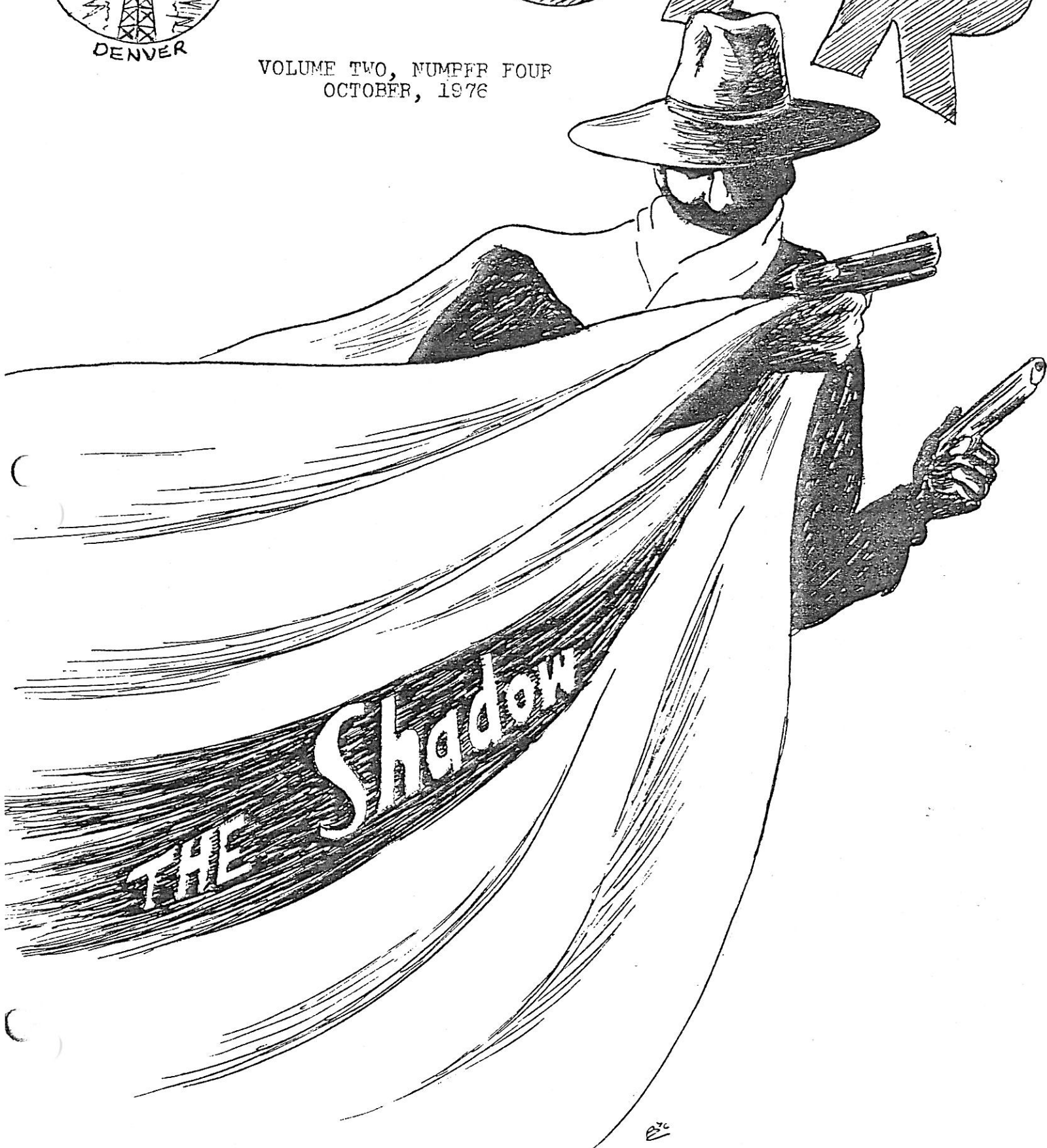




THIS IS OZTR

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1976

NEXT MEETING- The next meeting of the Radio Historical Association of Colorado will be held on Sunday, October 17 at Wyatt's Cafeteria in Cherry Creek Shopping Center. We will try to begin the meeting promptly at 6 PM. Please try to be there between 5 and 5:30 so we can eat and be able to start our meeting. This will give us more free time after the meeting for socializing. We have always been rushed to clear up our meal checks and be out by closing time in the past so if we get started a little earlier it will help.

