

Old Time Radio **DIGEST**

No. 8 March-April 1985

\$2.50



Old Time Radio DIGEST

Old Time Radio Digest is printed and published by Royal Promotions and is edited by Bob Burchett and George Wagner.

Published Bi-Monthly, Six Times a year.
One Year subscription is \$12.50 per year.
Single copies are \$2.50 each.
Past issues are \$3.00 each, includes postage.

Business address:

Royal Promotions 4114 Montgomery Road
Cincinnati, Ohio 45112 (513) 841-1267
Office hours are; 9:00 a.m. to 5:00 p.m. EST.

Editorial Office:

RMS & Associates: 2368 Victory Pkwy.
Cincinnati, Ohio 45206 (513) 961-3100
Office hours are 9:00 a.m. to 5:00 p.m. EST.

Advertising rates as of January 1, 1985

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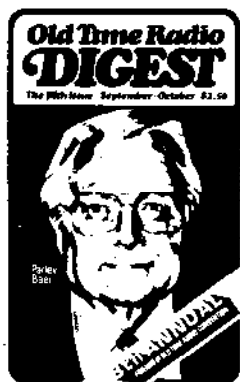
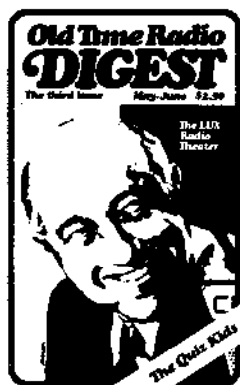
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- A Silencer
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- #21 Adventure of the Spare Spare
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- Case of Honorable Mr. Malice 11/6/47
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- 1/25/44 (secretly)
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 Wrong One Matter 11/12/61
 Guide to Murder Matter 11/19/61
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 Cinder Elmer Matter 12/4/61
 Phoney Phone Matter 12/24/61
 One Too Many Matter 12/31/61
 Terrible Torch Matter 1/21/62
 The Can't Be So Matter 1/28/62
 The Do It Yourselves Matter 2/11/62
 The Takes a Crook Matter 2/18/62

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 The Golden Dream Matter 3/11/62
 Dr 'n' Mike Matter 3/18/62
 Shadow of a Doubt Matter 3/25/62
 Blue Rock Matter 4/1/62
 Ivy Emerald Matter 4/8/62
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 D021-Over My Dead Body/Terrified Turkey
 D022-Dog Be/DL & Cow
 D023-21235679 / Biddle Riddle
 D024-Red Star/Cloak and Dagger
 D025-String of Death/Sure Thing
 D026-Soap Opera/Shot to the Dark
 D027-Crab Louis/Spanish Prisoner
 D028-Sinner, Sinner/You're a Cop

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 D030-Secrets Never Told Before/Buddah Man
 D031-Girl in the Iron Mask/Helen Clevenger
 D032-Trailing Red Ryan/Death in Soap-Box
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 D-033-Viva Brand/Zelda's Record
 D-034-Dutch Courtesier/Dr. Bodd
PHILIP MARLOWE

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 D036-Dead Road Days/Life Can Be Murder
 D037-Good Neighbor/Fire/Long Way Home
 D038-Young Man's Fancy/Sound & Unsound
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 D040-Marvelous Machine/Death of Riley
 D041-Black Cat/Doctor's Daughter
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 D044-Sanctuary/Over the Music Man
 D045-Doctor's Secret/Gunner's Last Fight
 D046-A Taste of Peaches/Twili Be the Death of Me?
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 D049-Leland Case/Cuban Jewel
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 D100-The Big Kid/The Big Fight
 D101-The Big Present/The Big Odd
 D102-The Big Book/The Big Little Jesus
 D103-The Big Steal/The Big Luster
 D104-The Big Switch/The Big Evil
 D105-The Big Bid/The Big Fifth

THE KEY

D106-33 The Collar/Alma's #4
 D107-#5 Child Murderer/Mom Lost in Amazon
 D108-#7 Woman Beater/Who the Archeologist
 D109-#8 The Deception/10 Subconscious Experiment
 D110-#11 Big Time Hoodlum/#15 Seppie/#Pancho

THE KEY

D111-#11 Window Cleaner/#19 What Happens When You Die?
SECRET AGENT K-T RETURNS (15 min.)
 D121-Program # 7, 8, 9, 10 per episode]
 D122-Program # 11, 12, 13, 14
 D123-Program # 15, 16, 19, 20
 D124-Program # 21, 22, 23, 24
 D125-Program # 25, 26, 27, 28
 D126-Program # 29, 30, 31, 32
 D127-Program # 33, 34, 35, 36
 D128-Program # 37, 38, 39, 40
 D129-Program # 41, 42, 43, 44
 D130-Program # 45, 46, 47, 48

SCIENCE FICTION

A MINUS ONE broadcast order:
 S000-No Contact/The Parade
 S401-Mars is Heaven/The Universe
 S402-Knock/The Man in the Moon
 S403-Perigi's Wonderful Dolls/Green Hills of Earth
 S404-Dr. Stimpshaw's Sanatorium/Nightmare
 S405-The Embassy/The Veil
 S406-Almost Human/Courtesy
 S407-Cold Equation/Shanghaied
 S408-The Martian Death March/Castaways
 S409-And the Moon Be Still as Bright/First Contact

WESTERN ADVENTURES

THE CISCO KID
 W630-Bandi's Hideout/Grudge Nilier
 W631-Bullets of Kate/Bandits of Monogram Valley
GUNSMOKE stars William Conrad
 W602-#1 Billy the Kid/#3 Salicoco Pete
 W603-#5 Ben Thompson's Saloon/#6 Saloon
 W604-#7 Buffalo Hunters/#15 Kentucky Tolerance
 W605-#17 The Lynching/#25 Hinks Do
 W606-#26 Frank Craig/#27 Chester Buys a Farm
 W607-#28 Joe Seagravy/#29 Lapa Hunters
 W608-#30 Square Triangle/#31 Fingered

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 W1026-Back Alive/That Was No Lady
 W1027-French Leave/Nacaembon
LOVE RANGERS
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 W1031-One Feet Bill/Thunderbird Emblem
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 W1033-Catch for Paleontologist/Outlaw
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 M004-ANDREWS SISTERS-Xavier Cugat/George Jessel
 M005-ANDREWS SISTERS-Eddy Duchan/Healy Carmichael
 M007-HARRY JAMES - 3/15/40 - 5/22/41

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M008-KRAFT MUSIC HALL/Carl B. DeMille
 M009-Don Hope/George Murphy
 M010-Rexona Wynn/Jack Carson
 M011-Spike Jones/Diana Lynn
 M012-Ethel Smith/Rise Stevens

DRAMA

LIX RADIO THEATER
 D2000-Loganshire & the Lady 6/1/36
 D2001-The Thin Man 6/8/36
 D2002-Burlesque 6/15/36
 D2003-Dark Angel 6/22/36
 D2004-Irene 6/29/36
 D2005-The Voice of Bugle Ann 7/6/38
 D2006-The Rucker 7/20/38
 D2007-Chained 7/27/38
 D2008-Stella Dallas 10/13/37
 D3003-Poppy 3/7/39
 D3004-Happened One Night 3/20/39
 D3005-Meriton of the Movies 11/17/41
 D3006-A Star is Born 12/28/42
 D3007-Christmas in July 4/22/44
 D3008-Wooden Man 3/25/46

MERCURY THEATER

D3009-Hell on Ice
 D3010-The Immortal Sherlock Holmes
 D3011-The Magnificent Ambersons
 D3012-Rewards (Campbell Playhouse)

