

# Old Time Radio **DIGEST**

No. 92

Winter 2000 \$3.75



**The  
Scifi  
Guide**  
by The  
Scifi  
Guy

**EXPANDED  
TO 36 PAGES**

# Old Time Radio DIGEST

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.....  
*friday night*

on **WLW**



*dial 700*

*Paul Lavalle*

*Highways in  
Melody*

*8:00*

*music*

PLUS

*9:30 Waltz Time*

.....  
*mirth*

*8:30 Can You Top This?*

*9:00 People Are Funny*

.....  
*mystery*

*10:00 Mystery Theatre*

.....

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## *The Scifi Guide* by *The Scifi Guy*

### A commentary and review of new and recent radio and commercially released Science Fiction and Supernatural audio drama

Hello, again! Welcome to article number nine. Once again, it's been a long time since I put together one of these and a whole heap o' cow-pies worth of stuff has happened since my last article. As most of you know, Audio Books, Inc. has bought out Radio Yesteryear, Radio Spirits, and Adventures on Cassettes. Whew! Talk about leveling the playing field! With a combined OTR sales figure of around \$8-10 million last year, we're talking one powerful monopoly. All, approximately 25, OTR dealers put together only total about \$3-400, 000. On the surface, this would seem to spell doom and gloom for the OTR hobby as we've known it! I've been re-assured as to the new company's respect for the work that dealers have put into this hobby for the last 30 years and I've become aware of a number of projects that they've embarked upon that should make all of us smile. The one that appeals to us lovers of the bizarre is the aggressive pursuit of the Quiet Please series. Supposedly, some 120 Willis Cooper shows have been located at an archive and efforts are underway to liberate them for our enjoyment. The astute among you may recall that there were only 106 Quiet Please shows. What are the other 14 shows? Early guesses theorize that they may be audition shows or isolated shows from other series. Surprisingly, the hobby is unaware of any other Willis Cooper stories done on other series (see the Willis Cooper/Arch Oboler section at the end of this article) other than Lights Out, Whitehall 1212, and Quiet Please, I know of no other examples of his work (Yes, I would welcome anyone's efforts to inform me of any they know of). These 120 shows do not necessarily comprise all 106 Quiet Please shows, either. There may be quite a few missing (I know of a number of presently unavailable Q.P. shows residing in solitude at scattered archives around the country), so there may be more than 14 shows from series other than Quiet Please. Hey! Maybe some of those long-lost early Lights Out shows will be there!!! We'll have to wait and see. Acquiring rights to shows lost in the bottomless pits of University and Broadcast Museum archives is a job that requires the deep pockets and single-mindedness of purpose that a juggernaut like Audio Books brings to the table. Good luck, and keep the goodies comin'.

Recently, I've been enjoying the efforts of local actors at Murder Mystery Dinner Theaters. For those of you that don't live near a metropolitan area and/or have no idea what M.M.D.T. is, it's like this: You pay \$25-35 to attend a theatrical performance at a restaurant, with the actors playing their parts in and amongst the tables. The intermissions between acts occur after the salad, the main meal, and the dessert. Often times, members of the audience are called upon to recite a funny line or do something embarrassing and these plays are almost always laced with humorous sexual innuendo. I attended one recently with a, frankly, extremely well-endowed young lady and were the butt of endless one-liners. At one point, one actor hunkered down between us, said "The three of us have to

talk", clasped the shoulder of my date and gently pushed me aside saying "No, no, just the three of us!" (meaning her breasts and him).

What does this have to do with OTR? Well, nothing, really. This is just another one of my efforts to broaden your listening tastes. Because there are virtually no props or scenery, the story is portrayed almost exclusively with dialogue. Just like OTR. Have any of you been to our OTR conventions and seen one of the re-enactments at dinner? It's like that, only better. Got a place near you that does M.M.D.T.? Why not offer to record their performance? You could then offer the theater troupe copies for them to sell and make an extra buck. They don't get paid much and might welcome your offer. You'd be adding some very entertaining theater to the OTR/audio drama collecting hobby. There are an increasing number of OTR scripts becoming available to collectors, possibly they might be interested in doing one.

I recently purchased a new commercially released CD of a story called "Buddy Shell: Metaphysical Private Investigator". It was done at a Borders Book Shop in California in front of a live audience. It's rather good and I presume that it will be successful, thereby, encouraging them to do more.

If we all pull together, we can bring back the world of audio drama as a viable alternative to the sight and sound assault of the video world.

Finally, as promised in the first paragraph, I have printed below the results of my most recent collecting quest: The acquisition of all known Arch Oboler productions, tv appearances, and interviews and all known Willis Cooper shows. Although I have logs listing many more Lights Out shows, most of those shows are considered lost, therefore, only the known available shows are listed. Several people who do research for me have promised to send me some more interviews they located and another fellow is preparing a list of additional isolated Oboler stories done on other series, but, which are lost. Hardcore Oboler junkies can contact me for any of these new revelations, which should be in my hands by the time you read this. Here goes:

## Lights Out and Assorted Arch Oboler and Willis Cooper Plays

Broadcast, off and on, and in various forms, from 1934 to 9/3/47, Lights Out and it's shows/writers/directors generated a large and loyal following over the years. Lights Out was originally created and written by Willis Cooper, the writer/director of Quiet Please ~ one of the most original radio shows ever on radio and some of the most original horror/scifi stories in the history of radio drama. Originally 15m, the show increased in popularity and soon went to 30m, and not too long afterward Cooper left the show for Hollywood (1936), although many shows dated long after this period are credited to him (15m Cooper shows were probably expanded by into 30m ones). The show was then offered to a talented, but relatively unknown, writer named Arch Oboler. Spawning fan clubs and hate mail (from people who thought the plays were too frightening), Arch Oboler acquired a reputation for aggressively searching out just the right sound effect to dramatize

his radio plays such as : chopping at watermelons to simulate decapitation, etc. The shows from Arch Oboler's Plays and all other non-Lights Out series are a mixed grab bag of horror, science fiction, straight dramas, human interest, humor, and anti-war involvement. Oboler routinely took discs from previous series of his and dubbed on new introductions for his later series. He, also, gave new titles to the same story over and over again. Some stories have as many as five different titles for the same story /performance. I have tried to list the original titles in parenthesis after the new title in cases where I know it. Any additional help in listing the original story titles next to the secondary ones would be greatly appreciated. Many stories that are missing from his earlier series can still be heard on his later series - only the intros(and sometimes the titles) have changed. Much more could be said about Arch Oboler and Willis Cooper, but, not here. Shows are in order based upon a log prepared by the late Ray Stanich, Jerry Haendiges, myself, and others. Most shows are 30m, some are 15m, and several are 60m.

**Lights Out** ~ 1/1/34 to 4/10/35 ~ non-network run written by Willis Cooper ~ started as a 15m episode series and then became a 30m episode series. No show titles, broadcast dates, or surviving shows available at this time.

**Lights Out** ~ 4/17/35 to 6/3/36 ~ show begins it's network run ~ all shows written by Willis Cooper ~ no dates, titles or surviving shows available at this time.

**Lights Out** ~ 6/10/36 to 8/2/39 ~ Willis Cooper leaves the show and all shows are now written by Arch Oboler until 7/13/38 after which time shows are written by various staff writers:

12/22/37 Uninhabited (Christmas Story)  
 3/23/38 Kill (Darrell Hall's Thoughts - same as 4/20/43, but, with Karloff)  
 5/11/38 It Happened(Call Her Jean)  
 4/26/39 The Devil's Due

**Arch Oboler's Plays** ~ these are the surviving shows from the 1939-40 run:

4/15/39 Memorium, Sole Survivor, The	7/29/39 Another World
4/29/39 The Cliff	9/29/39 The Voice Within Me
5/06/39 The Engulfed Cathedral	12/30/39 This Precious Freedom
5/20/39 Crazy Town	3/09/40 Johnny Got His Gun
6/03/39 Dark World / The Laughing Man	1/27/40 Back to the Indians, The Day the
/ <u>Steel Worker</u> - (this is the 2nd half <u>only</u>	Sun Exploded, Laughing Man
and consists of only the last story)	1/13/40 The Truth
6/10/39 Nero's Wife	3/16/40 The Most Dangerous Game
7/08/39 Ivory Tower	12/20/40 The Women Stayed Home

**Everyman's Theater** ~ 10/4/40 to 3/28/41 - written by Arch Oboler:

10/11/40 This Precious Freedom	2/28/41 The Family
10/25/40 And Adam Begot	1/24/41 Of Human Bondage
11/8/40 I'll Tell My Husband	3/07/41 Problem Papa
11/15/40 The Flying Yorkshiremen	2/21/42 Mr. Ginsburg

**Plays for Americans** ~ produced, directed and written by Arch Oboler:

2/01/42 Johnny Quinn, U.S.N.	6/21/42 Adolph and Mrs. Runyon
3/15/42 A Letter at Midnight	

