

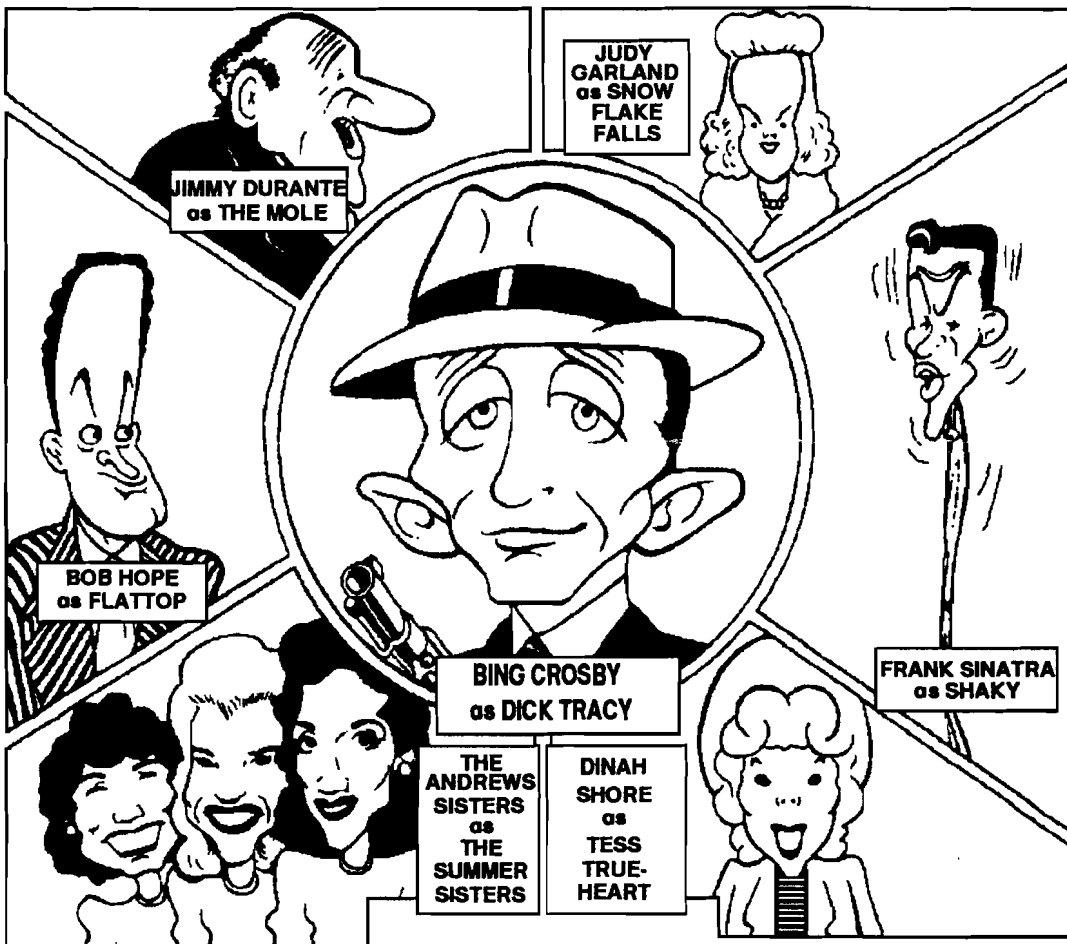
THE ILLUSTRATED PRESS

Number 229

 Our 20th Anniversary
1975-1995

October 1995

DICK TRACY in **Bb**

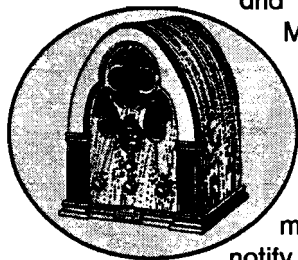


COMMAND PERFORMANCE

*An all-star hour-long broadcast from
Armed Forces Radio. February 15, 1945*

Membership Information

New member processing, \$5.00 plus club membership of \$15.00 per year from Jan 1 to Dec 31. Members receive a tape library listing, reference library listing, and a monthly newsletter.



Memberships are as follows: If you join Jan-Mar, \$15.00; Apr-Jun, \$12.00; Jul-Sep, \$8.00; Oct-Dec, \$5.00. All renewals should be sent in as soon as possible to avoid missing issues. Please be sure to

notify us if you have a change of address. The **Old Time Radio Club** meets the first Monday of every month at 7:30 P.M. during the months of September to June at 393 George Urban Blvd. Cheektowaga, N.Y. 14225. The club meets informally during the months of July and August at the same address. Anyone interested in the Golden Age of Radio is welcome. The **Old Time Radio Club** is affiliated with The Old Time Radio Network.

Club Mailing Address

Old Time Radio Club
P.O. Box 426
Lancaster, N. Y. 14086

Back issues of *The Illustrated Press* are \$1.50 postpaid. Publications out of print may be borrowed from our Reference Library.

Deadline for *The Illustrated Press* is the 1st of each month prior to publication.

The Illustrated Press is a monthly newsletter of The **Old Time Radio Club**, headquartered in Western New York State. Contents except where noted, are copyright 1995 by the OTRC.

