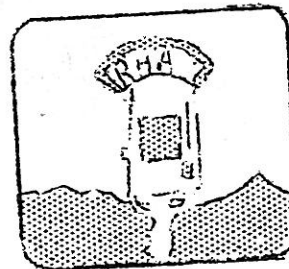


Return With Us Now...

The Radio Historical  
Association of Colorado

Volume 4, No. 5  
November 1978



# SHERLOCK HOLMES ADVENTURES



NEW EDITORS -- With this edition, the new editors are Irving Hale and Dan Daugherty. John Lloyd will be an exceedingly tough act to follow. He and Pat Lloyd are supplying the cover page for a while, which we greatly appreciate. Be prepared for a diversity of type styles, with so many people "in the act".

NOVEMBER MEETING -- The next meeting will be Tuesday, November 21 at Majestic Savings, 2807 So. Colorado Blvd., at 7:30 P.M. There will be an auction of movie posters, so plan to attend, since this is an opportunity to pick up some rare items.

JOHN DUNNING'S SCHEDULE -- John's November schedule on KADX-FM follows:

- 11/5 - Academy Award Theatre, "One Sunday Afternoon" with Jimmy Stewart, 8/28/46. Have Gun, Will Travel, 1/18/59.  
Fibber McGee and Molly, "Fibber at the Amusement Park" (the second of four programs featuring Gildersleeve), 6/17/41
- 11/12 - Suspense, "The Mystery of the 'Marie Celeste'", with Van Heflin, 6/8/53  
Have Gun Will Travel, "Winchester Quarantine", 2/22/59  
Fibber McGee and Molly, "Fibber Leaves for Hollywood", 6/24/41
- 11/19 - NBC University Theatre, "The Grapes of Wrath", 1/9/49  
Fibber McGee and Molly, "Gildersleeve Says Goodbye", 9/30/41
- 11/26 - The Great Gildersleeve, the first show, 8/31/41  
Fort Laramie, 7/8/56  
Escape, "The Golden Snake", 4/14/50

"Fibber" and Gildersleeve" fans will be particularly interested in listening in November, since John Dunning is featuring the transition of Throckmorton P. from McGee's show to his own.

Speaking of John Dunning, I received a letter from the Eye Bank Collection Center, and since I owe everyone in town, I thought my eyeballs were being garnished, but it turns out to be a note from Dan Danbom reminding me that Public Service is sponsoring John's program through next May, so we ought to write them to express our appreciation. Address your thank-you note to Mr. Robert Janke, Manager of Advertising, Public Service Co. of Colorado, P. O. Box 840, Denver, CO 80201.

NEW OFFICERS -- At the October meeting, the following officers were elected: John Lloyd, President; John Adams, Vice President and Joe Madden, Secretary-Treasurer. We should say "reelected", since each gentleman has served in his capacity before. We wish all of them luck, and hope you will all give them your best support.

VINCENT PRICE -- Those who attended the October meeting had the privilege of hearing a 12-minute interview with Vincent Price. Like Louella Parsons, we came away from the interview with a bit of an "exclusive", that Mr. Price will introduce and star in a series of 26 programs for Sears, Roebuck.

What a gracious man of accomplishment he is! Those who think of him as only a horror-film actor have forgotten his fine work in such films as "Song of Bernadette", "Laura" and "Champagne for Caesar." Old-time radio buffs who only associate him with "Three Skeleton Key" have forgotten a host of other broadcasts (There are 14 references to him in John Dunning's book alone.) including four years as "The Saint." Add to this extensive stage work plus activities in the field of art

and you come up with a man who can only be described by the tired term, "Renaissance Man." We are honored to have Vincent Price as an honorary member of the RHAC and look forward to hearing his new series.

DECEMBER MEETING -- Response, so far, to the Christmas Dinner has been underwhelming. A reminder that it is scheduled for December 17 at the Old Heidelberg Inn. The menu is very reasonable; you may select either wienerschnitzel or sauerbrauten for a cost of \$9.00, which includes tip and, we believe, sales tax. You should phone Joe Madden at 771-2019 promptly, if you are planning to attend, and plan to give him a check at the November 21 meeting. We have tentatively scheduled Starr Yelland as speaker, but need 50 warm bodies to secure the room. We do not want to cancel Starr out, and don't want to invite an outside organization in with us, so please give us your support and plan on a great evening of gemütlichkeit at Der Old Heidelberg.

CHANNEL 6 AUCTION -- As you know, the RHAC for the third year has volunteered to help out in the Channel 6 fund-raising. At this point, we are not sure if this issue will reach you prior to that event, which is Saturday, November 4, from 4:00 to 8:30 P.M. If it does, and you have not volunteered, please do so by calling Irving Hale at 333-8414. If you have, show up at 1261 Glenarm at least 15-30 minutes early. This is a lot of fun for those who participate, but if you don't and watch such programs as "Masterpiece Theatre", "Marie Curie", "Ascent of Man", "Dick Cavett" and "Movie Previews", you might consider contributing a check to this worthy cause.

CASSETTE LIBRARY -- Those who have attended recent meetings know that not as many people are using the cassette library as is necessary for it to be in the black. As a result, we are going to try a different policy. Cassettes from the reel-to-reel new releases each month will be available on a request basis. In other words, rather than masters being run off for all programs, Chuck Barton will make a cassette for anyone requesting a particular program at a cost of \$.25 per C-60 cassette. You should furnish him the blank cassette plus return postage. If you want a cassette run for you and are not planning to attend the next meeting, send your request to Chuck at 2800 Eliot Circle #101, Westminster, CO 80030.