**Lights Out** ~ 10/6/42 to 9/28/43 - all written by Oboler:

10/13/42 Revolt of the Worms	4/20/43 Kill
10/20/42 Poltergeist	4/27/43 Execution
10/27/42 Mungahra	5/04/43 Heavenly Jeep
11/03/42 Across the Gap(And Adam Begot)	5/11/43 Murder in the Script Dept.
11/10/42 Bon Voyage	5/19/43 The Spider
11/17/42 Come to the Bank	5/25/43 Little Old Lady
12/01/42 The Story of Mr. Maggs	6/01/43 The Ugliest Man in the World
12/08/42 Scoop	6/08/43 Organ
12/15/42 Knock at the Door(Mother-in-Law)	6/15/43 Prelude To Murder
12/22/42 Meteor Man	6/22/43 Nature Study
12/29/42 Valse Triste	6/29/43 Bathysphere (The Dictator)
1/05/43 The Fast One(Speed)	7/06/43 The Cliff
1/19/43 Cat Wife(Alley Cat)	7/13/43 Visitor From Hades
1/26/43 The Projective Mr. Drogan	7/20/43 Profits Unlimited
2/02/43 Until Dead	7/27/43 The Little People
2/09/43 He Dug It Up	8/03/43 Murder Castle
2/16/43 Oxychloride X	8/10/43 Sakhalin
2/23/43 They Met at Dorset	8/17/43 State Executioner
3/02/43 The Sea	8/24/43 Sub-Basement
3/09/43 The Ball	8/31/43 The Immortal Gentleman
3/23/43 The Flame	9/07/43 Lord Marley's Guest
3/30/43 Money, Money, Money	9/14/43 The Word
4/06/43 Superfeature(Ghost on the Newsreel Negative)	9/21/43 Mirage
4/13/43 The Archer	9/28/43 The Author and the Thing

**Everything for the Boys** ~ Written by Arch Oboler and Robert E.

Sherwood. Some are adaptations of Sherwood books:

1/18/44 The Petrified Forest(end clipped)	4/04/44 This Living Book
2/01/44 Lost Horizon	4/11/44 The Citadel
2/08/44 Berkeley Square	4/18/44 The Jarvis Bay Goes Down
2/15/44 A Man to Remember	4/25/44 Death Takes a Holiday
2/22/44 The Women Stayed Home	5/02/44 Holy Matrimony(Buried Alive)
3/07/44 Of Human Bondage	5/09/44 This Above All
3/14/44 The Ghost Goes West	5/16/44 Blythe Spirit
3/21/44 The Girl on the Road	5/23/44 Quality Street
3/28/44 An Ostrich in Bed(many record skips)	

**Four for the Fifth** ~ Four plays written for The Fifth War Bond Fund Drive:

6/03/44 Surrender	6/17/44 The Laughter(sound problems)
6/10/44 High Command	6/24/44 E-Day

**Arch Oboler's Plays** - these are the surviving shows from the 1945 run:

- |   |   |
|---|---|
| 4/05/45 Strange Morning   | 6/21/45 The Naked Mountain                |
| 4/26/45 The House I Live In   | 6/28/45 The Truth                         |
| 5/03/45 Love, Love, Love  | 7/12/45 A Gallery of Big Shots: Feminine  |
| 5/10/45 Holiday 194X  | 7/19/45 Special to Hollywood              |
| 5/17/45 Mr. 10%   | 7/26/45 My Chicago                        |
| 5/24/45 An Exercise in Horror w/ Peter Lorre  | 8/02/45 The Parade                        |
| (several dramas about the horrors done by the Nazis. The station had reception trouble, part way through. It cleans up later. A very rare example of "technical difficulties" captured on disc) | 8/18/45 Lust For Life                     |
| 5/31/45 Ostrich In Bed/Report to My Relatives   | 8/23/45 3 Plays About Children            |
| 6/07/45 Night   | 9/06/45 The History of a Mug              |
| 6/14/45 Mr. Pyle  | 9/13/45 A Gallery of Big Shots: Masculine |
|   | 9/20/45 Rocket From Manhattan             |
|   | 9/27/45 The Family Nagashi                |
|   | 10/04/45 Mr. Miller                       |
|   | 10/11/45 This Living Book                 |

**Fantasies from Lights Out** - written by Willis Cooper - there were 8 shows - I only have two:

- |                             |                           |
|-----------------------------|---------------------------|
| 7/21/45 Reunion After Death | 8/25/45 Man in the Middle |
|-----------------------------|---------------------------|

**Lights Out** - written by Willis Cooper - there were 8 shows - I have six:

- |                                 |  |
|---------------------------------|--|
| 7/13/46 The Coffin in Studio B  | 8/3/46 The Revenge of India            |
| 7/20/46 The Haunted Cell        | 8/10/46 Ghost on the Newsreel Negative |
| 7/27/46 Battle of the Magicians | 8/24/46 The Signalman                  |

**Lights Out** - written by Willis Cooper and starring Boris Karloff - there were 4, possibly 5, shows - I have two:

- |                             |   |
|-----------------------------|---|
| 7/16/47 Death Robbery(fair) | 7/30/47 The Ring(first half only) - 15m |
|-----------------------------|---|

**Whitehall 1212** - all shows written and directed by Willis Cooper and starring an all British cast. Shows are based upon actual case files from the Scotland yard archives and it's "Black Museum". The entire run is available in excellent sound:

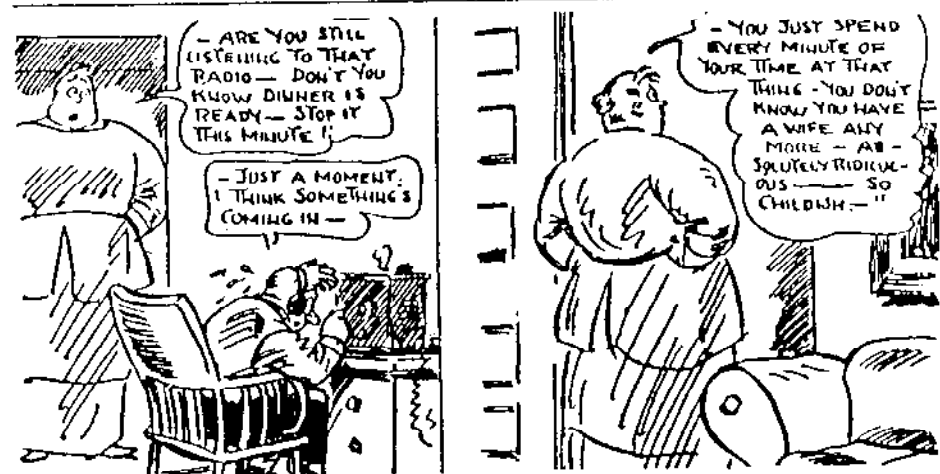
- |   |  |
|---|--|
| 1. 11/18/51 The Blitz Murder Case             | 23. 5/04/52 The Case of William G Greenly    |
| 2. 11/25/51 - lost ~ not available            | 24. 5/11/52 The Case of Marjorie Tate        |
| 3. 12/02/51 The Fonier Case                   | 25. 5/18/52 The Case of Sidney Wolf          |
| 4. 12/09/51 The Murder of Duncan Frazier      | 26. 5/25/52 The Case of Maggie Ralenson      |
| 5. 12/16/51 The Man Who Murdered His Wife     | 27. 6/01/52 The Case of Winfred Hog          |
| 6. 12/23/51 The Heathrow Affair               | 28. 6/08/52 The Case of the Strange Bonfire  |
| 7. 1/06/52 The Murder of Charles Brooks       | 29. 6/15/52 The C/o/t Homemade Handbag       |
| 8. 1/13/52 Casmere is Murdered                | 30. 6/22/52 The Case of Mrs. Ann Battersby   |
| 9. 1/20/52 The Case of Donald Simms           | 31. 6/29/52 The Case o/t Weed Eradication    |
| 10. 1/27/52 The Murder of Little Philip Avery | 32. 7/06/52 The Murder of Mr. Sweet          |
| 11. 2/03/52 The Peter Williams Case           | 33. 7/13/52 The Case of the Ankush           |
| 12. 2/10/52 The Case of Arthur Freeman        | 34. 7/20/52 The Case o/t Unidentified Woman  |
| 13. 2/17/52 The Case of the Late Mrs. Harvey  | 35. 7/20/52 The C/o/t Magenta Blotting Pad   |
| 14. 2/24/52 The Murder of Peter Amory         | 36. 8/03/52 The Murder of Nora Brady         |
| 15. 3/02/52 The Murder of Marjorie Adshley    | 37. 8/10/52 The Case of the Missing Clarinet |
| 16. 3/09/52 The Case of Dr. Duncan Allen      | 38. 8/17/52 The Case of Dugal Henry          |
| 17. 3/16/52 The Case of Thomas Applebee       | 39. 8/24/52 Murder of Lady Madge Johnson     |
| 18. 3/23/52 The C/o/t Black Gladstone Bag     | 40. 8/31/52 The Case of the Madden Family    |
| 19. 3/30/52 The Murder of a Bloody Belgian    | 41. 9/07/52 The Case of the Eaton Brothers   |
| 20. 4/13/52 The Case of the Fatal Bath        | 42. 9/14/52 The Case o/t Winchester Bottles  |
| 21. 4/20/52 The C/o Mrs. Minerva Bannamon     | 43. 9/21/52 The C/o/t Inoperative Wireless   |
| 22. 4/27/52 The C/o Francesca Nicholson       | 44. 9/28/52 The Case of the Electric Touch   |

**Arch Oboler's Plays** - Remakes from the original scripts, plus 3 new stories. Produced and directed by Arch Oboler:

- |                            |                               |
|----------------------------|-------------------------------|
| 1. 1964 The Word           | 8. 1964 Rocket from Manhattan |
| 2. 1964 Visitor from Hades | 9. 1964 African Story (new)   |

**PETEY**

--New York Evening Mail



**THE WIRELESS AGE**

DECEMBER, 1922



- |                                       |                              |
|---------------------------------------|------------------------------|
| 3. 1964 Special to Hollywood          | 10. 1964 Revolt of the Worms |
| 4. 1964 The Day Sinatra Got Fat (new) | 11. 1964 Bathysphere         |
| 5. 1964 Come to the Bank              | 12. 1964 Mirage              |
| 6. 1964 The Immortal Gentleman        | 13. 1964 Him or Me           |
| 7. 1964 Big Ben (new)                 |                              |

**The Devil and Mr. O** ~ Broadcast from 1971-72, this series featured 26 of the surviving stories from the 1942-43 season with new intros edited in done by Oboler himself. A valuable series because Oboler reveals how some of the stories came about and because a number of stories are in better sound than it's counterpart from the '42-'43 season. Parenthesis titles are the '42-'43 titles.