Send all articles, letters, exchange newsletters, etc. to:
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Command Performance

ARMY SHORT WAVES BIGGEST AMERICAN RADIO SHOW TO SERVICE MEN ABROAD

(reprint for TUNE IN, March 1943)

A few Sundays ago, a young and unknown radio producer sat down to a telephone in the War Department in Washington and called Leopold Stokowski, in New York. "Mr. Stokowski," he said, "I want you and your orchestra to appear on my radio program two weeks from today." Mr. Stokowski, who won't lift a baton for less than four thousand dollars, gasped. But before he could hang up, Glenn Wheaton, radio producer for Uncle Sam, explained.

"We want you to appear on *Command Performance*. *Command Performance* isn't heard in the United States. It's Uncle Sam's show for men in the armed forces serving abroad. They ask for what they want. We give it to them. We've had a bunch of requests for classical music and we'd like you to answer those requests." "Tell me where you want me to be and when. I'll be there." It was as simple as that. By V-mail, letters, cables, requests pour into Washington from American lads serving from Alaska to the Antipodes.

The letters, themselves, provide a magnificent collection of Americana, a cross-section of the soul of America, and a wistful study in nostalgia. Good, bad, or indifferent, these men on foreign soil ask only for the America they left behind.

Command Performance is a remarkably well produced show, There are no corny pep talks, The Army feels that fellows out in Guadalcanal and Africa know why they're there. Neither are there commercial announcements on these shows. Nearest thing to a commercial runs

about like this: "Just tear off the top of a *Stuka* or *Zero* and write us what you want on the show. We'll give it to you." And the boys have done just that. One bomber squadron stationed in England has a working arrangement with Judy Garland, She'll sing a song for them in return for each Nazi plane they shoot down. To date, Judy owes the boys two songs. A request that the world's best and worst violinists do a program together found Jascha Heifetz and Jack Benny working as a team. Brenda and Cobina brought the rubber shortage on the home front close to the boys by describing how the girls are retreading their girdles. Perhaps the most unusual request was from a sailor at Pearl Harbor. "Would Carole Landis step up to the microphone and just sigh, that's all?" She would and did.

Command Performances were once the prerogative of royalty. Now every soldier's a king, his command an order of the day.


The Radio Branch originated *Command Performance* nearly a year ago. The shows are broadcast thirty-six times weekly by short wave beamed at different parts of the world and at different hours so that wherever American soldiers are on duty overseas, it will reach them during their waking hours. Having proved its power as a morale builder, on December 15, it was transferred to the Army's Special Service Division, in charge of welfare and entertainment of U. S. Troops with Glenn Wheaton remaining as its guiding genius.

Chief of the Radio Branch is cocky, active, sandy-haired Lt. Col. E. M. Kirby. Kirby operates from a half-finished office cluttered with uncovered telephone cables in the Army's new and fantastic Pentagon Building, in Arlington. He is a red tape cutter; and few men know their way around in radio better than he.

For years, he directed the National Association of Broadcasters, and knows the problems of broadcasting and programming intimately. Before Pearl Harbor, when only ostriches and those who were blind and would not hear failed to perceive the war clouds then brewing, Kirby went to the army as a civilian dollar-a-year man to direct the then new Radio Branch. After Pearl Harbor, he was commissioned and has been doing a terrific job.

Command Performance was born of a sports broadcast the Radio Branch cooked up. Boys in the field wanted to know how the baseball games were going, and Col. Kirby arranged to broadcast the games by short wave.

But the boys in far places then began to write in and ask why, if they could have the sports broadcasts, couldn't they have the good entertainment shows being broadcast in America. Col. Kirby knew that the entertainers of America were more than willing to do their part. So were the radio stations. The result was, *Command Performance*. Presented by a commercial sponsor, *Command Performance* would have a weekly talent cost of not less than \$50,000. For Uncle Sam, there are no charges.




How would Your Boy like a Free Vacation with **BABE RUTH at the Babe's Training Camp? Babe himself will tell how 50 boys can win this unprecedented prize over**

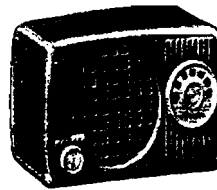
WBEN 5:15 P.M. TOMORROW

3900 Other Prizes and Loads of Fun in

"Babe Ruth Boys Club"

A New  Program

[1934]



SAME TIME SAME STATION

by Jim Cox

MA PERKINS

Among the great homespun philosophers of old time radio, none is remembered with more affection and pathos than *Ma Perkins* -- Oxydol's Own *Ma Perkins*, that is, radio's "mother of the air." Flowing into kitchens each weekday afternoon to a slight variation of "My Old Kentucky Home," *Ma Perkins* was one of radio's most important daytime serials, spanning almost the entire life of network broadcasting.

Ma was the "den mom of our dreams," said author Robert LaGuardia. He called her "a pie baking Sherlock Holmes with an I.Q. of about 180."

A comparison between Ma and Bill Davidson, barber of Hartville who solved that fictional town's problems, has been drawn before. One chronicler termed Ma "a woman's answer to *Just Plain Bill*." The weekly *Variety* labeled her "*Just Plain Bill* in drag." Author Jim Harmon felt similarly; he said her character was conceived as "*Just Plain Bill* in skirts."

No matter. Ma became the conscience of Rushville Center, another fictional hamlet somewhere in the Midwest. As its best-loved sounding board, her practical advice was drawn from experience and an inherent belief in the basic goodness of those around her. Ma's personal qualities included tough honesty combined with an instinctive understanding of the human spirit.

