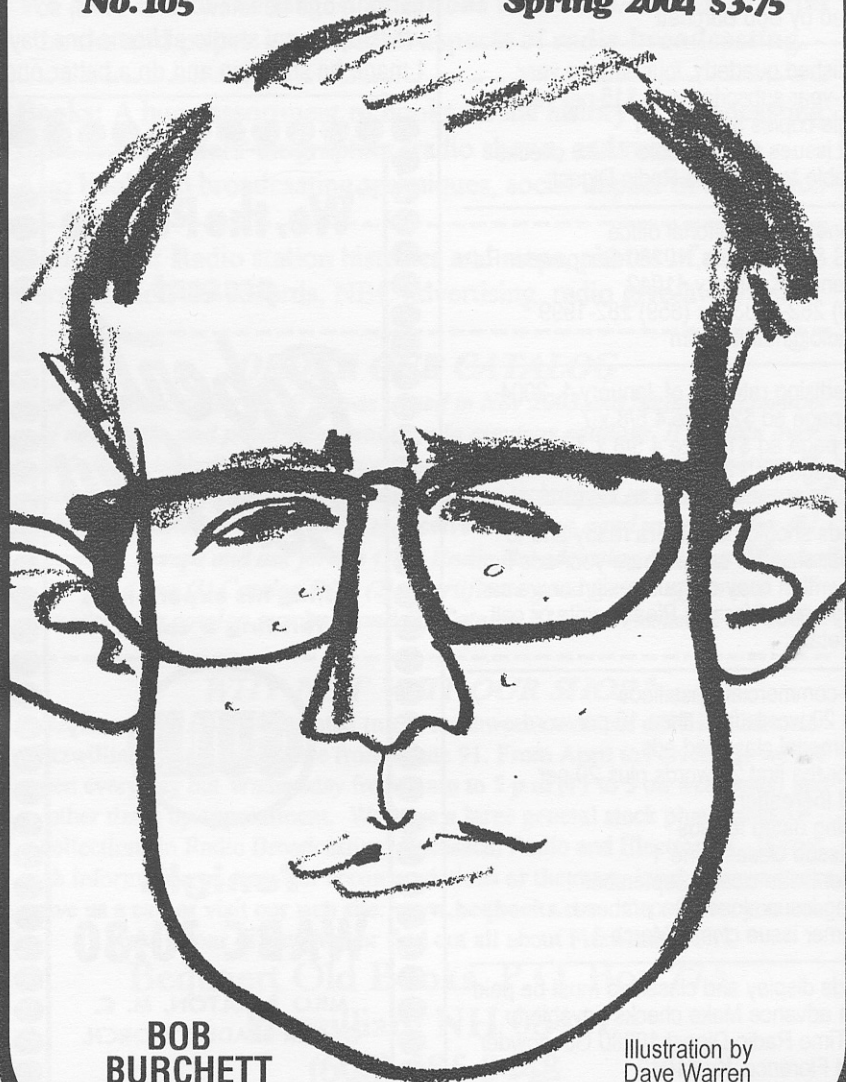


# Old Time Radio **DIGEST**

No. 105

Spring 2004 \$3.75



**BOB  
BURCHETT**

Illustration by  
Dave Warren

# Old Time Radio DIGEST

No. 105

Spring 2004

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**Editor's note:** This issue didn't have a cover article with radio star to picture. Herb and Dave have appeared on the cover, and I figured this was a good time for me to make the cover. Dave did the cover drawing while I still lived in Cincinnati, which has been over 38 years ago. He use to draw a more cartoon one he knew I didn't like, so while up in my studio at home one day I made he sit down and do a better one.

**"We, the People"**

**present**

**Robert  
Benchley**

**telling his experiences  
in forming a car pool.**



**Tonight**

**WABC 10:30**

**MILO BOULTON, M. C.  
OSCAR BRADLEY'S ORCH.**

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# Private Eyes for Public Ears

by Jim MacLise

Dear Bob,

Here's the Mike Hammer article at last. Hope it's on time for the Spring issue; thus am sending it Priority Mail. I usually send an original and a copy, but don't suppose there's any need to do so. So only original typescript is enclosed.

It's hard to believe OTR Digest is 18 years old (old enough to drink in the past~). It's great that you've kept it going. Here's my \$15. with the wish that it lasts another 18 years.

Sincerely,

Jim

P.S. Although the current survey will conclude with my next article, I don't intend to desert the Digest. Readily available is an ILAM article (I think it's pretty good) which did not appear in the survey (a different one did). I also have an evaluation of best/worst detective shows in mind.

The problem with Mickey Spillane's Mike Hammer on radio is the same as it was on film or television. The Mike Hammer of the novels is simply too brutal with too much killer instinct (albeit directed against bad guys) for any network (or the Hollywood studios of the 1950's) to risk offending its audience by presenting the real thing or a reasonable facsimile. Let me illustrate with a sample from the first Hammer novel The Jury (1947). Several racial slurs have been censored by substituting the word 'guy.' (Hammer never leaves the reader any doubt that he's a racist.)

In the back room of a seedy bar, Mike is "fighting for my life under two sweating Negroes. But not for long. The knife came out again and this time I got the hand in a wristlock and twisted. The tendons stretched and the bones snapped sickeningly. The 'guy' let out a scream and dropped the knife...The other 'guy' was up and came charging into me, his head down. There was no sense busting my hand on his skull, so I lashed out with my foot and the toe of my shoe caught the guy right in the face. He toppled over sideways and collapsed against the wall." (Here follows a graphic description of what the fellow looks like with his teeth kicked out.) When the other man got up, Mike "took the side of my free hand and smashed it across his nose. The bone shattered and the blood poured out. The 'guy' probably was a lady killer in Harlem, but them days were gone forever. He let out a little moan and slumped to the floor. I let him drop."

Trust me. This is all in a day's work for Mike Hammer. I know because when the original Bantam paperbacks were best sellers in the '50's and I was a teen, I furtively read most of them. More recently I reread My Gun Is Quick (1951) and the novel just quoted. Probably the most famous moment in all of Spillane's work occurs at the very end of the initial novel The Jury.

In order to distract Hammer, who has come to turn her over to the police, the female psychiatrist and murderess, Charlotte, has her highly attractive and presently unclothed form embracing



Mike, but she's also reaching for a gun on the table behind him. But Mike already has his trusty .45 in hand and, as she makes her move, shoots her in the belly. "The roar of the .45 shook the room. Charlotte staggered back a step. Her eyes were a symphony of incredulity, an unbelieving witness to truth...When I heard her fall I turned around. Her eyes had pain in them now, the pain preceding death. Pain and unbelief. 'How could you?' she gasped. I only had a moment before talking to a corpse, but I got it in. 'It was easy,' I said."

And that folks is the real Mike Hammer: judge, jury, and executioner, not only in that novel, but in all of them. And that is why Mike is so air-brushed and soft-focused on film and television, and also cleaned up in That Hammer Guy on radio (1953-54). Mutual certainly wasn't going to give us that Hammer guy, lest they lose their broadcast license! (And probably it's just as well.)

The novels have received scant attention on film and only a few were made. One B picture of the 50's has totally disappeared. On the other hand, Kiss Me Deadly (1955) with its surrealistic radioactivity climax (starring Ralph Meeker) gets three and a half stars in the Bantam Video Movie Guide and, doubtless the best of the Hammer films, has become a cult classic highly ranked by French critics. The hero still doesn't approach the brutality of the books, but his secretary Zelda is true to form, just as desirable, cynical, and hard-to-get as the original. In 1982 The Jury was given a James Bond

spoof treatment featuring Armande Assante, and the film is not only scarcely faithful to the novel, but barely escapes an X rating. (There is one funny scene when Mike, escaping some killers, has used Bacardi rum as gasoline and turns to a back seat passenger and says "Don't drink the fuel.")

In the '70's, Stacy Keach physically looked the part (minus that mustache), but he was a guy much too nice for the real deal.

That Hammer Guy ran almost two seasons from January 1953 to October 1954 (only twelve 1953 shows extant) when television was dominant and radio detectives, excepting Yours Truly, Johnny Dollar, were in decline. But Larry Gaines as Mike is surprisingly as close to the original Hammer as any actor has gotten. While this is not an exceptional show, it is nevertheless a better entry than might be expected and worth a listen. So listen to radio's Hammer (after the title announcement and a few sledge hammer orchestral chords) as he narrates the opening of the Laura Fenton case:

"Like the song says, there's nothing like a dame. And there isn't. You know. You've met all kinds, from the obvious bar room type who'll stop at nothing to sell a drink, to the Park Avenue floozies who'll stop at nothing to get their Grecian profiles on the society page. Yeah, that's what you know about dames, so naturally you're suspicious," says Mike as one enters his office and remarks, "Do you have to look at me as if I'd robbed a bank?"

