been looking for him, the commissioner tells me, and he cannot be found."

"Yet he has been very much in evidence since the police have been searching for him. He seems to have a talent for keeping out of sight."

"So he does."

"I don't suppose you have an idea that the watch, the money, and the diamonds jumped out of your pockets of themselves, have you, doctor?"

"Hardly that."

"Were you in any crowd before or after you saw that man, where your pocket might have been picked?"

"No; not after I had occasion to know that the things were in my possession; and that is the most puzzling part of the whole affair."

"How long before you encountered that man were you aware that the articles were still in your possession?"

"Why, only a few minutes. I had just seen a patient, up the avenue a few blocks, to whom I had shown the diamonds. On leaving there, I compared my time with his, and I also changed a twenty-dollar bill for him, so I know I still had the money, too, when I left there."

"And where did you go from there?"

"Straight to the square, and across it, after stopping for a moment, as I have said."

"Don't you see that all this strengthens the theory of hypnotism; in fact, that it clinches it?"

"No, I do not."

CHAPTER VI

THE SEVENTH ROBBERY

When the detective arrived at his own home after his interview with Doctor Parsons, he was not at all surprised to discover that the footman from the Van Skoyts was waiting to see him.

"I hope you'll pardon me, sir, for coming to see you," he said, "but I felt that I must do so in justice to myself. My name is Martin, sir."

"I am very glad that you did come to see me, Martin," replied the detective, smiling. "To tell the truth, I rather expected you."

"I thought you would, sir."

"Well, what have you got to say, now that you are here?"

"I hardly know how to say it, sir."

"There is only one way to do that, Martin, and that is to say it right out. If it is you wish to talk confidentially with me, you may be assured that what you say will not go any farther."

"Thank you, sir. After what occurred to-day, I was afraid that you might think that Thomas and I might know something about the lost property. People are always ready to suspect servants, sir."

"I did not think of suspecting either of you, Martin. Such a thing did not occur to me. Moreover, I knew that you had told me the truth."

"In spite of what madam said, sir?"

"Yes."

"But she was so positive. It made a liar of me, sir, or of—"

"Or of your mistress? No, don't say that, for it did not. She was mistaken, that is all."

"But how could she be mistaken, sir?"

"She had forgotten, Martin; and I hope you will do nothing to remind her of the fact."

"Certainly not, sir. And that is one reason for my call upon you."

"What is it?"

"I wished to say that if you should question me again in her presence, or in the presence of any person who might repeat to madam what I had said, I should insist that she did not get out of the carriage the second time."

"And uphold her in her statement. That proves that you are a good and a loyal servant, Martin."

"And if I had known before you questioned me how madam understood the matter I would not have told you what I did."

"Certainly not. I understand you perfectly, and I like you all the better for it. Now, have you anything more to tell me, that escaped your memory this morning? If you have, remember that it will not be repeated."

"Yes, sir, there is something else."

"What is it, Martin?"

"I perhaps ought not to say anything about it. I really did not intend to do so in the beginning, because it was none of my business; and possibly, sir, I also do madam an injustice in doing so. But after what occurred this morning, and in the light of all that has happened, I feel that I should tell you about it."

"Certainly, Martin, tell me. It may help greatly in unraveling this mystery—for there is a mystery."

"Perhaps not as great a one as you think, Mr. Carter."

"Martin, you must tell me what you mean."

"Very well, sir. In the first place, I wish to say that during all the time I have served madam, I have never known her to leave her carriage in such a manner before."

"I understand that. She herself told me the same thing."

"But in this case she left it twice, and denied to you, even in my presence, that she did it the second time."

"We will pass that."

"You asked me, sir, if when she went back the second time, when she was walking, if I saw her speak to the man with the tripod, and I told you I did not."

"Yes; that is correct."

"Well, sir, I did not see her SPEAK to him, but I saw her throw something to him."

"You did?"

