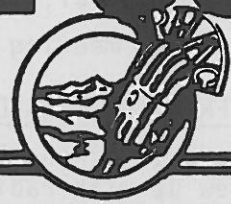


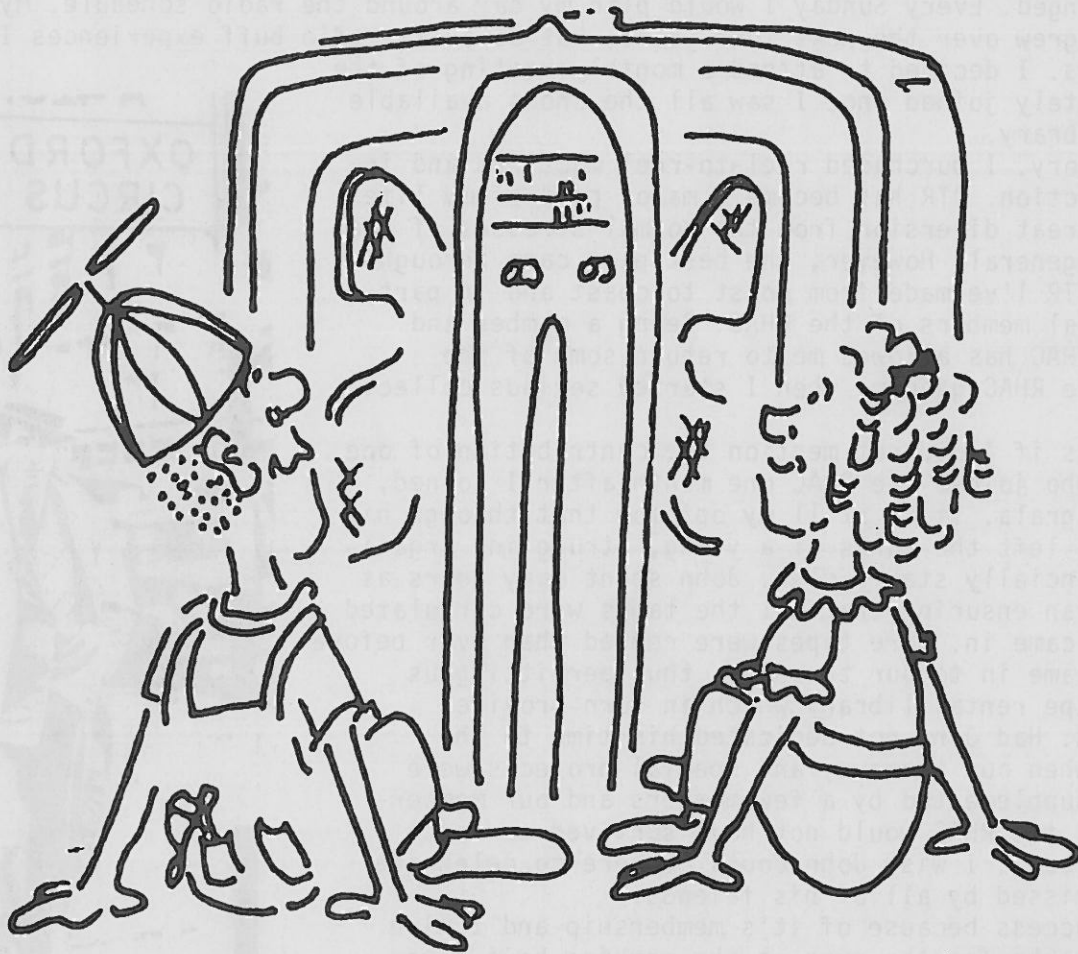
# RETURN WITH US NOW...

The Radio Historical Association of Colorado, Inc.



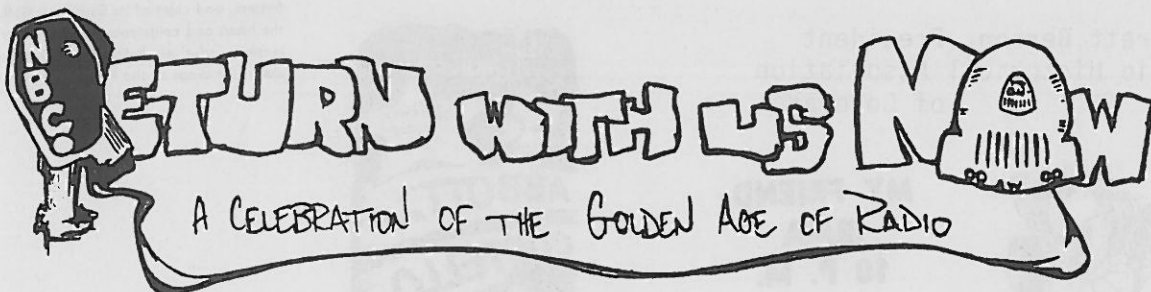
VOLUME 11, NUMBER 1

JULY, 1985



NOVITSKY '85

A one-day convention commemorating the 10th anniversary of The Radio Historical Association of Colorado, Inc.



2:00 P.M. -- 8:00 P.M. • Saturday, July 27, 1985 • Denver 8 Motel, 6th and Federal, Denver, Colorado

## AUGUST MEETING

The August meeting of the Denver Chapter of the Radio Historical Association of Colorado will be held on Thursday, August 15, 1985. The location will be at the Southwest State Bank, 1380 S. Federal. The meeting will begin at 7:30 PM.

There will be no meeting for the Colorado Springs Chapter until fall.

## A MESSAGE FROM THE PRESIDENT

Six years ago I joined the RHAC; little did I know then what effect this would have on my life. I grew up with radio and always listened to the "Old Time Radio Shows" when they were rebroadcast in the 60's and 70's. I started listening to John Dunning's show in 1972 and in 1975 my wife suggested that I record the shows- and I did. Then my life changed. Every Sunday I would plan my day around the radio schedule. My cassette collection grew over the next four years, but as every radio buff experiences I wanted more shows. I decided to attend a monthly meeting of the RHAC and immediately joined once I saw all the shows available in the club's library.

The rest is history. I purchased reel-to-reel machines and increased my collection. OTR has become a major part of my life and provided a great diversion from the normal stresses of the job and life in general. However, the best part came through the friends of OTR I've made from coast to coast and in particular those local members of the RHAC. Being a member and officer of the RHAC has allowed me to return some of the benefits that the RHAC gave me when I started serious collecting.

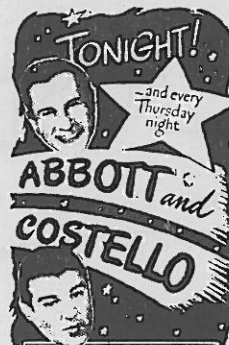
I would be remiss if I did not mention the contribution of one of our members who joined the RHAC one month after I joined, the late John Migrala. It is still my opinion that through his efforts the RHAC left the ranks of a young, struggling organization to a financially stable club. John spent many hours as the tape librarian ensuring that all the tapes were circulated as the requests came in. More tapes were rented than ever before and more money came in to our treasury, thus permitting us to expand our tape rental library which in turn provided additional funds. Had John not dedicated his time to the RHAC at a time when our treasury and special projects were directly being supplemented by a few members and our memberships declining, the RHAC would not have survived to reach our 10th anniversary. I wish John could be here to celebrate with us. He is missed by all of his friends.

The RHAC is a success because of it's membership and I wish to express my thanks for the support the members have given the club. While celebrating our tenth anniversary, the RHAC wishes the best to our sister old time radio clubs and extends our congratulations to them for their contributions in furthering the preservation and interest in the golden age of radio.

Signed: Barrett Benson, President  
Radio Historical Association  
of Colorado



**MY FRIEND  
IRMA  
10 P. M.  
Starring  
Marie Wilson**



"This . . . is . . . London." These were the dramatic words that started the daily broadcasts of Edward R. Murrow, London war correspondent of the Columbia Broadcasting System, and chief of its European staff. Mr. Murrow stirred the heart and conscience of America in his portrayal of the tension under which Londoners lived as they awaited the daily bombings of the Nazis' Luftwaffe.

## A C K N O W L E D G E M E N T S

This issue of Return With Us Now has been quite an endeavor. It is the single biggest issue we have ever done. We owe our thanks to a great many people, without whose help this issue would not have been possible.

- The RHAC thanks the Public Service Company of Colorado for printing this issue. The cost for printing this size newsletter would have prevented us from even attempting it but PSC's generosity has enabled us to enjoy this 10th anniversary issue. RHAC member Dan Danbom also has our appreciation in organizing this printing by PSC.
- The RHAC thanks all those members who took the time to submit articles for this issue of Return With Us Now. I am sure that as you read these fine articles you will be as grateful for their time as I am.
- The RHAC thanks all of the other old time radio clubs for their kind wishes on our anniversary. I personally owe thanks to these clubs for their generosity in allowing us to use some of the material from their previous newsletters. Most of the small OTR promos are from the Old Time Radio Club (Buffalo, NY) newsletter. A great deal of time was spent by them in accumulating these little gems of OTR history. Small amounts of information was also used from the Golden Radio Buffs of Maryland and Milwaukee Area Radio Enthusiasts' newsletters. (The best part about the fraternity of newsletter editors is that it has always been agreed that the printed information used in their newsletter can eventually be shared for the enjoyment of all readers if you give some recognition to the source.) Our thanks to all the other clubs for keeping OTR alive for all these years and for many years to come.
- Thanks to all of the previous editors of Return With Us Now (Harral Peacock, Irv Hale, Dan Danbom, Craig Anderson, Paul Anderson, John Callor & Jim Vaughan). They have all helped Return With Us Now to grow into the fine newsletter that you see today.
- The RHAC thanks all of the members of the convention committee and all of the members of the RHAC who assisted in organizing the convention and celebration of the RHAC's 10th Anniversary. Without their hard work there would not have been a convention for all to enjoy.
- The RHAC thanks all of our special convention guests who took time out of their busy lives to share their love of old time radio with us. Needless to say they are the main reason for the success of the convention. We have enjoyed their talents for many years and then again for one very special day, TODAY.
- Last but not least, I would like to thank the RHAC officers for their support with my idea of having an anniversary newsletter bigger than anyone planned. I don't know if they thought I could do it but with all of your help we made 50 pages instead of 40.

---

RETURN WITH US NOW is the official publication of the Radio Historical Association of Colorado, Inc. a non-profit organization. The cost of membership is \$15.00 per year, and allows the member full use of the clubs resources.

For further information, please contact one of the following:

PRESIDENT	:Barrett Benson...PO Box 507...Pine, CO 80470...838-6185
VICE PRESIDENT	:Herb Duniven...4184 S. Syracuse St...Denver, CO 80237...773-1142
TREASURER	:John Licht...617 Detroit...Denver, CO 80206...321-6269
SECRETARY	:Reid Hansen...1659 S. Lee St. Apt.D...Lakewood, CO 80226...985-7141
TAPE LIBRARIAN	:Elmer Westbrook...855 S. Corona...Denver, CO 80209...778-7426
BLANK TAPE SALES	:Barrett Benson...PO Box 507...Pine, CO 80470...838-6185
NEWSLETTER EDITOR	:John Lloyd...2667 E.99th Ave...Thornton, CO 80229...451-7890
MEMBERSHIP CHAIRMAN	:John Callor...PO Box 1109...Westminster, CO 80030...429-4639
REFERENCE LIBRARY	:Charles Barton...5330 S. Washington...Littleton, CO 80121...798-3741
TAPE DONATIONS	:Charles Smith...2760 N. Academy Blvd...Colorado Springs, CO 80907

We thank you for your support of the RHAC. We hope that all of our members utilize the many resources of the club and enjoy them to the fullest. Any comments, suggestions and donations are greatly appreciated.

AFRTS IS NOT A FOUR LETTER WORD. . . . . .by Carl Neustrand

American Forces Radio and Television Services (AFRTS) seems to represent a dirty word to many OTR collectors. This, it seems, is due mainly to the fact that AFRTS edited its versions of programs to remove the commercials and network references and therefore left its versions lacking the feel and genuineness of real OTR. However, to the GI stationed far from home either on shipboard or at some real gardenspot in the world such as Korea, Turkey, the Allutians, or, as in my own case, a patch of coral called Johnston Island, the OTR shows and any other type of programming provide a real touch of home and a much needed source of entertainment and communication. Indeed, with more than 300 radio and 146 TV outlets around the world, AFRTS provides a voice from home to over 1.5 million American servicemen and women and their dependents. Of course this huge communication network did not just spring into being. It had some pretty humble and primitive beginnings. Although the early records are sketchy and incomplete, the origin of what was to be the Armed Forces Radio Service (AFRS) is believed to have started in late 1941, on lonely Kodiak Island, Alaska.

American soldiers stationed there got together a low powered transmitter and began broadcasting. Their original programming consisted strictly of local voices and phonograph records being sent via shortwave frequencies over equipment not exactly noted for its reliability. This operation went on for some months before coming to the official attention of the Army.

At that point in time the Army was becoming concerned with the need to maintain the morale of service people who were being rushed to remote outposts around the world following the attack on Pearl Harbor.

The first coordinated efforts of the military consisted of the issue of radio receivers and turntables to the troops. This was accompanied by the issue of half-hour radio transcriptions which were still complete with commercials at that time. Limited general broadcast of these commercial shows was made through foreign radio stations having coverage of troop concentrations. This gave rise to the phrase: "This show is beamed to our servicemen overseas" which we all have heard when listening to OTR shows of that vintage. Concurrently, a few Army-produced shows were made available to commercial stations in the U.S. for the entertainment of servicemen in nearby stateside military camps and bases.

In the Spring of 1942, a special "Morale Branch", later known as Special Services Branch was created by the War Dept. Subsequently, Special Services was divided into two morale units: One concerned with purely recreational aspects; the other dealt with the mental attitude of our service personnel. The latter came to be known as the Morale Services Division. Under its aegis, the Armed Forces Radio Service was born.

Los Angeles was selected headquarters for AFRS because of its proximity to talent and mass recording facilities. Worthy of special note here is the fact that mass recording and rebroadcast techniques demanded by the rapid growth of overseas outlets, and developed by AFRS, were later adopted in post-war years by the commercial radio industry in the United States.



Jack Benny, one of radio's best-loved comedians, came to the medium in 1932. When he made his first guest appearance on Ed Sullivan's CBS program in March of that year, he introduced himself to the radio audience by saying, "Hello folks, this is Jack Benny. There will be a slight pause for everyone to say, 'Who cares?'"



Later in 1942, the "all-service" complexion of Armed Forces Radio Service began to emerge when the Navy assigned personnel. Later, an Assistant Commandant was named from Navy ranks. Almost concurrently, Marines, Coast Guardsman and Air Corps talent from the Services swelled the ranks in Los Angeles and at stations overseas. An ever-growing quantity of program features was produced by men and women in uniform especially conceived for AFRS broadcast use: Command Performance, Mail Call, G.I. Journal, At Ease, Sound Off, Sports Round-Up, Hymns From Home to name just a few. Special timely informational and educational features were subsequently added to the lengthy list of decommercialized network programs and those produced by servicemen for servicemen.



Eve Arden's role as a wise-cracking school teacher in the "Our Miss Brooks" program started and maintained its popularity on radio. Here, we see Eve Arden, Dick Crenna and Gloria McMillan performing on CBS.

The first official AFRS station was Kodiak, Alaska, the charter station in a chain of more than 300 overseas radio outlets, manned by uniformed personnel, stretching virtually around the world.

Helping to span the global combat theaters, the Radio Service utilized a complex network of powerful short-wave transmitters on the East and West Coasts beaming timely news, sports, special events, informational, and decommercialized programs directly from stateside to American servicemen throughout the world. This activity, from San Francisco and New York, included the innovation of longer dictation-speed newscasts as a basic news source for AFRS outlets, camp and theater newspapers. These shortwave broadcasts were regularly rebroadcast to overseas outlets, direct to troops and personnel manning their battle stations on the high seas, and to airman flying combat missions. Some of the latter frequently "homed" on AFRS signals. Special efforts were made to deliver shortwave programs in the target theater areas at times convenient with specific listening times of military personnel stationed there. During World War II, 126 programs were recorded each week on 21,000 transcriptions for shipment overseas. In addition, a basic transcription library, with periodic supplements, was furnished to the individual outlets, ships at sea, and to service hospitals for closed-circuit "Bedside Network".

In the post-World War period, between 1946 and 1950, AFRS stations declined in number to 45. Thirty of these stations remained under Army control and the others passed to Navy and Air Force. With the Korean action, and redistribution of troops in both the Far East and European areas, stations again increased to 79.

The integration of television following World War II, paralleled, to a great extent, the same evolutionary pattern as the growth of AFRS stations. Initially, a need developed at remote Strategic Air Command bases for a morale-building element for service personnel and their dependents. The addition of television helped to fill this need.

With the addition of television, AFRS became the "Armed Forces Radio and Television Service" (AFRTS) in 1952. The first television stations were primarily film program facilities .

RETURN WITH US TO...

by

# MR. KEEN, TRACER OF LOST PERSONS

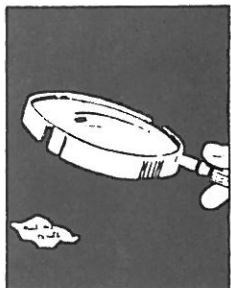
BENNETT KELPACK WAS THE FIRST OF THREE ACTORS IN THE TITLE ROLE OF THIS WELL REMEMBERED MYSTERY SERIES. PHILIP CLARKE AND ARTHUR HUGHES PLAYED MR. KEEN BRIEFLY.

THE THEME SONG WAS MOST APT... "SOME DAY I'LL FIND YOU"

MR. KEEN FOUND MISSING PEOPLE AND SOLVED CRIMES FROM 1937-1954.



MR. KEEN'S BLOW-WATTED ASSISTANT MIKE CLANCY, PLAYED BY JIM KELLY, PROVIDED THE RADIO SHOW'S FAMOUS CATCH-PHRASE WEEK AFTER WEEK...



© 1954

Commercial networks, advertisers and producers provided unedited commercial film and kinescope. Later procedures for decommercializing film were developed by AFRTS. Limited film production responsibilities were assigned to AFRTS in 1954-1955 and in 1956 they produced and distributed Information and Education "shorts" for worldwide distribution. The outbreak of the Vietnam campaign brought new tasks and additional responsibilities to American military radio and television stations around the world. Many TV stations were inaugurated at field locations in the combat zone. Many field radio stations were additionally set up to provide the American Forces in Vietnam with entertainment from home.