- |   |  |
|---|--|
| 1. Alley Cat (Cat Wife)                       | 15. Balance Sheet (Profits Unlimited)            |
| 2. Neanderthal (Across the Gap)               | 16. The House is Haunted (Mungahra)              |
| 3. Revolt of the Worms ~ original title       | 17. Official Killer (State Executioner)          |
| 4. Where Are You? (The Word)                  | 18. The Hungry One (Meteor Man)                  |
| 5. Mr. Freak (The Ugliest Man in the World)   | 19. \$3000 (Money, Money, Money)                 |
| 6. Gravestone (Poltergeist)                   | 20. The Chest (The Story of Mr. Mags)            |
| 7. Ancestor (The Archer)                      | 21. Paris Macabre (The Ball)                     |
| 8. Nature Study ~ original title              | 22. Rocket from Manhattan (Special to Hollywood) |
| 9. Big Mr. Little (The Projective Mr. Drogan) |  |
| 10. No Escape (Until Dead)                    | 23. Hollywood Visitor (Lord Marley's Guest)      |
| 11. Vacation With Death (Organ)               | 24. Cemetery ~ original title                    |
| 12. The Hole (Oxychloride X)                  | 25. Speed (The Fast One)                         |
| 13. Live Forever (The Immortal Gentleman)     | 26. The Shrinking People (The Little People)     |
| 14. Going Down (Sub-Basement)                 |  |

#### OTR convention and other re-enactments of lost episodes:

- |  |                            |
|--|----------------------------|
| 10/30/93 The Bark of a Dead Dog ~ 30m  | 10/27/96 Murder Mind ~ 30m |
| 4/30/94 The Giggler ~ 30m              | 12/28/97 Reunion ~ 30m     |
| 12/28/95 One Day It Rained Blood ~ 30m |                            |

Interview collections and excerpted dramas by Oboler ~ I have specially collected and recorded these tapes for real Oboler buffs. All of the interviews are complete and the dramas are mostly from 60m variety shows in which a 10-20 minute Oboler story was done:

**Tape #1 ~ 90m ~ Contains:** 12/1/70 Long John Nebel Show with him interviewing Arch Oboler, who is promoting his only novel, House on Fire, Frederick Pohl, and Steven Elias. Concluded on next tape.

**Tape #2 ~ 90m ~ Contains:** End of Long John Nebel interview ; Those Were the Days w/ Chuck Schaden: interview with Oboler on 8/5/76.

**Tape #3 ~ 90m ~ Contains:** Oboler speaking at a SPERDVAC convention on 10/8/77 ; a 10m appearance on a show called Dimension ; a 22m appearance on the Joe Pyne Show ; a 45m appearance on the Larry King Show on 10/24/86. Concluded on next tape.

**Tape #4 ~ 90m ~ Contains:** Larry King Show appearance concluded ; the complete, excerpted interviews from three, normally one hour, Same Time Same Station shows(4/16, 4/23, and 4/30/72) ; 4/8/37 The Royal Gelatin Hour: excerpt containing the 10m horror drama "The Harp" starring Henry Hull.

**Tape #5 ~ 90m ~ Contains:** 12/12/37 The Chase and Sanborn Hour: excerpt containing the Adam and Eve skit, written by Oboler, which got Mae West banned from radio ; 5/19/38 Good News of 1938: excerpt containing the drama "Dark World" ; 10/5/38 Texaco Star Theater: excerpt containing the drama "Alter Ego" with Betty Davis ; 11/23/39 Good News of 1939: excerpt containing the drama "Bright World" ; 2/1/40 Good News of 1940: excerpt containing the drama "Happy Year" ; and, as filler and not an Oboler play, but here because of it's supernatural story line and because it is British actor Sir Cedric Hardwick and his wife's first U.S. radio appearance in a 10m drama called "Conjure Drums" excerpted from 4/22/37 The Royal Gelatin Hour.

**Tape #6 ~ 60m ~ Contains:** The complete Tomorrow show, from 11/1/74, with Arch Oboler, Les Tremayne, Ken Carpenter and others. An excellent tape which shows Oboler's sharp mind, sense of humor, and vocal talents.

**Tape #7 ~ 90m ~ Contains:** 4/2/76 The Hour 25 show and KPFK fund raiser: Featuring the 10m drama "The Laughing Man" performed by Marvin Miller, plus interview with Oboler, Miller and others(45m) ; 4/30/89 Lights Out, Again: a special 5m story called "The Box" made by and starring Carl Amari ; 2/2/73 The Merv Griffin Show: a 10m Oboler interview in which he describes how his script got Mae West banned from radio ; 12/29/37 a 12m drama from an unknown show sponsored by Lucky Strike called "Adventure Postponed" ; 6/3/39 Arch Oboler's Plays: the last and only surviving story, called "Steel Worker" starring Raymond Edward Johnson, from the trio originally broadcast on this date(see the 1939-40 A.O.'s Plays section above).

#### Odd shows from odd places(30m unless otherwise noted):

- 0/00/00 Miss American(source unknown, stars K.Hepburn)
- 12/22/38 Bread on the Waters(Columbia Workshop)
- 3/03/39 Beautiful Lady(Curtain Time)
- 9/29/39 The Voice Within Me
- 1/14/40 This Lonely Heart(Screen Guild Theater)
- 1/19/42 The Chinese Gong(Cavalcade of America)
- 1/24/42 The Hollywood March of Dimes on the Air ~ 60m
- 5/17/42 This Precious Freedom(Keep'em Rolling) ~ excerpt ~ 15m
- 2/27/43 I Have No Prayer(Special for the Nat. Conf. of Christians and Jews) ~ 15m
- 3/29/44 The Chinese Gong(The First Nighter Program)
- 4/3-4/24/44 The Adventures of Mark Twain~ The first 4 of five 15m dramatizations done to promote the release of the movie by the same name. The 5<sup>th</sup> part is out there. Anyone got it? ~ 60m
- 1945 The Red Hand(The Weird Circle)
- 8/22/46 Mr. Arcularis(Nelson Olmstead Playhouse)
- House on Fire(intro by Vincent Price) ~ 40m

(1960's?) Night of the Auk(Broadcast House) ~ 60m  
 4/18/79 The Old Boy(Sears Radio Theater) ~ 52m  
 AFRS Dr. Bluff(Playhouse 25)  
 AFRS Mr. Ginsburg(Yarns for Yanks) ~ 15m  
 AFRS Chicago, Germany(Treasury Star Parade) ~ 15m  
Drop Dead ~ from a 1962 LP containing short versions of: Chicken Heart, Laughing Man, I'm Hungry, The Posse, The Dark, Taking Papa Home, An Afternoon at the Dentist's

Thanks for reading this issue's installment of The Scifi Guide. In the next one, I'll list reviews of the latest commercially released audio SF and Horror we'll explore the world of Doctor Who audios.

My CBS Radio Mystery Theater book is finally available. Check Amazon.com, Radio Spirits, or call McFarland at 1-800-253-2187.

Readers in need of emotional support, verbal abuse, small loans, or someone to hand secret government documents over to, may call me in the evenings at 609-858-4401.

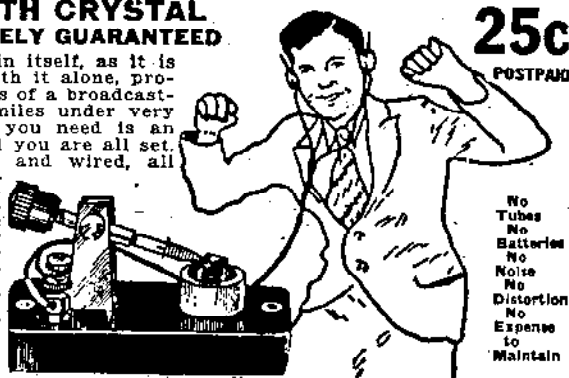


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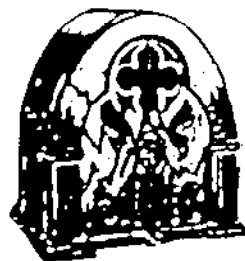
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# CHATTANOOGA

## OLD TIME RADIO CLUB

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**MEMBERSHIP SERVICES:**

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The Chattanooga OTR Club is the only OTR Club in the Southeastern U.S. We encourage the preservation of the Golden Age of Radio and related information. We are definitely interested in getting others in the Southeast to join us in this endeavor and to collect and enjoy a medium that allows a person to use his/her imagination.