"Those are the first words you hear from this special representative of the weaker sex. Your tried and true secre-



tary Zelda has gone for the day, and you're loitering around the office mind-ing your own bottle of bourbon when in walks this 105 pounds of platinum topped curves." "You are Mike Hammer, aren't you?" she asks. "Well, I'm not the wizard of Oz." Her assessment: "My, my, isn't the man charming? Do you mind if I sit down?" "If I did?" responds charm-boy Mike. "You're interested in busi-ness, Mike?" "Oh, you picked the wrong day.

I just got news that I fell into seven bits of Arabian oil wells, so let's talk pleas-ure, huh?" "My husband might object." But Mike doesn't miss much: "Yeah, maybe he would, if you had a husband." "You're very observant, Mike. I should have worn my gloves." Mike: "I'll take you the way you are." "Later, perhaps," she counters. "I would like to talk busi-ness first."

Laura Fenton (for that's her name) wants a job done and she has \$1,000.

worth of business in cash in her hand-bag. In response to which offer, Mike says, "Look, Laura, I get paid to solve murders, not commit them." But she assures him that he merely has to bodyguard "a young lady" over the weekend, a young lady named Jolie just arrived from Paris. As this looks like a piece of cake, Mike wonders aloud at such a high fee and is then warned that it might not be so easy. "There may be trouble," she warns. And of course there will be.

Mike has one question. "This Jolie, what's she look like?" Well, he's told, she's won several beauty contests in France. Interesting, but Mike protests that he doesn't speak a word of French. So what? Jolie doesn't speak a word of English. And it's all true, although not quite the way Mike expects. For despite Jolie's talent for winning prizes in what might be called beauty contests, they aren't the sort

WAIT A MINUTE THERE!  
WHERE DO YOU THINK  
YOU'RE GOING WITH THAT  
ELECTRIC TOASTER?

YOU NEVER USE IT  
M'LOVE I THOUGHT  
I'D USE THE WIRE  
TO MAKE A RHEOSTAT





Mike has in mind. For Jolie is a highly regarded prize winning French poodle. And not only will there be trouble, but Mike's bodyguarding week-end is going to involve a real body.

Other available episodes include one which commences with Mike receiving a phone call from one Hank Busby informing him that the caller has kidnapped Mike's best friend, Pat Chambers, homicide police captain, and he gives an address where Pat's being held. But when Mike arrives there, a woman claiming to be the kidnapper's wife tells him that Hank Busby has been dead more than a year. So once again things are not as Mike expects, and shortly other surprises await him including a bash on the skull with a gun butt.. (a not uncommon occurrence in Mike's life) .

Another case which also starts with the telephone ringing features Zelda,

his secretary. "You know every shade of Zelda's voice, but you've never heard it shiver with fright like this." Rushing to her apartment, he finds a shaken Zelda and a bullet wounded man bleeding on her bed. As Mike grabs the phone to call the police, Zelda stops him, while stammering out evasive answers as to why she doesn't want a report made. Finally, under pressure, she confesses. "Mike, the man in there...he's the reason. He's... my brother." Who just happens to belong to the Communist party (the great bugaboo of the 50's) and who has orders to deliver an envelope to another party member. After examining the brother's wound and discovering powder burns, Mike informs Zelda that "As far as I can see, your brother shot himself." When the brother admits this to be correct, he then explains that he wanted out of the party, but knew he would be hunted down and killed, so

OH, YOU THOUGHT! IMPROBABLE - BUT ANYHOW  
YOU'RE NOT GOING TO MAKE A RHEOSTAT OUT OF  
THAT TOASTER, AND LET ME GIVE YOU SOME ADVICE  
DON'T LET ME CATCH YOU SNOOPING AROUND  
MY ELECTRICK IRON OR VACUUM CLEANER, AGAIN  
LIKE I DID LAST NIGHT.





thus decided to take the easy way. "There is no easy way," Mike admonishes him. "A lot of guys found that out in Korea." And as for the brown manila envelope the brother was carrying, Mike decides to deliver it himself. In doing so he quickly runs into another dangerous dame, a tricky trap, and that oh so mandatory knock on the noggin.

Like the Mickey Spillane novels, That Hammer Guy has more than its share of dames, gats, and those proverbial yanked out from under your feet rugs. But a word of caution. The tapes I've encountered are listenable enough, but do have sound problems and probably no digital copies exist.

Next time: This eighteen year survey of thirty-five plus detective programs concludes with The Abbotts (Pam and Jerry North wannabes extant in only a single episode), It's A Crime, Mr. Collins, and two guys who take out

newspaper ads to advertise their services, either or both of whom may or may not qualify as P.I.'s, and with luck my decision will stir up the best contro- versy since I included Sherlock Holmes in this survey (OTR Digest September/October 1993).

"THE MAN FROM  
**COOK'S**"  
WJZ TODAY 5:30 P.M.  
**ON THE AIR**  
Brings you the World every  
Sunday with his famous  
RADIO TRAVEL TALKS

PUT THAT BACK WHERE YOU GOT IT, THE VERY IDEA THIS WHOLE HOUSE LOOKS LIKE ONE BIG WIRELESS SET TO YOU. YOU'LL BE NAILING ME INTO THE THING NEXT



## A review of Howard Blue's *Words at War*

by Charles Kupfer, Ph.D. Assistant Professor of American Studies & History,  
Penn State Harrisburg

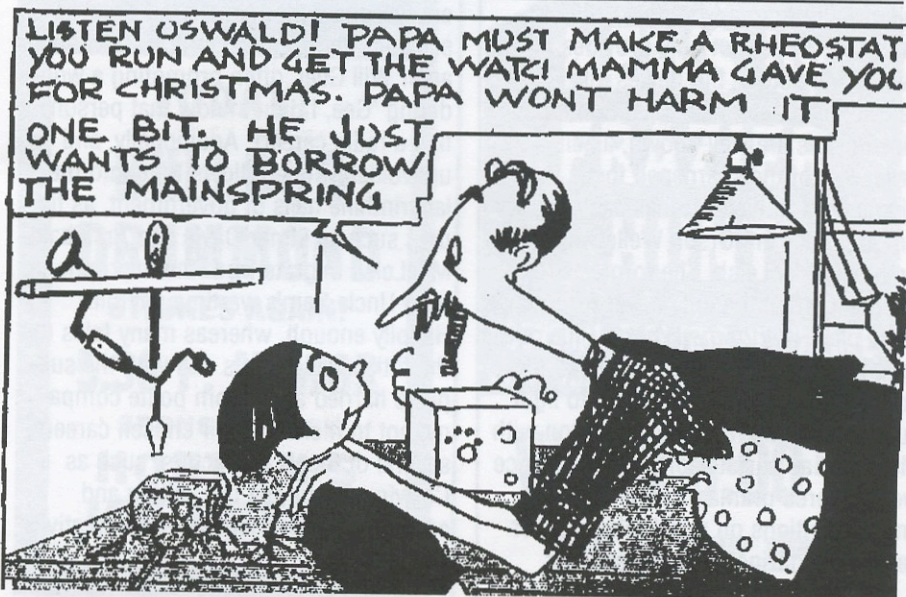
February 9, 2004

Radio often has to contend with its perceived evanescence. After all, air-wave voices soon vanish, and seem ephemeral. Likewise, as a medium, radio's relevance seemed to burst forth in glory during its golden age, then fade into background clatter, drowned out by the shine and din of television.

To an unhealthy degree, radio scholarship reflected this pattern. Back in the day, scholars such as Harold Lavine and James Wechsler lavished attention on the utterances of commentators and broadcasters in works like their seminal 1940 study, *War Propaganda and the United States*. The stars glittering in the radio constellation then were bright indeed, and names like Edward R. Murrow, H.V. Kaltenborn, and William L.

Shirer were celebrities in their own right, even as they worked alongside entertainment luminaries like Orson Welles. Examining their work and influence seemed only logical for academicians with interest in culture and communications.

Then, sadly, the field stalled, as television pulled most of the personnel into its Orbit. However, recent years have signalled the return of radio as a fruitful zone for research and good writing. Books like A.M. Sperber's magisterial 1987 biography, *Murrow: His Life and Times*, and Stanley Cloud's compelling 1996 account, *The Murrow Boys: Pioneers on the Front Lines of Broadcast Journalism*, ushered in a new era in which authors with aspirations to serious radio study





could find a platform from which to craft their messages. To the successful works above, we must now add Howard Blue's *Words as War: World War II Era Radio Drama and the Postwar Broadcasting Industry Blacklist*.

Blue's achievement is all the more notable because, instead of trafficking in well-known personalities with radio roots who blossomed in the TV age, he explores—indeed, resurrects—the all-but-forgotten genre of radio theater, limning the dramas for their often unobvious political subtexts and stressing the makeup and orientations of the creative forces behind these aural plays.