KEEP THOSE CARDS AND LETTERS... -- A year or two ago, it was difficult to get enough material to put together a newsletter. That situation has changed, and we greatly appreciate your contributions. At the moment, we still have some articles that haven't seen print. This is due to a limited-size edition this time, while Dan and I get our act together, and also the space we have had to donate to the deaths of Bret Morrison and Edgar Bergen.

So, if you have some unpublished stuff, be patient. Subject to length, we plan to publish everything that is not pornographic (and we will include the latter category if it has redeeming social value) and welcome additional manuscripts.

LIBRARY ORIENTATION -- It has occurred to some of the Club's officers, that with the heavy influx of new members in the past year, many of you are not familiar with how the library works. For this reason, starting with the January meeting, we will hold orientation sessions to explain the old, new, reel-to-reel and cassette libraries.

Incidentally, many of you may not have a complete catalog of the library. We furnish this free to new members, and have duplicate copies available at a nominal charge. Phone Jack Richards, 771-6774, for a reel-to-reel catalog and Chuck Barton, 427-2073, for a cassette listing, if you are not planning to attend a meeting in the near future. If you can't get either of them, call Irving Hale at 333-8414.

THE THIN MAN -- RHAC member Michael Berg deserves a huge accolade for his production of "The Thin Man." The Metro State College stage was turned into the CBS Studio, as it was in June, 1936, for the original Lux Radio Theatre production of Dashiell Hammett's "The Thin Man." Costumes were of the period, the usher was dressed like a CBS page, microphones were properly antique and the signs around the studio were Art Deco. The leading man and lady physically resembled William Powell and Myrna Loy and sounded more than a little like them. Amazingly, Michael Berg did not let any of the cast members hear the original program; they worked solely from the script.

The cast party afterward featured a flowing punchbowl of the era. A thoroughly enjoyable evening, attended by three RHAC members and two wives.

THE OCTOBER REEL-TO-REEL RELEASES -- As John Lloyd mentioned previously, we are indebted to Ernest Rethschulte for the donation of several reels. Five of them, all Suspense were placed into the library this month; the listing starts on the next page.

DON'T SEE YOUR NAME UP IN LIGHTS -- Jack Richards informs us that a few members are abusing their checkout privileges by holding onto tapes an inordinately long time. We ask that anyone who can't do his taping in one week replace his name at the bottom of the list and send the tape along. We are considering very seriously posting the names of the worst offenders in future editions of this paper.

THE GENERAL STORE CLOSSES FOR CHRISTMAS -- Glenn Blair's and Glenn Ritter's tape-selling operation, doing business as "G & G's General Store" will not be open up at the Old Heidelberg. You should, therefore, place your orders for December delivery at the November meeting. The two gentlemen will then deliver your tapes or cassettes to you at the restaurant.

ANSWERS TO OTR-ANAGRAMS II CONTEST FROM LAST MONTH:

- |                           |                              |
|---------------------------|------------------------------|
| 1) Al Pearce and His Gang | 5) Pansy Nussbaum            |
| 2) Santos Ortega          | 6) Mister District Attorney  |
| 3) Ernestine Wade         | 7) Armstrong of the SBI      |
| 4) Straight Arrow         | 8) David Harding, Counterspy |

First letters: A S E S P M A D = Sam Spade

REEL 032 SUSPENSE

1800'

1L House In Cypress Canyon	12/ 5/43
The Hitchhiker	9/ 2/42
The Doctor Prescribed Death	2/ 2/43
2L In Fear and Trembling	2/16/43
The Kettler Method	9/16/42
One Hundred In The Dark	9/30/42
1R Murder Goes For A Swim	7/20/43
Last Letter of Dr. Bronson	7/27/43
Moment of Darkness	4/20/43
2R Diary of Sefronis Winters	4/27/43
King's Birthday	8/28/43
Singing Walls	9/ 2/43

REEL 033 SUSPENSE

1800'

1L Banquo's Chair	6/ 1/43
Five Canaries In The Room	6/ 8/43
Uncle Henry's Rose Bush	6/29/43
2L The White Rose Murder	7/ 6/43
last Night	6/15/43
The Man Without A Body	6/22/43
1R Fire Burn Cauldron Bubble	4/ 6/43
Fear Paints A Picture	4/13/43
Two Sharp Knives	12/22/42
2R A Passage To Benaris	9/23/42
The Cave Of Ali Baba	8/19/42
Body Snatchers	11/24/42

REEL 034 SUSPENSE

1800'

1L Devil In The Summer House	11/ 3/42
Will You Make A Bet With Death	11/10/42
A Friend To Alexander	8/ 3/43
2L Fountain Plays	8/10/43
Death Flies Blind	5/ 4/43
Lord Of The Witch Doctor	10/27/42
1R Tom Dooley	12/ 7/57
Sorry, Wrong Number	10/20/57
Country Of The Blind	10/27/57
Game Hunt	3/16/58
2R Zero Hour	5/18/53
Out For Christmas	12/21/53
The 32nd Of December	12/23/53

<u>REEL 005 SUSPENSE</u>	<u>1900'</u>
1L Return To Dust	2/ 1/59
The Signalmen	2/15/59
The Man Who Would Be King	5/31/59
The Pit And The Pendulum	6/ 7/59
2L Occurrence At Owl Creek Bridge	7/19/59
Country Of The Blind	12/13/59
A Shipment of Iute Fate	4/ 3/60
Two Horse Parlay	4/10/60
1R Night of the Storm	7/ 2/61
Man Who Knew How To Hate	7/16/61
Stranger With My Face	7/23/61
2R Report From a Dead Planet	7/10/60
Green Lorelei	11/ 6/60
Call Me At Half Past	6/25/61

<u>REEL 006 SU PENSE</u>	<u>1900'</u>
1L You Can Die Laughing	7/30/61
Bells	8/ 6/61
Juriville Rebellion	9/ 3/61
2L The Green Idol	9/17/61
Man In The Fog	9/24/61
No Hiding Place	10/ 1/61
1R Imposters	11/12/61
Black Door	11/19/61
Man Trap	11/26/61
2R Luck of the Tiger Eye	12/ 3/61
Feathers	1/ 4/62
Two Four Six Two	1/21/62

ROGUES GALLERY

Jim Vaughn has a number of pictures of radio personalities, which are available on glossy prints, anywhere from 2½" x 3½" up to 8" x 10" for \$1.00 each. Included are Milton Berle, Mel Blanc, Bing Crosby, Joan Davis, Edward R. Murrow and Jean Hersholt. Incidentally, Jim has contributed a number of quizzes that we will feature in upcoming months.

