

Old Time Radio **DIGEST**

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Little
CAESAR

Old Time Radio **DIGEST**

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Comics—Mysterious Traveler, Shadow, Lone Ranger

Coloring Books—Charlie M^cCarthy, Green Hornet, Lone Ranger

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Fibber M^cGee & Molly: Lobby Cards, Game, Lobby Photos 8 x 10 Glossy's

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Lots of other **Treasures** Lone Ranger Arcade Cards, Amos & Andy Script Tennessee Jed Premium, Lum & Abner Almanacs, 1936-1937-1938, Orphan Annie Sheet Music (copy), One Man's Family Albums, Tom Corbett Space Cadet Record

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"Big Town's" fighting editor knows what it's all about. At left, he decides to change page make-up. Right, he gives a printer last-minute copy

LITTLE CAESAR

The public hated Little Caesar's guts, so radio changed

DESPITE the plague of adjectives that invades us from Hollywood's Tower of Babel, the smart nabobs out there never hamper their really great shows or performers with such shackles as colossal, stupendous and other meaningless things. Oh, no. You watch 'em. When they present a great performance with a great performer they'll blurb it simply by announcing that the company takes pleasure in presenting Mr. So-and-So in Such-and-Such. There is dignity in the announcement, and power.

So, with that in mind, we take pleasure this week in presenting Mr. Edward G. Robinson, the printers' saint of "Big Town," the craftsman who never has

turned in a terrible job.

As a tough mug in films and a snarling sentimentalist in radio, Mr. Robinson is the standard. Of course, it's a bit incongruous that Little Caesar should now be selling washing-powder, that Silver Dollar Tabor should be a soap-peddler. It's sort of like William Tell being an apple-vendor or Herr Hitler, the blotch on the Rhine, hawking "How to Win Friends, etc." However, if it takes washing-powder to bring us St. Steve of "Big Town," then I'm for it.

There are no managing editors like Steve Wilson, plague take it. There are no papers like the *Illustrated Press*. And there are no society editors like Lorelei. If there were, the boys would



The presses are ready to roll at last and Steve (left) watches. At right, he looks the sheet over, says: "Here's how a newspaper should look!"

TAKES A HALO

him into the beloved, racket-busting hero of "Big Town"

work for nothing, which is just about all some of them get. And if a paper really were run as Steve runs his, he would be in jail for slander, bankrupt from Ebel, and facing prison for contempt of court. But it's grand fun.

Mr. Robinson is another American who came from a far country. He was born Emanuel Goldenberg in Bucharest, Roumania, December 12, 1893. His family fetched him to New York before he could pronounce his name very distinctly, and he grew up just another drop in the melting-pot. At New York's public schools he debated and played in school shows and at an East Side settlement house was something of a boy star. He decided then to be an ac-

tor, although his family objected.

HE WAS an honor man at dramatic school, took a master-of-arts degree at Columbia. He had chosen his goal and was plugging toward it when his adopted nation went forth to do joust with the Kaiser's Germany and make the land of Luther unsafe for men like Emanuel Goldenberg. Eddie Robinson joined the Navy.

Back home from the War that really hadn't ended, he wrote a vaudeville act, "The Bells of Conscience," and acted it. Old showmen lifted their conservative eyebrows and muttered approval. He became a serious student of drama and hung around the Theater

Guild, which in those days was the orphan of the theatrical storm. But up at the Lambs and Friars they watched Mr. Robinson and knew that, at last, a real actor was attaining growth.

He worked for several seasons with the Theater Guild and then was starred in "The Kibitzer." He's been starring ever since. He was acclaimed one of the finest actors on Broadway, and then he turned to the movies and might have been ruined if his ability had been one mite less.

He was established financially in "The Racket," a legitimate show, and Hollywood put the heat on, and Mr. Robinson became the classic gangster, Little Caesar, which still is the standard. But the gangsters were gathered into the arms of their fathers. America's taste changed and Mr. Robinson changed from a gangster to a patriot, thence into an editor. The man enjoys newspaper stories and his favorite role is that of a crusading writing man. When radio decided to dramatize "Big Town," Mr. Robinson was the logical selection.

"Big Town" immediately hopped to the top of the heap and it's still there. It'll be there as long as Mr. Robinson is the Steve Wilson, the Santa Claus, of "Big Town"—St. Steve who slays the dragon.

If Mr. Robinson were not a well-nigh perfect actor he wouldn't be in the business today but probably would be wherever good gangsters go. Twice he missed an early demise by inches. He played the drug-store butinsky so well in "The Kibitzer" that a spectator, perhaps a bit teched, thought Mr. Robinson really was the man who had outlicked him at cards and he called on the kibitzer to even scores. Mr. Robinson was in a hole. You can't reason with a crank, especially if the crank thinks you gyped him. So Mr. Robinson asked, "How much did you lose?"

"Fifteen dollars."

The actor produced a deck. "Cut," he

said.

The crank beat it. "You're not a kibitzer," he yelled. "You're a gambler."

Again, in Little Caesar, a barrage of real machine-gun bullets was to be sprayed at an ash-can and blanks, seriously, were to be shot at Little Caesar. But the clips got mixed. A hired hand caught the error just before Mr. Robinson was murdered for art's sake. Hollywood has committed many crimes, but it hasn't murdered a man yet.

Mr. Robinson is an indefatigable worker and insists that his plays must be correct in research. He always conceives mentally the character he is to play, and lives the part. The dominating influences in his life have been his wife, Gladys Lloyd, a writer and actress, his five-year-old son, Emanuel, and his mother. At home, he's the dad-pal type to his son and very attentive to his wife. He has perhaps the finest collection of modern art in Hollywood and a splendid library. The library is for use, not looks. He really appreciates good music, especially Wagner, but he's not musical himself.

ROBINSON is a man of boundless mental and physical energy, and of integrity in everything he does. He will never compromise and is considered stubborn by some, but he's open-minded and can be convinced, with a cudgel. He enjoys arguments and will shout you down if you can't outshout. The only way to best him in an argument is to smother him with facts and bellow at him. He is careful of the smallest details in all of his undertakings. He is introspective, a very smart student of human emotions and behavior. In fact, Mr. Robinson is one of the scholars of Hollywood.

He is very proud of his "Big Town" program and of the medal RADIO GUIDE awarded him last year. He believes his program helps educate the public to vital social and community problems.

Usually he's got a cigar in his mouth



In real life, Edward G. Robinson, who returned to the air last week, is a cultured, scholarly person, has the finest collection of modern art in Hollywood, a splendid library which he puts to good use

at a rakish angle, but at home he enjoys a pipe. He's a moderate drinker and prefers the best Scotch with plain water.

He's a crusader and a loquacious American. He's been called a radical, but he's not; that is, in the sense that many Americans accept a radical—as a tearer-downer and an agin-guy. Mr. Robinson is a liberal in most everything except, of course, his contempt for Herr Hitler and Mr. Muss. He understands German and Italian, but will not speak the languages because he hates the ideals for which the languages now are being used. We suggest that's a strange attitude for a man of Mr. Robinson's intellect to take. It seems rather silly to snoot the tongues of the masters just because a couple of bandits speak them. He might as well not speak English because of Jesse James et al. And, after all, many of our big men have not been exactly angels.

His favorite screen actors are Wallace Beery, George Arliss, Norma Shearer, John Barrymore, Marlene Dietrich, Richard Barthelmess and Jeanette MacDonald. His favorite actress is Gladys Lloyd. He married her.

His favorite author is Samuel Butler, but he is a student of Shakespeare, Anatole France, Shaw, W. H. Hudson and Feuchtwanger.

