

# Old Time Radio **DIGEST**

No. 113

Spring 2006 \$3.75

*A Tom Quest Adventure*

## **THE SECRET OF THUNDER MOUNTAIN**



By **FRAN STRIKER**

# Old Time Radio DIGEST

No.113

Spring 2006

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# Why the Radio Researchers?

Jim Beshires

When I retired in late 2000 I thought my future was planned out. I'd spend my days rocking on the back porch, cool drink in hand, listening to all the cassette tapes of old-time radio that'd been purchased over 39(?) years of collecting. My collection of about 5,000 tapes had come from a variety of sources; Radio Spirits got a lot of my money, dealers got a bunch, and the few by-mail clubs I belonged to got their share via cassette rental fees. I was very active for a number of years in the North American Radio Archives and another now-defunct group. I thought I had a fair knowledge of old-time radio.

But after spending a few days refreshing my old radio memories on the computer, I found I was woefully behind the times. Mp3s had made their debut and I was being left in the dust. My plans of rocking away a wonderful retirement enjoying my old-time radio went out the window. I had to catch up! And fast!

Ryan Eilett, the originator of Ryan's Discs, was a godsend. I was able to get lots of programs for almost nothing via Streamload. But the habit was increasing its hold on me. I needed a bigger fix. I had to have more and better series and better sound and higher encodes. So I turned to E-Bay and some now defunct Yahoo Groups.

I was sadly disappointed by the results; Discs full of Jack Benny labeled program #1, program #2, program #3. Distros full of duplicated, triplicated, misnamed episodes. It was all very frustrating to a perfectionist like me. It appeared that "anything goes" was the motto of most OTR collectors. Sound

condition didn't matter. It didn't matter that one might have the same episode under six different titles. Mis-dated, mis-named or poorly labeled didn't matter. All that mattered was quantity.

There has to be others out there, I thought. I'm not the only odd person. Surely there were others who were not happy with the - lets face it - trash that was being circulated in the OTR community. So, being an impulsive imp, I decided to just start up a group with like-minded fans who were interested more in getting things right than in just getting "stuff". Boy, this would be easy! What a foolish lad I was!

Towards the end of November, 2003, I began sending out e-mails to selected people I thought might be receptive to forming a group dedicated to putting together series that were as complete, accurate, and high-quality as possible. The Complete Series Group, as we were known then, was born.

Response was more than was planned for. I was not the only quality-OTR junkie. Lots of others began coming out of the woodwork. Some of the early included Robert Bratcher, Jim Wood (our first librarian), Ed Morrison, Gary Stanley, Bob Dickson, Bill Hartig, Bernie Czerwinski, George Imm (who was of great help to me in organizing my Streamload account), Uncle Sycamore, and Alan Kleinberger. There were a lot more who are still with us.

In early 2004 we were joined by Archie Hunter (the prime mover behind Otter), Roger Hohenbrink (an indespenible part of this team), Dee Detevis (without

whom we could not operate), Clorinda Thompson (my gal Friday), great team members like Ernie Cosgrove, Andrew Steinberg and a whole host more. Valuable people, great workers, wonderful friends. The list goes on and on.

These were exciting and heady times. Membership climbed within a few weeks to nearly 600. We were going to remake the OTR community into a paradise for collectors. We started issuing "certified" sets left and right and promptly fell right on our faces.

The easy job of which we dreamed, it turned out, was going to be long, hard work. We had to plan for the long haul. We had to back up and regroup! Part of that regrouping was trimming the fat from the membership rolls. Turmoil developed within the group and we lost some valuable members. Very shortly we were down to under 300, compared to a current membership of 520. Still, we persevered. New plans were formulated and new guidelines were drawn up.

We wrote a certification manual and laid down rules that put series through a series of rigorous tests. Slowly but surely, certified series began coming out of which we could be proud. Further, we were not afraid to admit mistakes and errors. Some sets have gone through several revisions as new information, better encodes, and new episodes have come to light.

Other Yahoo OTR groups began to look to us to set the standard. They began to circulate our certified series within their groups. Across the hobby you began to hear phrases like "It's an OTRR certified set," "What does OTRR think?" and "According to OTRR..."

Very early in 2004 Project Otter was

spun off from the parent group. This group concentrated on improving series logs and promoting the Otter database program, which we adopted as our own. That group has now grown to over 660 members and continues to provide new logs, upgrade old ones, and correct mistakes. When we inherited Otter, the database consisted of approximately 400 series and about 45,000 episodes, mainly lifted from Jerry Haendige's site. Today, the database consists of 1,457 series and nearly 140,000 episodes and it continues to expand. Almost every collector today utilizes this valuable asset to help manage their collections.

Our researchers have attracted the attention of many of the experts in the field of old-time radio, and now we share with them the information that we uncover. We have become one of the best known OTR themed Yahoo groups and are slowly but surely gaining the attention and respect of the entire OTR community.

Our OTRR Distro Group was spun off in October 2004 to handle the increasing demand for the certified series produced by the parent body. It currently has 686 members and is the third largest group in the Yahoo OTR community. In May of 2005 the Distro Group spun off the OTRR Distro II Group, which re-schedules distribution of series that have already made their way through the Distro Group. It has 221 members.

Additionally in 2004, we created a website to bring our work to the attention of others in the internet world who might not be familiar with old-time radio. It has proved to be a huge asset and receives about 6,000 visits each month. One fan was so impressed by our site that he donated his collection of about 2,000 cassettes to the

group so that we could insure their preservation.

December 2004 saw the creation of the OTRR Purchasing Group. Their primary function is to locate and purchase series and episodes not currently available in mp3 for those working on certifying series. It currently has 29 members who contribute a small dollar amount each month. During 2005 they've purchased about \$2,000.00 worth of material. Few other groups can match this for service to the community in general.

So there you have it. OTRR, like Topsy, just grew. Today, an excellent group of moderators run the various groups like a well-oiled machine. I don't hesitate to say that, in my opinion, this is the premier old-time radio group around. The great group of members who volunteer their time, support and money have made it what it is.

Now the rocking chair is gathering dust, the cool drink is warm, I have uncovered series and episodes to sniff out, new materials to encode, updates to the Otter database to work on and new friends to talk to.

*This article was reprinted from the group's newsletter, The Old Radio Times. You can subscribe, free of charge, by going to their web site. [www.otterprojectionline.info](http://www.otterprojectionline.info) Back issues are available on the site. This is a very well done newsletter with a lot of good content.*

Submissions and submission inquiries should be sent to Ryan Ellett, Editor, [OldRadioTimes@yahoo.com](mailto:OldRadioTimes@yahoo.com). Articles may be submitted as a word-processing file or in the body of an email. They are looking for regular contributors to Technician's Toolbox, Old-Time Radio Memories, and obscure series reviews.

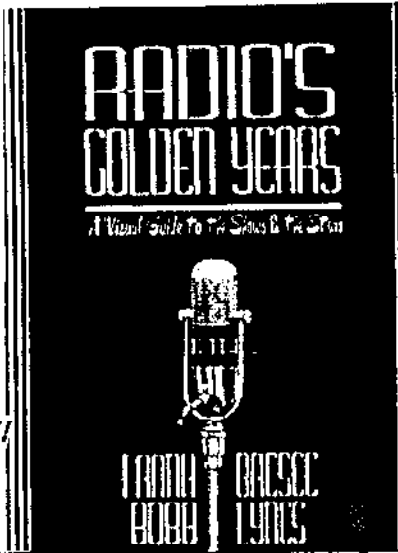
## Radio Oddities

- Eleven of the musicians with Jack Miller's orchestra, on the Kate Smith hour, were original members of Miller's band when it accompanied Kate for her first recordings under Ted Collins' management — fourteen years ago.
- Most ambitious project of Orson Welles' career is the recording of the entire Bible. The complete series will consist of 365 discs to be played one-a-day, for a full year, by individual stations all over the country.
- Axel Stordahl, Frank Sinatra's maestro, doesn't like being called by his middle name — which is Odd. That's right, it's Odd, spelled O-D-D.
- Rotund comedian Lou Costello was once much thinner but just as energetic as he is today. While trying to break into pictures, years ago, he donned dress, and wig, doubled as a stunt "woman" for Dolores Del Rio by jumping out of a window for a movie scene.
- Weirdest assignment Art Linkletter has ever had in his lively radio life was that of being hoisted up and down the front of a skyscraper on a scaffold, interviewing people on each floor.
- Highest-paid unskilled workers in America are those who win the \$64 on "Take It or Leave It." An avid Phil Baker fan has estimated that each such contestant appears at the mike for an average of five minutes, is paid off at the rate of \$768—when he wins.
- Towns are often named after men, but the present-day daddy of "Baby Snooks" reversed the procedure. Actor Hanley Stafford was born in the town of Hanley, in Staffordshire, England.