"Yes, sir. I could not tell what it was at that distance, but I have no doubt that it was the chataulaine bag she says she lost. I am sure of it. I think, sir, that she wished to send some money to

some one without letting anybody know about it, and that the man with the tripod met her there by appointment, to take charge of it. I think she got out the first time to make sure it was the right man, and that then she got out the second time and walked back telling us to wait five minutes and then follow her in order to give him the money. It must be some sort of blackmail, sir."

"That a case you have built up out of nothing, Martin!" said the detective, smiling, "But I must reassure you."

"Yes, sir?"

"I think you are right in supposing that it was the bag she threw to the man, but I also believe, and you must do the same, that she was entirely unconscious of the act."

"How could that be so, sir?"

"Have you never heard of hypnotism, Martin?"

"Yes, sir."

"Very well. Madam was hypnotized when she did that. She did not know she did it. She did not know anything she did, and now she does not remember that she was out of the carriage or that she walked back toward that man or that she saw him again at all."

"Do you really believe that, sir?"

"I do."

"It relieves my mind greatly, sir, for I was afraid. Madam has been good to me. I screwed up my courage to come here and tell you this because I thought that you might help her if she were in trouble of any kind. Thomas and I talked it over and agreed between us that it was the thing to do, because we knew that you would respect our confidences."

"You did perfectly right. It would have been proper in any case."

"Thank you, sir."

"Now, is there anything more? You look as though you had not got everything off your mind yet."

"There is one thing more, sir."

"What is it, now?"

"That man—the one with the tripod—I met him on the street when I was on my way here."

"You did? Where?"

"Near the corner of Twenty-eight Street and Madison Avenue, sir."

"Did he have his tripod with him?"

"I did not see it. I don't think he did have it."

"Which way was he going?"

"I watched him. He turned through Twenty-eight Street toward Fifth Avenue and Broadway."

"Perhaps you can describe him to me, Martin. I have found no one else who was able to do so."

"No; I did not touch it."

"Did you see anything in its depths?"

"Only the lights and shades produced by the facets. What did you expect me to see? My future life or past life? Really, Mr. Carter, if you are going in for fortune-telling, why don't you look up one of the cult and get him to explain this case to you?"

"I don't suppose you really intend that to be an impertinence, do you, doctor?" asked the detective quietly.

"No; but the whole thing is so absurd, Carter. Can't you see it?"

"Who is the best authority on hypnotism in the city, doctor?"

"I don't know anybody who knows more about it than I do myself.

Hackenbush calls himself an authority, but he is a dreamer, and, incidentally, considerable of a crank."

"You mean Doctor Peter Hackenbush?"

"Yes."

"I suppose you would like to get those diamonds back again, wouldn't you?"

"Yes, indeed I would."

"And you would not object very strenuously, would you, even if they came back after it was proved that you were hypnotized when they were stolen?"

"Oh, I don't know about that. But we need not argue it, since such a preposterous thing could not be established. I'd like to get the watch, too, Carter."

"If you should happen to run across that man with the crystal again, will you make an effort to bring him to my house to see me?"

"You bet your life I will. But I'm not likely to run across him. The police have been looking for him, the commissioner tells me, and he cannot be found."

"Yet he has been very much in evidence since the police have been searching for him. He seems to have a talent for keeping out of sight."

"So he does."

"I don't suppose you have an idea that the watch, the money, and the diamonds jumped out of your pockets of themselves, have you, doctor?"

"Hardly that."

"Were you in any crowd before or after you saw that man, where your pocket might have been picked?"

"No; not after I had occasion to know that the things were in my possession; and that is the most puzzling part of the whole affair."

"How long before you encountered that man were you aware that the articles were still in your possession?"

"Why, only a few minutes. I had just seen a patient, up the avenue a few blocks, to whom I had shown the diamonds. On leaving there, I compared my time with his, and I also changed a twenty-dollar bill for him, so I know I still had the money, too, when I left there."

"And where did you go from there?"