GOOD LISTENING- The schedule for John Dunning's show on KFML for October will be:

- Oct. 3 - Life With Luigi- "Civil Defense" from 2/26/52
Inner Sanctum- "Musical Score" from 5/29/45
Vic and Sade- "Shopping" from 7/18/44
Johnny Dollar- "The Broderick Matter" Chapter 3
- Oct. 10- Your Hit Parade- from 5/29/48 with Frank Sinatra
Screen Directors Playhouse- "Call Northside 777" from 12/9/49
Backstage Wife- "from 1948
Johnny Dollar- "The Broderick Matter" Chapter 4
- Oct. 17- Dragnet- "Lewd Picture Racket" from 12/7/50
It Pays to be Ignorant- from 2/5/48
The Strange Romance of Evelyn Winters- from 1948
Johnny Dollar- "The Broderick Matter" Chapter 5 (Conclusion)
- Oct. 24- Lux Radio Theater-"Merton of the Movies" from 11/17/41
The Devil and Mr. O- "The Revolt of the Worms"
- Oct. 31- The Whistler-"Dear Roger" from 1/6/47.
The Voice of Firestone-from 12/8/47
Escape-"Poison" with Jack Webb and William Conrad

CBS RADIO MYSTERY THEATER MARKS 1000th BROADCAST- FROM A CBS RADIO DRAMA NETWORK PRESS RELEASE

CBS Radio Mystery Theater celebrated its 1000th consecutive night of programming suspense and mystery dramas on Friday, October 1, 1976. "Seven nights a week, 365 days a year since January 6, 1974, we have presented one complete drama a night", says Himan Brown, producer-director of CBS Radio Mystery Theater. "This is unprecedented in the history of radio to program a drama series seven nights a week, but we have done it and received tremendous response from listeners. We are still going strong". CBS Radio Mystery Theater is heard here in Denver on KOA (850 AM) at 11:07 PM Monday thru Saturday and at 4:07 PM on Sundays.

KLAK RADIO- Don't forget to listen in on KLAK for episodes of The Lone Ranger and Gunsmoke on Sunday evenings at 7 PM. For those who have been taping this on a regular basis there are many people in the RHAC who would like to trade for them.

INTERESTING CONTESTS- Several people have mentioned this to me in the past and I would like to do something about it soon. It might be fun to have a few contests for the members of the club. We could offer some prizes, such as the free signing up for a tape or even a blank reel of tape. If you have any ideas of how we can run this please let me know and we might give it a try.

SIAP SHOP- We tried an experiment back in February which went over pretty well with many members. I believe it is time to give it another try since we have gained many new members since that time. Here is how it works. Record a reel of your good sounding shows and bring them to the next meeting and swap them with another member for the reel that he has brought. Don't stop there if you don't want to, but trade again if you see something else that you like. You will probably get a reel of shows you don't have or get something in better sound than you now have. At the very worst, you will get a reel that you can bring back to the next meeting and trade again or you can erase it for yourself. I would especially like to see this go over. You larger collectors can help out the newer members with some good shows and you new collectors have a golden opportunity to trade with anybody you like. If you think you have nothing to trade, think about this. Not everybody has all the shows that have gone through the library and not everybody can get a good signal from John Dunning's show and they can trade for shows from these two sources. If you have no collection at all bring 2 reels of blank tape and trade for a reel of shows.

NEWSLETTER HAPPENINGS- The combination newsletter will be the November newsletter. It will be a combined effort of Buffalo and Denver. It is really going to be great. Please send me some articles to go with what I already have. I am considering passing it out at the November meeting, thereby saving about \$25 in postage. The out of town copies will be mailed as will the copies for members not attending the November meeting. If you know of anyone interested in our newsletter please let Bruce Carteron know since he will be mailing it out each month and we will be happy to send a sample copy with information about cost. Also let Bruce know if you know of anyone interested in advertising in it.

