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**DIY: A Show of One’s Own**  
First in a series of articles by Joseph  
Kessler Adamsty

If you have listened to radio theater for a while and developed a passion for it as an art form, it may have occurred to you that there are very few groups doing radio with a modern twist. A show of one’s own.

This does not mean there are no groups. There are many. Some produce shows to emulate the shows and styles they have learned to love. They may do on-stage recreations of radio theater with a live audience. They may be doing new scripts in the old styles. They may be doing new work that might be considered experimental. Some are able to finance shows based on internet distributions, others produce them under the real meaning of “amateur.” Those who do it for the love of the thing.

If you want to create new radio theater you will need to define what will mark your group as different – why should an audience choose your show?

Why you, and why radio theater? Usually the goal is very vague – “I want to do that.” But the road from wanting to and doing is long and

difficult. But it can all be broken down into doable steps, so take heart.

You, too, can create your own Do-It-Yourself Radio Theater.

### Know Your History

Before you recreate the wheel, it is a good idea to know what has gone before. And the Old Time Radio Researchers is a great resource for the kind of self-education in radio history. The era between 1935 and 1960, a mere 25 years, is generally the era we refer to as the Golden Age of Radio Theater. In this country. In other countries radio theater never died.

In old time radio the shows in this country were defined by the sponsor. Someone showed up at an ad agency and said, “I want to sponsor a show that will sell my products.” Then the agency would put together a pilot show with an idea for whatever the show would become.

Sometimes it was a music show with a personality or “house band” to share the stage with guests, but above all to put the sponsors’ message prominently in the format. These were the dozens of local and national live and recorded programs

for individual bands and whole programs of the most contemporary styles of music. Big Band remotes, particularly, have a big following in the OTR community.

Other times it might be the agency going to the sponsor with a solution they never knew they had. "We found that people are tuning in for detective shows (or westerns or music remotes or comedies), are almost always tuning in, so we have come up with a weekly, 30-minute continuing drama they will want to listen to." The sponsor wanted to sell to people tuning in and agreed to put their money into producing and distributing new shows.

The agency would then go to the network to sell the show for national broadcast, or failing that would put together their own network of independent stations, called syndication. Syndication means distributing the costs of production so that each station (and each local sponsor) only paid a fraction of the costs of production.

Still other times it was a client who came to a local station with a desire to put their name on something unique to identify that show with the sponsor. These would be shows like *The Whistler* (Signal Gasoline), *Suspense* (Roma Wines), or *The Shadow* (Blue Coal).

In the past the sponsor link covered dozens of daily programs now called "soap operas" through their type of sponsors because of their enduring association with household cleaning products. Although other sponsors, like cooking products, also bought time on the daily schedule of continuing melodramas, they were still called soap operas because of those early associations.

In this country it was always a matter of keeping the sponsor happy. That can be helpful in creating your own new radio group.

Your group will most likely be unencumbered with the burden of keeping sponsor happy other than keeping the people financing the production happy. To keep them happy you will need to define your goal in



Technology had changed the scene to the point that anyone with a working computer has access to the same audience and distribution as any great commercial production concern. That computer gives you full studio connection for multi-track recording and when the show is mixed down that same computer gives you access to the web for distribution.

But before you record the first word of your first drama, you have a lot of jobs to do and need people to do them. No matter how big your ego may be, you cannot do *all* the jobs. Getting your core group is necessary.

### How We Did It (Once Upon a Time)

In my own case that group was fairly easy to get together. We were all volunteer programmers at a unique radio station in Los Angeles; KPFK, one of the Pacifica Foundation stations (look it up). My comedy partner (Gregg) and I had done late night shows for five years before we met another programmer (David Krebs) on the same station, even though we had both done many different things for Roy Tuckman's *Something's Happening* late night show. I had been Roy's first broadcast engineer. Gregg and I had been doing our own regular slot and filling in for

producing the kind of radio theater your group has set out to produce.

Captain Midnight (The late night on-air personality before Roy), Nawana Davis (*Music Black and White*), and Mike Hodel (with *Hour 25*). David was producing a show based on *Escape*, one of the great OTR series, called *Dimension of Imagination*.

Gregg and I had a small crew of comic actors who had produced material for our shows, David had a small crew with his *Dimension of Imagination* series, and these two worlds collided to become The American Radio Theater workshop series. Its sole purpose was training new talent for new productions. We were in that wonderful time when many of the original talents of radio theater were available, often as volunteers, to pass their knowledge on to the next generation.

This is just who was there. It was who showed up when the call went out to learn from the original radio talent. Arch Oboler came down to the studio to do a show on radio theater and brought June Foray and Marvin Miller with him to perform. Ray Bradbury was a regular guest on *Hour 25* and made himself available. Edwin Duerr, author of *Television and Radio Acting*, contacted us because he heard we were trying to reach new people with the stylistic requirements of radio performance. Several dozen classic radio and television actors showed up to show our new actors how it was done – people like Joe Maross and Wes Lau.



When we did a pilot series for commercial radio, Peggy Webber, Sam Edwards, and Marvin Miller showed up to perform with our talent from *American Radio Theater*. Sound effects wizard Cliff Thorsness suddenly appeared to help David Krebs with our short series of radio sound effects classes. KPFK was

also the home of the *Firesign Radio Theater* cast who were also well versed in radio drama.

In our radio community we had Bob Lynnes who hosted his own *Don't Touch That Dial* on KPFK, KCRW, and KSCN, and he was a channel of more information about radio history and was involved with other production groups.

In 1980 David and I were asked to teach radio writing and sound effects at the First Midwest Radio Theater Workshop (MRTW) in Columbia, Missouri, which put us in contact with Jim Jordan (of *Fibber McGee and Molly*), Tom Lopez (of ZBS Media, *Fourth Tower of Inverness*, *Ruby*, and *Moon Over Morocco*), and Yuri Yuri Rasovsky (*National Radio Theater of Chicago* and *Radio Theater of the Ear*). It also put us back in touch with Peter Bergman and David Ossman (*On a Note of Triumph*) from *Firesign Radio Theater* from KPFK, who were teaching radio acting and production. Above all, MRTW created a new fellowship among attendees from many local production companies. We came to attend and enjoy the atmosphere like-minded, dedicated radio producers.

Through Sue Ziza's Radio Works we also became acquainted with even more small but dedicated groups of radio theater around the country.

It was a heady time.

We recognized that we were blessed to be alive at the right time to catch the benefit of what those people had to share before they were gone. We were downright spoiled by the quality of people in our neighborhood (think Hollywood, California) who had come to break into the entertainment industry. People showed up who wanted to work, add some productions to their resume, and come out of the experience with some shows as samples of their work. We were eventually able to come up with some funding for union (AFTRA) productions

where the established talents and newcomers were all paid properly.

And we were doubly blessed to meet up with a young man with a passion for recording who had rented an office to establish his own studio and just looking for projects to get involved with beyond demo tapes for local bands.

The first need we had was to train people in the old-school methods of radio theater. In the past few decades I've seen many groups form who did not understand those methods, but decided to recreate what they felt was the original styles. These have had varying levels of effectiveness for their shows. We came up with *American Radio Theater* to train new talents in producing, writing directing, acting, mixing, and distributing shows.

What I will do with this series is give the foundations of the old talent approach to creating a new group and producing new shows.

### **How You Can Do It Now**

I've always been impressed with the wisdom in the children's story "Little Henny Penny." If you aren't familiar let me say it is the story of a hen who wanted to bake some bread (why a hen would want bake bread is never explained, but...). At every step along the way she had to ask "Who will help me wrap the wheat?" "Who will help me grind the grain?" and "Who will help me bake the bread?" And people do not show up - in droves. So when she gets to "Who will help me eat the bread?" there are all kinds of volunteers.

But her answer is "Bite me. I will share the bread with the people who helped me get here." That's a paraphrase, but you get the idea.

It is very difficult to get a new group together to do the unglamorous jobs required for a new radio production group. Some of the behind-the-scenes jobs are not appreciated, but absolutely necessary. Thinking out what your group wants to do that makes it worth the

time and talent of the many people who will have to dance with you to get the full job done is a struggle.

You need a clear mission statement. This is a sentence that will give your goal in terms people can agree to and join you. It also serves as a foundation document so that people can't suddenly decide "Well, I didn't know you wanted to do that!" If it is in the mission statement it will tell them up front, and will remind you what you set out to do. If you need to change your mission statement along the way, you will have a group to come to a decision on new wording, or of you need a separate group to fulfill the new mission statement.

A mission statement could be something like: "It is the purpose of Centerville History Project to produce a six-part history of our town - how it was founded and how it has changed."

"The American Radio Theater will hold workshops to train new talent in the skills of radio drama and produce a workshop series using those new talents."

If you have a focus for your group, it will help.

### **Your Mission Statement**

People may appear if your mission statement is short and clear. "Our goal is to produce a six part radio series on the founding and growth of our town." Or "This group is dedicated to producing new, quality, radio theater similar to shows like *Suspense* or *The Whistler* to be enjoyed by an audience on the web and local stations we may be able to get to air the show."

In Future installments for this series I will cover things to help newcomers to the many arts required for successful radio show production. All of them will be written for the new talent and could surprise you with the number of skills required.

I hope you'll tune in.



Why “The House In Cypress Canyon”  
Haunts Listeners... Especially Me (Pt. I)  
Denise Noe

I am a fan of old-time radio (OTR) shows. Like other forms of media, audio shows can be comedy, drama, romance, horror, science fiction, or a combination of genres. There are many OTR episodes I enjoy but none has had a stronger effect on me than the *Suspense* episode entitled “The House In Cypress Canyon.” When I first heard this chilling, creepy episode, I was awed by its power. What’s more, days after I listened to it the episode lingered in my mind.

Sometime after hearing this show, I googled “The House In Cypress Canyon.” I discovered I was far from the only person impressed by “Cypress.” It boasts an impressive reputation and is widely considered one of the finest episodes from the Golden Age of Radio.

However, I was taken aback by some commentary about it. One critic commented on it as reflecting men’s post-war “fear of emasculation.” Other writers also viewed it as an oblique commentary on post-war gender roles.

My immediate reaction was that these critics were reading too much into “Cypress.” I thought was just a scary show with no larger social implications. I speculated that these writers were imposing contemporary concerns on a show from a past era. Then I decided this might make a good subject for an essay. I would write about how people in today’s world hear a 1940s OTR chiller and foolishly impose present beliefs on it. I would prove there was no such subtext in “Cypress” and warn more generally against the tendency to read too much meaning into what is simply good entertainment.

I re-listened to the episode to find support for the conclusions just outlined.

And changed my mind.

On my second hearing of “Cypress,” I was startled to realize that the writers who

Wistful Vistas

From the Editor’s Desk  
Ryan Ellett

Believe it or not another year is winding down and 2020 is just around the corner. We hope 2019 has been a great year for your journey through the wonderful hobby of old-time radio. Whether you just discovered the medium or have been a hobbyist since OTR was just “new” radio, there’s a place for everyone.

This month Joe Adamsty, who redesigned the logo for the Old Radio Times that was debuted last issue, has picked up his quill and penned our featured piece. He offers valuable advice to would-be radio dramatists as he reminisces about his foray in the field.

Yet another first-time writer, Denise Noe, adds the first part of her insightful review of *Suspense*’s famous “The House in Cypress Canyon.”

Hopefully both writers will find time for future contributions when these initial pieces are complete.

If you’re looking for a gift for the Martin & Lewis fan in your life, consider M. Hayde’s biography of the duo’s radio work, reviewed below by Martin Grams.

Stay safe this holiday season, friends. Put on your favorite music (Bing, Dean, and Frank are some of mine) and enjoy your favorite radio show by a crackling fire.