Just as Bill Davidson was not the protagonist of his drama, author Raymond William Stedman observes that neither was Ma of hers. While Ma rarely got into difficulty herself, others turned regularly to her in their hour of need. The kindly widow who operated Rushville Center's lumberyard while raising three youngsters encouraged the world's little people. Her wisdom in handling difficulties was not acquired through extensive formal education; her grammatical constructions and patterns of enunciation gave evidence that she was a bonafide homespun philosopher.

Many's the night she and lumberyard manager Shuffle Shober, who possessed many of Ma's traits -- though he suspicioned deceit much quicker than Ma

-- sat on her front porch analyzing their current dilemmas. On warm wartime evenings they spoke until, one by one, the lights on the block went out and the night sounds rose up about them. With the problems still unsolved but somehow easier to bear, Shuffle would shuffle off toward home, leaving Ma contented and thankful for her blessings.

Other principals in the cast included Ma's children -- John, killed during World War II and buried in an unmarked grave in Germany (the network received thousands of sympathy notes addressed to "Ma" when that happened); Evey, who talked the dialect of the natives and was often a "heartache" to her mother (she was president of the ladies' club, The Jolly Seventeen, which thrived on local gossip, in total bad taste, Ma felt); and Fay, viewed by everyone as Ma's pet, who seemed to speak urbanese and attracted far more admirers than Evey, although they usually met death early and tragically. There was Evey's husband, Willie Fitz (the salt of the earth who would give you the shirt off his back, yet who came across as slow and unassuming, with whom Shuffle verbally, yet kindly, sparred on frequent occasions); Evey and Willie's son Junior; Fay and (the late) Paul Henderson's daughter Paulette; and Gladys Pendleton, another close friend.

Without doubt, the scripts for *Ma Perkins* were perhaps the very best among all of radio's soaps. While Robert Hardy Andrews originally wrote the show for the Hummerts, when they no longer owned it the writing went to Orin Tovrov. For more than twenty years he brilliantly evolved the character of Ma into a warm, tolerant human constantly at odds with the small-minded residents of Rushville Center. When a show lasted for a quarter-century or more, a protracted story line afforded bountiful time to delineate character -- as much as ten minutes a day, five days a week -- for as long as the program remained on the air.

Ma Perkins was among the most fortunate in this regard. In the summer of 1933, Procter & Gamble, the giant household products manufacturer, decided to try radio soap opera -- then in its infancy -- to advertise its Oxydol laundry detergent. A trial run for sixteen weeks would be broadcast on one radio station, WLW, in P&G hometown of Cincinnati. Scouting for an actress to be featured as Ma, the company turned to Virginia Payne, then twenty-three, currently appearing on the station as "Honey Adams," a singing Southern heroine.

Miss Payne, unlike the aged Ma whose identity would become synonymous with her own, possessed a certain tremolo in her versatile voice that allowed her to convince listeners for almost three decades

that she was of advanced years. And while Ma had little formal training, Ms. Payne, a physician's daughter, held two degrees from the University of Cincinnati.

The series began August 14, 1933. From the very start it was enormously popular. Letters poured in from as far as WLW's 50,000 watts carried the program. Sales of Oxydol soared. By the end of the trial run, P&G was ready to venture into network radio for the first time. On Monday, December 4, at 3:00 P.M. ET NBC introduced *Ma Perkins* to a nationwide audience. Broadcast from Chicago, it starred Virginia Payne. When it moved to New York in 1947, the program was a vital force in P&G's marketing strategy.

Ma Perkins cost only \$164.56 per rating point while its ratings nearly equalled those of the enormously popular daytime star Kate Smith, radio's highest rated show, with production costs of \$609.76 per point. The *Kate Smith Show* was produced at \$5,000 weekly; five installments of *Ma Perkins* ran \$1,300. Low cost per listener and favorable sales results keep daytime serials attractive to sponsors.

Ma Perkins achieved successes seldom duplicated by others. Its following was so loyal that rating often exceeded those of some evening shows. It was carried on three networks and on three occasions simultaneously (Mutual and NBC in 1937-38; and for six years, from 1943-49, with live performances at 1:15 on CBS and 3:15 on NBC). In its prime, the program was broadcast to listeners in Canada, Hawaii and across Europe via Radio Luxembourg. In all, Virginia Payne never missed a single broadcast in twenty-seven years!

The end of P&G's association with it in the late 50's did not represent any disaffection for the program by the sponsor, said Stedman. Rather, its decision to lease the series to other advertisers was a reflection of the trend away from single sponsorship in broadcasting. *Ma* was liked by listeners and advertisers to the end. Its identity with Oxydol remained branded in consumers' minds for decades.

Charlie Warren, a pseudonym for announcers Marvin Miller and Dan Donaldson, delivered the Oxydol commercials most of those years. At the close of every episode Warren reminded the faithful to listen again: "Same time ... same station." No other program repeated those words every day for so many years.

When television encroached on radio's home medium entertainment turf, soap operas that had become institutions to millions were cancelled almost without warning. "I feel as though the main pillars had been

knocked out of the house," Virginia Payne said to Mary Jane Higby (star of *When a Girl Marries*) on learning of several long-running soaps named for extinction. Later, in a final act, CBS dismissed *Ma Perkins*, its senior soap opera, after 7,065 broadcasts, plus several more on network radio soaps' last day, Friday, November 25, 1960. It was truly the end of an era.