CIRCULATING LIBRARY- For the next few meetings we will be having tapes submitted by Jerry Appleman, John Nicholson, Dick Mullins and Paul Carrier. These shows will be on Ampex tape which we allocated at the last meeting. The money raised from the circulating library will be used to purchase shows that they choose and again be put in the circulating library.

RHAC DUES- At the last meeting, it was passed by the membership, that the dues would be \$6 per year. This amount will cover dues from October 1, 1976 until October 1, 1977. This amount is due at the October meeting.

TURNING THE DIAL AROUND TOWN- Jack Richards is looking for copies of John Dunning's shows of August 15th and 22nd....Tom Daniels has five mint condition copies of TV Guide containing the article about William Conrad and the Gunsmoke series. Send 25¢ (original price) and a stamped, self addressed envelope(6"x8") to Tom in Colorado Springs if you want a copy....John Lloyd would like to trade for some Lone Ranger from the KIAK series....let me know if you are looking for anything in particular for this column.

RADIO STARS? ? ?- Jerry Appleman informs me that a tape that he, Dick Mullins, Tom Daniels, Herral Peacock, John Dunning, Allan Rockford and myself did during Allan's visit to Denver in August will be played on Allan's radio show in Syracuse and Oswego, New York sometime in October. It was a panel type show dealing with the RHAC and Allan's attempt to start a club in his area. It was a lot of fun and I hope we can get a copy for our library. I really hope he gets a OTR club going there.

SOME OBJECTIVES- I would like to take a moment to thank the members of the RHAC for electing me as president of the club for the next year. I will do my very best to make it a successful and interesting year for us all. I realize how difficult it will be to fill Herral Peacock's shoes, but with your help, we will be able to continue to grow bigger and better. There are several goals that I have and would like to mention them here.

MEMBERSHIP- I would like to see us grow by at least 15-20 new members in the next year. We have organized a membership committee to contact interested people and introduce them to the RHAC. It will be up to all of us to make new people feel welcome when they attend a meeting and help them get started.

SERVICES- I would like to have each member donate at least one tape for the blind. This would top the amount we gave last year. I would also like to have each member spend a little time at a nursing home playing shows when it is arranged. This would be a great service to them.

MEETINGS- I would like to have the meetings begin at the designated times. This would give us more time to socialize afterwards and do a little trading. I look forward to more interesting speakers and occasional contests to make the meetings more interesting.

TRADING- I would like to see more trading among the members, especially out of town trades since that would bring in new shows to the club. The tape swap is also a good way to trade among members.

CIRCULATING LIBRARY- Since we have decided to keep the circulating library we will all have to pitch in and help get the library upgraded. We will be putting in nothing but good sounding shows in the future. In order to be sure that the sound quality is maintained while tapes are being circulated it will be up to all of us to insure that his or her equipment is in the best possible condition and that we are recording correctly. We put in 120 reels in the first year but we will not come close to that this year since we will be concerned more with sound quality.

NEWSLETTER- We have had excellent cooperation with the newsletter lately. I sincerely hope that it continues. We are always looking for interesting articles. We have a growing interest in the newsletter from out of town collectors and I hope this continues.

Any ideas you may have concerning the RHAC and its activities will always be welcome. I am open to any suggestions and always will be. It is your club and if we are all active in it, we will be successful and have a darn good time.

BOOK PURCHASE- As was explained last month, anyone who is interested in John Dunning's book (isn't everybody?), we will be able to buy the book at a savings of 10%. I have just found out that it will be out in November, before the November meeting. Therefore, if we are to buy as a group, it will be necessary to pay for the book at the October meeting so we will get an exact count and have the money ready to make the purchase when the books are delivered. This will save any confusion in trying to get in touch with everyone between meetings. If you want to get in on the purchase but are unable to pay at the meeting let me know so we can order the book. Scribner's book store will be having an autograph party on Saturday, November 13 between 12 and 2 PM. We will be having John at a meeting to autograph our books for us.

NEW OFFICERS- The election of new officers for the coming year was held at the last meeting. The new officers will be John Lloyd-President, John Adams-Vice President and John Nicholson-Secretary Treasurer.