WANTED -- DEAD OR ALIVE

We hope to make this a regular section of the newspaper, in which members indicate their wants (the title is Joe Madden's suggestion and he probably owns the copyright). To start it off, Scott McCoy is looking for premiums, and you ought to see his collection of Little Orphan Annie and Captain Midnight decoders. Irving Hale is looking for the Phil Harris show of 2/13/49, in which Frank Remley loses his job, broadcast by Dunning some years ago. I can trade Sam Spades, Sherlock Holmes, Vic 'n Sades and other Phil Harris.

# Edgar Bergen Dies At 75; First To Exploit 'McCarthyism'

By BILL EDWARDS  
Hollywood, Oct. 3.

Edgar Bergen, 75, world famous ventriloquist was found dead last Saturday morning (30) by his wife in their hotel suite at Caesars Palace in Las Vegas, where the voice-thriller comic was making a farewell-to-showbiz appearance with Andy Williams and the Lennon Sisters.

Bergen died in his sleep and the Las Vegas coroner listed the cause as a heart attack. His wife, former John Powers model, Frances Westernman, found him dead when she went to awaken him.

Caesars gig was to have been Bergen's last extended performance, after which he had planned only two concerts, both in December with Williams. He ended his 20-minute turn at Caesars, where he opened last week, with "all acts have a beginning and an end ... and I think that the time has come for me. So, I think I'll just pack up my jokes and my friends, and as the days dwindle down to a precious few ... September, November ...."

In a recent tv interview, Bergen said he was limiting himself because he'd had warnings from his doctor and had had a few heart problems. He said at the time, he would try infrequent performances "to see how it would go." Last week's opening went fine, according to Williams, who said Bergen had received standing ovations after every performance.

## Radio Ratings

Bergen was used to such ovations, however, as he was one of the highest rated radio performers of all time and had received numerous honors for his versatility during his 56-year career.

Best-known for his characters Charlie McCarthy, Mortimer Snerd, and Effie Klinker, Bergen also appeared in dramatic roles in tv and film. But it was his wooden "folks" who were responsible for Bergen's success. And "Firstborn," Charlie McCarthy was always at the head of the "family" of puppets.

In a 1945 bio, Bergen was quoted as saying, "to me it's quite remarkable that this carved piece of wood ... should be so important. He can be invited to the White House, received by the royalty of Europe ... it's ridiculous, even, that my appearing any place without Charlie is a complete failure. I do think it's a case of the tail wags the dog."

## Born In Chi.

The son of small dairy operators, Swedish-born John and Nellie (Swanson) Bergren, Edgar was born Feb. 16, 1903, in Chicago. When he was four years old, his parents visited Sweden, where he acquired fluency in the Swedish tongue. When he was in fourth grade, the family moved to Decatur, Mich., where they lived until the father's death, when Bergen was 13. Family then moved back to Chicago where he finished high school.

But it was in Decatur where young Bergen found he could do strange things with his voice. When he was 11, he called a greeting to a passing friend, who returned the greeting to another boy three houses away. He practiced by playing practical jokes on his classmates and his mother, who continually answered the door to find no one there.

He continued perfecting his voice-throwing ability and studied magic tricks to go along with it, using these talents to entertain at school functions. But his first job in high school was at the little theatre in Decatur where he soon recognized his ambition was to be an actor. But the closest he came to that at the little theatre, Bergen once said, was that he "played the piano before the show and during the intermissions. And to make it more degrading, it was a player piano."

But his interest in showbiz was all-consuming and it jeopardized his studies when he'd sit in the classroom writing jokes and designing what was later to become Charlie McCarthy. Three weeks later he received Charlie from woodmaker Theodore Mack, to whom Bergen had given sketches of McCarthy's head Bergen had drawn in the likeness of an Irish newsboy. The head cost Bergen \$35 and he made Charlie's body himself.

The dummy made his debut at a high school recital in which he heckled the faculty and charmed the history teacher.

## College Time

But when it was time to enter Northwestern University, he found his grades weren't high enough. Bergen's school principal said, "It's a shame to keep Charlie out of college just because you're so stupid." So the principal tutored Bergen long enough for him to pass the entrance exams.

Bergen financed his way through Northwestern by playing church parties, clubs and small vaudeville theatres. He then went into vaude-

ville across the U.S. and Canada and, in 1927, played the China Theatre in Stockholm, doing the entire act in Swedish. In 1928 he played the Holborn Empire in London.

In 1930 Bergen made his first vitaphone short for Warner Bros. and ended up making 12 one-reelers. In subsequent years, he tried unsuccessfully to make it in radio. But in 1936, Bergen and McCarthy attended a party given by Elsa Maxwell for Noel Coward at which Bergen-McCarthy were to roast Coward.

That gig was so successful, Maxwell got the pair a guest spot on the "Kooky Vallee Show" the following week. Bergen and the "fugitive from a picket fence" were such a hit they were asked to repeat for a second, then third week, which was the beginning of a 30-year radio career.

