



The Old Radio Times

The Official Publication of the Old-Time Radio Researchers

Jan / Feb 2017 www.otrr.org 2766 Subscribers

No.89

When did Sherlock Holmes First Appear on Radio?

by Henry Zecher © 2009



Sherlock Holmes entered a new world in 1930 when William Gillette played him on the radio.

Gillette (1853-1937) was the first great actor to portray Holmes on the stage, but he was far more than the man who brought the great detective to life. He invented or developed several aspects of modern theater that we take for granted today. He helped boost the careers of some of our most distinguished thespians, particularly Ethel Barrymore, Charles Chaplin and Helen Hayes. He built Gillette Castle in Connecticut, one of the most eccentric homes in America. And he singlehandedly created the public image of Sherlock Holmes. In a career that spanned six decades and paralleled both the Industrial Revolution and the Jazz Age, the meteoric growth of cities and the rise of the United States of America as the most powerful nation on earth, he became a towering figure in

an age of towering figures, a celebrity beyond the scope of all but two of the neighbors and friends of his youth: Samuel Clemens and Harriet Beecher Stowe.

He is best-known today as the living personification of Holmes, having given living substance to this fictional hero, lifting him off the printed page and infusing into the character a life that would never end. The primary reason why he is remembered today is that he established for all time the Holmes image with the three items most associated with the master sleuth: the deerstalker cap, the calabash pipe, and the world famous profile, thus creating arguably the most instantly recognizable icon in the world. And it was from Gillette's Holmes, not Doyle's, that Hollywood film-makers derived four of the most famous words ever spoken in the English language, "Elementary, my dear Watson."

So, if Doyle gave Holmes to the world, it was Gillette who made him seem so real that even today many people.

Many today believe that he was the first to do Holmes on the air, but he wasn't. Holmes first hit the airwaves in 1922 over radio station WGY in Schenectady, New York. Program director Kolin Hager had given a 40-minute slot to a group of community-theater actors from Troy, New York, called The Masque, headed by one Edward H. Smith. The Masque performed condensations of recent stage plays in the weekly WGY Players, radio's first dramatic series, which had been Smith's idea, suggested to Hager.¹ During their initial broadcast – of Eugene Walter's *The Wolf* on August 3 – Smith became the electronic media's first Foley artist when he slapped a couple of two-by-fours together to simulate the slamming of a door, producing radio's first known sound effect.

This was not simply a local broadcast limited to a dozen owners of build-it-yourself crystal radiophones. By the summer of 1922 there were nearly three hundred radio stations across the land, and more than three million radio sets in people's homes,⁴ with more being sold every day – not cheap if purchased retail but easily and cheaply built from household products by

anybody who knew a screwdriver from a spatula. Early tube sets with both earphones and horn speakers were also available about this time, and the medium's growth was meteoric.

By 1922 it was felt to be such a serious threat to the phonograph recording industry that recording studios for a short time forbade their performers from appearing on the air. Radio's sound quality, if not good high fidelity, was still better than the sound reproduction from acoustically-recorded records, and it had something else going for it: after initial purchase of the radio receiver, it was free (except for occasional replacement tubes and batteries, not trivial expenses in those days). Entire families could be entertained at no cost in their own homes, with the added convenience that they could hear entire hour-long programs without having to jump up every three minutes to change the record. And, just as their fingers did the walking through the Yellow Pages, they could criss-cross the entire continental United States with a simple turn of the dial. "Permeating domestic settings just when the country needed a homogenizing force," Joseph Lanza and Dennis Penna observed, "radio eventually surpassed sheet music, vaudeville and records as a musical disseminator."





When by 1930 the Great Depression had all but wiped out the recording industry and left more theater seats empty, radio would become completely solvent within only another year and would just then be entering its Golden Age. When Gillette stepped before the radio microphone, he was standing before a truly massive audience.

The new craze had already taken hold when, on November 9, 1922, the players on WGY put on *The Sign of the Four*, starring Smith as Holmes,⁶ and the world's only consulting detective hit the airwaves for the very first time. The WGY Players presented 43 dramatizations that first season, continuing to lead the industry in radio drama; and six years later they would perform an old spy melodrama titled *The Queen's Messenger* in the world's first dramatic program broadcast simultaneously over both radio and the new medium called television.

Occasionally other radio programs featured Holmes, particularly the *Retold Tales* broadcast by NBC; but on October 19, 1929, Clive Brook, having just completed the first "talking" Holmes film, *The Return of Sherlock Holmes*, did a dramatic presentation of a scene from the film over

the CBS Theater Hour on the Paramount-Publix Radio Hour. This made Brook the first to play Holmes on both film and radio. So far, however, the detective's appearances had been sporadic, but by 1930 radio was about to reach its full potential. Soap operas had begun in various forms but were beginning to take shape as modern soaps, and comedy and drama programs had been launched. So much was experimental at this time, but musical programs had proven popular and were beginning to evolve into variety formats; and, in the more lurid arena, among the serial programs becoming popular since 1929 were *True Romances* and *True Detective Stories*.

Radio was therefore looking to become a fertile field for detective mysteries in general and Holmes in particular. Among the major moving forces bringing him to the chameleonic airwaves on something like a regular basis was Edith Meiser, a Vaudeville and Broadway had a hood that went back. On one of the trips he revealed that he didn't own a car himself. We knew, of course, that he had that big castle up in Connecticut, with a railroad running around the property, and my husband said, 'But you

have a horse?' 'Certainly not,' he replied, 'I have my motorcycle.' And he did!"

Gillette thus became the first to play Holmes as part of a regularly-scheduled series, doing the first broadcast in a 35-program series on Monday night, October 20, over WEAJ-NBC in New York, flagship station of the National Broadcasting Company's Red network, fast becoming the most prestigious broadcasting station in America, and the "radio" from which Radio City got its name. The story was *The Adventure of the Speckled Band*, converted to a half-hour script; and a potential audience of twenty million heard the half-hour playlet that night, more listeners in that half hour than the total number who had seen Gillette on the stage over the span of his entire career.

At 10:00 pm, the announcer intoned:

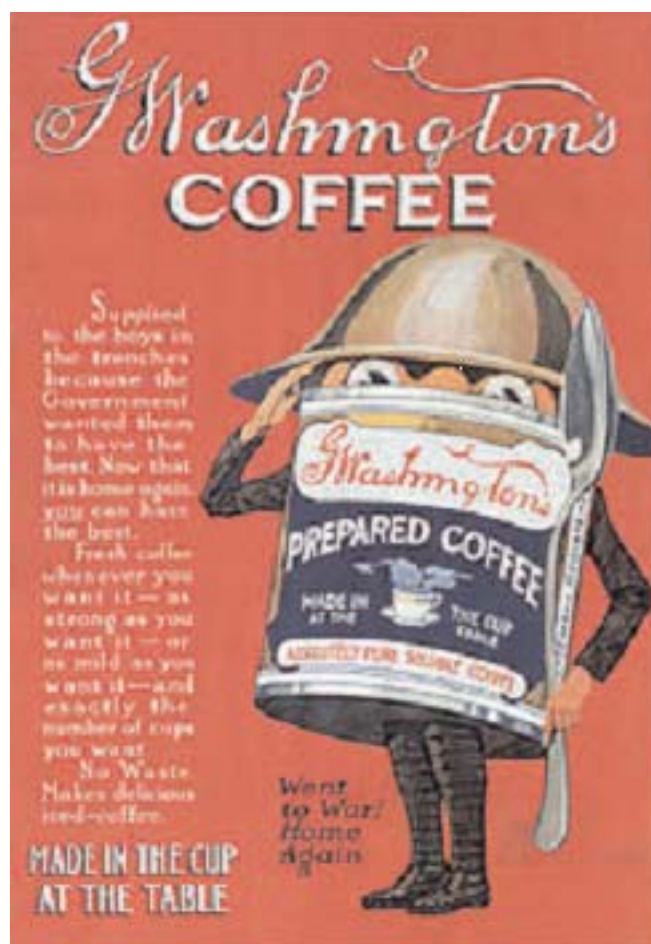
Tonight the makers of the new G. Washington Coffee present the first of a series of dramatizations from The Adventures of Sherlock Holmes by Conan Doyle. It is a great honor to announce that for this first performance the part of Holmes will be played by Mr. William Gillette himself, creator of this role on the stage and Dean of the American Theatre.

After rhapsodizing over the great thrill awaiting the listener each morning upon discovering "coffee made in the cup without work or waiting," the announcer discovered the genial Dr. Watson sitting in his study, by the fire, with "the fragrance of after dinner coffee still in the air."

Not after-dinner tobacco, mind you, but "after dinner coffee."

But the good doctor appeared flustered. After all, the announcer informed us, "this is the first time he has addressed a radio audience."

As always, however, the doctor remained steadfast and true, and acquitted his duty admirably, doubtless with his trusty old service re-



volver in hand. He told the story mostly as Doyle wrote it, with some improvisation from Meiser and Gillette, and then concluded by offering the announcer a cup of George Washington Instant Coffee and concluding, "Wouldn't it be jolly if we could share our coffee with the radio audience?"

Although, considering Gillette's age, Meiser had arranged for a table and chairs for him to sit and do his broadcast from, he surprised everybody by standing throughout, so "crisp and alert that we came off the air a full minute ahead of time," she recalled.

Finishing early, they had to fill in the gap with music.

The New York Times reviewer wrote, "To one unacquainted with the magical hocus-pocus of a broadcasting studio, the occasion was one to



shake a puzzled head over. Gone was the Sherlock Holmes of Conan Doyle's printed page, gone the shuffling, masterful figure behind the footlights; in his place only a voice – clear, precise, vibrant, but still just a voice."

Gone, too, were the old stage trappings, the deerstalker and the pipe. "The Sherlock Holmes of the air, attired in easy-fitting tuxedo, and reading his script from a stand in front of the microphone, seemed utterly unfamiliar and remote. Yet, he is worth knowing."