When facing a vast tapestry—and Blue's subject is neither small nor dealt with briefly—an onlooker has the choice of trying to take everything in at a pass, or isolating on specific elements in hopes that each will illuminate the whole. Blue provides the reader assistance in this regard, since his narrative, which sketches out the roots, rise, and fall of radio drama from the 1930s to the early 1950s, not only provides an overarching story, but delves into selected character sketches. Some of his subjects are well-known, albeit deserving of the sharpened focus that Blue brings to bear on their radio work. Among these are Orson Welles and Archibald MacLeish. The former, of course, crafted the only never-forgotten radio play, *War of the Worlds*. Blue goes much farther into the radio aspect of the actor/director's career bringing to light such issues as Welles' collaboration with MacLeish as narrator of the latter's once well-honored drama, "Fall of the City," and his writings on racial tolerance for various magazines and newspapers.

But Blue's greatest contribution, and


the most moving part of a book that is not without the ability to provoke feelings in a reader, is his recovery of silenced or marginalized pioneers whose radio writing and performances helped give the medium its famous intimacy and power during an age when, for the first time, "the nation (was) literally one vast room," as George Gallup waxed so enthusiastically in 1939. Foremost among these overlooked progenitors in Blue's account is Norman Corwin. Still alive and active in his 90s, Corwin wrote, produced, and directed plays for CBS. An inveterate internationalist and a political progressive, Corwin's opposition to fascism's rise in the 1930s and his desire to foment concrete and effective American action against the Axis led him into later trouble with red-hunters in the industry and on the HUAC.

That political tale, at turns depressing and inspiring, provides Blue's book with its narrative drive. Along the way, readers will encounter names as varied as scientist George Washington Carver and actor Will Geer, often prompting a wondering "Gee, I didn't know that person had a radio career!" Additionally, and unavoidably, one follows Blue into the labyrinthine halls of government, as figures such as Elmer Davis and Archibald MacLeish migrate from the microphone onto Uncle Sam's wartime payroll. Happily enough, whereas many tales of the fifties witch hunts end with the suspects harried away from polite company, not to mention their chosen careers, several of Blue's characters, such as Corwin, endure the red baiting and emerge with their dignity—and creativity—fully intact.

Blue's methodology is solid; he com-

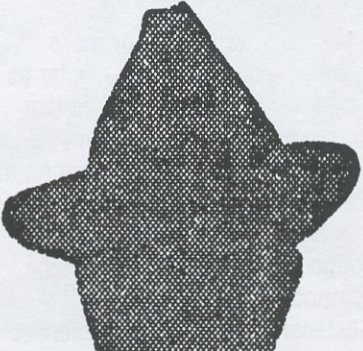


bines abundant archival research with effective oral histories to bring back a stage in mass media evolution when plays on the radio, with didactic, moralistic, and political themes, drew the attention of an entertainment and information-hungry audience. Stylistically, his touch is as light as his research is durable, and the book never descends into jargon or impenetrability. Contextualizing the radio plays and the creators who made them, which entrenched elites deemed appropriate for wartime and subversive for Cold Wartimes, Blue adds a significant element to the once-again burgeoning field of historical and cultural scholarship aimed at radio.



**TODAY!**  
**BULLDOG**  
**DRUMMOND**  
**STRIKES AGAIN!**  
**5:30 P. M. WOR**  
**SPONSORED BY**  
**HORTON'S**  
**ICE CREAM**

**"IS THE TIME AT  
HAND FOR A  
SECOND FRONT?"**



On Tonight's  
**NEWS by**  
**FRAZIER**  
**HUNT**  
GENERAL ELECTRIC NEWS TIME  
EVERY TUESDAY-THURSDAY-SATURDAY

**WABC 6:00 PM**  
**880 on your dial**



## **The Heat is on!** by Jim Commings

It's no picnic when summer replacements take over top spots

TO RADIO listeners, summer means the time when the big programs go off the air, but to up-and-coming radio artists this vacation time is synonymous for chance of a lifetime. To them, it means as much as a Broadway chance does to the tank-town vaudeville team, or a major league contract to a bush-league baseball player.

Every summer a score or more actors who have not arrived—as far as big-time radio is concerned—get that big chance. When the top-ranking musical and variety shows take a vacation to rest, refurbish, and recreate during the hot months, these would-be stars get their opportunity. They move into the choice spots in radio—those with the most listeners—ready-made audiences in the millions.

They have thirteen weeks—more or less—to make good. If they don't, it's back to the tank towns, back to the bush leagues of radio-independent stations, network sustainers, or as supporting actors on name shows. Their big chance is over—at least for another year. The odds always are against their making good. Not only will they play to thinning audiences, but they will have to compete for the listener's approval with the show which they replaced. And for a virtual unknown to buck for laughs against Hope, Benny, Allen, and Skelton is strictly no laughing matter. Now and then—perhaps once in a season—one of them makes good. It depends chiefly on that vital Hooper rating. If the rating of the replacement plummets, as it does on most summer

shows, then it's licked. But if the substitute can hold anything approximating a fair percentage of the regular's rating, the chances are it won't be long until it has air time it can call its own.

To give an indication of what the replacers are up against, here are some contrasting ratings supplied by C. E. Hooper, Inc., which specializes in measuring the listening-pull of radio programs:

The Bob Hope show, which had the largest audience of the 1944-45 season, had a rating of 31.5 on April 30, 1945. On May 30, his last show of the season, Hope's rating stood at 27.8. Hope was replaced by "The Man Called X," starring Herbert Marshall, who was by no means unknown to radio listeners. But the very best Marshall could do all summer was a rating of 13.5 on June 30, with a low of 9.3 on August 30.

Fibber McGee and Molly, which was second most popular show, stayed on the air a month longer than Hope. Their rating of 25.4 on May 30 dropped to 18.6 by June 30, demonstrating that even the top programs can't hold the listeners when hot weather arrives. The Victor Borge show, which replaced, dipped as low as 7.3 on hot August 30, but by September 30 had climbed to 12.2.

Jack Benny, who has been in the top ratings for years, had a listening pull of 15.7 when he went off for the summer on May 30. But his replacement, Wayne King, the Waltz Kirig, dropped to a low of 6.0 on June 30 against a high of





*Ann (Maizie) Sothorn went on as a 1945 replacement and she's still there.*

10.1 on June 15.

With all radio's front and fanfare, not many programs start off full-blown. Most of the big ones grow into their grandiose states. The costs for putting on a variety show worthy of competing with Bob Hope or Jack Benny could easily cost a sponsor a million a season. With no guarantee of success, or re-turns, not many sponsors are willing to gamble that kind of money on untried shows or unproved actors. And no network can afford to run them long as sustaining programs.

As Charles C. Barry, national program

director for the American Broadcasting Company, pointed out, "Radio works on the theory that it's better to use shows and characters that have been proved than to gamble on the untried and the unknown."

That's where the replacement shows get their chance. Young talent has an opportunity to test its big-time calibre on the substitute spots. Then when sponsors start looking for talent for fall shows, those with replacement experience have the advantage—provided they made good. Plenty of budding young replacers need only the sponsor's



midas touch to blossom into a full-going net-work show. That these are a much safer gamble than the untried, was recently discovered by one network.

Back in 1932, Canada Dry got a chance to put a young comic on the air during the summer lull. He was a serious fellow who had some new ideas for radio comedy. Up to then comedy programs had been handled pretty much like vaudeville, with each portion presented as a separate unit. When he got on the air he started thinking of the program as a whole. It was his idea that the orchestra leader, the announcer, and everybody on the program was good for dialog and that music should fit into the script rather than be an element that would interrupt it. Instead of telling jokes, he got himself in a lot of funny situations. He built himself up as a pinch-penny who had trouble getting dates. The audience thought he was pretty funny. He got a regular show on CBS in the fall, after his summer show for Canada Dry had ended on the NBC Blue. By the spring of 1933 he was on the NBC Red network. He's been there ever since and in the intervening years a lot of radio comics have made their reputation using the same formula that Jack Benny so successfully initiated back in 1932.

Perhaps the most recent comedian to break his way into big-time radio via the summer replacement route was Alan Young, the Canadian comic who got his chance replacing Eddie Cantor's "Time To Smile" in the summer of 1944. Alan, who got his opportunity at the suggestion of Cantor, made such a favorable impression that

Cantor's sponsor gave him a contract for a year for a show of his own on ABC. Both Radio Daily and Billboard Magazine picked Young as radio's "Star of Tomorrow," while Motion Picture Daily's fame poll named him the outstanding new star of 1944-45. But he would never have garnered these bouquets if it hadn't been for his chance as a summer replacement.

Being replacement for Cantor, incidentally, appears to be the surest springboard to a program of one's own. Three of the shows that were replacements for 'Cantor now have sponsors of their own. In addition to Young, the popular Sunday night Blondie show got its start back in 1939 as a replacement for Cantor. And in 1943 "A Date With Judy," starring Louise Erickson, was selected to replace Cantor. "Judy" had replaced Bob Hope in 1941 and again in 1942 without attracting a sponsor, but after appearing for Cantor in 1943 landed a sponsor which it has retained ever since.