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## Book Review

By Jack French

"The great Radio Soap Operas" by Jim Cox, 331 pages. McFarland & Company, Publishing date: Oct 1999, price \$55.00 Order line: 800-253-2187 Web site: www.mcfarlandpub.com

Whether you call them soap operas, wash tub weepers, dish tub dramas, or women's daytime serials, they could have no finer chronicler than Jim Cox. He is not only an indefatigable researcher and skilled author, he is also an affectionate, lifetime fan of this radio genre.

Since there were over 200 soap operas aired by the networks during the Golden Age of Radio, Cox wisely had to winnow and sift them down to the thirty-one he's selected for this book. He admits in his foreword that the choices were difficult, but he carefully selected them for longevity, unique distinction, significant influence on the genre and/or those with a strong, loyal following.

With these parameters, nearly everyone's favorite will be found in this work, including "Stella Dallas", "This is Nora Drake", "Ma Perkins", "Young Widder Brown" and "Just Plain Bill." But Cox astutely covers the others that were unique in the world of the dish tub dramas.

These special soaps include: "Perry Mason" (which pretended to be a crime-solving show), "One Man's Family" (which insisted it wasn't really a soap opera—but, of course, it was), and "Aunt Jenny's Real Life Stories" (a closed-end story line, completed every week...with new characters!).

Cox devotes an entire chapter to each of the thirty-one serial dramas that made his final cut. Each chapter begins with an almanac-type summary which lists: directors, producers, writers, identity of all cast and crew, theme song(s), sponsors, yearly ratings, and network

dates and times. With that valuable and factual data cataloged at the outset, Cox then plunges into a fascinating narrative of each soap opera, setting forth its origin, development, samples of its story line, and mini-biographies of cast and crew. Since the text runs approximately 300 pages, simple math will tell us Cox spends about ten pages per series. And not a word is wasted!

Cox has a gift for choosing the exact phraseology that will both fascinate and educate the reader. Recalling that Ford Bond's commercial (for a certain shampoo) claimed all fastidious women used it. Cox then comments: "... (this) probably sent millions of women to their dictionaries to discover what a fastidious woman was. She wasn't in the fast lane, as they may have postulated".

In another section, we have a quote from the barber of "Just Plain Bill", who says, "You have to be ready for evil men." Cox shyly confides to us, "Even though his English was sometimes atrocious, he got his point across."

This book is a treasure trove of data, not just about the shows themselves, but the highly talented people behind the mikes. Cox tells us that Craig McDonnell, one of the actors who had the lead in "David Harum". Was also the announcer on "The O'Neills", the lead in both "Under Arrest" and "Official Detective", and a regular on "Bobby Benson" (where he played both Harka and Irish).

We learn that Claire Niesen was a Phoenix native who got the role of "Mary Noble" when she was only 16. And readers may be surprised to know that most of the kiddies on soaps (both boys and girls) were actually played by grown women, like Wildy Hinkel, who were child impersonators.

Cox's detailed book, a genuine labor of love, can be approached in many ways, all with equal pleasure. You can read it in the traditional manner from front to

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back, or dip in anywhere to read about your favorites, or just pick out a major star and follow their career through all the chapters. The author has thoughtfully provided a superb cross index to enable the reader to choose any path—or return to any desired portion. About twenty photographs have been carefully chosen by Cox to illustrate this book, and knowledgeable radio buffs. Detailed appendices in the back provide us with specific facts regarding the soaps "first, lasts, and mosts", a chronological summary of 205 network shows (set forth by year of origin) and an annotated bibliography containing a summary and value assessment of every major book on radio drama published from 1967 to 1999.

The author has been researching and writing about his beloved soap operas for many years. His articles have appeared in nearly every journal in the radio hobby. How wonderful it is now to have this fascinating data, all together in one hardback book! This is a book that will be quoted, praised, but most certainly, just enjoyed.

## "PORTIA FACES LIFE!"

THE STORY OF A  
WOMAN'S FIGHT  
IN A WORLD  
OF MEN



TUNE IN to this thrilling, new, fast-moving radio drama . . . portraying the life of courageous Portia Blake . . . a beautiful widow . . . the mother of a 9-year-old boy . . . a woman lawyer . . . who fights to gain her place in a man's world!

## Bulls & Boners

Ma Perkins: "The good smell of watered lawns and friends walking by."—Marilyn Johnson, Huntington, Va. (July 17 over Station WLW.)

Ben Grauer on "Jergens Journal": "Every woman can wear an orchid on her budget."—Mrs. C. W. Hayden, 404 N. Douglas Ave., Peoria, Ill. (June 1 over NBC.)

Fletcher Wiley: "She is sick to death of the idea of cooking herself."—Mrs. W. D. Washburn, Poolville, N. Y. (May 19 over Station WFBL.)

Forester F. H. Morgan: "This is something we are interested in here in America and in Arkansas as well."—A. M. Stokesbury, Fayetteville, Ark. (May 14 over Station KUOA.)

Announcer: "Before starting out on your vacation or those happy weekends, equip yourself with a Burgess battery."—Lillian G. Strelive, 503 Twentieth St., Prince Albert, Sask., Can. (June 2 over Station CKBI.)

Announcer: This program has come to you by electrical transfusion."—Madeline Nelson, Brownville, N. Y. (July 15 over Station WGR.)

Julia Sanderson: "Molle stands for shaving comfort, so try this jar on me."—Mrs. P. J. Brewer, Madison, Wis. (July 14 over Station WMAQ.)

Announcer: "Some women get a whale of a kick following baseball as well as men."—Mrs. Bertha Vogt Brand, 2433 Seminary View, Alexandria, Va. (April 18 over Station WJSV.)

## Stars Came Out for FDR in '44

FDR's Final Push for White House Buoyed by Radio Hour  
Featuring Hollywood's Brightest Celebrities  
by John Montone

NEW YORK was a star powered hour of radio responsible for Franklin Delano Roosevelt winning an unprecedented fourth term as President of the United States?

FDR thought so.

He called the election eve broadcast the most decisive event in the campaign and believed it transformed a close race between him and Republican Thomas Dewey into an easy win. Roosevelt beat Dewey by more than two million votes, a substantial margin considering that the total number of votes cast was less than 48 million.

### RADIO role

To understand the role radio played, return with me to the night before the 1944 presidential election. Millions of Americans gathered in their living rooms and kitchens, met at corner taverns or drove in their cars riveted to their radios. It was not uncommon back then for people to stare at the lighted dial as they listened.

On most nights they had a choice of programs, but this night was different. The Democratic Party had bought an hour of time on all four networks: CBS, Mutual, NBC Red and NBC Blue, America was a captive audience.

The radio show they heard, produced by the great writer Norman Corwin, known as "The Great Poet Laureate of Radio," featured such glamorous figures of the day as Humphrey Bogart as host, Edward G. Robinson, Judy Garland, George Raft, Charles Boyer, Jimmy Cagney, Lucille Ball, Irving Berlin, and Jane Wyman. Corwin called it "The Roosevelt

Special," a studio produced campaign train complete with all the bells and whistles and clacking and grinding of great steel wheels.

The magic of sound effects allowed the candidate to create the sense that he was out and about traveling the vast country.

### Well-engineered

Professor Gary Yoggi who teaches history at Corning Community College in upstate New York and sits on the board of the "Friends Of Old Time Radio," said the show is one of his favorites.

"This engineering was marvelous," he said of the program that was broadcast live from three locations: New York, Los Angeles, and Washington. Quite an accomplishment in those pre-satellite days.

The body of "The Roosevelt Special" consisted of music, Judy Garland sang "We Gotta Win This War." Many of the songs were parodies including one to the tune of "That Old Grey Mare," called, "That Old Red Scare, Ain't What It Used to Be," an illusion to the Republican Party practice of labeling Democrats as Communist or Socialist sympathizers.

The famous entertainers also took turns ripping Tom Dewey on such issues as crime and welfare.

Sound familiar? They suggested he be sent back to Albany and that he was too inexperienced to lead the nation.

Professor Yoggi said the political digs were mild by "contemporary standards."

"But," he said, "they infuriated the Republicans."

The GOP did not ignore the vast American radio audience. The party bought an hour of its own following the Democrats, but the radio gods betrayed the Republicans that night.

#### Crucial moment

As Democrats' hour ran down, Corwin learned the Jimmy Durante would be unable to perform. The sponsor of Durante's own weekly show supported Dewey and gave Durante an ultimatum. That put Corwin on the spot and his reaction may have changed history.

"Corwin filled the final three minutes with nothing but organ music," said Professor Yoggi. "A lot of people turned their radios off and missed the Republican hour."

In fact, Yoggi claims almost 10 times as many people listened to the democrats.

Roosevelt wired Corwin after the election and called the improvised ending "brilliant," believing it to have been a pre-planned master stroke.

But Yoggi said it was really FDR who carried the night. The President, speaking live from the White House, read a prayer from the mother of a young soldier who had been killed in the war. It was an emotional moment from a public official who intuitively understood the power of the medium.

As he did in his "Fireside chats," FDR "spoke as one person to another. From across the table or the living room. Each listener believed the president was talking to him. That was his genius. Arthur Godfrey later got credit for that style, but Roosevelt's contemporaries, claims no one came close.