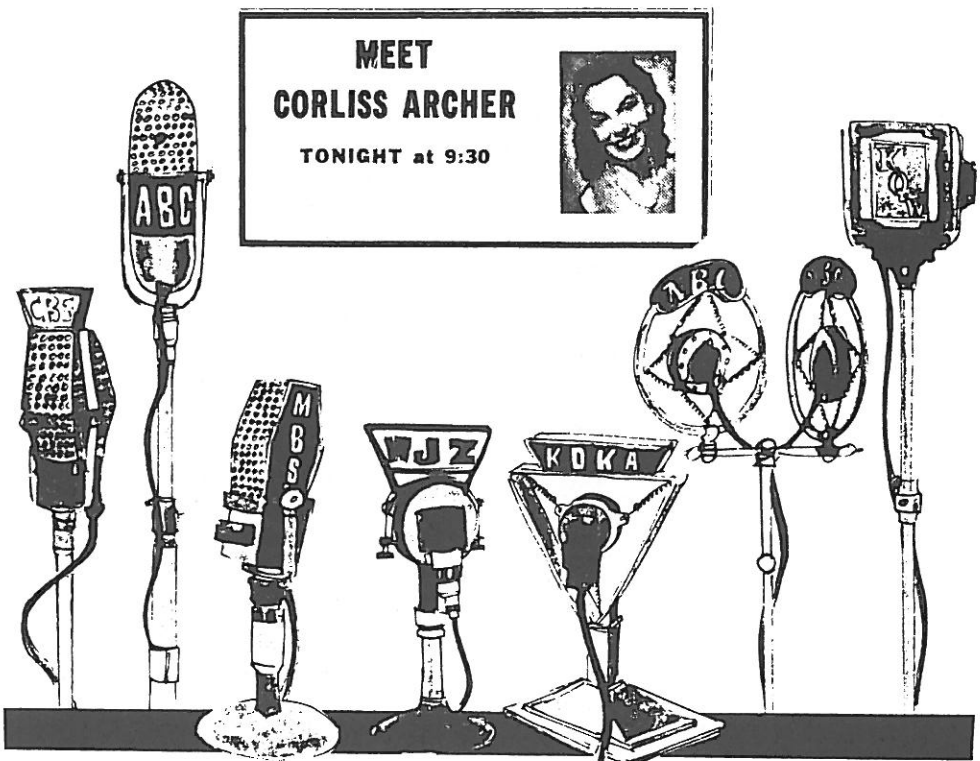
In 1969, AFRTS was renamed the "American Forces Radio and Television Service" and, as such, continues to serve our service people and their dependents through the multimedia of voice circuits, satellite transmissions, radio transcriptions and tapes, TV films and video and FM stereo tapes.

In World War II, Korea and Vietnam, millions of men discovered radio's work. It was a priceless link with home. Additionally, as I can personally attest, it continues to introduce young people to the world of OTR and give them an appreciation of the possibilities of the radio medium.

TRIVIA QUIZ YOU BELONG TO ME

Abie's \_\_\_\_\_ (1); Arch Oboler's \_\_\_\_\_ (2); Arnold Grimm's \_\_\_\_\_ (3); Art Baker's \_\_\_\_\_ (4); Aunt Jenny's \_\_\_\_\_ (5); Duffy's \_\_\_\_\_ (6); Elsa Maxwell's \_\_\_\_\_ (7); Gene Autry's \_\_\_\_\_ (8); Granby's \_\_\_\_\_ (9); The Hermit's \_\_\_\_\_ (10); Jack Oakie's \_\_\_\_\_ (11); Joanie's \_\_\_\_\_ (12); Kay Kyser's \_\_\_\_\_ (13); Linda's \_\_\_\_\_ (14); Major Bowes' \_\_\_\_\_ (15); One Man's \_\_\_\_\_ (16); Pepper Young's \_\_\_\_\_ (17); Pete Kelly's \_\_\_\_\_ (18); Shafter Parker's \_\_\_\_\_ (19); Smilin' Ed's \_\_\_\_\_ (20); Tony Wons' \_\_\_\_\_ (21); Uncle Ezra's \_\_\_\_\_ (22); Walter Winchell's \_\_\_\_\_ (23); The Witch's \_\_\_\_\_ (24); John's \_\_\_\_\_ (25).

A) Radio Station; B) Irish Rose; C) Party Line; D) Cave; E) Buster Brown Gang; F) Other Wife; G) Tale; H) Plays; I) Original Amateur Hour; J) Scrapbook; K) Journal; L) Family (use L twice); M) Daughter; N) Tavern; O) Green Acres; P) Tea Room; Q) Blues; R) Circus; S) Notebook; T) Melody Ranch; U) College; V) Kollege of Musical Knowledge; W) First Love; X) True Life Stories.



ANSWERS TO ABOVE QUIZ: 1-B, 2-H, 3-M, 4-S, 5-X, 6-N, 7-C, 8-T, 9-O, 10-D, 11-U, 12-P, 13-V, 14-W, 15-I, 16-L, 17-L (again), 18-Q, 19-R, 20-E, 21-J, 22-A, 23-K, 24-G, 25-F.

I was born in 1955, so I have no first hand memories of old time radio. Although many of the shows lasted into the late 50's and early 60's, I missed being a part of that wonderful era.

In my mid teens I stumbled across John Dunning on the radio and he opened a whole new world for me. I quickly developed a special liking for the suspense and mystery shows but I also enjoyed many of the comedy shows (Jack Benny, Groucho Marx, Fibber McGee and Molly and Throckmorton P. Gildersleeve). I also find the news shows exciting and informative.

It was not until I was in my mid twenties that I discovered the existence of the RHAC. I had built up such an interest in OTR but there was nowhere for me to channel that interest. Until John Dunning mentioned the club on the air I had no idea that there were so many others who shared my interest.

I have been a member for 3 years now and plan to continue my membership for many more. I have met some terrific people in the club, one being John Dunning himself. But I think the most memorable person I have met since I joined the club was John Migrala. He was the one I called for information on the club and that first phone call with him lasted for 1½ hours. He had a very unique kind of humor that added a special sparkle to the meetings. His presence in the RHAC is dearly missed. But thanks to the part he played in getting me involved in OTR and the RHAC, I will enjoy it for some time to come.

### BROADCAST PIONEERS LIBRARY

1771 N STREET, N.W., WASHINGTON, D. C. 20005 • PHONE 202-6920  
CATHARINE HEINZ, DIRECTOR

June 5, 1985

Mr. John E. Lloyd, Editor  
Return With Us Now  
Radio Historical Association of Colorado, Inc.  
2667 East 99th Avenue  
Thornton, Colorado 80229

Dear John Lloyd:

We of the Broadcast Pioneers Library are delighted to congratulate the Radio Historical Association of Colorado on its Tenth Anniversary.

You and we have worked together closely during these short years, and it seems appropriate that the Library, too, will be celebrating its fifteenth year in 1986.

We appreciate your good work, your dedication to creating interest in old-time radio, and, particularly, your successful efforts in preserving historic radio programs.

Thank you, too, for your consistent support of the work of this library devoted to the preservation of broadcast history. We are grateful.

May the celebration reach mile-high proportions.

Sincerely,



REL/CH:dld

**LUX RADIO THEATRE**  
10<sup>th</sup> Anniversary Year

**TONIGHT!**  
**WILLIAM POWELL**  
**OLIVIA de HAVILLAND**  
IN  
**"SUSPICION"**  
DIRECTED BY  
**CECIL B. DeMILLE**  
LOUIS SILVERS, Musical Director

FULL-HOUR SHOW

**LUX RADIO THEATRE**  
10<sup>th</sup> Anniversary Year

**TONIGHT!**  
**RITA HAYWORTH**  
**ORSON WELLES**  
IN  
**"BREAK OF HEARTS"**  
DIRECTED BY  
**CECIL B. DeMILLE**  
LOUIS SILVERS, Musical Director

FULL-HOUR SHOW

Endowed by BROADCAST PIONEERS EDUCATIONAL FUND, INC. President: ROBERT E. LEE • Vice President-Secretary: CATHARINE HEINZ  
Vice President: HAROLD NIVEN • Treasurer: JACK V. HARVEY • General Counsel: JOHN D. LANE  
Directors and Trustees of the Foundation: JOSEPH E. BAUDINO • KATHRYN F. BROMAN • NORMAN E. CASH • NANCY DICKERSON  
JOHN F. DILLE, JR. • WALLACE B. DUNLAP • THOMAS J. FRAWLEY • JACK V. HARVEY • ARTHUR HULL HAYES • STANLEY S. HUBBARD  
ROSEL H. HYDE • DONALD H. KIRKLEY, JR. • ERWIN G. KRABNOW • CARL E. LEE • ROBERT E. LEE • CLAIR R. MCCOLLUGH  
ROGER A. NEUHOFF • HAROLD NIVEN • WARD L. QUAAL • RALPH A. RENICK • RICHARD M. SCHMIDT, JR. • HARRY B. SMART  
LAWRENCE B. TAISHOFF • ALBERT WARREN • VIRGINIA FATE WETTER • Senior Advisor: G. RICHARD SHAFPT

## ESCAPE

### ADAMANTINE

ANNOUNCER #1: We offer you ESCAPE! (music up) (music down)  
ANNOUNCER #2: ESCAPE!! Designed to free you from the four walls of today. Escape with us for a half hour of high adventure.(music swell)  
ANNOUNCER #1: You are alone, trapped beneath the cold waters of Hell, encased in a submarine which has become your tomb. A fate that offers no ESCAPE!  
ANNOUNCER #2: So listen now as ESCAPE brings you Jack Richards' original story "ADAMANTINE".(music fades)

(OPens to sounds of water lapping against sides of boat, Ping of sonar, voice hollow sounding, etc)

DANNY: God I'm hungry! I'd give anyone \$1000 for a Peanut butter sandwich and a real cold Dr. Pepper. Yea, that's right. A Plain Peanut butter sandwich. I know that when your rich and famous, People expect you to want fancy stuff like steak and champagne but not me. Guess I spent too many hours alone working late. And what did it get me? Sure I got money for my development of a truly Practical one man submarine. But what now?

God I'm hungry! God how I wish I never studied marine engineering. How I wish I never heard of the great Doctor Thadous MacDowell. The good Doctor Mac. How I wish I could feel my fingers tighten around his throat

No good thinking like that. I'm her and Mac's out there. Here-there-here-there . I'm going crazy....(fade out)

(Scene change, clear voice)

MAC: Excuse me.

DANNY: Yes?

MAC: I'm Thadous MacDowell of Fluidic Systems. I had an appointment with a Mr. Daniel Nelson.

DANNY: That me.

MAC: Oh excuse me but I expected- well some thing else.

DANNY: No, no. Excuse me. I find these old work clothes much more suited in my line of work. Although I'm President of Nemo Diving, I still take an active part in all Phases of our work.

MAC: Yes, yes. But Mr. Nelson-

DANNY: Danny Please.

MAC: OK, Danny. I'd like to hire you and your submarine for a short afternoon to demonstrate my discovery.

DANNY: You don't expect to do any deep sea work in a single afternoon. Why just the logistics of getting set up would---

MAC: No no no--I mean one day. I have developed a revolutionary new concept that will make the automobile obsolete.

DANNY: I don't understand. I have a submarine. It goes on or at least under the water. It can't travel on land.

MAC: My theory is much too involved to explain now. Can you and your submarine be at my lab by 2:00 PM today?



DANNY: I and the Albatross will be there at 2:00 sharp.(music swell)

(Scene change)

DANNY: Well I'm here and I still don't under how a submarine can replace the automobile.

MAC: Danny, do you know what surface tension is?

DANNY: Sure I remember my high-school Physics. Its the unbalanced forces of molecular attraction at the surface of a liquid.

MAC: Thats right. The old skin effect which allows spiders to walk on water without sinking.

DANNY: Sure we all know that. Without surface tension even a duck would sink.

MAC: Yes but-- Well here, what do you see?

DANNY: A beaker of somethin'. Water?

MAC: Yes, Plain tap water. Stick your finger in it.

DANNY: My fingers wet. So what?

MAC: Wait a minute till I add a little of my compound.(drip drip) Now the finger again Please.

DANNY: You've added a thickener. It feels more like Jello now.

MAC: Wait till I add some more. No better yet--here catch this ball.

DANNY: OOps. Almost dropped it.

MAC: Go ahead drop it.It wont break.(thud) See, it doesn't break.

DANNY: You've developed a glass that wont break.

MAC: You misunderstand. It isn't glass. That's water!

DANNY: Water?

MAC: Water. Hard water so to speak. The end result of the Proper addition of my compound.

DANNY: I still don't understand. What has this got to do with transportation?

MAC:I'll show you.( misc. sounds) Do you know what this is?

DANNY: A tuning fork.

MAC: A tuning fork tuned to exactly 468 Hertz. Watch as I bring the fork in contact with a beaker containin' your "glass" ball. (bon)

DANNY: Well,I'll be! The ball's turnin' back into water.

MAC: Yes and now? (sound dies)

DANNY: Look. Without the sound the water draws itself into a ball again.

MAC: Yes. A ball of water whose surface tension is infinitely high. A ball which can't be broken.

DANNY: Very interestin' but still how's this goin' to lead to a new form of travel?

MAC: Imagine you have a water ball large enough to hold your submarine. Now imagine a tuning fork mounted in the bow of the boat. What would happen if the submarine touched the surface of the ball?

DANNY: Well, I guess the water would run out.

MAC: Correct. But as soon as the water left the tip of the fork, it would reharden.

DANNY: I see. Yes, I see! As the water tries to run out, it sort of Pulls the whole ball along after it.

MAC: You have it. Just think. No more Pollution from the old internal combustion engine, no more depletin' our scarce fuel supplies. Just a small battery to Power the tuning fork is all that is required.

DANNY: Doc, I think you might have something. Lets get started with the test.

(Scene change with lots of background noises of machinery, voices, etc.)

MAC: Your submarine is in the Pool ready to begin.

DANNY: Lets close her up and get started.(clan9) Testin9, testing. Do you read me?

MAC:(muted over radio) I read you loud and clear.Turn on your Power to mix the compound well.(chu9 chu9) All set. Knock those walls down boys.(crash)

DANNY: Here goes nothing Doc. Hey I'm movin9. It works! (bon9) How do you turn this thing?

MAC: Just bumb the wall in the direction you want to go.

DANNY:(bom9) This is great. (bon9) I'm on a down9rade now. Don't need to keep hitting the wall. It rolls. Oh oh. Theres a turn at the bottom. I can't make it. I'm goin9 to hit the fence.(bumb)

MAC: Danny you OK?

DANNY: Sure. You can't get hurt in this thing. The water absorbs all the bumps. You don't feel a thing. Lets go home.(bon9) This is great Doc. It even climbs hills.

MAC: Yes, we know. We think the maximum grade you can climb is about 10 Percent. Beyond that, the water tends to flow under the ball rather than forward.

DANNY: We did it! The first real change in transportation since that first hairy caveman sliced a log and called it a wheel.(bon9 bon9) Test over and 100% succesful. Neutralize your compound and lets drink to our future.(Pause) Hello, hello. Do you read me?(Pause) Doc, answer me. You do know how to change this back to Plain water don't you.

(Fade into opening sound Patterns)

DANNY: Its been three days now. Doc says it would take about twice the output of Boulder Dam to Power a fork large enough to get me out. Of course, such large vibrations would also jelly my bones.(Pause) God I'm hungry. I sure would like that Peanut butter sandwich now.

(fade out and end)

MOTLEY'S CREW

By Templeton and Forman



## TRIVIA QUIZ #1

Match the character in the right column with the show from the left column.

- |   |                           |
|---|---------------------------|
| 1. Abie's Irish Rose _____              | A. Ethelbert              |
| 2. Adventures of Captain Diamond _____  | B. George Cooper          |
| 3. Adventures of Ozzie & Harriet _____  | C. Sergeant O'Hara        |
| 4. Adventures of Topper _____           | D. Bill Jackson           |
| 5. The Aldrich Family _____             | E. Lenore Case            |
| 6. Amos 'n' Andy _____                  | F. Dr. Jim Brent          |
| 7. Archie Andrews _____                 | G. Rosa                   |
| 8. Baby Snooks Show _____               | H. Oogie Pringle          |
| 9. Backstage Wife _____                 | I. Marion Kerby           |
| 10. Beulah _____                        | J. Aunt Fanny             |
| 11. Big Town _____                      | K. Tank Tinker            |
| 12. Bob and Ray Show _____              | L. Betty Colby            |
| 13. Boston Blackie _____                | M. Judge Hooker           |
| 14. Breakfast Club _____                | N. Veronica Lodge         |
| 15. Buck Rogers _____                   | O. Rosemary Levy          |
| 16. Burns and Allen _____               | P. Lord Henry Brinthrope  |
| 17. Buster Brown Gang _____             | Q. Geranium               |
| 18. Captain Midnight _____              | R. Tootsie Sagwell        |
| 19. Casey, Crime Photographer _____     | S. Thorny                 |
| 20. A Date With Judy _____              | T. Shuffle Shober         |
| 21. Don Winslow of the Navy _____       | U. Mr. Kitzel             |
| 22. Dr. Christian _____                 | V. Smilin'Ed              |
| 23. Duffy's Tavern _____                | W. Perry White            |
| 24. The Fat Man _____                   | X. Robespierre            |
| 25. Fibber McGee and Molly _____        | Y. Clarence Wellman       |
| 26. Flash Gordon _____                  | Z. Willy Lump Lump        |
| 27. Fred Allen Show _____               | AA. Edmund "Tiny" Ruffner |
| 28. Great Gildersleeve _____            | BB. Judy Price            |
| 29. Green Hornet _____                  | CC. Miss Edith Miller     |
| 30. Gunsmoke _____                      | DD. Homer Brown           |
| 31. Halls of Ivy _____                  | EE. Patsy Brown           |
| 32. Hop Harrigan _____                  | FF. Henry Van Porter      |
| 33. I Love A Mystery _____              | GG. Red Pennington        |
| 34. Jack Benny Show _____               | HH. Walter Denton         |
| 35. Judy Canova Show _____              | II. Kitty Russell         |
| 36. Life of Riley _____                 | JJ. Ichabod "Ichy" Mudd   |
| 37. Life With Luigi _____               | KK. Larry Noble           |
| 38. Lone Ranger _____                   | LL. Dexter Franklin       |
| 39. Lum and Abner _____                 | MM. Rush Gook             |
| 40. Ma Perkins _____                    | NN. Digger O'Dell         |
| 41. Meet Corliss Archer _____           | OO. Ajax Cassidy          |
| 42. Mel Blanc Show _____                | PP. Wally Ballou          |
| 43. Mr. District Attorney _____         | QQ. Mrs. Uppington        |
| 44. My Favorite Husband _____           | RR. Inspector Farraday    |
| 45. Nick Carter, Master Detective _____ | SS. Reggie Yorke          |
| 46. Our Gal Sunday _____                | TT. Grandpappy Spears     |
| 47. Our Miss Brooks _____               | UU. Lorelei Kilbourne     |
| 48. Red Skelton Show _____              | VV. Dr. Zarkoff           |
| 49. The Road of Life _____              | WW. Thunder Martin        |
| 50. The Shadow _____                    | XX. Dr. Huer              |
| 51. Superman _____                      | YY. Commissioner Weston   |
| 52. Vic and Sade _____                  | ZZ. Clifton Finnegan      |

ANSWERS APPEAR ELSEWHERE IN THIS NEWSLETTER



### FATHER KNOWS BEST

Screen actor Robert Young as head of the lovable, laughable Anderson household

at 8:00 tonight



### MR. KEEN, TRACER OF LOST PERSONS

Tracking down missing persons with this famous old investigator is exciting

at 8:30 tonight



### DRAGNET

Starn Jack Webb in a true story of a crime from the files of the Los Angeles Police Department

at 9:00 tonight



### COUNTERSPY

Top secret agent David Harding unfolds tense drama of international intrigue tonight

at 9:30 tonight



### YOUR HIT PARADE

America's perennial favorite, Guy Lombardo, plays Your Hit Parade survey's top tunes of the week tonight

at 10:00 tonight



### AL GOODMAN'S MUSICAL ALBUM

Stars musical memories with lyrics that set you to dreaming, rhythms that set you to dancing

at 10:30 tonight

Silver Jubilee on NBC



Although his clipped accents had been heard on radio since 1928, H. V. Kaltenborn reached the peak of his fame during the Munich crisis of 1938. He didn't leave the CBS studios for the whole period of its duration, and went on the air 85 times to analyze the news that was pouring in from Europe. For the first time in radio's history a news program attracted larger audiences than entertainment shows, and radio's position as the nation's prime source of news and interpretation was firmly established.