2019 Moderated Releases

[My Son Jeep](#) v. 1904

[The Golden Gate Quartet Sings](#) v. 1906

[Murder at Midnight](#) v. 1907

[Firefighters](#) v. 1908

[A Case for Dr. Morelle](#) v. 1908

[Crime Classics](#) v. 1911

considered it a commentary on post-war concerns about gender roles and perhaps other deep issues were *right*. Of course, it is unlikely the writers of “Cypress” consciously wanted to make such points – they just wanted to tell a good story – but the episode made them all the same. Additionally, the second listening led me to realize that not only were the critics correct who saw subtexts in the episode, but that there were possible subtexts they had missed. Finally, I also decided that there is one common perception of the episode that is indeed misguided.

The purpose of this essay is to draw into the light the many possible meanings of “The House in Cypress Canyon” and expose the falseness of one reading.

### A Singularly Powerful Audio Chiller First Airs

Written by Robert L. Richards and produced and directed by William Spier, the *Suspense* episode that would captivate so many people, including the author of this essay, first aired on December 5, 1946.

“The House in Cypress Canyon” starts with sounds of thunder and rain. A door is heard opening. Actor Howard Duff, playing a



**Robert L. Richards**

character we will soon learn is named Sam, heartily says, “Merry Christmas, Jerry!” We hear the door closing before Sam inquires as to the state of his friend’s real estate business. It seems Spier whimsically played with his programs. He was producer/director of the famous *The Adventures of Sam Spade* – in which Duff played Detective Sam Spade. Although only first names are given, we hear real estate agent Jerry, played by Hans Conreid, mention that Sam is a detective

character we will soon learn is named Sam, heartily says, “Merry Christmas, Jerry!” We hear the door closing before Sam inquires as to the state of his friend’s real estate business. It seems Spier

so it would appear we are meant to surmise detective Sam’s surname is Spade.

Sam has come to the real estate agency at Jerry’s invitation. Sounding embarrassed,

Jerry confides, “I just had to tell somebody.” Sam wonders if this is a serious matter and Jerry haltingly replies, “I – I don’t know what it is.”

He goes on to mention that he and others at his real estate business



**William Spier**

are agents for a housing development in Cypress Canyon. Construction on the houses started just before World War II but stopped when it erupted. Building began again after the war ended and was recently finished. Indeed, the last house in the development was finished that very day and Jerry just put a “For Rent” sign on it. That abode, the last to be completed, was house 2256. Three months prior, a foreman found a shoebox containing a manuscript on a beam. He gave Jerry the manuscript.

When Jerry recently drove by the house, he noticed the number and was reminded of the manuscript. Jerry wants to read the manuscript to Sam who says he would like listening to it. Jerry begins reading “To whom it may concern: My reasons for setting down on paper what follows here will be abundantly clear . . .”



**Hans Conreid**

Jerry’s voice fades; that of a new narrator, played by Robert Taylor, comes in, saying, “. . . will be abundantly clear to anyone into whose possession it may fall.” Our narrator of the story-within-a-story

says he is “a very ordinary person”: James Woods, 35, a chemical engineer married to housewife Ellen (Cathy Lewis) who had worked as a schoolteacher prior to their marriage seven years ago. He asserts, “There’s nothing in the past life of either one of us to suggest remotely any cause or reason for the dreadful thing that has invaded our lives. Our married life has been in no way different from that of millions of

other average, reasonably happy, and congenial families.”

James recounts that, months before, his employers asked him to take charge of a project in California.

He and Ellen moved to California, residing in motels while searching for more permanent accommodations.

It was four days before Christmas and the couple was driving on their way to a film when Ellen spotted a sign in front of a rental office. The sign states that a furnished two-bedroom house can be rented immediately. She asks James to stop. He replies that having such a sign out probably indicates that the house is too expensive for them. Ellen insists they look at it. Jim agrees to do so.

Ellen suggests, “Maybe our luck’s changed. Maybe Fate’s gonna give us a nice new house for a Christmas present.”

Soon Ellen and Jim enter the real estate office. Jim tells an agent that he and his wife are interested in the house with the “For Rent” sign on it.

The real estate agent – Jerry, narrator of the framing story – tells them he just put that sign up. Jim introduces himself and his wife. Thunder is heard; Jerry observes that it will probably rain soon.

Then we again hear Jim narrating the story. He describes the abode as “an ordinary little California house halfway up Cypress Canyon.



**Cathy Lewis**

Number 2256. Just an ordinary, undistinguished little house.”

The scene turns to Jerry showing the couple around the house. He expounds on one room: “Over here’s a little den. Paneled, you see? Radio, fireplace – really a very attractive little room – particularly for a man.”

That evening, the Saturday before Christmas, Jim and Ellen Woods move into the house. Jim recalls how they struggled in with suitcases and boxes. Ellen takes items out of suitcases and boxes; Jim takes the “worst of the pictures off the wall.” Ellen exclaims, “What in the world are we gonna do with those two pictures?” Clearly tired, Jim suggests just leaving them hanging and Ellen insists the “awful” pictures must come down. He advises, “Put ‘em in the closet.” She replies that both closets are full.

“I mean the other one in the little alcove off the den,” Jim answers.

Ellen laughingly notes, “If that isn’t a commentary on the housing problem, huh? A woman moving into a house without even knowing where all the closets are.”

Gender roles have been raised in more than one respect by this time in our story. The closet is located “off the den” – the room said to be particularly nice for a male. Ellen indicates there is something odd when a female does not know every room in a home before moving in.

Jim takes the pictures down and brings them to Ellen who tries unsuccessfully to open the closet door. Jim tries and concludes it must be locked. He asks Ellen to bring him the keys from the desk. Each fails to open the closet. Jim notices something special about the unopened door, marveling, “Feels like an awful solid door for a closet.”

“That’s *one* solid door in the house,” Ellen observes.

Unable to open the closet, Jim deposits the offending pictures behind a desk. Ellen requests his assistance in moving an armchair but the worn-out Jim expresses a desire for sleep and adds that it is close to midnight.

Their bland conversation is interrupted by the startlingly loud cry of what could be an animal – or a human. An understandably upset Ellen asks what the noise was and Jim giggles before speculating that it is probably a tomcat out in the brush.

“Sounded near,” Ellen apprehensively comments before also letting out a giggle. She adds that she hopes that animal does not continue making that distressing noise throughout the night; Jim retorts that they cannot do anything to stop it. He tells her how weary he is and she agrees to call it a night.

They are discussing bland domestic matters when the ambience is shattered by a second cry – louder and more human-sounding. “Some tomcat,” James says.

Ellen nervously comments that the sound seemed to come from inside the house.

He asks how it could be in the house when the two of them have thoroughly gone over the house.

She replies, “Except . . . that closet.”

“How could a cat or anything else be in a closet that has been locked up for over a year?” Jim asks.

They retire for the night. James narrates that he did not know the time and that his consciousness was hazy when he heard another distressing high-pitched cry. As he comes more to waking consciousness, he hears yet another wail. He asks Ellen if she has had a nightmare and she tells him that she did not and that she also heard the disturbing wail.

James comments that it did not sound like a cat and Ellen stammers that she fears the sound came from within the house. The couple get up to investigate with Jim walking to the den to fetch his gun. Ellen tells him of liquid running from under the door of the locked closet. He

warns her not to touch it but she says she “had to” and ominously adds, “It’s blood.”

Talking to the manuscript’s reader, James states, “It cannot be too difficult to understand from the foregoing why I have taken the pains to set down in writing the events related here. To find in one’s newly rented house a closet which cannot be opened is in itself certainly no great cause for alarm. But to be awakened in the stillness of the night by unearthly cries within that house, to find oozing from under that closet door something that is unquestionably blood . . . that’s another matter.” He and Ellen left home in “something very close to a panic” and “only returned when we had the moral support of two stalwart Los Angeles policemen.”

We hear a conversation in which the cops ascertain that the couple has just moved into the little house and Jim points out that they are still unpacking their belongings. Apparently having been told about the blood seeping from the locked closet, one of the officers asked the location of this closet. Ellen eagerly points the way to it and the group of four find themselves before it. The officer asks where the blood is.

Both Jim and Ellen assure the police officers that there *was* blood there and the Ellen even got some of it on her hand. But neither the blood on the floor nor that on her hand can be seen now. Jim tells them that the closet door is locked.

A police officer easily opens the door of the closet – it is not locked. The closet is revealed as empty. An officer bangs on the closet walls and concludes, “There’s nothing wrong with this closet. Walls are solid. No trap doors.”

Flustered, Jim defensively tells the cops that he and his wife are “reputable people” and offers to give them the number of his company and find out that he is not any kind of mental case or trickster.



A cop speculates they may have heard an odd noise and panicked as a result. Ellen challenges the police officer to explain the blood seeping from beneath the closet door. An officer points out that blood is nowhere to be seen. The other officer advises the couple to try to calm down and reminds them that they may hear different sorts of sounds at night in the area. Then he reminds them that they can always call the police if they have any genuine trouble. Then both officers leave.

As narrator, Jim says he and Ellen tried to get back to regular life. He spends the next day buying a small Christmas tree along with trimmings. He and Ellen tried to show Christmas cheer but “there was an uneasiness between us.” He further relates that Ellen was “tired and listless.” He sometimes saw her washing her hands with a brush, giving special attention to scrubbing that hand that had touched the blood.

Each took a sleeping pill before going to bed. Shortly after midnight, James awakens to discover that Ellen is not in bed beside him. He searches the house for her. He methodically examines the living room, kitchen, den, and “even the garage” of the residence. “And all the time, the dread of looking where I knew at last I must look – for I think I knew from the very first time where I’d find her,” he recalls. “It must have been a full minute that I stood before that closet door.”

He opens it. Ellen is there: “She stood there, rigid. Her arms at her sides, her fingers extended like claws. Her hair was over her face. Her eyes stared. Her lips were drawn back in a grin like an animal at bay. For a moment, I was frozen with the horror of it.” He stretches out his hand. James relates: “Very deliberately, she turned her head and sunk her teeth, until they met, into the flesh of my forearm.” Immediately after brutally inflicting this deep bite, she falls limp. He catches her, carries her into the bedroom, and places her on the bed. He realizes that she is deeply asleep.

The next morning, Ellen awakens with no memory of the night’s horrors. Indeed, she brightly discloses that she enjoyed a sleep that has left her rested and refreshed. Then she notices the wound on Jim’s arm. Alarmed, Ellen urges Jim to see a doctor. She asks what caused the hideous injury. He tells her that, during the previous night, a dog had tried to chew through their screen door. When he went to chase away the dog, it bit. Ellen expresses amazement that so much ruckus occurred without awakening.

The physician Jim sees remarks, “I’ve never seen anything quite like it before – that is, such a rapid onset of infection.”

Jim says it was dark when he left the doctor’s office. He tells us the car “seemed sluggish” but then he saw the needle on the dashboard and realized he was “racing home to prevent – prevent something.”

He stops the car in front of his darkened house. He finds the house empty -- including the closet.

In the early morning, James turns on the radio. He gets a “short wave” and a police dispatcher urging a police car to “Laurel Canyon. The 4000 block.” A man has been reported attacked and badly injured. We hear a police siren’s wail.

Jim runs to his car and races to the location given by the police dispatcher. When Jim arrives, he makes his way through a small crowd. He sees a milkman lying dead. James recalls, “His throat had been torn out as though by the fangs of some wild animal.”

Soon James tells us that he is at home during the early hours of Christmas morning. He has “heard that dreadful wailing cry somewhere in the hills.” He knows, as the audience knows, that the hideous wail has been made by Ellen – by the monster into which Ellen has transformed. Although he knows it is “childish,” James nails up the door of the creepy closet. He elaborates, “My arm is

horribly swollen and turning black but . . . that's nothing. It's another end that I foresee." There is another horrible cry.