And, when that voice had spoken its last line into that strange contraption called a microphone, the three-ton glass curtain, having been lowered to shield the performers from studio interruptions, was raised. The announcer read his closing "continuity," taking the audience along to the next commercial, and the tall, lean figure in the tuxedo stepped out from behind the "black cube on a pedestal," and quietly walked away.

Gillette would make one more appearance on the airwaves. By 1935, one of the classic radio series of all time, the Lux Radio Theater,

was in full swing. It had begun as a mere Broadway stage anthology, playing on Sunday afternoons, and its approach had been simple: "Buy the rights to a fine play, hire the biggest names available, and hope the public will listen."

From the beginning, they procured the best talent available, even if they had to kidnap it, as they did Leslie Howard one night. Because competition in New York for a visiting star's time was fierce, Lux agents resorted to some devious means of snaring them, which in Howard's case (and certainly others) meant snatching up his luggage when he arrived and procuring a taxi. When Howard finally asked where they were going, he was told he would be appearing on the *Lux Radio Theater* the next day.

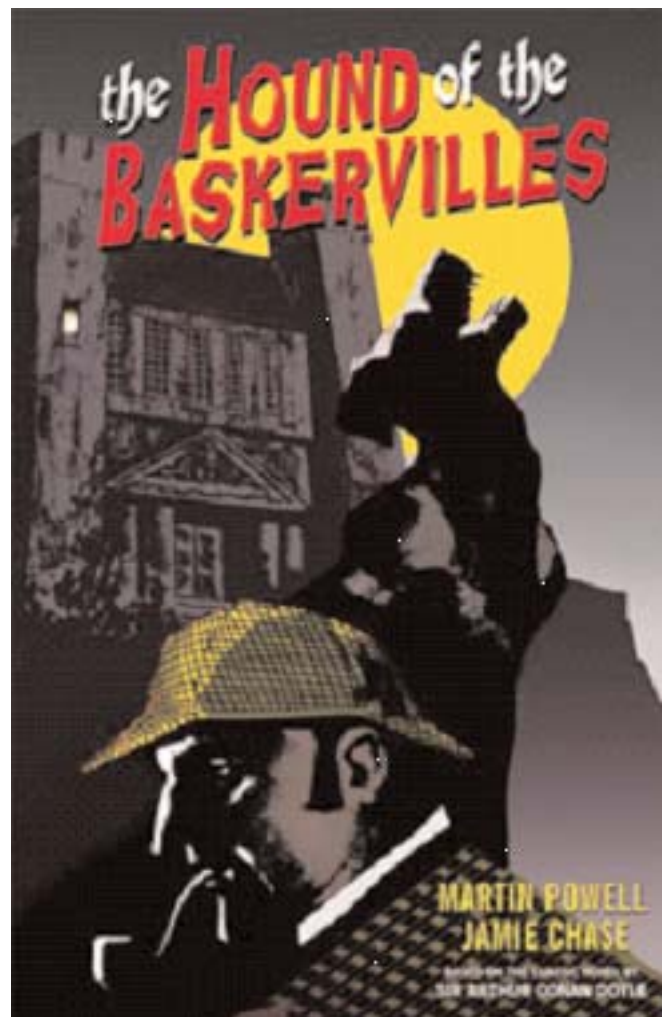
Having spent its first year (1934-35) on the NBC Blue Network, it had now switched to CBS, where it would reign as the most important dramatic show on radio for the next twenty years. From its simple beginning, its focus was soon enlarged to include feature films, all scripted to one-hour episodes, and it would

have the highest budgets and the most critical and public acclaim. After a year, the talent in New York was beginning to run dry up and ratings were failing, so the program would soon shift to Hollywood, where the greatest names on radio, stage and film would appear on the program.

While the Lux Theater was still a Broadway showpiece, the producers naturally latched on to *Sherlock Holmes*, and they approached Gillette. As a retired star from generations further back than most listeners could remember, Gillette did not have to be kidnaped as Howard was. Having been off the stage for three years at this point, and perhaps relishing another payday, he faced the radio microphone for the last time on November 18, 1935, performing a one-hour radio broadcast as Holmes over WABC in New York. It would mark the sixtieth anniversary of his first appearance on stage, and the thirty-sixth year since he had first played Sherlock Holmes.

The script was written by Edith Meiser, who had written his script in 1930 and had since become both the most accomplished and highest paid script writer in radio. This would be a radio adaptation of his play, a type of thing beginning to be done at a time when radio was not yet a fertile ground for dramatizations of works by major playwrights. For one thing, it didn't pay well enough to make it worth their while. As James Hilton declared, "They cannot afford to waste a good idea, the value of which will be greatly reduced after once being handed to the microphone. And why should they when the show might run in the theatre for a year and make a fortune?"

Broadcasters could not agree on how long a radio dramatization should be. "The ear tires," Hilton explained. "In the theatre the eye comes



to the assistance of the ear and the audience leaves the auditorium refreshed, but a two or three hour play on the radio would leave a jaded audience. Of course, it might be possible to split a drama into a serial for broadcasting."

Radio would do that before long, but right now dramas were being shrunk into half-hour and one-hour time slots. So, too, were books, but there was one thing Hilton had to concede: a best-selling book might reach 150,000 readers, and if each copy is read by eight people, that means it reaches an audience of about a million, tops. That was a small number compared to the audience that could be reached by one radio broadcast.¹⁷

For Gillette, this was not a concern.

Sherlock Holmes books were everywhere, and his play had already made him wealthy, even if most of that wealth was nearly gone. The program – the fifty-fifth production by the *Lux Theater* – was for one hour, from 9:00 to 10:00 pm. Reginald Mason portrayed Dr. Watson, Betty Hanna was Alice Faulkner, and Charles Bryant was Professor Moriarty. It worked quite well and, when it was over, announcer Douglas Garrick reinforced his listeners that they had been listening to Sherlock Holmes performed by William Gillette, and the performers on the *Lux Radio Theater* all had to have soft, smooth skin and “complexion loveliness,” courtesy of Lux Toilet Soap. He then introduced Gillette, who addressed his listeners:

Thank you, Mr. Garrick... And now that you have referred to the matter, I'm going to confess that I have noticed some of these very lovely stage and screen beauties and it is certainly very nice of the Lux Toilet Soap people to have helped them out on this. And I want to say to the audience – if you are listening in – if not no matter – that it was most kind of the management to give me this chance to speak to you – and ask how you are – and tell you how I am. Also to wish you Merry Christmas and Happy New Year and many happy returns of the Fourth of July. It has been a great pleasure to do “Sherlock Holmes” in the Lux Radio Theatre – and how...do we know but we shall all meet again sometime?...and now I'll add to your pleasure by saying goodnight and goodbye.

Gillette's performance was praised by the critics, who saw in him, at age 82, not only the old nuances but some fresh, new improvisations. His ability to perform had certainly not changed, but it was not the only thing that had not. Refusing to break “a precedent of sixty years and make his views public,” he had

slipped out without talking to reporters, and the Times wondered “Well might the gaunt ebony-cane-bearing Sherlock Holmes himself have tried through his boundless ingenuity to extract from William Gillette a few of his impressions of the portrayal of the rôle of the famous detective on the air. But it is very probable that Holmes would have had to resort to very known deceit, which he looked upon with distaste, to attain his purpose.”

This was the last reading of Sherlock Holmes Gillette would ever make, but he had left a real impact on the airwaves. Mystery guru Drew Thomas noted that his “standard for Sherlock Holmes permeated the theater, films, and radio. Subsequent actors emulated him – you can hear it in their voice inflection. If you listen to the scrap of dialogue that Gillette recorded, then listen to Richard Gordon (who followed him on radio), Clive Brook (in film) and Orson



Welles (who later played Holmes in Gillette's play on *The Mercury Theatre on the Air* radio dramatization) you cannot help but be struck by the profound influence that Gillette generated."

And he received many letters from fans who, hearing him over the airwaves, could "see" him as he performed. "Years ago," a listener in Massachusetts wrote, "my husband and I in our early married life saw and enjoyed you in Sherlock Holmes, then later in everything else you played that we could get to see. We want to tell you how we loved hearing you again in Sherlock Holmes over the air, for having seen you, we could still see you in our 'mind's eye,' and every minute of the play was a joy."



The weekly studio audience of 1,000 fans waits in front of this show's building in Hollywood, Calif., to be admitted.

Editorial Policy of the Old Radio Times

It is the policy of The Old Radio Times not to accept paid advertising in any form. We feel that it would be detrimental to the goal of the Old Time Radio Researchers organization to distribute its products freely to all wishing them. Accepting paid advertising would compromise that goal, as dealers whose ideals are not in line with ours could buy ad space.

That being said, The Old Radio Times will run free ads from individuals, groups, and dealers whose ideals are in line with the group's goals and who support the hobby.

Publishing houses who wish to advertise in this magazine will be considered if they supply the publisher and editor with a review copy of their new publication. Anyone is free to submit a review or a new publication about old time radio or nostalgia.

Dealers whose ads we carry or may carry have agreed to give those placing orders with them a discount if they mention that they saw their ad in 'The Old Radio Times'. This is in line with the group's goal of making otr available to the collecting community.