Radio Personalities' Books Available To RHAC Members

Have Tux, Will Travel -- Bob Hope's own story  
Jinx -- by Jinx Falkenburg  
History As You Heard It -- by Lowell Thomas  
Show Biz -- by Abel Green & Joe Laurie, Jr.  
Who's On First -- about Abbott & Costello  
A Pictorial History of Radio  
Who Was That Masked Man -- about The Lone Ranger  
The Marx Brothers Scrapbook  
The Big Radio Comedy Program -- scripts from radio comedies  
Why A Duck -- about The Marx Brothers  
The Jack Benny Show  
Ozzie -- by Ozzie Nelson  
I Owe Russia \$1200 -- by Bob Hope  
Much Ado About Me -- by Fred Allen  
I Never Left Home -- by Bob Hope  
His Typewriter Grew Spurs -- biography of Fran Striker  
Whatever Happened To The Quiz Kids  
The Groucho Letters -- letters to and from Groucho  
Jack Benny -- a biography  
The Magic World of Orson Welles  
The Taste Of Ashes -- autobiography by Bill Stern  
My Saber Is Bent -- by Jack Paar  
Out Of The Air -- by Mary Margaret McBride  
The Old-Time Radio Book  
. . . And There I Stood With My Piccolo -- by Meredith Willson  
A Smattering Of Ignorance -- by Oscar Levant  
The Guiding Light -- the book from which the show came  
On The Air In World War II - by John MacVane  
As It Happened -- by William S. Paley  
David Sarnoff -- biography  
Air Time -- Inside Story Of CBS News  
Milton Berle -- autobiography  
What's My Line?  
So Long Until Tomorrow -- by Lowell Thomas  
Vic And Sade  
The Quality Of Mercy -- by Mercedes McCambridge



The "Dr. Christian" program, starring Jean Hersholt, was one of the few radio programs which encouraged new writing talent. The program offered special prizes for best dramatic scripts written by non-professionals, and is credited with having discovered many leading radio and television writers.



"Bah, humbug!" Although Lionel Barrymore appeared frequently on radio, and even had a series of his own called "Mayor of the Town," it is for his yearly portrayal of Ebenezer Scrooge in Dickens' "A Christmas Carol" that he is most fondly remembered.

RHAC TAPE LIBRARY

<u>REEL 521 THE DEVIL AND MR. O</u>	1200'
1L No Escape Neanderthal	
2L Revolt Of The Worms Where Are You?	
1R Nature Study Big Mr. Little	
2R Gravestone Ancestor	
<u>REEL 522 LUX RADIO THEATRE</u>	1200'
1L 11-16-36 Conversation Piece	
2L 11-23-36 Story Of Louis Pasteur	
1R 11-30-36 Polly Of The Circus	
2R 3-1-37 Cappy Ricks	
<u>REEL 523 LUX RADIO THEATRE</u>	1200'
1L 3-8-37 Madame Butterfly	
2L 3-15-37 Desire	
1R 3-22-37 Death Takes A Holiday	
2R 4-5-37 A Farewell To Arms	
<u>REEL 524 LUX RADIO THEATRE</u>	1200'
1L 4-26-37 Magnificent Obsession	
2L 5-3-37 Hands Across The Table	
1R 9-20-37 The Outsider	
2R 10-4-37 Dodsworth	
<u>REEL 525 LUX RADIO THEATRE</u>	1200'
1L 10-18-37 Up Pops The Devil	
2L 10-25-37 Arrowsmith	
1R 12-20-37 The Song Of Songs	
2R 12-27-37 Beloved Enemy	



NOVITSKY '85

RHAC TAPE LIBRARY

<u>REEL 526 LUX RADIO THEATRE</u>	1200'
1L 1-1-45 Bride By Mistake	
2L 1-22-45 Tender Comrade	
1R 1-5-48 The Farmer's Daughter	
2R 3-8-48 Spellbound	
<u>REEL 527 LUX RADIO THEATRE</u>	1200'
1L 6-2-47 The Jazz Singer	
2L 5-22-50 Jolson Sings Again	
1R 4-9-45 The Suspect	
2R 11-26-45 Salty O'Rourke	
<u>REEL 528 LUX RADIO THEATRE</u>	1200'
1L 5-20-46 Deadline At Dawn	
2L 5-12-47 Johnny O'Clock	
1R 10-1-51 All About Eve	
2R 12-15-46 Killer Cates (Rehearsal)	
<u>REEL 529 LUX RADIO THEATRE</u>	1200'
1L 2-5-45 Laura	
2L 4-2-45 Swanee River	
1R 3-29-48 I Love You Again	
2R 11-28-49 Key Largo	
<u>REEL 530 LUX RADIO THEATRE/FORD THEATRE</u>	1200'
1L 4-23-45 LUX: The Petrified Forest	
2L 4-10-45 LUX: Only Yesterday	
1R 5-10-48 LUX: Intrigue	
2R 1-11-48 FORD: Storm In A Teacup	



NOVITSKY '85

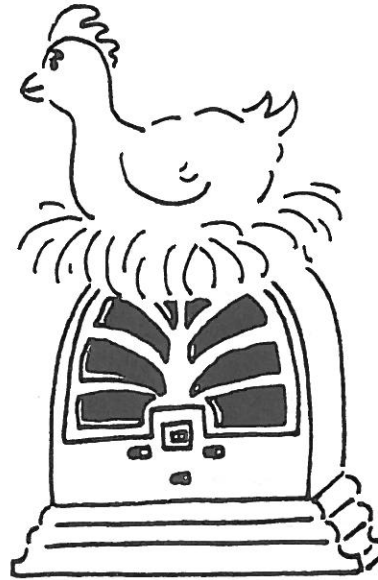
RHAC TAPE LIBRARY

REEL 531 BAND REMOTES 1200'  
 1L -43 BENNY GOODMAN ORCH: 1st - I'm Here  
 -43 BENNY GOODMAN ORCH: 1st - Darktown Strutters Ball  
 2L -46 TEX BENEKE/GLENN MILLER BAND: 1st - American Patrol  
 8-9-46 COUNT BASIE ORCH: 1st - I'm For It Too  
 1R 9-14-39 TOMMY DORSEY ORCH: 1st - Well All Right  
 -56 DORSEY BROTHERS SHOW: 1st - Sweet Cakes  
 2R 9-4-45 LES BROWN ORCH: 1st - My Pet Brunette  
 5- -56 DORSEY BROTHERS ORCH: 1st - Song Of India

REEL 532 MISCELLANEOUS SHOWS 1200'  
 1L 1-17-48 TRUTH OR CONSEQUENCES: Walking Man Contest  
 1-2-48 DOUBLE OR NOTHING: How Many Large Peanuts Make A Pint  
 Of Peanut Oil?  
 2L 10-6-50 BREAK THE BANK: Make Believe People  
 3-17-40 BEAT THE BAND: Little Johnny's Mother  
 1R 12-29-40 BEAT THE BAND: All This And Heaven Too  
 4-12-53 WELCOME TRAVELLERS: Traveller Extolls The Virtue Of  
 Small Town Living  
 2R -40 BEAT THE BAND: From Mayflower Hotel  
 11-1-39 AL PIERCE SHOW: Fire Extinguisher Salesman

REEL 533 MISCELLANEOUS SHOWS 1200'  
 1L 10-30-37 BENNY GOODMAN ORCH: 1st - Makin Whoopie  
 11-4-37 BENNY GOODMAN ORCH: 1st - Changes  
 2L 11-6-37 BENNY GOODMAN ORCH: 1st - Naughty Waltz  
 11-20-37 BENNY GOODMAN ORCH: 1st - Laughin At Life  
 1R 12-18-37 BENNY GOODMAN ORCH: 1st - Big John Special  
 12-22-37 BENNY GOODMAN ORCH: 1st - Life Goes To A Party  
 2R HERE'S TO VETERANS: 1st - Twelfth Street Rag AFRS #378  
 HERE'S TO VETERANS: 1st - Way Down Yonder AFRS #184  
 STARS ON PARADE: 1st - South Rampart St. Parade AFRS #577  
 HERE'S TO VETERANS: 1st - Heart Of Stone AFRS #216

REEL 534 FIREFIGHTERS 1200'  
 1L Chapters 1 - 5  
 2L Chapters 6 - 10  
 1R Chapters 11 - 15  
 2R Chapters 16 - 20



NOVITSKY '85

RHAC TAPE LIBRARY

REEL 535 FIREFIGHTERS 1200'  
 1L Chapters 21 - 25  
 2L Chapters 26 - 30  
 1R Chapters 31 - 35  
 2R Chapters 36 - 40

REEL 536 FIREFIGHTERS 1200'  
 1L Chapters 41 - 45  
 2L Chapters 46 - 50  
 1R Chapters 51 - 55  
 2R Chapters 56 - 60

REEL 537 FIREFIGHTERS 1200'  
 1L Chapters 61 - 65  
 2L Chapters 66 - 70  
 1R Chapters 71 - 75  
 2R Chapters 76 - 80

REEL 538 FIREFIGHTERS 1200'  
 1L Chapters 81 - 85  
 2L Chapters 86 - 90  
 1R Chapters 91 - 95  
 2R Chapters 96 - 100

REEL 539 FIREFIGHTERS 1200'  
 1L Chapters 101 - 105  
 2L Chapters 106 - 110  
 1R Chapters 111 - 115  
 2R Chapters 116 - 120



NOVITSKY '85

GOLDEN OLDIES from THE GOLDEN  
DAYS OF RADIO #1

One of my all-time favorite shows from my collection of Old Time Radio programs is a BURNS AND ALLEN broadcast which I have entitled "Jack and George as Gypsies." From the story line which develops and the humor which follows, this has to be one of the truly great individual comedy shows which demonstrate how age old gags can be made part of a work of art.

Soon after the opening credits the announcer proposes the premise for the evening's fun: "Life is a funny thing. Upon some men it bestows fame, fortune and success yet cruelly withholds from them the thing they long for most of all. In the city of Beverly Hills, California, live two such men: Jack Benny and George Burns. Each apparently successful yet nursing in his heart a secret unfulfilled ambition. What is Jack Benny's ambition, his dream? Listen!"

That's laying it on rather thickly, but we're caught up with the premise. We hear Jack practicing on his violin, doing some simple scales which we readily recognize. I've wondered if young people practicing the violin are ever taught these scales, and if so, whether they ever move beyond them in skill and technique. Jack ponders aloud and says, "Hmm. When is the world going to recognize me for what I really am—a concert violinist?" Then more scales which are more than ordinary ones when presented by Jack Benny. Otherwise one would wonder why scales would result in laughter. Ordinarily they're dry! Lest the listener think that all is on the up-and-up, we hear Jack's teacher, Professor La Blanc, announce that the violin lesson is over and "May I have my money?" As a putoff, Jack asks the professor what he really thinks of Jack's playing> The professor's response is simply to avoid saying anything until he is paid. And according to the gag, Jack waxes poetical and says that he is "tired of being the comedian, the clown the Paliacci." The professor simply wants him to get out the money he owes him. We listen carefully so as not to miss what we

know is being set up. "Sure, it's brought me fame and riches, but when you're not happy what good is gold?" ponders Jack. "It's turned to lead in my pocket." Professor La Blanc retorts, "Mr. Benny, please, get the lead out!" It's a standard joke but done so masterfully by Jack and Mel Blanc. The evening has started off with a bang and promises to be great entertainment.

The announcer continues: "And just a few blocks from this scene of frustration, we find the other man, George Burns. What is his secret ambition? Listen!" George then croons one of the ditties he is famous (or infamous) for. How expertly he sings so poorly, so abominably, that no could' for a minute think his singing has made him famous. How could he have the audacity to think he can sing! "If only the world would recognize my singing voice," wails George. Gracie reminds him that people do recognize his voice. "It's after they recognize it that the trouble starts!" "Why won't people take our music seriously?" asks George after rehearsing for us that at a recent party both George's voice and Jack's violin were unceremoniously thrown into the swimming pool. All the crowd wanted to hear were the gypsy entertainers.

The stage is thus set for a delightful evening of laughs. Gracie comes up with the idea of George and Jack disguising themselves as gypsies and putting on a concert. "If people don't know you're George Burns and Jack Benny, they might like you," observes Gracie.

"When a Gypsy Makes His Violin Play" (Is that a real song? It's hard to tell from George's rendition!) becomes George's "theme" song and this gimmick is used much like the theme music to the characters in "Peter and the Wolf" by both Jack and George.

The next step is to enlist the cooperation of Jack. Initially, Jack is insistent on being recognized as a violin player on one thing alone: talent. Then Jack's "theme"—the violin scales we have already heard. At each point in the discussion we hear Jack's theme until

George manages to mention that they can make a barrel of money. "Money?" queries Jack. "Yes," says George. "If we're gypsies?" further questions Jack. "Yes," repeats George. There is a slight pause and then Jack has abruptly changed his "theme" to a violin version of "When a Gypsy Makes His Violin Play!" It is a highlight of perfected timing. Lest anyone think that Jack isn't perfectly honest he rationalizes that it would be a cheat because he does have one drop gypsy blood. "Only the drop or two is gypsy blood," clarifies Jack when questioned. "I have more."

Gracie then moves the plot along with the idea that George and Jack could be performing brothers. This reminds Gracie of other famous brother acts which are popular: the Marx Brothers, the Ritz Brothers, and the Mayo Brothers. When George asks about the Mayo Brothers being in the theater, Gracie retorts, "They must be. People always talk about going to the Mayo Brothers for an opening!"

The next sequence has violin recapitulations with Benny interpretations. Then George mentions that they might have to risk a little money. "Money?" asks Jack. "Yes," admits George. "We risk it?" questions Jack. "Yes," says George. There is another golden moment of pause which is abruptly interrupted by a "theme" change by Jack, back to the violin scales. I've often wondered if Jack did his own playing on the programs calling for him to play. I do know that he did play and well, too, in concerts. But it must have been difficult to find someone to play that badly: the timely screeches and off key passages which always punctuate Benny's violin playing. The "theme" playing gag is used to perfection in this show and is just a further example of the expertise which writers of radio were capable of. Nothing is new, of course, in this gag, but its use is a delight. To make Jack happy, Gracie suggests they get someone to underwrite the performance and Jack's theme is back to "When a Gypsy Makes His Violin Play."

Next we listen to the boys as they try on costumes. First, comes the cark makeup. Then the curly hair. Gracie simply says,

"Now, Jack, your hair is done. Put it back on." Jack retorts by saying, "Gee, it feels good. Still warm!" How the audience laughs at a comedian of Jack's stature setting himself up to ridicule by admitting to some physical foibles. Next comes earrings. Jack, upon Mary's insistence, is to wear some earrings which are supposed to be solid gold. Jack has previously given them to Mary as a Christmas present. "She wants to see how you look with green ears," reports Gracie. "Some appreciation I get," says Jack. She doesn't even keep them clean. They're all sticky!" Gracie's comeback is, "Mary says that was on there when you gave them to her. It's from the Cracker Jack." The legends concerning Jack's stinginess must have been greatly furthered by such antics.

Bill Goodwin, who enjoyed being the announcer as well as a cast member on the series, just happens by and wants to know about the two "old babes." Bill was frequently cast in the role of a woman's man. Even after Jack admits to being Jack and not a gypsy and repeats he can't read palms, Bill carries the gag forward by say to Jack: "Come on, Honey. Read my palm and I'll give you 50 cents." There is another moment of silence while Jack thinks it over and then we hear Jack say, "I see a tall, dark woman . . . ." George rescues Jack at this point and the two give Bill a mini concert. Bill graciously offers to help out with publicity for the concert by having a newspaper friend of his come for an interview. For his willingness to help out, Jack offers him a couple of tickets so that he and his girl can be close enough to the stage to "appreciate Jack's technique." Bill insists on sitting in the balcony with his girl, however, "so she can appreciate mine!"

We haven't heard from Gracie for a while, but we do in the next sequence. She hosts the reporter from the news and rather muddles the interview. One line she has is to report that they must be royalty because they "were born king-sized." When asked the names of the performers, Gracie must first ask a question: "What are some gypsy names?" "Well, there's 'Misha' and 'Sasha'," replies the reporter. "Well, these are 'Georgesha' and 'Jacksha'," is



Gracie's fast comeback. Further, when the reporter questions the boy's gypsy background, Gracie unhesitatingly reports that "they're real gypts!" Behind that word is revealed the truth about its origin.

Mr. Jutson from Texas next appears and furthers the yarn. Jack plays along and admits to being from Waukegan, Texas, while he vies for "tall tale teller" of the year. All is resolved, finally, for the good. Jack and George will be sponsored if they promise not to tell anyone they're from Texas.

The next step is to get Bill's help as master of ceremonies. The great introduction which Bill gives turns into a commercial for Maxwell House Coffee and even Jack's attempt to get even billing with LS/MFT is turned by Bill to mean "Let's sample Maxwell House's fine taste!" We get a fight which Jack concludes by his famous "Wait a minute!" At this point another Benny gag is used to perfection: Jack will fill the Hollywood Bowl by having Don Wilson announce the concert. Bill's retort is that "Don practically fills it alone."

Then it's down to business as George and Jack fight about who should be the star. They come out in the open and no longer try to hide the truth each knows of the other: "Sugar Throat? Gracie, a seal make the same noise (as George) and balances a ball on its nose." But Gracie comes to the defense of George and assures Jack that George makes any song convincing. When he sings 'Old Folks at Home,' George makes one think of his family. George's brief rendition of that song brings out only a "Oh, brother!" from Jack to which Gracie triumphantly retorts, "Ah, you thought of your family!"

The next sequence is also a work of verbal art. Professor La Blanc arrives at the Burns' residence at this point still seeking to be paid. Jack tries to bribe him into saying that Jack is a great violinist, but Gracie is up to that trick with one of her own. She persuades Meredith Willson to impersonate a great Italian music teacher with George as his star pupil. Song writer and musician

Willson was either one of the greatest actors of all time or so bad that he was funny. He says his lines with such lack of presentation that one must laugh. Here's a sample of the dialogue at this point:

"I'm the bigga Italian music teach, Meredith W. Caruso, anda I'm comea to tell you that he'sa great."

"Who'sa great?" asks Jack.

"He'sa great!" replies Meredith.

"Who'sa he'sa?"

"He'sa who'sa!"

"George?"