James describes his intention to put this account in an envelope that he will put in a shoebox "in the hope that someone will give credence to these dark and terrible events." There is another, closer, wail. Jim says he no longer suffers "fear or even sorrow," only a "desire that the end and the thing I must do may come soon." We hear the front door opening. Jim says, "Yes, for there is someone at the door." Once again, the horrifying cry is heard – the horrifying cry we know is made by that "someone at the door" whom we know is Ellen, so recently an "ordinary," caring wife, transformed into a murderous monster.

After that, the story-within-a-story ends and we return to the framing "present." Jerry asks Sam for his thoughts on the story.

"It's quite a yarn," Sam replies. "Well, what of it?"

Jerry tells him a newspaper clipping was attached to the story. That clipping states that police reported that chemical engineer James Woods murdered his wife, Ellen, with a shotgun before killing himself. The clipping continues, "This is the second tragedy to be reported in Cypress Canyon within 24 hours, the other being the unexplained death of Frank Polanski, a milkman."

Detective Sam tells his pal, "No such murders . . . ever occurred, if that's what's worrying you. The clipping . . . you can have those things printed up."

Jerry reminds Sam that the manuscript and clipping were found in a shoebox in an "unfinished house" that had "no number." The house has been finished. When Jerry drove by it, he realized, "It *is* the house in the story."

Sam speculates that a "guy who knows roughly what this house is gonna be like writes a yarn and loses it or something." Jerry asks, "Did he know the place as going to be listed for rental today – the Saturday before Christmas?" Sam suggests "coincidence" and speculates

Jerry is apt to "find the guy next door is a ghost story writer or something and he's been wondering for a year what happened to that thing he wrote." Jerry self-consciously tells Sam he is sorry to have bothered him but Sam says it was no inconvenience as he found the story entertaining.

Jovially, Sam adds, "Listen, when a guy named, er, whatever-it-is, Woods, with a wife named Ellen, comes in to rent that place from you, then you can start worrying."

The two of them bid each other farewell; the office door shuts behind Sam.

Following a pause, there is a knock. A couple wants to rent the house. The husband introduces himself and his wife -- as James and Ellen Woods. Jerry stammers, "How do? Wow. Looks like it's fixing to r—"

"Yes, it does, doesn't it?" James says.

The episode ends.

*Join us next time for the second part of Denise Noe's "Why 'The House In Cypress Canyon Haunts Listeners... Especially Me.'"*



## Side by Side: Dean Martin and Jerry Lewis on TV and Radio by Michael Hayde

Reviewed by Martin Grams

Michael Hayde's latest book, *Side by Side: Dean Martin and Jerry Lewis on TV and Radio*, fills in a gap that most biographers tend to overlook – their radio career.

Hayde's mother introduced him to Dean Martin and Jerry Lewis when they watched *Jumping Jacks* (1952) on television one afternoon in the early 1970s. "They were much funnier on *The Colgate Comedy Hour*," she remarked. That sparked a lovely conversation that planted the seed for Hayde's love and appreciation for their careers.

In an era where most biographers are preoccupied with the motion-pictures and their bitter breakup, the comedians' radio and television programs have largely gone overlooked or – at best – documented through observations of viewing the programs and listening to the recordings.

Die-hard fans will agree that Martin and Lewis were at their best on the weekly television comedy, and the radio program flopped at first until the fall of 1951 when the same script writers of the television series began writing the radio scripts. (Anyone who listens to those 1950 radio broadcasts and compares them to the 1951-1954 broadcasts will agree as well.)

That is the beauty of Michael Hayde's book – he fills in the gap that has been overlooked. Heavily researched, with details from salary costs and recorded interviews, Hayde corrects a number of errors that appear in other books and sets the record straight.

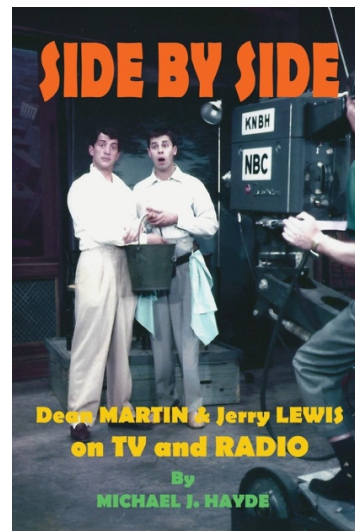
Anyone who has a copy of Michael's other books (*Dragnet*, *Charlie Chaplin*, *The Adventures of Superman*) know how well he writes and how far he digs into the archives. Looking for a Christmas gift? You can buy a copy of the book today at

[www.bearmanormedia.com](http://www.bearmanormedia.com).

## Blog Profile

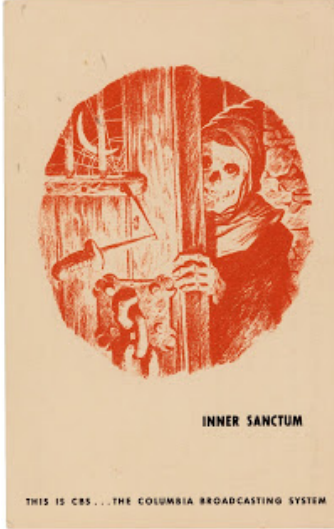


If you're a fan of *Empire Builders*, you'll want to check out Scott Tanner's blog devoted to the show. Premiering in December 2013, Tanner has written about 103 episodes of the program that aired between 1929 and 1931. While he has not updated the blog since 2018, Tanner remains interested in the series and is active on our [Facebook page](#) and would be more than happy to answer any questions about *Empire Builders*.



## *Inner Sanctum* Premiums Martin Grams

From 1945 to 1946, the Thomas J. Lipton Tea Company sponsored *Inner Sanctum Mystery*, a creepy mystery radio program that aired during prime time over CBS. Prior to 1945, the program was sponsored by Carter's Little Liver Pills



Inner Sanctum postcard

(starting in 1941) and in 1946 Emerson Drug took over the bankroll. During that one season under sponsorship with Lipton, the program underwent a number of changes. Raymond Edward Johnson, the program's original host, was replaced by Paul McGrath. Johnson became an overnight celebrity as a result of the

program, receiving more fan mail than the program itself. When Johnson joined the Army, McGrath took over as the new host (without the name "Raymond").

In December 1945, Johnson delayed his decision to return to *Inner Sanctum* pending a choice for a Broadway show. This led to Johnson getting an agent, and since director Himan Brown preferred to avoid agents so he could minimize the performers' pay (vs. paying an agent ten percent on top of the actor salary), McGrath became the permanent host. Lipton added a female element named Mary Bennett to assist with the commercials. To this day, one of the two big mysteries of the radio program is whether Mary Bennett was a real person or a fictional name for the commercial spokesman.

## Purchasing Groups

The Old Time Radio Researchers  
Purchasing Group:  
Contact Jim Wood at  
[OTRPG@Bookfixer.com](mailto:OTRPG@Bookfixer.com) Dues: 5\$ per month.

Ted Davenport Purchasing Group:  
Contact Ted at [tedotr@sbcglobal.net](mailto:tedotr@sbcglobal.net)  
Dues: 25\$ per month for 5 hours of both circulating and uncirculating material.

Doug Hopkinson Purchasing Group:  
Contact Doug at  
[auditorium117@gmail.com](mailto:auditorium117@gmail.com)  
Dues: 25\$ per month for 5 hours of drama/comedy programming; 10\$ per month for 2.5 hours of musical/variety programming; \$30 for all 7.5 hours.

## Visit Our Blog

Another little-known resource for Old Time Radio Researchers is our blog, found [here](#). It was maintained by Jim Beshires so has been dormant since his death but was only sporadically updated before that.

We have regained control of the blog and hope to begin using it as another outlet for OTRR announcements and updates. Please subscribe to be automatically notified of new posts.

## A Reminder

The Old Time Radio Researchers online library remains one of the most valuable sources of downloadable OTR programs available freely to the wider public. Many newer members appear unfamiliar with this resource. [Visit here!](#)

## We've Moved!

The OTRR has long called Yahoo Groups our original home. But now, as functionality continues to decrease, we have set up a new forum board at [Groups.io!](http://Groups.io)





Inner Sanctum Ink Blotter

The second appears to have been solved, which might be the biggest old-time radio mystery to be solved this year. During the commercial breaks, a silver sterling pendant was offered as a premium, described as "attractive" and with a Chinese inscription. Yet, over all these decades, no one was able to turn up a Chinese pendant giving most historians cause to suspect they were never mailed out. This summer a collector consigned a unique item to Hake's auction house which caught the attention of numerous old-time radio fans . . . the Chinese pendant.

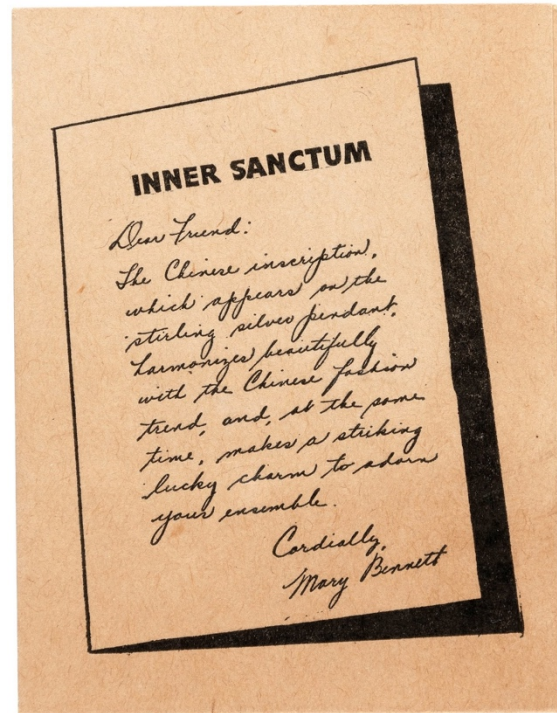
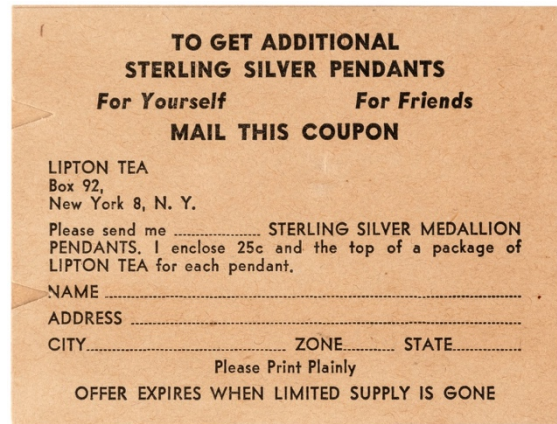


Inner Sanctum Chinese Pendant

Along with this elusive pendant in the same auction is a postcard for the consumer to submit 25 cents plus the box top of a Lipton package for additional pendants. The purpose of this pendant was to exceed an expectation set by the advertising agency, Young & Rubicam, to convince Lipton to renew their sponsorship. Lipton never did and the reason may have something to do with the pendant (possibly) never getting mailed out to radio listeners.