HIS wife got him started in gangster roles on the stage. She coaxed him into playing in "The Racket," and from then on he was marked as a bad man. But he's tired of being a toughy. He doesn't believe in heroizing thugs and in "Big Town" he shows them up. In the movies, he will agree to play a mug part if the studio will assure him of a second picture in which he will be cast as a crusader.

"He's not hard to live with after you understand him," said Mrs. Robinson. "His first impulse is to shout you down on almost any subject, but then you can approach and reason with him. If your argument has any logic, you can

easily convince him."

He is very generous to Mrs. Robinson and loves to shop for presents for her. An authority on perfumes, he keeps her supplied with the best.

He is an habitual shopper, and the feel of fine rugs, silks and velvets apparently thrills his sense of touch. Mrs. Robinson can't buy anything to suit him, so he does his own buying. He is a conservative dresser but has scads of shirts and ties. However, he will wear garters and galluses until they drop off.

When he comes home from work, he must know all about the household. He relaxes slowly, reads himself to sleep and sleeps only in the tops of his pajamas. Mr. Robinson takes a great deal of time with his son, Mannie, and wants him to be the athletic type. He watches the boy's schooling closely and is teaching him to write, mostly in capital letters.

Before broadcasting, he becomes the tough managing editor, scowls at his co-workers, jerks his head nervously and tugs at his coat. And when the show starts, he's in the proper mood. He talks out of the side of his mouth and often mumbles to himself.

At rehearsals, he sits on a high stool, wears specs and wraps his legs around the legs of the stool. If lines do not seem just so, he'll blow up and yell, "Why in hell do they write lines like that?" His English is flawless. So is his profanity. It should be. It gets plenty of exercise at times.

Mr. Robinson is "Big Town." His radio technique is different. He screams and shouts his lines and so do his cast. But it works, and his program is second only to Jack Benny's in the half-hour lot. It is first in popularity in the weekly half-hour dramas.

He likes to talk tough and scare folks. But if you ever meet him and he yells at you, yell right back. He is five feet eight inches tall and sensitive about his height. He prefers to work with actors no taller than he is. He enjoys relaxing

ORCA of England



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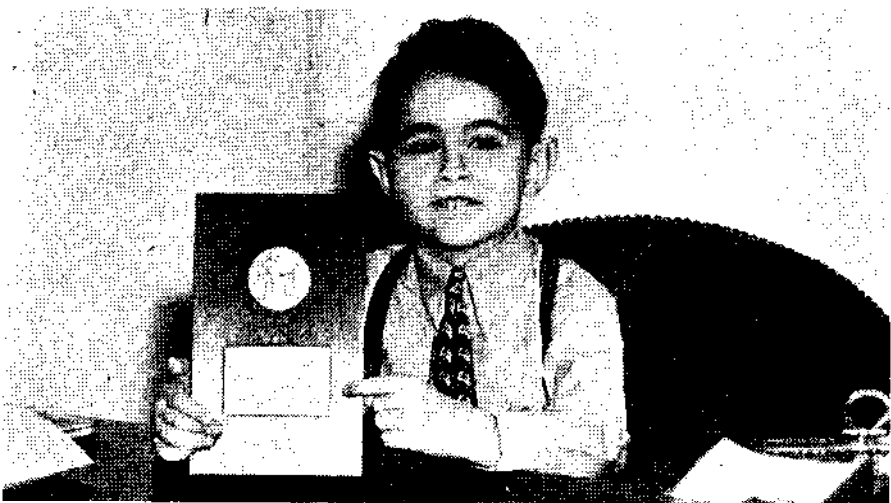
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Old time Radio show Collectors' Association of England



FIVE MINUTES before airtime, producer Grane Wilbur (man with the book) makes some quick revisions in the "Big Town" script. Ona Munson (the show's Lorelei) listens intently, and star Robinson straightens out a musical point with maestro Leith Stevens (standing at the extreme left). Everyone is on his collective toes waiting for the Thursday night "on the air" cue



Edward G. Robinson, Jr., age five, is Little Caesar's closest pal. He is shown proudly holding Radio Guide's medal, awarded to his dad

with his manager, Munroe Goldstein, by playing casino for fifty cents a game. He gloats when he wins, and he usually does. Mr. Goldstein is a smart man. Don't ever lick your boss at cards or golf.

His proudest possession is an autographed photograph of Toscanini. He is very proud of his collection of modern paintings, antique silver, furniture and china.

The hero of "Big Town" unquestionably is motivated by a strong defense mechanism as a result of his short stature and his humble origin. Like so many very sensitive men, he feels keenly the oppression of his race. His secret ambition is to play Napoleon.

IT'S also well known that Mr. Robinson would like a good newspaper story. He enjoys portraying a newspaperman, and with the build-up of "Big Town," he's just ripe for a spanking newspaper story. He wants it to be as newspapers and reporters really are, not as the movies have made them.

Personally, I'd rather see him do Pulitzer than Napoleon. Richard Hard-

ing Davis got around, too. And there is a natural waiting for Mr. Robinson, the life of the lamented Edward J. Neil of the AP, who was killed in Spain. Mr. Neil was a crusader, too, in a reactionary world. If Mr. Robinson wants to portray an American reporter, we suggest Eddie Neil.

There are no bad marks against Mr. Robinson's name. He might be overly enthusiastic in his crusades, but he's honest. When he saw Evans Plummer spading around to get facts about his life he said, "Treat me kindly and forget the bad things, won't you, Plummer?"

Mr. Plummer reports he hasn't found any bad things.

Edward G. Robinson may be heard Tuesday nights on "Big Town" over a CBS network at:
EST 8:30 p.m. ——— CST 7:30 p.m.
MST 6:30 p.m.

And later for the West Coast at:
PST 8:30 p.m. ——— MST 9:30 p.m.

RADIO GUIDE

Vol 8. No. 50. September 29, 1939

Off The Wall by Jim Snyder

I would like to share several random and completely unrelated items with you that I have found to be of interest. Hopefully, there will be a couple of items that will be new to you.

Most of our collections are loaded with LONG RANGER broadcasts. In these you will remember the occasional visits to the Ranger by his nephew, Dan Reid. Several years later, this same Dan Reid started publishing a newspaper, the Daily Sentinel, and his son, Britt Reid, took over from him. It is this same Brit Reid who was also the Green Hornet, so the Lone Ranger was the Green Hornet's great-uncle. Although this is common knowledge, a surprising number of people haven't put this sequence together in their minds. There were other similarities, of course. Both were masked and both used classical music for their themes, etc., but this is to be expected since George W. Trendle was one of the creators of each of them.

While on the subject of the GREEN HORNET, you have, perhaps, heard the well-circulated story (apparently mostly circulated by members of the cast) that his faithful aide, Kato, changed from Japanese to Filipino the day after Pearl Harbor. Trendle created the series in 1936 and had the foresight to change Kato into a Filipino of Japanese ancestry as early as 1940, more than a year before Pearl Harbor. The commonly accepted trivia, in this case, happens to be untrue.

Still on the subject of the GREEN HORNET, the original opening for the show was: "He hunts the biggest of all game, public enemies that even the G-Men cannot reach!" J. Edgar Hoover expressed his displeasure at the implied criticism of his department and so the opening was changed to satisfy "the man."

It seems to be a little known fact that the part of Sergeant Preston (of the Yukon) was played on the radio by Brace Beemer (the last Lone Ranger) for the last year that Presto was on the air.

Also in the "who played what" department, the part of Superman, in the series of the same name, was played by Bud Collyer of TV quiz show fame. The producers refused to let him identify himself for six years, apparently fearing that it would destroy the show for kiddies to find out what a mere mortal their hero was. Only in 1946, in an interview with Time magazine, did Collyer confess that he was indeed both the mild mannered Clark Kent and the superhuman hero of the series.