CBS Radio stations everywhere proceeded with that broadcast day as though business were as usual. Virginia Payne, as Ma, said: "I give thanks that I have been given this gift of life, this gift of time, to play my little part." Her brave "Good-bye, and may God bless you" was all but lost in the hurry to put on another spot announcement. Serial enthusiasts were left with a vacant feeling and disbelief that it could stop so suddenly.

Faithful to the end, *Ma's* listeners wrote thousands of letters and the CBS switchboard lit up like a Christmas tree. Callers could hardly express their anger and sorrow for the tears they shed. Deep in the very nature of soaps is the implied promise that they will last forever, and that promise had now been broken. The world of radio soap was no more. Rushville Center and its counterparts vanished without a trace, entering the realm of folklore.

TONIGHT
The NEW
BOB HAWK SHOW
for
CAMEL CIGARETTES
WIBX 7:30 P.M.
MORE FUN! MORE LAFFS!
A BRAND-NEW
COMEDY SHOW!
 [1946]

Jack Armstrong, "All American Boy," was a radio hero

by George Kunz

I have become resigned to a world of change, but when General Mills orders a switch in the basic formula for Wheaties, the breakfast of champions, it is time to fight. This sort of thing would not happen if Jack Armstrong were still around.

Kids who grew up in the radio era remember Jack, the all American boy, whose program aired at 5:30 each afternoon. A male chorus introduced the show:

*"Wave the flag for Hudson High boys,
Show them how we stand!
Ever shall our team be champions,
Known throughout the land!
Rah Rah Boola Boola Etc."*

Jack Armstrong had three laudable goals in his life: to lead Hudson High to athletic conquests, to put down snotty bad kids and sell carloads of Wheaties. Pursuant to this latter aspiration, Jack's male chorus slipped with grace to a paean in praise of the breakfast he loved:

*"Have you tried Wheaties?
They're whole wheat with all the bran.
Won't you try Wheaties?
For wheat is the best food of man ..."*

In case some listeners had still not gotten the idea, the radio announcer personalized the message: "Boys and girls, get mother to serve up a bowl of golden brown Wheaties, crackling with milk or cream and sugar." Then, overcome by emotion too powerful for words, he lapsed into pure onomatopoeia: "Um-um!" Sounds smothered any logical expression.

Wheaties box tops became legal tender for us kids because only with them could we secure Jack Armstrong's famous radio gifts like the shooting plane with spinning propellers, the secret whistle code, an Asian chart game or the Hike-O-Meter to measure walking distance.

Of course, eating enough Wheaties to manage these premia got my generation hooked on the product. Now, at my present age, to be told that General Mills is stopping my supply is a mockery.

Wherever he is, I can only hope that Jack Armstrong finds out about the plot to usurp the cereal he loved. If he does, I warn the General: Jack and Uncle Jim, Betty and Billy will mount an attack to restore "the

best breakfast food in the land."

From the Editor's Chair

I wish to apologize to the membership for the lateness of the August *Illustrated Press*. I had minor surgery that month and it turned out that more rehabilitation than was planned was needed and the *IP* did not get mailed out on schedule. To add to the problem, I received an upgrade for my word processor, and that took more time to adjust to the differences in the versions. The problems have been corrected and the future *IP*'s will be mailed on their regular schedule.



The club thanks Andy Blatt of Vintage Broadcasts, (42 Bowling Green, Staten Island, NY 10314) for his generous donation to our Cassette Library. And speaking of Cassette Library, our librarian, Don Friedrich has been after me to list the many shows that have been arriving and are not in our current catalog, here are a few of them.

Additions to the Cassette Library

- 2038 CASES OF MR. ACE, 6/25/47
MAN FROM HOMICIDE, 9/16/50
- 2037 INNER SANCTUM, DEATH IS A JOKER, 7/7/44
INNER SANCTUM, WAILING WALL, 11/6/45
- 2038 THE SHADOW, MURDER ON APPROVAL, 7/7/3
THE SHADOW, DEATH FROM THE DEEP, 10/3/37
- 2039 HOPALONG CASSIDY, CASE OF THE LAST WORD
HOPALONG CASSIDY, BAD MEDICINE AT RIMROCK
- 2040 HOPALONG CASSIDY, THE IRON HORSE, 9/23/50
HOPALONG CASSIDY, THE STAGECOACH TRAIL, 9/30/50
- 2041 PHILLIP MARLOW, FIRST SHOW FOR NBC, 6/17/47
PHILLIP MARLOW, KING 'N' YELLOW, 7/8/47
- 2042 PHILLIP MARLOW, TROUBLE IS MY BUSINESS
PHILLIP MARLOW, RED WIND, 9/26/48
- 2043 PHILLIP MARLOW, PERSIAN SLIPPERS, 10/3/48
PHILLIP MARLOW, PANAMA HAT, 10/10/48
- 2044 PHILLIP MARLOW, WHERE THERE'S A WILL, 10/17/48
PHILLIP MARLOW, HEART OF GOLD, 10/24/48
- 2045 PHILLIP MARLOW, HARD WAY OUT, 11/28/48
PHILLIP MARLOW, OLD ACQUAINTANCE, 12/26/48
- 2046 PHILLIP MARLOW, THE GRIM HUNTERS, 3/12/49
PHILLIP MARLOW, DANCING HANDS, 3/19/49
- 2047 PHILLIP MARLOW, GREEN FLAME, 3/26/49
PHILLIP MARLOW, THE LAST LAUGH, 4/2/49
- 2048 PHILLIP MARLOW, NIGHT TIDE, 5/21/49
PHILLIP MARLOW, THE EBONY LINK, 5/28/49