REMINISCENCES OF OLD TIME RADIO.by IRVING HALE
PART II- - JUVENILE PREMIUMS, THEMES AND ARCH ENEMIES

Last month, I discussed the juvenile programs I used to listen to back in the early 40's. I couldn't recall their plots, but that was a small part of their charm. This month I'll talk about the theme songs, some premiums that used to be offered and the characters involved in the "juveniles".
Jack Armstrong- The recording of the theme song was so worn out and squawky that the words were difficult to decipher and nobody could get the third line at all. A whole generation of kids grew up thinking the lyrics were: "Raise the flag for Hudson High, boys! Show them where we stand! (Garble, garble, garble) champions, Known throughout the land." It was a good twenty years later before I learned the third line (I think) as: "Evermore shall we be champions..."

The first premium I ever bought was from Jack Armstrong and beside the Wheaties boxtop, I think \$.25 was required, since this was a "biggie". It was a pedometer, a round metallic gadget about 4" in diameter with a lovely blue rim that was supposed to tell you how far you walked each day. It had a setting for the length of your pace, a clip and probably worked by an internal pendulum that advanced the dial that measured distance. There were just two things wrong with this gadget. A nine year old doesn't have a fixed pace; he's running one moment and lying down listening to Jack Armstrong the next. Second, if you clipped it to your belt, there wasn't enough jiggling effect to make it register, and if you clipped it to your cuff (which I did), it was soon lost (which mine was).

Captain Midnight- Most devotees of the juveniles associate Ovaltine and the Decoder with Little Orphan Annie, but by the time I was listening, the franchise had switched to Captain Midnight. I am ashamed to say I never owned a decoder for the reason that, despite an unbelievable amount of careful cajoling, my folks wouldn't buy Ovaltine. And since I attended a very competitive school, those peers who would admit to listening to Captain Midnight wouldn't give me the message, claiming being in the "Secret Squadron" meant non-divulgement. It turned out that the real reason they didn't tell me was, there was nothing to tell. The messages were bland, coy hints like "Boy, does it hit the fan for Captain M tomorrow." (That is an approximate, not a precise example.)

Terry and the Pirates- No premiums recollected, but if you dream of one-upping everyone, including John Dunning, I'll bet, ask them how the Chinese chant went that began this program. A phonetic rendering, with gongs in the background, is "Eeston eeston-boo-howe tee-a-ting tee-a-ting wah-lah!" I always thought this might have meant "Almond-eyed lovely wait for you behind beaded curtain" but it turns out to have been pure gibberish.

Tom Mix- A fine theme song, sung with a Texas drawl (that I will render upon request at the next meeting) that went: "When it's roundup time in Texas, and the bloom is on the sage...How I long to be in Texas, just a ridin' on the range. Oh it beckons, and I reckon, I would work for any wage...To be free again, just to be again, where the bloom is on the sage." Tom's sponsor was Ralston (a cereal that sort of tastes like Ry-Krisp in milk) and a commercial version of the same tune went: "Fill your bowl up with hot Ralston and you surely will agree that this warmup, buildup breakfast gives you cowboy energy." Not me, it didn't.

The Lone Ranger- Probably the best of the juveniles, and certainly a hero for everyone to look up to. The Lone Ranger never shot anyone dead that I can recall, never started a fight but always ended them and didn't stick around for the reward money.

He did start one act, though, that startled me so much I remember it to this day. He forged a document to catch a "baddie". No one would think twice about that in this day and age, calling it "situation ethics" but to those of us growing up in an era of "code ethics", it was surprising.

This program offered premiums that wouldn't quit, including at least one ring. I can remember getting three rings from some program or other. One had a whistle on it that you could blow when the villains had you cornered in a warehouse. Another had a mirror on it, so you could (1) see if the black hats were following you and (2) if you were a Charlie Brown type you could see if your particular little "red-haired girl" was looking at you (she never was). A third had a secret compartment to smuggle out messages when you were held prisoner in the deserted house and featured the emblem of the Army, Navy, Marines and Air Corps.

I learned an important lesson getting this last ring. I included the money (probably a quarter) but forgot the boxtop. Thinking that a crime worse than child-molesting, I sent a second quarter with boxtop. Lo, I received two rings and learned where their priorities lay.