COMEDY

AMOS 'N' ANDY
 A001-Saphire takes in border/Kingfish impersonates Andy
 A002-House for Andy/Miss Benson
 A003-Andy in Jerz #2, 005/Kingfish's funeral
 A004-Kingfish wins a TV set/Kingfish wrecks his brother-in-law's car
 A005-Old Piant/Saphire pregnant?
 A006-Photo of Jewel thief/Saphire gets a job
 A007-Andy goes to court/ 2/12/50
 A008-Beaver coat in closet/Stein dresses
 A009-Andy introduces a sailor/Andy engages/Hattie McDaniel
BURNS & ALLEN
 C100- 2/27/47 -- 12/4/47
 C101- 4/22/48 -- 2/17/49
 C102- 3/31/49 -- 9/25/49
 C103- 2/26/50 -- 1/17/52
JACK BENNY
 G014-5/1/38 -- 5/5/38
 G015-6/19/38 -- 6/26/38
 G016-10/2/38 -- 10/9/38
 G017-10/16/38 -- 10/23/38
 G018-10/30/38 -- 11/6/38
 G019-11/13/38 -- 11/20/38
 G020- 2/19/39 -- 2/26/39

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C201-Maxine Dietrich/Spike MaGuck
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When Radio Wore Spurs:

An Analysis of Westerns on Radio

By: Gary A. Yoggy
Professor of History
Corning Community College
Corning, New York

Prepared for the 1984 Annual
meeting of the Popular Culture
Association in
Toronto, Ontario, Canada

It has been said that the Western — along with jazz and musical comedy — is an art form native to the United States. Of these the Western is most deeply rooted in the basic cultural mythology of America. It reflects the dreams and aspirations, hopes and fears, character and standards of the nation.

Having flourished in novels, magazines and films, Westerns did not achieve their full potential on radio until the waning years of radio's "golden age", a time when television had largely replaced radio as America's major source of home entertainment. For the most part, radio presented Western programs designed for a juvenile audience and of the approximately thirty or so significant Westerns broadcast between 1930 and 1960 fully two-thirds were aimed at children. Furthermore, most of the "adult" Westerns came after 1950. It is the purpose of this paper to discuss and compare the development of juvenile and adult Westerns on radio as well as their impact upon and reflection of the American culture of which they were a part.

1. Juvenile Westerns

Adventure programs with a Western setting date to the early Thirties with the appearance of *Rin Tin Tin Thrillers*,

Bobby Benson's Adventures, *The Tom Mix Ralston Straight Shooters*, and the "granddaddy" of all juvenile Westerns, *The Lone Ranger*. It was not until the mid Forties, however, that this genre reached its greatest popularity when over a dozen youth-oriented Western heroes rode the airwaves.

The basic formula of good always triumphing over evil and crime never paying found it these Westerns was common to virtually all of the children's adventure programs heard on radio during its "golden era." Their setting and characters were, however, straight out of the "B" Westerns that completed so many of the Saturday matinee double bills of this period. The daily fifteen-minute serialized shows like *Tom Mix* were also influenced by the cliffhanger movie serials that were such an integral part of those Saturday matinees. And a number of the cowboy stars of this era (Gene Autry, Buck Jones, Ken Maynard, Roy Rogers, Hopalong Cassidy, and Tom Mix, although Mix was always "impersonated" by other actors) eventually took their place before the microphone as heroes of juvenile Westerns. 1

Almost all of the Westerns aimed at the young listener had certain unmistakable characteristics. The hero was invariably popular, smart, (the term "intelligent" somehow just doesn't seem appropriate here), famous, manly, brave, just, athletic and tough (e.g., *The Lone Ranger* was the "champion of justice"; *Roy Rogers* was "The King of the Cowboys"; *Tom Mix* was "everybody's favorite cowboy"; *Gene Autry* was "America's favorite cowboy"; *Hopalong*

Cassidy was the "most famous cowboy hero of them all"; and **Red Ryder** was "America's famous fighting cowboy". The hero usually had an Anglo-Saxon name like Reid, Mix, Cassidy, Rogers or Autry and was Caucasian. Even **Straight Arrow** was really a young white rancher named Steve Adams who took the guise of "a mysterious, stalwart Indian wearing the dress and warpaint of a Comanche" when "danger threatened innocent people" or when "evil-doers plotted against justice." Conversely, the villain often was given an evil sounding foreign name (e.g. **The Lone Ranger** matched wits with "El Diablo," **The Cisco Kid** battled "El Culebra" and **Hopalong Cassidy** confronted a Chinese thug named Chung.)

In general, foreigners and minorities received harsh treatment at the hands of writers of juvenile Westerns especially during World War II. There were, however, a few exceptions. The Indian, usually depicted as a bloodthirsty savage lying in ambush to waylay some helpless settler was portrayed as a noble human being worthy of respect and trust in the figure of "Tonto," the Lone Ranger's "faithful Indian companion." In fact, Indians in general fared well in episodes of **The Lone Ranger** and, of course, **Straight Arrow**.

Another part of the juvenile Western "formula" was the comic side kick. He always made the hero look positively brilliant by comparison and provided a few laughs to break the "monotony" of non-stop action. For Roy Rogers there was Gabby Hayes and later, Pat Brady; Gene Autry had Pat Buttram; "Hoppy's" sidekick was California Carlson; "Wild Bill" was aided by "Jingles" (gravel-voiced Andy Devine); the Cisco Kid rode with Pancho; the **Tom Mix Straight Shooters Show** had several comedic characters - the Old Wrangler early in

the series, then Sheriff Mike Shaw and Wash (a stereotype black that was actually played by a white actor). Bobby Benson's pals included Windy Wales (an early role for Don Knotts) and Diogenes Dodwaddle. The Lone Ranger's stoic, tight-lipped Indian companion "Tonto" was, of course, an exception to the rule — but then there was little comedy of any sort on **The Lone Ranger**.

Sometimes children appeared as sidekicks to the hero like Tom Mix's pals Jimmy and Jane who gave young listeners of both sexes a sense of identity with the stories. Of course, Bobby Benson was ostensibly the "star" of his show, but in actuality he served as a companion to the real hero of the series Tex Mason. In an arrangement unique among radio's juvenile Western heroes, Red Ryder had an adopted Indian son,

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Little Beaver. Even the Ranger stories drew John Reid's young nephew Dan into the action from time to time.

Women rarely, if ever, appeared as continuing characters in juvenile Westerns. When various female characters did appear in these shows, they were nearly always in trouble and needed assistance from the manly hero. They were in the stories to be rescued, but never kissed. The most romantic treatment women might ever expect to receive was an occasional song from the likes of a Gene Autry or a Roy Rogers. (Even when Dale Evans, in real life Mrs. Rogers, was added to the cast of **The Roy Rogers Show**, her relationship to the star was never made clear to listeners and was never, but never, permitted to appear "mushy.") Most regular female characters in juvenile Westerns were older and tougher than the other women who appeared in the stories—like "the Dutchess" in **Red Ryder** and "Mustang Mag" on **The Lone Ranger**. The one notable exception to the typical Western hero who held women in awe and reverence was **The Cisco Kid**, radio's "Latin Casanova," who was always

chasing women (though it was never clear if he ever caught one).