After three months on radio, Bergen had his own show, originating in California, with Chase & Sanborn the sponsors. That show became the biggest in radio. It was No. 1 constantly for six years. Then it was always in the first five and 20 years later it ended up as No. 1 on CBS after Bergen switched networks in the Bill Paley raid on NBC talent.

Bergen and Charlie played it on their own in those first radio years and Snerd was not born until the early 1940's and Miss Klinker, a "ventriloquist" of New England background and a "spry libido" was created in 1944 on NBC, for which Bergen had no dummy. He improvised with a falsetto voice he called Ophelia, out of which Effie was created for the Bergen repertory.

Although Bergen created other characters during his long career, those three are the ones who stayed with him. Bergen and McCarthy made about 10 films together, including "Ziegfeld Follies," "Letter Of Introduction," "Charlie McCarthy-Detective," "You Can't Cheat An Honest Man," "Look Who's Laughing," "Here We Go Again," "Fun and Fancy Free," "Stage Door Canteen," "Song Of The Open Road," and the one-reelers.

The duo made numerous tv guest appearances, but never did so well in that medium as they had done in radio. Bergen alone appeared in character roles in such films as "I

(Continued on page 32)

Remember Mama," "Captain China," "Wahini," "Greatest Show On Earth," the tv film "The Homecoming," "Voyage To The Bottom Of The Sea," often distinguishing himself as a dramatic film actor. He also appeared in stock theatre.

As an authority on ventriloquism, Bergen taught at various learning institutions and was contributing editor to the Encyclopedia Britannica, for which he wrote the entry on the art of voice-throwing or voice diffusion.

Although Bergen bequeathed McCarthy to the Smithsonian Institution last month, the troupe stayed together to the end. Bergen's real family was together last week for his Vegas opening, also actress daughter Candice interrupted filming in New York to attend and Kris also was there to meet his father.

Bergen, who was constantly reminded that he'd be nowhere without the world-famous dummy, announced his retirement plans when he slated Charlie for the Smithsonian. Always ready McCarthy quipped, "How can you retire when you haven't worked since you met me?"

\*\*\*\*\*  
 ☆ **New Act** ☆  
 \*\*\*\*\*

The following is the earliest review on Edgar Bergen from *Variety's* New Act file. It appeared in the issue of June 30, 1926.

**EDGAR BERGEN and CO. (1)**  
 Ventriloquial Novelty  
 15 Mins.: One and Three (Special)  
 Palace (St. Vaude)

Edgar Bergen, ventriloquist, is the latest of the cult to figure a production built up for his voice throwing demonstration. In fact Bergen may be credited with having outdistanced many in weaving a comedy of logical plot and plenty of entertainment in this two scene episode which he has labelled "The Operation." Christine Caldwell, as the charming nurse, comprises the support.

The mixed team are strolling through a parkway in opposite directions at the opening. Their attention is arrested by moaning sounds from a bench. Investigation reveals a boy dummy. He is ill and says he's a newsboy and an orphan. The couple take him to the man's office, who happens to be a physician.

The change shows the operating room and a three cornered comedy conversation anent the impending operation is carried on with the dummy allowed the usual laugh-getting wisecracks. The comedy is brisk throughout with an essence of romance tossed in at the finish with the couple becoming engaged and retaining the "dummy" for an office boy.

Neatly set and well manipulated it clicked heavy here in the trey. Set for either vaudeville or certain picture houses.

.....  
 ● **Radio Review** ●  
 .....

Bergen made his biggest hit in radio. This review from the issue of Dec. 30, 1936 documents his switch to the new medium.

**EDGAR BERGEN**  
 Ventriloquist  
**ROYAL GELATIN**  
 Thursday, 8 p.m.  
 WEAf, New York

(J. Walter Thompson)

Standard in vaudeville and now doing his stuff in night clubs, Edgar Bergen makes the jump into radio with nonchalant ease. He talks to himself and the replies make for amusing entertainment. His dummy bears the name of Charlie McCarthy and is a saucy little fellow. Humor is situational and character-bred rather than gaggy.

Style and delivery are natural and ingratiating. Bergen and the dummy discuss various matters in joshing idiom with vocal mannerisms thrown in. It represents the culmination of years of theatre-trained work. An artiste — in the old and the best meaning. —Land.

.....  
 ● **Radio Review** ●  
 .....

By 1941, Bergen was an established radio star. This review from the Sept. 10, 1941 edition marked the new season bow for the show.

**EDGAR BERGEN**  
 With Bud Abbott & Lou Costello,  
 Ray Noble, Judy Garland  
 Comedy, Songs, Band  
 30 Mins.

**CHASE & SANBORN COFFEE**  
 Sunday, 8 p.m.  
 WEAf-NBC, New York  
 (J. Walter Thompson)

The program which Chase & Sanborn returned (7) to its Sunday groove on the Red Network differed in two respects from what it was prior to the nine-week vaca-

tion. The robust baritone and the tenorish giggle of Donald Dixon were absent and Ray Noble has been substituted for Robert Armbruster as the band's maestro. Noble also does a bit of doubling. His dry Oxford accent and pose as a slow-witted Englishman are employed as a butt to Charlie McCarthy's railery, but somehow neither seemed to jell as well on this program as they did when Noble worked with Gracie Allen. Perhaps the vis-a-vis needs warming up as far as both the scriptists and the personalities are concerned. Anyway Noble got a lot of fine, listenable music out of the orchestra.