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# Buffalo's Lone Ranger

by Jim Bisco

## The prolific Fran Striker wrote the book on early radio

He wrote 60,000 words a week every week - the equivalent of the Bible every three months. According to a 1939 *Saturday Evening Post* article, the 10,000 different characters he spawned shattered four typewriters. "His 156 *Lone Ranger* scripts a year, plus 365 *Lone Ranger* cartoon strips, plus twelve *Lone Ranger* novels, plus editing the movie versions, plus his tremendous correspondence, account for two thirds of his output. He also writes 104 *Green Hornet* scripts and 52 *Ned Jordan*, *Secret Agent* scripts a year for WXYZ. His working day is fourteen hours: in return, \$10,000 a year, or around a third of a cent a word."

The Fran Striker radio legend is formidable. The breadth of characters he developed withstood the test of time. The *Green Hornet* and *Kato*. *Sergeant Preston* and *Yukon King*. And, above all, two of the *Paul Bunyans* of popular culture, *The Lone Ranger* and *Tonto*.

Although the origin of *The Lone Ranger* was claimed by George W. Trendle, who incorporated the brand in 1935, prior correspondence between Striker and Trendle confirm that it was the writer's original creation.

In fact, the *Lone Ranger* character made his radio debut in an episode from a 1930 Striker western anthology called *Covered Wagon Days* on WEBR, Buffalo (now WNED-AM), known only as *Ranger*. Then, prior to *The Lone Ranger* series debut on WXYZ, Detroit, on January 31, 1933, several test episodes were broadcast on WEBR, thereby making Buffalo the birthplace of the masked hero.



*Fran Striker posing for a publicity photo at WXYZ in the mid-1930s. ("We knew it was posed because Dad (ever used a portable typewriter...they just couldn't handle all the carbon copies (12) he had to produce of scripts," said Striker, Jr.)*

COURTESY FRAN STRIKER, JR.

Now, as the announcer intoned just before the galloping strains of Rossini's *William Tell Overture*, let's return to those thrilling days of yesteryear.... back to those 20th century Buffalo where an industrious young man and his thundering typewriter created a legend.

### Buffalo Roots

Fran Striker was born in Buffalo on August 19, 1903, the first of two children

(his sister Pauline died young in 1937). He was a creative child, fascinated with gadgetry as he conjured up makeshift gramophones and sit-in model planes.

Striker's first published writing occurred when he was 12 when a tender article about squirrels appeared in a Buffalo newspaper. His first professional work appeared in the paper later that same year, 1915, with the publication of *Princess Beautiful's Kindness*, a fictional piece for which he was paid one dollar. The moral of the story foreshadowed his later fiction with a "Do unto others..." message.

As a student at Lafayette High School, Striker lettered in track and managed the track team. He also became a saxophonist in the school band. His outside interests were many. He joined youth clubs, church clubs, school organizations, science clubs, and was active in Red Cross work, winning awards for his support of the War Fund and Liberty Loans programs of World War I.

His two passions at the time were chemistry and photography, two interests that followed him into adulthood. He became an accomplished still and motion photographer, and was known for the huge fireworks displays he concocted every Fourth of July. When he was just seventeen, he was building and selling television sets. It isn't known what could be transmitted in these very early sets, but the Buffalo Museum of Science requested one of the teenager's sets at the time.

Striker became licensed as an advanced chemist, majoring in the subject at the University of Buffalo. While he became involved in fraternities, sports and the theater group at UB, he also gained his first experience with radio. As a saxophonist, Striker played with two local

musical groups of the period, the *Domino Six* and the *Christy Minstrels* (certainly not the original which was born on Buffalo's waterfront in the 1840s). These groups played occasionally on programs broadcast over Buffalo's first radio station, WGR.

Soon, though, his interest in chemistry waned as Striker left UB in 1925, his junior year. He went to work as a stock boy in the basement of Woolworth's downtown, then took a job with the Pillsbury Gold Medal Flour plant where he also became involved in writing the company newsletter.

His taste of the theatrical world at the university prompted Striker's move to New York City for a job with the Harry Miller Production Company, which produced stage shows. On his return to Buffalo in 1928, Striker wanted to use this experience to build a career here as a stage play producer and director. While he became involved in staging a number of amateur and semi-professional productions, there was little financial reward, especially for a young man who had fallen in love with his childhood acquaintance and was contemplating marriage.

And so, to supplement his theatrical interest, Striker took a paying position with WEBR Radio. The rest would literally be history.

### Early Radio

Those who worked in the early days of radio gained rapid multi-hat experience. Fran Striker found himself playing the roles of announcer, musician, studio manager, program director, actor, dramatic director, and writer.

As he began to rise in the medium, he married Janet Gisel on April 27, 1929. Although they knew each other as kids growing up together, it wasn't until their adulthood that they really came to know

one another. As she recalled years later, "As young children we *knew*, but didn't particularly like, each other. (He) was a bit too crude for my liking and I'm sure he thought that I was aloof or snobbish."

Their lifelong marriage produced four children: Bob, Don, Fran, Jr., and Janet. Fran Striker, Jr. eventually wrote about his father's prolific radio career in a biography entitled, *His Typewriter Grew Spurs*. During a recent interview from his home near Sarasota, Florida, the 67-year-old technical writer recounted his father's love of Western New York, the site of his early radio pioneering.

"Although his business would take him to Michigan, he always considered his home to be the beautiful rolling hills of his childhood, in and around the Buffalo area," he said.

While WEBR launched his radio career, Striker took another opportunity shortly after his marriage in 1929. He was offered the position of program director for WTAM, Cleveland, which promised more creative development.

"It was during this period that Dad started writing dramatic continuities for broadcast," Striker related. "Some of the earliest were adaptations of Dickens and Mark Twain classics, and recreations of memorable moments in the history of our country."

It was the beginning of an amazing string of shows developed for the new medium. In 1929, he initiated the series, *Betty and Jack*, which revolved around a newspaper editor and a cub reporter who discussed some of the actual news events of the day. The series gave an early nod to women in executive roles with Betty as editor. The same year saw the premiere of *Hank and Honey*, one of the first hus-

band-and-wife sitcoms to be broadcast. The series drew considerable comment from people who wondered if the stars were really married. "The fights and arguments sound so real to be just actors," a listener remarked.

Some scripts from the 178 episodes of *Hank and Honey* as well as Striker's other shows are available for reading Library Archives in a collection donated by the family.

"All in all, I've identified forty-one separate radio dramatic series that Dad created and wrote," Striker, Jr. stated. This all occurred during an intensive period from 1929 to 1932.

Striker returned to WEBR in 1930 to the new position of studio manager. He devoted an increasing amount of time to writing radio drama, as well as directing most of the programs he wrote.

Among the more intriguing series he developed during this period was *Behind The Headlines*, a spin-off of *Betty And Jack*, which dramatized stories that could be identified with real news events (not unlike today's "Law And Order").