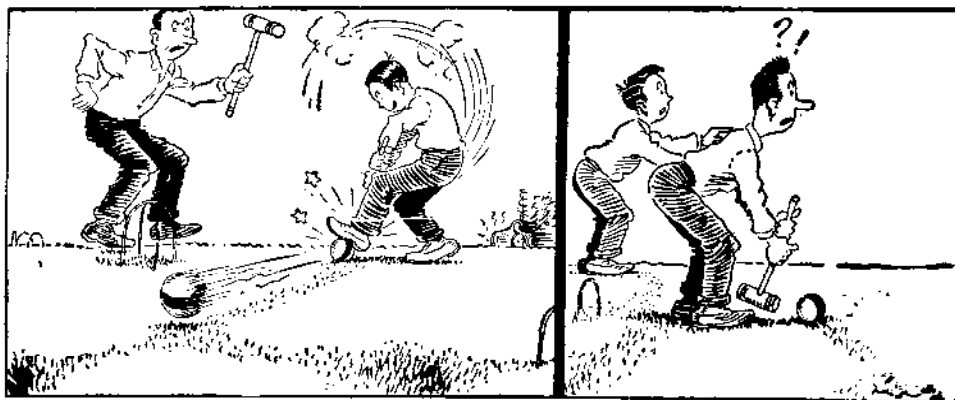
Without exception, however, the juvenile Western hero lived by a strict code. He was a champion (like the medieval knights of old) of the oppressed, the weak, the less fortunate those in need of help—widows, orphans, the elderly. He brought law order, and justice to the frontier. His life was a model of honesty, integrity, fairness, hard work, mental alertness, humaneness, tolerance, and patriotism (especially during the war years) and he attempted to instill these qualities in his young listeners.

Implicit in every story, this code was sometimes made explicit as in "The Lone Ranger Safety Scout Pledge" developed by Fran Striker in 1935 as part of a Safety Club promotion, 2 "The Tom Mix Straight Shooters Pledge" broadcast on several occasions during the early Forties and "Gene Autry's Cowboy Code" composed in 1951 as a Western Decalogue. 3 (See Appendix III)

So concerned were the creators of the Lone Ranger about his influence on the

RADIO DIGEST—Illustrated

THE ANTENNA BROTHERS Spir L. and Lew P.



program's young listeners that the masked rider of the plains was never allowed to speak in Western slang. After all, if their hero clipped a "g" or failed to use good grammar, why shouldn't they? So the Long Ranger was given a code and never permitted to break it. He became the standard by which all other Western heroes came to be judged—the most respected champion of the fictional West with an iron will and an unswerving sense of justice. He never smoked or drank, never shot to kill and subscribed to the highest ideals of American life. 4

Not content to merely serve as a role model, the Lone Ranger issued a glowing call to his young listeners to prepare for responsible adulthood on that program's twentieth anniversary broadcast in January, 1953. Dan Reid, the Ranger's nephew, had been left in his care. The boy was to attend school in the East for part of each year. The rest of the time he would travel with the Lone Ranger to learn the ways of the West and the great heritage left him. He told Dan: "Our great country will progress only so long as there are leaders. You and young people

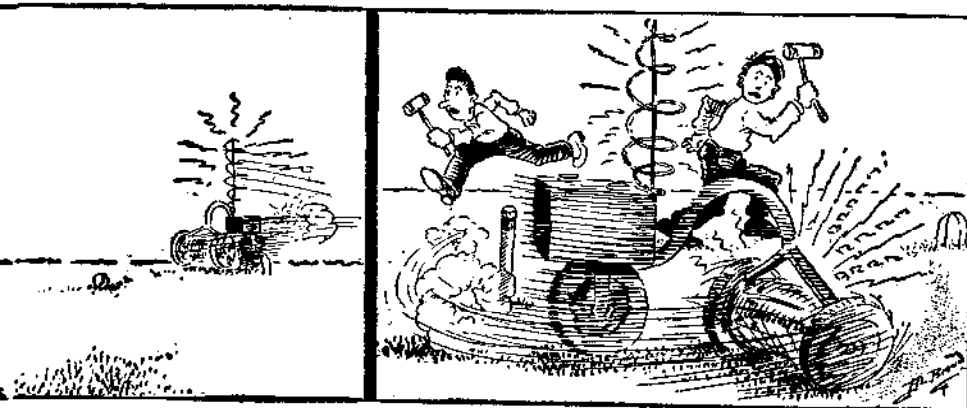
like you must educate yourselves to be the leaders. Son, I want you to go to college, to study science and law, history and the problems of government. I want you to learn the many things required so you'll be ready to take your place as a good citizen and carry on where we leave off. Knowing you're in school preparing for the future, I'll be content to continue helping others bring law and order to the West until you young men can take over."

As conveyors of high moral values, radio's Western heroes espoused no particular brand of religion, but each was a God-fearing, devout believer in the Almighty. Only Roy Rogers and his wife, Dale Evans, openly testified to the intensity of their Christian faith. The rest were content to let their lives stand as examples of the Judeo-Christian values that were so vital to the spiritual health of our nation.

Once again, however, the creators and sponsors of The Lone Ranger went one step further. In April 1949, CBS and General Mills established a National Lone Ranger Council of Honor "to encourage America's Youth to adhere to the principles of good citizenship and

September 20, 1924

Sarah Scores a Wicket



clean living." Included among its charter members were Dr. Norman Vincent Peale, Father John J. Cavanaugh (president of Notre Dame University), Dr. J. Robert Oppenheimer, Bob Hope and Eddie Cantor. 5

Patriotism was another quality stressed by radio's cowboy heroes. Throughout the war years Tom Mix battled axis spies and saboteurs instead of the usual run-of-the-mill outlaws and rustlers. Both Roy Rogers and Tom Mix made personal pleas over the air to their young listeners on V-E Day (May 8, 1945) to continue the all out struggle against the Japs:

"...All of you Straight Shooters know that this thing called war isn't nearly over. You know from your geography books that Japan is a lot harder country to lick. It means that the folks in your family are goin' to have to keep right on at their war jobs and every one of us will have to keep on workin' and fightin' until there isn't any war left anywhere in the world. Some day this old world is going to belong to you boys and girls, but it's up to all of us to pitch in now and make it the kind of a world worth havin'!"

Perhaps the most obvious and important lessons that youngsters growing up with radio Westerns learned, however, were that good inevitably triumphs over evil, justice always prevails and crime never, but never, pays.

2. Adult Westerns

Radio Westerns produced for an adult audience were few and far between prior to World War II. The only regular series that would fit into this category was **Death Valley Days**, a popular anthology of the late Thirties and early Forties. The quality of these shows varied greatly, however, ranging from comedy to near melodrama with most stories lacking the plausibility and

authenticity which the adult Western required.

The **Zane Grey Theatre** which made a brief radio appearance in 1947-48 was a rather feeble attempt at an adult Western. In one episode, for example, the murderer escaped hanging when he was found to be criminally insane. However, many characteristics of the juvenile formula were present in the series — the manly hero (Tex Thorne, pony express rider) with his trusty steed (Topaz) accompanied by his faithful comedic sidekick (Sandy Fletcher). 6

Occasionally a quality drama with a western setting was presented on such outstanding radio anthologies as **Escape and Romance**. "Wild Jack Rhett," heard on December 22, 1950, on **Escape** was an unusual story about a merciless, professional killer (played by John Dehner) handled in a mature and intelligent manner. William Conrad (who would later become famous as radio's Matt Dillon) appeared as tough gunfighter Jeff Spain in a story entitled "Pagosa" broadcast on **Romance** several months later. This episode served as the prototype for the "granddaddy" of all radio adult Westerns, **Gunsmoke**.