I think that many wondered why Kitty and Matt never "tied the knot" on GUNSMOKE. Perhaps this was because romantic involvement seemed part of the scene with the television characters. In fact, I can remember several articles speculating on marriage during the "hey-day" of the TV series. On radio there was never any romance intended or implied. In fact, Norman Macdonnell, the producer-director of GUNSMOKE, stated that, "Kitty is just someone Matt has to visit every once in a while. We never say it, but Kitty is a prostitute, plain and simple." He made it sound like an X-rated show, didn't he?

The JACK ARMSTRONG show had a child psychologist, one Dr. Martin Reymart, in its employ to ensure wholesome scripts without violence or other questionable features. He had complete veto power over the stories and even over the premiums that were offered so frequently.

Cecil B. DeMille was paid \$2,000 a week to serve as host of the LUX RADIO THEATER. Contrary to public belief, he didn't direct the show, but served as advisor and host. He quit the show, giving up the \$2,000 a week because he refused to pay a \$1.00 levy to the union (AFRA) that he didn't agree with. By not doing so, he was no longer allowed to continue with the show. Now that is really standing up for your principles. Finally, we are all familiar with the widespread panic caused by Orson

Welles in his MERCURY THEATER ON THE AIR presentation of "The War of the Worlds." Fortunately, many reports to the contrary, there were no verifiable deaths of other serious injuries caused by the panic. At a later date, however, a station in South America decided to use this same script. This caused the same panic as it did in the United States but with a far different ending. When the public learned that the broadcast wasn't "real", they stormed the station, burned it down, and killed several of the station personnel.



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Letters

Dear Editor Bob:

Since my article on Bobby Benson was published, I've learned from Barbara Watkins of SPERDVAC that, contrary to my unabridged Spanish dictionary, "El Tejano" is a Spanish word. It means simply "Texan" and therefore logical that Harka would use that name for Tex Mason. Secondly, Barbara pointed out a typo (either yours or mine) on page 7 which should be Andre, not Andrew, Baruch.

And last week I found a copy of a Big Little Book entitled "Bobby Benson on the H-Bar-O Ranch," which is a 1934 edition. The author is "Bobby Benson and the Lost Herd." This 1934 book does mention a comic ranch-hand named "Windy" who has no last name, but rides a horse named "Foolish" and has a pet pig. Dixon describes him as "fat and irrepressible." So apparently Diogenes does not predate Windy, although the character in the Big Little Book is certainly not the Windy Wales that Don Knotts would portray later.

Oh, yes, this Big Little Book also provides the name of the Chinese cook on Bobby's ranch: it's Wong Lee.

Adios, amigo. . .

Jack French

Hello Again, Radio

P.O. Box 6176 Cincinnati, Ohio 45206



REVISED CATALOG NO. 5

Old time radio on cassettes.

Life as A Third Banana

Thru The Golden Years of Radio and Beyond A Review by George Wagner

I've spent nearly three decades as an in-depth collector and historian of classic radio programs. In all that time, I'd never even heard of an OTR performer named Robert C. Bruce.

So why would I want to spend three hours listening to his tape recorded autobiography?

For one thing, it turned out to be just about the most fascinating three hours that I've ever spent in OTR research.

Bob Bruce was one of those unsung radio performers who at the best of times got credited with "also appearing," way down at the bottom of the announcer's script, and who usually got no credit at all. Even so, Robert Bruce appeared on over 4,000 radio and early television broadcasts!

He appeared on **GANGBUSTERS**, **THE MARCH OF TIME**, **FIBBER MCGEE AND MOLLY**, **MAYOR OF THE TOWN**, **LUX RADIO THEATER**, **RED RYDER**, **THE BING CROSBY SHOW**, **SHERLOCK HOLMES**, and the yearly broadcasts of **THE CHRISTMAS CAROL**, among dozens of other programs. Bruce replaced Jack Bailey as announcer on Cliff Arquette's **GLAMOUR MANOR**, after Bailey left for **QUEEN FOR A DAY**.

The celebrities Bob Bruce came to know during those years included Humphrey Bogart, June Allyson, Alan Ladd, John Barrymore, Zazu Pitts, Joan Blondell, Phil Harris, Parley Baer, Les Tremayne, Chill Wills, Forrest Lewis, Gordon Jenkins, John Scott Trotter, and Charles Laughton, plus a veritable army of others. And he has stories to tell — really fascinating stories — about almost all of them. One of the best involves Bruce and his **VERY** distant cousin, Nigel Bruce.

The fact that Bruce was well liked by his radio compatriots is amply

demonstrated by the fact that he spent nearly 20 years on the boards of both the Los Angeles and the national levels of the American Federation of Television and Radio Artists.

Bob Bruce also supplies voices for hundreds of major studio cartoons, training films, short subjects, etc. He worked extensively for Warner Brothers and for Universal Studios. (He was an extra in the great crowd scenes for Charles Laughton's **THE HUNCHBACK OF NOTRE DAME** — but that's another story entirely!) Bruce produced, wrote, directed and starred in a series of films for the Los Angeles Police Department.

Bruce's taped autobiography — and what better way for an OTR performer to do it? — answered many of the niggling questions that have puzzled me for over two decades. For example, I'd long been certain — well, at least 95 percent certain — that the Irene Ryan of 1960s TV's **THE BEVERLY HILLBILLIES** was the Irene Noblette of 1930s radio's **TIM AND IRENE RYAN SHOW**, but I had never been able to find any real documentation of that fact. Bob Bruce's tape supplied the proof.

Bruce also gives hilarious examples of on-the-air fluffs. He claims that he himself was the poor soul responsible for converting "The Best in Bread!" into "The Breast in Bed!" He tells of another actor who managed to transmute the innocent line "I'll be up to ask you in the morning" into something totally obscene. Bruce adds that upon this occasion the network didn't receive a single complaint. The best guess is that the line was so foul that the great at-home audience let out with a collective "Oh, I **MUST** have misheard — they **COULDN'T** have said **THAT!!!**"

My only possible criticism is that Bruce doesn't spend the entire three hours on

OTR — there's probably enough material for a second or third tape there (hint, hint). For we also learn of his career as an early television actor and writer (125 scripts to **THIS IS THE LIFE** alone), as a producer of international pageants for the 3-M Company, as a producer of training and informational films for NASA and major private companies. But these stories are just as fascinating as the OTR ones!


In short, I **HIGHLY** recommend these cassettes. They'll make marvelous presents for friends who are interested in movie nostalgia or early television but who are not yet collectors of classic radio programs. Don't worry — they will be.

The price is an extremely reasonable \$13.50 (shipping charges included) for two 90-minute cassettes. These two tapes come in a very attractive photo-illustrated plastic case.

Robert Bruce can be reached at:
ROBERT C. BRUCE PRODUCTIONS
 4 Troon Drive
 Hilton Head Island, South Carolina 29928
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As if the world weren't confused enough, George Burns and Gracie Allen add their unique touch of madness. Certainly Gracie's voice is enough to drive strong men...



Gracie: Oh, Rita, this is awful. Here I thought George was a genius and he turns out to be just the man I married.

Hayworth: It's nothing to get upset about, Gracie.

Gracie: You don't understand, Rita. It's like having a great big dish of tutti-frutti, and then the frutti melts away and you're left with just the tutti.

George, don't feel bad about not being a genius. After all I can't expect you to be a genius and a great lover too.

George: I'm the romantic type, huh?

Gracie: Oh, yes, darling. When evening shadows fall and I'm hungry for romance, only you can take me to see a Charles Boyer picture.