Striker's *Ultra Violet* was perhaps radio's earliest science fiction series. "It was conceived while Dad was on vacation. The inspiration came from the mysterious, and never completed, Boldt Island Castle that dominates the St. Lawrence River in the middle of Thousand Islands," according to Striker, Jr. "Years later, these scripts were selected as a textbook example of script writing in S.P. Lawton's book, *Radio Speech*."

Then, there was the show from which a legendary masked hero sprang.

### **The Ranger**

(MUSIC INTERLUDE-SUSPENSE)

PETE: (Chuckling to himself) There, I



From left, sons Bob, Don, and Fran, Jr. looking an illustration of *The Lone Ranger and Silver* in at an antique pistol of Dad's in the early 1940s with the background.  
COURTESY FRAN STRIKER, JR.

reckon that'll do fer a fireplace an' shack. Now let 'em come. Guess I'll turn in till mornin. They won't be comin' along this way no more tuh-night.

RANGER: How's that wrist of yours, Arizona Pete?

PETE: (Startled) Huh...what...what...?

RANGER: I said how is the wrist? The one that you forced me to shoot the last time we met.

PETE: Y-You! You're the...

RANGER: That's right, Pete. What are you up to this time? Stealing Ezra Holten's claim, is it?

PETE: Where are yuh? I can't see ya.

Come out into the light of the fire, will yuh, Mister Ranger?

RANGER: I don't intend that you see me,

Arizona Pete. I just came to warn you, that's all. Don't try and steal this claim!

PETE: But see here, you don't understand. This here claim...

RANGER: Yes, I do. I understand perfectly well. Don't bother telling me your lies.

PETE: But...

RANGER: That's all I have to say now. You have been warned. Next time we meet, it won't be just for talking.

PETE: But lissin, Mister...

RANGER: Goodbye for now... (To Silver) Come on, big fellow, let's ride...

(SOUND EFFECTS: HORSE'S HOOVES START HARD AND FADE FAST)

Shortly after heaving a rock-bound message through the bad guy's cabin window and riding away with a "Come on, Silver",

this was the first scene in which the character that would become The Lone Ranger was featured. The script was from the tenth episode of Striker's western series, *Covered Wagon Days*, which was originally broadcast from the WEBR studios in 1930.

The mysterious ranger had no Tonto at this point. In fact, he blazes through only four of the script's eighteen pages. Yet, this proved to be the embryonic appearance of the masked man who would become The Lone Ranger.

Striker's early western series, along with his other shows, was done for WEBR, his employer at the time. However, this changed after he received a script from a Phillips Lord who offered it for broadcast over WEBR for a nominal royalty fee. The concept so impressed the young Striker that he decided to begin a moonlighting business from his home at 26 Granger Place in Buffalo. He called it Fran Striker Continuities-Broadcast Idea studio and Word Shop. He started sending original scripts to stations across the country, charging a fee of two to six dollars for each usage. He soon became so successful that he decided to leave his job at WEBR.

By the fall of 1932, more than 90 stations subscribed to Striker's one-man syndicate. Among those was WXYZ in Detroit, which was broadcasting two of his series, *Patricia Dare*, *Thrills of the Secret Service* (the adventures of a female spy for the American forces) and Warner Lester, *Manhunter*, a western.

George W. Trendle, co-owner of WXYZ, was a shrewd businessman. In 1932, he took a risky gamble and severed the station's affiliation with the Columbia Broadcasting System in favor of originating his own programming. Jim Jewell, WXYZ's dramatic director, was put in charge of

series development. In a letter to Striker dated December 28, 1932, Jewell asked, "Will you please write up three or four wild west thrillers...including all the hokum of the masked rider, rustler, killer Pete, heroine on the train tracks, fight on the top of boxcars, Indian badman, two-gun bank robbers, etc."

Striker adjusted his *Covered Wagon Days* script to accommodate the request and sent it to WXYZ on January 6, 1933. "Dad's cover letter advised 'I plan to establish him (the Ranger) as the one that is hunted by the law, yet loved by the oppressed,'" observed Striker, Jr. "Going on, the letter expressed Dad's enthusiasm for the planned program and suggested the possibility of a Lone Ranger Boys Club, wherein kids would write in for membership. That suggestion was taken seriously a few years later, in 1935, with the introduction of The Lone Ranger Safety Club."

Within the next three weeks, revision after revision flew between Buffalo and Detroit. Trendle wanted less swashbuckle, then he wanted Striker to sober up the Ranger's roguish humor.

During this period, the writer began to inject characteristics that would distinguish the hero for all time. The silver obsession, for example - silver bullets, horseshoes, horse, horse's name. The high-spirited, "Come on, Silver! That's the boy! Hi-yi-ha-ha-haha-ha! Now cut loose, and away!" was changed to a nobler cry, patterned after the "Heigh-ho" of British riders - "Hi-yo, Silver, awa-a-ay!"

Although George Stenius is generally credited as the first actor to play the Lone Ranger (as George Seaton, he later became a film director), it was actually Buffalo actor John L. Barrett who first



Fran Striker (right) with staff announcers at WEBR in 1930.

Courtesy Fran Striker, Jr.

played the hero during several test episodes on WEBR before the WXYZ premiere, according to Striker, Jr.

A January 21st letter from WXYZ to Striker said that the new series would begin Monday, January 30th. It also suggested a few tweaks before concluding, "I hope the above suggestions won't cramp your style. I realize they have changed the character you have created...but only in a minor way...We'll keep you posted on the listeners' interest created by the new series so you can use same for publicity"

Contrary to Trendle's later claim to Ranger creation, Striker, Jr. said that this letter makes it clear that the character was his father's brainchild. "It is a signed acknowledgement that prior to the first broadcast of The Lone Ranger, the Detroit station was well aware of it being my

Dad's creation. Further, they were aware that he owned it and would be trying to sell it to other stations, as he did with all his scripts."

The Lone Ranger was originally scheduled to premiere on WXYZ Monday, January 30, 1933, but at the last minute was bumped to the next day because of the popularity of Striker's *Warner Lester, Manhunter* series. "WXYZ was concerned that if they moved it to a different time slot, they would lose a significant part of the audience," Striker, Jr. explained. "Of course, it wasn't long before the Ranger overshadowed 'Manhunter' and took over the choice Monday, Wednesday, and Friday evening spots."

### **The Ranger Takes Off**

The Lone Ranger was not an immediate success. WXYZ couldn't find a sponsor for the first

nine months until Gordon Baking Company and its Silvercup Bread arrived.

Striker was dedicated to the series but hurting financially. He was required to write three 30-minute Ranger scripts a week. Because the show depended heavily or complex sound effects, most of Striker's regular syndicate subscribers were not interested in it. He was initially able to line up WXYZ and WEBR, each paying him four dollars per script, and KOIL, Omaha, which paid him five dollars. Each of these stations produced a version of each script with a local cast from their own studios. Barrett continued as the Ranger on WEBR with another local radio actor, Art Schmidt, as Tonto, the Indian companion who was introduced in the 11th episode, along with the first "Kemo Sabe" ("Faithful Friend") reference.

By 1934, the series caught on, becoming the first hit of the fledgling Mutual Broadcasting System which debuted with a three-station network - WXYZ, WGN in Chicago, and WOR in Newark. In May of that year, Striker was offered a full-time position at WXYZ where he would be writing exclusively for the station. The contract, however, called for Striker to sell and assign all rights to the Ranger to Trendle. Striker, Jr. acknowledged that since his father at the time was the breadwinner for his wife and two children, plus a number of other family members who fell victim to the Depression, he decided to take the security of a full-time job.

And so, a bill of sale was drawn up by WXYZ management for Striker to sign: "I, Francis Hamilton Striker, of the City of Buffalo ... in consideration of the sum of ten dollars ... do hereby sell, assign and transfer ... all manuscripts of which I am the author ... entitled Lone Ranger, Manhunter,

Thrills of the Secret Service."