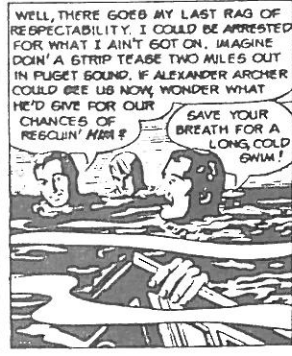
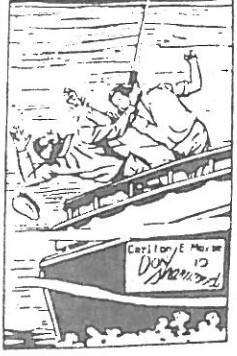
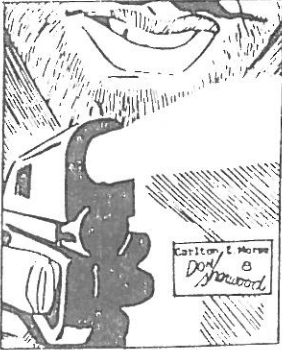
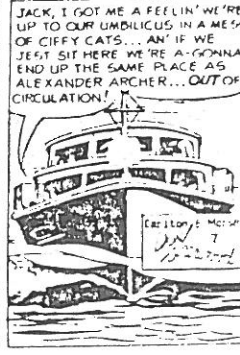
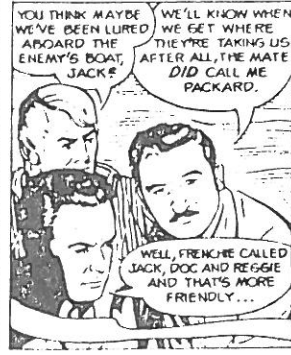
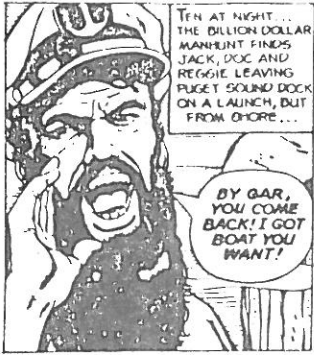
"You betcha my life. Georgea Burnsa. I'm the teach; he'sa the pup!"

Such delightful dialogue which almost defies transcription (try your hand, for example, at writing 'pupil' so that it will be pronounced correctly in a shorten form used in this sketch) is based on some techniques which Mel Blanc and his writers developed for the JUDY CANOVA SHOW but which we also associate with Jack's program for Jack used tried and true gag formulas like everyone else. I've attempted to point out that a great many of them were used in this particular show.

Well, our show almost abruptly ends with Jack suggesting that George and he quit trying to rook each other and stay friends. George observes that they would probably have made fools of themselves as gypsies, anyway. "Come on," says Jack, "I'll take you down to the corner, and we'll get a cup of coffee." "No, Jack," says George, "I'll buy you the coffee." "That's what I meant," is Jack's final reply.

What fun it is to be able to listen to favorite shows over and over!

-Reid G. Hansen



THE LADIES OF SUSPENSE. . . . . .by Scott McCoy

"starring the first lady of Suspense, Agnes Moorehead". So opens many a Suspense show as most OTR collectors know. The title was well deserved, no other actress approached the number of her performances. Ms. Moorehead starred in 34 shows during the 20 year run of Suspense, including eight exhaustive performances of the one-woman show "Sorry, Wrong Number". Her roles were varied and she wasn't always the helpless victim. In "The Thirteenth Sound" she murdered her husband while in "The Evil of Adelaide Winter" she preyed on the grief of the families of war dead. In a change of pace, in "The Death Parade", she played the part of a bystander caught up in a situation where she tried to save the life of a potential murder victim, only to be the direct cause of the victim's death at the final denouement. With every performance, Ms. Moorehead displayed the virtuosity that earned her the title of "first lady of Suspense".

But what of the other ladies of Suspense. During the 'star years' of the show (1942-54 and 1956-59) most of the reigning queens of Hollywood made an appearance on the show. Maureen O'Hara played a courageous, if perhaps foolhardy heroine in "The White Rose Murders". Barbara Stanwyck's shady lady character received her just reward in "The Wages of Sin". Judy Garland barely escaped with her life in "Drive In" as did Bette Davis in "Goodnight Mrs. Russell". Ethel Barrymore had to cope with Gene Kelly's mental instability (as Agnes Moorehead had to do earlier with Frank Sinatra) in "To Find Help".

Most of the roles offered a real change of pace for the actress. Typical of these were Deborah Kerr as leader of a theft ring in "The Lady Pamela", Eve Arden as a fugitive murderess in "The Well Dressed Corpse" and Merle Oberon working for the wartime underground in "Bluebeard of Bellac". The roster of stars reads on and on like a Who's Who of Hollywood stardom. Other feminine stars making a single appearance were Mary Astor, Jeanne Cagney, Olivia DeHavilland, Margaret O'Sullivan, Lena Horne, Myrna Loy, Rita Hayworth, Lili Palmer, Ava Gardner, Ann Sothorn, Madeleine Carroll, Ann Blyth, Jane Wyman, Joan Fontaine, Martha Scott and Betty Grable. Others were Dorothy McGuire, Marlene Dietrich, Loretta Young, Ginger Rogers, Jeanne Crain, Linda Darnell, Dinah Shore, Ethel Merman, Rosemary Clooney, Mona Freeman, June Lockhart, Nina Foch, Ruth Hussey, Gloria Swanson and Lillian Gish.


Very few of the actresses appeared on the show more than once. The "two-timers" were Susan Hayward, Margaret O'Brien, Lana Turner, Joan Bennett, Joan Crawford, Greer Garson and Mercedes McCambridge. Geraldine Fitzgerald, Fay Bainter, Virginia Duprez and Rosalind Russell each appeared three times. Dame Mae Whitty, Margo and Anne Baxter starred in four performances. Claire Trevor, Virginia Bruce and Margaret Whiting each appeared five times; Lucille Ball and Ida Lupino six times; and Nancy Kelly seven. Cathy Lewis appeared many times; at first in supporting roles but later receiving star billing of her own.

Then too, there were the female halves of the husband and wife teams. Harriet Hilliard appeared three times with Ozzie Nelson. Marian and Jim Jordan of Fibber McGee and Molly fame did two performances of "Backseat Driver". Alice Faye, a star in her own right, appeared with Phil Harris in "Death On My Hands". Pamela Krelino starred with husband James Mason several times.

These then were the ladies of Suspense. Ladies of glamor, drama and comedy trading it all for murder, mayhem and terror for at least one night in "a tale well calculated to keep you in.....Suspense".

★ LUX RADIO THEATRE ★  
TONIGHT  
**MADELEINE CARROLL**  
**FRANCHOT TONE**  
**GEORGE BRENT**  
in  
**"ANOTHER DAWN"**  
*The story of a woman caught between love and duty.*  
narrated by  
**CECIL B. deMILLE**  
Special Guest, *Beatrice Fairfax*  
LOUIS SILVERS, Musical Director  
**9 P.M.** Utica Time **WIBX**

BUCK JONES  
in  
**"The Phantom Rider"**  
1936 Chapter No. 14



Tonight at 8:00  
**The Halls of Ivy**  
Starring the Ronald Colman as a college president and his vivacious wife.  
**WHAM dial 1180**



SUSPENSE'S LEADING MEN. . . . . . by Scott McCoy

In the previous article the leading ladies of Suspense were briefly covered. Strangely, the distaff side did not have the equal share of the starring roles. While some 78 actresses made 196 appearances, 160 actors performed 522 times. Yet there was no male counterpart to the "first lady of Suspense" Agnes Moorehead and her 35 performances. Three actors did, however, lead the pack in total number of starring roles.

Herbert Marshall was Suspense's leading man with 20 roles, beginning with "The Beast Must Die" in 1944 and ending with "The Waxworks" some 15 years later. Some of his other performances included "Holiday Story", "The Victoria Cross", "Betrayal In Vienna", "The Thirty Nine Steps", "Frankenstein", "The Dead Alive", "Action" and a two part version of Charles Dickens' unfinished novel "The Mystery of Edwin Drood".

Both Joseph Cotten and Frank Lovejoy were close behind Mr. Marshall with 18 roles each. Mr. Cotten's career on Suspense also began in 1944 with "Sneak Preview" and ended with "Red Cloud Mesa" in 1959. He also appeared in "The Earth Made of Glass", "Beyond Good and Evil", "The Pasteboard Box" and "The Occurrence at Owl Creek Bridge" among others. Frank Lovejoy was a late comer to Suspense. His first starring role came in the tenth year of the show, 1951, and was in "A Misfortune In Pearls". Half of his roles came in the second period utilizing major stars (1956-59). Some of his other appearances were in "Wreck of the Old 97", "Shooting of Billy the Kid", "The Frightened City", "Public Defender" and "The Giant of Thermoplae".

Richard Widmark with 13 roles and Vincent Price and John Lund each with 12 were next in line. Interestingly, all of Widmark's performances were in the first star period (1942-54) while Price's and Lund's were almost split between the two periods. Widmark first appeared in the fourth show of the series, "Rope" in 1942, and finished with "The Card Game" in 1954. Perhaps his best known performance were in "The Track of the Cat" and a two-part adaptation of Shakespeare's "Othello". Vincent Price's roles included "Three Skeleton Key", "fugue in C Minor" and "Present Tense", while John Lund starred in "The Man in the Room" and "Murder Aboard the Alphabet".

Three actors appeared ten times: Orson Welles, Charles Laughton and Hans Conreid; and two appeared nine times: Elliott Lewis and Van Heflin. Orson Welles performances were all in the early part of Suspense's run and began with "The Hitchhiker", the 10th show of the series. In 1943 he appeared 5 weeks in a row, concluding with a two-part version of "Donovan's Brain", which repeated in mid 1944, again as a two-parter.

Beyond this point the list of actors lengthens rapidly. Four actors appeared seven times: Robert Young, John Hodiak, Lloyd Nolan and Raymond Burr, and seven actors appeared six times. These included Peter Lorre, Ronald Colman and James Mason among others. Gregory Peck, Edward G. Robinson, Cary Grant, Gene Kelly and Ray Milland were among the 13 actors appearing 5 times. Sixteen actors appeared four times, including Jimmy Stewart, Alan Ladd, William Holden, Charles Boyer and Jack Benny.



"Back in the saddle again. . ." Movie cowboy Gene Autry was a hit on radio too.

**AMPRO**

**\$94.50**

Runs Up To 2 Hours

Now on TELEVISION

Presented by your Ford Dealer

**Ray Kayser**

and his College of Musical Knowledge

9 P.M. WHAM CHANNEL 6

STROMBERG-CARLSON presents

**MARCH OF TIME**

TONIGHT AT 8:00

**CRUSADE IN THE PACIFIC**

TONIGHT: PALAU

**WHAM-TV**

**"MEET MR. MEEK" TONIGHT**

7:30 - 8:00 STATION WKBW

Be startled - along with Mortimer Meek - when "Mortimer Has a Bear With Cupid" tonight!

BROADCAST BY THE MAKERS OF THE BODY SOUP

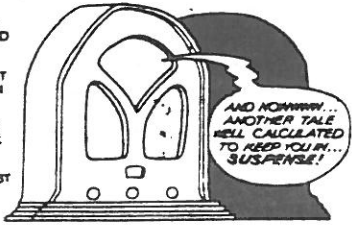
Frederick March, Robert Taylor, Kirk Douglas, Mickey Rooney and Fred MacMurray were among the 18 actors appearing three times. The 34 "two-timers" included Boris Karloff, Robert Mitchum, James Cagney, Burt Lancaster, Ronald Reagan and Dick Powell.

With all of these stars who made multiple performances, who was left to have appeared only once? Some 57 actors. These included Bela Lugosi, Lee J. Cobb, Henry Fonda, Bob Hope, Douglas Fairbanks Jr., Milton Berle, David Niven and Ezio Pinza among others.

The parts were meaty, the roles plentiful, and it's small wonder that the actors flocked to Suspense. The quality of the writing and the magnetism of the stars helped make Suspense radio's leading mystery show.

RETURN WITH US TO... *by*  **SUSPENSE**

FOR 20 YEARS, THIS SPILLFULLY DIRECTED SERIES TERRIFIED RADIO AUDIENCES. SUSPENSE WAS FIRST HEARD OVER CBS ON JUNE 17, 1942 AND RAN UNTIL 1962... TO BECOME ONE OF THE LAST NETWORK PROGRAMS TO LEAVE THE AIR. HOLLYWOOD'S BIGGEST NAMES WERE CAST IN ITS TALES OF TERROR.



TONIGHT ON THE Ford Theater

**INGRID BERGMAN**

IN "Anna Christie"



**WOW!**  
WAIT TILL YOU FIND OUT WHAT HAPPENS!

★ TONIGHT!  
"That Brewster Boy"


**WIBX 9:30**

SPONSORED BY MOTHER'S OATS

Tonight at 9:30  
You've a date with

**MR. DISTRICT ATTORNEY**

It's a gripping story with Harnagton, Miss Miller and Mr. D. A., hot on the trail—  
**WHAM dial 1180**



**HATTIE McDANIEL**

She won an Academy Award!

She'll win your heart as

**BEULAH**

ON THE AIR TONIGHT and every weekday night at 7:00 P. M.



**PHILCO CORPORATION** INVITES YOU TO LISTEN TO

**OUR SECRET WEAPON** TRUTH

Hear Rex Stout Expose **AXIS LIES!**

TONIGHT ON THE Ford Theater

★ **BURT LANCASTER**  
★ **JOAN BENNETT**

IN "Double Indemnity"



**BACK ON THE AIR!**

TONIGHT LUX RADIO THEATRE

**Janet Gaynor**  
**Robert Montgomery**

IN "A STAR IS BORN"

DIRECTED BY **Cecil B. deMille**

DON'T miss the gala opening of the Lux Radio Theatre's new season—the smash-hit show, "A Star Is Born."  
The inside story of Hollywood—of the tears and hushes it costs to become a star, Janet Gaynor in the same brilliant role she played upon the screen—Robert Montgomery as the man who loved her, but broke her heart.  
Join the Lux Radio Theatre fans! Listen in tonight and every Monday night to come, in a full-hour show crammed with sparkling entertainment!




tonight at 9:00

**Groucho Marx**  
radio's brightest name

**You Bet Your Life**  
radio's funniest game

**WHAM dial 1180**



## THE RADIO HISTORICAL ASSOCIATION OF COLORADO

For those readers who are not familiar with the RHAC, we would like to explain many of the benefits of the club and how they have grown from the club's founding.

**TAPE LIBRARY.** Most of us are collectors of old radio programs on tape, therefore, the single most important part of the organization is the tape lending library. The idea of the tape library was brought up at the very first meeting ten years ago. At that time some of the local established collectors decided to donate reels of tape to the club in order to assist new collectors get started. A 50¢ fee was charged to cover postage and the money left would be used to purchase new shows for the library. After several years the association decided to only offer shows which were in the best sound possible. The old donated library was then discarded. At the present time the tape library has over 500 reels of shows available. Shows which do not measure up to the quality which we like are put into the library only if they are of historical significance or extremely rare material.

Collectors who wish to collect old time radio on cassettes must have access to at least one reel-to-reel recorder in order to use the RHAC tape library. On three different occasions a cassette tape library was started but failed because of lack of support. The position of tape librarian is one of the most time consuming volunteer positions in the RHAC. The time spent on cataloging, mailing and keeping track of what is in and what is out is quite staggering. We have been very fortunate to have outstanding tape librarians over the years.

**NEWSLETTER.** The newsletter is called Return With Us Now. It is the official means of communication for the organization. The original purpose of the newsletter was to inform our members of the meetings but it gradually grew into a publication of radio articles, puzzles and other information of interest to our members.

It is very important for clubs to keep in contact with one another and to this end we have combined with the other OTR clubs in publishing cooperative newsletters with them. They have been greatly received.

Return With Us Now has received many nice writeups over the years. The Rocky Mt. News, Denver Post and some OTR publications have mentioned our efforts for which we are extremely thankful.

We rely on our members to submit items of interest for Return With Us Now. The reference library also is a source of many articles in the newsletter.

**REFERENCE LIBRARY.** Several years ago, John Dunning made the reference material that he used on Tune In Yesterday available to the RHAC. It was copied and is offered to our members to sign up for. The material took almost a month to copy and totals over 2000 pages of old magazine articles. We have increased the reference library to include books which relate to old time radio. They may all be borrowed by contacting the reference librarian.

**LOGS.** Logs of old time radio shows are often available from the RHAC. Logs are the product of much hard work in researching newspapers and magazines for titles and dates of specific shows. Collectors like to have logs available to check the dates in their catalogs. The membership chairman of the RHAC controls the logs available.

MEET  
**CORLISS  
ARCHER**  
Starring  
**JANET WALDO**



## RETURN WITH US TO... by Bill Lower **BIG TOWN**

MOVIE TOUGH-GUY EDWARD G. ROBINSON ORIGINATED THE ROLE OF STEVE WILSON, EDITOR OF THE CRUSAIDING NEWSPAPER THE ILLUSTRATED PRESS. (EDWARD PAWLEY AND WALTER GREAZA LATER PLAYED THE ROLE)



MEETINGS. The RHAC holds monthly meetings, usually on the third Thursday of each month. We are always looking for convenient locations to hold our meetings. We have been very fortunate to have our local members find bank rooms, church halls and motel meeting rooms over the past few years for meetings.

HONORARY MEMBERS. Many very entertaining people have spoken at our meetings since we began. In each case we were pleased to name them Honorary Members of the RHAC. In order of their appearances, they are: John Dunning, Bob Lee, Jim Hawthorne, Walter Saunders, Clark Secrest, Rev. Robert Dallenbach, Pete Smythe, Starr Yelland, Evadna Hammersley, Bob Petre, Harry Tuft, Ev Wren, Charles A. Bennett and Arthur Gaeth.

BLANK TAPE SALES. When the club first started we were all on our own in the search for the best prices for blank tape. Dick Mullins then spoke with Ampex and they agreed to supply us with all the reels and cassettes that we would need at a very good price. We have been happy with the arrangements for over 8 years.

EQUIPMENT PURCHASES. For over a year we have been able to purchase reconditioned equipment at a local dealer, Second Sound. They offer us a 10% discount on top of their already low prices for all RHAC members.

COLORADO SPRINGS CHAPTER. About 1½ years ago we were approached by a group from Colorado Springs that wanted to either start their own club or join us as a chapter of our club. Since they wouldn't have to start from scratch like we did they decided to join as a Colorado Springs Chapter and it has worked out extremely well.

CHARITABLE CONTRIBUTIONS. In the RHAC's ten year history there have been many times when we have been able to help others. We have donated many hundreds of reels of tape to the blind for their enjoyment. We were able to assist KRMA (Channel 6, PBS) in their fund raising drives. Many of our members have gone to nursing homes to entertain with OTR tapes. We have spoken at church and civic clubs and we have appeared on the radio to speak about OTR. We have rekindled some happy memories for a lot of people.

\*\*\*\*\*

My congratulations for 10 years of unselfish service in preserving radio of the past.

JAY HICKERSON, EDITOR OF HELLO AGAIN

\*\*\*\*\*

\*\*\*\*\*

Congratulations on the 10th Anniversary of the RHAC. We enjoy your newsletter. Keep up the good work.

INDIANA RECORDING CLUB.

\*\*\*\*\*

Congratulations on your 10th Anniversary. Wishing you many, many more years of success.

GOLDEN RADIO BUFFS OF MARYLAND

\*\*\*\*\*

On behalf of the entire membership of the Milwaukee Area Radio Enthusiasts (M.A.R.E.) I would like to extend our warmest congratulations on the 10th Anniversary of your radio club out there in Colorado. We all hope that your club will continue to prosper in the coming years and that you will continue to provide quality entertainment for the satisfaction of your members. Keep up the good work. Our club, too, will celebrate it's 10th anniversary this year.

MILWAUKEE AREA RADIO ENTHUSIASTS

\*\*\*\*\*

Ten years already? But I'm still driving the same car....All my best to the RHAC on it's anniversary, and I'm sure the convention will be all you hope it will be.