(continued on page 8)

The Voice of Experience

by Peter Bellanca

Marriage problems, money woes, inferiority complexes, these were just a few of the dilemmas that radio's *Voice of Experience* addressed six times a week during the late 1920's and 1930's. The *Voice* belonged to Marion Sayle Taylor, whose advice reached millions of troubled people over the CBS and later the NBC and Mutual Networks. Taylor turned to social work after an automobile accident left him with a party disabled hand. Helping the downtrodden in San Francisco and Los Angeles, he turned to local radio in 1926 and by 1928 and became a regional hit. In 1933 he launched his six-a-week advice program for CBS.

He never used his name over the air and always referred to himself as the *Voice of Experience*. He was so secretive about his identity that he even signed his checks as the *Voice of Experience*. He remained a beacon of hope with a great many Americans during the Great Depression. At his peak he received over 30,000 letters a day, and read the most dramatic over the air. He also authored more than one-hundred pamphlets and eight books, including Stranger Than Fiction and Making Molehills Out of Mountains. Millions of copies were sold and all his profits were donated to charitable causes.

Taylor came to know the darker side of human nature, and seemed genuinely interested in helping people with their problems. A great deal of money was given out to the disadvantaged and he established a college scholarship fund. Criminals confessed to him all types of crimes, even murder. Thieves returned stolen goods and embezzlers returned stolen monies. Families were united with lost or abandoned members. But perhaps the oddest case of all was that of a man who pawned his false teeth to get money for his family and now could not find a job. Taylor's advice was, "I'm always admonishing you men who are out of work to grit your teeth and go after jobs, but you can't very well grit 'em if you haven't got 'em. So I guess I'll have to get 'em for you." Taylor paid the pawn shop bill and got the teeth out of hock for the man. With his teeth back where they belonged, the former toothless listener did as he was told and found a job.

The Voice of Experience ran on CBS until 1936. In 1937 NBC picked up the *Voice* for a year and the program finished its run on Mutual in 1940

(continued from page 7)