Gunsmoke made its first network appearance on CBS April 26, 1952. Cecil Smith, a columnist for the **Los Angeles Times** has described this history-making series as "the dramatization of the American epic legend of the West, our own *Iliad* and *Odyssey*, created from the standard elements of the dime novel and the pulp Western as romanticized by Buntline, Hart and Twain. It was ever the stuff of legend." 7 Those legends, facts and fantasies were brilliantly blended by writer John Meston in this portrayal of Dodge City, Kansas in the 1870's. Meston's cow town was a microcosm of the American West. In the center of it

was Marshal Matt Dillon. Listeners met and came to know him, his friends and his enemies and learned of their life in a town referred to by historian Lucius Beebe as "a suburb of Hell."

The picture that Meston painted of Kansas is remarkably accurate. There actually was a Front Street with a Long Branch Saloon in Dodge City. Chances are there was a doctor similar to Meston's. Most likely the buffalo steak served in the restaurants of the period did taste like shoe leather. An undoubtedly there were many Kittys in that "Babylon of the Plains."

All of the characteristics of the adult Western could be found in **Gunsmoke**: a hero who was more human than one dimensional stars of the kiddie Westerns — a complex mixture of good and bad, strength and weakness; a variety of antagonists that included vengeful widows, psychopathic killers, brutal

savages, indifferent vigilantes and foolish weaklings; and controversial themes that were scrupulously avoided in juvenile Westerns—excessive violence, sex, and religious and racial discrimination. **Gunsmoke** represented a new breed of radio Western in which mature plot, fuller human characterization and intelligent theme, all enacted according to high dramatic standards, were combined to produce the most sophisticated Western dramas in radio history.

John Meston's description of **Gunsmoke's** hero bears little resemblance to juvenile radio heroes like Wild Bill Hickock or Gene Autry: *"His hair is probably red-if he's got any left. He'd be handsomer than he is if he had better manners, but life and his enemies have left him looking a little beat up. And, I suppose, heving seen his mother back about 1840 struggling to take a bath in a wooden wash*



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"imposter school official" + 10-2-49 "rival school wants football hero"
- 2-L 10-23-49 "gifts for mr. boynton" (occ. noise) + 11-20-49 "english
dept. chairman vacancy" + 12-29-49 "surprise christmas guests"
- 1-R 1-15-50 "is mr. conklin drinking?" + 1-29-50 "classes on saturday"
+ 3-11-50 "valuables missing at madison high"
- 2-R 5-28-50 "traffic court appearance" + 9-15-50 "mr. conklin
lost job?" + 10-1-50 "connie thinks she has measles"

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tub without fully undressing has left his soul a little warped. Anyway, there'd have to be something wrong with him or he wouldn't have hired on as a U.S. Marshal during the hey-day of Dodge City, Kansas. Dodge at that time was the wildest town in America and it was populated by men just as warped and more so than Matt Dillon.

Consider this—the West just after the Civil War was in a sense of a kind of arena for frustrated gladiators. Homocidal psychopaths gathered along the frontier and had themselves a real circus with little or nothing to stop them from happily mowing one another down. And that more men didn't die in this senseless slaughter may be laid to their comparatively primitive weapons and certainly not to any civilized tendencies on their part. It ended finally. The murders killed one another off and gradually disappeared from this section of the American scene. But the end was partly hastened by a few strangers who happened to get their satisfaction from killing on the side of the law—sheriffs, marshals and the like. I'm sure a few of these men had a hazy sense of what the coming of law and order meant, but for the most part they looked on their role in the play of progress simply as a job. And, they went ahead and did their job—often in the face of unbelievable odds—and then picked up their paychecks and went their way.

Heroes? To us now they were heroes, but to their contemporaries their biggest hero was he who, by what ever means, murdered the greatest number of men. The rules were childishly simple. If the other man went for his gun before you did, you were free to kill him with impunity. And, anyway, if there weren't too many unfriendly witnesses about, you could always claim he did and probably get by with it just as easily.

Matt Dillon, because of obvious reasons, is a cut above the lawman I've described. But he's not, I trust, so far above the real thing as to be pure fiction. And the hardest thing for me, the writer, is to keep him on paper from goofing

off into the never, never land of pure heroism. And, the hardest thing for Norman MacDonald, the producer-director, and Bill Conrad, the star, is to translate the script's attempt at authenticity into the living character of Matt Dillon. But we try and try and keep trying. Our attempt to create as realistic and entertaining a program as possible is not, of course, the only one of its kind. But we did proceed and were on the air before **High Noon** and **Shane**. . .” 8

“The first man they look for and the last they want to meet!” That's how the marshal described himself in **Gunsmoke's** weekly opening. In an interview in the May 1958 **TV-Radio Mirror** William Conrad, the only actor to play the role on radio, had this to say about the marshal:

“Matt Dillon is neither hero nor villain, but a human being. The best of us are sometimes ashamed of our thoughts, and there are times when the worst of us can be proud of our deeds. Matt Dillon is no different. He is a law-enforcement officer who doesn't like killings. He hates the thought of bloodshed. He's underpaid, never liked the job, but knows it has to be done. At times he's wanted to quit — has quit. But like most people who know the difference between right and wrong—and recognizing that justice could be done by him, probably better than by anyone else available — he has always come back to his responsibility. Matt Dillon isn't perfect but he's willing to try.” 9

From the first episode, it was clear that Dillon hated violence. Risking his life to save a suspected murderer from a lynch mob, the marshal is forced to kill one of the mob's leaders. Later when Doc refers to the body as “so much lumber”, Dillon angrily retorts: “Make all the jokes about ‘em you please but not to me and not in my hearin! In my line of work there's nothing humorous about death.”

Although less aggressive and decisive, Britt Ponsett, the hero of another adult

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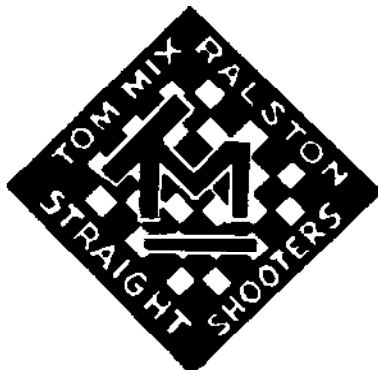
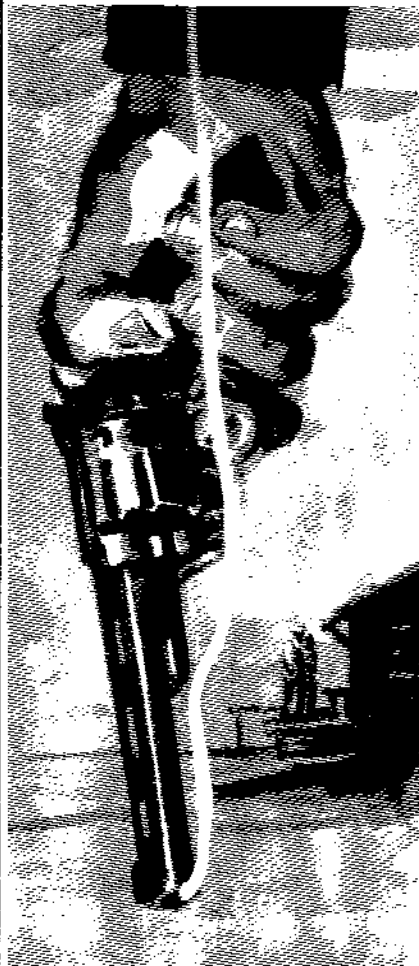
The second part of the book, prepared by Nevins and Old Time Radio authority Ray Stanich, is an annotated chronology and episode log, listing the individual program titles, the dates on which they aired, their present availability on tape, and select names of guest armchair detectives who appeared on the show, as well as other relevant information.