Harry Einstein, who developed his character "Parkyakarkus," on the Cantor show, got a chance for a show of his own when he replaced "Comedy Theatre" in the summer of 1945. The cigaret sponsor decided that "Meet Me at Parky's" was better than the show it replaced, so at the end of the summer period, Parley was retained in place of "Comedy Theatre."

Mr. District Attorney started his crusade against crime as a NBC Red network sustainer in 1939 and in June, 1939, went on as summer replacement for the Bob Hope show. The performance so pleased Hope's tooth paste sponsor that Mr. D. A. was retaine-





*Alan Young go his big break subbing for Eddie Cantor*

down on the Blue Network. Then in 1940 Mr. D. A. changed sponsors and moved over to NBC, where he still is tracking down criminals every Wednesday night.

In the summer of 1945 when the Milton Berle Show went off, Ann Sothorn got her radio break with her light-headed but curvesome character "Maizie." The sponsors were so pleased with the summer subber that they kept it on when the winter season came and now it is in the enviable position of having its own summer replacement.

Hildegarde got her incomparable opportunity as a replacement for Red

Skelton in the summer of 1943. Then in June of 1943 when Red went into the Army, the sponsor put Hildegarde on in his place with her "Raleigh Room" program. Last winter when Red returned from his tour with the Army, the sponsor retained Hildegarde, but shifted her show from Tuesday to Wednesday night and changed it from the "Raleigh Room" to the "Penguin Room."

Henry Aldrich uttered his first "Coming, Mother," as a replacement for Jack Benny in the summer of 1939. The Aldrich Family struck the fancy of radio listeners, so the' show was set for the replacement for Benny the next



summer. After two weeks, the Aldrich Family went off, but Benny's sponsor brought them back in October with a program of their own. They kept it until July, 1944, and in September of that same year, Henry and his partner in crime, Homer Brown, moved to CBS, their present home.

In the preferred spot in the choice of summer replacements are personalities who have become established on network shows. Phil Harris never would have gotten the chore of replacing Kay Kyser on the summer school session of Kollege of Musical Knowledge, if he hadn't been built up as a personality on the Jack Benny show. Harris was able to take his braggart, personality-kid gags right over to the Kyser show and do an enviable job of substituting for the Professor.

The air personality of Joan Davis, CBS Queen of Comedy, was well established long before she got her own show. Joan's man-repulsing personality took shape back when she appeared with Rudy Vallee and the late John Barrymore and captured listener's fancy with her unsuccessful male-chasing. It would have taken her a long time to have built up this personality, had she started off unknown as star of her own show—long time and a lot of bumps.

Fibber McGee and Molly have developed several personalities on their show who later have done well on their own. Hal Peary moved his tremulo chortle over to Sunday night where his "Great Gildersleeve" has become a star in his own right. Marlin Hurt, whose "Beulah" ("I love that man") became a favorite with Fibber McGee listeners, had succeeded in establishing Beulah on her own before his untimely death. Bill

Thompson, who plays the "Old Timer" character on Fibber McGee, now has a show of his own on ABC.

Agnes Moorehead, who made her radio reputation as a supporting actor on Lionel Barrymore's "Mayor of the Town," now stars in her own show, "The Amazing Mrs. Danbury." Jack Smith made such a hit as the singer on "Glamour Manor," that he got his own show on CBS, where he is now one of the popular early evening highlights.

Mingled with the established personalities replacing the top twenty shows this summer are several newcomers who are getting their first big break in radio. Maybe one of them will make good and become a top star of five years hence.

One getting his first big radio opportunity is Jackie Coogan, child movie star of twenty years ago, whose "Forever Ernest" replaced Vox Pop. Alfred Drake, singing star of "Oklahoma," heads the summer edition of "Ford Symphony Hour" on ABC. Tommy Riggs with his female Charlie McCarthy, Betty Lou, has appeared on other shows for several years but never has quite made the grade with a show of his own. He is getting his chance this, summer replacing the Ginny Simms show.

The King Cole Trio will knock themselves out on the Kraft Music Hall replacement this summer, hoping that it will net them a spot on a regular show. Henry Morgan, who has won a following with his unpredictable antics on his nightly quarter hour on ABC, will emcee a Saturday afternoon musical variety half hour replacing a segment of the ABC airing of the Metropolitan





*Meredith Willson takes over from George Burns as Gracie looks on*

Opera.

Some of the better known radio personalities who are doing replacer stints this summer and who wouldn't be adverse to something coming of it include Fred Waring, substituting for Fibber McGee and Molly, Frank Morgan for Jack Benny, Herbert Marshall for Bob Hope, Wayne King for Durante and Moore, Sigmund Romburg for Red Skelton, and Meredith Willson taking over for George Burns and Gracie Allen. Despite the summer listening lag, lightning may strike and one or more may find themselves with a sponsor of their own come fall. If that happens, their troubles will be over. They'll be right up there on top. Then all they'll have to worry about is being just as funny, just

as interesting, and pulling as high a Hooper as any of the top twenty shows in radio.

**TUNE IN** AUGUST, 1946

## PARADE OF FEATURES SUNDAYS 5 P. M.

**ALL THE  
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OF ALL  
THE  
ARTS**

with  
Ben Gross  
Robert Garland  
Irving Marsh  
Eileen Creelman  
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1480 ON YOUR DIAL  
**WHOM**



## The 'I Love A Mystery' Companion

by Martin Grams Jr. / Review by Rodney Bowcock Jr.

I Love A Mystery is one of those shows that has taken on a life of it's own. It holds an extremely devoted fan base today, an amazing feat considering that the vast majority of episodes of the show are not circulating among collectors. Even so, there are listeners who view it as the finest radio program ever.

With this in mind, it makes good sense that someone would undertake the task of compiling a complete history of Carlton E. Morse's creation. Martin Grams Jr. has proven himself up to the task of filling the holes in the knowledge of radio's vast history, and he has produced what may be his finest work in *The 'I Love A Mystery' Companion*.

Utilizing full access to the extensive papers of the Morse estate, Grams has produced the most complete history of ILAM and it's various incarnations to date (frankly, one wonders what else could be added). In addition to an amazingly detailed account of ILAM, including a full log and detailed plot descriptions of every episode, the same treatment is given to *The Cross-Eyed Parrot*, *I Love Adventure*, *Adventures By Morse*, and various other Morse programs. Most collectors will never have access to the papers used in putting this book together and that makes this a valuable reference work.

As per usual, Grams takes all of the information and puts it into an easy to read, conversational format that educates as well as entertains. Every detail in regards to the ILAM canon, be it comic strips, feature films, or the fate of the missing episodes (which have been rumored to exist for over twenty years) is

covered in this book. I found the *Companion* to be a thoroughly enjoyable book that deserves a place on the bookshelf of every radio fan.

Grams calls *I Love A Mystery* "the Holy Grail of old-time radio", and this reviewer is more excited than ever to experience the thrills, action and excitement of such a beloved show. Every book that Grams writes is more detailed and better than the last. A service has been done to old-time radio fans everywhere with the publication of this book. I hope that others enjoy it as much as I have.

If you want a copy contact:  
OTR Publishing PO Box 252 Churchville,  
MD 21028



*Martin at one of the Cincinnati conventions*



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**THE OLD TIME  
RADIO SHOW**  
WITH **BOBB LYNES**

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# Old Time Radio Series Reviews

by Bill Kiddle

## LIGHTNING JIM

The pioneering spirit in all of us and the desire for the "simpler life" are probably the main reasons for the success of Western stories. Radio could take the listener back in time to the last frontier without getting our boots muddy. The greatest radio westerns, mainly for adults, came in the Golden Age of Radio. LIGHTNING JIM was an interesting, yet little known, syndicated western from the 1940's and 1950's. The heroes of the series were somewhat stereotypical of the Western genre. There was the heroic Marshall "Lightning Jim Whipple" (played by Harry Hooper) and his Swedish-American deputy "Whitey Larson." They had what some might call a "Lone Ranger" and "Tonto" relationship.

## LIGHTS OUT

Radio was the most outstanding media for producing dramas of the macabre, and LIGHTS OUT is regarded by many as radio's ultimate horror show. In the fall of 1942, under the guiding genius of Arch Oboler, LIGHTS OUT returned to the airwaves after a three year hiatus and was heard on Tuesday evenings at 8:00 over CBS until 9/28/43. Most of the eerie scripts were repeats from Oboler's earlier series, and Mr. O and announcer Bob LaMond used a by-play mode to introduce the immensely popular to an avid listening audience. The sound effects used in the series were works of audio art.

## LINEUP

In the late 1930's and early 1940's Bill Johnstone, in his role of "Lamont Cranston" (aka The Shadow) was sworn

to "aid the forces of law and order." A decade later Johnstone continued his struggle vs. crime, but now he wore the blue uniform of the San Francisco police when he played the role of "Lt Ben Guthrie" in LINEUP. This exciting crime drama was heard over CBS on various days and times between 7/06/50 and 2/20/53. Each drama began with a stylized police line-up conducted by "Sgt Greb" (played by Wally Maher) to get the audience into the mood. A good solid drama!