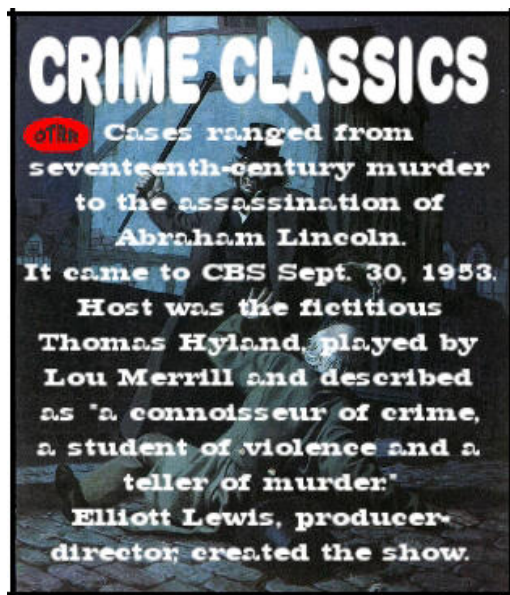
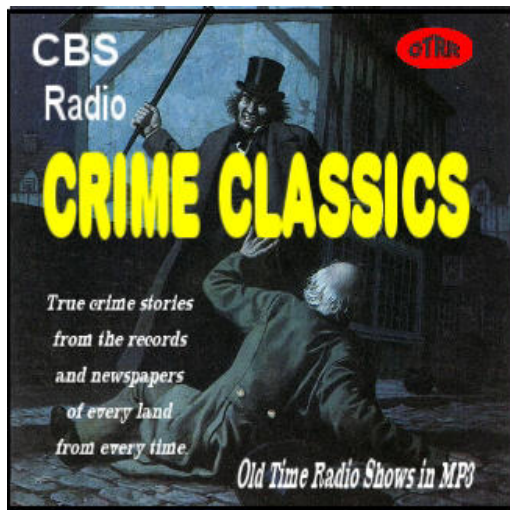
Regardless of the reason behind the discontinuance of sponsorship, the pendant does

exist, major find in the history of old-time radio!



## *Crime Classics Updated (v. 1911)*

The Old Time Radio Researchers has released an updated version of *Crime Classics*, a series that has been updated a number of times over the years. This set (available at Archive.org) contains audio files with updated sound quality, some newspaper reviews, and a new biography of Lou Merrill, which is also reprinted here. Thanks to everyone who made this updated set possible!



## Lou Merrill: Everywhere, and Alongside Everyone Who was Someone Mike Thomas

Lou Merrill Was born on April Fool's day, 1912, in Winnipeg, Manitoba, Canada and passed away April 7, 1963, in Los Angeles. His career spanned four different decades, beginning in the mid-1930s and ending in the early 1960s. He entertained millions of people during this time on the silver screen, in radio, and also on television. Looking at his body of work on the airwaves alone reveals a hard-working professional who perhaps remains unknown or unheard of to the common audience in general. Yet there he was – literally everywhere, and alongside everyone who was someone.

Merrill was a talented journeyman who worked for all the major networks at one time or another. It seemed as though Merrill was a permanent fixture on Cecil B. DeMilles *Lux Radio Theater* from the 1930's and on into the 1940's where he worked with pretty much every big named star in Hollywood at one time or another in literally hundreds of those scripts. *Lux Radio Theater* was a famous and popular show and even considered "the king of the hill" of radio drama for many years and with many a faithful listener. Collectively, the average listener may not have been able to put a name to the "oh so familiar" voice heard so many times before, yet when *The Cinnamon Bear* played it was clear that Santa Claus was none other than Lou Merrill.

His talents were esteemed enough to secure work with famous directors such as Elliott Lewis on *Broadway is my Beat* and arguably his most famous role in *Crime Classics* in the mid- 1950's where he became a household name. We cannot overlook his time with the venerable of his





Lou Merrill

William Spier on *Suspense*. Merrill also spent considerable amounts of time working side by side with Arch Oboler on such well-known shows as *Lights Out*, *Everything for The Boys*, and *Arch Oboler's Plays*. Although a large amount credits is in drama, his work expanded to detective shows such as *The Adventures of Sam Spade* and *Yours Truly, Johnny Dollar* and to

### Support the Old Radio Times

Since its debut in December 2005, the Old Radio Times has been offered free to the old-time radio community. It is the only free group publication in the hobby and it will remain so. However, as a way to help readers show their appreciation for the zine, we've created a Patreon page where you can pledge a regular donation to the upkeep of the zine and the work of the Old Time Radio Researchers in general.

Visit [the Times' Patreon page](#) to become a subscriber, paying \$1 (or \$2) to our dusty coffers each time a new issue is published. We are currently on a quarterly schedule so the total annual cost could be as little as \$4.

Whether you pledge or not, please continue reading these pages and letting us know what you think!

parts in long running soap operas such as *The Eternal Light* and even comedy like Don Quinn's *The Halls of Ivy*. Merrill is attributed work to some of the top funnymen in the business including Jack Benny, George Burns, Phil Harris, and even some time with William Bendix in *The Life of Riley*.

The resume and experience compiled in this area of entertainment seems endless by the number of shows he worked on in totality. The versatility he brought to the microphone also includes parts on beloved westerns such as *Luke Slaughter of Tombstone*, *Wild Bill Hickock*, as well as appearances on *The Six Shooter* with Jimmy Stewart. His work also included many more shows not listed in this short bio.

Lou Merrill may not have been as well known or famous to the listening audience at large, but he was a much needed and sought-after seasoned actor within the circle of radio society who could be called upon to work any role thrown his way. Everyone who was someone knew him.

### Yesterday USA Internet Radio Kickstarter

Some of our readers may be devoted listeners to the long-running Yesterday USA internet radio station. They are currently [running a Kickstarter campaign](#) to allow them to update their equipment. Please take a look if you have some extra jingle-jangle in your pocket this holiday season.





## Film Preservation Martin Grams

Thanks to Bob Furmanek, the same man responsible for the preservation of numerous motion-pictures including *September Storm* (1960) and *The Bubble* (1966), one of Abbott and Costello's most widely-seen motion-pictures is about to receive a facelift.

Having starred in a number of motion-pictures for Universal Studios and three for MGM, Bud Abbott and Lou Costello agreed to a joint venture producing their own movie, *Africa Screams*, which was ultimately distributed through United Artists. Filmed from November to December 1948 at the Nassour Studios in Los Angeles, Bud Abbott and Lou Costello made a tidy profit from the production, especially when you consider the fact that they promoted their own film heavily on their weekly radio program.

The boys later sold ownership to Robert Haggiag in 1953, an independent distributor in New York, who quickly re-released the movie to theaters to get a return on his investment. Haggiag failed to renew the copyright registration in 1977 and as a result the movie fell into the public domain. This meant anyone could duplicate and sell the movie on any format. Sadly, many prints of the film were slightly edited, many transferred from 16mm, and duplicated in second and third-generation copies. In short, *Africa Screams* has been subject to hundreds of VHS and DVD releases but never in superior picture or sound.

In the late 1980s, film preservationist Bob Furmanek contacted Haggiag to obtain the original nitrate stock. Most of the original camera negatives had decomposed but the nitrate fine grain was still serviceable and promptly transferred to 35mm for preservation. Since October





2015 Furmanek's 3-D Film Archive successfully restored 17 vintage 3-D features for presentation, most released commercially on DVD and Blu-Ray. With his track record for film preservation, Furmanek decided to take the plunge and utilize Kickstarter, a crowd-funding opportunity for fans to make financial pledges to ensure the surviving nitrates safely transferred to digital format to enable him with financial flexibility to do 4K digital scans of all the surviving elements, and a meticulous frame-by-frame digital clean-up of all dirt and damage, flicker reduction, image stabilization and grading to assemble a fully-restored final 4K composite master.

Keeping in mind that all of Abbott and Costello's movies have received 35mm print transfers from the major studios, *Africa Screams* (1949) remains the only full-length motion-picture needing a major restoration. Fans of the screen comedians can donate any funds beginning with a single dollar, but for \$25, fans can receive a DVD of the restored version (estimated release date June 2020).

Bob Furmanek went into detail on Kickstarter about the necessity of having the film restored, with a financial goal of \$7,500 to be reached within 30 days. And the good news? Fans came to the rescue and he reached his goal within three days. You can still contribute to the cause until the end of December, which would also get your name on the website and in the DVD/Blu-Ray credits, as well as pre-purchasing the DVD or Blu-Ray in advance. Link provided below.

[Kickstarter link](#)

Dan Hughes contributed this article on *When a Girl Marries* to the Old Time Radio Researchers [Facebook page](#).

*In Living Portraits*  
**When a Girl Marries**

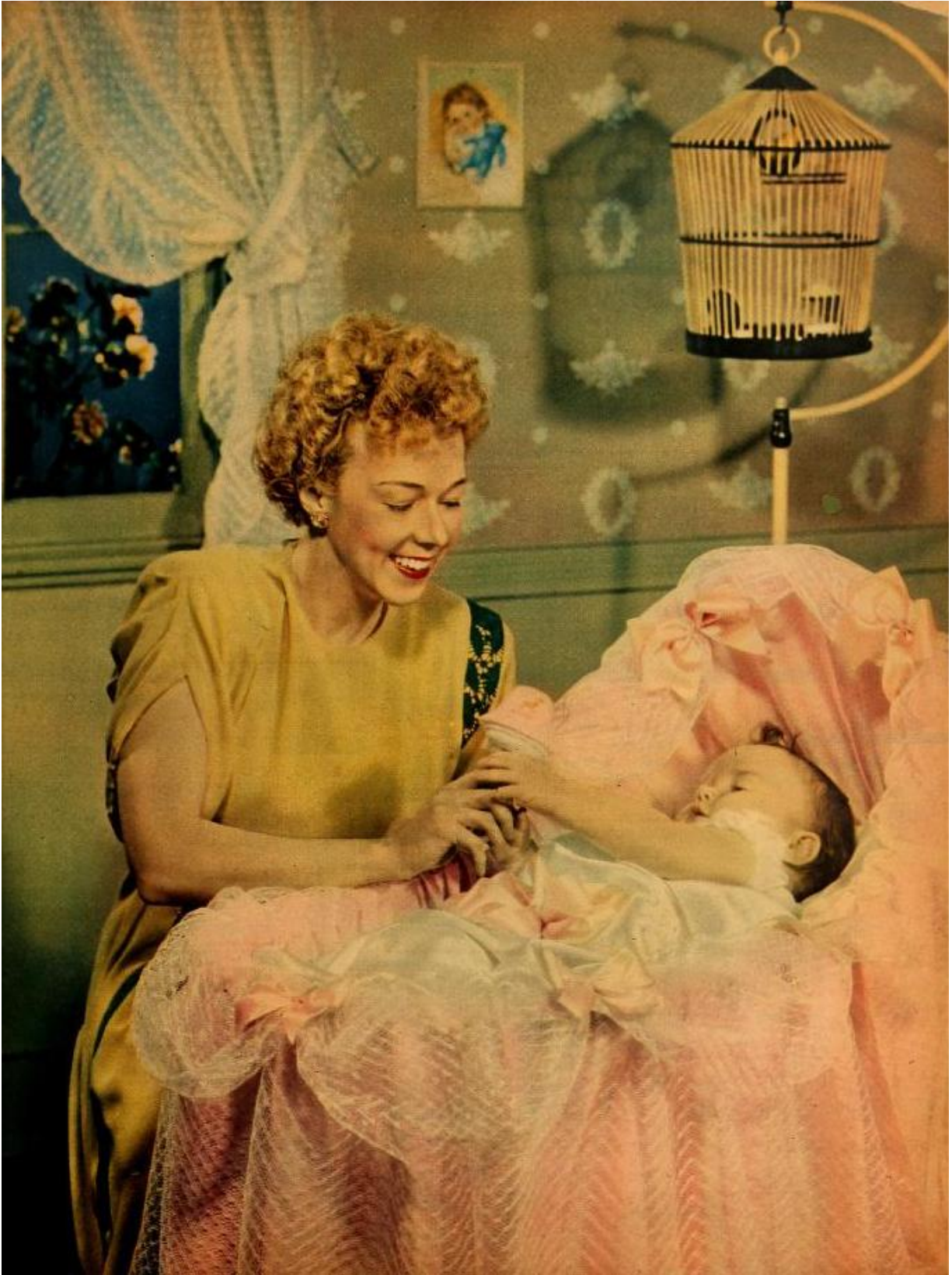
For better, for worse: these are the words Joan Davis' heart remembers



HARRY DAVIS, a lawyer, is a kind, approachable person, anxious to make the best possible life for young SAMMY, baby Hope, and his wife Joan. But his very kindness has brought sorrow upon his small family: because he is unable to resist any appeal for help, Harry has become involved in a tragic series of circumstances leading to his arraignment on a charge of murder—a crime of which he is innocent.  
(played by John Raby)

JOAN DAVIS was a pampered, wealthy girl when she fell in love with Harry eight years ago. Since then, Joan has matured into a wise, human person. The Davis farm in Beechwood is a gathering-place for many friends—friends whose loyalty will be tested during the tragic weeks when Joan, standing staunchly by Harry, realizes how helpless even great love is in time of trouble.  
(played by Mary Jane Higby)





JOHN HACKETT, Irma's general handyman, is sensible, middle-aged, very fond of Irma and her children. Aware that Irma's protection of Steve Skidmore will mean more trouble for everyone, he has tried to persuade her to tell where Skidmore is. (played by Joe Latham)



MRS. DAVIS, Harry's mother, has a close, affectionate relationship with Joan. On her intelligence and understanding Joan has learned to rely for help in many a confused situation. (played by Marion Barney)

When a Girl Marries is heard Monday



LILLY is one of the best friends Joan has. Cheerful, dependable Lilly is maid, cook, general confidante at the Davises'; Joan can call on her for any kind of help. (Georgia Burke)





through Friday at 5 P.M., EST, on NBC.