THE OLD TIME RADIO CLUB (BUFFALO, NY)

\*\*\*\*\*

Congratulations on your 10th Anniversary. May you continue for another 10 years, and another 10 years and another.....

RAY STANICH, NEW YORK

\*\*\*\*\*

Almost one hundred and ten years ago (July 17, 1877) Thomas Edison spoke the famous words "Mary had a little lamb" into a horn speaker which was part of his recording device. The horn was attached to a stylus that cut a groove in a foil wrapped cylinder. It was a hand driven device made by one of his workers in the workshop in Menlo Park, New Jersey.

Emile Berliner improved on Edison's idea in 1893 by recording on a disc through a horn with a cutting stylus. Today our music is played on a lazer beam or one of the many types of recording tape.

The time was 1946, WWII was just over and I decided to capture some of the times for the future. My first means of recording was a Wilcox Gay disc recorder. Luckily, I obtained one with a built in radio so I could eliminate the hollow sound and the outside noises of using a mike.

The turntable had two arms. On the left side of the turntable was a two pound arm with a steel cutting triangular stylus. When it was lowered to the aluminum disc it cut a fine hair off the shellac coated ten inch disc. The shellac had to be brushed away from the cutting head to the center of the disc. The arm was engaged into a screw drive which lead the arm across the disc. The turntable had two speeds, 78 and 33 rpm. At 33 rpm it took about 12 minutes to record the 12 inch disc.

The playback arm on the right side used a steel needle of a much longer playing life than the cutting stylus.

Due to the cost of needles and discs and the short recording time I decided to switch to wire recording in 1948. Again I was fortunate enough to purchase a setup that had a built in radio so the use of a mike was not necessary. Wire was on the market and from a spool of wire you could get a full hour of recording. The wire was much like the tape recorder. It had a record and playback head and the wire was fed through the machine like the bobbin on a sewing machine. The spool of wire was stainless steel piano wire that left an electronic signal on the wire much like the standard tape of today. But again there was trouble. Wire broke easily or got tangled.

To repair the wire you had to tie a square knot and hope that it would go through the small gap in the heads. Storage of the wire was a problem as the smallest magnetic field could erase the signal. Wire sold for about \$7.50 a spool for one hour of recording.

In 1946 the Germans were experimenting with tape. The first tape was a paper strip with magnetic filings glued on. Scotch became the first American company to develop a plastic tape base called acetate with iron filings pressed into the surface.

**"Wednesday is Bingsday!"**



Listen Tonight . . .  
**"Philco Radio Time"**  
 starring  
**BING CROSBY**



with  
**JUDY GARLAND**  
 as his guest!

The radio listening treat of the week . . . Bing Crosby and his screen star guest, Judy Garland, on "Philco Radio Time" tonight. Tune in to their hilarious *turkey hunt*, hear them harmonize in "*Wait Till the Sun Shines, Nellie*". It's a riot of fun added to Bing's own heart-warming songs. Remember . . . it's *Bing's one and only radio show*; be sure to listen tonight.

★ **WKBW** ★  
**10:00 P.M. Tonight**  
**W. BERGMAN COMPANY, Inc.**  
 Oak and Eagle Streets

IT'S BING'S ONE AND ONLY RADIO PROGRAM  
 with  
 John Scott Trotter's  
 Orchestra and Chorus  
 The Charatveers  
 Skitch Henderson  
 and his Piano



By 1949 tape recorders were perfected enough that the Bing Crosby Show became the first to pre-record their show. By 1952 the home tape recorder had most of the bugs worked out so I invested in a Revere two track machine. Again, it had a built in radio to by pass the use of a microphone. Only acetate tape was available, plastic and polyester were still in the planning stages. A sudden stop would more than likely snap the acetate tape or stretch it and it had to be spliced many times. I still have some of those reels on my shelves. The other trouble with the acetate tape was when moisture would get between the two surfaces and cause them to peel apart.

It wasn't until 1960 that the studio video recorder was perfected. The first show to be aired was Studio One. Before then the only means of preserving TV programs was on 16 MM film that was electronically photographed but the quality was far from desirable. Even today, many of the old TV shows have not been transferred to tape.

Recording has progressed to today's lazer beam disc and the video home recorder. In my 40 years of recording it has been a struggle through each stage but each step was fun, too. Thank God that I have had this experience and can pass this history on to you.

**Tonight's the Night!**  
TUNE IN THE OLD GOLD SHOW  
with Frank Morgan, Don Ameche, Frances Langford  
WIBX 9 P. M. (E.S.T.)

**JUDY CANOVA SHOW**  
TONIGHT 8:30 P. M. WIBX  
COLGATE TOOTH POWDER

**BOB HOPE**  
WITH HERBERT MARSHALL  
The Frigidaine Show "HOLLYWOOD STAR TIME"

**LUX RADIO THEATRE TONIGHT!**

**IRENE DUNNE REX HARRISON**  
IN  
**"ANNA AND THE KING OF SIAM"**  
WILLIAM KEIGHLEY—PRODUCER  
Louis Silvers—Musical Director  
**WIBX---9 P. M.**  
FULL-HOUR SHOW

Here are **AMOS 'N' ANDY** whistling this happy little washday song

**RIN-SO WHITE**

You'll whistle while you wash because **RIN-SO GETS OUT MORE DIRT!**

**TONIGHT ON WIBX 10:30 P. M.**



**MILTON BERLE**  
In a hilarious new version of **EVERSHARP'S**  
**"LET YOURSELF GO!"**  
WITH 3 FAMOUS GUEST STARS  
**HUMPHREY BOGART**  
**JANE FROMAN**  
and **JOE BESSER**

**The F.B.I.**  
IN PEACE AND WAR  
**TONIGHT**  
8:30 WIBX  
TRUE STORIES BASED ON FILES OF F. B. I.—TENSE! EXCITING!  
Tonight: **"Johnny the Wise"**  
Presented by **LAVA**  
The soap that cleans up dirty hands like the F. B. I. cleans up crime!

**CALLING DOCTOR KILDARE**  
2:00 P. M. LEW AYRES

**MR. PRESIDENT**  
Edward Arnold  
2:30 P. M.

They're back **TONIGHT!**  
**AMOS 'N' ANDY**  
WGY 10 p. m.  
Hilarious half-hour show  
GUEST STAR **JOHN CHARLES THOMAS**  
Famous baritone of concert and opera

WHILE I'D SHOT HATE TO BE YOU WHEN ROBY SEES HOW DIRTY YOUR CLOTHES ARE  
OH, DAT DON'T BOTHER RUBY NONE  
SEE! I TOLD YOU SO! MY RUBY GETS A BIG LINE O' WASH WHITE AS SNOW—EASY! THAT'S 'CAUSE SHE USES RIN-SO... AN' WHISTLES WHILE SHE WASHES



Try Rinso for speedier dishwashing. Cool Rinso's soap-rich suds are a world of help in the kitchen. They fairly melt off sticky food particles and grease. A quick soaking... a swish with the dish cloth... rinse and everything is ready to dry shiny smooth. Silver and glassware take on a new sparkle! Rinso is kind to hands: doesn't make them red or rough. Wonderful! economical—too—because a little goes a long, long way.

**DON'T WASTE SOAP!**

TUNE IN THE **EVERSHARP** And you tune in the finest!

## MAN'S BEST FRIEND..... THE APPLE?

Radio, as collectors and OTR enthusiasts know has been around for over 50 years. During this time radio shows have been done live, over phone lines and finally recorded for delay broadcast onto records and tape. It seems that almost from the beginning, people have also tried to record or copy shows that they enjoyed the most. It also seems that what one collector has another will want, so one collector asks the other if he has the RED SKELTON SHOW called OLD LETTERS. This brings us to one other thing that has been around almost as long as time itself.....MASS CONFUSION! The collector being asked for the show says "I know I've got that show around here somewhere, just give me a couple of weeks and I'll find it." And over the next few days he looks over scraps of paper and inside of tape boxes just to find one show. There must be a better way!!!

First one must organize the boxes of tapes in some order, one such way is to just number each reel as you add it to your collection and keep track of what is on each reel separately. Another way is to keep your shows with all one show per reel and arrange it alphabetical. The only problem is you must rearrange the boxes every couple of months to make room for new finds. When one figures how to store the tapes, he must then have a quick and easy way to find a show he wants to listen to or trade. One of the most popular is using index cards arranged alphabetical with information about each show on the card such as reel number, broadcast date, title, stars and sponsor. Another way is to go HIGH TECH, which is the subject of this article!

Think of a computer as a electronic filing cabinet that can be added to or arranged with the stroke of a key. I have a APPLE II C computer with 1 disk drive, 128 K memory and printer. Using the computer and a storage media called a DISK I have most of my collection computerized. Lets take a quick look at the computer lingo and space limitations. With the Apple IIc I have a DATA BASE called APPLE WORKS, this allows me to decide what information I wish to put on my electronic index card and how to arrange it. All the information once entered to the computer memory is stored on a magnetic media called a DISK. Using Apple Works I can store up to 51 FILES per disk. I have one show TITLE per FILE so this allows me to store up to 51 TITLES per DISK. Let us take a look at what one file might look like.

REEL #	SPONSOR	NETWORK	GRADE
TITLE	DATE	SOURCE	GUEST

This is the kind of information that I feel is important to me. Lets take a look at one of the RECORDS in the Great Gildersleeve FILE.

REEL # 24  
SPONSOR: KRAFT  
NETWORK: NBC  
GRADE: VG  
TITLE: MEMORIAL DAY PARADE  
DATE: MAY 30, 1943  
SOURCE:RHAC

This gives us a great deal of information including reel #(where to find the show), title of show, date of show and with the GUEST category would even allow us to list stars or special appearances. Besides giving us the ability to locate shows or dates quickly and easily, we can print the information so that we will have a usable copy to carry with us or to trade with much like you would a catalogue. The best thing about using the computer to store our tapes is the ability to check for a title or date in a fraction of a

second just by listing the title or date and say FIND. We can also arrange and rearrange our 'catalogue' in any order and as often as we like by merely pressing a Key instead of having one notebook listing shows by title and another by date with still another by reel number. With the data base we can also search a show by any of the categories listed above. Using the electronic method we can easily add to, update or change with just a few key strokes and no knee deep piles of scrap or waste paper in the corner. Everything stores nicely on a compact 5 1/4" round 1/16" thick DISK.

We now come to one of the best uses yet for the computerized list.....LOGS!!!! All the information is already there in memory, all we do is to arrange the info by date or title and tell the computer to print the material and like magic we have a log of shows in our personal collection. I'm sure this will also help anyone who runs to the library to do research on a show for a big log. Most the computers today are so small and handy that you can take them wherever you go and just sit down and type away.

I hope that this has given you a look into the High Tech way of collecting the Golden Age of Radio. I enjoy doing both and I am glad that I could combine two fascinating hobbies to compliment each other.

John J. Callor

**SPECIAL PROGRAM !!**  
**TONIGHT**  
**7:15 P.M.**

**THE ADVENTURES OF MARK TWAIN**

STATION **WSYR SYRACUSE**

Arch Oboler's original Radio Prologue to Warner Bros. screen hit!

<p>This is WKBW night  <b>TELLO-TEST</b>          Money for listening for your phone  <b>WKBW—6:15</b></p> <p>"Accent on Music"          Bobby Nicholson  <b>7:15 P. M.</b></p> <p><b>WKBW—ABC</b></p>	 <p>"THE <b>LONE RANGER</b>"          "Rough 'n' Ready Adventures"  <b>7:30 P. M.</b></p>
<p>8 P. M.  8 P. M.</p> <p>DASHIELL <b>"FAT MAN"</b>          HAMMETT'S          "That Sensational Private Eye"  <b>8 P. M.</b></p>	<p>Friday Night Is WKBW Night!  <b>"This Is Your FBI"</b>  <b>8:30 P. M.</b></p> <p><b>"Break the Bank"</b>  <b>9 P. M.</b></p> <p><b>WKBW—1520</b>          Don McNeill is coming!</p>

**TONIGHT!**  
**GREER GARSON**  
**GREGORY PECK**  
 IN  
**METRO-GOLDWYN-MAYER'S**  
**"THE VALLEY OF DECISION"**

**VOTED** MOST POPULAR SCREEN PLAY OF THE YEAR IN ANNUAL PUBLIC OPINION POLL

**LUX RADIO THEATRE**

WILLIAM KEIGHLEY—PRODUCER  
 Louis Silvers—Musical Director

**Tonight! ON TV OR RADIO**

SEE us On CHANNEL 13 11:15 P. M.

HEAR us On WRUN 9:00 P. M.

**The Adventures of Ozzie & Harriet**  
 STARRING THE NELSON FAMILY  
 OZZIE - HARRIET - DAVID - RICKY

BROUGHT TO YOU BY...

**MOTLEY'S CREW**

By Templeton and Forman

The following script is reprinted from: WRITE IF YOU GET WORK: THE BEST OF BOB AND RAY.  
Published by Random House.

WALLY BALLOU AND THE CRANBERRY GROWER

BOB : Good day, folks, this is Bob Elliott

RAY : ...and Ray Goulding. We've just had word from correspondent Wally Ballou that there's a fast-breaking news story not far from here. So, in Times Square, come in, please, Wally Ballou.

BALLOU: ...ly Ballou in Times Square. I've discovered that some of my best stories come from merely striking up a conversation with the man in the street... and this gentleman looks as if he might have such a story. Could I have your name, sir, and what you do?

SMITH : Ward Smith...I'm a cranberry grower. I own cranberry bogs.

BALLOU: Very interesting. I've always been curious to know a little bit about the raising of cranberries. They're such beautiful things when you see them growing. You have to be very careful of frosts, don't you?

SMITH : That's right. You have to flood the bogs if there's a danger of frost. And then you harvest them when they're big and red and ripe and juicy and bitter as anything!

BALLOU: Wally Ballou here in Times Square with a fast-breaking cranberry story, ladies and gentlemen! After you harvest them, Mr. Smith, do you have your own processing plant?

SMITH : Processing plant? What do you mean by that, Mr. Ballou?

BALLOU: By that, I mean, do you have your own factory for squeezing the juice out of the cranberries?

SMITH : Squeezing the juice out of cranberries? I never heard of--

BALLOU: Yes...to make cranberry juice.

SMITH : Juice? Out of cranberries?

BALLOU: Yes, for your cranberry juice cocktails.

SMITH : Cranberry juice cocktails?

BALLOU: Or perhaps you make cranberry sauce out of them?

SMITH : What would that be for? A dessert?

BALLOU: No, you serve it as a side dish...with turkey or meats.

SMITH : Well, I never! You know, you've triggered something here.

BALLOU: Then you make sherbet out of them. That's especially good after a big meal. Very refreshing.

SMITH : Say, have you got a pencil? I want to write all this down.

BALLOU: Sure...here.

SMITH : Now, let's see...Can you make glass out of them?

BALLOU: No, you can't make glass out of them!

SMITH : Give it all to me again. (He begins to write)



Graham McNamee interviews Babe Ruth during a game at Yankee Stadium.

BALLOU: Okay. Well, there's cranberry juice.

SMITH : J-U How do you spell that?

BALLOU: I-C-E

SMITH : What?

BALLOU: I-C-E

SMITH : I-C-E...I thought there was a "J" in juice.

BALLOU: J-U-I-C-E !

SMITH : Oh, yes.

BALLOU: Cranberry sauce.

SMITH : Sauce...

BALLOU: There's also cranberry jelly. That's delicious too.

SMITH : What would that have- pectin in it or something?

BALLOU: I don't know what's in it, but it's good.

SMITH : Well, thank you very much, Mr. Ballou. You've sure opened my eyes to some of the uses for cranberries.

BALLOU: Before you go, Mr. Smith, can I ask you one question?

SMITH : Sure

BALLOU: All of these years that you've been growing cranberries...What have you been doing with them?

SMITH : I've been selling them in a basket, like strawberries. For cranberry shortcake. And you know... they really don't sell that way?

BALLOU: I should imagine not. Thanks, Mr. Smith... and now, this is broadcasting's silver-throated Wally Ballou returning it to the studio.....

Who's rolling 'em in the aisles for  
**OLD GOLD** cigarettes?



**IT'S FRANK SINATRA!**  
Tonight and every Wednesday. CBS Network  
a brilliant singing star  
in a completely new radio show!

9 P.M.  
WIBX

10/1/42



SO LONG 'TILL NEXT WEEK.

**CAMP BELL RANS**

Dear Folks:  
On our whole vacation tour, I keep thinking of a soap so pure. It's Swan, the floatie on which I dottle 'cause it suds so fast and lasts so long! We go on the air for Swan next week. Be S-U-R-R-A-E to listen!

*Gracie Allen*

**Coming, Mother!**



Back on the air tonight!

TUNE IN

**"THE ALDRICH FAMILY"**


STARRING EZRA STONE

**WGY 8 P. M.**

Tonight at 9:30

Radio's Favorite Couple

**Fibber McGee and Molly**



**WHAM** dial 1180

Tonight at 9:00

**Bob Hope Show**

featuring  
The King of the Comedians



**WHAM** dial 1180


Think your child is... oh... spirited?  
Wait till you hear the rollicking antics of the "Terrible Tot" on the

**Fanny Brice Baby Snooks Show**

It's a riotous half hour

Beginning Tonight at 8:30

**WHAM** dial 1180



WHAT RADIO MEANS TO ME. . . . . .by Ray Stanich

Contrary to what some collectors may think, radio is not logs to me. Logs are only an adjunct to the hobby.

Radio means to me that I can take pleasure, at my convenience, of programs that I missed hearing as a child and young adult.

In retrospect I can remember vividly only a half dozen radio broadcasts: Flash Gordon on a cold wintery evening - catching my first I Love A Mystery episode in 1940 over dinner - hearing about the Pearl Harbor attack at the start of a Bulldog Drummond show - tuning in to a distant New York broadcast of an Ellery Queen mystery during the war - being exposed to my first Lights Out show in 1943 and hearing about the bomber hitting the Empire State Building during the war.

There were other shows I listened to on and off during the Depression. Shows like The Lone Ranger, Jungle Jim, Jimmy Allen, Little Orphan Annie, Terry and the Pirates, Jack Benny and Fred Allen were all popular but I cannot recollect a single one of them.

Our old Atwater Kent was not an escape mechanism in our family. My father used it primarily for the newscasts. It was his window on the world, especially during World War II. I listened to Bob Trout and Lowell Thomas quite regularly.

I missed a lot of radio because my primary escape mechanism, as I grew up was the movies. Every Saturday and Sunday I spent hours savoring double features and MGM spectacles. Then, when WWII came along I started to work after school and weekends, part-time and later full-time. That, plus my pursuit of the ladies as a teenager left me little time to listen to radio. Then, in 1946 I went into the Army, followed by government service abroad from 1949 to 1954 where I missed the end of the golden age of radio and the beginning of TV.

Now, thanks to the magic of tape recorders, I'm able to "catch up" on all those shows I missed. Now I can hear Lights Out shows which were on the air too late for a young boy, or hear all of the marvelous Railroad Hour musicals now that I've acquired a musical appreciation. One of my most enjoyable pasttimes is listening to musical stars like Tibbett, Swarthout, Stevens, Melchior, Pinza, etc. not only singing but acting or doing comedy. Today's contemporary singers don't have that kind of exposure. About the only time you can see or hear a von Stade is on a talk show, and these type of appearances are few and far between.