## LATITUDE ZERO

For many years science fiction dramas on radio were for children and the comic book set. However; LATITUDE ZERO became the first series to attempt to place science fiction tales in the mainstream of adult entertainment. The program was aired first on the West Coast and then was heard over the NBC network for less than a full season between 2/11 to 9/27/41. Lou Merrill was cast as "Captain Craig McKenzie", skipper of a mysterious submarine that traveled the oceans and seas of the world in a series of fantastic adventures. Some collectors of OTR dramas rank this series in a class next to I LOVE A MYSTERY for pure listening enjoyment.

## LES MISERABLES

The world competition dictates that one needs to put in some serious practice before the main event. LES MISERABLES was the first serious dramatic effort of the young Orson Welles in the late summer of 1937, before forming his Mercury Player group and embarking upon the Mercury Theater series. Welles took the classic Victor Hugo novel, divided it into seven short yet interesting chapters, then aired it

over WOR Mutual. The story of injustice and persecution is brought to life by Welles in a well-crafted radio drama in this the 21st century.

### **LETS PRETEND**

No one has better imaginations than children, and radio was the natural medium to produce some highly imaginative programs. What might look awkward and ridiculous in a B-grade Saturday matinee movie really took off in radio. For 20 years, between 3/24/34 and 10/23/54, Nila Mack and others directed a cast of LETS PRETEND players in one of the finest children's programs of all time. On Saturday morning they made the impossible seem real, as young listeners would be instructed to climb on the back of a turtle and travel to a wonderful land of fantasy.

### **JUNGLE JIM**

The adventures of many action cartoon characters made an easy transition from the comic section in the Sunday newspaper onto radio in the form of 15 minute serials. However, for over 17 years, between 1935 to 1952, the Hearst newspaper chain sponsored JUNGLE JIM in a quarter hour once a week recreation of the current adventure found in their own comic weekly. Matt Crowley (and later Gerald Mohr) was cast in the title role as the explorer-adventurer "Jim Bradley," who with his faithful Malay companion "Kolu" battled the forces of international evil in the remote far corners of Africa, Asia or Latin America. The romantic interest was provided by "Shanghai Li" a once shady lady who finally falls for the soldier of fortune.

### **LONE RANGER**

"With his faithful Indian companion

Tonto, the daring and resourceful masked rider of the plains"-THE LONE RANGER, created by George Trendle and written by Fran Striker, developed for radio audiences a western action hero that was to become a permanent fixture in American popular culture. The program, which originated over WXYZ in Detroit, enjoyed a long 23 year run on radio from 12/31/33 to 5/25/56. THE LONE RANGER, played by Brace Beemer, was a tough man with an iron will and an unswerving sense of justice. Some critics cite the program as the "pinnacle of juvenile western thriller adventure."

### **LI'L ABNER**

Al Capp's famous "hill country" cartoon character LI'L ABNER, the pride of the Ozarks, came to radio via NBC-Red as a quarter-hour comedy for one short year, between 11/20/39 and 12/06/40. The program, heard Monday through Friday at 5:30, focused its broad humor upon the exploits of a big, bumbling, yet likable country boy, his crusty parents-"Mammy" & "Pappy Yukom" and his lovely girlfriend, "Daisy Mae." The well-crafted stories and interesting characterizations appealed to an American audience desiring smile again and to break-a-way from the rigors of daily life.

### **LITTLE ORPHAN ANNIE**

For over a decade, between 4/06/31 and 4/26/42, Harold Gray's famous comic strip character, LITTLE ORPHAN ANNIE crossed over media lines to become an important children's radio program. American audiences, especially little girls, loved "Annie" the adventure seeking little girl, who with her dog "Sandy" and her often absent father, "Daddy Warbucks" opened the era of children's day-time



15 minute serial dramas. The series, sponsored by Ovaltine, a chocolate-flavored health drink, was noted for its many "special gifts" including a secret decoding device that caught the fancy of American children, and provided advertisers with a new approach.

### **LUKE SLAUGHTER OF TOMBSTONE**

The Columbia Broadcasting System brought several outstanding adult westerns to radio in the late 1950's and early 1960's in what proved to be the "last days" of network radio drama. **LUKE SLAUGHTER OF TOMBSTONE** was one of the "new breed" of westerns. The series starred Sam Buffington as an ex-Civil War cavalry officer, turned Arizona cattleman. "Across the territory from Yuma to Fort Defiance, his name was respected or feared, depending on what side of the law you were on." Veteran radio director William N Robson used well-crafted scripts to give radio listeners in 1958 a series that gave a new dimension of vision to the legend of the Old West.

**LUM AND ABNER**  
Chester Lauck and Norris Goff were both "men of many voices" and they used these skills to portray six different radio characters who ventured into **LUM AND ABNER's** Jot-um-down store, and visited with "Lum Edwards" and "Abner Peabody", the two proprietors of a small emporium located in Pine Ridge, Arkansas. This regional comedy came to radio in 1931 over KTHS in Hot Springs and remained on the air over various networks for 24 seasons, until 5/07/54. The program was developed in a 15 minute format and was aired three to five times a week. **LUM AND ABNER** was a classic American comedy!

### **MA PERKINS**

Nothing could be more mid-American than the small town of Rushville Center, and one one could be a finer person than **MA PERKINS**, a widow and operator of a lumber yard. The program made its debut over NBC on 12/04/33, and was on the air for a total of 7065 quarter-hour daily broadcasts before bowing out on 11/25/60.

During this long run, the title role was prayed by Virginia Payne. For almost a quarter of a century the program was sponsored by Oxydol soap.

### **MAISIE**

Comedienne Ann Sothern followed her most famous film character **MAISIE**, from the silver screen to radio in 1945, where the program lasted seven years until 12/26/52. In the early days of the radio version of the mild romantic , situation comedy, "Maisie Revere" was a secretary, and Elliott Lewis played the role of "Bill" her boyfriend. In later episodes **MAISIE** travels around the country in various show-biz jobs, helping people with romance problems.

## **Myrna Loy**



**TONIGHT ON**  
**"We, The People"**  
**WCBS**

**10:30 P.M.**  
**L. S. T.**

**MILO BOULTON, M. C.**  
**OSCAR BRADLEY'S ORCH.**





## Classified Ads

**TRADE OTR:** Comedy, Mystery, lots of variety  
Anyone who would like to trade Old Time Radio on  
Cassettes Please Call (201) 997-9473 Leave  
Message. Or write Tom Warner, 23 Hamilton Ave,  
Keamy, NJ 07032

### Morre Senal Book Lights

Camera, Action! Acton! Action! Large oversized 100  
plus pages Loads of Rare Photo's Biographies, more -  
\$1050 plus \$150 Postage Other movie Cowboy books  
available Write to Mario DeMarco 152 Maple, W  
Boylston Ma 01583

**WANTED:** Fred Allen Show, 2/17/46 Hitchcock  
(Guest). Reel or Cassette C.Huck, 4 So 230 River Rd  
Warrenville,IL 60555 huckenterprises@aol.com

**WANTED:** Videos of "The Tomorrow" TV show host-  
ed by Tom Snyder in the 1970's interviewin9 radio  
stars such as Edgar Bergen and others  
I have the audio tapes of them. Will buy or trade  
Contact Rob Cohen, 763 Oaksedge Dr, Gahanna, OH  
43230, (614) 478-2755

**WANTED:** Adventures is Cassettes Albums, Holiday  
Albums, I Love Adventure, Cavalcade of America  
Vol 1 & Vo12, Mayor of The Town  
Bill Frier, 2951 Fairhill Dr. Jackson, MS 39212

**NOW AVAILABLE FROM NARA:** OTR Source List of  
over 100 clubs, pubs, dealers, archives, etc Includes  
postal and e-mail addresses. NARA members, \$200;  
non-members, \$3 00. Remit in cash or stamps (no  
checks) to Jack French, 5137 Richardson Dr, Fairfax,  
VA 22032

**WANTED ON CASSETTE:** Shows with Basil  
Rathbone. Will trade or buy. Also trade Lux Radio,  
Suspense, others Bob Minerley, 2 Silvia P1, North  
Arlington, NJ 07032

**My Beat Shows' 4/7/51; 8/12/51; WANTED ON  
CASSETTE:** The following Broadway's 8/19/51;  
12/11/51; 12/29/51 Gene Dench, 53 Faraday St,  
Hyde Park, MA 02136

**MOVIE "B" WESTERN BOOK** -GENE AUTRY TO  
JOHN WAYNE. Send large SASE for list, plus other  
movie Western items Mario DeMarco, 152 Maple,  
West Boylston, MA 01583

**Collector buys** original tickets from live network  
Radio and TV broadcasts pre-1970, Reply to Tickets  
OTR, 974 Ridge Crest Drive, Gahanna, Ohio 43230