Judy Garland, who guested for the occasion, compounded a wealth of melody in the two song numbers assigned her. One of the tunes, "Daddy," furnished the cue for a give-and-take between herself and McCarthy which was not only too thin, but grew thinner in comedy as the passage continued. It was all predicated on the old gag about offering a girl a mink coat and then expatiating on the idea of buying two little live minks for breeding. Subsequent steps of this venture became pretty much involved, and so did the humor. If there were any weak moments in the McCarthy portion of the evening's comedy they came during the forepart of the show, when the Bergen mouth-piece cracked about his vacation adventures.

Also wanting in zip were the lines with which Bud Abbott and Lou Costello were equipped. Football was this team's theme and the stuff that hits the midsector came in but rare flashes. The studio audience laughed frequently, but on the loud-speaker-end the impression gathered was that the outbursts were due more to the warm acceptance of the personalities than to the infectiousness of their jokes.

General production of the half-hour was up to its customary smartness, and the singing plugs still sounded fresh and ingratiating.

—Odec.



## PRESIDENT'S LETTER

John Lloyd informs me that he will have a letter each month in the newspaper, and here is his initial message:

Dear Fellow RHAC Memebers:

The RHAC is now into its fourth year of existence. In that time, the club has grown dramatically as can be witnessed by the attendance at our meetings, and we have never been stronger.

We have been successful in keeping the dues low -- probably the lowest of any of the OTR clubs -- and we feel it is possible to provide all of our services at the current \$8 annual dues.

In order to provide more interesting meetings, we will try to conduct most of our business matters outside of the regular monthly meetings. This will give us more time for speakers, trading tapes, contests, taping clinics, etc.

Your continued support is necessary in all RHAC activities. The success of the newsletter and the tape library depends on us all.

We will have some very interesting announcements at the November meeting. I think you will like what we have planned for the future. Hope to see you there.

John H. Lloyd  
President - RHAC

## THERE ONCE WAS A POET NAMED JACK

Jack Richards proves that the limerick is not dead as an art form:

My Atwater-Kent and me/ Are friends till eternity/With a leering smile/I spin the dial/No sight, just sound. Whoopee!

## SCRAPBOOK

From time to time, we will reproduce newspaper articles on OTR. We are in debt to John Adams for the pages this time on Edgar Bergen.

## PERSONAL

To Mr. Darrell Albright. Sorry! Your material will be in next month for sure.

## EDGAR BERGEN

I can say nothing beyond the deserved tributes to Charlie McCarthy that appeared in the papers, except to observe that he strikes me as a humorist at the level of Fred Allen, since I think he wrote all his own material, and above those who use writers or mostly deliver topical one-liners. Let us end my section of the newsletter with a very funny exchange on Channel 9 a while back:

Bergen: Charlie, I want you to follow the example of the great philosophers. Now take Socrates. He used to think a great deal. When he was 40, he married a woman half his age. Charlie: Well, now we know what he was thinking about. Bergen: They were exact opposites. Charlie: I hope so!

COMEDIANS ON SUSPENSE. . . . .by Scott McCoy

Any series of articles dealing with the stars of Suspense must include something about the dramatic roles performed by well known comedians. In this discussion, the great character actors known for their comic flair, such as Charlie Ruggles, will be ignored, and only those known principally for their comic talent discussed.

The first was Ed Gardner of Duffy's Tavern, who appeared in "The Palmer Method" in 1944; following closely was Eddie Bracken in the first of his three performances. Ozzie and Harriet also appeared three times beginning in 1947. Typical of their type of role is "Going, Going, Gone", in which they play a couple who buy a sealed trunk at a public auction. The trunk is filled with gems and jewelry of every type and description. After passing up a last offer to sell, they find the former owner, and terror and death are soon banging on their door.

Fibber McGee and Molly appeared twice in the play "Back Seat Driver" in the roles of Joe and Emmy Charles. While driving home from an evening at the movies, they find the back seat of their auto occupied by an escaped killer bent on forcing them to help him escape. The play was well written and acted, and public clamor brought them back for the repeat performance.

Bob Hope's only appearance was in "Death Has a Shadow", as a too clever lawyer. He sets himself up to be acquitted for his wife's murder, only to find that the hired killer is gunning for him. Fearful of the killer, he calls in his best friend, a cop who helped save him from the original indictment, and boasts of his own cleverness. Appalled by the confession, his friend leaves him to face his destiny.

"The Too Perfect Alibi" brought Danny Kaye to Suspense in 1949. As Sam Rogers, he concocted the perfect crime--a scheme to murder his best friend, Jack Stewart, and marry Stewart's fiancée, Catherine. With an ironic twist unusual even for Suspense, it is Catherine who pays for the crime, leaving Rogers all alone, suffering from his guilt and yet retaining his reputation as a "prince of a fellow".

Lucille Ball and Desi Arnaz appeared twice together, first in "Red Headed Woman" and then in "Early to Death" in 1951. In the latter, Ms. Ball plays an adventuress in Mexico who helps plan a murder and plane crash to cover the theft of a payroll. Arnaz, as Rico, is a mysterious Mexican national who kills her partner and cuts himself in for part of the treasure. It isn't until the final denouement that the actions of the characters are explained, and the story logically concluded.

Not all of the roles were quite so far afield from the comedians' stage personalities, only the situation being alien to them. In "Death on My Hands", Phil Harris played the part of Dixie, a band leader, and Alice Faye his former vocalist and ex-fiancée, Julia, whose paths cross in a small town after several years. Together in a hotel room, they face the terror of a lynch mob bent on avenging the accidental death of a young girl.

It is not difficult to picture Eve Arden, of Connie Brooks fame, as one of the ten best dressed women in the country, or even as an oppressive, love starved executive for a New York ad agency.

In the "Well Dressed Corpse" as Ruth Franklin however, she is also a cold blooded killer, and eventually arrested in the Hell's Kitchen area of New York after having been robbed of her clothes. Deffinitely, this is not a typical role for "Our Miss Brooks".