- 2049 PHILLIP MARLOW, THE KEY MAN, 6/25/49
PHILLIP MARLOW, DUDE FROM MANHATTAN, 7/2/49
- 2050 PHILLIP MARLOW, RESTLESS DAY, 1/2/49
PHILLIP MARLOW, THE BLACK HALO, 1/15/49
- 2051 PHILLIP MARLOW, THE ANGRY EAGLE, 4/18/50
PHILLIP MARLOW, HIGH COLLAR CAPE, 4/25/50
- 2052 PHILLIP MARLOW, FACE TO FORGET, 6/14/50
PHILLIP MARLOW, GOLDEN COBRA, 6/21/50
- 2053 PHILLIP MARLOW, TROUBLE IS MY BUSINESS
PHILLIP MARLOW, HEART OF GOLD, 10/24/48
- 2054 CASEY CRIME PHOTOGRAPHER, BLONDE LIPSTICK, 11/6/47
CASEY CRIME PHOTOGRAPHER, TOO MANY ANGELS, 11/13/47
- 2055 CASEY CRIME PHOTOGRAPHER, EARNED REWARD, 11/20/47
CASEY CRIME PHOTOGRAPHER, AFTER TURKEY THE BILL, 1/27/47
- 2056 CASEY CRIME PHOTOGRAPHER, SERPENT GODDESS, 12/4/47
CASEY CRIME PHOTOGRAPHER, THE NEW WILL, 12/11/47
- 2057 BOSTON BLACKIE, SAM BELLOWS CASE
BOSTON BLACKIE, LARRY BROWN CASE
- 2058 BOSTON BLACKIE, PHONY DOCTOR
BOSTON BLACKIE, MURDER AT THE MOVIES
- 2059 BOSTON BLACKIE, MADAM ZINA
BOSTON BLACKIE, DYNAMITE THOMSON
- 2060 GUNSMOKE, WILLIAM BONNEY, 4/28/52
GUNSMOKE, LEGAL REVENGE
- 2061 GUNSMOKE, ABSOLOM, 3/7/53
GUNSMOKE, PUSSY CAT, 3/21/53
- 2062 GUNSMOKE, RENA DECKER
GUNSMOKE, RENA DECKER, PART 2
- 2063 THE SHADOW, BLACK ROCK, 11/13/38
THE SHADOW, GHOSTS CAN KILL, 11/20/38
- 2064 SAM SPADE, KIMBERLY CROSS CAPER, 3/23/51
SAM SPADE, THE VENDETTA CAPER, 3/20/51
- 2065 SAM SPADE, BAFIO CUP CAPER, 8/22/48
SAM SPADE, SQP CAPER, 11/7/48
- 2066 SAM SPADE, MISSING NEWSHAWK CAPER, 7/18/48
SAM SPADE, MAD SCIENTIST CAPER, 7/25/48
- 2067 SAM SPADE, DANNY SHANE CAPER, 4/6/51
SAM SPADE, CIVIC PRIDE, 4/13/51
- 2068 SAM SPADE, CONVERTIBLE CAPER
SAM SPADE, LOVELETTER CAPER
- 2069 SAM SPADE, BETRAYAL IN BUMPUS HELL, 11/18/49
SAM SPADE, STOPPED WATCH CAPER, 4/10/49
- 2070 SAM SPADE, HAIL AND FAREWELL, 4/27/51
SAM SPADE, AMAZING MR. MALONE, 5/25/51
- 2071 SAM SPADE, FARMERS DAUGHTER CAPER, 9/3/50
SAM SPADE, RED AMAPOLA CAPER, 5/21/51
- 2072 SAM SPADE, CRAB LOUIE, 3/2/51
SAM SPADE, SPANISH PRISONER, 3/9/51
- 2073 SAM SPADE, FLOPSY MOPSY COTTONTAIL CAPER
SAM SPADE, THE DRY MARTINI CAPER
- 2074 SAM SPADE, HOT HUNDRED GRAND CAPER
SAM SPADE, DICK FOLEY CAPER
- 2075 SAM SPADE, BOW WINDOW CAPER, 11/9/48
SAM SPADE, GOLD KEY CAPER, 1/25/48
- 2076 SAM SPADE, DEATHBED CAPER, 6/20/48
SAM SPADE, BAILBOND CAPER, 6/27/48
- 2077 SAM SPADE, RUSLIGHT DIAMOND CAPER, 7/4/48
SAM SPADE, WHEEL OF LIFE CAPER
- 2078 GANGBUSTERS, SAFE CRACKING COMBINE
GANGBUSTERS, DEVIL & THE SYNDICATE, PART 1
- 2079 GANGBUSTERS, DEVIL & THE SYNDICATE, PART 2
GANGBUSTERS, DEVIL & THE SYNDICATE, PART 3
- 2080 THE THIN MAN, HAUNTED HAS, 7/15/48
OFFICIAL DETECTIVE, MURDER TEAM
- 2081 CANDY MATSON, EGYPTIAN AMULET
CANDY MATSON, JACK FROST
- 2082 HAVE GUN WILL TRAVEL, FINN ALLY, 8/9/59
HAVE GUN WILL TRAVEL, THE LADY, 8/16/59
- 2083 SUSPENSE, THE DOCTOR PRESCRIBES DEATH
SUSPENSE, LOVES LOVELY COUNTERFEIT, 3/8/45
- 2084 BIG TOWN, THE TRAP, 9/28/48
BIG TOWN, THE FATAL CHAIN, 11/9/48
- 2085 CHARLIE CHAN, #7-12 ON BOTH SIDES, 90 MINUTES
CHARLIE CHAN
- 2086 CHARLIE CHAN, #13-18 ON BOTH SIDES, 90 MINUTES
CHARLIE CHAN
- 2087 CHARLIE CHAN, #19-24 ON BOTH SIDES, 90 MINUTES
CHARLIE CHAN
- 2088 CHARLIE CHAN, #25-30 ON BOTH SIDES, 90 MINUTES
CHARLIE CHAN
- 2089 CHARLIE CHAN, #31-34 ON BOTH SIDES, 90 MINUTES
CHARLIE CHAN
- 2090 CHARLIE CHAN, #35-38 ON BOTH SIDES, 90 MINUTES
CHARLIE CHAN
- 2091 CHARLIE CHAN, #39, CONCLUSION
CHARLIE CHAN, MARCHING ANTS
- 2092 THE DEVIL AND MR. O, ALONE IN NYC
THE DEVIL AND MR. O, GRAVESTONE
- 2093 PHIL HARRIS & ALICE FAYE, RADIO CONTEST, 2/12/50
PHIL HARRIS & ALICE FAYE, HOME & NO UTILITIES, 2/19/50
- 2094 CAMPBELL PLAYHOUSE, HUCKLEBERRY FINN, 3/17/40
CAMPBELL PLAYHOUSE, CONTINUED FROM SIDE ONE
- 2095 HOUSE OF MYSTERY, GIFT FROM THE DEAD, 8/3/47
HOUSE OF MYSTERY, MYSTERY OF THE BAT BOY
- 2096 DEADLINE MYSTERY, NO TITLE, 8/10/47
DEADLINE MYSTERY, NO TITLE, 8/24/47
- 2097 GYPSY JOE, MOSQUITO SCOOTS
GYPSY JOE, WOMAN IN BLACK
- 2098 MISS SHERLOCK, THE EMERALD, 7/12/41
MISS SHERLOCK, WILMER AND THE WIDOW, 9/12/46
- 2099 PHILCO RADIO MYSTERIES, DEAD MAGICIAN/MURDER IN THE SKY
FROM SIDE 1, MISSING MASTERPIECE/DEATH RAY TUBE
- 2100 EDGAR ALLEN POE, THE FALL OF THE HOUSE OF USHER
EDGAR ALLEN POE, THE TELLTALE HEART
- 2101 DR. JELLYLL AND MR. HYDE
FRANKENSTEIN
- 2102 I LOVE ADVENTURE, #3 THE DEVIL'S SANCTUARY
I LOVE ADVENTURE, #4 PEARL OF GREAT PRICE
- 2103 THE AVENGERS, QUICK QUICK SLOW DEATH
- 2104 THE AVENGERS, A DEADLY GIFT
- 2105 THE AVENGERS, LOVE ALL
- 2106 THE AVENGERS, SUPER SECRET CIPHER SNATCH
- 2107 THE AVENGERS, DIAL A DEADLY NUMBER