"Dewey sounded insincere on the air," he said. While Truman was "shrill." Yoggi described FDR's voice as, strong, clear and vigorous," and called Roosevelt, who was wheelchair bound and in ill-health, "the perfect radio candidate," as polished as JFK and

Reagan later were on television.

The advent of the little screen a few years later changed the way Americans got their news and spent their leisure time. It also made election eve 1944 the only one of its kind in the annals of American political history.

A night when a large portion of the nation tuned in, listened and decided who should lead them for the next four years.

## THE LIFE AND LOVE OF DR. SUSAN

**JACK BANNER**—prominent radio critic—says . . .

"The sponsors of the Lux Radio Theatre bring you this gripping story of a woman's love. It deals with the most vital problems in a woman's life. Don't miss it! Dr. Susan is destined to become one of radio's best loved characters."

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# HIGHLIGHTS

PREVIEWS OF SOME OF THIS



## News on the Wing

Few professions, in America or anywhere else, are so adaptable, so easily made fluid to keep pace with changing times, as the profession of journalism. Particularly in the years since the World War, newspaperdom has undergone change after change. Old methods have been tossed into the discard, new and bizarre and striking ways of getting the news set up. In the old days—"the good old days"—of American journalism, the days of Horace Greeley and the other greats of a period the like of which we will not see again, journalism, the presentation of the news, meant just one thing: paper and print. But all that has been changed now. News comes through in a dozen different mediums. Newest and most important of all is radio. Radio can bring the news to a million listeners almost before it has happened, and the dreams of many a newspaper publisher these days are full of weird figures, men and women who may be the reporters of tomorrow: reporters working with microphones and television transmitters instead of paper and pencil. Particularly well adapted to radio is the field of interpretive news, dramatized news reviews. There are many programs on the air today working on this basis. There is only one absolutely top-ranking one: The March of Time. Through the March of Time, the whole world passes before your loudspeaker. On the air Fridays at 9:30 p.m. EDT.

## Three Years, One Million

Is there money in farming? Can a man hope to take great wealth out of the soil? Decidedly he can, if the example of Lester Pfister counts

for anything. Pfister, scheduled to guest-star on the "It Can Be Done" program on Wednesday, August 31, started some time ago to experiment with new varieties of corn. Was he successful? He was, to the tune of exactly one million dollars! That is the money the Pfister hybrid corn earned for its originator within three years, making him just about the wealthiest man of his own acquaintance! And he did it all with the little kernels of corn! You'll find Lester Pfister and the story of the three-million-dollar ears of corn on the Columbia network at 10:30 p.m. EDT.

## Real Estate to Radio

From the day in January, 1918, when she left a real estate job to appear as an extra girl on a movie lot in Hollywood, until the autumn of 1933 when she made her first regular appearance before the microphone on the "Irene Rich for Welch" program over National Broadcasting Company networks from Chicago, Irene Rich ran the gamut of the entertainment field. She has starred in all of the three great mediums: radio, stage, screen. She became a Hollywood



extra in January, was a star by May, 1918. She made pictures for the old United Company, for Warner Brothers, Samuel Goldwyn, William deMille, and Fox, appearing with such stars as Dustin Farnum, Mary Pickford, and Will Rogers. Irene Rich is possessed of a startling amount of energy, as is self-evident. She could hardly have accomplished so much if she weren't! Today, at an age when many women are prone to consider the best part of their lives to be over, Irene Rich claims that she is just getting

# OF THIS WEEK

WEEK'S BETTER PROGRAMS

started, that she has so many plans for the future she doesn't know what to do with them! She has two daughters, Jane and Frances, whom she says are surprised at her, but very proud. To hear Irene Rich: Sunday, August 28, 9:45 p.m. EDT (7:15 p.m. PST, for the West).



## For Laughter's Sake

Most people begin to laugh the minute they see Billy House, star of the Wrigley "Laugh Limer" program—and once started, they don't stop easily. For Billy House is funny. All fat men, so runs the old adage, are jolly, and if the degree of jollity is in proportion to avoidupois, then Billy House is one of the jolliest fat men alive: confidential estimates of his weight run to 300-and-some-odd pounds! With a spectacular career on stage and screen behind him—some of his movie work is as funny as anything ever put on celluloid, and he starred in the Broadway smash-hit "White Horse Inn"—Billy House has turned now to radio, with a program of his own. It's a good program, and you are herewith invited to tune it in, come Sunday next, August 28, at 6:30 p.m. EDT.

## C. McCarthy, Scholar

A few months ago staid Harvard unbent so far as to give an honorary degree to Walt Disney, creator of Mickey Mouse. Mickey himself, however, wasn't in the running. Comes now Northwestern University with a little plan to go Harvard one better. On Sunday, August 28, Charlie McCarthy will be given the honorary degree of Master of Innuendo by Edgar Bergen's alma mater. This will definitely put him a grade above Bergen, who never got an

honorary degree in his life. And as far back as the records go—that's a long, long way, too—no mere wooden-headed dummy ever before was given a degree by a great university. Charlie McCarthy's honor is definitely a "first." The ceremonies of presentation will be held on the Chase & Sanborn hour at 8 p.m. EDT on Sunday (NBC) with Bergen and McCarthy in Chicago and the rest of the cast broadcasting as usual from Hollywood.

## Big Money

The fabulous five- and six-figure incomes of men and women who labor in the vineyards of Hollywood are well known. But few people



can tell you much about the earnings of the radio greats. Did you, for instance, ever hear of Inna Phillips? Probably not, and yet Inna Phillips is as interesting a person as the broadcasting industry can boast. She's a writer—and what a writer! Inna Phillips believes in mass production—and she makes it pay. You may not have known it, but it's dollars to doughnuts you have listened to many of Inna Phillips' dramatic shows. Radio scripts roll out of her typewriter in an endless stream. Typical of dramatic programs carrying the Phillips imprint is "The Woman in White," heard Monday through Friday at 10:45 a.m. EDT. A story of the heroic and little-sung lives of the nurses in a great hospital, "Woman in White" provides high entertainment for radio listeners, does its share to contribute to Inna Phillips' \$80,000-a-year income, her \$500,000 radio-derived nest-egg.

Radio Guide, © Week Ending September 3, 1938

## Europe's Lesson

What can we learn from Europe? It's a common enough question today as Americans look across the water at a continent either aflame or smoldering, from one end to the other. Most people feel, of course, that what we can best learn is what not to do. There is more than a grain of truth in that. It's a problem that will be thoroughly discussed on Wednesday, August 31, when Alma Kitchell interviews Mrs. Arthur Brin. The time: 2:15 p.m. EDT, NBC. The subject: "What American Women Can Learn from the Experiences Through Which Their European Sisters Are Passing." One such drastic lesson has been recently reported in dispatches from Germany. In preparations for what appears to be certain war, Adolf Hitler has found it desirable to conscript thousands of men for service in construction squads working on the border forts. When the trains carrying these men first made ready to leave Berlin stations, scores of women threw themselves on the tracks in a hopeless attempt to keep their loved ones from leaving them.

## Severest Critic

Jimmie Fidler is the *enfant terrible* of the Hollywood radio columnists. He says what he thinks, and some of the things he thinks are well calculated to strike terror into the hearts of the movie colony. For no matter how big the star, he or she knows that Fidler's voice goes twice each week into millions of American homes, and a word or two from him may well spell the difference between success and failure. No other radio columnist is so unaparing with the rod of criticism, and when Jimmie Fidler starts to read his "Open Letter," listeners can be sure that they are about to hear solid, justifiable estimates of screen favorites. In addition to his radio program on the air Tuesdays at 10:30 p.m. EDT and Fridays at 7:15 p.m. EDT (6:30 p.m. PST, for the West), Fidler writes a gossip column for newspaper syndication. Combining the "nose for news" with the slight naivete that a successful columnist must have, Fidler will probably be a top-notch star in his field for a long time to come.



## "... Save My Child!"

Did you ever see a fireman poke an axe through a plate glass window? Chances are that if you did you muttered to yourself something about wanton destruction of the taxpayers' property, something about grown-up little-boy vandalism. When firemen pour a stream of water into a house, someone among the spectators is sure to say, "Oh, they're ruining all that nice furniture! Wouldn't you think they could use chemicals, or something?" Few public servants are so thoroughly misunderstood as are firemen. A rare bird indeed is the citizen who knows the pressing reasons behind a fireman's actions. This matter of window-breaking, for instance. In some types of fires it is imperative to break windows, because the pent-up smoke and gases, if allowed to become concentrated, may produce a terrible explosion. At other times, the windows must not be broken, lest they create a draft. For some kinds of fires, water is the only effective means of control; other types, fires of chemical origin, for instance, will react violently to water. To learn something about the arduous, danger-filled life of the fireman, tune in "Americans At Work" at 10:30 p.m. on Thursday, September 1, CBS.