Jack Benny appeared a total of four times on Suspense. His first appearance was in 1951, in "Murder in G Flat". As Hercules Remington, a mousey piano tuner, he finds himself possessor of \$25,000 in stolen money after an accidental bag exchange on the subway. The thief's attempts to retrieve the money lead to murder and death. The show concludes with a typical Bennyesque touch: Hercules showing supreme concern for a dime. Mr. Benny's third appearance was as the Martian, Zeno, in "Plan X", one of Suspense's rare science fiction stories. Selected by computer, Zeno leaves his job in stair treads at the escalator factory, and is given the task of dealing with the first earthlings to land on Mars. As ambassador and diplomat, his is the task of being the sole Martian contact with the humans until Plan X can be put into effect.

There were a few other comedians to appear: Phil Silvers, Red Skelton, Marie Wilson and Eddie Cantor, but brevity precludes discussing each in detail. The comics enjoyed the roles as heavies, and were often asked to return. It gave them an opportunity to display their versatility and demonstrate their capabilities as dramatic actors. The unusual, even in casting, became a trademark of Suspense.

#### THE GREAT OTR SHOWS LIVE ON. . . . . .by Daniel Daugherty

What follows this introduction of mine is a piece I consider very special. I am, to say the least, very excited about it and what it may mean for the pages of this newsletter.

When I first agreed to help edit this newsletter, I had an ulterior motive. I wanted to bring back to it the kind of fun and can't-wait-to-get-my-hands-on-it feeling I had when Chuck Seeley's "The Jack Armstrong Murders" was running back in 1976. The club's newsletter has had excellent articles about old time radio, and the ins and outs of OTR collecting, for longer than it has had a name-- witness the excellent article by Scott McCoy that preceeds this. Yet the main goal of everyone in the club is to have fun listening to old radio shows. What could be more fun than to read a new story featuring those old characters we all love so well?

I have listened to more than 1500 radio shows from the past, and my claim is modest compared to those some of our club members could make. You can't take in that much programming without getting a feel for what a typical Escape, Richard Diamond, or Fibber McGee and Molly show is like, or how the main characters of those shows would react to a given situation. Who is better qualified than we are to bring these old shows back to life in the form of new stories and scripts?

This, then, was my idea: encourage the members to write new adventures for their favorite characters and shows. Invent a new supervillian for the Shadow to face, and let's see what follows; find a new facet of American life for Luigi to adjust to, and let the fun begin; take a short story you're fond of, and produce a new Escape or Dimension X show from it; imagine death most foul, and let our old friend Sam Spade work the details out for us one more time; maybe even find a few similes that the writers of the old Pat Novak shows forgot to use!

Imagine my surprise, then, when I learned that our own humble tape librarian, Jack Richards, had written an original X Minus One script! It is based on an intriguing idea, and is well executed. I hope it will be the first of many. After all, don't we all feel, deep down, that: hey, I can do this as well as the next guy! And now, we are pleased to present:

. . . AND NOT A SOUL ON BOARD

(Sound: Rising electronic frequency)

ANNOUNCER: Countdown for blastoff. . . X minus 5, minus 4, minus 3, minus 2, X MINUS ONE. . . FIRE!

(Sound: Rocketship takeoff)

ANNOUNCER: From the far horizons of the unknown come transcribed tales of new dimensions in time and space. These are stories of the future. Adventures in which you'll live in a million could be years on a thousand maybe worlds. The editors proudly present. . . X(echo) Minus(echo) One(echo)

(Sound: Music crescendo to fade out)

ANNOUNCER: Tonight we bring you an original radio drama by Jack Richards entitled: AND NOT A SOUL ON BOARD.

(Sound: Music crash to fade out)

(Sound: Telephone Ringing)

TED: (Sleepily) Hello. Anderson here.

HENDRICKS: (Brisk, to the point) Ted, this is Masor Hendricks. We've got a problem here.

TED: (Wide awake now) Masor, that's right! You've got a problem. Remember I retired from the corps last month. . . Get Pete Summers to help. I'm no longer your boy.

HENDRICKS: Yes, I know you've retired and we already have Summers. 'Fraid it's going to take both you and Summers. You two are the only available test pilots who've been outside up there.

TED: A space walk? Just what is your problem?

HENDRICKS: We've been tracking a new satellite in a polar orbit and. . .

TED: (Interrupts) Come off it Masor, the Russians have been putting up a satellite almost every month for the last twenty years now.

HENDRICKS: (Angered) Give a little credit to intelligence.

(Softens) No, this didn't come from Russia. . . or from anywhere else that we know of.

TED: But, that's. . .

HENDRICKS: Yes, I know. Things just don't appear out of thin air. But somehow we missed this launching.

TED: OK, you missed it. Why not wait awhile. Sooner or later it will cross the path of one of our photo recon's, then you'll have a nice picture for your kids.

HENDRICKS: That's the whole problem, Ted. Our computers indicate its in a rapidly decaying orbit.

TED: How rapid?

HENDRICKS: The electronic slide-rule boys tell me that in about eleven hours, a new falling star will be visible over Mexico City. Before that happens, we want someone to have a look-see.

TED: OK, I'll be right down. Have a Niton VII ready to go.

HENDRICKS: Fueling operations started two hours ago. I'll brief you and Pete when you arrive.

(Pause)

(Sound; Rocketship background, occasional jet hiss, etc.)

PETE: (In slow Texas drawl) Soon as we complete this little old maneuver, we should be able to see the thing. (Jet hiss). . . There it is!!

TED: That's a new design to me. Ever see anything like it before, Pete?

PETE: Nope. Sure looks like a raindrop or something to me.

TED: No. . . Too short and squat for a raindrop. . . I know! Like a roast turkey on a platter with his legs all tucked up under his tail.