IRMA CAMERON, Joan's neighbor, is a widow with two children. In love with the missing Steve Skidmore, she steadily refuses to reveal his whereabouts because of his evident serious implication in the murder for which Harry is being tried.  
(played by Jeannette Dowling)



PHIL STANLEY, the man who was left behind when Joan fell in love with Harry, is a devoted family friend. He co-owns, with Irma, the farm on which she lives.  
(played by Michael Fitzmaurice)

KATHY CAMERON, Irma's daughter, who is being sent to school by Phil, has a sixteen-year-old's crush on the wealthy bachelor. Kathy's beauty is the basis of her ambition to be an actress.  
(played by Rosemary Rice)



53







# SUPERMAN

EVERYONE KNOWS THAT SUPERMAN IS THE MOST TRUTHFUL PERSON IN THE WORLD! IN FACT, HE HAS NEVER TOLD A LIE! BUT WHAT HAPPENS WHEN RALPH EDWARDS, MASTER OF CEREMONIES OF THAT SENSATIONAL RADIO PROGRAM—"TRUTH OR CONSEQUENCES"—ASKS QUESTIONS WHICH SUPERMAN DARES NOT ANSWER? WILL THE MAN OF STEEL TELL THE TRUTH—OR WILL HE TAKE THE CONSEQUENCES?... SEE WHO WINS OUT IN THIS BATTLE OF WITS BETWEEN SUPERMAN AND THE MASTERMIND OF MISCHIEF, RALPH EDWARDS, WHEN...

SO YOU REFUSE TO TELL THE TRUTH, SUPERMAN! ALL RIGHT—TAKE THE CONSEQUENCES!

"SUPERMAN Takes the CONSEQUENCES!"



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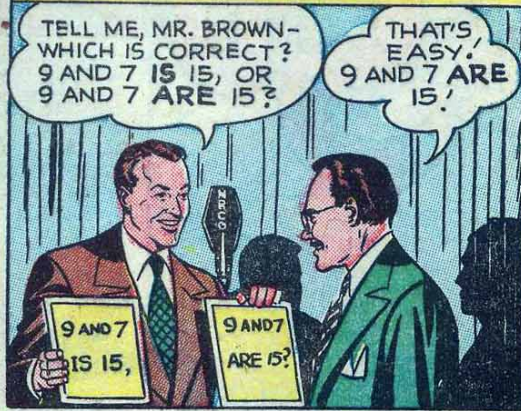


WE TAKE YOU TO THE NBC STUDIOS IN HOLLYWOOD, WHERE THE FAMOUS RADIO PROGRAM, "TRUTH OR CONSEQUENCES", IS BEING BROADCAST...



THIS IS RALPH EDWARDS, WELCOMING YOU TO ANOTHER "TRUTH OR CONSEQUENCES" PROGRAM! WILL THE FIRST CONTESTANT PLEASE STEP UP!

RALPH EDWARDS, THE MAN WHO GAVE THE NATION SUCH UNUSUAL CONTESTS AS "THE WALKING MAN" AND "MISS HUSH", ASKS ONE TRICKY QUESTION AFTER ANOTHER...



TELL ME, MR. BROWN—WHICH IS CORRECT? 9 AND 7 IS 15, OR 9 AND 7 ARE 15?

THAT'S EASY! 9 AND 7 ARE 15!



FALSE! 9 AND 7 ARE 16! NOW, SINCE YOU FAILED TO GIVE THE RIGHT ANSWER, YOU'LL HAVE TO TAKE THE CONSEQUENCES?

THIS'LL BE GOOD! THAT RALPH EDWARDS HAS A GREAT SENSE OF HUMOR!

HA, HA!



ONE AFTER ANOTHER, VARIOUS CONTESTANTS TAKE THE CONSEQUENCES...

YOU SAID YOU HAVE INSOMNIA, MR. JONES. WELL, WE'VE BROUGHT SOME LIVE SHEEP INTO THE STUDIO FOR YOU TO COUNT!

HA, HA!



ONE CONTESTANT TAKES HIS CONSEQUENCE—HE PLAYS "I'M SITTING ON TOP OF THE WORLD"—UPSIDE DOWN!

YOU SEE, FOLKS—IT ALWAYS PAYS TO TELL THE TRUTH!

ANOTHER CONTESTANT HAS PROMISED TO TELL RALPH EDWARDS ON WHICH SIDE A COIN FLIPPED INTO THE AIR WOULD LAND...

MR. EDWARDS DIDN'T TELL ME HE WAS GOING TO FLIP THE COIN INTO THE WATER! I HAD TO BORROW A DIVING SUIT TO FIND OUT THAT IT'S TAILS!





AND THEN RALPH EDWARDS MAKES A STARTLING ANNOUNCEMENT!

FOLKS, TONIGHT WE HAVE A CELEBRITY, WHO HAS CONSENTED TO APPEAR FOR THE BENEFIT OF THE FRESH AIR FUND! ALLOW ME TO PRESENT...

NONE OTHER THAN—**SUPERMAN!**

IT'S A PLEASURE TO BE HERE WITH YOU, MR. EDWARDS.

YIPPEE!  
LOOK—**SUPERMAN!**

I'VE GOT A QUESTION FOR YOU, **SUPERMAN**— AND I HOPE YOU CAN ANSWER IT! REMEMBER— YOU TELL THE **TRUTH** OR TAKE THE **CONSEQUENCES!** ARE YOU READY?

FIRE AWAY!

IT SELDOM RAINS IN CALIFORNIA— SO I'M SURE THE AUDIENCE WOULD LIKE TO SEE ONE INCH OF RAIN! DO YOU THINK YOU CAN BRING IT HERE TO THE STUDIO?

YES— I THINK SO!

AS **SUPERMAN** LEAVES, RALPH EDWARDS TURNS TO THE STUDIO AUDIENCE WITH A BROAD GRIN ON HIS FACE...

FOLKS—I'M SUCH AN IMP! WHEN I ASKED **SUPERMAN** FOR AN INCH OF RAIN—I WAS USING THE METEOROLOGIST'S DEFINITION— WHICH MEANS **ONE SQUARE ACRE** OF LAND COVERED WITH AN INCH OF RAIN! EVEN **SUPERMAN** CAN'T DO THAT!

HA, HA!

THAT'S A GOOD TRICK!

ON THE AIR

BUT **SUPERMAN** HAS SEEN THROUGH EDWARDS' QUESTION...

LET ME SEE— AN INCH OF RAIN OVER A SQUARE ACRE OF LAND IS 3,630 CUBIC FEET! AND A CUBIC FOOT OF WATER WEIGHS ABOUT 62.4 POUNDS! HMMM...





AT METEOR SPEED, THE MAN OF TOMORROW WHIZZES DOWN TO A NEARBY BARREL FACTORY, WHERE...

SURE, SUPERMAN- IF IT'S FOR THE FRESH AIR FUND YOU CAN HAVE THOSE BARRELS!

THANKS! I'M TAKING JUST 603 BARRELS!

LIFTING THE BARRELS SKYWARD, SUPERMAN FORCES THE STAVES FREE OF THE RIMS WITH ONE CAREFULLY AIMED BLOW.

A RAINFALL OF 1 INCH OVER 1 ACRE OF GROUND WOULD MEAN 27,143 GALLONS OF WATER- OR 603 BARRELS OF 45 GALLONS EACH!

AND EXPERTLY HE ASSEMBLES THE PARTS INTO ONE HUGE BARREL WITH A CAPACITY OF 27,143 GALLONS OF WATER.

THERE'S THE BARREL! NOW TO FIND THE RAIN! MT. WAIALEALE IN HAWAII HAS THE HEAVIEST RAINFALL IN THE WORLD! THAT'S MY NEXT STOP!

WITHIN THE SPACE OF ONE SECOND- MT. WAIALEALE

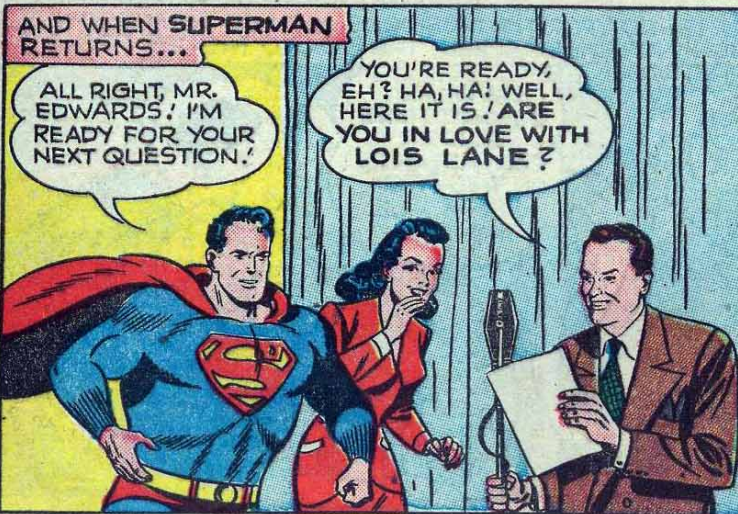
THERE WAS ONE CHANCE IN 500 THAT IT WOULDN'T BE RAINING HERE TODAY! I'VE GOT THE BARREL FULL! NOW TO GET BACK TO "TRUTH OR CONSEQUENCES!"

AND SUPERMAN RETURNS TO THE STUDIO IN LESS THAN A MINUTE...

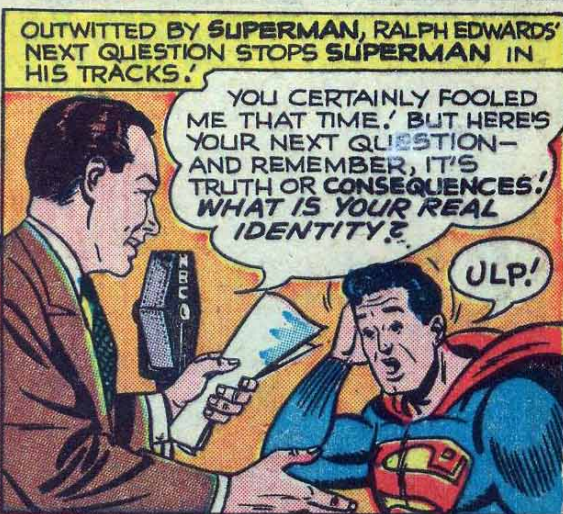
THERE YOU ARE, MR. EDWARDS! ONE INCH OF RAIN-AND IT WEIGHS 226,512 POUNDS!

UHP! YOU TOLD THE TRUTH, SUPERMAN! YOU SAID YOU COULD DO IT-AND YOU DID! I GUESS YOU OUTSMARTED ME THAT TIME. YES, SIR.