How I Began My Radio Collection

by Bob Morgan

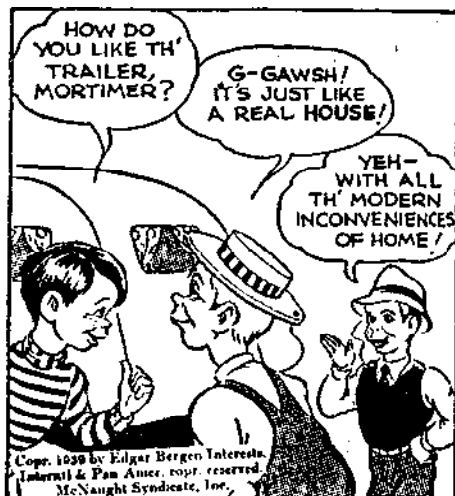
Around 1975 I was delivering mail in Atlanta, Georgia. One day I had a package for a patron of mine and noticed that it had a return label about Old Time Radio Programs. The company was Radiola in Sandy Hook, CT. When I delivered the package, I asked if that was what it was, and from there we developed a conversation. He agreed to make a copy of two Lum & Abner Radio Shows for me later on.

I was very interested by this time in Amos & Andy, as they were one of my favorite programs when I was growing up. By the way, I grew up in the Days When Radio Was King, before television. I am now 60 years old, having been born in 1931. I remember quite well listening to Fibber McGee & Molly, Henry Aldrich, Lum & Abner, Amos 'N Andy, as well as the Hit Parade and many others.

I got the address from the patron on the mail route and wrote to Radiola. They sent me some information, and enclosed was a vinyl record of the opening themes and commercials of about 20 of the old shows. Need I say

this set me afire, hearing again some of these themes that I had not heard for many, many years. I ordered two of the Amos & Andy shows, and when they arrived and my wife and I listened, I never will forget the program that stuck out over all the others. The show was about Andy getting engaged to Lula Mae Simpson, whom he thought was going to inherit many thousand dollars. From that day on, Old Time Radio has been one of my best hobbies. As time went on, now I have about 75 of the Amos & Andy shows. Many of these were bought from Charlie Garant in Greeneville, Tennessee. Another friend that I met on the way was John Darakjy in Paterson, New Jersey. He and I swapped many of the A&A shows, as by now I did not have to buy, but could swap with him. John knew that I was interested in Lum & Abner from previous correspondence. He sent me the address of the National Lum & Abner Society. I joined immediately and really developed an even more interest in L&A. Tim Hollis is doing such a good job for this old radio show. I

MORTIMER AND CHARLIE



LITTLE HELPER



might add to my knowledge; I doubt that there is any one organization doing as much for any radio show as the Lum & Abner Society. They publish an interesting paper six times a year. I have all the copies that have been issued.

Now, back to delivering the mail. One day I had a copy of Good Old Days magazine for a patron and I asked her if I could look at it after they had finished with it. She readily agreed, and in one of the issues was an article by George Lillie in Cedar Rapids, Iowa. I wrote to George, and from that day since, we have become the best of friends. And we have never seen each other face to face. Neither have I ever met Tim Hollis with the L&A Society. But I call both of them two of my best friends. George Lillie and I have swapped many L&A shows over the years, with never a charge whatsoever.

Since I started collecting radio shows, I didn't even have a cassette player at that time; I had to buy all of the shows then for a LP record player. I have added about 20 of the original radio premiums for the Lum & Abner and Amos & Andy shows. I would like to know if anyone has anymore for these two programs than I do. My collection of Lum & Abner shows is 26; the 30-minute shows were

my favorite. They were broadcast from 1948 to 1950. As far as I know, these 26 are the only ones that exist of the 30-minute show period. If anyone knows of others that are available, by all means let me know of them. If you asked me today which of the two shows, Amos & Andy or Lum & Abner, do I like the best, I guess it would be a toss-up. Anytime I want to enjoy a good laugh, all I need to do is put on an Amos & Andy program. Anytime I want to know what is happening down in Pine Ridge at the Jot 'Em Down Store, all I have to do is put on a Lum & Abner tape.

I enjoy Old Time Radio, today and when I was growing up. I am glad it is alive and well today and collectors are keeping it a hobby to be proud of.

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By EDGAR BERGEN



Screams From The Speaker:

No. 1 The Strange Dr. Weird

by George Wagner

The first question we have to address before beginning a series on horror broadcasts is exactly what we mean by horror programs. People often tell me that their favorite horror series are **SUSPENSE** and **ESCAPE**, yet true horror stories were few and far between on those programs, at least if we mean horror in the Edgar Allan Poe/H.P. Lovecraft/Stephen King/Peter Straub sense of the word. On the other hand, programs which were exclusively devoted to horror — such as **THE HALL OF FANTASY** — were often times simply not very good. However, if you stick with us long enough, we will eventually cover them *all*. Suggestions for future articles may be sent to me at: 2411 Ohio Avenue (Apartment 2), Cincinnati, Ohio 45219.

One of the very best of all the true horror stories was **THE STRANGE DOCTOR WEIRD**, broadcast over the Mutual Network for one season, from late 1944 until the late spring of 1945. Each episode of this once-a-week series was a self-contained horror yarn just 15 minutes long. The general effect was very much like an eight-pager from one of the 1950s horror comics, such as the old EC publication **CRYPT OF HORROR**. Good things *do* come in small packages!

That 15 minute format forced script writer Robert A. Arthur to deliver finely-honed stories that go for the listener's jugular right at the start and never let go. Arthur was a seasoned professional; he also wrote the scripts for **THE MYSTERIOUS TRAVELER**, was both writer and co-director of **MURDER BY EXPERTS**, and contributed some of the best scripts for **THE SHADOW**.

That **MYSTERIOUS TRAVELER** connection is no accident. **DOCTOR WEIRD** was pretty much brought to you by the same good people who brought you the other show. We have seen above that both programs had the same writer.

They also had the same director — Jock MacGregor, who was responsible for **BROWNSTONE THEATER**, **THE CISCO KID**, **NICK CARTER**, **RAFFLES**, and **ROGER KILGORE** — **PUBLIC DEFENDER**. . . among many others. MacGregor was also the host of **FOR YOUR APPROVAL**, a Saturday afternoon program over Mutual in 1947. This later show was very much like the **CBS FORECAST** series from 1940, running audition and "pilot" shows in the hope that one or two would catch the public fancy. (I'm not certain if anything actually came out of the Mutual effort; the CBS series produced **SUSPENSE**, **THE JACKIE GLEASON SHOW** and **DUFFY'S TAVERN**.)

Indeed, veteran OTR actor Maurice Tarplin, who played the really creepy Doctor Weird, was also the Mysterious Traveler himself; Tarplin was one of the most versatile and in-demand OTR performers: he was Inspector Faraday on **BOSTON BLACKIE**; he starred in the 1945 series **MANHUNT**; he was a regular on such soap operas as **MYRT AND MARGE**, **VALIANT LADY**, and **WHEN A GIRL MARRIES**. Above and beyond all this, Tarplin provided the voice of Winston Churchill for **THE MARCH OF TIME**.

Dick Willard performed the announcing chores for **DOCTOR WEIRD**. He had been in radio for many years and had been one of the original announcers for Mary Margaret McBride's first network show way back in the early 1930s.

In short, **DOCTOR WEIRD** was a totally professional show. I have 24 of the 28 surviving shows, and they are all excellent, both in story quality and sound quality. Some of the very best are:

"The Summoning of Chandor." In this one, a vicious gangster uses a Hindu spell to bring an innocent woman back

from the dead. Everything is going splendidly for the gangster until he does something really stupid. He asks the "revived" woman, who had been buried for a year, to . . . take . . . off . . . her . . . veil.