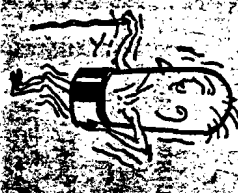
- 2108 THE AVENGERS, STOP ME IF...
2109 THE AVENGERS, TRAIN OF EVENTS
2110 THE SHADOW, STOCKINGS WERE HUNG, 12/24/39
INTRIGUE, SATIN WAS A SALESMAN
2111 SHELL CHATEAU, W/AL JOLSON, GEORGE JESSEL & BORIS
KARLOFF, 60 MINUTES
2112 MYSTERIOUS TRAVELER, OUT OF THE PAST
MYSTERIOUS TRAVELER, CHRISTMAS STORY, 12/31/51
2113 MYSTERIOUS TRAVELER, THEY WHO SLEEP, 1/5/45
MYSTERIOUS TRAVELER, CASE OF CHARLES FOSTER
2114 MYSTERIOUS TRAVELER, I DIED LAST NIGHT, 4/25/50
MYSTERIOUS TRAVELER, S.O.S., 5/2/50
2115 MYSTERIOUS TRAVELER, MAN WHO VANISHED, 7/6/48
MYSTERIOUS TRAVELER, VISITING CORPSE, 8/10/48
2116 MYSTERIOUS TRAVELER, THE BIG BRAIN, 3/14/50
MYSTERIOUS TRAVELER, MAN FROM SINGAPORE
2117 MYSTERIOUS TRAVLER, SURVIVAL OF THE FITTEST
MYSTERIOUS TRAVLER, MAN WHO TRIED TO SAVE LINCOLN
2118 MYSTERIOUS TRAVLER, DEATH HAS 1,000 FACES
MYSTERIOUS TRAVLER, LAST SURVIVOR, 10/11/49
2119 MYSTERIOUS TRAVLER, QUEEN OF THE CATS, 7/2/44
MYSTERIOUS TRAVLER, DEATH LAUGHS LAST
2120 MYSTERIOUS TRAVLER, DEATH IS THE JUDGE, 6/15/47
MYSTERIOUS TRAVLER, LOCOMOTIVE GHOST, 7/8/47
2121 MYSTERIOUS TRAVLER, DEATH IS A VISITOR, 8/25/46
MYSTERIOUS TRAVLER, SYMPHONY OF DEATH, 9/8/46
2122 MYSTERIOUS TRAVLER, WOMAN IN BLACK, 3/9/47
MYSTERIOUS TRAVLER, DARK DESTINY, 4/13/47
2123 MYSTERIOUS TRAVLER, BEHIND THE LOCKED DOOR, 5/23/50
MYSTERIOUS TRAVLER, KILLER AT LARGE, 6/8/50
2124 MYSTERIOUS TRAVLER, KILLER COME BACK, 7/18/50
MYSTERIOUS TRAVLER, HIDEOUT, 12/11/51
2125 MYSTERIOUS TRAVLER, HAUNTED TRAILER, 4/29/52
MYSTERIOUS TRAVELER, DEATH HAS COLD BREATH
2126 MYSTERIOUS TRAVELER, MURDER IS MY BUSINESS, 6/8/48
MYSTERIOUS TRAVELER, ZERO HOUR, 6/22/48
2127 MYSTERIOUS TRAVELER, OPERATION TOMORROW, 4/11/50
MYSTERIOUS TRAVLER, DEATH AT 50 FATHOMS, 4/18/50
2128 MYSTERIOUS TRAVLER, DEATH COMES, 3/24/45
MYSTERIOUS TRAVLER, MURDER GOS FREE, 3/31/45
2129 MYSTERIOUS TRAVLER, DEATH IS MY CALLER, 10/21/47
MYSTERIOUS TRAVLER, MAN WHO DIED TWICE
2130 MYSTERIOUS TRAVLER, THEY STRUCK IT RICH, 3/16/48
MYSTERIOUS TRAVLER, DEATH WRITES A LETTER, 5/18/48
2131 MYSTERIOUS TRAVLER, MAN THE INSECTS HATED, 7/27/47
MYSTERIOUS TRAVLER, VACATION FROM LIFE, 9/7/47
2132 SHERLOCK HOLMES, WISTERIA LODGE
SHERLOCK HOLMES, BRUCE PARTINGTON PLANS
2133 SHERLOCK HOLMES, REIGATE SQUIRES
SHERLOCK HOLMES, SOLITARY CYCLIST, BOTH BBC
2134 SHERLOCK HOLMES, PRIORY SCHOOL
SHERLOCK HOLMES, SILVER BLAZE, BOTH BBC
2135 SHERLOCK HOLMES, CHARLES AUGUSTUS MILVERTON
SHERLOCK HOLMES, BLUE CARBUNCLE, BOTH BBC
2136 SHERLOCK HOLMES, SIX NAPOLEONS
SHERLOCK HOLMES, ABBEY GRANGE, BOTH BBC
2137 BOSTON BLACKIE, MRS BOSTON BLACKIE
BOSTON BLACKIE, OSCAR WOLFE
2138 BOSTON BLACKIE, EXPLODING CAR