"Straight to the square, and across it, after stopping for a moment, as I have said."

"Don't you see that all this strengthens the theory of hypnotism; in fact, that it clinches it?"

"No, I do not."

CHAPTER VI

THE SEVENTH ROBBERY

When the detective arrived at his own home after his interview with Doctor Parsons, he was not at all surprised to discover that the footman from the Van Skoyts was waiting to see him.

"I hope you'll pardon me, sir, for coming to see you," he said, "but I felt that I must do so in justice to myself. My name is Martin, sir."

"I am very glad that you did come to see me, Martin," replied the detective, smiling. "To tell the truth, I rather expected you."

"I thought you would, sir."

"Well, what have you got to say, now that you are here?"

"I hardly know how to say it, sir."

"There is only one way to do that, Martin, and that is to say it right out. If it is your wish to talk confidentially with me, you may be assured that what you say will not go any farther."

"Thank you, sir. After what occurred to-day, I was afraid that you might think that Thomas and I might know something about the lost property. People are always ready to suspect servants, sir."

"I did not think of suspecting either of you, Martin. Such a thing did not occur to me. Moreover, I knew that you had told me the truth."

"In spite of what madam said, sir?"

"Yes."

"But she was so positive. It made a liar of me, sir, or of—"

"Or of your mistress? No, don't say that, for it did not. She was mistaken, that is all."

"But how could she be mistaken, sir?"

"She had forgotten, Martin; and I hope you will do nothing to remind her of the fact."

"Certainly not, sir. And that is one reason for my call upon you."

"What is it?"

"I wished to say that if you should question me again in her presence, or in the presence of any person who might repeat to madam what I had said, I should insist that she did not get out of the carriage the second time."

"And uphold her in her statement. That proves that you are a good and a loyal servant, Martin."

"And if I had known before you questioned me how madam understood the matter I would not have told you what I did."

"Certainly not. I understand you perfectly, and I like you all the better for it. Now, have you anything more to tell me, that escaped your memory this morning? If you have, remember that it will not be repeated."

"Yes, sir, there is something else."

"What is it, Martin?"

"I perhaps ought not to say anything about it. I really did not intend to do so in the beginning, because it was none of my business; and possibly, sir, I also do madam an injustice in doing so. But after what occurred this morning, and in the light of all that has happened, I feel that I should tell you about it."

"Certainly, Martin, tell me. It may help greatly in unraveling this mystery—for there is a mystery."

"Perhaps not as great a one as you think, Mr. Carter."

"Martin, you must tell me what you mean."

"Very well, sir. In the first place, I wish to say that during all the time I have served madam, I have never known her to leave her carriage in such a manner before."

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"I watched him. He turned through Twenty-eight Street toward Fifth Avenue and Broadway."

"Perhaps you can describe him to me, Martin. I have found no one else who was able to do so."

"Yes, sir, I can."

"Well?"

"He is quite tall, sir, six feet, I should say. His skin is very dark. One might almost mistake him for a colored man were it not for his features and his perfectly straight hair. He has very white and even teeth, and the most wonderful eyes I ever saw. He looked at me, too, as I passed him, and I felt a shiver all over me. I thought he remembered me."

"Very probably. How was he dressed?"

"Like a gentleman, sir."

"Well dressed, eh? How was he dressed the other day when you saw him in the park?"

"As befitted his calling at that time, I should say, sir. I did not notice it particularly, but I think I would have done so had there been anything to notice about him."

"That is a very good answer."

How long had you been waiting for me when I arrived?"

"More than an hour, sir."

"So it would not be worth while following him up now, would it? Martin, if you should see that man again, anywhere at all, I wish you would take the trouble to notify me at once, no matter what you are doing. Even if you are on the box of the carriage, you could make an excuse to run into a store and telephone to me."

"Yes, sir."

"Should you say that he is a foreigner, Martin?"

"I should say that all he needed was a turban twisted on his head to make a Hindu out of himself, sir."