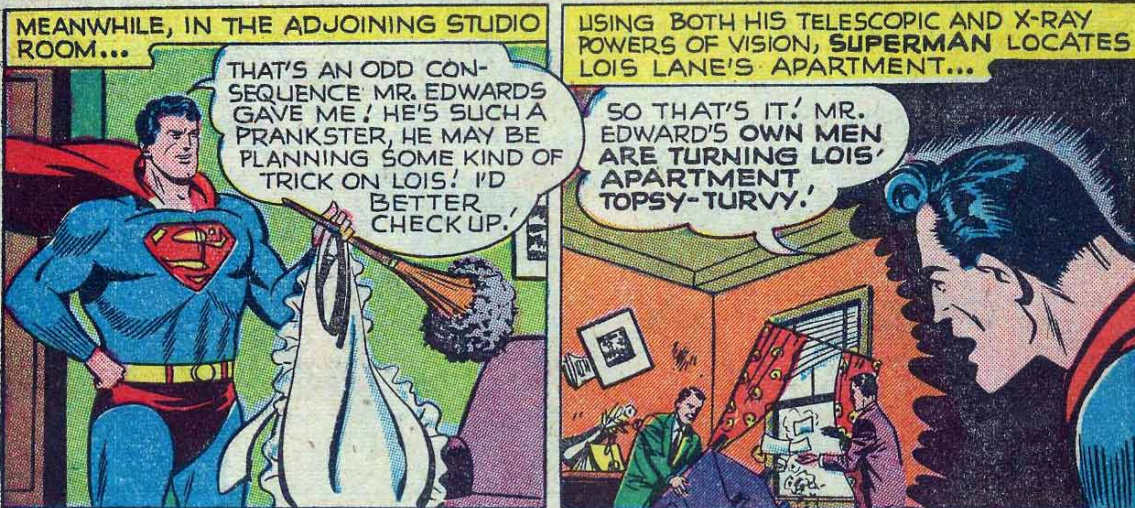
Is SUPERMAN ACTUALLY GOING TO REVEAL IN PUBLIC HOW HE REALLY FEELS ABOUT LOIS LANE? THE STUDIO AUDIENCE SITS BREATHLESS WITH WONDER...















AND AT THE STUDIO!

COME OUT, SUPERMAN!

WHEW! JUST MADE IT BACK HERE IN TIME!

I'M READY, MR. EDWARDS! LET'S GO!

THE BROADCAST IS SWITCHED TO LOIS LANE'S APARTMENT, WHERE A NATIONAL HOOKUP HAS BEEN SET UP...

ONE MOMENT, MR. EDWARDS! YOU'RE POSITIVE LOIS' APARTMENT IS NOT NEAT, BUT SUPPOSE YOU'RE WRONG?

IF I'M WRONG—I'LL TAKE THE CONSEQUENCES! WHAT'S GOOD ENOUGH FOR MY RADIO PROGRAM IS GOOD ENOUGH FOR ME!

THE DOOR SWINGS OPEN, AND RALPH EDWARDS GETS THE SURPRISE OF HIS LIFE!

THERE! MY APARTMENT IS SPOTLESS!

GOOD GRIEF! SOMETHING WENT WRONG!

I—I APOLOGIZE, MISS LANE! I WAS WRONG!

SINCE LOIS WAS THE ONE WHO WAS MOST EMBARRASSED BY YOUR PRANK, MR. EDWARDS, I THINK SHE SHOULD NAME THE CONSEQUENCE!

I MADE A MISTAKE, FOLKS! LOIS' APARTMENT IS AS NEAT AS A PIN! AND NOW SHE'S GOING TO GIVE ME THE CONSEQUENCES!

IN FACT I NEVER SAW IT SO CLEAN!

YOU MADE A HOUSEMAID OUT OF SUPERMAN, MR. EDWARDS—SO I'M GOING TO MAKE A SHOESHINE BOY OUT OF YOU! I WANT YOU TO COME TO METROPOLIS AND SHINE 1000 SHOES.

ONE THOUSAND SHOES! OUCH!

AND SO THE FOLLOWING DAY, IN THE VERY HEART OF METROPOLIS...

I HEARD YOUR PROGRAM LAST NIGHT, MR. EDWARDS! HA, HA! SUPERMAN SURE FOOLED YOU THAT TIME!

HE SURE DID! AND AT THE RATE I'M GOING, I FIGURE IT WILL TAKE ME THREE WEEKS TO PAY OFF THIS CONSEQUENCE!

I SHINE SHOES FOR NOTHING





**FIVE HOURS LATER...**

YES, MADAM- I'LL PUT A LITTLE MORE POLISH ON THE TIP OF YOUR SHOE!

THAT'S 48 SHOES I'VE SHINED ALREADY.

SAY, MR. EDWARDS! WE WANNA TALK TO YOU!

MAYBE YOU DON'T MEAN ANY HARM, MR. EDWARDS, BUT YOU'RE CUTTING INTO OUR BUSINESS, SHINING SHOES FREE!

I'M SORRY, BOYS. I DIDN'T REALIZE IT! FAR BE IT FROM ME TO RUIN YOUR TRADE!

WHAT AM I GOING TO DO NOW? I'VE GOT TO PAY OFF THE CONSEQUENCE, AND I DON'T WANT TO HURT THESE LADS BY SHINING PEOPLE'S SHOES FREE! LOOKS LIKE I'M SUNK!

NEARBY, TWO INTERESTED SPECTATORS HAVE BEEN WATCHING RALPH EDWARDS!

I FEEL SORRY FOR MR. EDWARDS, SUPERMAN! HE'S BEEN WORKING HARD ALL DAY-AND NOW IT LOOKS LIKE HE'S IN SOME TROUBLE.

I'LL SEE IF I CAN HELP HIM, LOIS! AFTER ALL, HE'S PROVED HIMSELF A GOOD SPORT!

THE SHOESHINE BOYS SAY I'M PUTTING THEM OUT OF BUSINESS-SO I STOPPED AFTER SHINING 48 SHOES! I'LL BE CALLED A QUITTER!

LET ME HAVE YOUR SHOESHINE BOX, MR. EDWARDS! I'LL HELP YOU SHINE SHOES THAT THE BOYS WON'T COMPLAIN ABOUT.

THE MAN OF TOMORROW SPEEDS FIRST TO THE LOCAL BLACKSMITH SHOP, WHERE...

IT'S THE FIRST TIME I EVER SAW A HORSE GET A SHOESHINE, SUPERMAN!

I KNOW IT LOOKS SILLY- BUT I'M HELPING A FRIEND!

I'LL SHINE ALL THE HORSE-SHOES IN THIS SHOP! THAT'LL MAKE 92 SHOES!





LEAVING THE BLACKSMITH SHOP, THE MAN OF TOMORROW SPEEDS TOWARD THE STATE HIGHWAY, WHERE...

HONEY, THE CAR SURE IS RIDING SMOOTH TODAY!

PRESENTLY, AFTER HAVING SHINED HUNDREDS OF AUTOMOBILE "SHOES"...

THANK YOU, SUPERMAN! I'LL DO LOTS MORE BUSINESS WITH MY RESTAURANT NEWLY PAINTED!

YOU'RE WELCOME!

THE OLD WOMAN WHO LIVED IN A **SHOE RESTAURANT**

AUTO TIRES ARE CALLED "SHOES"! I CAN INCREASE MR. EDWARDS' SCORE WITH THEM!

ONLY 137 MORE SHOES TO POLISH!

THE INGENIOUS MAN OF TOMORROW FINDS STILL OTHER KINDS OF "SHOES".

THIS METAL STRIP THAT BRAKES A LOCOMOTIVE IS CALLED A "SHOE".

THIS FLY IS KNOWN AS THE "SHOO-FLY".

WATER-SHOES! THAT MAKES 1000 SHOES!

A LITTLE LATER, AT THE RADIO STATION, RALPH EDWARDS MAKES A NATIONWIDE BROADCAST...

... AND I'VE PAID OFF THE CONSEQUENCE LOIS LANE GAVE ME - WITH A BIG ASSIST FROM SUPERMAN!

THANKS A MILLION, SUPERMAN! YOU KEPT ME FROM DISAPPOINTING MY RADIO AUDIENCE!

IT WAS A PLEASURE, MR. EDWARDS! YOU'RE A GOOD SPORT! YOU DESERVE TO BE MASTER OF CEREMONIES ON TRUTH AND CONSEQUENCES! AND THAT'S THE TRUTH!

THE END

FOLLOW THE MAN OF STEEL IN WORLD'S FINEST COMICS AND SUPERMAN



# Truth or Consequences.



Ralph  
**EDWARDS**

I remember the very first "consequence" on the first "Truth or Consequences" program. It was just like the parlor games we played when I was a little boy. A man had to whistle a song while we fed him crackers. Today we have "consequences" which travel half around the world.

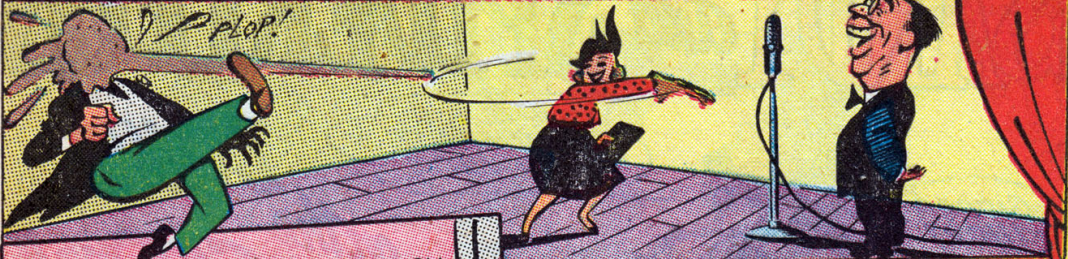
When I was a little boy, our family lived on a small farm in Merino, Colorado. The winter nights were very cold and as there was quite a distance between farms, we kids had to entertain ourselves. We played every game that is played indoors, but the one we liked best was "Forfeits." That's the game where all the children give something small that they own to one person. He holds it over the head of someone who can't see what it is, saying "Heavy, heavy hangs o'er thy head..." The one that can't see what is being held then gives a "consequence"... the owner must dance with a broom, or stand on his head, or whatever. And if the owner doesn't do it he forfeits his contribution.

When I was trying to think up a radio program, "Forfeits" came into my mind, and that's how "Truth and Consequences" was born over five years ago.



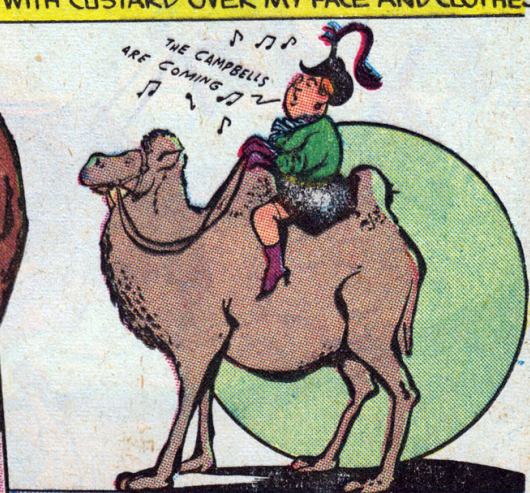


WE HAVE HAD SOME WONDERFUL FUN ON THE PROGRAM. ONE TIME A WOMAN WAS GIVEN THE CHOICE OF THROWING A CUSTARD PIE AT HER HUSBAND OR AT ME. DESPITE THE FACT THAT SHE WOULD HAVE WON MORE MONEY IF SHE HAD THROWN



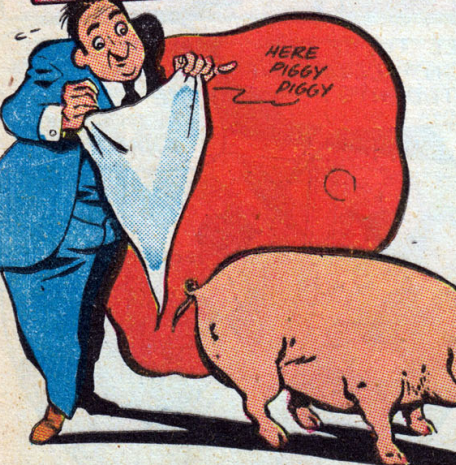
WE'VE USED A LOT OF ANIMALS ON THE PROGRAM TOO!