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Western of the Fifties was made from the same mold as Dillon. James Steward played Ponssett on **The Six Shooter** with a stammer and an ambivalence that gave him a realistic quality missing from earlier children's Westerns. Nor could Ponssett solve every problem or right every wrong he was confronted with. In one episode he was unable to convince the wife of a condemned killer to reveal even to her estranged father that it was she who had betrayed her spouse to the sheriff even though it might have brought reconciliation with him and an end to her ostracism as an outlaw's wife by the townspeople. But "happy endings" so typical of children's Westerns, were as rare on adult Westerns as they are in real life.

Other unconventional heroes found in radio's adult Westerns include a "gun-toting frontier doctor who roamed the length and breadth of the old Indian territory: friend and physician to white man and Indian alike, the symbol of justice and mercy to the lawless West of the 1870's, this legendary figure was known to all as **Dr. Sixgun**." The central character in **Frontier Town** was a lawyer and an English reporter for the **London Times** was the unlikely hero of **Frontier Gentleman**.

The "hero" of yet another of the new breed of Westerns of the Fifties was even more unusual. Paladin of **Have Gun-Will Travel** was, by profession, a gunman — a mercenary who sold his services to those who could afford them. Yet, like the television character after whom he was patterned, radio's Western soldier of fortune was a man of culture, refinement and impeccable taste who resided in elegance in a fine San Francisco hotel. Paladin usually contracted with oppressed or exploited people to represent them before hostile elements of society. If by some mistake

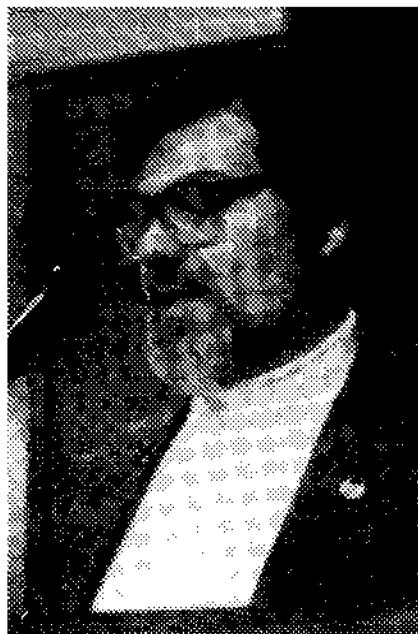
he did agree to work for someone on the wrong side of law and justice, he invariably changed sides before the plot had progressed very far.

Violence was, of course, a very real part of the Western experience and the adult radio Westerns made no attempt to minimize that violence. **Gunsmoke** was billed as the "story of the violence that moved west with young America."

Frontier Town was described as one of "the towns they fought to live in and lived to fight for." In the very first episode lawyer Chad Remington returns home from the east to learn that his father has been murdered and the suspected killer, a Chactaw Indian, has been strung up by an angry mob. Despite Chad's reaction that "this is no backwoods we're living in any longer! — it may be the frontier, but it's the frontier of civilization" violence was as common to the frontier of radio's adult Westerns as the hero who never shot to kill was to radio's juvenile Westerns.

In one episode of **Gunsmoke**, the widow of a man mistakenly lynched for cattle rustling cold bloodedly executes one by one those responsible for her husband's death. In another episode, two bullies terrorize a slow-witted drifter by cutting the ear off his beloved mule and destroying his prized guitar — until they themselves are mysteriously murdered. Another particularly violent **Gunsmoke** episode depicts Indians unspeakably torturing a white buffalo hunter and leaving him to die surrounded by the carcasses of the animals he's wantonly slaughtered.

Sex was another topic not found in juvenile Westerns that was often in ingredient of the adult programs. Again, **Gunsmoke** led the way in the character of Kitty Russell. Ostensibly the manager of the Long Branch Saloon, Kitty's role was patterned after the madames and



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prostitutes who worked in saloons in actual frontier settlements. Her intimate relationship with Matt Dillon — (was she more than a friend and confidant?) also added spice to the series.

In a **Gunsmoke** episode entitled "The Cabin," Belle, a young woman who has been held captive by two bloodthirsty outlaws who had murdered her father, openly proposes marriage to the marshal who has rescued her. When Dillon tactfully rejects her offer because marriage in his profession is "too chancy," she gives the clear impression that she will become a woman of easy virtue. "I got three horses and I'll ride up to Hayes City and sell 'em. I'll buy some pretty clothes and I'll find a place. It won't be hard, after this," she declares. When Dillon suggests that not all men are like the two who have brutalized her ("There are a lot of good men in the world."), she responds coldly with "So they say." Such was the plight of women on the realistic frontier of the adult Western.

On one of the most interesting shows in the **Fort Laramie** series the need for women in the fort to carry guns is discussed. The story suggests that firearms were needed by adult females to fight off the Indians who might attack the fort when the soldiers were away on maneuvers. The show implies that suicide was preferable to suffering sexual abuse from the invaders. On a broadcast of **Have Gun Will Travel**, a frustrated married woman who derives great pleasure from seeing jealous men kill one another because of her, lusts (unsuccessfully) after Paladin.

Even the subject of religion, which was also taboo on juvenile Westerns, was dealt with in realistic and intelligent scripts on several adult Westerns. One episode of **Dr. Sixgun** relates the story of a retired Jewish army officer who

attempts (unsuccessfully) to avoid violence on Yom Kippur. The show opens with this inciteful description of the place of religion on the frontier: "The Territory is a place where men look up to the sky and call out to the Heavens in many different ways. We have seen the wagons of the Mormons rolling West — Dunkards, Mennonites, the Catholic padres of the Spanish missions to the South and the West. And in the Indian country the worship of the Manatu, the sun and the spirits of the dead goes on as it has for a thousand years before the coming of the white man. Sometimes these different peoples, who overwhelm with their separate rules, have been somewhat impatient with each other."

Of all the themes dealt with by the adult Western, none was more significant that its treatment of the oppression and exploitation of minorities in the West — especially the American Indian. One of the trade marks of **Gunsmoke** was its factual handling of the plight of the American Indian. In June 1956, "Sunday Supplement," one of the best shows in the series dealing with Indians, was presented. This story concerned two New York writers who came to Dodge looking for sensational stories that will thrill their Eastern readers. The writers disturb a Pawnee burial ground and steal an Indian totem causing an uprising that is brutally extinguished by the calvary. After the massacre the two return to Dodge where they are confronted by Dillon. When Dillon berates them for their actions one of the writers asks, "Marshal, you aren't standing up for a bloodthirsty redskin are you?" After Dillon points out that Chief Little Hawk (who has been killed) was a brave and peaceful leader of his people who had been shamed by the white men, the writer responds, "He's

not shamed now, Marshal, he's a good Indian." After decking the writer, Dillon orders them out of town with the closing comment that they go back to New York and write a story about a marshal who would have liked nothing better than handing them over to the Indians.

Another particularly effective episode of **Gunsmoke**, which relates the brutal slaying by Indians of a white buffalo hunter, concludes with this perceptive assessment of the Indians' actions by Dillon: "They finally got themselves a buffalo hunter. And into their unbelievably savage torture of him had gone all the hatred and desperation of a race being slowly starved and driven from their homeland."