"Death in the Everglades" details the misadventures of a man who travels to an isolated shack in the depths of a swamp to murder his reclusive uncle. After the murder, the murderer steals the older man's almost non-existent "fortune" and flees across the alligator-infested swamp. The sound effects here are as good as anything else I've ever heard on the radio (at least in pre-stereo days) and the listener finds himself or herself right in the middle of that damned swamp, with alligators threatening on every side!

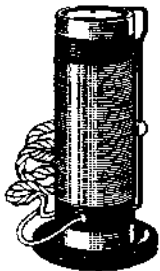
"The House Where Death Dwelt" and "The Secret Room" have somewhat similar plots, but both are excellently done, the first being slightly better than the second. In "House", two really nasty crooks wind up sealed in a secret room beneath the house they are trying to rob. "Room" involves an "American" turncoat who fled to Germany to fight with Hitler's forces. As the story opens, the traitor has just escaped from a POW camp inside this country. He seeks out his patriotic father and tortures him to death. About to be found out, he seeks refuge in a forgotten, soundproof room — which opens only from the *outside*. Both stories are quite definitely *not* for claustrophobes!

As we go "Into the Unknown", we watch a scientist invent a serum extracted from the blood of apes. The scientist injects himself with the stuff and step by step degenerates into a killer ape. If that's not bad enough, in "Tiger Cat", another mad scientist manages to transform his harmless little lap kitty into a you-know-what.

"The Knife of Death" is real vintage horror. A London air raid uncovers Jack the Ripper's blood-red knife. Everyone who handles the cursed blade turns into a murderer. This one gave me a real case of the shivers. (I suspect Robert Arthur's script was inspired by the 1944 Bela Lugosi/Nina Foch movie, RETURN OF THE VAMPIRE, where the vampire's coffin is uncovered by a bombing raid.)

"The Man Who Knew Everything" was later done in a 30-minute version on THE MYSTERIOUS TRAVELER. In "The Man Who Lived Twice", a mad scientist convicted of murder survives his own execution. "The Man Who Played Dead" features mystery and murder in a wax museum. "The Man Who Talked With Death" tells of a crazy old morgue attendant who talks to the corpses in his charge — and how they answer. In "Murder Will Out", the Mad Strangler visits a fortune teller and learns that he has one more murder in him before he is caught. (So he murders the fortune teller — sorry, I couldn't help giving this one away.) "Revenge from the Dead" poses the age-old question "Can a stage

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Does your radio sound lifeless—with poor, distorted tone? Has it lost its power to reach out and bring in those distant and foreign stations you want to hear? Are you bothered with excess noise and with interference from powerful or nearby stations?

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SEND NO MONEY—Order your "TUNE-A-TUBE" today! Just send name and address on postcard and "TUNE-A-TUBE" will be sent you at once. Pay postman only \$1.00 plus few cents postage on delivery. Complete with instructions—nothing else to buy.

Anyone can install it without tools in a minute. Use it 5 days—if not delighted, return "TUNE-A-TUBE" and your money will be promptly refunded.

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magician be dead for a year yet still roam around and kill people?" This episode also features a nice nighttime scene inside the magician's mausoleum. "The Voice of Death" features a ruthless murderess who kills by triggering avalanches — and in other clever and inventive ways. "White Pearls of Death" left me itching for a week (all of a sudden, I'm itchy at the typewriter).

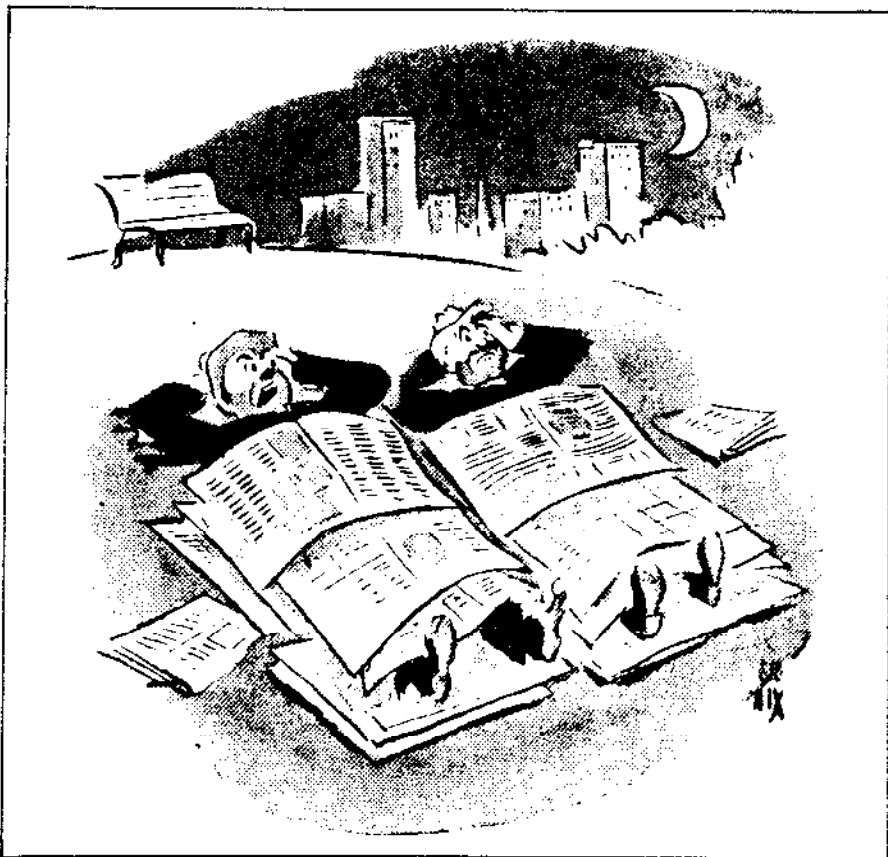
"The Dark Wings of Death" was one of the very first OTR shows I listened to when I first began collecting back in the middle 1960s. "Stand-in-for Death" features an escaped convict who poses as a corpse in a funeral home and carries his pose a trifle too far. "Survival of the Fittest" is a tale of icy-cold-blooded murder in the frozen far north. Much

like the "Everglades" story mentioned earlier, the listener is suddenly thrust right into the scene — in this case, bleak and wind-swept northern snowdrifts, with a killer near at hand.

So the next time you want to be scared to death, why not visit DOCTOR WEIRD? As that kindly physician regularly pointed out to his 1940s listeners, the house is very easy to find — it is located just the *other* side of the cemetery.

If you go, it might be wise to wear an Adam Hat. Surely the doctor wouldn't chop off the head of somebody wearing one of his sponsor's products.

But the man *does* collect skulls. So be careful.



"Quit worrying . . . the radio will never take the place of the newspaper!"

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Radio *Guide*

DOUBLES YOUR
RADIO ENJOYMENT

Censors are Mugs

With rare exceptions, censors are mugs. They may begin as sweet-minded and public-spirited citizens, but the virus of "Thou shalt not" turns them sour and intolerant.

Broadcasting does not want and does not need censors. Several days ago, William S. Paley, president of the Columbia Broadcasting System, said as much. He is not the sort of man to cry wolf without reason. He has discerned trends and policies and built his hunches into a great broadcasting service. Today his hunch is that censorship is dangerously close.

How would broadcasting be censored? By a government board, of course. Politicians would appoint good Democrats or good Republicans. These appointees would determine what American ears might hear. Can you imagine what would happen to our programs? Or to our free speech? Free speech, within the limits of decency, is the foundation of democracy. Placing it in the hands of the best men in America might bring no menace to our good listening today, but tomorrow

POSSIBLE
CENSORSHIP



other men will wield those powers, and day after tomorrow still others. What then?