- THE PIE AT HER HUSBAND, SHE THREW IT RIGHT AT ME! I FINISHED THE PROGRAM WITH CUSTARD OVER MY FACE AND CLOTHES



ROSIE, THE BEAR, IS A FREQUENT VISITOR TO "TRUTH OR CONSEQUENCES." ROSIE HAS DANCED WITH CONTESTANTS, WALKED WITH THEM AND HAS EVEN MADE LOVE TO SOME OF OUR VISITORS!

WE HAD A LADY RIDE A REAL CAMEL WHILE SINGING "THE CAMPBELLS ARE COMING."



ONE OF OUR EARLY "CONSEQUENCES" WAS TO HAVE A MAN DIAPER A PIG.

ANOTHER LADY HAD TO TAKE A REAL LIVE CROCODILE FOR A WALK... BUT IT WAS ALL RIGHT BECAUSE HE WAS ON A LEASH! YES, IN ALL WE'VE DONE A LOT OF CRAZY THINGS ON "TRUTH OR CONSEQUENCES" BUT EVEN WHEN I HAD TO TAKE THE "CONSEQUENCES" MYSELF... I'VE LOVED IT!









AND ALL AROUND THE COUNTRY, MILLIONS JOIN IN THE FUN...



THAT WAS A GOOD ONE, EH, EMMY?



THIS PROGRAM IS WONDERFUL FOR PATIENTS.



HA, HA. I WONDER WHAT EDWARDS WILL THINK OF NEXT.

WHAT NEXT? NOBODY KNOWS! FOR THE MOST UNPREDICTABLE RADIO PROGRAM IN THE WORLD IS RALPH EDWARDS' ZANY TRUTH OR CONSEQUENCES, WHERE ANYTHING CAN HAPPEN... AND USUALLY DOES! FOR EXAMPLE...



AND NOW JONES IS PAYING HIS PENALTY BY PLAYING "YOU'RE THE TOPS" WHILE HE'S UPSIDE DOWN!

HO, HO! TOO BAD THIS SHOW ISN'T ON TELEVISION.



RADIO WILL NEVER FORGET THIS WHACKY EPISODE.

SHE LOST ON THE TRUTH OR CONSEQUENCES SHOW LAST NIGHT, SO SHE HAS TO RIDE THIS ELEPHANT ON BROADWAY.

IT NEVER PAYS TO LOSE ON THE EDWARDS SHOW!



FOLKS, OUR CONTESTANT AGREED TO TELL ME WHETHER A TOSSED PENNY LANDED HEADS OR TAILS. BUT HE DIDN'T KNOW I HAD TOSSED IT IN THE RIVER!



IT'S HEADS, ALL RIGHT.





**THEY SAID HIS PROGRAM WOULD NEVER GO!**

**RALPH EDWARDS EARNES \$7,500 A WEEK FOR DEVISING HIS MAD PRANKS. IN THE LAST SIX YEARS, HE HAS DREAMED UP MORE THAN 2,000 PRACTICAL JOKES FOR HIS RADIO FANS!**

I DON'T THINK PEOPLE WILL WANT TO MAKE FOOLS OF THEMSELVES ON THE AIR!

"FOOLS" IS THE WRONG WORD, SIR. THESE PEOPLE ARE ILLUSTRATING AN OLD AMERICAN TRADITION—THE ABILITY TO LAUGH AT TROUBLE!

**AND HOW RIGHT TIME HAS PROVED EDWARDS!**

I'LL DO IT!

ME! PICK ME!

THE PENALTY FOR MISSING THIS QUESTION IS RIDING A CARRIAGE AND DRINKING A BOTTLE ON FIFTH AVENUE. WHO'LL TRY IT?

ONCE, WHEN A MAN ON HIS SHOW SAID HE COULDN'T FALL ASLEEP, EDWARDS BROUGHT REAL SHEEP INTO THE STUDIO, HAD THE MAN COUNT THEM!

HA HA HA HA

**DURING THE WAR, EDWARDS HELPED SELL OVER 500 MILLIONS OF DOLLARS' WORTH OF WAR BONDS IN 31 STATES!**

A GOOD SPORT, RALPH TELLS OF THE TIME A CONTESTANT PULLED A JOKE ON HIM!

Buy a WAR BOND AND RECEIVE A TICKET TO "TRUTH OR CONSEQUENCES" SHOW

WHAT HAPPENED? HE MUST HAVE DROWNED! YOU HAD HIM UNDER WATER TOO LONG!

BUT THAT MAN WAS FAKING. HE WAS A CHAMP UNDERWATER SWIMMER! THE JOKE WAS ON ME!





Thanks to Martin Grams for passing along these *Truth or Consequences* strips originally published in some DC comic books.





*The Edison  
Model R-5 radio (1929)  
"The Edison Hour" available inside  
(page 3) originally broadcast on WJZ  
on 02/11/1929*



# Fall 2019 Digital Old-Time Radio



NOW AVAILABLE

\*\*\*\*\*

# The 5<sup>th</sup> Revised Ultimate History of Network Radio Programming and Guide to All Circulating Shows

\*\*\*\*\*

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 entire 625-page book with the supplements is \$50.

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as a .pdf document that is e-mailed to you.**

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E-mail: [Jayhick@aol.com](mailto:Jayhick@aol.com)





Created in 1984, the Metro Washington Old-Time Radio Club is the second largest old-time radio club in the United States. Club members enjoy monthly club meetings, an annual luncheon, and a bi-monthly newsletter. You do not have to live in or near Washington, D.C., to become a member. The newsletter, RADIO RECALL, is mailed to members from all over the country and loaded with fascinating articles, news of what is happening in the hobby, recently-discovered "lost" programs and more. Why not join the hundreds who enjoy the newsletter, which can be sent via email in PDF format, or be mailed to you through the post office?



You can sign up to become a member on the club website.

[www.mwotrc.com](http://www.mwotrc.com)



Old-Time Radio Researchers  
Acquisitions:

New Episodes and Upgraded Sound Encodes

Please note that our distributions are available to OTRR Purchasing Group members first, and then made available to the public after about six months. Many of the files in Distros 127 and 128 are available in .mp3 and both clean and raw .flac versions.

Episodes Donated by Rodney Bowcock:

Archie Andrews 45-06-23 Nazi POW in Riverdale.mp3  
Archie Andrews 46-05-11 Poison Candy.mp3  
Archie Andrews 46-05-18 Hip Talks (Jive Talk).mp3  
Archie Andrews 46-06-01.mp3  
Archie Andrews 46-06-08.mp3  
Archie Andrews 46-07-06 Masked Marvel.mp3  
Archie Andrews 46-07-13 Stranded on Deserted Island.mp3  
Archie Andrews 46-07-20 The Hammock.mp3  
Archie Andrews 46-08-03.mp3  
Archie Andrews 48-07-10 Archie Gets Dressed For a Date.mp3  
Archie Andrews 48-09-25 Free Movie Tickets.mp3  
Archie Andrews 48-11-06 Locked Out Of The House.mp3  
Archie Andrews 48-11-15 Going To Bed Early.mp3  
Archie Andrews 48-11-20 Guests Are Coming For Dinner.mp3  
Archie Andrews 48-12-04 Job at The Drugstore.mp3  
Archie Andrews 49-05-28 Careful - Don't Waken Father.mp3  
Archie Andrews 49-06-04.mp3  
Archie Andrews 49-07-13 Sunburned.mp3  
Archie Andrews 49-08-24 Trying to Go Fishing.mp3  
Archie Andrews 49-12-17 Christmas Shopping.mp3

Archie Andrews 50-03-04 Archie Is Missing.mp3  
Archie Andrews 50-11-11 Mouse in the House.mp3  
Archie Andrews 50-11-18 The Charleston Contest.mp3  
Archie Andrews 51-03-10 Mailing Income Tax.mp3  
Archie Andrews 51-03-17 Too Much Noise.mp3

Distro 127

Story Book of Life, The xxxxxx 001 Wrong Way Corrigan - Blind Boy (256-48).mp3  
Story Book of Life, The xxxxxx 002 POW Dad - Doctor's Office Visit (256-48).mp3  
Story Book of Life, The xxxxxx 003 Priest in Storm - Jury (256-48).mp3  
Story Book of Life, The xxxxxx 004 Twins - Verdi Opera (256-48).mp3  
Story Book of Life, The xxxxxx 005 Murderer - Henry Dumond (256-48).mp3  
Story Book of Life, The xxxxxx 006 Tatania - Gene Autry (256-48).mp3  
Story Book of Life, The xxxxxx 007 Escaped Nazi - Elias Howe (256-48).mp3  
Story Book of Life, The xxxxxx 008 Joseph Turner - William Borah, Idaho (256-48).mp3  
Story Book of Life, The xxxxxx 009 Archduke Ferdinand - Knute Rockne (256-48).mp3  
Story Book of Life, The xxxxxx 010 Rommel - Bo, False Prince of Wales (256-48).mp3  
Story Book of Life, The xxxxxx 011 Pilot in Trouble - Necklace, Nevada & Two Men (256-48).mp3  
Story Book of Life, The xxxxxx 012 Murdered Two Men - Kathleen Norris (256-48).mp3  
Story Book of Life, The xxxxxx 013 Patricide - Value of Beauty (256-48).mp3  
Story Book of Life, The xxxxxx 014 Dog Named Lucky - Leland Stanford Memorial (256-48).mp3



Story Book of Life, The xxxxxx 015  
 Fisherman's Daughter - Roger Bacon (256-48).mp3  
 Story Book of Life, The xxxxxx 016  
 Unnecessary Wife Killer (256-48).mp3  
 Story Book of Life, The xxxxxx 017 Mexican  
 Detective Dirvish (256-48).mp3  
 Story Book of Life, The xxxxxx 018 False  
 Teeth Murder Solution - Edward Palmer (256-48).mp3  
 Story Book of Life, The xxxxxx 019 Marie  
 Antoinette - O'Sullivan Rubber Heal (256-48).mp3  
 Story Book of Life, The xxxxxx 020 Lois  
 Braille - John D. Rockefeller (256-48).mp3  
 Story Book of Life, The xxxxxx 021 Dennis  
 O'Reilly - Shelly and Lord Byron (256-48).mp3  
 Story Book of Life, The xxxxxx 022 Adolph  
 Hitler - George Gipper (256-48).mp3  
 Story Book of Life, The xxxxxx 023 Danish  
 Saboteur - Eleanor Roosevelt (256-48).mp3  
 Story Book of Life, The xxxxxx 024  
 Condemned Man Coward -Crash Landing  
 (256-48).mp3  
 Story Book of Life, The xxxxxx 025 George  
 Parker - Dachau (256-48).mp3  
 Story Book of Life, The xxxxxx 026 Love and  
 War - College and Coconut Grove Fire (256-48).mp3  
 Story Book of Life, The xxxxxx 027 John Q.  
 Adams - Philo Farnsworth (256-48).mp3  
 Story Book of Life, The xxxxxx 028 Jack  
 Dempsey - Al Jolson (256-48).mp3  
 Story Book of Life, The xxxxxx 029 Dwight  
 D. Eisenhower - Teddy Roosevelt (256-48).mp3  
 Story Book of Life, The xxxxxx 030 Thomas  
 Moore - Madam Curie (256-48).mp3