"Very likely that is what he is. I almost wish that you had turned about and followed him, but of course you could not think of that, and, besides, he would have known what you were about at once."

"I think so, sir. Do you wish me for anything more, sir?"

"No."

"Then I will go. I thank you very much, sir, for your kindness to me."

Martin had no sooner quitted the house than the detective was called to the telephone, to find that the commissioner was at the other end of the wire.

"Hello, Nick," he said. "There has been another case of robbery by the man with the crystal. Percy Monmouth this time. You know him?"

"Yes."

"He is around at the Imperial now. I told him I would ask you to go right around and see him about it, if I could catch you at home."

"All right, I'll do it. When did this happen?"

"About an hour ago, I think."

"And where?"

"At Twenty-eight Street and Fifth Avenue."

"That tallies with what Martin told me," thought the detective. Aloud he asked: "How did you know about it so soon?"

"Percy called me up to tell me about it. He will give you all the particulars himself. I haven't any of them. Have you accomplished anything as yet, Nick?"

"No. Only to satisfy myself that the man with the crystal is the guilty party, of course. But we will have to catch him in the act to convict him. It is the sort of thing where circumstantial evidence won't do at all. He must be caught with the goods on—and I don't believe, from what I have found out so far, that he very often has the goods on."

"I don't in the least understand you, Nick."

"I don't suppose you would. I'll explain it all to you later."

"All right. Run around there and see Percy, will you?"

"Yes, at once."

But before the detective left the house he called Chick to him and said:

"Chick, I want you to rig yourself out as if you were a nabob, and had your pockets stuffed with money. Wear a few diamonds, too, and then go and walk the streets until you find a hawker with a big crystal in front of him. When you do that, walk up and take a good look, first at the man and then at the crystal, and then come back and tell me all about it—only run your man to earth first, for I want to know where to find him. That's all."

* * CONTINUED NEXT ISSUE * *

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CLEARING THE AIRWAYS

In January of 1979, I decided to go into OTR trading. In order to do this, I purchased my second cassette tape deck. Unfortunately, based on a knowledgeable (?) friend's advice, I purchased a Harmon/Kardon HK1500 tape deck. This has turned out to be the biggest LEMON I ever bought. Less than 2 months after I purchased the deck, the keyboard broke and had to be replaced. The deck was still under warranty and the keyboard was repaired at no charge. However, I was without my tape deck for 2 months and accused by H/K of improper use of the recorder. Approximately 20 months after purchase, the recording heads had to be replaced. Again, 2 months without my tape deck and a \$90. repair bill. (I should have junked the unit.) In this time I wrote H/K about my troubles (12/80) and received no reply. It is now 2/15/81 and the tape deck is again malfunctioning. If I record over a recorded tape, both sounds appear. What next? This column was written in the hope of sparing someone out there from the troubles I've encountered.

R.A.O.

MEMBERSHIP DRIVE

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HOW WOULD YOU LIKE TO BE A FIELD REPORTER

You can! Just write an article on a place, event, show, etc., dealing with old time radio that you think others would like to read. The article must be typewritten. Include a black and white photograph (no color, please).

Next Issue

1. Rating the OTR Dealers
2. More Nick Carter
3. The Pres. Returns and many other features

Look At This! **What's Up?**

SGT. PRESTON

1. The same producer-writer team that gave us The Lone Ranger and The Green Hornet was responsible for this one too. Name them.
2. Preston's famed black horse was called _____.
3. Deep-voiced Paul Sutton was Preston for a good part of the run. (Jay Mitchell had the role first.) But the man who played the Lone Ranger took charge in the series' last year. Name him.
4. The Lone Ranger's announcer went along that year too. He was?

ANSWERS:

- (1) George W. Trendle and Fran Striker. (2) Rex. (3) Brace Beemer (4) Fred Roy

PLEASE GIVE THE ENCLOSED WORD TO YOUR FRIENDS



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