**Sam Spade**

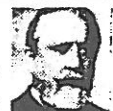
colorful adventures with the greatest detective of them all



8:30

**The Magnificent Montague**

starring the caustic, acid-tongued, and completely delightful Monty Woolley



9:00

**Duffy's Tavern**

Archie and the Tavern regulars make merry where the elite meet to eat



9:30

**Life of Riley**

William Bendix sports a riot of family fun



10:00

**Sports Newsreel**

Bill Stern tells colorful stories from the world of sports



10:30

*Three chimes mean good times on NBC*

Then there is the "thrill of the chase" aspect of collecting. Who doesn't long for new episodes of their favorite programs? That, too, is what radio means to me.



GRACIE ALLEN'S LOST BROTHER GAG  
THEN AND NOW

It was on February 15, 1932, that BURNS & ALLEN were awarded their own show after a debut with the British Broadcasting Company which gave them an invitation while they were appearing in London—that was in 1926. The invitation was stretched into 26 weeks. A year later the team of BURNS & ALLEN played on the headline bill along with Eddie Cantor and George Jessel which was to finalize vaudeville at the Palace Theater. While there Gracie guested with Cantor on his CBS program—stealing the show according to reports—and then being asked to appear on the RUDY VALLEE and GUY LOMBARDO programs.

Gracie is noted for many zany doings, but one of these is by far my favorite. It was in 1933 that Gracie panicked the nation by a make-believe search for her make-believe brother. Not only did she continue the gag on her own show, but she literally popped up on other programs. The joke began quite innocently enough for the sheer fun of it when she burst unannounced into an Eddie Cantor broadcast, babbling as incoherently as she could about a mythical missing brother. Gracie was always inventing relatives and no one could be sure that this "brother" was not just another of these. Just a half hour later she repeated the same missing brother story to Jack Benny on his program.

One Sunday night's fun was all that Gracie and her writers had counted on, but the radio audience liked the routine so much that Gracie was persuaded to go on with the search. The result was that during the following several weeks Gracie busily hopped from program to program cheerfully searching everywhere on earth for her missing brother while the entire country tried to keep up with her as she frequented the air waves.

Gracie gaily went on with the gag, posing for newsreel photographers with representatives of the Burns Detective Agency, and asking for any help anyone could offer in her search for her brother. The gag became a national matter: "Don't step on it," a passerby would laugh as he led his

companion out of the path of a defenseless worm; "it might be Gracie's brother!" In Washington, Speaker of the House Nicholas Longworth protested a Huey Long fillibuster with, "It sounds like Gracie Allen's brother!" George is reported to have spent half of his time answering and discouraging prison wardens all over the country who were holding an assortment of vagrants and tramps as Gracie's brother suspects who could possibly be Gracie's brother; they wanted George's directions for their disposal. Fred Allen was dragged into court by the New York police in a tongue-in-cheek effort to question him as a suspect in the disappearance.

Although Gracie was willing, after a week or so, to let her brother be found, the listening audience and the public in general preferred to have him missing. While Gracie Allen's mythical brother became a national joke, the real George Allen, a shy accountant with Standard Oil, was discovered by a reporter, and his life was never the same. All his privacy vanished. Newspaper articles and pictures erupted in the press; he was hounded by people wherever he went; he was besieged by reporters and photographers who pried into every moment of his average life; he was sought out by vaudeville managers and offered stage contracts at fabulous figures; and he was chided for his cruelty in not informing his frantic sister of his whereabouts. George Allen thought of changing his name; in desperation he sent a terse wire to Gracie—"Can't you make a living any other way?" and disappeared until the gag had run its course. It is reported that some magazines held off publishing accounts of the story because they felt that a gag-crazy public could not be relied upon, with its telling, to leave taking up the joke again.

Well, that's the story of Gracie's famous gag about her brother. I admit that I have been delighted with it since I first read about it in John Dunning's book, Tune in Yesterday. As far as I've been able to ascertain, there are no available old time radio shows with any of the material I've written about in existence. That's too bad, for they would have been fun to listen to.

But I have recently found a couple of

later radio shows which carry on the tradition of this gag of Gracie's. Let's consider them one at a time. The first one is the AMOS 'N' ANDY show for February 4, 1947. The show begins in the traditional way with nothing amiss until we notice there is no one to provide the whistling as part of the Rinso jingle. Then after the story line has barely been introduced, Andy interrupts the announcer who is getting the show started by saying that the show can't go on because Amos Brown is missing, along with Kingfish and Lightning. The whole program from then on becomes a search for Andy among various NBC shows: however, in this case the shows are mini shows within the half hour limits of AMOS 'N' ANDY. Perhaps some listeners were a bit more alert than I was to the fact that only Amos, Kingfish, and Lightning were missing. Before you read on, can you guess what the facts were and why the show was presented as it was?

Andy and Gabby decide to look into various studios of the NBC complex to see if Amos happens to be there. Along the way we listeners are treated to a few bright moments of old time radio comedy.

In the first broadcasting studio we visit we find FIBBER MCGEE and MOLLY but no Andy. Fibber is busily tuning his radio to AMOS 'N' ANDY but wondering if some of his tubes are bad since he can only get Andy. In the brief mini show we manage to get almost a complete sampling of every type of gag Fibber was noted for. That must be a record for such a sort appearance of Fibber and Molly. Andy announces that he is a man in trouble and Fibber fluffs a line about being known far and wide: he's far wider than when he was married to Molly. He meant to say he is wider now, but not to worry. "Were you ever in Peoria, Ill.?" asks Fibber. Andy (alias Charles J. Correll, who was born in Peoria, Illinois) answers that "Yes, and I was sick in Rock Island, once, too!" "You're not the Andy of AMOS 'N' ANDY?" asks Fibber. "I'm not the Olsen of Olsen and Johnson!" responds Andy. We hear the routine of Molly trying to correct Fibber's grammar. When Fibber gets started in a conversation on glasses on the half-shell, we play the game Fibber is so noted for: he misuses manacle for monacle,

barnacle and finally pinnacle which Andy interprets mistakenly also since he manages to say that Amos doesn't play cards. When Fibber asks for a description of Amos we are told that Amos is shorter, thinner, and balder, but otherwise he is just the same as Andy. Only their most famous gag is missing at this point, but when Andy mistakenly opens the closet door thinking it is an exit, we have a bit of fun with Fibber's closet. No Amos here, so Andy goes on to the next segment.

The lawyer, Gabby, meets Andy with no news about Amos or the rest. But with a show to put on he offers to join the Delta Rhythm Boys in rendering Walt Disney's "Zip-a-Dee Doo-Dah" from his film Song of the South. That could also be just a plug (which it is, but in this case a bit of a necessity, too). What I didn't realize is that Gabby, the lawyer, one of the characters on the AMOS 'N' ANDY SHOW, played the part of Uncle Remus in the Disney film. It's an interesting musical interlude which was inserted when the opportunity showed up to use Gabby. The Disney film came out in 1946 and this is barely 1947.

It's now Shorty, the barber's turn to join Andy. They drop in the next studio and find a BOB HOPE SHOW about to begin. Other than not finding Amos there the segment has nothing to do with the show except to entertain us a la Hope since Amos is missing. Bob introduces himself as he always did: "This is Bob Broadcasting from NBC in Hollywood Hope, telling all you girls who are looking for the end of shortages in 1947; when they start to dish out the Kleenex, don't worry if they miss you. Just use Pepsodent and the boys will always "tissue." When he finishes his monologue about such subjects as horseracing, Palm Springs and the hotel he stayed at, Andy and Shorty ask him if he's seen Amos and the Kingfish. Bob simply says no and we hear some chatter from Andy that seems to indicate that Bob was so entertaining that he should return next week. Between the lines this should be another clue to what is going on. We're off again in our search for the missing Amos Jones.

In our next studio it's time to meet Clem Kiddlehopper (alias Red Skelton). We



encounter some of the usual Skelton chatter and a couple of funny gags. In one of them Clem reports that his mother wouldn't let him go out with girls until he's 21. "How old are you now?" asks Andy Brown. "She won't tell me," Clem retorts. I've always enjoyed this character and everyone else on the show seems to also. This mini show concludes and still we haven't found any clue to the untimely disappearance of Amos.

But that's soon to be changed when Shorty appears at this point to help explain the mysterious disappearance of Amos, Kingfish and Lightning. It seems that Amos' wife, Ruby, has called with word that Amos is in the hospital. That's why he can't be found. Of course, Andy wants to call to make sure but he has no nickle. When a fellow playing the violin appears playing "Love in Bloom," Andy asks the others if they think the 'old gentleman' would lend them a nickle. Shorty says, "Not that fellow!" The Benny legend grew without his even being there. A call is put through and we hear that Amos is doing fine and will probably be back next week. He even apologizes for missing the program.

Well, the whole story is out now. Freeman F. Gosden became too ill to do the show so some of his peers stepped in to help out. That's why only the parts he voices were missing. The Gracie gag is adapted in a fun way to bridge the gag between the segments of Fibber and Molly, Bob, and Red and provide us with a rather entertaining half-hour. I didn't say the gag was the same as Gracie's, but it partook of the same basic idea.

Let's move to the next program which has a relationship to the idea of searching from one show to another for someone and is one I came across quite by chance. The gag is not just as Gracie used it, but it is one in which the guest moved from program to program—at least he said he did. At this point in time I have not been able to find any specific show on which he appeared other than the one now under consideration.

On the PHILCO RADIO TIME starring Bing Crosby (3-9-49) the trailer for the week earlier indicated that Louis Armstrong, Jack Teagarden and Joe Venuti were all to be

guests on the program in question. But when the program starts, announcer Ken Carpenter asks who the guests were to be since they simply were not there. Bing is not particularly upset: he kids about taking some Arthur Murray dancing lessons and reassures the audience that someone will surely drop in. In fact he says that the ad men are out scouring the town for celebrities at just that moment! The first to show up is Peggy Lee who claims that she was standing in the lobby when of a sudden a gun was put in her ribs, a net was thrown over her and \$5 was handed to her. She shows up in very good voice and in good spirits.

The next guest is Phil Harris. About this period of time on his own show, Frank Remley, the guitar player in Phil's band, was fired as guitarist because of the sponsor, Mr. Scott, whose judgment was that Remley was the worst musician in the world. Phil has felt responsible for Frankie. When Announcer Carpenter says Phil Harris is out in the hall, this gives Bing and him a chance to get a bit of disposition out to the listening audience. Phil has been going from show to show trying to get Frankie a job. "He's finally down to us," says Bing at this point. Then we overhear Phil and Remley's conversation. Phil is saying to Frankie that he's got to get a job! He's been living under Phil's roof, eating his food, wearing his clothes and even taking cigarette money from Alice. "You're going to lose your self-respect. It's only going to hurt you," says Phil. "Don't worry about it, Curley," responds Frankie. "I can take it!" "That's the trouble. You can take it faster than me and Alice can make it," shoots back Phil. Then we find out what extremes Frankie was been going to without Phil kicking him out of his house. What has really burned up Alice was that Frankie has been hocking furniture to get spending money. In fact, he went to the rack track and that, to Alice, was the last straw. "A guy goes nuts not working. I have to have some recreation," rationalizes Remley. Evidently Frankie's only job during all this time has been selling shoe laces from door to door: from Phil's back door to his front door. Then Remley changes arguments and reminds Phil that he has always wanted a son. Couldn't Frankie fill that role?

Phil's reply is that he means a son he can play "This Little Piggy Went to Market" with, not "This Little Pony Went to the Race Track!" Well, Phil has been going from show to show trying to get a job for Remley and tonight it's Bing's turn.

From the applause we heard when they were introduced, Phil and Frankie (alias Elliott Lewis) are already on stage, but in radio we can pretend and be any place we want. The gist of the conversation is that since Phil feels the responsibility he does for Frankie, he will go in and talk to Bing alone—sort of to "break the ice." Frankie hears only "ice" and is ready to get some "White Rock" until Phil tells him not to bother.

Bing and Phil exchange pleasantries, but it finally comes down to "Can you find a job for Frank or not?" Bing nearly agrees to audition Remley although he already has an accompanist. Unthinkingly Bing says that only if Perry, his accompanist broke an arm would he hire Remley without question. Frankie's reply is to clarify that statement: Would he question who broke his arm?"

Well, Phil leaves without arranging for a job for Frankie. At a certain point in the PHIL HARRIS/ALICE FAYE SHOW Remley is rehired. Perhaps Gracie's gag was put to good use on various programs during the period of time Remley was out of work. His appearance on the Crosby program is full of some very good lines if that's any indication of how successful the gag was. In the back of my mind, however, I'm saddled with the idea that this program was written just to fill in the space when some of Bing's guests couldn't appear as scheduled. But it is brightly written and we Phil and Remley at their bes That character Elliott created is a work of old time radio art!

I've laughed at Gracie's original gag and it has been fun to see at least two instances where it was adapted and used in other settings. Perhaps some of the readers of this article know of other examples. Just drop a line to the author who is constantly updating his materials.

-Reid G. Hansen



**LUX RADIO THEATRE**

**TONIGHT—  
ON THE AIR!**

**JACK BENNY** in  
**"Killer Cates"**

with **GAIL PATRICK**  
**JIMMY GLEASON**

**WILLIAM KEIGHLEY—PRODUCER**  
**Louis Silvers—Musical Director**

**WIBX 9 P. M.**

**FULL-HOUR  
SHOW**

When Orson Welles' radio version of "War of the Worlds" caused a panic in the still-depressed U.S., I was about five-and-a-half months old. The radio was a prominent piece of furniture in just about everybody's house, but no one living in Bay City, Michigan in late 1938 ran screaming from their homes when that historic program played the airwaves. As I grew and became aware of the joys and pleasures of radio listening, I noticed that most folks in my family circle didn't jump for joy as I did about what came out of the radio speaker, but now and then -- even with me sometimes -- they tuned in a few shows for a little diversion. But me, I became an radio addict in my early days through discovering -- by day, by week, by month -- all the good and fascinating things radio had to offer. I had a desire to share my feelings for radio listening with the world outside my door and around the town, but the fact was I had fretfully few faithful listening companions to look over at, elbow-nudge a bit and say "wow! didja catch that!?" when something from on-air tickled my boyish fancies.

My earliest radio memories included Coca-Cola commercials and the Morton Downey show. My mother ran the radio during the day as she did her housework and I spent time walking, crawling and toying around our apartment across the street from the railroad tracks. I recall clearly The Guiding Light, Today's Children and The Woman In White running back to back about two years before I started school. I memorized tunes and lyrics from hearing Downey, Frank Sinatra and other songbirds and sang those songs to my dad when he got back that night from work.

When we moved to the country a year before I started walking the daily mile to and from school, my curiosity about radio and other things around me was rather acute. Jack Armstrong was on the air when I got my very first electric shock while on hands and knees under the Christmas tree plugging and unplugging the cord. My reaction to that unknown but frightening sensation caused me to topple the tree, and my father was anything but interested in hearing me sing songs that evening. One Saturday night as I sat in my mother's lap enjoying Your Hit Parade, I heard for the very first time, "LS-MFT, LS-MFT". At one point in the show, some guy came in with about five seconds of fast babbling, winding it up with "sold to Mar-i-lyn" (it's what I thought he said). Before I was forced to sacrifice my cherished daily freedom for this fearsome thing called "school", I'd started listening regularly to Superman, Lum and Abner, Stars Over Hollywood, Terry and the Pirates (with those absolutely WEIRD opening sounds), and Suspense. Lights Out scared me just a bit (but can you believe Molly Goldberg's "hello, everybody" frightened the bejeebers out of me??). When I was age five curiosity overcame fear and I decided to be a bit braver and check out everything I could find on the radio band. In my first year of school I heard "Sorry, Wrong Number" on Suspense; that gave me a nightmare or two. As the drudgery and hard work of kindergarten set in, I lived each school day for 5:30 P.M. when on would come Jack Armstrong, that all-American boy. I was a boy, too, of course, and I sort of wondered if the kinds of things that happened to Jack Armstrong could happen to me, too.

Many times I had funny (sometimes literal) interpretations of what I heard on radio. A Campbell Soup-sponsored show was heralded in each week with, "Hold that dial . . . hold that smile". My imagination saw a woman holding one hand fast to the radio dial and two fingers of her other hand keeping her smile pruned fast in place (but you held something with the hands and fingers, that's what I'd learned from the adults around me). I heard, on Jack Armstrong, the "Have You Tri-i-i-ied Wheaties?" jingle as "Did You Hi-i-i-ide Wheaties?" a few times. I was listening to Harry Heilman broadcast the Detroit Tigers games on WBCM (Bay City), but I was not yet familiar with what baseball actually was, and thought all the people were splashing around in water at a beach. That was influenced by our living just two short miles from a beach. My two big interests then were radio and swimming in Saginaw Bay.

My father joined the Army during my kindergarten year; my mother, baby sister and I moved back to town to my grandmother's house (in town, my walk-to-school distance had dropped to less than half a mile). Grandma liked to listen to Little Jimmy Dickens, the country singer; she'd pictured him as a cute little lad of about 8 or 10. Alas, I burst her bubble when I broke the news to her that Little Jimmy Dickens was not a boy but a grown-up man. When Grandma was out shopping one Saturday, I'd listened in to that country music show and happened to hear one of the announcers mention Little Jimmy Dickens' wife. He had to be grown up; he was married, after all.

★ LUX RADIO THEATRE ★  
 TONIGHT  
 MADELEINE CARROLL  
 FRANCHOT TONE  
 GEORGE BRENT  
 IN  
 "ANOTHER DAWN"  
 The story of a woman caught between love and duty.  
 PRODUCED BY  
 CECIL B. deMILLE  
 Special Guest, Beatrice Fairfax  
 LOUIS SILVERS, Musical Director  
 9 P.M. Utica Time WIBX

TONIGHT  
**Fibber  
 McGee  
 & MOLLY**

Tuesday  
 Night — NBC

9:30 E.D.S.T. 7:30 C.S.T.  
 8:30 E.S.T. 6:30 M.S.T.  
 8:30 C.D.S.T. 5:30 P.S.T.

**JOHNSON'S WAX**  
 and Johnson's Self-Polishing  
**GLO-COAT**

TONIGHT • Dramatic New Frigidaire Show

**THE  
 MAN CALLED  
 X**

STARRING  
 HERBERT  
 MARSHALL

TONIGHT  
 AND EVERY  
 THURSDAY NIGHT

**10:30**



**Burns & Allen** ★  
**9:00 P. M.** There's plenty of humor to be found in the Burns household now that Gracie is writing a newspaper column . . . humor for everyone but long-suffering George.

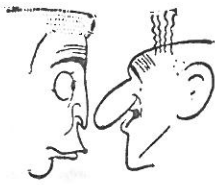


**It Pays to Be Ignorant**  
**9:00 P. M.**

**That Brewster Boy**  
**9:30 P. M.** Joey, the perennial mischief-maker, lives up to his reputation.

**Big Town** ★ **8 P. M.**  
 When making editor Steve Wilson of the Illustrated Press sets out to uncover the facts in a murder he finds crime moving in high society.

**This Is My Best** ★  
**9:30 P. M.** Paul Gallico picked his "Tell Me a Love Story" as his best work and it is presented on "This Is My Best's" second program.