## Dry Farming

There are many more ways of farming than the world as a whole knows much about. The farmer of the Philippines, for instance, grows his rice in half-flooded marsh-land, as does his Japanese counterpart. Fantastic as it seems, it is perfectly possible to grow crops without any earth at all! Science has now proved that a mixture of nutrients in water will grow almost anything, the plants themselves being merely suspended in wire netting over the tanks of fluid. But most farming isn't that easy, rather to the contrary. Long hours, back-breaking toil, and a continuously uncertain outcome make the farmer's life a hard one. But there are many farmers who so love the land, the open spaces, the rich, good feeling of contentment that being in the midst of growing things can bring, that they would not leave it for anything else. They draw their life-blood from the earth, even though that earth is at times stubborn and recalcitrant. If you tune in "The Farmer Takes the Mike," at 4 p.m. EDT, Sunday, August 28, you may hear just such a man or woman. For farmers and their families from Salt Lake City will be on the air, discussing "dry farming." CBS.

## Police! Police!

Most glamorous of all the world's police forces is the celebrated Canadian Mounted Police. The "Mounties," with thousands and thousands of miles of snow-covered wilderness for their beat, have piled up a record for efficiency and bravery the like of which the world has not seen before. Even after due allowance has been made for exploitation of the "They Always Get Their Man" legend, and for the romance and glamour surrounding the Mounted Police,

a solid record of undeniable accomplishment stands out. Another top-notch police force is that of Mexico City. Some of the world's finest pistol shots, for instance, are Mexican policemen. In America, the police forces of New York, Milwaukee, San Francisco are outstanding. On Monday, August 29, the heads of these great police forces will meet at the Police Executives' 45th International Conference in Toronto; Col. S. T. Wood, commissioner of the Canadian Mounted Police; General Federico Montes, chief of police of Mexico City, and William J. Quinn, superintendent of the San Francisco police department. These three men will discuss problems of crime detection and law enforcement during a broadcast scheduled to go on the air at 10:30 p.m. EDT, over the Columbia network.



## Blackface Veterans

Comedians may come and comedians may go, but apparently the famed blackface team of "Pick and Pat" is going on forever. They first broadcast their amusing nonsense in 1927, and they've been big-time ever since. If that isn't a record, it will do until a record comes along. Pat Padgett and Pick Malone are both native Georgians, but they didn't meet until 1927, when both were in New York, broke, without jobs or prospects of jobs. They came together in an Automat, became friends after they had decided to pool their meager supply of nickels and have lunch. Their first job together lasted just two weeks. Next they went on the air—at 8:30 in the morning, with no scripts!—and scored an immediate hit. And they've been doing it over and over again ever since. At the present writing, it looks as if they'd never stop, and there are radio authorities who confidently predict that Pick and Pat will be doing their side-splitting stuff right up to the time when they have to be rolled up to the microphone in wheel-chairs.

## In Ancient Days

The mysteries of the earth we live on are so many and so intricate that no one man can hope

to wrest meaning from them all. But to the trained geologist the surface of the earth tells a fascinating story. To the layman, a hill in the countryside is just a hill; to a geologist it may be a sign-post, a trail-mark, left by a huge river of ice that passed by 50,000 years ago. Rivers, mountains, lakes—all have their stories to tell. If you like to learn something of the tremendous fascination of geology, tune in "The World Is Yours" on Sunday, August 28, at 4:30 p.m. EDT, NBC.

## Hobby Hobbies

Strange and varied, indeed, are the vagaries of man. And nowhere, perhaps, do the peculiarities and quirks of individuality more strongly show themselves than in the hobbies with which busy people seek to amuse themselves. Front and center of hobby cultivation today, at least insofar as radio is concerned, is the "Hobby Lobby" program, broadcast at 7 p.m. EDT (7:30 p.m. PST, for the West), every Sunday by the National Broadcasting Company. This week five hobby-horists will present a veritable field-day for listeners. Scheduled for Sunday's program is Larry Nixon, of New York City, whose hobby is learning about tramp travelling; a Mr. Kincaid, of Cleveland, who collects airplane spark-plugs; and Irving Davidson of New York, whose hobby is the study of humor. The arduous business of tracking down cigar-store Indians to add to his collection occupies the spare time of Charles Sanders of New York, and he'll tell all about it. And Milton Feinberg of Philadelphia will tell how to grow rock-gardens in watchcases!

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# LETTING OFF STEAM WITH KAY KYSER



Kay Kyser and Virginia Sims:  
You've heard her singing on  
the air with Kay's orchestra



BY SWARTHOUT  
GORDON F.

**S**UPPOSE, for the sake of argument, you don't like the way your boss is running his business. Suppose he says something that makes you sore. What do you do about it?

Regardless of how you feel—if you played in Kay Kyser's band you'd step right up and tell Kay what it was you didn't like—and *why* you didn't like it. That is, you would, if you valued your job. If you didn't care whether you worked for him or not, you'd say, "Yes, Mr. Kyser! No, Mr. Kyser," as the occasion demanded.

The finest musician in the world hasn't a place in the Kyser organization unless he has a mind and a tongue, and isn't afraid to use them both. Once a month, once in six months—whenever the mood strikes them—the boys in Kay Kyser's band sit down and verbally tear one another to pieces. Kay Kyser himself may be the target.

Kay Kyser can (and does) absorb criticism like a sponge. He profits from it. At the same time he can find more fault, on occasion, than a newlywed's mother-in-law. It is his ability to "take it" as well as "dish it out" that has brought Kay Kyser's band to the front. And if his theory—that it pays to "let off steam"—works as well in the future as it has in the past, music "in the Kyser style" will be on the networks for a long time to come.

You know Kay Kyser best, probably, for his genial "Evenin' folks—how y'all?" and for his broadcast's soft-spoken close, "So long, ever-body!"

True, Kay Kyser is a southerner—and a gentleman. He is a personality. He is a dreamer, but he knows where he is going. And if he was born lucky, it was because he was born with a driving, get-to-the-top ambition.

**KAY KYSER** has faults. His band has its weak points, at least to Kay. And if you want to be a friend of his, you'll have to tell him what these weak points are and what to do about them—if you can!

"Constructive criticism," says Kay Kyser, "is one of the most adhesive qualities in a friend. You can't ce-

ment a real, lasting friendship with sugary words and pats on the back!"

Kay Kyser's first strides toward becoming a musical "somebody" were fostered by nothing more than his inherent, driving ambition, a headlong attack on a far-away goal. To attack anything in this world with closed eyes is to invite criticism. Kay asked for it. He got it. And it helped him to his enviable place in today's radio and entertainment world.

It helped him because, strangely enough, he took criticism when he got it—whether he had asked for it or not!

As he was having breakfast for lunch the other afternoon (two fried eggs—sunny side up—toast, milk, and—ice cream!), Kay got down to cases:

"My aim in life has always been to create something," he said. "To get there. When I was very young, I was consumed with a burning ambition. With that ambition I had the attitude: 'I can take it—why can't you?'"

"If I saw a characteristic in some friend of mine that I felt might keep him from doing his best work, or from getting to whatever place in life I knew he wanted to reach, I told him what was wrong with him. I believe that a friend's a real friend only when he or she will take the trouble to help you—to tell you what's wrong—and what you ought to do about it. I'll grant I lost some friendships-of-a-sort that I might otherwise have had by following that idea; but I've made friends that counted, too!"

Kay was in college, on the threshold of the career that was to make him famous, when he got a jolt that jarred his teeth and taught him to listen to the other fellow's side of things. There was an unusual young lady at the University of North Carolina where Kay was studying law. Kay, with his characteristic singleness of purpose, was extremely busy being a big-man-on-the-campus. He wasn't too busy, however, not to be impressed by a warm smile and a sparkling personality.

**H**E became acquainted with the young lady, made a date with her.

When the decided-upon Saturday evening for the date rolled around, big things were afoot at NCU. There were some plans to be made concerning a particular class office, and Kay, one of the master minds who were running things, became embroiled in plot and counterplot in a fraternity-house room.

It wasn't until the next day that he realized he had had a date—and that he had forgotten all about it!

He hastened to telephone the young lady and apologize. He found out that some of the things that he considered very important weren't considered so important by other people—especially members of the feminine sex—and he learned that keeping one's word and being on time were a couple of virtues that might well be cultivated.

## "GET IT OFF YOUR CHEST!"—THAT'S KAY KYSER'S ADVICE TO HIS MUSICIANS—AND TO ANYBODY ELSE, TOO!

**K**AY didn't hunt a corner and sulk. He listened well to what the girl had to say—which was plenty! Her arguments were sound enough to convince him that she was right and he was wrong. He told her so and they later became good friends.

About the end of his junior year at the University of North Carolina, Kay Kyser decided to quit school. He had been taking the easiest courses he could find. What good was more college education going to do him when he was interested in music?

He had relatives on the faculty at NCU and they didn't take kindly to the way in which Kay was shirking his college work.

Kay didn't pay a bit of attention to any of them. He went ahead with his plan—to take his band on the road.

Evidently, the Kyser clan knew their man. As a last resort, they ganged up on Kay and gave him a verbal going-

over that was a classic. They told him that he didn't have the nerve to stick—that he couldn't get a diploma if he wanted one! They picked him to pieces, put him back together again.

Kay didn't "show 'em" by pulling out in the night. He didn't slunk out, "just to get even."

The next thing he knew, a year had passed and he had a diploma!

Skip now to a Fourth of July, some eight years later. Kay Kyser is an orchestra leader. His barnstorming tour across the country is a huge success. Radio listeners and dancers are talking about "the Kyser style."

**T**HREE THOUSAND people are waiting in a dance hall at White City Park, Herrin, Illinois. They're waiting

to dance to Kay Kyser's music. Kay is there—but he has no band!