We will gladly carry free ads for any other old time radio group or any group devoted to nostalgia. Submit your ads to: bob_burchett@msn.com

Edited by Bob Burchett
bob_burchett@msn.com
Distributed by Jim Beshires
beshiresjim@yahoo.com

**NOW AVAILABLE
SUPPLEMENT #2**

**The 5th Revised Ultimate
History of Network Radio
Programming &
Guide to all Circulating Shows**

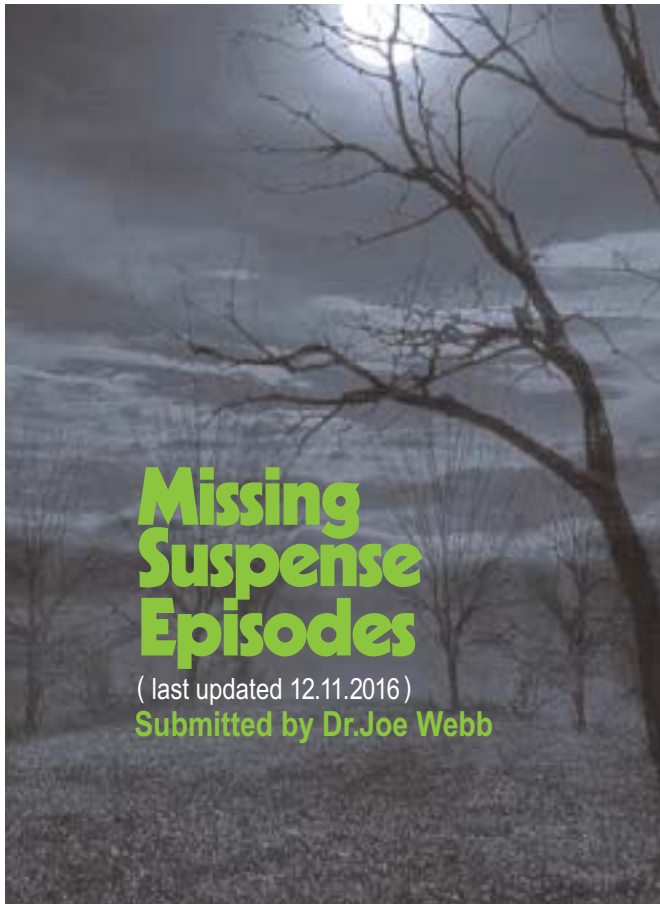
Written by Jay Hickerson January, 2017

Lists changes and additions to network programming and more theme songs. Lists many new dated shows in circulation with the source of every show.

Cost of Supplement #2: \$15.00 incl. P&H
Cost of Supplement #1 and 2: \$30:00 incl. P&H

**Cost of entire 625-page book
with the Supplements: \$71 including P&H**

Jay Hickerson, 27436 Desert Rose Ct., Leesburg, FL 34748
352-728-6731; FAX 352-728-2405
E-mail: Jayhick@aol.com



Introduction

Suspense was one of radio's greatest series. An anthology, the program featured many of the most prominent Hollywood and Broadway performers, a top-notch production team, and superb direction. As radio met its slow demise in favor of television, *Suspense* remained a staple of radio drama through the 1950s, cast with veteran radio performers of exceptional talent.

In this process of listing missing episodes, this document also delineates some of the show's troubled history, its near cancellation in 1947, the unique period of east and west coast performances on different days at the beginning of Roma Wines sponsorship, and how many of the episodes survived only because of home recordings made by 1950s and 1960s radio fans and the recordings made for Armed Forces Radio Service broadcast.

This document is the most current list of missing shows of *Suspense*. It is under constant review and enhancement by a long-time radio fan obsessed with this series. The ardent collection of this series in digital form began in 2004, but the personal interest in *Suspense* began in the 1970s as part of an audio reel tape collection, typical of its time and the hobby.

Even in the early years of the hobby, many collections of *Suspense* included recordings that were incorrectly labeled. What are now known as missing shows were sometimes misdated copies of repeated performances from a different date. Many of those reel and cassette collections, with all of their errors, were digitized to mp3 file format starting in the 1990s. Many of those errors reflected the lack of information resources available during that period; they were not purposeful. These were the errors of well-intentioned hobbyists who did not have the access to information we do today, especially the resources available using the Internet. Thankfully, many of these collections have fallen out of circulation and have been replaced by more accurate sets in recent years. While this is a splendid result of the hard work of today's collectors and fans, there is a downside to it, as is explained shortly.

What's the bottom line?

Most all *Suspense* exists and is available to fans and researchers. Of the 37 missing recordings, 18 had additional performances. That means that there are 19 episodes that were single performances that still elude the efforts of collectors.

This list of missing *Suspense* shows details key elements of the recordings that can aid in identification of the missing shows and also corrects many of the errors that have persisted in the old time radio hobby for many years.

Some resourceful fans are making efforts to recreate the missing programs in new, modern productions. Recordings of these productions are available online, and links to them are provided in these listings.

This Research Initiative

This research about *Suspense's* missing programs is part of an effort to collect all episode versions including broadcasts, rehearsals, network, AFRS/ AFRTS, broadcast airchecks, home recordings, East and West Coast performances, and other recordings. "Sorry, Wrong Number," for example, was such a memorable and successful broadcast it was performed many times in *Suspense* history, and was also released as a record set by Decca for home listening.

Upgrades and different versions are still being found. For example, three different network versions of "August Heat" from the same date exist, each with unique show openings ("Now ... Roma Wines, R-O-M-A...", "The Roma Wine Company of Fresno, California ...," and finally " Now ... The Roma Wine Company of Fresno, California ... "). Is one just a clipped opening? Or are there three distinct recordings for this date? Is one a rehearsal? Are these East and West coast recordings? A mystery that we may never solve.

A missing version of "Donovan's Brain," part one, appeared recently when a collector found a commercially released cassette from the 1970s. It turned out to be a missing East Coast broadcast from the period when *Suspense* aired on Thursdays for East and Central time zones and on Mondays for Mountain and Pacific time zones. The recording was right under the noses of old time radio hobbyists all along. (The twice-a-week Roma run is detailed later).

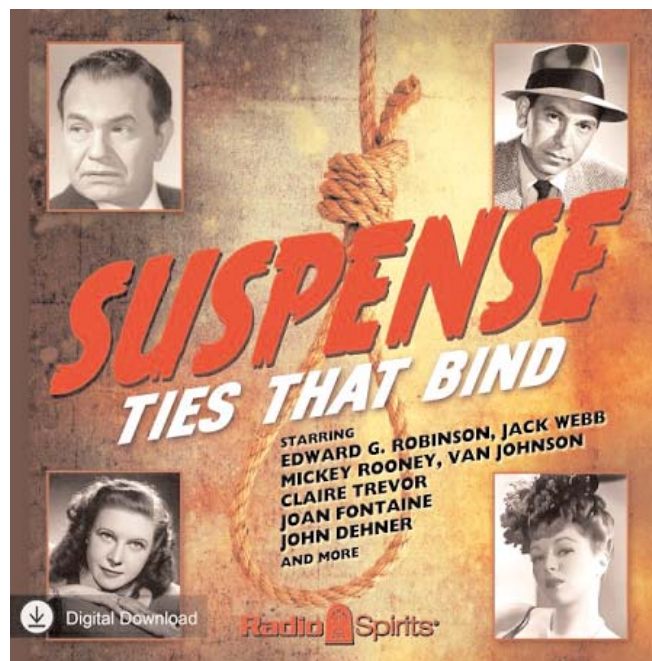
There are still airchecks recorded by performers or advertisers, or even radio stations, that

have been identified. Without the efforts of people recording at home in the late 1950s and early 1960s, many *Suspense* programs would not have survived. Many of these recordings have bits of news, local commercials, or other items from the local station.

The Importance of Armed Forces Radio in Preserving Suspense

Suspense was also released for broadcast on military broadcast networks such as AFRS (Armed Forces Radio Service) multiple times through the years. There are many episodes for which the only copies that exist are from AFRS. Most of the missing shows that have been found in the last decade have been from AFRS transcriptions.

AFRS (and later AFRTS when they added television) made the most of *Suspense* in its program offerings. *Suspense* was released many times through the decades, usually under its own series title, with advertiser and sponsor commercials and CBS references edited out, as was their required practice. Even through the 1970s, US armed forces personnel were as-





signed to locations where there were no television broadcasts. Old time radio show rebroadcasts became very important sources of entertainment for them.

AFRS released *Suspense* programs and other shows in different formats. Sometimes edited programs would be part of *AFRTS Adventure Theater* or *AFRTS Mystery Theater*. The strangest AFRTS releases are late 1970s and early 1980s *Suspense* releases that are a hodgepodge of show elements, with pieces of openings and closings from every *Suspense* era, knitted together as one in a Frankenstein-like edit. These were new openings and closings patched onto the body of the drama. In these programs, episode names and casts were also edited out to make them seem "new." They're disturbing to listen to for OTR purists, but may be the only format in which some of the missing shows might be found.

(For more information about AFRS and AFRTS, the website AFRTS Archive, <http://afrtsarchive.blogspot.com/>, run by former AFRTS engineer Thom Whetston is highly recommended. Thom served in the 1970s in Korea and Panama, but he often posts information and recordings from throughout AFRS history. He has been a great friend to the OTR hobby.)

Transcription collector Randy Riddle has posted instructions to determine if a collector has one of the missing shows as an AFRS transcription. These dating method estimates are usually accurate for the 1940s and early 1950s AFRS recordings. _
<http://randesotericotr.podbean.com/do-you-have-a-lost-episode-of-suspense/>After those years, AFRS had multiple releases of the series with different numbering schemes that did not always follow network broadcast order.

It is important to note that in the early years of collecting old radio programs that many collectors believed that AFRS programs were "inferior" to network recordings since they were not the full recordings as broadcast. Also, because reel-to-reel recording tape was expensive, many AFRS recordings were cut by collectors at the end of the drama, eliminating the AFRS announcements, and saving money by being able to fit more shows onto their tape reels. Many AFRS recordings included public service announcements for service personnel about benefits or other messages about military history or other topics. These announcements were often removed by early collectors, often

with sloppy results. Sometimes those recordings were made with the best intentions by service personnel in their homes as they recorded off the air from their AFRS stations.

Yet other collectors, believing that AFRS programs were inferior, appreciated the fact that they had the core recording of the episodes. They sometimes attempted to re-assemble network-like recordings around the AFRS recording. They used clips of other episodes in an effort to "restore" what AFRS engineers had taken away, usually with disastrous playback results because sound quality did not match and the lack of editing skills and materials that were usually reserved for trained production engineers. Today's digital audio tools are far more powerful and inexpensive, and amateurs can use them with some competence.

AFRS versions of *Suspense* have taken a lot of recording abuse in collecting's early years, but many of the full AFRS recordings have been found and have replaced those badly edited programs that collectors tried to "fix" in the 1960s and 1970s. There is now greater appreciation about the importance of AFRS recordings in preserving the history of the radio drama. Considering the equipment they had and the time pressures they were under, AFRS



production engineers should be commended, and their work should be rightly considered as heroic in preserving *Suspense*.