A paltry sum, in light of the millions of dollars the Ranger franchise generated for Trendle who, through this bill of sale, not only claimed ownership but creation of the character. When Striker himself was asked who created the character, his son recalls that his father humbly replied, "Only God creates."

The WXYZ contract called for Striker to write six 30-minute scripts each week - three for the Ranger and the others for the continuing *Manhunter* and *Secret Service* series. His co-creation of *The Green Hornet* series in 1936, which brought crime fighting to modern superhero times, added another weekly script to the fold.

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Striker moved his immediate family to suburban Detroit in November, 1934, and



*The Green Hornet radio series often saw the hero working undercover on the wrong side of the law to bring criminals to justice.*

AUTHOR'S COLLECTION

went to work in a small office at WXYZ where he did most of his own two-fingered typing -stenographers just couldn't seem to get the proper phonetics of his rustic characters. He was forced to make 12 carbon copies of each script page because the station felt that mimeographing was an unnecessary expense.

### **A Writing Machine**

Until the late 1930s, Fran Striker was the entire script department at WXYZ. His output was phenomenal. Jim Jewell, the station's dramatic director, referred to Striker as a writing machine, calling him "the greatest hack writer who ever lived" in a somewhat backhanded compliment.

While the bulk of Striker's scripts were variations on the good vs. evil theme and the dialogue may not exactly be poetic, there was an excitement evocative of the period's pulp novels with well-established characters that enthralled the public—Particularly young listeners who thrilled to each adventure.

Striker, Jr. recalled that his father saw story potential in everything he saw or did, always

writing down ideas on bits of paper with his typewriter never far away. An old family scrapbook, for example, shows photos of Striker on vacation at Saranac Lake, NY in 1932 with his wife and young child and a typewriter, with Striker's caption: "The Remington Sixteen went with us. It was set up on a table on the cabin porch. Here I managed to do a couple of scripts and mailed them from Saranac Lake."

"He developed ideas in his mind and then later on he did it more formally in various lists," his son related. "If you look at a typical good guy-bad guy western story, there could be a bank embezzler, a bank robber, a crooked doctor, a rustler, a stage-coach holdup, and there could always be trouble with the bad men and gangs, but you're kind of limited as to how many types of badness you can have. So, he would keep a list of situations and solutions, along with a list of bad guys and what their traits are, good guys and their traits. You put these lists next to each other and take number one from this list, number five from this list, number three from this list, number four from this list and put them together and you've got something to start playing with in your head. He called this his 'Morphological Approach to Plotting' and actually taught the method for a short time before his death."

Striker kept two to three days ahead of the constantly looming deadlines, although "there were times when he was up on the second floor of the studio building writing the scripts while people were downstairs broadcasting the script and he didn't have the ending for that episode as yet so they'd have to go running sheets down."

In the summertime, he generally kept a week ahead of broadcast dates because that's when he and his family came back to



his beloved Western New York. While the primary Striker residence was in Grosse Pointe, Michigan for most of his WXYZ days, the writer was particularly fond of the gently rolling hills to the southeast of Buffalo where he spent several summers of his youth attending Boy Scout camp. In 1937, he scraped enough money together to buy an 80-acre tract of land on South Road (since renamed Genesee Road) in Arcade with an old farmhouse, woods and babbling brook. Striker affectionately called the place Fiction Farm where each summer the family would drive the 300 miles from their Michigan home.

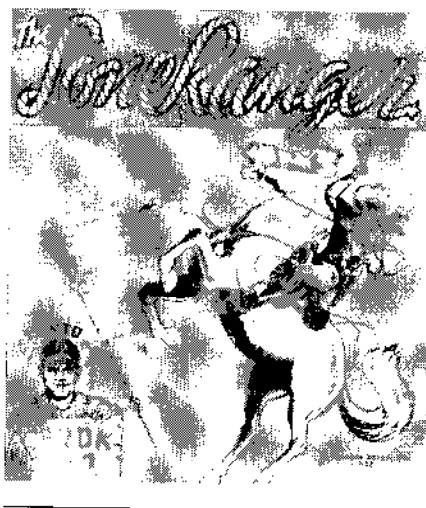
Striker, Jr. has idyllic memories of his youth spent in Arcade. Each Fourth of July, his father would plan a dramatic fireworks display that he had been sketching out in the winter months, even bringing some of his youthful chemistry interest into play. Some of the neighbors found their way into Striker's stories. "An awful lot of the characters took on traits of people he had met," his son said. "One of the Lone Ranger books had a couple of characters that were out of Arcade-Java Lake, friends of Dad's. Deadline Doris was patterned after the publisher of the Arcade Herald for a number of years, Paul Doris. The Arcade Lumber Company was owned by a guy named Glen Peters. Dad had a character in one of his Lone Ranger novels called Knothole Peters. And, of course, when he was writing that character's dialogue, he would just think of how Glen Peters spoke and described him physically similar to how Glen looked. The same novel had a Doc Holcomb, after Buffalo's prominent Dr. Lavern Holcomb."

### **The Ranger Phenomenon**

As the 1930s came to a close, Trendle finally agreed to build a writing staff under

the guidance of his chief writer. Still, Striker managed to write at least one Ranger episode a week, in addition to co-creating and overseeing *The Green Hornet* (1936-1952), the FBI-inspired *Ned Jordan, Secret Agent* (1938-1942), and *Challenge of the Yukon* (1947-1955) with Royal Canadian mountie Sergeant Preston and his dog Yukon King.

The Lone Ranger, though, continued to consume most of Striker's creativity. There were dozens of Ranger novels, comic books, comic strips, and even promotional contests. Striker had a hand in scripting the character's movie debut, a 15-episode serial from Republic Pictures in 1938. Striker, Jr. recalls racing with his father from their Arcade home to the Buffalo Airport on



Sundays to send off the latest Ranger color comic strip story for publication in the 200 newspapers that carried it. Lone Ranger premium offers and personal appearances gained overwhelming response. The Lone Ranger Safety Club had four million young members by the late 1930s. Twelve million listeners were glued to the radio three times a week for each adventure. The phenomenon continued to

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written by Jay Hickerson, October, 2005 Editor of Hello Again

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grow with the debut of the character on television in 1949, of which Striker only played a small part in the development. He continued overseeing the writing of the radio version, however, earning close to \$50,000 annually in his later years.

In July 1954, Trendle sold the rights to The Lone Ranger to Jack Wrather for the then-record sum of \$3 million. He reportedly gave his writing workhorse a \$4,000 bonus from the sale. On September 3, 1954, after 21 years and 2,956 episodes, the last original Lone Ranger aired on radio.

### The Final Pages

With Striker's involvement in the Ranger now ended, the family subsequently left Michigan for permanent residence in Arcade. Because the farmhouse wasn't adequately insulated, Striker purchased a large home at 351 West Main Street in the village.

As for his writing, he was involved in what his son considers to be some of his best work. The eight-volume Tom Quest series of books, published by Grosset and Dunlap from 1947 to 1955, was a thrilling juvenile adventure serial that featured the young title hero, his giant hulking friend Gulliver, and wisecracking reporter Whiz Walton encountering lost cities, jungles, deserted ships, mysterious tunnels and more as Tom searches the world for his missing scientist father. The books predate Indiana Jones-like action with Striker's imagination running wild and colorful. It was his only work on which he held the copyright.

In the late 1950s and early 1960s, the writer was involved in a creative writing course for the Creative Problem-Solving Institute at the State University at Buffalo – the school from which he failed to graduate some 35 years earlier. Because the trek from Arcade to the university was long and treacherous during the winter, the Strikers decided to purchase another home on Kenmore Avenue in North Buffalo.