A sensitive broadcast of **Fort Laramie** tells the story of a Jesuit priest who has taught a small band of Sioux braves how to read. When Captain Quince meets one of these braves, the Indian is impressed that the officer does not shoot him. The priest is thus able to draw a lesson in brotherhood, suggesting to Quince that "Maybe that's the way it begins, with one red man and one white man trusting each other."

A February 1959 episode of **Have Gun, Will Travel** presents Paladin as the defender of an Indian's right to own land against the efforts of white racists to force him out at any price. Presenting his mercenary fee of \$2,000 to the Indian and his pregnant wife, Paladin apologizes for "this imperfect world" and "hopes for a better one in his (child's) lifetime." The excellent story (which was also dramatized on the television series) ends on an optimistic note as one of the white ranchers invites the Indian and his wife to his home in a tentative act of friendship. This is one of the few adult Westerns dealing with Indian/white relations that might be described as having a "happy" ending.

Other minorities suffered discrimination in the American West, particularly the Mexicans and Chinese. These groups also received fairer treatment in the scripts of the adult radio Westerns. And once again **Gunsmoke** was in the forefront of radio's attempts to correct the misconceptions and misunderstandings of our frontier heritage. A story called "Nina" depicts the prejudice of whites against a young Mexican woman who had married a white man and is expecting his child.

The stereotype of the ignorant, foolish oriental is broken in an episode of **Frontier Gentleman** in which a Chinese businessman who has purchased a "salted" gold mine from white con men gains revenge by "salting" the mine himself and selling it to unsuspecting whites at an enormous profit. Though not exactly a conventional "lesson" in brotherhood, the story aptly demonstrates that no single race has a monopoly on intelligence or dishonesty. The Chinese and their unique customs also received an understanding treatment in **Gunsmoke** stories like "The Queue" broadcast in July, 1954.

In the adult Western of radio these issues and problems were presented against the backdrop of harsh American frontier life. The real threats to everyday life in the West were, as the opening to **Fort Laramie** explained, "the rugged, uncharted country, the heat, the cold, disease and boredom. . ." This was the *real* West — a West not totally free of the simple myths and stereotypes so effectively perpetuated by radio's earlier juvenile Westerns, but one able to deal with the complex problems of frontier life in a mature and thought provoking manner.

Some of the finest dramas in radio history were presented on these adult Westerns. It is a tragedy that the mature

Western reached its artistic and creative potential at a time when radio in general was in a period of decline, much of its audience lost to television and oblivious to quality radio programming.

Significantly, several adult Westerns were still being broadcast in the late Fifties and early Sixties, long after most juvenile Westerns had left the air. As radio historian J. Fred MacDonald concludes, one can only speculate "about the probable impact of the adult Western if programs like **Gunsmoke**, **Frontier Gentleman** and **Have Gun, Will Travel** had emerged in the Thirties or Forties." 10

FOOTNOTES

1. J. Fred MacDonald, **Don't Touch That Dial! Radio Programming in American Life From 1920 to 1960**, (Chicago, 1979, p. 197)
2. Fran Striker, Jr., **His Typewriter Grew Spurs. . . A Biography of Fran Striker - Writer**, (privately printed, 1983), p. 47.
3. MacDonald, p. 213
4. John Dunning, **Tune In Yesterday, the Ultimate Encyclopedia of Old Time Radio, 1925-1976** (Englewood Cliffs, N.J., 1976), p. 369
5. MacDonald, p. 214.
6. *Ibid.*, p. 218.
7. "Biography of Gunsmoke", WTOP-FM, Washington, D.C. (April 25, 1976).
8. *Ibid.*
9. Quoted in MacDonald, p. 224.
10. *Ibid.*, p. 229.

APPENDIX I

CHILDREN'S WESTERNS* (with broadcast dates)

Rin Tin Tin (1930-34; 1955)
Bobby Benson (1932-37; 1949-55)
The Lone Ranger (1933-55)
Tom Mix (1933-50)
Renfrew of the Mounted (1936-40)
Hoofbeats (Buck Jones) (1937-38)
Gene Autry (Melody Ranch) (1940-56)
King of the Northwest Mounted (? - the war years)
The Cisco Kid (1942-48)
Red Ryder (1942-52)
Roy Rogers (1944-55)
Tennessee Jed (1945-47)
Sky King (1946-54)
Hawk Larabee (1946)
Challenge of the Yukon (1947-55)
Straight Arrow (1949-51)
Hopalong Cassidy (1950-52)
Wild Bill Hickok (1951-56)
Silver Eagle (1951-55)

*"Children's" Western is defined in the body of this paper. This is not a complete listing of all such programs broadcast during the golden age of radio, but rather indicates those which were most popular and/or most significant. Samples of each are found in the author's personal collection of old time radio recordings.

APPENDIX II

ADULT WESTERNS* (with broadcast dates)

Death Valley Days (1930-45)
The Sheriff (continuation of "Death Valley Days", 1945-51)
Zane Grey Theater (1947-48-
Tales of the Texas Rangers (1950-52)
Gunsmoke (1952-61)
Frontier Town (1952)
The Six-Shooter (1953-54)

Dr. Six-Gun (1954-55)
Fort Laramie (1956)
Frontier Gentleman (1958)
Luke Slaughter of Tombstone (1958)
Have Gun, Will Travel (1958-60)

*"Adult" Western is defined in the body of this paper. This is not a complete listing of all such programs broadcast during the golden age of radio, but rather indicates those which were most popular and/or significant. Samples of each are found in the author's personal collection of old time radio recordings.

APPENDIX III RADIO COWBOY CODES

A. The Lone Ranger

The Lone Ranger Safety Scout Pledge
(from 1935 Safety Club promotion material)

I solemnly promise:
Not to play in the streets
To always tell the truth
To be honest and upright in all of my acts
To be kind to birds and animals
To study hard and learn all that I can
To be careful when crossing streets
To keep out of bad company
To form no bad habits
To keep myself neat and clean
To obey my father and mother

B. Tom Mix

Tom Mix Straight Shooters Pledge
(from a broadcast in January 1942)

1st. I promise to shoot straight with my parents by obeying my father and mother and by eating the food they tell me to eat.

2nd. I promise to shoot straight with my friends by telling the truth always, by being fair and square at work and at play, trying always to win, but being a good loser if I lose.

3rd. I promise to shoot straight with myself by keeping my mind alert striving always to be at my best.

4th. I promise to shoot straight with Tom Mix by eating Ralston the official Straight Shooters cereal because I know Ralston is just the kind of cereal that will help build a stronger America.

C. Gene Autry

Gene Autry's Cowboy Code
(composed in 1951 as a Western Decalogue)

1. A cowboy never takes unfair advantage, even of an enemy.
2. A cowboy never betrays a trust.
3. A cowboy always tells the truth.
4. A cowboy is kind to small children, to old folks and to animals.
5. A cowboy is free from racial and religious prejudice.
6. A cowboy is always helpful, and when anyone's in trouble, he lends a hand.
7. A cowboy is a good worker.
8. A cowboy is clean about his his person, and in thought, word and deed.
9. A cowboy respects womanhood, his parents and the laws of his country.
10. A cowboy is a patriot.

BIBLIOGRAPHY

I. Primary Sources

- A. Dozens of sample programs from author's personal collection as indicated in Appendix I and II were reviewed. Especially useful was a 5-hour special broadcast "Biography of Gunsmoke" produced and narrated by John

Hickman of WAMU-FM in Washington, D.C., on April 25, 1976.

B. Personal coorespondence and conversations with Fran Striker, Jr., son of the creator of The Lone Ranger.

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RADIO HUMOR

● Jack Benny: I've been to lots of countries—North Africa, Persia . . .