Censorship could not help. In the first place, broadcasting does not need it. In the second, growth comes only when men say "Let's try this"; never when they say "Don't."

"Don'titis" is a serious disease. Once it touches radio, the listener will suffer because inevitably his programs will be less original, less exciting, and much less honest.

Aid of the Party

Arthur Godfrey, the laughing, recognizable Barbasol mickeman, has the sensible answer for listeners who find their ears rattled by radio "sales messages." He suggests the simple recourse of turning the dial.

It's the obvious, never-failing expedient.

Grant that the initiative for the improvement of "commercials" should come from studio heads and sponsors, but don't deny the sensitive listener his undeniable privilege of "turning it off" when he finds announcers' vigor and ad-writers' enthusiasms upsetting.

Most of the current woof concerning the bad taste of commercial messages comes from folk who insist on referring to program-reception as "inviting a guest into the home." This attitude consists of the parts tommyrot, one part short-circuit thinking. The "invitation" is reversed. Listeners are invited—begged—to attend a particular

party. The price of admission is the simple acceptance of the host's greeting—a "commercial" greeting to be sure—but if you don't like the party you can leave.

VOICE OF THE LISTENER

BLOCKHEAD BEEF

VOL: "So the best musical program was that little 'blockhead's'? I don't believe it! This program is largely conversational. There are fine singers on the program, but they are given much less time than they deserve. I personally am bored with the comedy and have given up the musical entertainment for that reason . . ."—CARL HOVINGTON, Chicago, Ill.

The announcement that the Chase and Sanborn Hour had been voted the air's most popular musical program in the first division of the Star of Stars Poll was titled "Won by a Blockhead," since Charlie McCarthy is best-known of the program's stars.—Ed.

EXPLANATION

VOL: "I am enclosing my ballot, and I thought you might be interested to know why I voted Walt Disney my choice for the best actor. As he is not an actor himself, he should be given great credit for his animated creations. His pictures are enjoyed by everyone. What fun would it be to go to a movie if we couldn't see a Walt Disney cartoon? His picture, "Snow White and the Seven Dwarfs" was tops . . ."—PHYLLIS PORTER, Newark, N. J.

For news of actors who polled more votes than Animator Disney, see page 15. For news of the men who provided voices for his "seven dwarfs," see an item on page 1.—Ed.

Week Ending April 30, 1938

Classified Ads

SCIENCE FICTION RADIO SHOWS on reg. cassettes. Send for catalog, 25¢ John Ford, 411 Truitt St., Salisbury, MD 21801.

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

Steve Dofter, 577 West Locust, Dubuque, Iowa 52001. (319) 555-1188
200 reels, comedy, mystery, drama, Fred Allen, Jack Benny, Suspense, I Love a Mystery. Interested in books about OTR or OTR performers.

Raymond Stanich, 173 Columbia Heights, Brooklyn, NY 11201
Music, personalities, drama, comedy, Railroad Hour, Chicago Theater of the Air, Fred Allen, Richard Diamond, Baby Snooks, Bickersons, Ray Bradbury. Co-authored book: "SOUND OF DETECTION-ELLERY QUEEN ON RADIO." Do research on old time radio. Issue logs.

Radio books, parts wanted prior 1950 from radio repair shops. Send price list. Richards, Box 1542-D, Brooklyn, N.Y. 11201.

CAPTAIN MIDNIGHT ITEMS wanted. DeWayne Nall, P.O. Box 555, Cleburne, TX 76031

Want these Lux shows: Red River, Alice in Wonderland, Paradine Case, Kent Coscarely, 2173 Willvester Ave., San Jose, Calif. 95124

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

WANTED: To hear from anyone with Baby Snooks programs. Buy, sell or trade. Will buy or exchange catalogs. Lynn Wagar, Box 202 B.C.A., St. Cloud, MN 56301.

WANTED TO BUY: Tape recordings of Jay Roberts' Nightlight show on WJR-AM. Please send prices to Jeff Jontzen, 21465 Detroit Rd., #205A, Rocky River, OH 44116

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

Tom Monroe, 2055 Elmwood, Lakewood, Ohio 44107/(216) 226-8189 Cassette and reel, mystery, adventure, sci-fi, westerns, drama, some comedy.

MORNING MEN wanted on cassette—older 1940s style especially: Bob Steele, John Gambling, etc. Lieberman, Hazel St., Tunkhannock, PA 18857.

Wanted: Juvenile adventure serials, Mysterious Traveler, Gangbusters, Fred Allen, 2000 +. Cassettes only. Ken Weigel, 7011 Lennox Ave. #126, Van Nuys, CA 91405

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

Old-time Matinee Serials & Westerns on VHS Videocassette! Tom Mix, Buck Jones, Zorro, etc. Free list! Send S.A.S.E.-Series, P.O. Box 173 R Boyertown, PA 19512.

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: Trade or buy Tom Corbett and other SF cassettes. Mark Skullerud, 20110 21st Ave. NW, Seattle, Wash. 98177

WANTED: 16" RADIO transcription recordings. All types.—Paul Scriven, 238 West State Street, Niles, OH 44446. my40441

RADIO TRANSCRIPTION DISCS wanted. Any size, speed. — Box 724H, Redmond, WA 98052.

EDWARD HAMILTON, 933 Naismith, Pl., Topeka, KS 66606 wants CBS Radio Mystery Theater; prefers cassettes...

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

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

ROBERT SHEPHERD, 129 Highfields Rd., Abington, MA 02351 wants to know: who was the announcer for Suspense after Larry Thor and also during Bill Robson's era as producer.

Ted Davenport, 1600 Wewoka, No. Little Rock, AR 72116 is looking for real traders for VG—EX material, 15,000—20,000 shows.

LOGS: Ray Stanica, 173 Columbia Hts., Brooklyn, NY 11201 has a complete log of Mercury Theater of the Air and Campbell Playhouse for a S.A.S.E. with 2 stamps.

WANTED: To hear from anyone with Baby Snooks programs. Buy, sell or trade. Will buy or exchange catalogs. Lyn Wagar, Box 202 BCA, St. Cloud, MN 56301.

WANTED: Masterpiece Radio Theater, other multipart NPR or BBC dramas. Buy or trade cassettes. Howard Lewis, 132 Hutchin Hill Rd., Shady, NY 12409

Don Berhent, 807 Glenhurst Rd., Willwick, OH 44094. The Shadow and movie serials. Books on tape also.

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

Tom Heathwood, 22 Broadlawn Pl., Chestnut Hill, MA 02167. Shadow programs between 1941-44. Also supplement to his catalog for a S.A.S.E.

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

New club based in Seattle invites you to membership. Growing 700 cassette library, printed materials and newsletter. For information write Mike Sprague, Radio Enthusiasts of Puget Sound, 11732 NE 46th Place, Kirkland, WA 98034.

Archie n' Andy Sale: 8mm film in box—Sheet Music Perfect Song—Fresh Air—Cab tin sign. Bob Morgan, 4005 Palmer Road, College Park, GA 30349

Harry Goldman, RR6, Box 181, Glens Falls, NY 12037 wants Kraft Music Hall of 12-11-47 (Al Johnson) 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 to Reel only please. Write to Wally Stall, 8408 N.W. 101, Deltona City, OK 73132.

Phil Evans, Box 136 Downtown Station, Ebersfield, CA 93302-0136. Looking for any m.c. on the Candlelight Hour Broadcast from WPC in 1931.