"On moving day," Striker, Jr. recalled, "my mother and sister – the only ones who were living at home with my Dad anymore – went ahead to open the new house while Dad supervised the loading of the moving van at the Arcade home. After the van was loaded and left, Dad checked over the home one more time, locked it, and departed for the new house. But he didn't finish that trip."

Striker encountered a construction detour along Route 16 and was killed in a head-on collision along Seneca Street in Elma on September 4th, 1962. He was 59.

At the time of his death, Striker had just completed the fourth draft of an adult western novel, *One More River*, based on a little-known experiment that was conducted by the U.S. Army in the days of this country's western expansion. In 1993 Striker, Jr. finished his father's final rewrite and published the book.

And so, after countless words, plots and characters, the furious typewriter was silenced. But the legend of The Lone Ranger goes on, riding through the consciousness of our culture, a creation rooted in a humble man from Buffalo who simply wanted to make a living as a writer to provide for his family. In the process, his imagination stirred millions – many of them impressionable youngsters – who thrilled to the every deed of a hero for the ages.



*Additions in the early 1940s to the original Arcade farmhouse on the acreage that the writer dubbed Fiction Farm. COURTESY FRAN STRIKER, JR.*

## Comic Strips & Comic Books of Radio's Golden Age

by Ron Lackman

Review by Rodney Bowcock Jr.

The comic strip, as we know it, is a largely 20th Century invention, as is radio. The comic book, part of growing up for every American kid, is entirely a product of the 1900's, so it makes sense that at some point the two forms of entertainment would meet up. And that they did, more times than a person could count. No one can say who initially came up with the idea of basing radio shows on comics, or creating comics based on radio characters, but it obviously worked.

Because of this successful combination, there is enough material for Ron Lackman to write a book called *Comic Strips & Comic Books of Radio's Golden Age*. The purpose of the book is to "create a record of all radio characters and programs that ever drew life from a comic book or comic strip....[in an] easy to read, skillfully researched A through Z guide".

Alphabetically ordered, an entry exists for most (but certainly not all) radio shows based on comic books (and vice versa), along with short biographies for cast members who appeared regularly on each show. Unfortunately, there are missing entries, and contradictory biographical information on many occasions. One can't help but get the obvious

impression that Lackman did not utilize a proofreader who was familiar with the subject matter, for while grammatically correct, the errors are simply far too plentiful to excuse, and move this book out of recommended status at this time.

Still, devotees of the subject matter may want to check it out. It's not a total loss. It's attractively laid out, and there is useful information and nice photos. A serious researcher though, would not want to take the word of this book without first checking it with a more reliable source. It is a great idea, and there are plans to run a second printing that will correct many of the omissions and errors. When this does happen, this book will be a useful resource, expounding on a niche in our hobby that has not been elaborated on before. It is recommended that radio fans wait for this second printing, and that the author pay more careful attention to the details that we crave in our reference works.

*Comic Strips & Comic Books of Radio's Golden Age* by Ron Lackman is available for \$19.95 from Bearmanor Media. PO BOX 750 Boalsburg, PA 16827 or online at [www.bearmanormedia.com](http://www.bearmanormedia.com)

## To Radio via Records & Reels Andrews Sisters Sizzle the Ether

EVERYONE in the United States who doesn't need an ear trumpet has heard the Andrews Sisters. They're almost as inescapable as the ubiquitous Bing. And the effect of their mad chanting harmony is a lot more penetrating. Maxene, Patty and LaVerne (the order in which they invariably line up to have their pictures taken) first dazzled the open-mouthed jive world as juke-box queens, when they bansheed a record of the plaintive Jewish melody, "Bei Mir Bist Du Schoen." That was in 1937, and by 1939 or '40 it was already estimated that the gals were running second only to the Automat as nickle-pullers. When you consider that every disc the public buys nets a neat 2c for the Andrews pocketbook, the trio of songbirds isn't doing so bad.

But what dukes these boogie-woogie balladeers remarkable is that they never let go of a show-business crown once they have it, just keep, adding additional hot-lick wreaths on top. Right now in 1945, for example, they're still dynamite in the jitterbug emporiums-as anyone who has ever tried to escape "Rum and Coca Cola," "Don't Tence Me In," and "Ac-cent-tchu-ate the Positive" knows only too well. In addition, these "belles of fire" (their own description) have managed to storm every other citadel on the entertainment horizon-rhythm-rockin' a whole series of Hollywood movies, vocal-gymnasting their way across the nation's stages, heat-beating the air-waves to success as radio stars.

Just what magic talents have put the Andrews Sisters on the map is a debatable question. Unique style is one answer, strict attention to business another. As far as

their voices are concerned, plaudits have been far from universal. Tall dark LaVerne, oldest of the sisters, boasts the lowest pitch, and critics attempting to describe it have floundered between "a sort of baritone" and "something like a bass." Maxene, middle as to age, tops as to looks, gives out with a high soprano. And blonde, talkative Patty, proud possessor of the in-between range, has complacently told reporters "I've been hoarse like I had a bad cold" ever since the teens. (If you're curious about their ages, best estimate is that the lasses are all still in their twenties-but statements as to the actual number of years they've piled up vary from time to time.)

There's no doubt but that manager Lou Levy (now married to Maxene) has been a big help on the road to fame. It's Levy who spots the tunes that are going to be hits-by the simple process of eliminating those he can't remember two days after hearing them. The New York music publisher has been guiding the trio's destinies ever since that banner year of 1937, when he sensed hidden possibilities in the then-obscure "canaries" and brought them to the attention of the Decca Record people. Levy's also the lad who stopped the Andrews Sisters from learning anything about music. (LaVerne's the one exception-she can not only read notes but also gave up plans of being a concert pianist when she joined up with the two other jivesters.) It wasn't till their technique and name was well established that the girls decided they really ought to take some professional singing lessons. They attacked study with charac-



teristic high-powered energy-until Lou heard of it. He put his foot down hard, made it plenty clear that orthodox notes would just ruin their unique style.

Bouncing, informal, with all six feet firmly planted on the ground, the Andrews Sisters don't believe in changing horses in the middle of a stream-nor in forgetting the friends who pushed them into the spotlight. Orchestra leader Vic Schoen of the Sunday afternoon radio show is the same veteran arranger and baton-wielder they've worked with for years on records. (His name, by the way, has often been a source of confusion to strictly "American" talkers who think he must have something to do with "Bei Mir Bist Du Schoen." There's no connection.)

Back in 1938, before movies made the Andrews Sisters' faces as well known as their rumba-boogie records, many fans thought only a colored group could produce so much rhythm. As a matter of fact, the girls' father is Greek, used to run a restaurant in their home town of Minneapolis. Along with their Norwegian mother, Olga Solli, he's now abandoned the food business to travel around with his daughters and take an active interest in their professional gambols. The girls are all proud of their Minneapolis origin, make it a point to take a few weeks off every year to visit the friends of school days who still live there.

It was in this city, too, that they got their start-bouncing on stage in a "Kiddy Revue" that didn't make much of a splash. In early years it looked as if Patty (who now does most of the solos) might some day win stage fame as a tap dancer, for she was "juvenile champion" of Minnesota. That didn't seem to work out, though, so she teamed up with the others to form a



Maxene, Patty and Laverne (Helped by western-movie veteran "Gabby Hayes) add a touch of comedy to their air show

singing act for Larry Rich, and later for Leon Belasco's band.

Most exciting part of their careers, of course, came after they were on their own. Remember what the Andrews Sisters did with "Joseph, Joseph," "Hold Tight," "Ti-Pi-Tin" and "Beer Barrel Polka"? The jitterbugs went wild, the conservatives apoplectically labeled the trio "public nuisances"-but, in any case, nobody could ignore them.