## Distro 128

Air Adventures of Jimmie Allen 1946 001a  
 Promotion. Messenger Boy Jimmy is Taking  
 Flight Lessons (256-44).mp3  
 Air Adventures of Jimmie Allen 1946 001b  
 Promotion. The Radio is Smashed to Pieces  
 (256-44).mp3  
 Biography in Sound 560529 046 A Portrait  
 of Fred Allen (256-44).mp3  
 Calling All Cars 340411 020 The Cut Rate  
 Murder (256-44).mp3  
 Calling All Cars 340613 029 The Murder of  
 a Soul (256-44).mp3  
 Calling All Cars 380315 225 The Peroxide  
 Blonde (256-44).mp3  
 Calling All Cars 380929 253 The Barking  
 Dog (256-44).mp3  
 Calling All Cars 390203 271 The Careful  
 Caretaker (256-44).mp3  
 Calling All Cars 390310 275 A Lesson in  
 Loot (256-44).mp3  
 Canary Pet Show Program 10-D 1st 'Shine  
 On Harvest Moon' (256-44).mp3  
 Canary Pet Show Program 9-D 1st 'In a Little  
 Spanish Town' (256-44).mp3  
 Canary Pet Show Series E Program 1 1st 'The  
 Night is Young and You're So Beautiful'  
 (256-44).mp3  
 Canary Pet Show Series E Program 2 1st  
 'Wonderful' (256-44).mp3  
 Chevrolet Musical Moments 38xxxx 397 1st  
 'Varsity Drag' (256-44).mp3  
 Chevrolet Musical Moments 38xxxx 427 1st  
 'I Hit A New High' (256-44).mp3  
 Chevrolet Musical Moments 38xxxx 431 1st  
 'Swinging In The Corn' (256-44).mp3  
 Chevrolet Musical Moments 38xxxx 443 1st  
 'Woo Boom' (256-44).mp3  
 Chevrolet Musical Moments 38xxxx 447 1st  
 'I Played Fiddle For The Czar' (256-44).mp3  
 Chevrolet Musical Moments 38xxxx 454 1st  
 'Siboney' (256-44).mp3  
 Chevrolet Musical Moments 38xxxx 455 1st  
 'I Live the Life I Love' (256-44).mp3



Chevrolet Musical Moments 38xxxx 458 1st  
'You're An Education' (256-44).mp3  
Chevrolet Musical Moments 38xxxx 459 1st  
'The Rangers' Song' (256-44).mp3  
Chevrolet Musical Moments 38xxxx 464 1st  
'Say Si Si' (256-44).mp3  
Chevrolet Musical Moments 38xxxx 478 1st  
'A Pocketful of Dreams' (256-44).mp3  
Chevrolet Musical Moments 38xxxx 479 1st  
'Carnival in Cotton Town' (256-44).mp3  
Chevrolet Musical Moments 38xxxx 480 1st  
'Now It Can Be Told' (256-44).mp3  
Chevrolet Musical Moments 38xxxx 481 1st  
'You Never Know' (256-44).mp3  
Chevrolet Musical Moments 38xxxx 482 1st  
'Looking for the Lost Chord' (256-44).mp3  
Chevrolet Musical Moments 38xxxx 483 1st  
'Only a Rose' (256-44).mp3  
Eb & Zeb 330502 178 Hector Q. Smith  
Fearless Rainmaking Machine Company is  
Born (256-44).mp3  
Eb & Zeb 330503 179 Typing up Hector's  
Contract. Hortense Explains Latin (256-  
44).mp3  
Eb & Zeb 330504 180 Hector Picks Up the  
Contract. Mr. Flint Warns Eb & Zeb (256-  
44).mp3  
Eb & Zeb 330505 181 Cabinet Pudding  
Recipe. Hector Relives Prison Break (256-  
44).mp3  
Falcon, TAO 481101 200 Murder Is A Bad  
Bluff (256-44).mp3  
Five Minute Mysteries 004 The Bray of Mule  
(256-44).mp3  
Five Minute Mysteries 005 Visit from the  
Unknown (256-44).mp3  
Five Minute Mysteries 006 Murder Will Out  
(256-44).mp3  
Five Minute Mysteries 007 Death Driver (256-  
44).mp3  
Five Minute Mysteries 008 Toast to Death  
(256-44).mp3  
Five Minute Mysteries 009 Grip of Death  
[unable to confirm] (256-44).mp3

Fred Allen Looks at Life - Comedy  
Highlights from his Greatest Radio Shows  
from LPs (256-44).mp3  
Front Page 480603 xxx The Frightened  
Swede (256-44).mp3  
Hollywood Star Playhouse 510906 072  
Murder in the Fens (256-44).mp3  
Hollywood Stars on Stage 511216 011 The  
Beloved Rogue (256-44).mp3  
Horatio Hornblower 520707 001 Admiral  
Hornblower Leads a Fleet Against Denmark  
& Sweden (256-44).mp3  
Let George Do It 490425 137 Lady in  
Distress (256-44).mp3  
Let George Do It 500918 210 Cover for an  
Hour (256-44).mp3  
Let George Do It 501106 217 A Visit From  
Merlin (256-44).mp3  
Lives of Harry Lime - Advertising Trailer 1  
(256-44).mp3  
Lives of Harry Lime - Advertising Trailer 2  
(256-44).mp3  
Lives of Harry Lime - Advertising Trailer 3  
(256-44).mp3  
Lives of Harry Lime - Advertising Trailer 4  
(256-44).mp3  
Lives of Harry Lime - Advertising Trailer 5  
(256-44).mp3  
Lives of Harry Lime - Advertising Trailer 6  
(256-44).mp3  
Lives of Harry Lime (Third Man Theme)  
(256-44).mp3  
Lives of Harry Lime 510824 004 A Ticket to  
Tangiers (256-44).mp3  
Raleigh Room 451023 027 1st 'I've Got Gobs  
of Love for the Navy' (256-44).mp3  
Raleigh Room 451030 028 1st 'Why Is There  
a Rainbow in My Sky' (256-44).mp3  
Shadow of Fu Manchu 391003 128 Venice.  
Deadly Gas. Rudolph Adlon Leaves. Adata  
Hypnotized. Entrance to Old Palazza (256-  
44).mp3  
Shadow of Fu Manchu 391004 129 Man-  
Eating Fish Finish Adlon. Boarding the Sea  
Heels. Dr. Petrie is Poisoned (256-44).mp3



Shadow of Fu Manchu 391031 152 Boarding for the Lola. Secret Room. Army of Insects (256-44).mp3

Shadow of Fu Manchu 391101 153 Dr. Petrie Lives! Yellow Hand at the Window. Florette will Bear Fu Mancho's Son (256-44).mp3

Sherlock Holmes 321005 076 The Empty House Part 2 (256-44).mp3

Sherlock Holmes 321102 080 The Three Students Part 1 (256-44).mp3

Sherlock Holmes 330315 098 Death at Stonehenge (256-44).mp3

Stage 54 540530 035 The Investigator (CBC) (256-44).mp3

Suspense 520225 462 A Killing in Las Vegas (256-44).mp3

Suspense 520324 466 A Murder of Necessity (256-44).mp3

Suspense 520526 475 The Death of Me (256-44).mp3

Suspense 520929 480 Vidocq's Final Case (256-44).mp3

Terry and the Pirates 471020 xxxx [Dragon Lady Strikes Back] Searching for American Boy. Connie is Captured (256-44).mp3

Terry and the Pirates 471024 xxxx [Dragon Lady Strikes Back] DL Wants the Location of the Tungsten Mine (256-44).mp3

Terry and the Pirates 471031 xxxx [Dragon Lady Strikes Back] Terry Rescues American Boy, but is Captured (256-44).mp3

Tums Hollywood Theatre 510918 001 Winter Holiday (256-44).mp3

Unexpected, The 481114 134 Heat Wave (256-44).mp3

Unexpected, The 481121 135 Twilight Meeting (256-44).mp3

Unexpected, The 481128 136 Heard But Not Seen (256-44).mp3

Unexpected, The 481205 137 Career Woman (256-44).mp3

Unexpected, The 481212 138 The Necklace (256-44).mp3

Vic and Sade 431103 2364 Uncle Fletcher's Watch Fob Collection (256-44).mp3

Vic and Sade 431108 2367 Russell's Essay about Birds (256-44).mp3

Vic and Sade 431110 2369 The Telephone Interrupts Sade's Household Tasks [DEAD SPOTS 3m22s, 4m09s] (256-44).mp3

Vic and Sade 431111 2370 Uncle Fletcher Wants to Sell B.B. Baugh's Stingerberry Jam (256-44).mp3

Vic and Sade 431112 2371 Uncle Fletcher Packs but Forgets a 'Few' Things (256-44).mp3

Vic and Sade 431119 2376 Russell's at the YMCA. Pom Pom Cordova and Lolita De Rienzi (256-44).mp3

Vic and Sade 431126 2381 Vic Selects the Boss' Christmas Gift (256-44).mp3

Vic and Sade 431129 2382 Uncle Fletcher Receives a Garbage Wagon Pass .. Whoopee (256-44).mp3

Vic and Sade 431130 2383 Vic Plans a Trip to Sweet Esther, Wisconsin (256-44).mp3

Vic and Sade 431202 2385 Russell and Sade Decide to Clean Out the Bookcase (256-44).mp3

Vic and Sade 440901 2580 Uncle Fletcher Plans to go on His Landlady's Honeymoon (256-44).mp3

Vic and Sade 440904 2581 Discussing Who to Invite to Miss Keller's Wedding with Uncle Fletcher (256-44).mp3

Vic and Sade 440905 2582 Sade Recounts All the People Who Owe Her Money (256-44).mp3

Vic and Sade 440906 2583 Vic Was Interested in Buying Muted Silver Moonbeam Chimes (256-44).mp3

Vic and Sade 440907 2584 The Mysterious Mother-of Pearl Box (256-44).mp3

Vic and Sade 440908 2585 Vic is Taking the to Chicago Tonight (256-44).mp3

Vic and Sade 440911 2586 Miss Keller's Wedding Has Worn Out Uncle Fletcher (256-44).mp3

Vic and Sade 440912 2587 The Stembottoms Invite the Gooks Over to Work on Ted Stembottom's Car (256-44).mp3



Vic and Sade 440913 2588 Sade Insists that Read Her Sister Bess' Letter (256-44).mp3  
Vic and Sade 440914 2589 Vic Has a Plan to Collect the \$20 that Hank Gutstop Owes Him (256-44).mp3  
Vic and Sade 440915 2590 Uncle Fletcher is Busy Helping Miss Keller with Her Marriage Preparations (256-44).mp3  
Vic and Sade 440918 2591 Vic Buys 14 'Half-Wit' Greeting Cards from Mrs. Gullstone, to Get Rid of Her (256-44).mp3  
Vic and Sade 440919 2592 Uncle Fletcher Wants Vic to be Best Man for Miss Keller's Bridegroom (256-44).mp3  
Vic and Sade 440920 2593 Sade Opens Reverend Cook's Mail, by Mistake (256-44).mp3  
Vic and Sade 440921 2594 Uncle Fletcher is Going to Meet Harry Feedburn's Train. Where's He Staying (256-44).mp3  
Vic and Sade 440922 2595 Vic Has Good News, But No One Will Listen to Him (256-44).mp3  
Vic and Sade 440925 2596 Blue-Tooth Johnson's Problems of with the Opposite Sex (256-44).mp3  
Vic and Sade 440926 2597 Russell Reads a Shoebox-Full of Uncle Fletcher's Old Letters (256-44).mp3  
Vic and Sade 440927 2598 Bridegroom Harry Feedburn Has Disappeared (256-44).mp3  
Vic and Sade 440928 2599 Vic Decides to Dun Kleeberger's Haberdashery (256-44).mp3  
Vic and Sade 440929 2600 The Gooks Take a Trip Downtown, and All Head in Different Directions (256-44).mp3