**Moore & Duranle** ★  
**10:00 P. M.**

**TONIGHT!**  
 Listen to the musical drama that made stage and screen history



**GERTRUDE LAWRENCE**  
**MACDONALD HUME CAREY CRONYN**

**"Lady in the Dark"**  
 . . . a full-hour program dedicated to the American Red Cross Fund Drive

**THEATRE GUILD on the AIR**

★ Hear Gen. George C. Marshall, President of the American Red Cross, in a stirring address to the nation.

**8:30 PM**

**U. S. STEEL HOUR**



**AUNT JENNY IS HERE!**  
 ENJOY HER REAL LIFE STORIES

YOU'LL welcome AUNT JENNY!  
 . . . Her kindly personality and true-to-life dramas make her program a daily "must" in millions of homes. Tune in today and you'll see why!

**11:45 A.M.** MONDAY THRU FRIDAY

SPONSORED BY NEW EASY-MIX **SPRY**

When I was out and playing with other kids, I often invented games and skits drawn from crime or adventure stories I'd heard on shows like Jack Armstrong or Superman or Dick Tracy. When I was in the house and not listening to radio, I'd sometimes answer my mother and grandmother with a line I'd heard from a radio story or a movie. They would take it for disrespect and I'd perhaps get spanked or merely scolded. Good grammar and spelling came easily to me and I would correct other people's English when I heard grammatical errors. That was rude, too (I was a regular pain-where-you-couldn't-take-a-pill, let me tell you). Children were supposed to be seen and not heard, I'd been told on occasion. Radio shows kept me quiet and out of the grownups' hair. That didn't bother me at all. I was occupied and happy.

When I was 6, the Alan Young show was the funniest show on the air; I parked on the parlor couch and laughed explosively every week. Alan Young was a lot funnier back then than when he took up dialoguing with Mr. Ed (or in General Hospital today). I'd become stoical and steeled to school life and acquired the habit of getting the homework done early so I could run off to Radioland. I rode the White Rabbit Bus on Saturday mornings. I was intensely interested in everything on the air, especially adventure stories (this interest being nurtured in part by my faithfully following those Saturday afternoon adventure serials at the Tivoli two blocks away). The Lone Ranger and the Green Hornet were special favorites, along with good old Jack Armstrong.

Brace Beemer's voice was the most exciting I'd heard and I rode hard and fast with the Lone Ranger each Monday, Wednesday and Friday at 7:30. I ate tons of Cheerios, didn't really like Kix, but never neglected my Wheaties. By the way, how many people remember that the original name for Cheerios was Cheerio-OATS? I was getting to the edge of being a cult worshipper of the Trendle Trinity of Detroit-based adventure shows; you know, the Ranger, the Hornet, and the Yukon's own Sergeant Preston. Fred Foy is the only announcer/narrator I remember from the Lone Ranger show. It was years later I found out that Foy's

predecessor was a man named Harry Golder. In a 1973 interview from ABC in New York, Fred Foy stated he had not really known why Trendle & Co. had sacked Harry Golder. That gave me some surprise, as I figured Golder had been replaced by Foy for the same reason Walter Cronkite had assumed Douglas Edwards' chair on the CBS Evening News in 1962, and Dan Rather had, 19 years afterward, unseated Cronkite -- i.e. to give a NEW LOOK to the program (SOUND, actually, vis-a-vis the Lone Ranger). I'd been thrilled time and again by Fred Foy's dramatic narrative style, and it came to mind that if a horse could talk -- intelligently -- he might just sound like Fred Foy.

My conception of what radio was developed and crystallized between ages 5 and 10. When my interest in what is now known as "old time radio" grew and expanded, I developed the ability to personally identify with the imagined action or comic situations on the other side of the band. I laughed at and inserted myself into the comings-and-goings of Amos'n'Andy and Jack Benny, Alan Young and Jack Carson, Bob Hope and Milton Berle. I felt the dreaded hand of death on Inner Sanctum. The squeaking (later creaking) door and the eerie-humored voice of the host (Paul McGrath) haunted my dreams, and I loved being scared, especially when my parents went out at night. My sister usually went to sleep early, and for me it was like being alone. I could project myself into these shows and use imagination without losing sight of the fact that those characters I wanted to identify with were actors who were playing a role, just as Clark Gable was an actor doing a screen role -- and that the Lone Ranger was in reality an actor named Brace Beemer. I never felt disillusioned in the knowledge that the man who played Superman also hosted quiz shows, or that David Harding, Counterspy was also a doctor in a daytime drama or that the voice of The Shadow was also the voice of Somerset Maugham, or a Frenchman, or some villain the Shadow himself might surely send to the snakepits.

I tried somehow to feel and understand the grown-up emotions in daytime serials like The Guiding Light or The Road of Life. Television was a Buck Rogers dream away from our household and the movies cost money, but radio shows were FREE for the listening. All I needed to do was switch on the dial, let the beast warm up a moment, and be sure the indicator pointed to the right station.

radio. Part of the credit, though, goes to an aunt, a Catholic sister, who had given us a stack of 78 rpm records of Jose Iturbi playing Chopin. I'd picked up the habit of dial-turning when my favorite programs weren't on, and found another world in radio taking shape before my eager ears. By incidentally discovering programs like the "Sunday Symphony", hosted by Valter Poole (WJR, Detroit), I found those Lone Ranger and Green Hornet music passages within the stories were passing phrases of greater bodies of music which took the forms and shapes of opera and concert overtures, concertos, tone poems, symphonies, suites, etc. I discovered the Lone Ranger and Tonto often charged after the bandits to the rhythms of Tchaikovsky's 1812 Overture, the chases and gunfights would often rage to Mendelssohn's The Hebrides, and the Cheerios commercials were ushered in and out to Liszt's Les Preludes. The Green Hornet and HIS faithful friend zoomed the Black Beauty into the city streets to Stravinsky's Firebird or to Franck's Accursed Huntsman.

The signature theme for the Lone Ranger was made known to me for the first time one Sunday evening as I listened to, of all things, Stop The Music. Bruce Beemer had made a guest appearance on this New York based show and I was pleased as proverbial punch, particularly when Bert Parks asked him "What IS the name of the Lone Ranger theme music, 'Hi Yo Silver'?" Beemer answered in that enigmatic, deep voice, "No, it's the William Tell Overture".

From that time on, if anybody was to ask me the name of the Lone Ranger theme (I was hoping somebody would now and then), I could say with chin-out confidence, "The William Tell Overture". I became a regular listener to the Toscaninni NBC Symphony concerts (hosted by Ben Grauer), the Boston and the Detroit symphonies, and any classical music program I could find -- by turning the dial. By the way, that aunt of mine recently celebrated her 50th anniversary as a Felician sister. My gift to her was a roll of silver dollars (perhaps influenced by Dr. IQ?).

By the time my interest in symphonic music was mushrooming via the medium of radio, Jack Armstrong had made a disappointing metamorphosis to Armstrong of the SBI (he just wasn't the same old Jack I'd listened to from ages 4 to 12). That show from Chicago died for me months before Jack himself passed away from hardening of the kilocycles.

I dialed-in WGN in Chicago and unearthed The Hall of Fantasy, The Mysterious Traveler, and the Eno mystery show, as well as the John Steele adventure stories. What did Steele tell us at the end of every tale? Let's see, it goes something like, "a life of adventure is yours for the asking, wherever you may find it. But . . . don't look for it; it'll find you. Goodbye, and happy hunting!"

As mentioned earlier, proper English became mine for the using early on. I remember a Sunday afternoon western on Mutual that featured the characters of Hashknife Hartley and Sleepy Stevens, a couple of cowboy drifters who regularly and systematically found trouble along the trail. They were fun to listen to. Hashknife and Sleepy spoke terrible grammar; it was so bad that it seemed deliberate. I'd remember that almost everyone on the Lone Ranger show spoke flawless English except Tonto, but his grammar was limited, not bad. Tonto was an Indian anyhow, and no Indian could sound a if he was academically educated. Children were not expected to notice this stereotype. The people the Ranger encountered -- even the most nefarious of the baddies -- never said an "ain't" or an "it don't" and never, I mean never, used double negatives. That was another detail that fascinated me about the Lone Ranger. No character, not even Thunder and Clarabelle, were illiterate talkers. If the kids who listened learned their lessons well, they definitely WOULD have noticed incorrect grammar and they'd turn, like me, into purists of the language. Them writers wasn't dumb; not on your tintype.

I was nearing high school age and had developed an almost encyclopedic knowledge of the names and voices of radio actors. Hashknife Hartley had been played by Frank Martin, who I knew as an announcer more than an actor. A much more familiar voice was that of Barton Yarborough (Sleepy Stevens), who also played Jack Webb's partner on Dragnet (he died, and made room for Barney Phillips and later Ben Alexander). Voices and names were household:

Jackson Beck -- Ralph Bell -- Mandel Krammer -- Frank Lovejoy -- Larry Haines -- Mason Adams -- Joan Alexander -- Norman Rose (who owns probably the most beautiful male voice on the planet) -- Karl Swenson -- William Redfield -- Don McLaughlin -- Les Tremayne -- Elspeth Eric -- Robert Dryden -- Raymond Edward Johnson. I knew the announcing voices of Del Sharbutt, Dan Donaldson, Dwight Weist and Win Elliot. From the other side of the country, such people as Gale Gordon, Parley Baer, Janet Waldo, Ken Christy, William Conrad, Hans Conreid, Alan Reed, Mel Blanc, Sam Edwards, Lawrence Dobkin, John Dehner (one of my very favorite character actors in all the media) and Howard McNear, to make an abbreviated list, would be voices I would recognize no matter how much water had passed under the bridge. Years later I would recognize Les Tremayne, Jackson Beck and Joe Julian, among others, in documentary and training films.

**NEW!** THE LIFE AND LOVE OF **DR. SUSAN**  
A brave woman's fight for love, home, children--  
DAILY 2:15 PM **WKBW**  
Presented by 102.1 (The Toilet Loop)

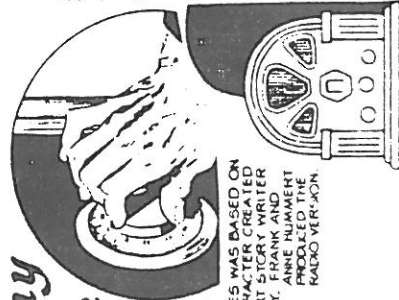
JIMMY VALENTINE WAS PLAYED BY BERT LYTELL AND JAMES McGRATH. LYTELL LATER BECAME STAKE COOK ON THE NEW RADIO SHOW MELODRAMA. HE WAS ONE OF TWO ACTORS WHO PLAYED FLASH GORDON AND ONE OF FIVE WHO PORTRAYED THE FALCON.



BERT LYTELL

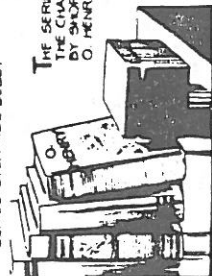
RETURN WITH US TO...  
by *[signature]*

# Alias Jimmy Valentine



THE FAMOUS SAFE CRACKER SERIES OVER NBC BLUE.

THE SERIES WAS BASED ON THE CHARACTER CREATED BY SHORT STORY WRITER O. HENRY. ANNE HUMBERT INTRODUCED THE RADIO VERSION.



**TONIGHT**  
**LUX RADIO THEATRE**  
9 P.M. STANDARD TIME **WIBX**  
and Coast-to-Coast Columbia Network  
**"The Plutocrat"**  
All-Star Cast  
★ WALLACE BEERY  
★ CECILIA PARKER  
★ CLARA KIMBALL YOUNG  
★ MARJORIE RAMBEAU  
★ ERIC LINDEN  
Under the direction of  
James producer  
**CECIL B. DE MILLE**  
Don't miss Booth Tarkenton's gripping story of the adventures of a great American in Europe. An all-star cast - a full hour of exciting entertainment!  
**TUNE IN TONIGHT!**



WIBX

I had become what is known as a voice freak.

Bret Morrison, who played The Shadow, made a remark in a 1973 interview (the same series that included Fred Foy) that in radio soap operas, it would take three months to fry an egg. Today, in TV daytime serials, the young characters grow like puppies and kittens -- fast. I still marvel that radio serials lasted as long as they did. But life was simpler and slower then (or so it seemed), and the daily soaps promised to take a comfortable forever to run their course. Oxydol's own Ma Perkins was as familiar and safe a staple on our kitchen radios as wearing an old pair of loafers; Young Widder Brown and Pepper Young's family would go on endlessly and so would we. And when time marched on and the period in radio came when the daily serials no longer had soap as a sponsor and were sustained by the networks ("The Columbia Broadcasting System now brings you -- Ma Perkins") I felt that a once comfortable, warm and secure home was in the process of being moved out of.

What was really happening was, the medium of radio was going through a drastic, irreversible change; Top-40 radio was down the pike a few miles, on its way to stay awhile; a new epoch was unfolding; new concepts were being formulated and set to work, having been born in hundreds of various board meetings, think sessions and redefining clinics throughout the industry -- and at the same time I was changing. My changes were sort of like Little Jackie What's-His-Name in "Puff, the Magic Dragon". I was going on to other toys.

We got our first television set when I was 14. My parents wondered how I could sequester myself in my room with RADIO when TV was now king of the world. TV was VISUAL RADIO; I mean, why should we listen to anything at all when we could now visually witness the cop coldcock the crook? We were no longer blind listeners; TV gave us eyes to see the action and the romance, not just to imagine it. Hooray -- we'd arrived at last. We'd to gym class or study hall and whisper with our buddies about what we'd seen last night on TV, knowing they'd watched that same show we did. By watching all those TV shows for first times, that damnable medium became a fast interest, and shortly afterward I know I could share this interest with others. Almost everybody I knew in my age group was biased to radio; TV brought a higher magic into the house, something more appealing, promising, sensuous, like the new girl in class. "My Little Margie" . . . wow, you know? We were all curious; we exchanged impressions of this new and friendly monster that got parked more or less permanently into a comfortable corner of our living rooms. We didn't need to go to the MOVIES any more. The movies came to us, many of them old and creaky, but interesting nevertheless for their antique value -- films

featuring notables like Sidney Blackmer, Kent Taylor and Monte Blue (and as Jackie Gleason would be saying, "The Ever-Popular Mae Busch!"). Those Saturday movie serials were dead and gone. And radio comedy, news, musical shows -- and drama -- all were indefinitely second-placed.

The TV Lone Ranger was pretty much who I'd imagined when my ears were branded to the radio. In no time at all I was used to Clayton Moore's voice, and Tonto on TV was 100% the Indian he was on radio. Jay Silverheels' profile would have looked right on a buffalo nickel. The Ranger, however, was one of the very few important TV versions of hit radio shows going at that time. I was not too impressed by The Lux Video Theatre. Why? Well, (1) it was on only a HALF-HOUR, rather than the full HOUR the Lux Radio Theatre always ran; (2) the show didn't have adaptations of major movies as the Lux Radio Theatre had and which I looked forward to every single week; and (3) the Lux Video Theatre didn't have stories featuring famous stars. I don't remember a single memorable name in any Lux Video Theatre credit, but the LVT could have had a young Paul Newman or Jack Lemmon -- who knew who they were in 1952? By that time, I was in high school, the 12-inch DuMont TV sat in the most prominent corner we could find in our parlor, and the RCA console radio-phonograph was moved next to the kitchen door. As time went on, I was more or less shamed into tuning out those beloved radio shows of mine in favor of that New Girl In Class -- Television! (fanfare).


**TUNE IN TONIGHT**

**GEORGE BURNS AND GRACH ALLEN**

Those fugitives from a deft-board in "WELL, I SWAN" radio's laffiest show

PRESENTED BY LEVER BROS. CO. MAKERS OF **SWAN**

4 SWELL SOAPS IN ONE!




**WIBX at 9:00 P. M.**

SALVAGE ALL YOUR TIN AND HELP UNCLE SAM TO WIN

**TONIGHT!**

**Hallmark Playhouse**  
returns to the air!

Starring **Van Heflin**



in the thrilling true story of **THOMAS A. EDISON**

Benefactor of mankind

Your narrator, Mr. James Hinton -- Music by Lya Murray

**10:00 P. M. E.D.T.**

Remember, a Hallmark Card when you care enough to send the very best



**WELCOME, AMOS 'N' ANDY!**

YAG, SUH, FRIENDS -- WE'RE BACK ON THE AIR TONIGHT!

HEAVENLY DAYS, M'GEE, WHAT NEIGHBORS!

ANOTHER SWELL REASON FOR STAYING HOME TUESDAY NIGHTS!

<b>AMOS 'N' ANDY</b> FOR PHO <b>9:00 WGY</b>	<b>FIBBER MCGEE and MOLLY</b> FOR PHO <b>9:30</b>	<b>BOB HOPE</b> FOR PHO <b>10:00</b>
--	---	--

When I got to the 9th grade, absolutely nobody in my high school could really share my enthusiasm for radio stories and the other radio fare I had enjoyed all those kid years. I would have been able to identify with the Maytag repairman if he'd been around at that time. In my first year of high school one lunch hour I walked around the side playfields with Jim, a fellow freshy; Jim was from a socially prominent family on Bay City's east side Park Avenue. I forgot everything we talked about except that I happened to ask him if he liked radio shows and did he listen to the Lone Ranger and shows like that? Jim explained to me, not the least bit arrogantly, that he wasn't involved with that type of interest. He read much and took part in student politics. Later in the year he would run for something-or-other and win. He was also to have the lead role -- Henry Aldrich -- in the Central High School production of "What a Life". But Jim, without knowing it, was putting me to shame. I began to wonder if I had spent too many hours in front of the Great God Radio and was missing out on some stimulating and important things outside my Radio Fantasyland. Well, but I was hooked, there was no denying it. I was a hermit among my fellows, contemplating a conglom of glass tubes and wood chassis and a dull-yellow colored frequency band with painted numbers. Who wanted to listen to radio when going out, girls, having fun, and girls were what my classmates were into?. I didn't completely shove radio aside, but the gremlin of curiosity caused my interest to shift more and more to -- television. Jackie Gleason, Milton Berle, Dinah Shore, Pantomime Quiz, Studio One. By God, I saw them all.

I can't say what prompted me, but I turned again to Old Friend Radio around the middle of my junior year. I picked up old habits like the FBI in Peace and War, Suspense, and, yes, The Lone Ranger (the Ranger would soon hi-yo into the painted sunset and I wanted to be around to wish him goodbye). I was surprised that some of them, like The Adventures of Sam Spade, were cancelled or compromised to survive on a lesser level. With radio taking prominence in my life once more, I set about to figure a method of equal time-sharing with video. Throughout the rest of high school, I managed to give equal justice to both.

RETURN WITH US TO...

by Bill Jones

# WILL ROGERS

YOU HAVE TO HAVE A SERIOUS STREAK IN YOU OR YOU CAN'T SEE THE FUNNY SIDE OF THE OTHER FELLOW.

THE CONJOY PHILOSOPHER BECAME FAMOUS FOR HIS HOME-BRUIH HUMOR AND HIS SHREWD COMMENTS ON CURRENT NATIONAL EVENTS. HIS NEWSPAPER COLUMN WAS WIDELY READ.



WILL ROGERS WAS BORN IN 1879 ON A RANCH IN OKLAHOMA. IN 1898 HE LEFT SCHOOL AND BECAME A COMMANDER IN THE TEXAS PANHANDLE. HE WENT ON TO BECOME A STAGE AND MOTION-PICTURE STAR. HE WAS ONE OF THE GREATEST TRICK ROPEERS EVER TO HOLD A LARIAT.