PETE: Turkey! Sure wouldn't want to serve that at Thanksgiving. . . Who's is it? See any markings?

TED: Don't see anything. . . Just a silver teardrop against a black background. No marks.

PETE: Yea, real pretty.

TED: Can't sit here all day admiring the scenery. Better get going. . . What does Houston say about the time.

PETE: Let's see. . . Houston now says we have about two hours to complete our investigation. I'll break out a MacMillion Airpack.

TED: No, not for this one. An airpack has only a forty-five minute air supply. Got a feeling I'm going to want to stay out longer. Let's rig up a direct air line.

(Pause)

TED: (Voice muted by radio) About twenty meters away and drifting toward the rear now. . . Here's something! The tail of our teardrop is not a rocket exhaust port. (Clank as Ted hits) Can't tell if the point of the ship is the tail or the nose.

PETE: Careful now. Better attach a magnetic anchor. Don't want you drifting off into the blue. . . err, black.

TED: (Muted) That's OK, still got a lifeline back to you.

PETE: Hook up buddy. When I want to reel in a 200 pound Mackerel, I'll head for bluer waters.

TED: (Muted, Mock Seriousness) Yes Sir! . . . Well, well, here's one question answered. The tip of the drop is the tail. I see several jet nozzles just below the ship's equator. . . Let's see. One, two, three. . . Judging from the spacing, must be about seven jets spaced around the ship. They don't seem to be gimbaled. Wonder how they slowed it down? . . . Oh, Oh, here's a bit of a problem. One of the jets has exploded. Looks like it took out the radio antenna.

PETE: Was the explosion big enough to have destroyed the integrity of the ship?

TED: (Muted) No, don't think so. Looks to me that it didn't even impair their maneuvering capability much.

PETE: On with the search my good man. Any call letters?

TED: (Muted) Nope, not a thing. No letters, no marks, no nothing. . . . Oops, cancel that last comment; here on the back side is something. A big red star!

PETE: Told you so. Ivan the Terrible is up to his old tricks.

TED: (Muted) Don't be too hasty. Here's something else--a

porthole right in the center of the star.

PETE: Why not Russian? We've been known to put our emblem in stranger places.

TED: (Muted) Two reasons. Size and construction.

PETE: What?

TED: (Muted) Can't find any seam between the glass, if it is glass, and the ship's hull. Looks almost like it was welded in. And the size. . . Only about three by seven inches.

PETE: Come on now. You know you can't weld glass.

TED: (Muted) Didn't say it was welded. Only that I can't find a seam. . . Just a minute till I wiggle around a bit. The thing's so doggone small. (Scuffing sound and clank) Hmmm, lights on. . . See the corner of a chair or couch with an arm--rest. Don't see why anyone would put a porthole here. Can't see much inside and anyone on the couch couldn't use it.

(Sound: Loud whirlling noise)

PETE: (Excited) What's happening, Ted?

TED: (Muted) Looks like our visitor is coming out to greet us. A hatch is opening on the top (Clicks open).

PETE: Well?

TED: (Muted) Nothing, just nothing. . . Well, if he won't come out, I'll go in. (Grunts and groans as he moves about). . . Now to get a look inside.

PETE: What do you see?

TED: (Muted) Nothing, absolutely nothing.

PETE: (Sarcastically) Very good, coming from a trained observer such as yourself.

TED: (Muted) Sorry. . . For the record then, I see an empty cabin. . . . There's not a soul on board!

(Sound: Music crescendo to fade out)

PETE: (Muted) No one on board? So Ivan tood a powder.

TED: Yeah, Ivan or someone. . . I can see the full couch now. It's facing an instrument panel. . . Some equipment lockers on the right as you face the panel. . . Not much else.

PETE: (Muted) Any gear lying about?

TED: Nope, can't see any. . . Going inside now. (Groans--scuffs) The interior decorating leaves much to be desired even for Russian standards. Everything but the couch is dull gray. The couch itself is dull green--not olive, just a sick green. Something funny here. . .

PETE: (Muted) Well, what is it, old boy?

TED: The couch. All wrong. Either the pilot was a midget or a small kid.

PETE: (Muted) Nothing strange about that. Even NASA back in the 60's was suggesting using midgets.

TED: I know, I know. Still the couch looks wrong. . . I know--the armrests (Upbeat) They're too high! Cabin's roomy enough for someone the size of our friend. . . What's this?

PETE: (Muted) Out with it boy. We need words for the record.

TED: Seems he was in the middle of disassembling a small control panel. . . Wires and such pulled out. . . Yea, here's a . . .

(Sound; Alarm bells and buzzers)

PETE: (Excited) What's going on down there?

TED: (Excited) Don't know. Jiggled some wires, and all hell broke loose. (Whirling noise) My gosh, the hatch is closing!

PETE: (Muted) Hurry up, Ted! Get out! . . . Oh no, the hatch's shutting has snapped the air line and lifeline. . . Ted, Ted. Answer Ted. . . Ted you OK?

(Sound: Music crash to fade out)

PETE: (Muted--fade in) Ted, answer please. . . Ted, OK?

TED: (Incoherently) Oh. . . I'm. . . OK. . . must've. . . passed out. . . (Comes around) Air line cut. . . when hatch closed. Cabin pressurized up when hatch shut. . . Air smells strange. . . Sweet.

PETE: (Muted) Don't do things like that, old boy. Weak heart and all. . . Guess we better get on with our investigations. Houston says we have 30 minutes left.

TED: Let's see, what was I doing? Oh, yes. The panel. . . Here's something queer. The fasteners. Seem to resemble an ordinary screw but they have a double helical thread.

PETE: (Muted) Know of any reason to use a double screw?