Spotting Obvious Errors: Clues Inside the Shows

Most of the mistitled and misdated files are obvious upon careful listening for cast names and advertisers. An indication is that the recording has a star in the leading role that does not match that of the actual documented performance. For example, a commonly mislabeled recording is "Night on Red Mountain" from 9-15-1957 starring Richard Crenna. These usually turn out to be mislabeled copies of the 11-20-60 version with Mandel Kramer. Other clues are that in 1957, the show was still produced in Hollywood, but in 1960 it was produced in New York, so the supporting players would be very different. Other misdated shows can be correctly identified by matching up advertisers or announcements for that date. The dates that Roma Wine and Auto-Lite sponsored the show are well-documented. Sometimes there are references to upcoming or past events, like a movie release featuring that week's star, making the misdating errors obvious.

Resources

There are two excellent resources to check common *Suspense* episode identification errors. One is at <http://sites.google.com/site/otrerrors/s-errors/suspense-errors>. This is maintained by collector Andrew Steinberg, who has posted previous versions of this document for the site, as well as his own notes about misdated recordings. Many of the misdated recordings have dropped out of circulation because of the work of the Old Time Radio Researchers, which documents proper dates of programs and creates sets of recordings that are free of these issues. Mr. Steinberg is an active member of the

organization.

Another site has not been updated for about 10 years, but identifies missing shows and brief details about them. Some of the shows noted as missing have been discovered since the site was created. <http://www.usfamily.net/web/wpatinson/otr/suspense/suslost.shtml> Many attempts to contact the site owner have failed.

There are two books about the series. *Suspense: Twenty Years of Thrills and Chills* by Martin Grams, Jr. is available from the author at <http://mgram1.wix.com/martingramsbooks>. There may not be any new copies remaining, but copies are occasionally available on eBay and some booksellers offer new and used copies on through amazon. com. Another is *Suspense* by Darryl Shelton, available at <http://www.bearmanormedia.com/suspense-the-radio-program-television-program-comics-and-mystery-magazines-by-darryl-shelton?filtername=shelton>. Both books are also available through amazon. com. The Shelton book includes a short story that originally appeared in that was adapted from the script of a missing show, and also includes a script of a missing program. Sources of background information or recreations of missing episodes are noted in this document. It should be noted that these books

may have what appear to be errors compared to more recent research. These authors did not have access to many of the current online research sources that are available today. Much of what we report now, in this document, will be enhanced or corrected by the future research of others.

There have been other Suspense logs produced over the years, especially by collector, OTR newsletter publisher (Hello Again), and Friends of Old Time Radio convention host Jay Hickerson. There was also a separate log by collectors Randy Eidemiller and Chris Lambesis. The Jerry Haendiges log can be found at his site <http://otrsite.com/logs/logs1003.htm> and the RadioColdindex log is at <http://www.radiogoldindex.com/cgi-local/p2.cgi?ProgramName=Suspense>

Finding Missing Shows and Versions

As the hobby has matured, and as groups like OTRR and reputable commercial dealers release well-researched sets, many of the older Suspense collections disappear from circulation. Since collectors, especially new ones, consider these new releases as "complete," they believe there is little incentive to gather recordings from other sources. This means that some



versions of programs may be lost inadvertently by dropping out of collecting circulation.

Many old reel collections of long-time or deceased collectors are dismissed as irrelevant because it is believed that all of the programs can be found somewhere else in digital format. **That is a mistaken assumption.** Old collections, analog or digital, can still have worthwhile recordings.

Collectors assisting in this project are still finding versions of programs and unique recordings in mp3 sets from the late 1990s, not just reel and cassette collections. Now it seems that there are fewer sets of shows being posted on personal websites. Though collectors regularly search the Internet for recordings through Google and other search engines, the decline in online recordings in this manner is notable. Instead, collectors are using cloud storage services like Dropbox that are not indexed by search engines. The open Internet, where many collectors posted their collections on their own websites in the late 1990s and early 2000s, were indexed by Google and other search engines, but that OTR-friendly Internet is disappearing. These online collections were critical to this research.

In the mid- and late 2000s, peer computer networks were also common. OTR fans shared their collections openly and generously. Peer networks are in decline because they are considered unsafe from a computer security and privacy perspective, no longer viewed as convenient, and it is thought programs can be found in many other easier and safer ways.

The detective work of collecting is getting much harder. It is essential to keep an eye and an ear out for collections that might be helpful. New and veteran collectors are always finding new recordings and can discover facts and oddi-



Fibber McGee and Molly starred on an Suspense called "Back Seat Driver".

ties just by listening to the shows and documenting them. It was a new collector who brought renewed attention to the special twice-a-week Roma Wines run ... it had been ignored by collectors for decades.

There are always quirks in recordings that make collecting interesting, such as in the 1947/01/30 recordings of "Three Blind Mice" where there are dialogue changes after the mid-show commercial. One starts with "Does the defendant wish to make ..." and the other starts with "The defendant will rise ..." Why? Is this an East Coast / West Coast pair? Is one a rehearsal? There are many other interesting aspects of this series remaining to be found.

Non-US Suspense Productions

Suspense scripts were used in Australia by Grace Gibson Productions in the series *Theatre of Thrills* (1950-1951) and *Tension* (1956-1957). The *Tension* series re-used some of the previous *Theatre of Thrills* scripts. If you're not familiar with Australian radio drama, the biography "Yes, Miss Gibson" is a fascinating look at this Australian radio pioneer (from Texas!). The book has many insights into the general history of radio drama and the nature of business and production management in that era.

<https://www.amazon.com/Yes-Miss-Gibson-Australian-legend/dp11925209164> All 52 episodes of *Tension* are now available and can be ordered at the Gibson site:

<http://gracegibsonradio.com/product/tension/>. (Note: prices are in Australian dollars and purchases can be made in US dollars via PayPal). It appears that 23 of the 52 are *Suspense* scripts and the others are from sources such as *Theater of Famous Radio Players*, *Hollywood Theater* (which was sponsored by Skippy and LaRosa and was also syndicated) and Ziv's *Your Movietown Radio Theater*. These US shows may have shared production scripts, too! A *Lights Out* and a *Molle Mystery Theater* episode were also in the *Tension* series. As of this writing, two of the *Tension* productions are of missing *Suspense* episodes.

Her company negotiated for use of US scripts in new Australian productions. In some cases, such as the US series *Night Beat*, the Australian version proved very popular and had a longer broadcast life than the US production did. Grace Gibson Productions added its own original episodes after the US production ceased.

The re-used US scripts would be edited to adjust for differences in US and Australian slang and grammar. Sometimes, titles would be changed to reflect geographic designations. The *Suspense* episode "*The Leading Citizen of Pratt County*" was edited to become "*The Leading Citizen of Pratt District*" in *Tension*. Other times, titles would change to be more appropriate for subtle differences in language or local tastes. The *Suspense* episode "*Murder of Necessity*" would become "*Crime of Necessity*" in its Australian presentation. The reason for the title change is not particularly clear other than an editor believed it made more sense for its audience or was plainly just a better title.

In England, the BBC series *Appointment with Fear* also mirrored some *Suspense* scripts as penned by John Dickson Carr. The network also produced a later series, *Man in Black*.

Few of the BBC productions exist in circulation. There, too, script titles would be changed by editors on both sides of the Atlantic for their audiences. The US "*The Hangman Won't Wait*" was produced in England for *Appointment with Fear* as "*The Clock Strikes Eight*."

A South African *Suspense* series was produced on Springbok Radio, but our research so far indicates they did not use US scripts. A correspondence between Australian OTR collector and expert Ian Grieve with Springbok expert Frans Erasmus shed some light on the series. It was indicated there were two separate *Suspense* runs on Springbok Radio. The first was



from 1968 to 1972, produced by Michael McCabe, with most scripts written by him. McCabe was a prolific scripter and producer (*Beyond Midnight*, *SF68*, *The Avengers*), a worthy research topic by himself. The second *Suspense* run started in 1984 with original scripts and multiple production companies. A series called "*Hitchcock's Half Hour*" ran from 1977 to 1983, produced by McCabe and was "exactly the same as *Suspense*, even the same signature theme was used."

For some *Suspense* episodes, professional overseas productions are the only surviving recordings of *Suspense* scripts for missing US programs. These non-US productions have not received much research attention. They are worthy of future study that would be a major contribution to radio research. ■

Editor's note: This *Suspense* article will continue in the next issue of *The Old Time Radio Times*.



EVERY-BODY COMES TO RICK'S PLACE!

Everyone who is on the internet and has email needs to take a quick few seconds and click on this link: www.RicksPlace.info and sign up. It's absolutely free. Rick's Place, named after the upscale nightclub and gambling den in Casablanca (1942), is a newsgroup that started back in January, providing the latest news about conventions, comics, books, movies, old-time radio and anything in between. This has proven to be a valuable vehicle that delivers pertinent information and items of interest to the membership. The discussion group has, in past issues, discovered that the Asheville Western Film Festival was recently cancelled due to a disagreement with the convention management and the hotel, new DVD releases, and recent old-time radio findings. Over 2,000 people have subscribed already, according to Dave, the man in charge, and an average of two additional people subscribe every day. "What I would like to see is more discussions about old-time radio," he explained. So take a moment and subscribe at www.RicksPlace.info. If you do not like what you read, you can always unsubscribe.

JOEYGRAFIX CARTOONS

I'm a freelance cartoonist for nearly 30 years now with a passion for old time radio and movies. Love the opportunity to draw for you. joeyleft@yaho.com
<http://all30acresgirl.wix.com/joeyleft-cartoons>



METROPOLITAN WASHINGTON OLD TIME RADIO CLUB



Going strong for 30 years, the **Metropolitan Washington Old Time Radio Club** brings people together who have an interest in Old Time Radio (OTR). This is done through monthly meetings consisting of presentations about OTR stars and programs, and recreations of classic OTR shows, plus occasional performances of member-penned scripts produced in the OTR style.