**WANTED:** I Love A Mystery. Tape or related items,  
Jack, Doc, Reggie. Earl Koppelman 16016 SE  
Division #50 Portland, Ore 97236

**WANTED:** Programs featuring Walt Disney.  
Especially anything regional or esoteric;  
Paul Anderson, 3136 S 3200W., SLC, UT 84119  
(801) 967-3955

**FOR SALE:** The Big Broadcast 1920-1950" book b-  
Buxton and Owen Avon edition \$20 00 plus P&H  
Paul Anderson, 3136 5 3200 W ,SLC, UT 84119  
(801) 967-3955

**Wanted to trade** on CD Low generation and tran-  
scriptions ask OTR recordings Only interested in  
high quality recordings audio CD. Jeffrey Keil. 2229  
S. Galena Ct. Denver, CO 80231. Email Keilli\_33  
@Yahoo com

**WANTED ONE MAN'S FAMILY & MA PERKINS** Or  
Audio Cassettes Plus your Cassette Catalog  
Contact Alfred Burton 15 Ambrosia Way, Pittsburg,  
CA 94565

**SALE:** Reels. Lux, Cavalcade of America, BBC,  
Jack Benny, Fred Allen, Crime, Children, etc.  
1800' \$3.75, 1200' \$3 Discount for 10 or more reels.  
Send SASE for information. Dean Case,  
731 Bruce Street, Fond du Lac, WI 54935

**WANTED:** LONE RANGER programs: "Stagecoach  
to Deadwood" 12/8/41; "The Three Wise Hombres"  
12/24/41; "Drums at Dusk" 12/31/41 and "The  
Masked Man's Friend" 1/5/42 on cassette.  
Contact: Tony Gladish, 4253 Fatima Dr. # 3,  
St. Louis, MO 63123, (314) 544 - 2812.

**RADIO SHOWS ON CASSETTE,** also radio / tv  
related material Catalog \$1, Phil Kieman,  
30235 Cupeno Lane, Temecula, CA 92592

**FOR SALE:** Walter Winchell signed, cancelled per-  
sonal check Guaranteed authentic \$40 ppd Chris  
Ferrante, 26 Deming Road, Glastonbury, CT 06033  
(860)633.0580

**WANTED:** NBC, CBS, and ABC Network newscasts  
from the 1950s, 1960s, and 1970s. Will generously  
compensate. George F. Miller, 9733 S 51st Ave.,



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**WANTED FOR TRADE;** OTR 'sit corns' on 60 minute cassettes. Mail me your catalog and I will send mine. To: Joe Barrow. 7345 Honey Dale Dr., Northfield Ctr., OH 44067-2611 (216-467-9204).

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**Wanted:** 1955-56 Zenith Super Deluxe Trans-Oceanic portable radio, AC/DC or with battery operation in brown cowhide; 1938 Scott Philharmonic Radio, console model: 1940 Zenith Microslatic F-M Radio, Model #10-h-571, this is a console model with AM, FM, and SW; 1941 Philco Photo-Electric Radio/Phonograph with SW.  
Bill Frier, 2951 Fairhill Dr Jackson, MS 39212-1822

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**WANTED:** Amos & Andy radio program items. puzzles & stand-ups Bob Morgan. 4005 Pitman Rd College Park. GA 30349

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**WANTED:** OTA programs' Mandrake The Magician; Pat Novak For Hire; Children's Serials of the 1930s and 1940s; Johnny Modero; Pier 23; Jeff Regan. Will buy or trade. W. F. Frier, 2951 Fairhill Dr. Jackson MS 39212-2822

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**Radio books,** parts wanted prior 1950 from radio repair shops Send price list Richards, Box 1542-0, Brooklyn, NY 11201

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**CAPTAIN MIDNIGHT ITEMS** wanted DeWayne Nail. PO Box 555. Cleburne TX 76031

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Want these Lux shows Red River, Alice in Wonderland, Paradine Case, Kent Coscarelly, 2173 Willester Ave., San Jose. CA 95124

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## Non-commercial Classifieds

First 20 words free,  
then 10 per word

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\$5 for the first 20 words  
plus 20 per  
word thereafter

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**RAOIO ITEMS BEFORE 1935,** sets, speakers. tubes. parts, literature & advertising Schneider, 9511-23 Sunrise Blvd Cleveland, OH 44133

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**WANTED:** Information or cassette tape on show where Amos & Andy have an auction. J.R. Coopridge 107 E 10th St. Clay City, In 47841 812-939-3460

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**OLD RADIO SHOWS** on cassettes Rare Big Bands & Vocalists too! The absolute best quality. Free catalog 2732-R Queensboro Ave Pittsburgh, PA 15226

---

Tom Monroe. 4278 Wayne Rd., Mantua, Ohio 44255 330-247-0711 Cassette and reel, mystery, adventure, sci-fi, westerns, drama, some comedy.

---

Mary Sayer, 801 8th St. F5, Sioux City, IA 51105 Looking for any info on "Uncle" Jim Harkin, Fred Allen's manager.

---

Nelson Eddy and Bing Crosby Research; send data Box 724, Redmond, WA 98073-0724

---

Old-time Matinee Serials & Westerns on VHS cassette! Tom Mix, Buck Jones, Zorro, etc Free list! Send SASE-Series. Box 173 R Boyertown, PA19512

---

**WANTED:** 1st Nightbeat program (2-6-50) as well as one where William Conrad appears. Victor Padilla. Jr 104 Marcy Ave. Brooklyn. NY 11211

---

**WANTED:** 1940's programs from Denver, CO such as "A Rhapsody of the Rockies" and NBC. Anyone with information please contact me. Tom Poole, 52 Mason Dr., Princeton, NJ 08540 609-924-2271

---

Seeking cassettes of Howard Miller and Wally Phillips, Chicago morning DJ's of 50's & 60's. Also want Canadian series, ' Jake & The Kid', Natalie A McNamee, PO Box 602, Organ, N M 88052.

---

Allen Sherry, 5410 Netherland Ave, Riverdale. NY 10471 is trying to locate the last date for Prescott Robinson on the air plus any information about him.

---

THOMAS HEATHWOOD. 22 Broadlawn Pk, Chestnut Hill, MA 02167 looking for Portia Faces Life, especially July 1948 and April 1949

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**YOUR AD  
COULD BE HERE**



Harry Goldman, RR6, Box 181, Glens Falls, NY 12801 want's Kraft Music Hall of 12-11-47 (Al Jolson) Jack Benny "The Bee". Fiorello LaGuardia tribute to Nikola Tesla over WNYC on Jan 10, 1943.

**WANTED:** Kid Shows. Serials. Big Band Remotes, Transcription Recordings on Reel 10 Reel only please. Write 10 Wally Stall. 8408 N W 101 , Oklahoma City. OK 73132.

Phil Evans. Box '36 Downtown Station. Bakersfield, CA 93302-0136 Looking for any info In the Candlelight Hour Broadcast from NYC In 1931.

**WANTED:** Maslerpiece Radio Theater, other multi-part NPR or BBC dramas. Buy or trade cassettes Howard Lewis, 132 Hutchin Hill Rd Shady, NY 12409

Anyone who would like to trade OTR Cassettes, Comedy, Mystery, lots of variety Please call 201-997-9473, Leave message, Tom Warner, 23 Hamilton Avenue, Keamy, NJ 07032

Frank Tomaselli, 29-10 Donna Ct, Staten Island. NY 10314 is looking for 11 AM from 1939-1944; also Fred Allens Town Hall Tonight.

Tom Healwood, 22 Broadlawn Pl, Chestnut Hill, MA 02167. Shadow programs between 1941-1944 Has supplement to his catalog for a SASE.

Chuck Juzek. 57 Hutton Ave. Nanuel. NY 10954 Green Hornet episode where Reid reveals himself to his father as the Hornet around 1943. Need log from 1936-40.

Oldtime Radio-Show collector's Association (ORCA) is actively seeking members. You can remain loyal to your own local club and still belong. Reg Hubert 45 Barry St, Sudburg, Ontario, Canada P3B 3H6

**WANTED:** "We The People" Broadcast 1-13-50 and any Lum and Abner shows prior to 1941 Willing to trade for anything in my catalog Steve Ferrante. Box 153. Oakland Mills. PA 17076

**WANTED TO BUY;** Books and magazines about OTR programs, performers and stations 1920- 1948 and RAOIO DIGEST, WHAT'S ON THE AIR, VARIETY RADIO ANNUAL, 1937, 1938, 1939. Luther F. Sies. 101 West 23 Street, New York, NY 10011.