TED: Not one. . . Now sitting on the couch. What's this on the left? A compartment with pouches and a small pile of some kind of pills or tablets. . . pouches full of liquid. . . Tablets don't seem unusual. No way to tell what they are.

PETE: (Muted) Get on with the important stuff. What about the control panel?

TED: Rather simple panel. . . 1, 2, 3, 4, 5, 6. . . 6 instrument guages. (Thump-thump) Guages seem to still be working. . . Let's see. . . About thirty toggle switches located on the left side. That's all.

PETE: (Muted--surprised) That's all? Oh well, give me a rundown on what the guages and switches are.

TED: Can't. Not one of them is marked. In fact, not a mark is visible in this entire cabin.

PETE: (Muted) What? You mean the pilot had to commit everything to memory?

TED: Ever hear of piloting a rocket with a joy-stick? Got one here. . . Why I'll be. It works!

PETE: (Muted) Careful now. Don't want you to move from orbit.

TED: Its OK, no steering jets, remember. . . Hey, neat idea. Middle or neutral position of the joy-stick is white. As you pull it toward the left, it glows blue. Harder you pull, the deeper the blue. Goes yellow on the right side.

PETE: (Muted) Hang on a minute. . . OK. . . Yes. . . Roger. Houston says not to try any of the toggle switches.

TED: Agreed!

PETE: (Muted) Houston also says we have 15 minutes left.

TED: Got it. . . Oops, what's this? Found a chart in a pocket on the couch. (Sound: Map unfolding, loud thud in background) What was that? . . . Oh boy, now the chart's on fire.

PETE: (Muted) Did you say fire?

TED: (Sound; Padded gloves slapping) Yeah, but its all out now. All OK. . . Oh! I see now. As I turned around to see the noise, I guess I stuck the chart in front of this window on the panel. Evidently a laser pulse started the fire.

PETE: (Muted) Did you get a chance to look at the chart?

TED: No, but did locate my noise. Listen. . . (Thud) There. Evidently, we have some sort of recycle processor on board. To manufacture these tablets. When I took one tablet from the pile, it started up automatically.

PETE: (Muted) Very interesting, but Houston says time's up.  
Here I come with a spare air pack.

TED: Damn! So much to see and study here. Too bad Einstein  
didn't come up with a practical way of slowing time.

(Sound: Clank--clank)

PETE: (Muted) Knock, knock, anyone home? Hold you breath 'til  
I get in with your air pack.

(Pause)

HOUSTON: Gentlemen, on behalf of us all, we wish to express our  
thanks for you successful mission. That comes from the very  
top.

PETE: Any word, sir, on the items we brought back?

HOUSTON: Yes, the double threaded screw was of a common aluminum  
alloy. No help.

TED: What about the liquid pouches and tablets?

HOUSTON: No help on the pouches either. They contained nothing  
but water.

TED: Pure water?

HOUSTON: Yes, exceptionally pure water. However, the tablets did  
provide some information. They were sugar pills.

PETE: What? Good old  $C_{12}H_{22}O_{11}$ ?

HOUSTON: No, not quite. Remember your old high school chemistry?  
Common sugar or sucrose, along with lactose, maltose, and others  
are disaccharides--double sugars. What we found was a mono--  
saccharide, a simple sugar.

PETE: Yes but sucrose, for example, can be split into two simple  
sugars--glucose and fructose.

HOUSTON: True. The monosaccharide we found wasn't either of those.

TED: OK, what was it, then?

HOUSTON: What we found was the sugar found naturally in a number  
of common plants. It was mannose.

PETE: Mannose! . . . Well, could someone exist only on sugar and  
water?

HOUSTON: We just don't know. We've never conducted any long  
term dietary studies like this.

(Sound: Hymn music soft in background)

TED: (Aside to himself) "And so the people of Israel ate manna  
forty years until they arrived in the Land of Canaan, where  
there were crops to eat."

HOUSTON: What's that?

TED: Oh, just something I read once a long time ago.

HOUSTON: A dietary study?

TED: No, not really. It doesn't matter.

PETE: (Wistfully) Maybe it does, Ted. Maybe it does.

(Pause--music stops)

ANNOUNCER: In December of 1872, the schooner, Mary Celeste, came  
to the attention of the world. She was found adrift somewhere  
between the coast of Portugal and the Azores. All lifeboats  
were still lashed down. Her rigging was half gone, but other--  
wise she was sea worthy. The galley stove was still warm.  
There was not a soul on board. Have we found a new Mary  
Celeste? Did the Russians abandon her when the steering jet  
failed? If so, where did they go? And how? Or have we found  
a new mystery? One much deeper than the Mary Celeste. We  
may not have to wait long for the answer.



(Music swells to climax)

ANNOUNCER: Tonight X Minus One has brought to you And Not A Soul On Board, an original drama by Jack Richards. Please stay tuned for the news directly following this show.

(Sound: Music simulating rocket takeoff)

. . . . .

Are there any more stories or scripts lurking out there among our readership? If so, send them in to Dan Daugherty, 1770 S. Walden Way, Aurora, Colorado 80012. Send all inquires about double helical screws to Jack Richards. Hope to have something equally good to offer in our December or January issue.

OLD LIBRARY TO BE LIQUIDATED -- The old reel-to-reel library has outlived its usefulness, due to both limited usage and the fact that many of its programs are available in the new library in better condition. As a result, it has been decided to sell the old reels for \$1 a piece.

If there is a particular reel you want, send a postcard with the catalog number to Ernie Jessen at 2747 So. Joslin Ct., Denver, CO 80227. Catalogs will be available at the next meeting. The actual exchange of tapes for cash will be at the February meeting. Any tapes not spoken for at that time will be sold for blanks.

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