Radio Recall is our illustrated twelve page journal published every other month, edited by Jack French, OTR historian and author. Articles by Jim Cox,



RADIO RECALL

Metro Washington Old Time Radio Club



Martin Grams, Jr., Karl Schadow, Jim Widner and other OTR researchers. OTR book reviews, upcoming OTR events, and historical footnotes. Available in full-color PDF via email, B&W hardcopy via USPS, or distributed to members at meetings.

Gather 'Round the Radio

e-Newsletter for the Metropolitan Washington Old-Time Radio Club

Gather 'Round the Radio (GRTR) has been a monthly e-Newsletter feature of the Club since 2005, containing book and

music reviews, bits of nostalgia, and essays by Club members. Recently the GRTR has morphed into The GRTR Studio Edition which is a fanciful use of the format of old-time radio variety shows, and the popular NPR talk-show "Fresh Air." GRTR brings lively information about entertainment and nostalgia.

Dues: \$20/year (discounts available)

Member Benefits

- Access to our Audio Library (CD and cassette)
- Book and DVD Library
- Radio Recall and GRTR delivered directly to you
- Monthly meetings in the Washington DC area

For more information please visit our web site at www.mwotrc.com
or email: membership@mwotrc.com



Mind the Gap by Clair Schulz

In 2009 I participated in an intergenerational program in which seniors shared their reminiscences with small groups of U.S. history students in a series of sessions held at a local high school. During the session covering World War II after passing around ration books, V for Victory buttons, V-mail stationery, Remember Pearl Harbor items, and other memorabilia from those years, I mentioned to the group seated with me how popular the service comedies of Bud Abbott and Lou Costello were with moviegoers as I lauded the duo's efforts at selling war bonds. I did not keep 'em flying very high that Friday morning in March because not one of the seven teens in my group had even heard of Abbott and Costello.

That Americans born in 1994 or 1995 knew nothing about the most popular comedy team of the 1940s really should not have surprised me because they grew up in a world whose watchword is "What's next?" In recent months I have begun to wonder how much of the impact of radio programs is lost on those unfamiliar with the milieu of the time.

This feeling was particularly reinforced while listening to "*The Ghost Breakers*" episode of *Screen Director's Assignment* which aired April 3, 1949. (The series became *Screen Director's Playhouse* in July of that year.) Bob Hope and Paulette Goddard starred in the 1940 film directed by George Marshall; Bob (as Larry Lawrence) and Shirley Mitchell (as Mary Carter) took the major roles in the radio version.

Where there's Hope, there's bound to be gibes at Bing and politicians so Crosby and President Harry Truman get the expected early callouts. As Lawrence and Carter approach their destination, a telegram arrives warning "an



empty coffin awaits on Black Island" so Larry glibly tosses in a nod to the largest chain of L.A. mortuaries: "Does Pierce Brothers know about this?" and contemplates making "the one friendly call that covers all."

Larry's bravado, present in a promise to break any blackguard in two and "use half in the castle and half in the bathroom," sounds peculiarly funny by itself, but the laughing audience recognized the similarity to the pitch of *Swan Soap*, sponsor of *The Bob Hope Show*, which encouraged housewives to break the bars apart, using half in the kitchen for dishes and other half in the bathroom for bathing. When the couple row closer to the island and Larry gets a glimpse of *Castillo Maldito*, he comments sardonically, "What a ruin. It looks like CBS pulled a raid on it." Anyone ignorant of the shift of talent from NBC to CBS that began with *Amos 'n' Andy* and *The Jack Benny Program* and later in 1949 would claim comedians *Edgar Bergen* and *Red Skelton* would miss the significance of that reference.

After the eldritch caretaker played by *June Foray* rejects Mary's claim with a gruff, possessive "My island," Larry tosses in the aside "Sounds like *Vaughn Monroe's* mother." *Monroe's* throaty baritone with biceps, almost

Monroe's throaty baritone with biceps, almost lost in the passage of time, would have been very much at home racing with the moon on a spooky isle in pursuit of ghost riders in the sky.

When the apprehensive pair actually get to the castle, Lawrence responds to Mary's straight line of "I wonder who lived here last" with "It must've been Jolson. The front porch is down on its knees." Al Jolson, the most popular entertainer of his day known for his kneeling version of "Mammy," is an artifact from the "Keep Cool with Coolidge" era to those vanishing Americans who still remember that ebullient showman. Responding to some mumbo jumbo uttered by a captured zombie, Mary sets up her companion by asking for an interpretation of the gibberish. Larry's translation: "With men who know their castles best, it's zombies two to one," a jest that doesn't make much sense to modern ears unless one recognizes it as a parody of the ad line "With men who know tobacco best-It's Luckies two to one."

Larry's intention to explore the castle in greater detail takes the form of "Let's see what else is going on in Nightmare Alley," a reference

the audience recognized but which might skip by many in the present age except those devotees of film noir who revere the 1947 Fox movie.

In the crypt area when an organ begins playing by itself Mary fearfully admits "I don't like it" to which Larry adds "Petrillo won't like it either." That name means nothing to those who retrieve their songs from cyberspace, but James Caesar Petrillo, kingpin of the American Federation of Musicians, was a force to be reckoned with, the leader of several successful recording bans. Rick Blaine told Sam to "Play it." Petrillo could tell the music world to "Play it" and "Don't play it."

Fraidycat Lawrence confesses that if there really were ghosts, he would lose his mind and end up in the snake pit, setting up this punchline after a frightening giggle arrives on cue: "Move over, Olivia." Anyone listening today unacquainted with the 1948 film and its star might wonder where the new female character came from.

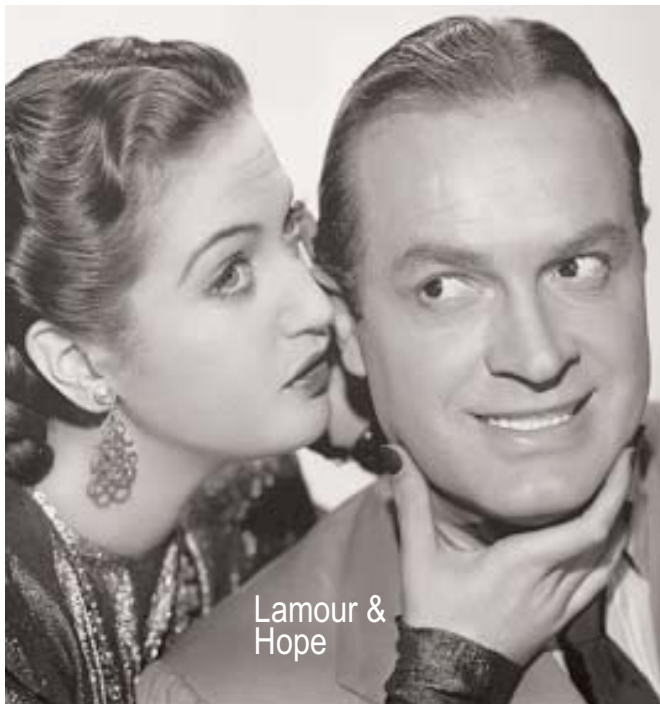
After the spirit appears to warn of marching men and Larry expresses admiration for its performance, the ghost (Ken Christy) proudly declares "Yeah? Well, wait till you see me in



Hamlet." It is not the apparition of Hamlet's father in Shakespeare's play that brings about laughter from the audience but rather the best picture of 1948, a movie still fresh in their minds because the Academy Awards presentation was held just 10 days before on March 24th.

Because the comedian who played a tightwad has been gone now for over 40 years, not many people born in the Age of Aquarius will recognize Larry's name-dropping when he gets his first peek into the opening after the coffin swings aside: "There's nothing down there but some dusty old dungeons. Let Jack Benny keep his money."

When the villain shows his true colors and stakes the hidden silver deposits for himself by maniacally claiming "This mine is mine and what's mine stays mine" and Larry comes back with "Thank you, Gertrude Stein," the humor is not in the rhyming retort but instead a sarcastic reminder of Stein's famous repetitive line "Rose is a rose is a rose is a rose" from "Sacred Emily."



Just before the happy ending with the relieved and rich twosome onboard a ship back to the United States, Mary asks the leading question "What will we do with 100 million dollars?" Larry's timely answer: "Well, we can always open another hotel in Texas. Get Dorothy Lamour to broadcast." That wasn't just a respectful nod in the direction of his colleague on the Paramount lot. It was a knowing wink to the audience, reminding them of the March 17, 1949 "fouled-up" broadcast of *The Sealtest Variety Theater* with Dottie as harried hostess of the chaos from the Shamrock Hotel in Houston.

While it is true that listeners absolutely unaware of any of the contemporary references in this production of *Screen Director's Assignment* could still derive some pleasure from the adaptation, it is a more rewarding experience when one sees the whole picture just as readers can follow all the events in John Steinbeck's novel *Of Mice and Men* without knowing the source of the title, yet it is only after the allusion to the poem by Robert Burns settles into consciousness that we recognize the unfulfilled dreams of George and Lennie are, in a way, our dashed hopes as well.

While listening to all the adventures of *The Great Gildersleeve* in preparation for writing a book on the radio series, I was impressed by the frequency of allusions spoken by Throckmorton P. Gildersleeve and the other residents of Summerfield. Well over 100 of the episodes contain quotations from the works of notable authors such as Tennyson, Shakespeare, Longfellow, Keats, Kipling, Whittier, Browning, Wordsworth, Shelley, Coleridge, Emerson, and Cervantes, tips from "Just Plain Folks" poets Robert Service, Edgar Guest, and James Whitcomb Riley, and also sagacious advice coming from the Psalms, Aesop, Isaiah, Matthew, and Luke. Al-

most all of the quotations were spoken without attribution. Even if the audience did not remember if the author of the words cited was Lord Byron or Sir Walter Scott, they appreciated the worthy sayings because such references established authority or gave credence to what the characters had to say. Listeners at the time recognized the citations as pertinent quotes of note worked unobtrusively into the narrative for the benefit of those living in Summerfield and in Radioland.