Jim Blythe 941 Redding Rd Asheboro, NC 27203 Lum & Abner, Magic Island, Jerry at Fair Oaks

**WANTED:** Your listing of OUR MISS RROOKS and THE LIFE OF RILEY. Doing research for new logs. Will reimburse for copies & postage if requested. Your help will be greatly appreciated!!! Lynn Wager. 6242 47th St., St. Cloud, MN 56304 or email to marydesota@aol.com

**WANT TO TRADE** Jack Benny, Amos & Andy, Aldrich Family. Robert E Cohen, 763 Oaks Edge Or. Gahanna, OH 43230-5081

**WANTED:** To Buy Jack Benny's Christmas Shopping Shows from 12-8-46, 12-18-49, and 12-2-51. Must have perfect sound. Thanks. John Moran, 6351 Beck Road, Canton, MI 48187

**WANTED** Kid Shows. Serials. Big Band Remotes. Transcription Recordings on Reel to Reel only please. Write to Wally Stall. 8408 NW 101 Oklahoma City. OK 73132

Large Collection -Open Reel -VG-EX sound. Will trade for nice sound. Catalog available. Jim Blythe. 941 Redding Rd., Asheboro. NC 27203

Want the following Abbot! & Costello Shows. All 1945. April 05-26; May 03-17-24-31; June 14-21; October 04-11-18-25; November 08-15-22-29; December 13-27. Phil Evans. Box 10507, Stockdale Station, Bakersfield, CA 93389-0507

Allan Ropchan, 8923 84th Avenue, Edmonton Alta, Canada T6C 1 E3 (403) 466-2761. Have 2500 Reels of OTR for Trading.

George Olsen, Craven Community College, Box 885, New Bern, NC 28563. Wants We The People 11/25/37 and Hobby 9/20/39

**WANTED:** Sergeant Preston LP records and VHS videos. Write Lee Weber. 468 E Metz Rd. Columbiana. Ohio 44408

**WANTED:** Sergeant Preston or Challenge of Yukon tapes. Also records and videos Dick Weber, 468 E Metz Ad, Columbiana, Ohio 44408

**VINTAGE BROADCASTS,** reliving radio's past. Free flyers. Box 65 Staten Island. NY 10305

**Trade** Fibber McGee and Molly Cassettes VG/E: only. Offer 110 shows. Exchange list Bill Oliver, 516 Third St. North East, Massillon, Ohio 44646



Coming up on its 50th anniversary, CARE is looking for any relevant radio material from October '45 onward. Wanted any programs or commercials mentioning CARE and/or CARE packages. Also, if you received or sent a CARE package, we'd like to hear from you. Contact Scott Thigpen, CARE, 151 Ellis St, Atlanta, GA 30303. (404) 681-2552.

**WANTED ON CASSETTE** Basil Rathbone, Your Hollywood Parade 12/8/37. The Circle 1939, Duffy's Tavern 6/6/44, Which Is Which 10/25/44, Columbia Masterworks Robin Hood, Treasure Island, Peter & The Wolf, Murder of Lidice, Great Themes in Poetry, Little Jesus, Night Before Christmas, Spike Jones Show, Scotland Yard, Tales of Fatima, Monitor Radio, Dinosaurs 1965, and any other radio programs and memorabilia with Basil Rathbone. Reply to Bob Minerley, 2 Silvia, North Arlington, NJ 07032

Collector buys original tickets from live network radio and television broadcasts pre-1970. Reply to Tickets, OTR, 1078 Cross Country Drive, Worthington, Ohio 43235

**WANTED ON CASSETTE TAPE:** Eddie Cantor Show (40). I will trade those for more or trade from my 3,300 other shows. Send a list and I will too. I also need Lux (177), Cavalcade of America (246). Please write soon to Beth Holman, 16705 Craigmere Dr., Middleburg Heights, OH 44130.

**Wanted** Space Patrol-Tom Corbett, Capt Video, old radio cereal giveaways, gum cards, pep pins, nostalgia, comic character items 1930's-1950's Joseph Fair, 10 Crestwood, R.D., New Castle, PA 16101 (35)

**WANTED:** (Cassette or Reel) Copies of That Other Generation program hosted by Rudy Vallee (a series of shows), State price and condition. Luther F. Sies, 101 West 23 Street, New York, NY 10011.

**WANTED:** 1950 Summer Replacement Show "Somebody Knows" by Jack Johnstone (8 show run) Dick Olday, 100 Harvey Dr. Lancaster, NY 14080

GILBERT HUEY, 90 W Triple Tree Dr. Carrollton, GA 30017 is writing an article on Flash Gordon and needs much information on the radio and tv show.

Pam Nemeck, 1424 Heatherton Dr, Naperville, IL 60563 is looking for program listings of old radio stations of the 30's and 40's especially WDW, KMMJ, KMA, KFNF and KFEO.

**WANTED:** Aldrich Family radio programs on cassettes, as well as information. Kenneth Barker, 874 27th Street East, Owen Sound, ON N4K 6P3

WILLIAM OSOVSKY, 25011vy St. Chattanooga, TN 37404 Collector of Ralston Tom Mix premiums, green 20 Grand Ale bottles with neck and paper labels intact, Octagon soap premium kites, Alaga syrup tins.

Would like Mysterious Traveler. Whistler, Pat Novak For Hire on cassette. I have a lot to trade. Write to Victor D. Padilla, Jr., 104 Marcy Avenue, Brooklyn, NY 11211

**WANTED:** Amos and Andy, Roy Rogers, and Gunsmoke. Will buy or have shows to trade in X Minus One. Dimension X, Sgt Preston, Captain Midnight, Suspense, Escape, others. Phil Nelson 221 Scioto, Chillicothe, OH 45601

**WANTED:** The Adventures of Frank Merriwell. Herb Brandenburg, 4114 Montgomery Road, Cincinnati, Ohio 45212

**WANTED:** 'I LOVE A MYSTERY' Tapes -Jack -Doc-Reggie or Related items. Write to Earl. 40- 4th St # 214 Petaluma, CA 94952

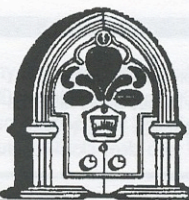
WANT TO BUY OR TRADE FOR 'ABIE'S IRISH ROSE', EXCEPT 1/13/43, 1/8/44, 6/17/44, 5/27/44 LETS PRETEND 'THE LEPRACHAN' Nathan Berman -175 Eastern Parkway Brooklyn, NY 11238

**MISSING DAUGHTER MATTER:** Looking to contact Bob Bailey's daughter about possible 'Johnny Dollar' article. Frank Dattilo, 3350 Wiscasset Road, Dearborn, MI 48120 (313) 271-8339.

**WANTED:** STRANGE AS IT SEEMS, CBS radio network program. Will meet your price for a copy of the specific episode dramatizing the Cahuenga Pass Treasure legend. Probably broadcast in November or December of 1939. Call collect Joshua Alper (818) 789-5875.

**WANTED:** NBC Radio Monitor. Like to buy copies of NBC weekend, Monitor '55 thru '65. Warren Gerbe, 46-21 Golden Street, Flushing, New York 11355.





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## BIG BANDS (NEW)

- 18815 ELLA FITZGERALD 03/06/40  
C-90 Roseland (Rough Spots)  
BENNY GOODMAN 11/20/37  
Manhattan Room  
GLEN GRAY 03/00/40 Billy Rose  
18868 HAL KEMP 07/26/36  
C-90 GLENN MILLER 03/04/40  
ARTIE SHAW 11/19/39  
18869 WAYNE KING 04/10/47  
04/17/47  
04/24/47

## CALLING ALL DETECTIVES (NEW)

- 18822 #307 In This Case, The  
Shadower Winds Up Being  
Shadowed  
#308 Jerry Becomes His  
Own Client  
#309 Jerry Investigates The  
Violent Death Of A Music Writer  
#313 Spilled Salt Sends A  
Murderer To The Chair  
#314 Jerry's Uncle Enoch Pays  
Him A Visit  
#315 Two Rival Stamp  
Collectors Seek Jerry's Services  
#316 Jerry Offers To Help  
Find A Diamond Dealer's  
Twin Brother  
18823 #317 Jerry Gets Involved In A  
Case Of Fatal Magic  
#318 The Case Of The Poet's  
Curse, Written In Rhyme  
#319 A Stock Market Analyst  
Misses A Market Trend And Dies  
#320 Jerry Pursues A Killer  
Who Keeps An Appointment  
With Death

- #321 Embezzled Money  
Mysteriously Disappears  
#322 A Single Red Feather Helps  
Jerry Ground A Killer  
#323 Jerry Pursues A  
Compulsion Killer Whose  
Hangup Is Clubs  
18824 #324 A Santa Claus Is  
Murdered  
#325 A Food Processor Believes  
His Partners Want To Kill Him  
#326 The Home Guide Society  
Helps People By Killing Them  
#327 Jerry Investigates The  
Baffling Murder Of A Widow  
#328 Jerry Takes A Mud Bath  
At A Health Spa & Finds A  
Dead Man  
#329 A Missing Gold Watch  
Leads To The Discovery Of  
A Murder  
#330 Jerry Is Hired To Serve A  
Summons In A \$250,000  
Lawsuit