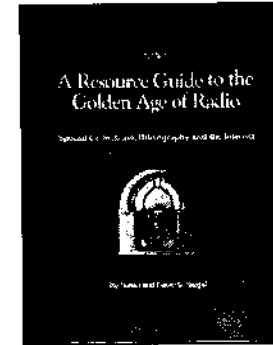
Early movies brought the same sort of divided response. "Buck Privates," "Hold That Ghost" and "What's Cook-in'" did o.k. at the boxoffice, but even the sisters

themselves admit that they screamed and retreated from the projection booth when first they saw themselves on the screen. And the "Harvard Lampoon" named their performance in "Argentina Nights" the most frightening of the year.

Such criticism is pretty much past history now, however, and with the continued applause given their Western-flavored Eight-to-the-Bar Ranch radio show, the Andrews Sisters have been accepted as a breezy part of the scene.

**TUNE IN JULY, 1945**

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## Old Time Radio Series Reviews

by Bill Kiddle

### TO BE PERFECTLY FRANK

According to some biographers, the singing career of Frank Sinatra reached a very low ebb in 1949, due to personal and professional reasons. However, four years later, "The Chairman of the Board" made a spectacular comeback as an actor in FROM HERE TO ETERNITY and his singing career also rebounded as he switched to Capital Records, a huge company that concentrated on popular music. In 1953 NBC featured Sinatra in TO BE PERFECTLY FRANK, a quarter-hour music program with a slightly different format. He would play a few of his records, as a DJ, and also sing at least one song live for the listening audience. The show was rebroadcast over AFRS from November of 1953 to April of 1954.

### TOM CORBETT, SPACE CADET

For many decades, children have turned their eyes toward the heavens and dreamed of a career as a space pilot, rocketing through a limitless world of tomorrow. TOM CORBETT, a short-lived radio serial provided youngsters with an "escape from the four walls of today" to a space academy in the world of 2350. Here "Tom" and his friends train as cadets for duty on distant planets and then blast off through millions of miles of space to distant stars. Their mission is to brave the dangers of the cosmic frontiers and protect the Universe. For seven short months, between January 1 and July 3, 1952 the program, sponsored by Kellogg was heard over ABC on Tuesdays and Thursdays nights. Frankie Thomas was cast in the title role, with Al Markin, Jan Merlin and Edwin Brice in the supporting cast. Radio Memories has

an excellent collection of these interesting science fiction episodes.

### TOM MIX

Elements of facts and fiction are often intermixed to develop legends. The name and reputation of a one-time Hollywood silent film star were used to appeal to the interests of a juvenile audience and promote TOM MIX AND HIS RALSTON STRAIGHT SHOOTERS, a children's radio serial heard in several different formats for 18 years, between 9/25/33 and 12/16/51. In the series, "Tom" was a daring crusader for justice and the owner of the "T-M Bar Ranch in Dobie Township." Over four different actors were cast in the title role and Tom had "Tony, The Wonder Horse" who often saved his master from the "bad guys." Radio Memories has a few of these interesting serial episodes listed in their catalog.

### TONY WONS SCRAPBOOK

For almost 13 years, between 1939 and 1943, radio personality Tony Wons read some of the interesting verses of poetry printed on Hallmark Greeting Cards. TONY WONS SCRAPBOOK, a quarter-hour program, originally broadcast over WMAQ in Chicago, provided some interesting, yet often random, thoughts about various aspects of life. Some topics included spiritual thoughts about heaven, prayer, Thanksgiving, as well as more human considerations, such as women, children, worry, complaints and secret desires. Louis Rowan was the announcer.

### TOMORROW

The specter of nuclear annihilation has hung heavily over the heads of humankind since the A-Bomb was dropped on Hiroshima in 1945. Actor-director Orson Welles produced TOMORROW, an undated radio special for the federal Civil Defense Administration in the early 1950's.

This one-hour drama, based upon a short story by Philip Wylie, focuses upon the "shape of things that could come to America." The main character in the story is "Coley Bordon", a small town midwestern newspaper editor who is forced by "Mr. Sloan" the owner-publisher to take a handline vs. all civil defense activities--especially air raid drills. The boss thinks this is an inconvenience to the good citizens. The result of national inaction is disaster. History buffs will enjoy hearing comments by Val Peterson, FCDA Director under the Eisenhower administration, in support of an active civil defense program.

### TOWER PLAYHOUSE

In 1965, network radio drama was slipping from the airwaves, and Jim French at station KIRO in Seattle, started to produce local radio dramas hoping to renew some listener interest and possibly begin a renaissance in night-time mysteries and dramas. During the next several decades, Mr. French and his company showcased a number of fine mystery dramas. In the 1970's, operating out of station KVI in Seattle, French produced TOWER PLAYHOUSE, a random collection of fine programs.

### TOPS IN SPORT

In the Fall of 1960, Harry Weisner, well-known East Coast sports commentator, hosted TOPS IN SPORT, a 16-minute program syndicated by the US Air Force and designed as a recruiting vehicle. Gene Kirby, the producer, used scripts written by Art Susskind Jr that focused was upon the top sports celebs of the day, including Gene Tunney (boxing), Tex Williams & Harvey Haddix (baseball), Sammy Baugh (football), and Wilt Chamberlain (basketball). In 1964 the format changed and Bud Palmer interviewed three different sports guests in each program.

### TRAVELS OF MARY WARD

For many decades Montgomery Ward was one of the retail giants in America. THE TRAVELS OF MARY WARD, a serial drama, was an interesting market-place instrument used to promote the sale of products found in the Ward's catalog, and to show the public that a corporate giant could be the friend of the consumer in the midst of the Great Depression. The quarter-hour series was aired in 1936 to 1937 five times a week. Radio Memories has several episodes of this interesting program listed in their cassette catalog.

### TREASURY AGENT

Raymond Edward Johnson was cast in the role of "Agent Joe Lincoln" in TREASURY AGENT, a half-hour crime drama produced by Phillips H. Lord, and heard over ABC for 14 months, between 4/14/47 and 6/6/48. The anthology covered the work of various agents working in at least five major federal agencies all under the US Treasury Department. Later, during the 1950's, the program returned to the air and was heard over the Mutual network from 10/05/54 to 11/26/56. In this new version Larry Haines was heard as "Joe Lincoln" and Lawson Zerbe as "Williams," his assistant.

### TOP GUY

Mystery writer Rex Stout and actor Sidney Greenstreet made a certain rotund detective by the name of THE FAT MAN a household name. THE TOP GUY, starring J. Scott Smart, was a virtual extension of the FAT MAN role in a new crime drama heard for 20 months, 10/17/51 to 5/28/53, over ABC in different time slots. The scripts by Richard Ellington and directed by Joseph Graham were well-supported by the acting talent of Jay Jostyn and Ken Lynch.

### TOP SECRET

The sultry, heavily accented, voice of Hungarian film actress Ilona Massey was "not enough" to make the espionage

adventure TOP SECRET a big winner with American radio listeners. The program, heard in various time slots over NBC, only lasted for less than five months, between June 12 and October 26, 1950. Ms Massey was cast in the role of a lovely US undercover agent (a real Mata Hari) in the early Cold War era. Radio Memories has 20 of these interesting dramas for your listening pleasure.

#### TRUITTS

According to an old adage, "two shots are better than one." Twice in the succeeding summers of 1950 and 1951, THE TRUITTS became a Sunday 3:00 offering over NBC. This situation comedy featured John Dehner and Constance Crowder as "Elmer and Gert Truitt" a typical American couple with two children living in the typical middle-sized town of "Hope Springs." The very typical scripts, written by a married couple, were well handled by director Andrew C. Love. Even the role of "Gramps", played by Parley Baer, was judged to be "typical."

#### TRUE DETECTIVE MYSTERIES

During the 1930's there were few original writings for radio mystery drama-some programs depended largely upon recreations of the great classics, others, like TRUE DETECTIVE MYSTERIES, depended upon stories originating in the pages of pulp magazines of the day. McFadden Publications, a well-known soft cover item, supplied the exciting detective stories that were made into a weekly half-hour program. This anthology was heard in different formats spanning a 30-year period from 1929 to 1959. The episodes found in the Radio Memories collection from 1937 were originally broadcast over the Mutual network on Tuesday nights at 9:30.