The bus on which the band is traveling has broken down. Kay, who has driven on ahead in his own car, is doing what he can to hold the holiday crowd. He's up on the platform telling jokes, urging patience, promising the biggest night everybody in the pavilion has ever seen if they'll wait a while longer, if they'll just stick around until his band arrives.

The bus finally pulls up to the pavilion. The men are tired.

Kay's nerves are raw from waiting for them. The band is short tempered from what they've been through. Kay has promised the waiting dancers so much that he isn't satisfied with the job the boys are doing.

It's intermission, the first chance the men have had to get a bite to eat. They know there's a storm brewing.

As they gulp coffee and sandwiches

in an ante-room, Kay starts to give them a pep-talk. Perhaps some of the things he says aren't justified, under the circumstances.

At least, the bass player objects.

"You talk about drive," he shouts in answer to Kyser. "You holler about hittin' the ball, givin' a show! Instead of trying to drive us like a bunch of sheep, why don't you let those of us who can, keep up with you. If we can't keep up, we'll quit!" he roars.

The band resolves itself into little groups, each musician telling the other how good he is. The coffee and sandwiches give them new pep. No broken-down bus is going to keep them from putting on a real show!

When the band returns to the platform and starts to play again, it sounds better to Kay. He relaxes a little.

And when a completely exhausted group of musicians climbs into the bus that night, headed for Colorado, there's good-natured chafing, that's all. Nobody has been fired. Nobody has a grudge. The entire band is "in the pink" again!

**M**USICIANS are funny," said Kay Kyser. "Most of them have some temperament in their make-up. The men in all the big bands work like dogs. There's rehearsal after rehearsal. When a man sits on a platform night after night, hurries and rushes to this job and that, it's only natural that some little thing that wouldn't seem important under ordinary circumstances becomes the germ of a grievance.

"If that germ isn't stamped out in some way, it grows and grows. The musician loses interest in his work. He becomes listless. He's too busy thinking about what a rotten sport somebody is, or what a mean break he's getting, to do his job. One man's secret grudge can ruin a whole band.

"When a dozen men work together as closely as the members of a dance band do, they have to be 'in tune' with each other, just as their instruments have to be in tune.

"If one man starts to neglect his work for some reason or another, you can bet your bottom dollar that, before long, there'll be two men laying down on the job, then three—and if it isn't stopped, everybody loses in-

terest. When that happens, you have 'just another band' on your hands. If something isn't done then, in very short order, you're on the skids!

**Y**OU can tell when a blow-up is coming," Kay Kyser explained.

"Usually, to tell the truth, nobody's in the wrong and nobody's in the right—except in his own mind. Nothing ever is as bad as a man with a grouch thinks it is. But there's one thing that's certain:

"Whether they're right or wrong, with the majority or against it, after one of these get-it-off-your-chest sessions, every man in the band goes over what has been said. He thinks about it.

"As a result, he's on his toes the next day. The chances are, too, that he'll stay there quite a while. Down in his heart, he doesn't believe he has been in the wrong, but he's out to banish everybody's doubts about it!"

It's in this way that Kay Kyser has turned his own experience into a technique for running a dance band. He has found that the quickest way in the world to get action is to say something if you think you have something to say—to listen if someone else has something to say about you or to you. That's why he has a band that has gone places and is going farther!

It will, at least, if Kay Kyser has anything to say about it. And you can figure right now that if he has something to say, he's going to say it!

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

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Amos 'N Andy Collectibles. Photo illustrated list sent for a LSASE to: Nostalgic Americana, Aram H. Azadian, Sr., 3067 El Monte Way, Fresno, CA 93721. (209) 237-8748

**WANTED ON CASSETTE:** Cavalcade of America for sale or trade. I have about 600 to trade; also other programs. Contact Bill Yunick, 1241 Peaceable St., Ballston Spa, New York 12020

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Would like to communicate with Tom Corbett collectors with knowledge of Radio / T.V. shows (synopses), and /or fan fiction Geoffrey Tolle, 1040 Madison Ave. Columbus, Ohio 43205 gtolle @ infinet. Com.

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**WANTED TO BUY:** Red Ryder broadcasts on cassette. Contact Jerry Nicolay, 1401 Suburban Drive, Sioux Falls, SD 57103.

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

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

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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.

**WANTED:** Instruction booklet copies for reel recorders: Allied TH-1035. Telefunken 5-in. Megnetophone 300 Huck\_Enterprises @ hotmail.com



Harry Goldman, RR6, Box 181, Glens Falls, NY 12801 wants 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 to Reel only please. Write to Wally Stall, 8408 N.W. 101, Oklahoma City, OK 73132.

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

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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.

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

WANTED: Your listing of OUR MISS BROOKS 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 47<sup>th</sup> St., St. Cloud, MN 56304 or E-MAIL to: marydesota@aol.com

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

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

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Allan Ropchan, 8923 84th Avenue, Edmonton Alta, Canada T6C1E3 (403) 466-2761. Have 2500 Reels of OTR for Trading.

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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.

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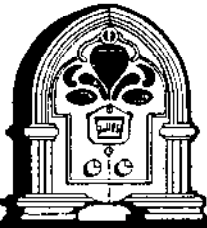
WANTED: STRANGE AS IT SEEMS, CBS radio network program. Will meet your price for a copy of the specific episode dramatizing the Cahuenga Pass Treasure legend. Probably broadcast in November or December of 1939. Call collect. Joshua Alper (818) 789-5875.

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 w/Claudette Colbert, James Gleason, Nancy Olson  
 C03865 04/13/49 #113 The Passion And Death Of Christ  
 w/Ethel Barrymore (Repeat Of 03/25/48) (Easter Story)  
 04/20/49 #114 The Empty Room  
 w/J. Carroll Naish, Rita Johnson, Glen Langlan  
 C03866 04/27/49 #115 Throw Your Heart Into The Ring  
 w/Gary Cooper, Shelley Winters, Henry Morgan  
 05/04/49 #116 Round Trip  
 w/Pat O'Brien, Joan Leslie, Leo Penn  
 C03867 05/11/49 #117 Stolen Symphony  
 w/Richard Widmark, Joan Crawford, James A. Farley  
 05/18/49 #118 The Legacy  
 w/Alan Mobbrey, Rhonda Fleming, Margaret Lindsey  
 C03868 05/25/49 #119 Man With A Plow  
 w/Esther Williams, John Charles Thomas  
 06/01/49 #120 The Hidden Heart  
 w/Lloyd Nolan, Jeanne Cagney, Carleton Young  
 C03869 06/08/49 #121 The Hound Of Heaven  
 w/Jack Benny, Dan O'Herlihy, Rod O'Conner  
 06/15/49 #122 The Scout  
 w/Blanch Rickey, Eddie Bracken, Pappy O'Donnell  
 C03870 06/22/49 #123 The Postmistress Of Laurel Run  
 w/Dan Durea, Virginia Gregg, Parley Baer  
 06/29/49 #124 The Necklace  
 w/Jeanne Crain, Robert Alda, Edgar Barrier

### THE COUPLE NEXT DOOR

- C02648 09/13/60 #705 Trouble Keeping A Secret  
 09/14/60 #706 Riding Bicycle To School  
 09/15/60 #707 Man To Survive The Thruway  
 09/16/60 #708 Betsy Threatens To Run away  
 C02649 09/19/60 #709 Locked Out Of The House  
 09/20/60 #710 Betsy Has A Sore Throat  
 09/21/60 #711 Betsy First Try To Hospital  
 09/22/60 #712 Mrs. Piper As Nurse's Aid  
 C02650 09/23/60 #713 Aunt Effie To Visit  
 09/26/60 #714 Aunt Effie Arrives For Visit  
 09/27/60 #715 Aunt Effie's Grass Skirt  
 09/28/60 #716 Winning A Freezer  
 C02651 09/29/60 #717 Big Freezer Disadvantages  
 09/30/60 #718 Trying To Sell The Freezer  
 10/03/60 #719 Living Room Wired For Stereo  
 10/04/60 #720 Misunderstood Hi Fi Man  
 C02652 10/05/60 #721 Another European Trip?  
 10/06/60 #722 Growing Suspicion  
 10/07/60 #723 Picking Up A Parcel  
 10/10/60 #724 Aunt Effie Worried  
 C02653 10/11/60 #725 Tour Of Friends To Europe  
 10/12/60 #726 (MISSING) Locked In Room  
 10/13/60 #727 Music Appreciation Night  
 10/14/60 #728 (MISSING) Losing Bobby  
 C02654 10/17/60 #729 Teaching Mr. Piper A Lesson  
 10/18/60 #730 Betsy Forbidden Party  
 10/19/60 #731 (MISSING) Lost Tweed Coat  
 10/20/60 #732 Bobby Answering Telephone  
 C02655 10/21/60 #733 Florist Bill Problems  
 10/24/60 #734 Locked Garage Door Trouble  
 10/25/60 #735 Bathing And Dressing Bobby  
 10/26/60 #736 (MISSING) Saving Things  
 C02660 11/18/60 #753 Mr. Piper Loses His Job  
 11/21/60 #754 Surprise Visitor At Midnight  
 11/22/60 #755 (MISSING) The Report Card  
 11/23/60 #756 Live Thanksgiving Dinner  
 C02661 11/24/60 #757 Getting Up At 3:30 A.M.  
 11/25/60 #758 Invitation From Aunt Effie (End of this series)