The Lone Ranger also got me started on classical music. Everyone knows its theme as the "William Tell Overture", but snippets from at least five other works were featured for dramatic impact, and question one of my brief trivia quiz today is to name those works. Answers at end of article.

Next month, if I haven't been impeached for bad authorship, I will conclude with a discussion of a few post-WWII programs. I will end now with a second trivia quiz question. Name the arch-enemy of Superman, Captain Midnight, Terry and the Pirates and the Lone Ranger.

Answers to questions- 1) Wagner's "Rienzi" Overture, Liszt "Les Preludes", Mendelssohn's "Fingal's Cave (New Herbydes) Overture, Borodin "Polyvetzian Dances" and Tchaikovsky's "1812 Overture". 2) Lothar, Ivan Shark, Dragon Lady and the Rattler.

Editor's Note: Irving, don't worry about impeachment because I know everyone is enjoying your column as much as I do. Hope to hear much more from you in the future. Thanks.

KRMA-TV 6 PROGRAM NOTES FOR OCTOBER

- Oct. 2 7PM - Evening at Pops
- Oct. 2 8PM - At the Top with Count Basie
- Oct. 3 8PM - Great Performances Special with Leonard Bernstein
- Oct. 6 9PM - Great Performances with Arthur Rubinstein
- Oct. 10 8PM - Evening at Symphony
- Oct. 27 9PM - Great Performances-Music in America

These are just some of the highlights for October. There are many good shows on KRMA. We will be mentioning the good shows each month. There will be a special on old time radio sometime soon and hope we all are able to see it. For taping purposes, you can get KRMA on your receiver at the very lowest end of your FM dial.

BOOK CORNERby JOHN DUNNING

LET THE CHIPS FALL, by Rudy Vallee, Stackpole Books, 320 pages, 1975. "Unrestrained reminiscences through half a century of sweet and sour relationships with people, places and performances". Vallee discusses at length his days with Fleischmann, when his Vallee's Varieties was the top show of its kind. He talks bluntly about his Sealtest show, what went wrong and why, and remembers dozens of interesting incidents involving radio and radio people. Indexed, with many pictures.

TUNE IN TOMORROW, by Mary Jane Higby, subtitled "Or How I Found The Right To Happiness with Our Gal Sunday, Stella Dallas, John's Other Wife and other Sudsy Radio Serials." Cowles, 226 pages, 1968. Mary Jane Higby, star of "When A Girl Marries", relates her adventures in radio, beginning with the pioneering days on the west coast and ending with the demise of soap opera in the 50's. A charming, funny book, packed with the flavor of the medium. The only minus: no index. But there is a bibliography, and lots of black-and-white plates.

THE SON THAT ROSE IN THE WEST, by Jim Bannon, Devil's Hole Press, 1975, 202 pages, paperback. Bannon, longtime announcer and the "Red Ryder" of the movies, writes of his migration to Hollywood in the 30's and his big break in radio, his ill-fated marriage to Bea Bederet and appearances on such shows as "The Chase and Sanborn Hour" and "The Great Gildersleeve". The book is actually a compilation of letters home to his family. Taken together, they provide a surprisingly effective autobiography, and great flavor of the medium and the era.

WHATEVER BECAME OFby JACK RICHARDS

Whatever became of- - -Jack Armstrong

"Wave the flag for Hudson High boys. Show them how we stand!" introduced one of the most famous childrens shows. It all began on WBBM in Chicago on July 31, 1933. For eighteen years, the adventures of Jack Armstrong, Billy Fairfield, Betty Armstrong and Uncle Jim roamed the country side in the Silver Albatross.

Jim Ameche introduced the character of Jack until 1939 when St. John Terrell took over, followed by Stanley Harris, Rye Billsbury and Charles Flynn.

Other actors on the series were Don Ameche as Dan Armstrong (a short lasting part) Dick York as Billy and James Goss as Uncle Jim.

Whatever became of- - - Portia Faces Life

Today Portia Blake would be known as a libber. She was a criminal lawyer, a wife (married to Walter Manning), and a mother (with son Dickie and daughter Sheilah). She was also a criminal.

The program ended with Portia being convicted of false charges. The writers had hoped that the public would demand the series be brought back and Portia would be cleared. No soap. Portia remains in jail.