#### TRUE LEGAL DRAMAS

Unfortunately, the media has done much to distort the operations of our legal system. Critics note that far too often radio and TV

#### TROMAN HARPER, RUMOR DETECTIVE

Concerns about national security intensify during war-time. During World War 2, the Office of War Information attempted to limit talk about war-time activities in both the public and private arenas of American life. TROMAN HARPER, RUMOR DETECTIVE was a quarter-hour news talk documentary heard over the Mutual network for one year, between 12/13/42 and 11/28/43 on Sundays. The purpose was to debunk many unusual rumors that floated about. One episode (12/20/42) laughed at a Nazi claim that American GI's rations were reduced to eating alfalfa. Another topic was an Imperia Japanese propaganda claim of (10/24/43) that All Chinese were Communists and that Americans ought not to be helping China in the war.

#### WALLY FOWLER & THE OAK RIDGE QUARTET

From the 1950's to the mid-1960's, the Oak Ridge Quartet produced some of the finest Southern gospel music to be found. Station WSM, in Nashville TN, in conjunction with Castle Recording Lab, produced and aired a series of gospel and spiritual programs. Wally Fowler, a well-known WSM radio personality, was the MC of the programs and Bobby Whitfield on the piano was a popular featured attraction.

#### WAR CORRESPONDENT

The Associated Press had a long and successful career of reporting world news events from the Russo-Japanese War in 1904 to a wire service for photos in 1935. The AP and it's fine staff of journalists "came into their own" when a syndicated daily news service produced a short quarter-hour radio news service program based upon the dispatches of their WAR CORRESPONDENTS stationed around

the globe in 1943-1944. James M. Lang and Don Whitehead were most often heard, as were Wes Gallagher and Charles Mc Curty in the Pacific and Henry C. Cassidy from Odessa Russia. For dramatic effect, some of the reports were given by seasoned radio actors like Jackson Beck and Frank Lovejoy. On D-Day, June 1944, the AP had 18 writers and photographers on the firing lines in France.

#### WARNER BROTHERS ACADEMY AWARD THEATER

From very humble beginnings in 1903, as nickelodeon movie house owners in PA., to their Hollywood studeos in 1918, the Warner brothers were top-notch promoters of American films. For two short months, between April 3 and June 26, 1938, an interesting syndicated promo titled WARNER BROTHERS ACADEMY AWARD THEATER, sponsored by Gruen Watches, was heard at various times on Sundays. The anthology of radio plays included "One Way Passage", "Special Agent" and "Certain Woman." Warner Brother's bright new young film talent including Ian Hunter, Jeffrey Lynn, John Ridgely, Susan Hayward and Rosella Towne were introduced to radio audiences, and "old favorites" like Basil Rathbone and Wayne Morris were heard in celebrity interviews.

#### WAYS OF MANKIND

Anthropology, the study of man, reached a new academic level on WAYS OF MANKIND produced by the National Association of Educational Broadcasters, and aired as a program over the Canadian Broadcasting Company in Toronto for eleven months, between 12/14/52 and 11/22/53. The series focused upon the various native cultures found in North America and overseas in Africa and in the South Pacific region. A well-crafted educational program.

#### WAR TOWN

Over the decades, the Community Chest has been a cooperative organization of citizens interested in the development of many facets of social service. In 1945 Community Chest syndicated and sponsored a quarter-hour radio drama titled WAR TOWN as a part of their fund-raising campaign. This interesting anthology provided stories that focused upon the plight of POW's, the work of family welfare, war relief, nurses at war, and foster homes. In this series were many interesting human interest yarns for the whole family.

#### WATCHMAN

Gene Lockhart, talented star of stage, screen and radio, donned the guise of a story teller in WATCHMAN, a quarter-hour drama. The stories were about a watchman in our world-, "an observer of the large and the small, the dream and the prayer, of all these things men call life." Unfortunately, only two episodes, both auditions, appear to have survived.



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## 09331 SAME TIME, SAME STATION

Story Of The Lone Ranger  
Origin Of The Lone Ranger  
Story Of Finding Silver  
Story Of Dan Reid  
Excerpts From Brace Beemer  
Memorial Program

## THE LONE RANGER

- 13258 02/02/38 # 783/ 8 Horse Thieves  
Steal Silver  
02/07/38 # 785/10 Liquor  
Smugglers
- 13259 03/02/38 # 795/ 20 The Apache Kid  
03/23/38 # 797/ 22 Jim Murdock's  
Mine
- 13260 03/14/38 # 800/ 25 Homesteader  
Jeb Martin  
03/16/38 # 801/ 26 Amos Franklyn,  
Shepherd
- 13261 03/21/38 # 803/ 28 Pitfall Trap  
03/23/38 # 804/ 29 Coming Of Age
- 13262 03/25/38 # 805/ 30 Revenge For  
Mendoza  
03/28/38 # 806/ 31 Faked Bank  
Robbery
- 13264 04/11/38 # 812/ 37 Flaming  
Buildings Of The Box "X"  
04/13/38 # 813/ 38 Reward Money
- 13265 04/18/38 # 815/ 40 King Of  
The County  
04/20/38 # 816/ 41 The Price  
Of Wool
- 13266 04/22/38 # 817/ 42 Murder Of  
Pony Express Rider  
04/25/38 # 818/ 43 Two-bit  
Cattle Toll

- 13267 04/27/38 # 819/ 44 Trap For  
A Gambler  
04/29/38 # 820/ 45 Train Stop  
At Broken Bow
- 13268 05/02/38 # 821/ 46 Mine Claim  
Scheme  
05/04/38 # 822/ 47 The Bart  
Colt Gang
- 13269 05/06/38 # 823/ 48 Billy Garrett  
Kidnapped  
05/09/38 # 824/ 49 Ammunition  
For The Indians
- 13270 05/11/38 # 825/ 50 Bob McAlister,  
Framed For Murder  
05/13/38 # 826/ 51 New Fangled  
Justice
- 13271 05/16/38 # 827/ 52 No Worst  
Enemy  
05/18/38 # 828/ 53 The Man  
Least Suspected
- 13272 05/20/38 # 829/ 54 Confederate  
Money  
05/23/38 # 830/ 55 The  
Cottonwood Dam
- 13273 05/25/38 # 831/ 56 The Colonel's  
Mistrust  
05/27/38 # 832/ 57 Border  
Rustlers
- 13274 05/30/38 # 833/ 58 Roalinda Mine  
06/01/38 # 834/ 59 Oil Lease  
Swindle
- 13275 06/03/38 # 835/ 60 Barbara Bates  
& Hacksaw Hastings  
06/06/38 # 836/ 61 The Silver Spur
- 13276 06/08/38 # 837/ 62 The Ranger  
Impersonates  
06/10/38 # 838/ 63 Clue Of The  
Lazy "Y"

## THE GREEN HORNET

- 10636 05/05/38 The Political Racket  
10/31/39 Parking Lot Racket
- 18483 06/15/39 #350 Justice Wears A  
Blindfold  
07/06/39 #356 Disaster Rides  
The Rails
- 18486 11/25/39 #397 The Smuggler  
Signs His Name  
03/12/46 #746 The Letter
- 09481 09/27/40 Votes For Sale  
10/03/40 The Highway That  
Graft Built
- 09482 06/14/41 Man Wanted For What?  
06/21/41 Walkout For Profit
- 09483 07/05/41 Murder Across  
The Board  
08/06/41 Paroles For Sale
- 09484 09/16/41 Hot Guns For Sale  
01/31/42 Reservoir For Murder
- 09485 05/19/42 Invasion Plans  
05/23/42 A Slip Of The Lip
- 09486 09/12/42 Murder Trips A Rat  
09/19/42 Last Words Mean  
Sabotage
- 09487 11/14/42 Torpedo On Wheels  
11/21/42 Sabotage Finds A Name
- 09488 02/28/43 The Corpse That Wasn't  
There  
09/19/44 Payment In Full
- 18637 06/07/45 #706 Broken Cigarette  
Stubs  
10/11/45 #724 Hot Money  
& Death
- 18485 08/16/45 #716 The Imposter  
10/04/45 #723 Stuffed Panda
- 17437 08/23/45 Unexpected Meeting  
10/18/45 Murder & The Dope  
Racket
- 18487 10/25/45 #726 What Price  
Glamour?  
07/09/46 #762 A Man Of Many  
Words