Phil Harris: Say, that reminds me—I tried to phone you while you were in Persia.

Jack Benny: You tried to phone me?

Phil Harris: Yeah. I put in a Persian to Persian call.

—*Jack Benny Show (NBC)*

● Wendell Niles: Are you kidding? Everybody says: "Come and see me sometime!" I suppose if President Roosevelt said casually: "If you're ever in Washington, drop in and see me," you'd go!

Judy Canova: I shore would. It might be a novelty for him to have a woman around the house.

—*Judy Canova Show (CBS)*

● Ed Gardner: What could you do in Orson Welles' magic show?

Florence Halop: Well, he could read my mind.

Ed Gardner: Go ahead, Orson, it's light reading.

—*Duffy's Tavern (Blue)*

● Customer: I'd like a piece of apple pie.

Waitress: Do you want to eat it here or take it out?

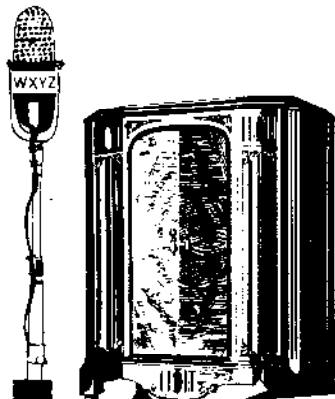
Customer: If you don't mind, I'd like to do both.

—*Can You Top This? (NBC)*

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Tribute to Edward R. Murrow

by Herb Brandenburg

Edward R. Murrow died at the age of 57 in the month of April 1965 from a malignant tumor in his lung. (Sunday the 25th to be exact). He was born April 25, 1908 at Pole Cat Creek, North Carolina, a mixture of English, Scotch, Irish and German descent. He became internationally famous during world war II with his radio broadcasts from London, England that began: "This--- is London" he gave American listeners distinct life like images of the courage and determination of the British under Hitler's air Blitz. To many this was the high point of his career but his greatest contribution arose from his influence on television during the 1950's with his shows "See it Now", "Person to Person", "Small World" and the CBS Reports. No one will ever be able to fill the unique place Mr. Murrow held in broadcasting, that kind of quality journalism still is scarce in television today.

He received the Medal of Freedom — the highest civilian honor the White House can confer from President Lyndon B. Johnson on September 14, 1964.

He became CBS Vice President in charge of the news after the war but gave it up because "Most of all I didn't like firing people". Ed Murrow left his \$300,000.00 a year job at CBS in 1961 to become U.S.I.A. Director at \$21,000.00 a year under the Kennedy administration. (I wonder how many of us would do that today?)

Rest in peace Ed — Twenty years gone but not forgotten.

(This article was inspired after listening to two LP's titled "I Can Hear Now" 1919-1932 and 1945-1949 put out by Columbia Master works #ML4340 and

#ML4261. Being a fan of Mr. Murrow's I thought it fitting to write this tribute to the late Mr. Murrow on the 20th anniversary of his untimely death. I gathered this information from eight newspaper articles that I found inside the record jackets. These records were purchased by Bob Burchett at a local flea market.)



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OTR'S MOST TALKED ABOUT BOOK, "A Technical Guide to Collecting Old Time Radio" features 18 chapters, over 50 pages covering the history of old time radio collecting, recording techniques, improving and organizing your collection, recording tape, editing, disk dubbing, logs and directories of all known OTR clubs and publications and sources and prices for equipment. Blank tape and supplies of interest to collectors, dealer ads, plus a directory of collectors. \$7.50 post paid. BRC Productions, P.O. Box 39522, Redford, Michigan 48239-0522

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The Henry George Program: 1930

by George Wagner

How many early radio shows have been almost completely forgotten, even by those of us who consider ourselves radio historians? The photographs with this article are a case in point. They show the cast and orchestra of a 1930 CBS show, **THE HENRY GEORGE PROGRAM**. This production was broadcast on Monday nights and was sponsored by the Consolidated Cigar Company of New York City, the manufacturer of the Henry George 5¢ Cigar. The program's theme song was "Smoke Your Troubles Away," written by pioneer radio singer and comic Phil Cook.

The setting for the show seems to have been a hotel lobby. But was the program a drama, or a comedy, or a musical revue? More than 50 years have passed since these photographs were taken, so we may never know.

The cast photo features, from left to right, Chet Miller ("Pete"), Harriet Lee (Maizie'), Dave Elman ("Henry"), Don Clark ("George"), Georgia Backus ("Flo"), and Brad Browne ("Dan"). The stars of the program seem to have been Dave Elman and Don Clark as bellhops Henry and George. Elman later became nationally famous as the host of **HOBBY LOBBY** and **DAVE ELMAN'S AUCTION GALLERY**. Clark seems to be the same Don Clark who later produced **LET GEORGE DO IT, THIS IS MY BEST**, and **STARS OVER HOLLYWOOD**. Georgia Backus, who played telephone operator Flo, was afterwards the star of the 1930s NBC serial **BRENTHOUSE**. She later played Judy Foster's girlfriend Mitzi in **A DATE WITH JUDY** (the role of Mitze was originated by Mercedes McCambridge).

Georgia Backus was also the third and final Peg Riley on **THE LIFE OF RILEY**. She additionally appeared on such programs as **ARABESQUE**, **ENO CRIME CLUB**, **THE STORY OF HOLLY SLOAN**, **ONE MAN'S FAMILY**, and **THE MARCH OF TIME**.

The photograph of the Henry George Orchestra shows, again from left to right, Jack Shilkret (piano), Charles Magnante (accordian), Billy Carlino (banjo) Dave Boyd (trombone), Harry Salter (musical director - the fellow threatening the others with that big stick), Joseph Andromaco (bass horn/tuba), George Green (xylophone), and Clyde Doerr (saxophone).

Harry Salter was orchestra leader on such later programs as **MELODY PUZZLES**, **YOUR HIT PARADE**, and **STOP THE MUSIC!** Jack Shilkret, brother of the much more famous Nathaniel Shilkret, was himself well-known on early radio as the leader of the **B. F. Goodrich Silvertown Cord Orchestra**, the band which featured the "Silver-Masked Tenor." Clyde Doerr, who appeared often on early radio, is regarded as one of the greatest of all saxophone virtuosos. George Green was a popular xylophonist who made many records with his own orchestra in the late 1920s and early 1930s. "Charlie" Magnante was the accordionist on Jack Berch's daily music-and-songs programs from the 1940s.

To make **THE HENRY GEORGE PROGRAM** even more confusing, there was an even earlier show with the same sponsor, the same theme song, the same network, and only a slightly different title. But this show, **HENRY AND GEORGE**, had a different cast.



HENRY GEORGE 5¢ CIGAR



Radio great Alan Reed (Teddy Bergman) told about HENRY AND GEORGE during his appearance on SAME TIME, SAME STATION on Sunday, January 9, 1972. I have slightly edited Reed's extemporaneous comments in the quotation below:

"Herb Pulasi (?) and I went on to do a program that we had for three years," Reed recalled. "Produced through the Judson Radio Program Corporation, it was called HENRY AND GEORGE and it was on for Henry George Cigars. We were two bellhops and we had a travelling unit — supposedly had, for we never left the studio. But we'd visit a different city each night and tell about the city and do little blackouts. We also had a singer and an orchestral group.

Herb was Henry and I was George," Reed went on. "We had a theme song: 'You can all afford a Henry George, So smoke your troubles away; With the smoke rings disappearing,

Cloudy skies wil soon be nearing.' "I've never forgotten that!" Reed concluded. "We started in 1928 — 1928, 1929, and 1930."