From the first show, on October 7, 1940 to the last, Portia was played by Lucille Wall. Lucille can be seen on TV today in "General Hospital". Lucille also played the part of Belle on "Lorenzo Jones".

As with most of the old radio shows, "Portia" failed when it was revived for TV in 1954. Fran Carlon played the part on TV.

The character was created by Mona Kent after Shakespeare's heroine in the Merchant of Venice.

The History of NBC, Part 3 (The Entertainment Programs-1930's)

The floodgates of talent opened in 1932 and 1933. Comedians from vaudeville began moving into radio in larger numbers, as the depression made it an even more important medium to a nation without money to pay for entertainment. Ed Wynn, Jack Pearl, Jack Benny, Groucho Marx and Jimmy Durante went on NBC, as did Charles Winninger who was featured on "The Maxwell House Showboat". Fred Allen made his debut as a guest in 1930, and not long afterward had his own show. Eddie Cantor, by that time, was a veteran NBC performer on "The Chase and Sanborn Hour".

The access to Hollywood firm talent was opened in 1933, and shows like "The Lux Radio Theater" and "Hollywood Playhouse" gave prominent stars a good outlet to share their talents.

Radio paid well, and while the dollars don't sound big, they were. Any one making \$100 per week in those days was well off. Jack Pearl's success was so impressive that his sponsor increased his salary from \$3,500 to \$8,500 a week over a five-week period. Will Rogers received \$7,500 for a guest shot when Dodge introduced its Victory Six.

Probably the greatest single programming form in which Chicago figured was the soap opera. In the late '30's, soaps bubbled over in Chicago under the writing skills of the legendary Irna Philips. She furnished NBC with "Guiding Light", "Woman in White", and "Right to Happiness". At the same time, Eastern soap factory, presided over by Frank and Ann Hummert, provided NBC with "Young Widder Brown", and "Stella Dallas" for its daytime hours. To this day, there is still a dispute as to which program can claim to be the first soap opera on radio. Some award the laurel to "Real Folks", first heard on NBC in 1928. Others claim it belongs to "Clara, Lu and Em", which emanated from Chicago and started as a radio commercial.

As the decade got older, advertisers also loosened up their spending on radio. Near the end of the '30's, the average annual expenditure by a sponsor on radio ranged between \$400,000 and \$1 million. Production costs for programs, of course, varied. Among the more expensive programs was the "Major Bowes Amateur Hour"-\$25,000 per week. Only a little less costly was the "Chase and Sanborn Hour" at \$20,000 per week.

Though in the early days of radio, network programmers were calling the shots, by the '30's, the advertising agencies were in the saddle, developing the talent and the programs. A major writing contribution was made to the "Kraft Music Hall" by Bob Colwell, then at J. Walter Thompson, and later at Sullivan, Stauffer, Colwell and Bayles.

Another important group creating radio programming for NBC were the radio packagers. Probably the most notable of these was Philips H. Lord. He began in 1927 by playing the role of Seth Parker on NBC. It was a series about life in a small town. He specialized in crime drama, his major NBC package being "Mr. District Attorney" in 1940. Other important packagers included Ralph Edwards "Truth or Consequences", Louis Cowan "Quiz Kids", and Dan Golenpaul "Information Please". While all this entertainment was being presented, NBC had not neglected culture. In 1931, it presented the American listener with broadcasts from the Metropolitan Opera.

Many of the programs that would later go to CBS, such as; "Jack Benny", "The Shadow"(MBS), "Ma Perkins", "Lux Radio Theater" actually started on NBC. The Golden Age of Radio had come of age, but it's full impact was still to be realized.

NEXT MONTH: THE HISTORY OF NBC, PART 4 (ENTERTAINMENT PROGRAMS-1940's)

Thanks, Tom. This column is getting better every month.