- 18638 11/22/45 #730 Superhighway  
C-90 Robbery  
12/13/45 #733 Paid In Full  
01/12/46 #642 Woman In The Case
- 09489 11/29/45 Protection, Inc.  
01/01/46 Turban Of Jarpur
- 18482 12/25/45 #735 The Boathouse  
Mystery  
01/20/48 #842 A Matter Of  
Evidence
- 09490 02/26/46 The Last Of Oliver Perry  
03/12/46 The Letter
- 17024 03/05/46 A Question Of Time  
C-90 04/16/46 The Figure In The  
Photograph  
04/09/46 The Gas Pen
- 09491 03/26/46 Youth Takes The  
Headlines  
04/23/46 Grand Larceny On Wheels
- 09492 05/14/46 Check And Double Check  
05/21/46 Dr. Nyle's Patient
- 09493 05/28/46 Polarized Glasses  
06/04/46 Accidents Will Happen
- 09494 06/11/46 Hornet Does It  
06/25/46 Revenge For Melakim
- 15374 10/05/46 The Wrapped Book  
10/27/46 The Prodigal Brother
- 09495 02/16/47 The State's Witness  
10/28/47 Exposed
- 09496 11/04/47 Graft Crossing A Bridge  
11/11/47 Too Hot To Handle
- 09497 01/06/48 Diplomatically Done  
12/30/48 Road To Ruin
- THE ANDREWS SISTERS**
- 14856 03/04/45 #10 Frank Sinatra (VG-)  
03/11/45 #11 Marjorie Main (VG-)
- 10079 09/02/45 #26 Penn's Polka  
10/17/45 # 3 Sophie Tucker
- 10080 10/14/45 # 4 Navy Day  
10/31/45 # 5 Jane Cowell
- 10081 11/07/45 # 6 Morton Downey  
11/14/45 # 7 The Mills Brothers

10082 11/21/45 # 8 Ethel Merman  
11/28/45 # 9 Abbott & Costello

10083 12/05/45 #10 Xavier Cugat  
12/12/45 #11 George Jessel

10084 12/19/45 #12 Ray Noble  
01/09/46 #15 Al Pierce

10085 01/23/46 #17 Eddie Duchin  
01/30/46 #18 Hoagy Carmichael

10086 02/20/46 #21 Charioteers  
02/27/46 #22 Gene Austin

**EDWARD R. MURROW BROADCAST**

19785 02/13/50 (New Cassette)  
02/15/50  
02/21/50  
03/02/50

19786 03/06/50 (New Cassette)  
10/13/50  
01/17/51  
02/23/51

16034 London Bombing Raid

16035 Buchenwald & Korea Korea

**FULTON LEWIS, JR.**

19778 09/23/40 (New Cassette)  
02/10/41  
07/01/41  
07/04/41

19779 09/27/48 (New Cassette)  
09/28/48  
10/05/48  
11/29/48

**NIGHTWATCH (NEW)**

19764 07/31/54 #15 Boy Go Home  
08/07/54 #16 Three Time Loser  
& Shotgun Boy

19765 08/14/54 #17 Old Fashioned  
Suicide  
08/21/54 #18 Shock

19766 08/28/54 #19 Weeper  
09/04/54 #20 Fence 447 &  
Western Union Raid

19767 09/11/54 #21 Inhalator &  
Jawbreaker  
09/18/54 #22 Strippers & Pix  
Stash

19768 09/25/54 #23 Motel Sheets &  
Lock Out  
10/07/54 #24 Pick Up & Who's  
Crazy?

19769 10/14/54 #25 Triangle &  
Peacemaker  
10/21/54 #26 Orange Balls &  
Bridge Jumper

19795 10/28/54 #27 Mississippi, Psycho  
288 & Kingston  
11/04/54 #28 Grandma, Shoe  
Shine & Wifebeater

19796 11/11/54 #29 Kidnap  
11/18/54 #30 Child Desertion,  
Cabby & Kicker

19797 11/25/54 #31 Bleeder Safe  
12/02/54 #32 Rolling Pin & Luger

19798 12/16/54 #34 Scum, Beastwork &  
Phone Burgler  
12/23/54 #35 Goldie 211

19799 12/30/54 #36 Beer Can  
01/13/55 #38 Aunt Suicide

19800 02/03/55 #41 CARE & Jug  
02/10/55 #42 Ma & Pa Heinz  
& Chase

**SO PROUDLY WE HAIL (NEW)**

19757 08/19/51 #150 The Last Chance  
09/02/51 #152 Edge Of  
The Curtain  
09/09/51 #153 Weekend At  
Kolenkor's

19758 09/16/51 #154 The Key &  
The Cloak  
09/23/51 #155 The Last Trap

19759 09/30/51 #156 The Wanderer  
10/07/51 #157 The Desert's Edge

19760 10/14/51 #158 Lady Of The Run  
10/21/51 #159 Warpath

**THE WHISTLER**

10554 05/16/42 # 1 Retribution  
06/13/42 # 5 Shrunken Head

10555 06/27/42 # 7 Notes In The Night  
08/22/42 #15 Death Has A Thirst

10556 08/29/42 #16 The Letter  
09/05/42 #17 House Of Greed

10733 10/11/42 #22 Malice  
10/18/42 #23 Death Comes  
At Midnight

10558 10/25/42 #24 The Alibi  
11/15/42 #27 Apparition

10559 11/22/42 #28 The Other Woman  
11/29/42 #29 Avarice

10560 12/13/42 #31 The Accounting  
12/27/42 #33 Double-Cross

10561 01/03/43 #34 The Weakling  
01/10/43 #35 The Nemesis

10562 01/17/43 #36 The Thief  
01/24/43 #37 Mind Over Matter

10563 01/31/43 #38 The Confession  
02/07/43 #39 In The Dark

10734 02/14/43 #40 Legacy Of Death  
02/21/43 #41 Fool's Gold

10565 03/28/43 #46 The Penalty  
05/01/43 #50 The Killers

10566 05/08/43 #51 Death Has A Thirst  
05/15/43 #52 The Man Who  
Waited

**KRAFT MUSIC HALL**

17938 12/16/43 w/Phil Silvers  
12/30/43 w/Cass Daley

17939 01/06/44 w/William Frawley,  
Nan Mynn  
01/13/44 w/Jane Frazee,  
George Murphy

17874 01/20/44 w/Dale Evans  
02/24/44 w/Donald O'Connor

15232 05/04/44 Gene Kelly  
05/11/44 Keenan Wynn

15233 05/18/44 Jack Carson  
05/25/44 Richard Hayden

15234 06/01/44 Katinou Paxinou  
06/08/44 Cecil B DeMille

15235 06/15/44 Bob Hope  
06/22/44 George Murphy

15236 06/29/44 Roy Rogers  
07/06/44 Tommy & Jimmy Dorsey

15356 07/15/44 Keenan Wynn  
07/20/44 Sonny Tufts

15357 07/27/44 Sonny Tufts  
11/09/44 Ethel Smith

15358 11/16/44 Frank Sinatra  
11/23/44 Rise Stevens

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