Richard Pepe, Box 303, Elizabeth, NJ 07207. Looking for listing of Top-40 "Hits of the Week" broadcast on WJMG, NYC by Peter Tripp, the Tummy-Headed Kid, from 1955-58 (especially 1956).

12/22/1945: Looking for ANY shows broadcast that Sunday. Network/Local. Trade/Buy. Jim Avoli, 238 Foxcroft Road, Pittsburgh, PA 15220-1705 or 2 279-4456

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

Debbie Piroch, Rd 4, Box 234, Meadville, Pa 16335. Looking for any show with Nelson Eddy and/or Jeanette MacDonald.

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

Marty Lewin, 8836 N. Lincolnwood Dr., Evanston, IL 60203. Looking for Sid McCoy Show (a Chicago DJ from 50's and 60's.) Also any new Phil Harris-Alice Faye Shows.

Ronald Waite, 578 Whitney Ave., New Haven, CT 06511. Interested in Jack Benny.

Chuck Juzek, 57 Hutton Ave., Nanuet, NY 10954. Would like any info about Maurice Joachim who wrote the scripts for The Avenger.

Classic radio programs on cassettes. Hundreds of titles. Big catalog \$1.00 (refundable). Radio Americana Inc., Box 7431, Baltimore, MD 21227

Richard Palanik, 165 Summitt St., Plantsville CT 06479. Looking for copies of NPR's Dol Savage shows and Nightfall.

Wanted: Jack Benny show dated 12/8/46. Jack Goes Christmas Shopping and Buys Don Shoelaces. Steve Oxalline, 10214 Black Mtn. Rd. 49, San Diego, CA 92126.

Wanted: Cassette of any of the radio program "Hotel for Pets" name your price. Bruce Manschak, 6549 N. Drake, Lincolnwood, IL 60645.

Wanted: I am looking for the Green Hornet Show "Underwater Adventure" that aired 9-24-46. Chuck Juzek, 57 Hutton Avenue, Nanuet, NY 10987.

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.

CAN YOU HELP? I am looking for programs with magic or related material. My catalogue has 48 pages, November 1976, and grows. Will trade recordings of anything and catalogue with you. Drop a line: Snader, Box 12-655, Mexico 12, D.F. Mexico.

WANTED: Classical music broadcasts, ET's, Acetates, tapes, all speeds, sizes, formats, for cash. Joe Salerno, 9407 Westheimer #311A, Houston, Texas 77063.

Vintage broadcasts, reliving radio's past. Free flyers. 42 Bowling Green, Staten Island, NY 10314.

Van Christo, 91 Newbury St., Boston, MA 02116. Looking for Goldberg's Episode which was called "The Hannukah Bush."

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)

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

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

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 WJZ, KMMJ, KMA, KFNF and KFEQ.

WANTED: RADIO MAGAZINES before 1935, such as Radio News, Popular Radio, Radio Retailing, Short Wave Craft, etc. Gary B. Schneider, 9511 Sunrise Blvd., #J-23, North Royalton, Ohio 44133.

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

For autobiography would like to know date (at least year/year, month better) of Superman radio episodes in which (1) S. finds Atlantis; (2) S. catches crook by following crook's discarded peanut shells. Believe first is 1945 or 6. Other 47-9. S.J. Estes/205 E. 78/ NY, NY/10021. Many thanks.

For Sale: Boxed set of six tapes from Stephen King's Night Shift. Original Price: \$34.95. My Price: \$12.00 postpaid. Five sets available. Phil Nelson, 221 Scioto, Chillicothe, OH 45601.

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

FOR-TRADE: SCRIPT-FOR-PROGRAM THE SHADOW 9/26/37, 3/20/38, (have show also) 12/3/39, 4/11/54, 4/18/54, 4/25/54, 5/30/54, 7/4/54, 7/25/54, 8/1/54, 8/8/54, 8/29/54, 9/19/54, 9/26/54, 10/10/54, 10/17/54, 10/24/54, 10/31/54, 9/30/45-or 9/3/54 (not sure which I have). Adam Trachtenburg, 1243 Knorr St., Phila., PA 19111 (215) 745-8224

WANTED: NBC MONITOR. Broadcasts from '55 to '64. I have many complete editions from '65-'75. Write to: Warren Gerbe, 42-60 Bowne Street, Flushing, New York 11355-2907

WANTED: Radio Transcription Discs. Any type, any subject. Gilbert Smith, 248 South 36th St., San Diego, CA 92113-1613

JACK MELCHER, P.O. Box 14, Waukegan, IL 60087 wants to buy radio premiums, games, toys, buttons, comic related items. Disney, political, gum wrappers. BUY SELL TRADE 312-249-5626

WILLIAM OSOVSKY, 2501 Ivy 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

Wanted: Jake & the Kid, Hardy Family, Maisie on cassettes. N.A. McNamee, Box 602, Organ, New Mexico 88052.

Amos & Andy or Jack Benny Shows, other comedy shows. Rob Cohen, 6635 Helm Ave., Reynoldsburg, OH 43068

Wanted: Hercule Poirot shows, Mutual Net. 1945: or info. on these shows. Tim Goggin, 1777 N. Vine #409, L.A., CA 90028 Thank You, Tim Goggin

WANTED: 16" transcriptions, for cash or trade. Joe Salerno, Box 1487, Bellaire, Texas 77402.

"THERE'S A SMALL HOTEL with a wishing well...". Can anyone identify the show having this theme? Michael Sprague, 11732 NE 148th Place, Kirkland, WA 98034.

Kitty Kallen is looking for radio and TV shows that she appeared on. She sang with Harry James, Jimmy Dorsey, and others. She worked on the Danny Kay radio show, David Rose shows, and her own show called Kitty Kallen Kalling. Contact Walden Hughes at (714) 545-0318 or write 2527 Duke Place, Costa Mesa, CA 92626.

WANTED: Episodes of AGAINST THE STORM, TERRY & THE PIRATES, THE WOMAN IN MY HOUSE, ONE MAN'S FAMILY episodes prior to 1946, and THE VOYAGE OF THE SCARLET QUEEN programs #6, 7 and 10. Will buy or trade cassettes. John L. Woodruff, 145 Park Avenue, Randolph, NJ 07869-3442.

Past Times

Vol. 1, No. 2

THE NOSTALGIA ENTERTAINMENT NEWSLETTER

Fall 1990

Remember the Golden Days of Radio? Join the Club

By Randy Street

On September 30, 1962, CBS canceled *Suspense* and *Your Truly, Johnny Dollar*, the last two dramatic shows on the network. The decline of dramatic radio, which had begun in 1948 with the rise of television, was complete, and the medium was dead—except in the memories of millions of people who still loved it.

The great radio programs of yesteryear get precious little air time these days. There are a few series syndicated nationally by Charles Michelson, and local programs done for free on college FM stations by radio buffs. But what if you're hooked on the mind-expanding experiences that's provided only by listening to old radio shows? Where can you hear and acquire these shows, and lots of them?

The best answer is to join an old-time radio club. One of the most active is Southern California's SPERDVAC, an acronym for The Society to Preserve and Encourage Radio Drama, Variety and Comedy. Founded in November by Roy Haendiges, Jim Coonan, and Kevin Soren, SPERDVAC boasts a library of thousands of programs. Members are sometimes



OCTOBER MARK GROUCHO'S CENTENNIAL

By Paul G. Wenzel

Groucho Marx, whose razor-sharp wit, sly irreverence, wriggling eyebrows and ever-present cigar made him one of this century's most beloved comedians, would have been 100 years old on October 2. Never one for sentiment or ceremony, he decided not to stick around for the celebration, dying in 1977 at the age of 86.