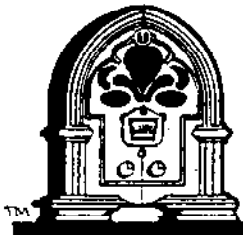
### CRIME CLASSICS

- C04536 12/09/53 #25 The Assassination Of Abraham Lincoln  
 12/30/53 #28 Coyle And Richardson: Why They Hung In A Spanking Breeze  
 C04537 01/06/54 #29 The Younger Brothers: Why Some Of Them Grew No Older  
 01/13/54 #30 How Supan Got The Hook Outside Bombay

- C04538 01/20/54 #31 Madeleine Smith, Maid Or Murderess: Which?  
 01/27/54 #32 The Boom Brothers And The Hangman: A Study In Nip And Tuck  
 C04539 02/03/54 #33 The Incredible History Of John Shepard  
 02/10/54 #34 Twenty Three Knives Against Caesar  
 C04540 02/24/54 #36 The Good Ship Jane: Why She Became Flotsam  
 03/17/54 #39 Old Six Toes: How He Stopped Construction On The B.B.C. & I.  
 C04541 04/07/54 #42 The General's Daughter, The Czar's Lieutenant, And The Linen Closet: A Russian Tragedy  
 04/14/54 #43 James Evans, Fireman: How He Extinguished A Human Torch  
 C04542 04/28/54 #45 Widow MaGee And The Three Gypsies: A Vermont Fandango

### AUNT MARY

- C03036 #181 Aunt Mary Sees Ben & The Baby (skips)  
 #182 Aunt Mary Calls Dell About Lisa  
 #183 Nick & Kitt Talk  
 #184 Kitt Wants To Give Bill The Divorce  
 C03037 #185 Kitt Will Give Bill The Divorce  
 #186 Peggy Told Of Nick & Kitt's Meeting  
 #187 Kitt Begs Bill Not To Try For Custody  
 #188 Lisa Leaves Wakefield  
 C03038 #189 Bill Tells Peggy Of The Divorce  
 #190 Lisa Meets Dell & Lily  
 #191 Lily tries To Help Lisa  
 #192 Peggy Admits Love For Bill  
 C03039 #193 Lisa Receives Yellow Roses (skips)  
 #194 Dell Will Try To Help Lisa, (skips)  
 #195 Kitt Asks David For Help  
 #196 Kitt Talks To Her Lawyer (skips)  
 C03040 #197 Peggy & Kitt Talk  
 #198 Lily Defends Lisa  
 #199 Lily Talks To Lance (skips)  
 #200 Lance Appeals To Lisa (minor vol flux)  
 C03041 #201 Lisa Refuses To Take Lance Back (skips)  
 #202 Dell Learns Of Lisa's Decision  
 #203 Bill Served With Divorce Papers  
 #204 Bill Asks For A Date With Peggy



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## DIMENSION X

- |  |   |
|--|---|
| C00021 04/08/50 #1 The Outer Limit<br>04/15/50 #2 With Folded Hands                              | C05979 06/03/51 #35 The Last Objective<br>06/10/51 #36 Nightmare            |
| C00022 04/22/50 #3 Report On The<br>Barnhouse Effect<br>04/29/50 #4 No Contact                   | C05980 06/17/51 #37 Pebble In The Sky<br>06/24/51 #38 Child's Play          |
| C00023 05/06/50 #5 Knock<br>05/13/50 #6 Almost Human   | C05981 07/12/51 #39 Time And Time Again<br>07/19/51 #40 Dwellers In Silence |
| C00024 05/20/50 #7 The Lost Race<br>05/27/50 #8 To The Future                                    | C05982 07/26/51 #41 Courtesy<br>08/02/51 #42 Universe (repeat)              |
| C00025 06/03/50 #9 The Embassy<br>06/10/50 #10 The Green Hills Of Earth                          | C05983 08/09/51 #43 The Veldt<br>08/16/51 #44 The Vital Factor              |
| C00026 06/17/50 #11 There Will Come Soft Rains<br>Zero Hour<br>06/24/50 #12 Destination Moon     | C05984 08/23/51 #45 Untitled Story<br>08/30/51 #46 Marionettes, Inc.        |
| C00027 07/01/50 #13 A Logic Named Joe<br>07/07/50 #14 Mars Is Heaven                             | C05985 09/03/51 #47 First Contact<br>09/10/51 #48 Kaleidoscope (fair sound) |
| C00028 07/14/50 #15 The Man In The Moon<br>07/21/50 #16 Beyond Infinity                          | C00044 09/22/51 #49 Requiem<br>09/29/51 #50 Nightfall                       |
| C00029 07/28/50 #17 The Potters Of Fisk<br>08/04/50 #18 Perig's Wonderful Dolls                  |   |
| C00030 08/11/50 #19 The Castaways<br>08/18/50 #20 The Martian Chronicles                         |   |
| C00031 08/25/50 #21 The Parade<br>09/01/50 #22 The Roads Must Roll                               |   |
| C00032 09/08/50 #23 The Outer Limit (repeat)<br>09/15/50 #24 Hello, Tomorrow                     |   |
| C00033 09/22/50 #25 Dr. Grimshaw's Sanatorium<br>09/29/50 #26 And The Moon Be<br>Still As Bright |   |
| C00034 10/28/50 #27 No Contact (repeat)<br>11/05/50 #28 The Professor Was A Thief                |   |
| C00035 11/12/50 #29 Shanghai'd<br>11/19/50 #30 Competition                                       |   |
| C00036 11/26/50 #31 Universe<br>12/24/50 #32 The Green Hills Of Earth                            |   |
| C05945 01/07/51 #33 Mars Is Heaven<br>01/14/51 #34 The Martian Death March                       |   |

## CRIME DOES NOT PAY

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|--|
| C04543 10/10/49 #1 The Kid With A Gun<br>10/17/49 #2 All-American Fake                         |
| C04544 11/07/49 #5 Triggerman's Moll<br>11/14/49 #6 Body Of The Crime                          |
| C04545 11/21/49 #7 Summertime Take<br>11/28/49 #8 Female Of The Species                        |
| C04546 12/05/49 #9 A Piece Of Rope<br>12/12/49 #10 Gasoline Cocktail                           |
| C04547 12/19/49 #11 Dead Pigeon<br>12/26/49 #12 Glossy Finish                                  |
| C04548 01/02/50 #13 Clothes Make The Woman<br>01/09/50 #14 Law Of The Jungle                   |
| C04549 02/13/50 #19 For He's A Jolly Good Fellow<br>02/20/50 #20 Death On The Doorstep         |
| C04550 03/27/50 #21 Kangaroo Court<br>03/06/50 #22 What's In A Name                            |
| C04551 03/27/50 #25 Thick As Thieves<br>04/03/50 #26 Ingenious                                 |
| C04552 05/08/50 #31 Don't Write-Telephone<br>05/15/50 #32 Between The Dark<br>And The Daylight |

- |   |  |
|---|--|
| C04553 05/22/50 #33 The Second Hand Pistol<br>05/29/50 #34 Imported Headache  | C04564 11/29/50 #59 The Doll<br>12/06/50 #60 Kid Shive   |
| C04554 06/19/50 #37 Clippint<br>06/26/50 #38 The Professor Pulls A Switch     | C04565 12/12/50 #61 Two Gun Annie<br>12/20/50 #62 Strange Token                                  |
| C04555 07/03/50 #39 The Lady Loves Kittens<br>07/10/50 #40 Once Too Often     | C04566 12/27/50 #63 Building Blocks<br>01/03/51 #64 Death On The Up Grade                        |
| C04556 07/17/50 #41 Burglar Alarm<br>07/24/50 #42 Horseshoes Are For Luck     | C04567 01/10/51 #65 Edge Of The Desert<br>01/17/51 #66 Cards And Spades                          |
| C04557 07/31/50 #43 Beauty And The Beast<br>08/07/50 #44 Giddy-up Horsy       | C04568 01/24/51 #67 The Old Mob Goes<br>01/31/51 #68 Love Is Not All                             |
| C04558 08/14/50 #45 The Gangster Was A Lady<br>08/21/50 #46 Murder Makes Book | C04569 02/07/51 #69 Hair Apparent<br>02/14/51 #70 Carnival Frial                                 |
| C04559 08/28/50 #47 Father's Boy<br>09/04/50 #48 The Weak Spot                | C04570 02/21/51 #71 Rough Customer<br>02/28/51 #72 For Sweet Charity                             |
| C04560 09/11/50 #49 Horse Face<br>09/18/50 #50 They Gotta Have What To Eat    | C04571 03/07/51 #73 Operation Payroll<br>03/14/51 #74 Diamonds Trumped                           |
| C04561 10/16/50 #53 Voice Of Death<br>10/23/50 #54 The Recruit                | C04572 03/21/51 #75 Through The Hoop<br>03/28/51 #76 Plug Ugly                                   |
| C04562 10/30/50 #55 Escort For Hire<br>11/06/50 #56 The Big Book              | C04573 04/04/51 #77 Front Boy<br>04/11/51 #78 Violets Sweet Violets<br>(Last Show Of The Series) |
| C04563 11/15/50 #57 Mow The Man Down<br>11/22/50 #58 The Celluoid Candle      |  |

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