## CRIME CLUB (NEW)

- 18867 12/02/46 # 1 Death Blew Out  
The Match  
03/13/47 #16 Fear Came First  
18792 04/24/47 #22 The Topaz Flower  
05/01/47 #23 Epitaph For Lydia  
18793 05/22/47 #26 Murder On Margin  
05/29/47 #27 Murder Makes  
A Mummy  
18794 06/12/47 #29 Death Is A  
C-90 Knockout  
06/19/47 #30 Hearses Don't  
Hurry



06/26/47 #31 Death Never  
Doubles  
18795 07/24/47 #35 Serenade Macabre  
07/31/47 #36 Self Made Corpse

#### **DR SIXGUN (NEW)**

18864 09/02/54 # 1 Indian Chief's  
C-90 Son Poisoned  
11/28/54 #14 Stage Holdup -  
Several Shot  
11/21/54 #13 Ringo, Gunfighter  
18865 10/24/54 # 9 Kill To Stop  
C-90 Family Line  
12/05/54 #15 Trouble With First  
Male Teacher  
09/09/54 # 2 Bartender &  
Project Investment  
18866 10/31/54 #10 No Guns Law  
C-90 09/23/54 # 4 Choose Between  
Yom Kippur & Dueling  
11/07/54 #11 Old Man's  
Atonement For Cowardice

#### **DRAGNET (NEW)**

18825 04/03/52 #147 The Big Streetcar  
04/10/52 #148 The Big Show  
18826 05/15/52 #153 The Big Mail  
05/22/52 #154 The Big  
Shakedown  
18827 06/12/52 #157 The Big Donation  
06/26/52 #159 The Big Roll

#### **GENIUS OF DUKE TRIBUTE**

18551 # 3 Satin Doll  
C-90 # 4 Three Cent Stamp  
# 5 Red Carpet  
# 6 Don't Get Around Much  
Anymore  
# 7 Little Purple Flower  
# 8 Chico Cuadrado  
18819 #46 Roy Eldridge (New Cassette)  
#47 Dizzy Gillespie  
#48 Mercer Ellington  
#49 Roy Eldridge  
#50 Dizzy Gillespie  
#51 Mercer Ellington

#### **JACK BENNY (NEW)**

18785 04/07/46 #581 Weekend At The  
C-90 Acme Plaza w/Van Johnson  
04/14/46 #582 Violin Practice Is  
Driving The Colman's Crazy  
04/21/46 #586 From San  
Francisco, CA  
18786 05/05/46 #585 Leaving For  
C-90 Chicago w/The Colman's  
05/12/46 #586 Quiz Kid's  
Contest, From Chicago  
05/19/46 #587 Fred Allen Asks  
Jack To Appear On His Program  
18787 05/26/46 #588 Ed Sullivan Gives  
Jack An Award (Disc Damage)  
11/24/46 #597 The Killers  
w/Edward G. Robinson  
18788 12/01/46 #598 Jack's Appearance  
On Phil Baker's Show (Damage)  
12/22/46 #601 From Birmingham  
General Hospital (Incomplete)  
18789 12/29/46 #602 Going To A  
Nightclub  
01/19/47 #605 I Stand  
Condemned w/Boris Karloff  
01/26/47 #606 Margie  
18806 02/23/47 #610 Jack & Mary Late  
For The Broadcast  
03/02/47 #611 The Sportsmen's  
Quartet Are Fired  
18807 03/09/47 #612 Tries To Find  
Replacement For Quartet  
03/16/47 #613 The Sportsmen's  
Replacement - Dick Haymes, Bing  
Crosby, Andy Russell, Dennis Day  
18808 03/23/47 #614 Tries To Get The  
Sportsmen To Return  
04/13/47 #617 Trouble With  
Jack's Record Player  
18809 04/20/47 #618 The Egg & I  
04/27/47 #619 Preparing For Trip  
w/Mr. & Mrs. Ronald Colman  
05/04/47 #620 Cast Prepares To  
Leave For Chicago



- 18810 04/02/50 #727 From Palm Springs w/Al Jolson (VG)  
04/09/50 #728 Gives 50 Cents To A Bum (Frank Fontaine)
- 18811 05/07/50 #732 Jack Buys A New Suit  
05/14/50 #733 Mother's Day Show
- 18812 05/21/50 #734 Jack Gets A Haircut  
05/28/50 #735 Jack Introduces His Cast

**THE KEY (NEW)**

- 18828 93 Year Old Man  
Bank Robbery
- 18829 Escape Artist  
Gentleman Companion

**MEET THE MEEKS (NEW)**

- 18796 11/01/47 #10 The New Used Car  
11/08/47 #11 The Stray Puppy
- 18797 02/28/48 #25 Alderman  
C-90 Candidate  
10/09/48 #57 Mysterious Typewriter - Nasty Letter To The Boss  
12/20/47 #16 Uncle Louie Becomes An Heir
- 18813 03/20/48 #28 Burglar Trap  
C-90 03/27/48 #29 The Bridge Table  
05/15/48 #36 Big Fishing Trip
- 18814 05/08/48 #35 Cellar Flooded  
C-90 06/26/48 #42 Baseball Game  
10/02/48 #56 Lost Plans

**NBC UNIVERSITY THEATER (NEW)**

- 18831 08/20/48 # 4 Noon Wine
- 18832 10/03/48 #10 Lord Jim (Minor audio flux)
- 18833 10/17/48 #12 The History Of Mr. Polly
- 18834 11/07/48 #15 Arrowsmith
- 18798 11/28/48 #18 A Passage To India
- 18799 12/12/48 #20 After Many A Summer Dies The Swan

- 18800 12/26/48 #21 Alice In Wonderland
- 18835 01/02/49 #22 Main Street
- 18801 01/16/49 #24 All The King's Men
- 18836 02/06/49 #26 Gulliver's Travels
- 18837 02/13/49 #27 Tom Jones
- 18838 02/20/49 #28 Pride & Prejudice
- 18839 02/23/49 #29 Heart Of Mid-Lotheian

**UNSHACKLED (NEW)**

- 18816 08/02/75 Jim Cassell Story  
C-90 10/18/75 Bruce Chester Story  
11/01/75 Steve Barry Story
- 18817 11/29/75 The Lost Symbiont  
12/06/75 Olivia Tustison Story
- 18818 12/20/75 Christmas Program  
01/03/76 Ralph Grocer Story

**FAVORITE STORY (NEW)**

- 18928 06/26/48 #41 Peter Ibbetson  
07/03/48 #42 The Necklace (VG)
- 18929 07/10/48 #43 Jamie Freel (VG)  
07/17/48 #44 The Strange Mr. Bartleby (VG)
- 18930 07/24/48 #45 Lost Horizon (VG)  
07/31/48 #46 Lady Of The Lamp

**HOUR OF SMILES (NEW)**

- 18922 03/21/34 Judge Allen's Court (Excerpt)  
03/28/34 Judge Allen's Court (Excerpt)
- 18663 04/04/34 Bedlam Studio (Excerpt)  
04/11/34 Bedlam Detective Agency (Excerpt)
- 18923 04/18/34 Bedlam News (Excerpt)  
04/25/34 Bedlam Department Store (Excerpt)

**IT'S A CRIME, MR. COLLINS (NEW)**

- 18871 Murder & The Fabulous Redhead  
Pink Elephant (G-VG)
- 18872 Rockabye Murder  
Pink Lady
- 18873 Red Hot Mama (G-VG)



Dull Blue Treasure (G-VG)

**JACK BENNY (NEW)**

18879 04/06/52 #804 Jack & Mary Go  
C-90 To The Dentist

04/13/52 #805 Easter

Parade Stroll

04/20/52 #806 From San Diego

All Hands On Deck

18880 05/04/52 #808 Jack & Mary

C-90 Attend Baseball Game

05/25/52 #811 Preparing

For London

09/14/52 #813 Bob Crosby

Replaces Phil Harris

(VG+, Shaky)

18881 10/12/52 #817 The Gopher Trap

10/19/52 #818 Jack Buys 20th

Century Fox

18882 10/26/52 #819 Louella Parsons

Article On Jack

11/02/52 #820 Trick Or Treating

With The Beavers

**LET GEORGE DO IT (NEW)**

18933 12/05/49 #163 Too Near

The Sky

12/12/49 #164 Partner

In Panama

18934 12/19/49 #165 Follow That

12/26/49 #166 Snow Blind

18935 01/02/50 #167 Needle In

The Haystack

01/09/50 #168 The Silent

Waterfall

**THE KEY (NEW)**

18884 Night Prowler

Robber Murdered

18885 Showgirl Murdered

Suicide

18886 Sword Swallower

The Moon Or Bust

18912 \$150,000 Embezzled

20 Years Later

**MISCELLANEOUS SHOWS**

18899 KRAFT MUSIC HALL 01/22/48

Lucille Ball (New Cassette)

STATLER BROTHERS Country

Radio Show Spoof

ROY CLARK Superpicker

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