Groucho's centennial promises to be much more elaborate than his brothers'. (Chico's centennial passed with little fanfare in 1987; Harpo's 100th birthday was celebrated in 1988, 24 years after his death, through a series of parties around the country and a promotion by Christian Bros. brandy, tied in with a drink called the "Fuzzy Brother.")

...the 100 Grouchos."

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Past Times celebrates the great entertainers of the '20s, '30s, '40s and early '50s. Four times a year, we bring you articles and reviews about the **music**, **movies** and **radio programs** of the era. We profile filmmakers, musicians, and other entertainers—whether they're well-remembered or unjustly forgotten.

Each 16-page issue includes:

- Reviews of new records, cassettes and CDs featuring vintage music.
- News and reviews about classic movies on videocassettes and discs.
- Exclusive articles and interviews with the era's entertainers.
- Book reviews of new titles and those you may have missed.
- A calendar of upcoming events: film revivals, conventions, jazz festivals, etc.

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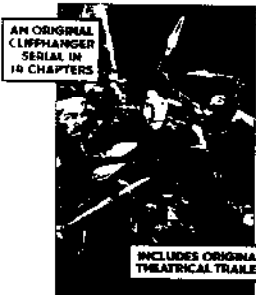
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- #RP02 The Crimson Ghost (1946) 12 episodes
w/Charles Quigley, Linda Stirling
- #RP03 Daredevils Of The Red Circle (1939)
12 episodes w/Charles Quigley, Herman Brix
- #RP04 The Fighting Devil Dogs (1938)
12 episodes w/Lee Powell, Herman Brix
- #RP05 G Men Vs. The Black Dragon (1943)
15 episodes w/Rod Cameron, Roland Got
- #RP06 Jesse James Rides Again (1947) 13 episodes
w/Clayton Moore, Linda Stirling
- #RP07 King Of The Rocketmen (1949) 12 episodes
w/Tristram Coffin, Mae Clarke
- #RP08 King Of The Texas Rangers (1941)
12 episodes w/"Singin'" Sammy" Baugh
- #RP09 Manhunt In The African Jungle (1943)
15 chapters w/Rod Cameron, Joan Marsh
- #RP10 The Masked Marvel (1943) 12 episodes
w/William Forrest, Louise Currie
- #RP11 The Mysterious Doctor Satan (1940)
15 episodes w/Edward Cianelli, Robert Wilcox
- #RP12 Nyoka And The Tigermen (1942)
15 episodes w/Clayton Moore, Kay Aldridge
- #RP13 The Painted Stallion (1937) 12 episodes
w/Ray "Crash" Corrigan, Hoot Gibson
- #RP14 Perils Of The Darkest Jungle (1944)
12 episodes w/Alan Lane, Linda Stirling
- #RP15 The Purple Monster Strikes (1945)
15 episodes w/Dennis Moore, Linda Stirling
- #RP16 Radar Men From The Moon (1952) 12 episodes
w/George Wallace, Aline Towne, Clayton Moore
- #RP17 Robinson Crusoe On Clipper Island (1936)
14 chapters w/Mala, Rex, Buck, Mamo Clark
- #RP18 Son Of Zorro (1947) 13 episodes
w/George Turner, Peggy Stewart, Roy Barcroft
- #RP19 Spy Smasher (1942) 12 episodes
w/Kane Richmond, Marguerite Chapman
- #RP20 S.O.S. Coast Guard (1937) 12 episodes
w/Ralph Byrd, Bela Lugosi, Maxine Doyle
- #RP21 Undersea Kingdom (1936) 12 episodes
w/Ray "Crash" Corrigan, Lois Wilde
- #RP22 Zombies Of The Stratosphere (1952)
12 episodes w/Judd Holdren, Aline Towne
- #RP23 Zorro's Black Whip (1944) 12 episodes
w/George J. Lewis, Linda Stirling
- #RP24 Zorro's Fighting Legion (1939) 12 episodes
w/Reed Hadley, Sheila Darcy, William Corson
- #RP25 G-Men Never Forget (1947) 12 episodes
w/Clayton Moore, Roy Barcroft, Ramsey Ames
- #RP26 Government Agents Vs. Phantom Legion (1951)
12 episodes w/Walter Reed, Mary Ellen Kay
- #RP27 King Of The Forest Rangers (1946) 12 episodes
w/Larry Thompson, Helen Talbot, Stuart Hamble

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FROM RHINO VIDEO

- #R01 Dick Tracy (1937) 15 episodes
w/Ralph Byrd, Kay Hughes, Smiley Burnette
- #R02 The Hurricane Express (1932) 12 episodes
w/John Wayne, Shirley Grey, Conway Tearle
- #R03 Junior G-Men (1940) 12 episodes
w/The Dead End Kids
- #R04 The Phantom Empire (1935) 12 episodes
w/Gene Autry, Frankie Darro
- #R05 The Return Of Chandu (The Magician) (1934)
12 episodes w/Bela Lugosi, Maria Alba
- #R06 The Shadow Of The Eagle (1932) 12 episodes
w/John Wayne, Dorothy Gulliver
- #R07 The Three Musketeers (1933) 12 episodes
w/John Wayne, Ruth Hall, Francis X. Bushman



FROM VCI VIDEO

- #V01 The Adventures Of Smilin' Jack (1942)
13 episodes w/Tom Brown, Sidney Toler
- #V02 The Mystery Of The Riverboat (1944)
13 episodes w/Robert Lowrey
- #V03 Dick Tracy Returns (1938) 15 episodes
w/Ralph Byrd, Lynne Roberts
- #V05 Dick Tracy's G-Men (1939) 15 episodes
w/Ralph Byrd, Irving Pichel, Ted Pearson
- #V06 Dick Tracy Vs. Crime, Inc. (1941)
15 episodes w/Ralph Byrd, Michael Owen
- #V07 The Fighting Marines (1935) 12 episodes
w/Grant Withers, Adrian Morris
- #V08 The Miracle Rider (1935) 15 episodes
w/Tom Mix, Tony, Jr., Joan Gale
- #V09 The Clutching Hand (1936) 15 episodes
w/Jack Mulhall, William Farnum
- #V10 Burn'em Up Barnes (1934) 12 episodes
w/Jack Mulhall, Lola Lane, Frankie Darro
- #V11 The Last Of The Mohicans (1932)
12 episodes w/Harry Carey, Edwin Booth
- #V12 The Whispering Shadow (1933) 12 episodes
w/Larry "Buster" Crabbe, Jacqueline Wells
- #V13 The Green Hornet (1939) 13 episodes
w/Gordon Jones, Keye Luke, Anne Nagel
- #V14 Riders Of Death Valley (1941) 15 episodes
w/Dick Foran, Buck Jones, Charles Bickford
- #V15 Flash Gordon Conquers The Universe (1940)
12 episodes w/Larry "Buster" Crabbe
- #V16 The Adventures Of Rex & Rinty (1935)
12 episodes w/Kane Richmond, Rin Tin Tin



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8109C1 03/17/32 # 9
03/23/32 # 13
27, # 28

8109C2 # 33, # 34, # 61, # 62

8109C3 #136, #137, #138, #150

8109C4 #151, #152, #153, #154

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8119C3 01/21/49 #149, 01/24/49 #150
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8119C4 01/27/49 #153, 01/28/49 #154

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"DRAGNET LOG." The newest log from Terry Salomonson. This log lists all 318 broadcasts and 64 rerun boardcasts. The nine different actors that played opposite Jack Webb are clearly listed for each broadcast that they appeared on. The names of directors, writers, announcers, sound effects personnel, and the supporting cast are included. The sponsors and where radio most identifiable musical opening was first heard completes this needed log. A must for Jack Webb fans. Price \$ 7.50 ppd

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