With all respect to Alan Reed, he did misremember one word — those cloudy skies will be **clearing**, not **nearing**. And according to the sheet music, which I have seen (that's where the photos come from, dummy!), "So smoke your troubles away" is the **last** line rather than the **second**.

My guess is that HENRY AND GEORGE was pretty much a two-man show, like PIC AND PAT from the 1930s. When a new and expanded cast was brought on board in (late?) 1930 HENRY AND GEORGE was renamed THE HENRY GEORGE PROGRAM.

Does anyone have any additional information about this show? Is it possible that an episode might have actually survived?

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Radio Book Collecting

by Edward Carr

Well, I am back from another convention, number nine in fact. As always it was a very pleasant experience. I renewed old friendships, met some new people, some very nice ones at that; and it's the new people I met that I am going to talk about shortly including what they have to offer. After that I'll tell you about a new book out that is only available from the author. It's a book or manuscript or it could be both that I know you will enjoy. And I might as well tell you this part as you might get a laugh. I am laughing now but I wasn't laughing when it happened and my wife covered her ears. Shame on me. For the second time in three years I've gotten lost coming out of the parking lot at the Holiday Inn in Newark. How, I do it I'll never know. The first year I made a sharp right and ended up in Newark and circled the Inn like a lost plane. The second year I made it without a hitch going south and keeping to the right. This year I ended up in Jersey City which is north of the Holiday Inn. I would have probably ended up in Connecticut if some kind fellow hadn't taken me, almost in hand and put me on the turnpike and said "that's south fellow"! The funny part is the first time my wife drove up by herself she left early to go back to work and she made it without a hitch. The Lord loves women! Okay, enough of that.

Let me introduce Ron and Barbara Bowser and a small company they formed called RMTC or Rocky Mountain Tape Company, and as the name states they sell all sorts of blank tape and odds and

ends that go along with the tape business. They have come up with a unique idea, one that I am sure will interest all of you. Peel-em and stick-em box covers with the pictures of your favorite stars like: The Cisco Kid, Poncho, Fibber McGee and Molly, The Shadow, Lux Theater and the Lone Ranger. They assured me they will have different stars available shortly. These box covers come in two sizes. One covers the complete face of the box. They will fit over the edge of the box so you can write the title and whatever else you put to identify your collection. The other size fits right in the middle of the box, however, only the Lone Ranger is available. Again, they are working on others for this smaller size. As I said, a "very unique idea". Tell them you heard about them first in OLD TIME RADIO DIGEST, one more plug for the good guys.

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There was a fellow selling nice Shadow iron on prints for T-shirts. If any of you would be interested in this I'll find out if he has more or if that was a limited supply.

And, and, and I could go on and on but I am sure there will be others to write about the convention, and this really is a book column. Okay, one more thing. 1/4 track tape decks are becoming a rare bird, and good ones are hard to find. Did you ever think of used decks in excellent shape, think about this. Say a deck like Akai 1/4 track 2 channel stereo #635 or 636 costs you about \$900.00 or more, this is with auto reverse and glass heads. Wouldn't you really rather have a buick---oops, sorry wrong plug. Wouldn't you prefer a two or three year old model and pay half or less and have a reliable machine, one in which the heads are rated to last thousands of hours. Well,

there is a fellow in North Carolina who goes by the name of John Wallace, you might have noticed him, a short pudgy fellow wearing glasses three inches thick, he was in such bad shape he was selling decks at really nice prices, he had to as he couldn't carry them any farther and to take them back to his car he would have had a heart attack. Well if you did notice, then he's the fellow I'm talking about. If you want to spend a little and save a lot write him at:

JOHN WALLACE
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Ask him about his decks and you might be surprised at the savings. Please mention OLD TIME RADIO DIGEST.

Now for one minute I'd like to be serious. So far all the people mentioned here I have bought from. I have used their product and have been completely satisfied. I bought three decks from John and put him through the wringer with questions and have been completely assured of his honesty and integrity. I would not mention any product here or compromise this fine publication if I wasn't 100% satisfied. I only mention any of this because as subscribers I want you to know that there are bargains out there for Old Radio fans and that this publication is going all out to bring them to you. This is one zine that's going up. Any questions on Peel-en or Shadow Prints or Decks, you may call me at (215) 367-9114.----Please, no collect calls.

And now the spotlights are on "The Jack Armstrong Encyclopedia" by Dr. Fred L. King. Copies are available for \$12.00 and the orders should be sent to:

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This is Mr. King's second effort, the first being the Jack Armstrong Scrapbook. My personal opinion being so far to date

the Encyclopedia has been a tremendous success with untold hours being poured into the research with the end product being something we all can use in our hobby.

Mr. King's book consists of fifty plus pages of mimeographed pictures and text. In order not to give away all the surprises in store for you I'll only give some highlights here, the rest is waiting for you in Macon, Mo. A list of announcers other than Franklyn MacCormack starts us off, say what was the population of Hudson anyway? Did you ever wonder what became of the millions of envelopes and Wheaties boxtops which arrived at General Mills? How did General Mills become the sponsor of Jack Armstrong? You have a section on Plots, Titles, Scripts, a section on program titles, where available, also there was a schedule change effective Sept. 1, 1947. What was the title of the first Armstrong of the S.B.I.? Take a shot at it. And there's so much more. The logs are well worth the price alone. OK... the title of the first Armstrong was WISE GUY 9-5-50. What makes me frustrated, now that I see that S.B.I. ran from 9-5-50 to 6-28-51 is there are only two shows around. The Encyclopedia goes on to list how many of each premium were sent out, also the requirement needed to obtain it and the date it was offered. How many theme songs were used? I am not telling.

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Generous Jack, the plunger 3-31-49

FRED ALLEN SHOW

- #10 Guest: George Jessel 1-20-46
Guest: Jack Benny 5-26-46
#11 Fred spoofs Oklahoma with Rogers & Hammerstein 3-23-47
Skit: Hillbilly radio show 10-21-45

FIBBER MCGEE & MOLLY

- #105 Fibbers' magic act 5-12-45
The blizzard 1-27-42
#106 Fibber gets drafted 3-18-49
Fibber wants to change his name to Ronald 3-25-49

INNER SANCTUM

- #71 Musical score 5-29-45
Deadman's deal
#72 Over my dead body 6-23-47
Murder takes a honeymoon 7-26-48

JACK BENNY PROGRAM

- #140 Scoop Benny 1-23-38 (Jello Program)
Coach Flash Benny 11-27-38 (Jello Program)
#141 Jack goes to an auction and buys an elephant legged umbrella
stand 4-5-53 (Lucky Strike Program)
Jack visits vault, cast goes to the race track 5-11-53 (L.S.)
#147 The double date with Bob Hope 4-17-55 (Lucky Strike Program)
Jack rents his Maxwell 4-24-55 (Lucky Strike Program)

SUSPENSE

- #105 The man who couldn't lose with Gene Kelly 9-28-44
Dateline: Lisbon with John Hodiak 10-5-45
#107 You were wonderful with Lena Horne 11-9-44
The singing walls with Van Johnson 11-2-44
#108 The black curtain with Cary Grant 11-30-44
The lodger with Robert Montgomery 12-14-44

X MINUS ONE

- #118 A logic named Joe 12-28-55
Parade 1-25-56
#122 How to 4-3-56
Star Bright 4-10-56
#123 Venus is a man's world 2-6-57
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