BOSTON BLACKIE, OLD NUMBER 86
2139 BOSTON BLACKIE, DEATH WISH
BOSTON BLACKIE, DEAD AUNT SARAH
2140 BOSTON BLACKIE, WILLIAMS NECKLACE
BOSTON BLACKIE, TV POISONING
2141 BOSTON BLACKIE, FANCY DAN & THE CHARITY BAZAAR
BOSTON BLACKIE, NEW SHOES
2142 BOSTON BLACKIE, SHOE SHINE
BOSTON BLACKIE, LIGHTHOUSE GHOST
2143 PHILLIP MARLOW, THE LADY KILLER, 8/20/49
PHILLIP MARLOW, EAGER WITNESS, 8/27/49
2144 GUNSMOKE, MATT FOR MURDER, 7/26/54
GUNSMOKE, THE QUE, 7/19/54
2145 HAVE GUN WILL TRAVEL, YOUNG GUN, 7/12/59
HAVE GUN WILL TRAVEL, THE EAGER, 7/26/59
2146 THE THIN MAN, PASSIONATE PALOOKA, 7/7/48
THE THIN MAN, WEDDING ANNIVERSARY, 10/10/43
2147 CASEY CRIME PHOTOGRAPHER, ACQUITTED, 7/3/47
CASEY CRIME PHOTOGRAPHER, LADY KILLER, 7/17/47
2148 CASEY CRIME PHOTOGRAPHER, DEATH...LOVER'S LANE, 7/31/47
CASEY CRIME PHOTOGRAPHER, BRIGHT NEW STAR, 8/7/47
2149 CASEY CRIME PHOTOGRAPHER, LADY IN DISTRESS, 10/23/47
CASEY CRIME PHOTOGRAPHER, G. GRANDAD'S RECEIPT, 10/30/47
2150 CASEY CRIME PHOTOGRAPHER, WEDDING BREAKFAST, 10/9/47
CASEY CRIME PHOTOGRAPHER, THE CAMERA BAG, 10/16/47
2151 RICHARD DIAMOND, SIMPSON CASE, 1/18/52
RICHARD DIAMOND, AL BRENNER CASE, 1/25/52
2152 RICHARD DIAMOND, MERRY GO ROUND MURDER CASE, 1/4/52
RICHARD DIAMOND, WHITE COW CASE, 1/11/52
2153 RICHARD DIAMOND, TONY GARRIBALDI CASE, 2/1/52
RICHARD DIAMOND, EDDIE BURKE CASE, 2/8/52
2154 RICHARD DIAMOND, LOUIE DIXON CASE, 3/14/52
RICHARD DIAMOND, HANK BURTON CASE, 3/21/52
2155 RICHARD DIAMOND, DR. WALKER & THE PROBLEM, 3/28/52
RICHARD DIAMOND, ENIGMA OF BIG ED, 4/4/52
2156 NIGHTBEAT, THE NIGHT IS A WEAPON, 2/13/50
NIGHTBEAT, A WORLD ALL HIS OWN, 2/20/50
2157 NIGHTBEAT, THE ELEVATOR CAPER, 5/8/50
NIGHTBEAT, THE NIGHT WATCHMAN, 5/15/50
2158 NIGHTBEAT, I WISH YOU WERE DEAD, 5/22/50
NIGHTBEAT, HARLAN MATTHEWS, SPAMP DEALER, 5/29/50
2159 NIGHTBEAT, THE GIRL FROM KANSAS, 6/5/50
NIGHTBEAT, FOOTBALL AND THE SYNDICATE, 6/12/50
2160 NIGHTBEAT, VINCENT AND THE PAINTER, 6/19/50
NIGHTBEAT, THE JUNENILE GANGSTERS, 6/26/50
2161 NIGHTBEAT, GUNNER'S LAST FIGHT, 8/14/50
NIGHTBEAT, DOCTOR'S LAST FIGHT, 8/14/50
2162 NIGHTBEAT, RAILROADED, 6/19/52
NIGHTBEAT, THE REFORMER, 6/26/52
2163 NIGHTBEAT, THE ODD ITCH, 7/3/52
NIGHTBEAT, THE TASTE OF PEACHES, 7/17/52
2164 NIGHTBEAT, FLIGHT FROM FEAR, 7/31/52
NIGHTBEAT, SOMEBODY STOP ANN, 8/7/52

Tip on Eddie Cantor

(933)

"WE WANT CANTOR"

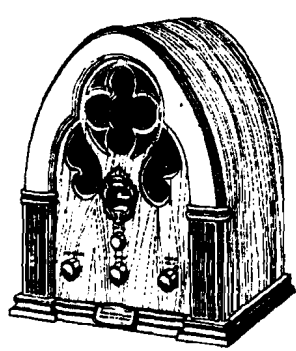
BORN IN NEW YORK, SON OF A POOR VIOLINIST, PARENTS DIED WHEN HE WAS 2. BROKE INTO THEATRE ON AMATEUR NIGHT AND BECAME GUS EDWARDS' PROTEGE. STARRED IN ZIEGLER FOLLIES. HAS FIVE DAUGHTERS. IS CHIEF SUPPORT OF JEWISH ORPHANAGE IN NEW YORK.



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