I noted the allusions in the entries for the various episodes because I believe many modern listeners would not even recognize them as such just as I provided the titles of the melodies selected by Jack Meakin and the other musical directors on the program. Strains from "Sleep," "Pretty Baby," "Silver Threads Among the Gold," "Memories," "Feudin' and Fightin' ," "When You're Smiling," "The Prisoner's Song," "I Hear a Rhapsody," "We're in the Money," and similar vintage favorites dropped in as bridges between pertinent sequences of action added a polished fillip to the total package of entertainment that came to us wrapped with caring hands from the folks behind *The Great Gildersleeve*. I listed them in the "Comments" section of entries because very few people today under the age of 60 can "name that tune" and I fear it may not be long before only a handful of music aficionados of any age will be able to pluck titles out of the air from the era of those old phonograph records like the experts on *Information, Please* did regularly after hearing just a few measures of a composition.

The poet's lament, "Where are the snows of yesteryear?," could easily be altered in the 21st century to "What will happen to the shows of yesteryear?" There may be no feasible way of bridging the widening chasm between a popular



culture fixated on a ceaseless stream of images scrolling before their eyes and a fading generation who witnessed a fair portion of the passing parade through their ears.

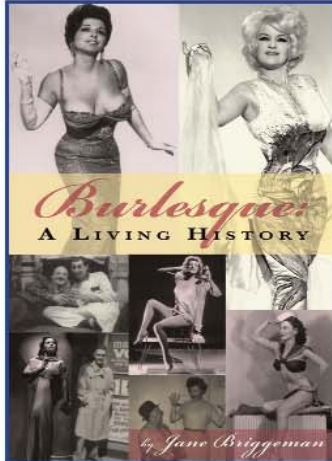
In 2013 on the way through my living room with the helpful fellow who had earlier installed my water softener, we paused briefly to study an oil portrait I commissioned of Crosby and Hope in song-and-dance costume as they might have appeared onstage in Morocco, Rio, or Bali. The grizzled handyman asked, "Who are those guys?" When I told him, he muttered, "Before my time," and ambled toward the basement door with his tool kit.

In 2015 I wonder more than ever if old-time radio will join Bud and Lou in being who's on last and Bing and Bob on the road to obsolescence.

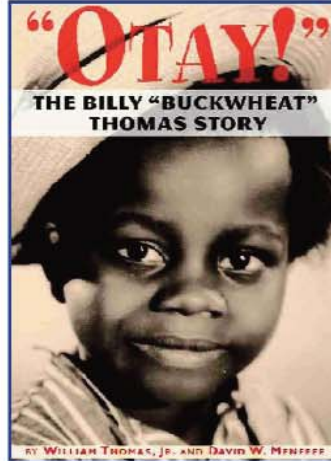
Bear Manor Media



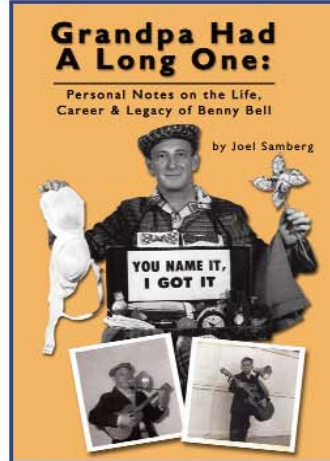
Can you resist looking at these great titles from Bear Manor Media?



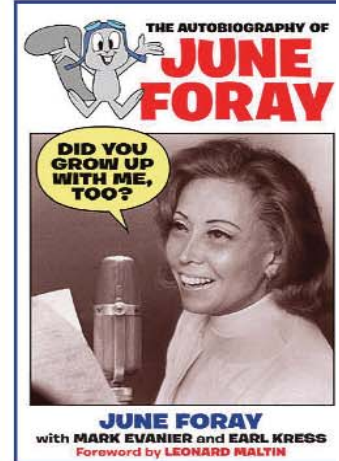
Coming soon!



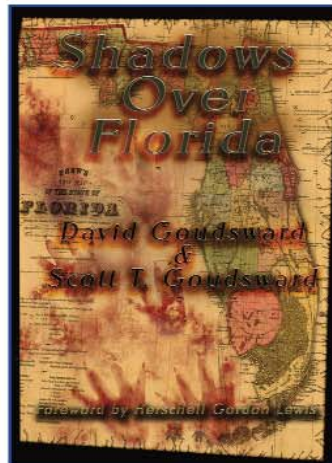
Coming soon!



\$19.95



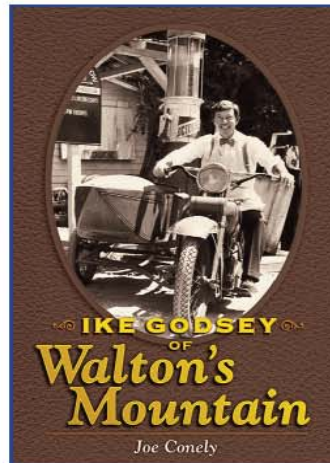
\$19.95



Coming soon!



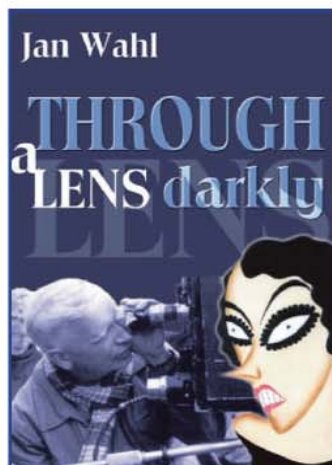
\$21.95



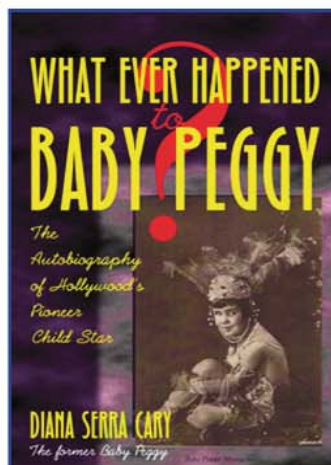
Coming soon!



\$29.95



\$21.95



\$24.95

Check out our latest titles!

For details on these, and 200 more titles, visit

www.bearmanormedia.com

Add \$5 shipping for the first book

\$1 for each additional book

Please join our online mailing list for news and coupons!

<http://groups.google.com/group/bearmanor>
Contract us at books@benohmart.com

OTRR ACQUIRES NEW EPISODES AND UPGRADED SOUND ENCODES FOR JANUARY AND FEBRUARY

This is a list of newly acquired series/episodes. They may either be new to mp3 or better encodes. These were acquired by the Group during the months of Nov. and Dec They were purchased by donations from members and friends of the Old Time Radio Researchers. If you have cassettes that you would like to donate, please e-mail beshiresjim@yahoo.com For reel-to-reels, contact david0@centurytel.net & for transcription disks tony_senior@yahoo.com

Danny Kaye Show

45-01-13 (02).mp3
45-01-20 (03).mp3
45-01-27 (04).mp3
45-02-03 (05).mp3
45-02-10 (06).mp3
45-02-17 (07).mp3
45-02-24 (08).mp3
45-03-03 (09).mp3
45-03-10 (10).mp3
45-05-11 (19).mp3

Dark Venture

47-01-14 (46) The Expert(Wildroot).mp3

Devil And Mr O, The

71-09-24 (02) The Neanderthal.mp3
72-03-18 (26) The Shrinking People.mp3

Dick And Jeannie

xx-xx-xx (19) First Tune - Believe It, Beloved.mp3
xx-xx-xx (20) First Tune - I Want a Girl Just Like the Girl That Married Dear Old Dad.mp3
xx-xx-xx (21) First Tune - Paper Doll.mp3
xx-xx-xx (22) First Tune - Gonna Dance With the Dolly with the Hole in Her Stocking.mp3
xx-xx-xx (23) First Tune - Blue Room.mp3
xx-xx-xx (24) First Tune - Pennies From Heaven.mp3

xx-xx-xx (37) First Tune - This Heart of Mine.mp3
xx-xx-xx (38) First Tune - The Charm of You.mp3
xx-xx-xx (39) First Tune - I Dream of You More Than You Dream I Do.mp3
xx-xx-xx (40) First Tune - I'm Through With Love.mp3
xx-xx-xx (41) First Tune - I Only Have Eyes for You.mp3
xx-xx-xx (42) First Tune - Don't Blame Me.mp3
xx-xx-xx (79) First Tune - I'll Be With You in Everything I Do.mp3
xx-xx-xx (80) First Tune - I'm a Little on the Lonely Side.mp3
xx-xx-xx (81) First Tune - I Ain't Got Nobody.mp3
xx-xx-xx (82) First Tune - All of My Love With All of My Heart.mp3
xx-xx-xx (83) First Tune - Irish Lullaby.mp3
xx-xx-xx (84) First Tune - Under a Blanket of Blue.mp3
Dinah Shore
Birdseye Open House 46-03-21 First Tune - Atlanta, GA (East Coast).mp3
Birdseye Open House 46-03-21 First Tune - Atlanta, GA (West Coast).mp3
Dixie Four
49-10-09 First Tune - When God's Chariot Comes.mp3
Doctor Fights, The
45-08-28 (25) Medicine For The Enemy.mp3
45-06-19 (15) Mare Island And Back.mp3
Don Wright Chorus
49-10-16.mp3
49-10-30 First Tune - Make Believe.mp3
Double Or Nothing
49-10-13.mp3
50-08-30.mp3
Dr. Paul
45-12-13.mp3

Dr. Paul

45-12-24.mp3

53-12-21.mp3

Dude Martin's Sunrise Round-up

48-02-11 First Tune - Loaded Pistols And Loaded Dice.mp3

47-01-05 First Tune - If You Can't Break My Heart.mp3

Easy Aces

xx-xx-xx (749) Jane is serving on jury duty.mp3

xx-xx-xx (750) Jane gets picked for the jury.mp3

Eddie Cantor Show

(Pabst) 47-06-12 (38) Eddie Interviews A Prospective Son-In-Law.mp3

El Lobo Rides Again

49-11-09 The Ambush.mp3

Engineer Operating Awards

49-04-16 Rescue Of Cathy Fiskus.mp3

Expectant Father

xx-xx-xx (Audition).mp3

Faces In The Window

53-03-07 Masque Of The Red Dead.mp3

Faith In Our Time

49-02-01 Guest - Dr Jay Richard Sneed.mp3

Family Hour

xx-xx-xx (74) First Tune - Beat Out That Rhythm On The Drums.mp3

Family Quiz

xx-xx-xx -Audition.mp3

Family Robinson

xx-xx-xx (76) Dick returns from Chicago, announcing he has inherited an estate.mp3