THE JACK ARMSTRONG MURDERS (PART 4) . . . by CHUCK SEELEY OF THE OTR CLUB
OF BUFFALO

For those who came in late: Kyle Foster, the narrator, has been mysteriously transported to another reality wherein the radio heroes he remembers from his youth are actually alive. Arrested for the murder of Jack Armstrong, Foster is rescued by the Shadow, who enlists him in a battle against an evil conspiracy led by Fu Manchu. The Shadow, as Lamont Cranston, hires Sam Spade as a bodyguard for Foster, whom Cranston believes is a focal point in the travel between realities. Spade and Foster were waiting in Spade's office for Cranston to return from making travel arrangements to Singapore when Jack Packard, Reggie York and Doc Long burst in and capture them.

Part 4.

So we stood there, Sam Spade and I, our hands in the air, looking down the gun barrels of Jack Packard and Doc Long. We could hear Reggie York dialing a number in the outer office, a number we knew to be that of the police.

Spade was feeling bad, I knew. So far, he had really botched up being my bodyguard. I don't mean to downgrade him, but he was up against the A-1 Detective Agency, and I always figured them to be the best.

"Lookie, Jack," Doc said. "This here Foster fella don't look like much. Couldn't Ah take jus' a leetle punch at 'im?"

Packard shook his head.

"No, Doc. Better not. We've done what Mr. Fairfield hired us to do, and now the police will take over."

"Yeah, but Jack--"

Doc Long was cut off by a loud thunk from the outer office. Over Doc's shoulder, I saw Reggie slump to the floor. Before Jack and Doc could react, their guns flew from their hands and hurled accross the room. Then they reacted. Jack closed with Spade, Doc lept at me. I did not want to fight Doc Long. He was at least a head taller than me and much broader. I heard another thunk and he collapsed at my feet in slow motion.

Meanwhile, Jack and Spade were going at it tooth and claw. Both of them were, streetwise, "dirty" fighters, that is, they fought to win. Either one, bare-handed, was a buzz saw, and it could have gone either way. Fortunately, it didn't last too long. Another thunk and Jack crumpled to the floor.

"Quickly, tie them up. We must hurry."

I turned around and looked at Cranston. Of course! It was the Shadow who had saved us.

Spade, rubbing his jaw, started to say something, but Cranston cut him off.

"Not now, Mr. Spade. I'll explain later. Here, use this."

He handed Spade a length of rope and the detective bent down, painfully, to bind Jack. I tied up Doc, Cranston handled Reggie.

"They will be free soon enough," Cranston said. "They're good men. I wish there were time to recruit them--ah, quickly now, to the car!"

We left the building and jumped into the limo. Margo was driving again, and we sped for the docks. I watched Margo a minute.

"Hey, Mr. Cranston," I said, "Do you know a guy named Shrevvy?"

"Why, yes, he is a cabbie in New York, an acquaintance of mine."

"How about Harry Vincent? Or a man named Burbank?"

Cranston looked puzzled.

"No, neither of them. Should I know them?"

"No, just wondering."

Spade leaned toward me.

"You wonder a lot," he said.

I shrugged. But I had an idea. Assuming I believed in this reality, and I was beginning to, it seemed that there was a consistency to it. They were all radio people. The Shadow was certainly the radio Shadow, not the one from the pulps, which is why I asked about Burbank and Vincent, who never appeared on the radio show. Also, he looked like a young Orson Welles. It was the same with Spade. He looked like Howard Duff, not Bogart. Jack, Doc and Reggie clinched it. Oh, there were ILAM movies, but they were just pale imitations of the radio show.

I began thinking about the Shadow's "colleagues" who we were to meet in Singapore. Who would we meet? Chandu? Perhaps Terry Lee and Pat Ryan? I couldn't wait.

And, oh yeah, Cranston told Spade he was the Shadow. For a guy that made such a big deal about a secret identity, he sure was getting free about it.

Shortly, we reached the docks and boarded our ship. It was the "John Carter", a tramp steamer. Naturally. A tramp steamer is really mysterious stuff. Spade and I shared a cabin, and Margo and Cranston had berths on either side of us. The ship sailed soon after we boarded her. It was about eight o'clock when we left and it was dark.

We all sat around my cabin until Margo and Cranston left. Spade blocked the door with a sea chest, and I hit the sack.

I woke up and thought about going out to drop a hook in Dynamite Gap before I realized where I was. It was morning. Spade was still snoring in his bunk. Well, I had to find the head.