Father Knows Best

48-12-20 Audition.mp3

Fibber McGee & Molly

42-04-07 Scrap Drive.mp3

Fibber McGee And Molly

44-01-11 Income Tax Time.mp3

Fibber McGee And Molly

44-01-18 Flowers From Ralph.mp3

Fred Waring Show, The

47-12-05 A Salute To Walt Disney.mp3

xx-xx-xx (86) Salute To Fort Oglethorpe.mp3

xx-xx-xx (87) First Tune -When The Lights Go On Again.mp3

Freedom USA

52-03-23 (14) Dead Letter Carrier.mp3

Fun At Breakfast

46-02-27 First joke is about a case of son.mp3

46-02-28 A routine where they start a telegraph company.mp3

46-03-21 A routine where they start a telegraph company.mp3

Gangbusters

53-06-13 Carlos Lajoya Is Shot And Killed'.mp3

Gi-Jive

xx-xx-xx (1117) First Tune - Russian Lullaby.mp3

xx-xx-xx (1118) First Tune - Little Jazz.mp3

Glamour Girl

46-08-21 Audition.mp3

Great Caesar's Ghost

46-03-08 Audition.mp3

Great Gildersleeve, The

48-06-02 Tape for Kraft Employee 49-04-13

(323) The Circus Comes To Summerfield.mp3

49-04-20 (324) Haunted House.mp3

49-12-14 (343) The Christmas Spirit.mp3

9-12-28 (345) The Hayride.mp3

Great Scenes From Great Plays

48-10-15 (03) The Barretts of Wimple Street.mp3

Green Hornet

45-08-23 (0717) Unexpected Meeting.mp3

46-02-23 (0744) The Last of Oliver Perry.mp3

46-03-02 (0745) A Question of Time.mp3

46-03-09 (0746) The Letter (aka-Clearing The Mayor Of Graft).mp3

46-03-16 (0747) A Pair of Nylons.mp3

46-03-23 (0748) Youth Takes the Headlines.mp3

46-03-30 (0749) Classified Ad.mp3

Green Hornet

- 46-06-01 (0758) Accidents Will Happen (aka City Transportation, Bus Accidents).mp3
- 46-06-15 (0760) Revenge for Melakim.mp3
- 46-06-22 (0761) The Champion.mp3
- 46-08-03 (0767) The Torn Map.mp3
- 46-08-10 (0768) Axford Makes a Deal.mp3
- 46-08-17 (0769) One Too Many Frame-Ups.mp3
- 46-08-24 (0770) Profits from War.mp3
- 46-08-31 (0771) Death in the Dark.mp3
- 46-09-07 (0772) Oliver Perry Tries Once More (aka-Oliver Perry Tries Again).mp3
- 46-12-22 (0787) Return of the Missing Witness.mp3

Guest Star

- 47-06-05 (11) Guest - Beatrice Kaye.mp3
- 47-06-11 (12) Guest - Bob Hope.mp3

Guys Next Door, The

47-07-25 Audition.mp3

H V Kaltenborn News

- 40-12-19 The Isolationist Movement.mp3
- 41-04-24 Convoys To England.mp3
- 41-05-06 Aircraft Production.mp3
- 41-05-27 Bismark Sunk.mp3

Hail The Champ

46-11-07 Sports Quiz Show.mp3

Hawthorne's Adventures

49-xx-xx Guest - Dennis Day.mp3

Heart Strings

46-02-06 Audition.mp3

Henn House, The

50-xx-xx Guest - Mitzi Green (Audition).mp3

Hollywood Dateline

45-02-xx Plug For Roger Jessup.mp3

BOYS! Send coupon to Red Ryder for your **FREE** Christmas Reminder Kit, enclosing 3c stamp, please, to help cover our handling-postage cost. Kit contains printed "messages" to be signed by you, pictures of all Daisy Air Rifles, complete directions. It's FUN to use! Put "Reminders" under milk bottles, in mail-box, on Dad's easy chair. They'll HELP you get a Daisy for Christmas. If you HAVE money now (or can get it) buy your Daisy NOW. If your Dealer hasn't it, or no Dealer is near you, send us the price of your favorite Daisy in cash or money order and we'll mail it **POSTPAID**. (Daisy priced in Canada.) Or—fill coupon, 3c stamp, for Christmas Reminder Kit.

The Popular 500 SHOT LIGHTNING-LOADER CARBINE Only **\$2.50**

Daisy's original 500-Shot Carbine features Lightning Loader (removes and inserts shells **QUICK** **EASY** **SAFE**). This Rifle beautiful, accurate Carbine only 17.5" in length at barrel end.

Daisy's Special 100-Shot Rifle: Fresh Action Automatic Safety **\$3.50**

30-Cal Para Rifle: Forest-Fire Protection. Unusually Accurate. Only 34" Walnut stock. Take over model. **\$4.50**

Red Ryder 1000-Shot Saddle Model Carbine: Removable Trigger Guard. **\$3.50**

USE DAISY BULLS EYE SHOT **BIG JUMBO 5¢**

RED RYDER (Care of Daisy Manufacturing Company, 2013 Union St., Plymouth, Michigan, U.S.A.)

Dear Red: I enclose 3c stamp for my Christmas Reminder Kit. Please send me (name) (address) (city) (state) (zip) (country) Christmas Reminder Kit.

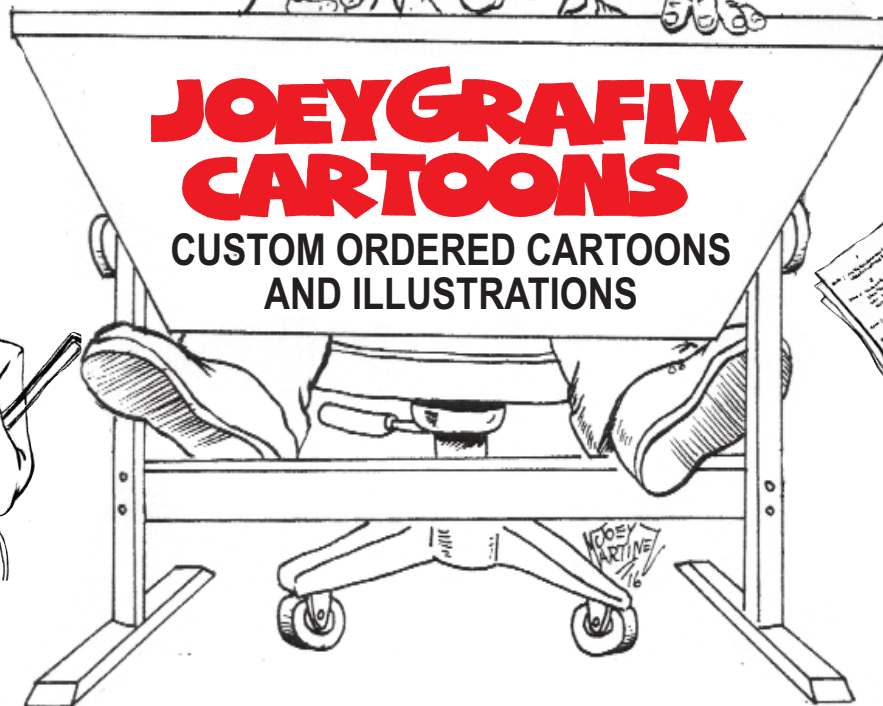
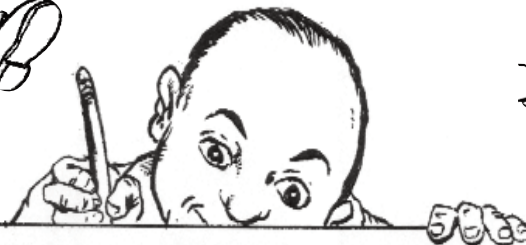
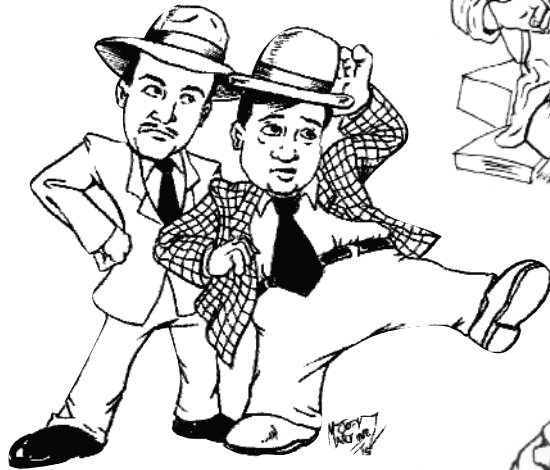
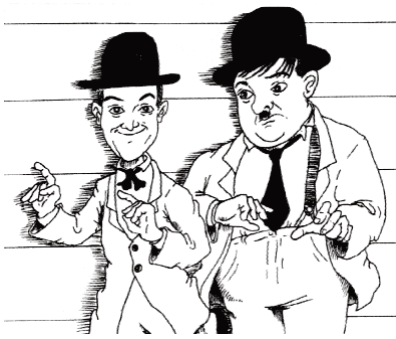
NAME _____

ST. & NO. _____

CITY _____ STATE _____

Check here if you want Daisy Carbine also.

DAISY AIR RIFLES



SEE MY NOSTALGIA INSPIRED ART AND ORDER PRINTS OR
REQUEST YOUR ORIGINAL CARTOONS, CARICATURES & COMICS
www.all30acresgirl.wix.com/joeygrafix-cartoons



LUM and ABNER
BASED ON CHARACTERS CREATED BY CHESTER LAUCK & NORRIS GOFF

'CORDIN' TO TH' ALMANAC...
LUM and ABNER ABROAD
 FROM PINE RIDGE TO PARIS VIA MONTE CARLO!
 Lum and Abner's 7th, final movie, "Lum and Abner Abroad," was filmed in Yugoslavia!

BY JACKS! WHAT'S GOING ON IN HERE?
IT'S DICK!

GRANNIES, DICK! I'M GLAD TA SEE YA! YER GONNA SEE ME, BULLDOG LUMMOND, SOLVE A MURDER CASE!
 WHAT? WHY, MISS CARVER IS NO MURDERER!
 BUT WE DONE SEEN DEAD FOLKS AN' HEADS CUT OFF, AN'...
 HA! WHAT A MAROON!

DICK, IT DOES LOOK MIGHTY SUSPICIOUS! AND ALL THESE KNIVES...
 MEN, THIS LADY IS MISS IMA CARVER! SHE'S A FAMOUS ARTIST FROM NEW YORK! THOSE ARE HER CLAY-WORKING TOOLS!

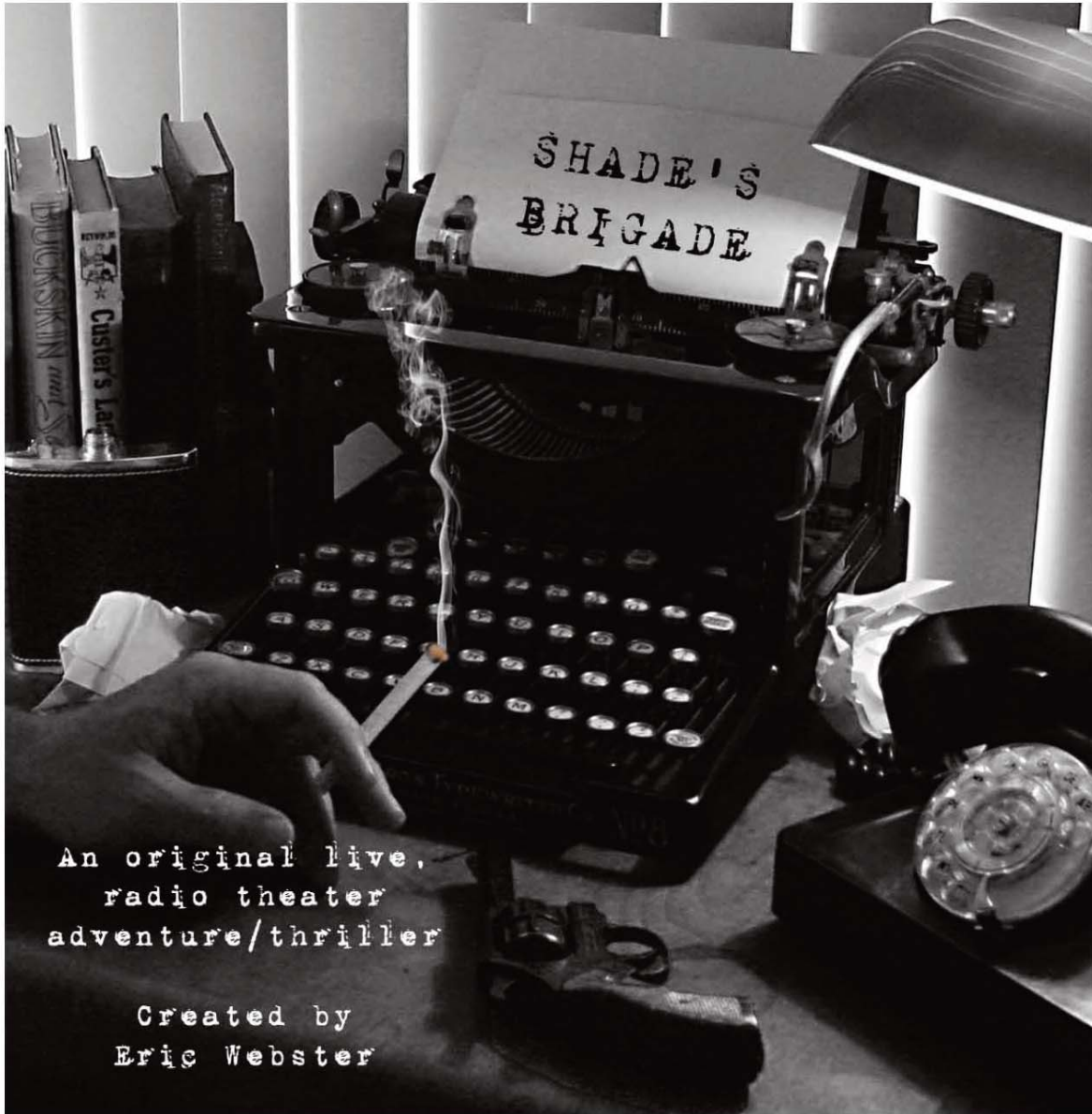
CREEE!
 BUT... SHE KILLED CEDRIC!

YOU CALL ME, MR. LUM?

OOHHH!
TAUNK!
 HA HA!
 'LO CEDRIC!

"Lum and Abner" © TM the Estate of Chester H. Lauck Jr. Used by permission. © 2017 the Estate of Chester H. Lauck Jr. & Donnie Pitchford. All rights reserved.
 For more info: www.lumandabnersociety.org + Facebook: "Lum and Abner Comic Strip Group"

An original radio thriller, produced in the style of the golden age of radio and performed live on stage with four actors performing all the characters and sound effects!



**Shade's Brigade performs a new episode live each month
at the Jerome Hill Theater in St. Paul, MN**

Not in the Twin Cities area? No problem! Listen to Shade's Brigade online for free at www.shadesbrigade.com and follow the ongoing adventures of Jack Shade and his group of mercenaries.

Want to bring Shade's Brigade to life in your city? Contact The Producing House at producinghouse@mac.com



1,371 big cash prizes to 1,370 people in

The Great Gildersleeve's

\$50,000

"Name My Song" Contest

sponsored by Parkay - the Margarine that tastes so good!

Easy to win - Help The Great Gildersleeve name the new song he's written

Grand Prize \$5,000 plus 274 weekly prizes every week for 5 weeks

Every week 4 \$1000 bills

Every week 20 \$100 bills

Every week 50 \$20 bills

Every week 200 \$10 bills

5 BIG WEEKLY CONTESTS

1st weekly contest starts Oct. 2, ends midnight Oct. 8
3rd weekly contest starts Oct. 16, ends midnight Oct. 22
2nd weekly contest starts Oct. 9, ends midnight Oct. 15
4th weekly contest starts Oct. 23, ends midnight Oct. 29
5th weekly contest starts Oct. 30, ends midnight Nov. 5

Weekly first prize winners announced on Gildersleeve program each Wednesday

Follow these simple rules to win

- 1. Print or write clearly your suggested title for The Great Gildersleeve's Song. Use coupon below, plain piece of paper or entry blank from your food dealer.
2. Print your name and address on your entry. Include also name and address of the dealer from whom you bought your Parkay Margarine.
3. Send in as many entries as you wish. Write each song title on a separate entry blank. With each entry enclose the red end-flap from any package of Parkay Margarine.
4. Mail entries to Parkay Margarine, Box 5167, Chicago 77, Illinois.
5. There will be five weekly contests. First contest starts October 2, 1949; last contest ends midnight November 5, 1949. All entries must be postmarked before midnight of each closing date. Entries received before midnight, October 8, will be judged in the first week's contest. Thereafter, entries will be judged in each week's contest as received. Entries for the final week's contest must be postmarked before midnight, November 5, and must be received by November 12, 1949. No entries will be returned, and no correspondence entered into. Not responsible for entries lost in the mail. You accept conditions of these rules when you enter.
6. Grand Prize winner and weekly prize winners will be notified by mail. No one person may win more than 1 prize in each contest, nor more than 1 first prize in all five contests. All weekly winners are eligible for the grand prize of \$5,000. Complete lists of winners sent on request to anyone sending a self-addressed stamped envelope.
7. Entries will be judged on originality, uniqueness and aptness of title. Judges' decision is final. Duplicate prizes in case of ties. All entries become property of Kraft Foods Company.
8. Any person living in the continental limits of the United States and in Canada may enter this contest—except employees of the Kraft Foods Company, its advertising agencies and members of their families. Contest subject to Federal and State regulations.

Here is the first chorus—you add a title:

There's an old familiar strain,
A haunting refrain
That takes me back to days of yore.
I see a chapel on the hill,
Spring's first daffodils
Reflected in the mill pond from the shore.

I recall in memory
Two names on a tree,
Our first kiss in that old canoe.
And tho' we've drifted far apart,
This song lives in my heart...
It's a melody of love and you.

How to win \$6000!

The Great Gildersleeve, radio's popular crooning bachelor, is in trouble. He has written a song but can't decide on a title. Name the song for him and win up to \$6000!
20 prizes of \$1000! Yes, four crisp new \$1000 bills will be awarded to winners each week for five weeks. And in addition there's a grand prize of \$5000 for the best name submitted in all five contests! So easy! Such fun! Just think of

a name for the new song written by The Great Gildersleeve. You don't have to know anything about music to win. Just read the words of the song... and write down a title. A name like "The Bachelor's Serenade" or "Melody of Love" may win. These are just sample titles, of course. You can think of better ones. Send in as many entries as you like. Buy Parkay today—clip the coupon below—send in a title before you forget. Your dealer has extra entry blanks.

Tune In—Hear Gildy sing the song Wednesday evenings over "The Great Gildersleeve" radio show. 8:30 p. m., E.S.T., NBC. You'll get lots of ideas for winning.



Send Red end-flap with entry

CLIP COUPON NOW

RT

Enclose the red end-flap from any package of Parkay Margarine and mail to Parkay Margarine, Box 5167, Chicago 77, Illinois.

My title for The Great Gildersleeve's Song is

My own name is
My address is
City Zone State
Dealer's name and address

Get additional entry blanks from your dealer or use plain sheet of paper.