I got up and moved the chest from the door. I swung it open, there was a dull thud, and I looked at a slim knife sticking in the door frame, under my nose. I had a childish accident. When I could move again, I looked out into the companionway. It was empty.

Cranston was studying the knife. We were all in my cabin again, sometime after somebody tried to kill me.

"I am positive. It is the Si Fan once again. The arm of Fu Manchu is long indeed".

"Swell," Spade said. "Now all we've got to do is figure out which one of the crew is a bad guy."

Cranston knit his brow.

"Yes, of course. But that is something more suited to the...Shadow." I got the chills again.

"I've got to go up on deck and get some fresh air," I said.

"No!" Cranston exclaimed. "Not for a minute. You will stay here with Mr. Spade until it is safe to do otherwise. Let no one in but us. Margo."

"Yes, darling," she crooned.

"You stay here until I return. No one is to leave!"

Cranston left and Spade did the bit with the chest again. I looked out the port awhile, Spade put the moved on Margo lane. Boy, did he get shut down.

Nothing happened until mid-afternoon, when we heard the shouts and gunfire. Spade drew his gun, Margo fished a small, silver plated .32 from her purse. Someone banged the door.

"Margo! Let me in! It's Lamont!"

We did. His voice was breathless.

"The Si Fan is taking over the ship! We haven't a chance if we stay here. Our only chance is to get away in a lifeboat."

Spade snorted.

"You've got to be kidding, Cranston. Even if we did fight our way through to a boat, they could pick us off like flies."

Cranston fixed him with a cold stare.

"So? You have a better idea?"

"Well, ah, no, not exactly."

"Very well, then. No time to lose. Open the chest and get our weapons."

I hadn't even known what was in the chest. It held pistols and Thompson sub-machine guns. Now this got to me. From that moment, I was convinced everything was real.

Cranston, as the Shadow, went first. There was a burst of gun fire in the companionway and then he called to us to follow. We stepped over some dead bodies and made our way on deck.

It was carnage. Dead bodies were everywhere. The remainder of the real crew had holed up in the wheel-house and most of the Si Fan were there. Several came at us so we shot them. I wasn't even sick this time. I suppose I was too busy to be scared.

We lowered a boat and pushed off from the port side of the "John Carter." A Si Fan looked over the rail and Spade dropped his oar and drilled him.

"No longer necessary, Mr. Spade," said Cranston, now visible. "I can prevent them from seeing us now that we are all in one small area."

"Swell," grunted Spade and leaned into his oar.

We were about 500 yards from the ship, and angling towards its stern, when an explosion ripped the starboard side of the ship. Pieces of wood and metal rained about us. We could see men running around on deck.

We stopped rowing when we saw it around the stern of the steamer.

"What in heaven--" exclaimed Cranston.

Apparently, it was a submarine. But what a submarine! It reminded me of the "Nautilus" but then that wouldn't be consistent. It was huge, with fins and saw-toothed edges here and there. As it rose and fell slightly on the swells, I could see a gaping shark's jaw painted on its bow.

As we watched, it put another torpedo into the "John Carter." This broke the ship in half. Now we rowed like hell to escape the suction of the sinking ship. Finally, it disappeared beneath the waves.

"Please, be quiet," Cranston said. "I must try to reach the minds of the men aboard that submarine and make us invisible to them."

He placed his hands on each side of his temples and closed his eyes. It was too late. The men on deck had seen us and fired the deck cannon. The shot missed but the explosion was enough to capsize the longboat and we all went into the drink. I came up spitting ocean and looked around. I saw Margo splashing around frantically calling for Cranston but I didn't see him at all. Spade was off to my left, clinging to some floating wreckage of our steamer. I swam over to Margo and dragged her to Spade's piece of debris. I still didn't see Cranston.

TO BE CONTINUED

TWO FOR ONE- I have a friend that I work with who listens to John Dunning every week. He isn't sure if he wants to be a collector but might be interested in starting a small collection. He says that he might go in on a deal that I mentioned to him. He will supply you with tapes and you do 2 reels for him and keep one reel for yourself. If he bought 12 Ampex tapes, you would record eight of them for him and keep 4 blank reels for yourself. Let me know if you would be interested in doing this for him.