RETURN WITH US TO...

by Bill Jones

# Charlie McCarthy

SO HELP ME, I'M ACHIEVING SOMETHING!

CHARLIE WAS BY FAR THE BEST. HIS ACT WAS BRILLIANT AND HE WAS THE ONLY ACTOR WHO WASN'T BORN IN THE STATES WHO VISITED CHARLIE AT THE CAROLINE SHOW.

DUE TO HIS (AND HIS PARTNER'S) TIME AS A SOCIALLY ON THE PROGRAM.

BILL: WHY DON'T YOU BRING HANS AND ALICE UP WITH CHARLIE?

CHARLIE: YES, I WOULD LOVE TO. BUT I'M BUSY WITH MY OTHER PARTNERS.

CHARLIE SECURITY PUPPETS ARE THE ONLY THING AS BUILT AS BROTHER TOMMY.

PUPPET BEST ON CHARLIE'S SHOW. CHARLIE'S PUPPETS PUT HIM ON THE DEFENSIVE IN THEIR BLOOD-HUNTERED FIELD.

VENTROLOGIST FROM BOSTON Began Broadcasting in 1934.

I joined the Navy at 17 and heard Sergeant Preston on the Holding Barracks radio at Camp Barry in Great Lakes, Illinois (I was in Holding for work on my teeth). In boot camp, my shipmates took to playing Chicago music stations. All the way through basic training, we heard no adventure shows or soap operas. We had a daily dose of Mitch Miller and the Singalong Gang singing "Yellow Rose of Texas"; Roger Williams playing "Autumn Leaves"; Pat Boone singing "Ain't That A Shame" and other forgettables. I heard Ken Nordine's chanting "Shifting Whispering Sands", the forerunner to Word Jazz. As I was to discover eventually, music and personality radio were all but knocking into submission the airwaves I'd grown up with. Radio was changing like there was no tune-in-tomorrow. In this myriad of multiple changes in the world of radio, rock and roll reared its Medusan head. In the time I was an airdale sailor in Norfolk, Virginia, most of the radios in the squadron barracks blatted and bleated Elvis, Little Richard, more Pat Boone, Fats Domino, Ricky Nelson, Frankie Lyman and other dynamite talents of the time. But I still managed to hear some radio drama in my barracks bunk. But, alack for radio, I'd become used to my new surroundings and was interested in acquainting myself with surroundings beyond the Norfolk Naval Air Station gates. Once again, I'd all but shuffled a dear friend off to Buffalo. It was much later before I'd learned that Fort Laramie and the 15-minute-a-day Johnny Dollar had been by and I'd been out.

But after leaving the service, I discovered Sunday Afternoon Radio on CBS, and located the last mainstream survivors of radio drama at its all-time-best, Gunsmoke, Suspense, Yours Truly, Johnny Dollar, (now on a once-a-week 25 minutes), The FBI and Peace and War, and you know the others. I hadn't bothered too much to pick up anyone who shared my interest in radio broadcasting; maybe I was jinxed. But I should confess that I really wasn't as isolated in my interest as I may have indicated early on here. When I was still a corduroy-bibs grade schooler I'd sit around on occasion with various cousins at their houses and lose myself a little in a Jack Armstrong whizbang adventure on the other side of the world. I took advantage of some of the boxtop offers, and got Sky King's radar signal ring, which was a cheap skate ring with a 1/8 square inch piece of plastic, hollowed in below about 1/18 square inch. The best thing about the ring was that it glowed a faint lavender in the dark. I couldn't find much use for it (nothing FIT in it for petesake; it was supposed to carry messages; I couldn't write that small). So I did things like sit down and plan to see the next Bogart movie or ride my bicycle to the far corners of Bay City, forgetting blissfully about boxtop premiums.

When violence was rampant and women started screamed black & blue murder in radio drama, my father would come very near climbing the walls. I won't go into much detail on this topic, but my father and I came to loggerheads a number of times over my erratic and alarming fixation on radio fare. It's a wonder they didn't send me to a shrink. I mean, people in my age group wrote books on the subject of "old time radio", years later.

I followed the surviving shows, particularly *Suspense*, to their bitter ends in the 1960s. They were replaced in the American consciousness by The Beatles, The Rolling Stones, The Who, The Kinks, Fleetwood Mac, etc. etc. no more than two years afterward. I'd grown to manhood with art form of radio; in my school days it had threatened many times to become heart and soul to me. But my Jimmy Cricket kind of conscience took me away from it when I needed to be away, and I managed not to fall fully, with bug-eyed helplessness, into the fantasy.

The Imagination phenomenon had always been around but not acknowledged very loudly until after "old time radio" became a "nostalgia" item in the 1960s. I collected my first tapes in 1965 while deejaying at the college 10-watt radio station. Bruce Beemer had died on March 1 of that year, and the radio instructor at the college had gotten a copy of the J. P. McCarthy interview with members of the repertory cast of WXYZ, actors in the *Trendle Trinity*. When I began to get in contact with radio show collectors, I soon realized I was no longer alone in my great interest in these shows. I hadn't seen or met these fellow fanatics in my growing-up years. But they were out there all the while.

I no longer felt like . . . the Lone Ranger.

Recently, I did a number of shows on the Colorado College radio station and had subbed for the regular host of the "Old Time Radio Show". On October 30, 1983, the 45th anniversary of the Mercury War of the Worlds production, I had the privilege of hosting the "Old Time Radio Show" and playing the 3-record album of this unique radio event. I'd thought often that if I'd been born ten years earlier, I would have wanted to be a radio actor/producer/director in live drama days. Many of those people must have loved their careers; people like Mason Adams, Jackson Beck, Ralph Bell and Mandel Kramer. They're still very much around. If you're a voice freak like me, you'll spot those voices in commercials, on public TV, and on radio, too.

One Saturday afternoon at the college station I sat in the studio doing nothing at all but listening to the featured record on the my classical music program and looking forward to doing the OTR show the next night. Two young male CC students, 19 or so, walked grinning into the studio and, so help me, asked, "when's Jack Armstrong coming on again?"

Now THAT made my day.

MEET THE **STAR OF THE WEEK**  
HEAR THE **SONG OF THE WEEK**

**TUNE IN!**

**THE CHESTERFIELD MUSIC SHOP**

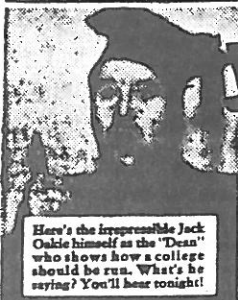
**JOHNNY MERCER ENGINE**

**5 NEW SHOWS EVERY WEEK... EACH ONE NEW EACH ONE DIFFERENT**

**TUNE IN TONIGHT**  
AND EVERY MON., TUES., WED., THURS., FRI.  
WGY, WSYR ★ **7:00** P.M. (E.W.T.)

ALL NBC STATIONS COAST TO COAST

**DON'T MISS THE FUN**  
TUNE IN TONIGHT!



**Jack Oakie's College**

Here's the irrepressible Jack Oakie himself as the "Dean" who shows how a college should be run. What's he saying? You'll hear tonight!

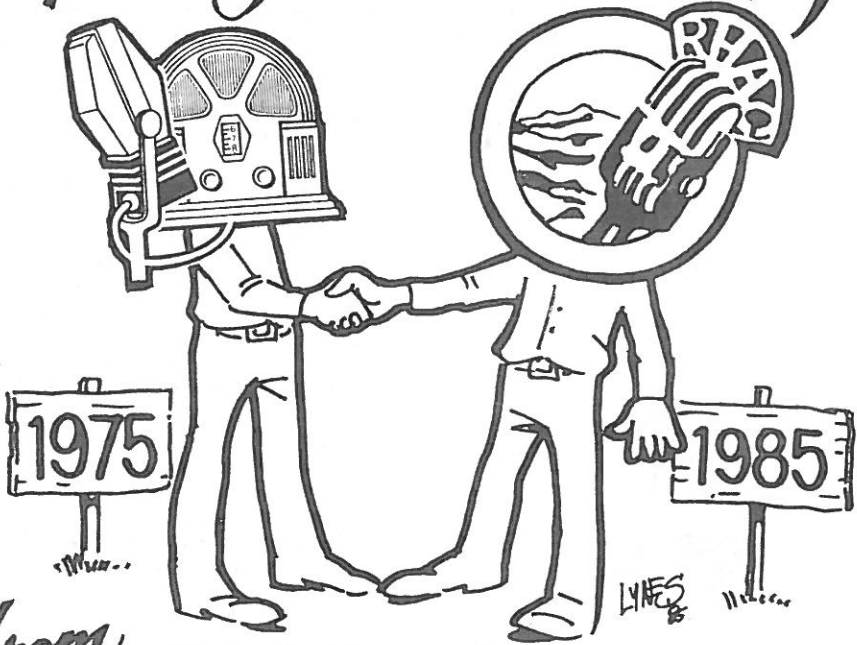
WITH SPECIAL COLLEGE TALENT and BENNY GOODMAN'S "SWING" BAND GEORGE STOLL'S CONCERT ORCHESTRA HOLLYWOOD FAMOUS SINGING STARS AND COMEDIANS

Tonight and every Tuesday night at 9:30 pm E.S.T., 8:30 pm C.S.T., 7:30 pm M.S.T., 6:30 pm P.S.T. WABC-CBS.

A full hour's uproarious entertainment brought to you by the makers of

**CAMELS**

*Happy Anniversary*



*from* **SPERDVAC to RHAC!**



# RADIO LOGS AND SCRIPTS

The RHAC has available to its members a wealth of information about Old Time Radio. One such source is the Log Library.

A log is a listing of a programs shows and states the title of each show as well as the date, when available. They can help you keep track of your own collection by telling what shows you have and which shows you need to complete your collection. We also have a few scripts of shows and they are marked with an 'S' after the number.

The cost of a LOG or SCRIPT is 50 cents for the 1st page and 10 cents per page after to cover the cost of printing and postage. Make checks payable to the RHAC. To order, send your list and money to:

John Callor      P.O. Box 1109      Westminster, CO 80030

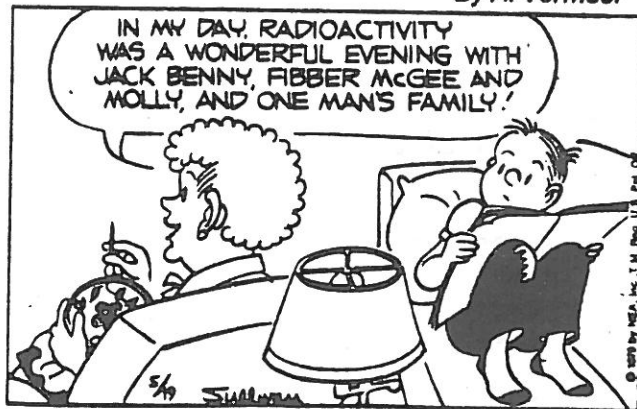
#	TITLE	PAGES	COST
*****			
72	1st Nighter	47	\$5.10
1	Academy Award Theatre	1	.50
42	Adventures of Frank Race	1	.50
2	Arch Obler Plays	2	.60
51	Baby Snooks	2	.60
3	Big Show	1	.50
50	Bill Sterns Sports Newsreel	1	.50
70	Bob Hope	4	.80
45	Box 13	1	.50
43	Bright Star	1	.50
68	Cavalcade of America	49	\$5.30
4	CBS Radio Workshop	2	.60
55	Columbia Presents Corwin	1	.50
5	Crime Does Not Pay	2	.60
6	Curtain Time	3	.70
47	Dr. Kildare	1	.50
7	Escape	3	.70
57	Favorite Story	2	.60
8	Fibber & Molly	5	.90
41	Flash Gordon	1	.50
9	Ford Theatre	2	.30
10	Fort Laramie	1	.50
59	Frankenstein (1931)	2	.60
52	Fred Allen	3	.70
38	Frontier Gentleman	1	.50
11	Grand Marque	1	.50
58	Green Valley Line	1	.50
12	Gunsmoke	9	\$1.30
36-S	Gunsmoke	19	\$2.30
13	Hallmark Theatre	6	\$1.00
53	Halls of Fantasy	2	.60
37	Hour Of Mystery	1	.50
66	How To Research Logs - John Adams	3	.70
67	I Love A Mystery	7	\$1.10

70	I Love A Mystery	9	\$1.30
14	Inner Sanctum	11	\$1.50
73	Jack Benny -write to: JAY HICKERSON - BOX C Orange, CT 06477	14	\$6.00
15	Jungle Jim	11	\$1.50
16	Knickerbocker Playhouse	1	.50
18	Life With Luigi	1	.50
17	Lights Out	4	.80
49	Luke Slaughter of Tombstone	1	.50
19	Lux Radio Theatre	14	\$1.80
46	Man Called X	1	.50
21	NBC Presents: Short Story	1	.50
22	Once Upon A Tune	1	.50
23	Radio City Playhouse	1	.50
60	Richard Diamond	8	\$1.20
39	Romance	3	.70
26	Science Fiction On Radio	51	\$5.50
24	Screen Directors Playhouse	4	.80
25	Screen Guild Theatre	11	\$1.50
44	Sealed Book	1	.50
35	Sherlock Holmes	57	\$6.10
64-S	Spotlight Bands - Bobby Sherwood	6	\$1.00
62-S	Spotlight Bands - Eddy Howard	5	.90
63-S	Spotlight Bands - Frankie Masters	6	\$1.00
65-S	Spotlight Bands - Jan Barber	6	\$1.00
40	Studio One	3	.70
29	Suspence	21	\$2.50
30	Tales of Fatima	1	.50
31	Tarzan	1	.50
56	The Green Hornet	4	.80
48	The Green Llama	1	.50
71	The Key	1	.50
20	The Magic Key Of RCA	1	.50
27	The Shadow	9	\$1.30
28	The Shadow of Fu Manchu	1	.50
61	The Spotlight Band Story '41-'46	34	\$3.80
54	The Whistler	6	\$1.00
33	This Is My Best	2	.60
34	This Is War	1	.50
32	Tish	1	.50

**PRISCILLA'S POP**



*By Al Vermaer*



**Open**  
ALL SUMMER LONG  
CHESTERFIELD  
**SUPPER CLUB**  
**FIVE-GALA NIGHTS A WEEK**

**GUEST STARS THIS WEEK**

- ★ Mon. **TYETTE**  
*Lovely singing, styled with the new 1950-1955 voice*
- ★ Tues. **LOUIS JORDAN**  
*and his Annual Tinpanny Place*
- ★ Wed. **DICK and GENE WESSON**  
*"O Brother, where art thou?"*
- ★ Thurs. **JOHNNIE JOHNSON**  
*Sings like Perry Como's 1950's for a summer treat!*
- ★ Fri. **PICK and PAT**  
*and more of the Chesterfield Musical Show*

**And EVERY NIGHT**  
**PERRY COMO**  
TED STEELE AND HIS ORCHESTRA  
MARTIN BLOCK, M.C.

**TONIGHT AND MONDAY THRU FRIDAY**  
**WGy**  
**AT 7 WSYR**

## W O R M S

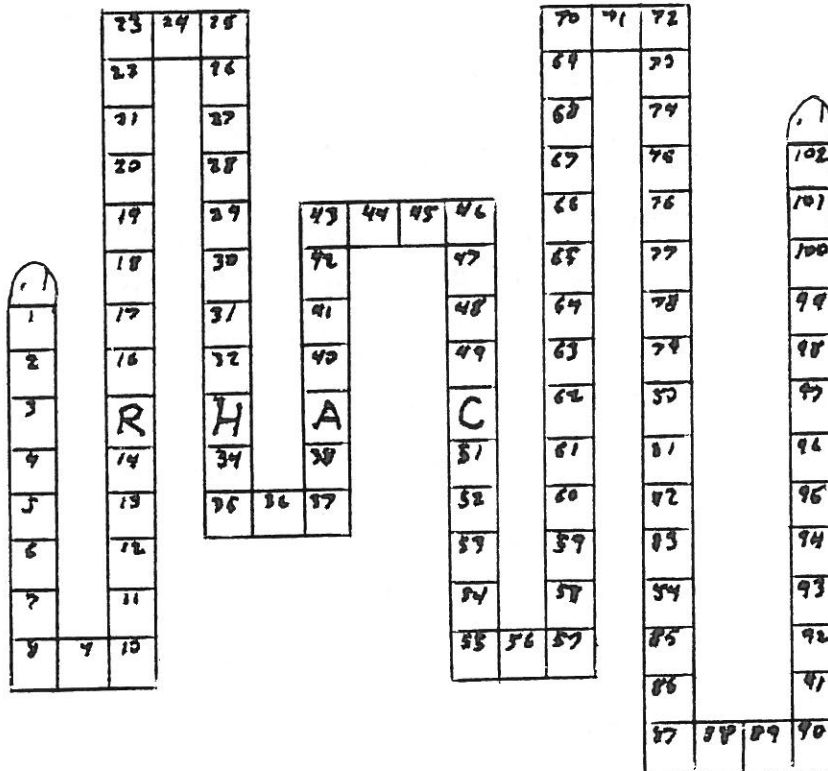
The mutant worm (Arch Oboler's Plays: "The Revolt Of The Worms") is loose. Being two-headed, it can go forward or backward. Each segment of the worm is engraved with a letter - a few more special ones are given. Find the missing letters as defined below.

### Forward

- 1-4 Moniker
- 5-9 Quiz show participants
- 10-13 Shadow's Margo \_\_\_\_\_
- 14-18 Type of OTR program
- 19-22 \_\_\_\_\_ With Judy
- 23-27 Mammary gland
- 28-33 Magic object
- 34-37 Examination
- 38-42 Of the sea
- 43-48 Mandel \_\_\_\_\_ was Johnny Dollar
- 49-52 Easy \_\_\_\_\_
- 53-55 Halls of \_\_\_\_\_
- 56-60 Mary \_\_\_\_\_ Backstage Wife
- 61-64 Aware of \_\_\_\_\_
- 65-69 Fat
- 70-75 Xmas drink
- 76-80 Commerce
- 81-85 NBC band leader, Frank \_\_\_\_\_
- 86-89 Giant lizzard
- 90-92 Fetch
- 93-97 Western show
- 98-102 Sponsored Bob Hawk

### Backward

- 102-99 Disabled
- 98-95 With girls and boys
- 94-89 Actor Santos \_\_\_\_\_
- 88-84 \_\_\_\_\_ of the World
- 83-79 Propelled boat
- 78-76 \_\_\_\_\_ Baker
- 75-72 Bell sound
- 71-67 Type of birds
- 66-63 Type of show
- 62-59 Christmas
- 58-55 Very thin
- 54-51 Devise for holding
- 50-47 To be concerned
- 46-43 \_\_\_\_\_ Trail
- 42-37 Information Please's Oscar \_\_\_\_\_
- 36-33 \_\_\_\_\_ Parker
- 32-29 Piece of land
- 28-25 \_\_\_\_\_ Waring
- 24-21 For two
- 20-17 First man
- 16-12 Of Our Miss Brooks
- 11-7 Had an alley
- 6-1 Tarzan's occupation



## RIDE 'EM COWBOY

Match the horse with the rider. Don't miss or you will get thrown.

1. Topper
2. Tony
3. Silver
4. Scout
5. Diablo
6. Champion
7. Trigger
8. Loco
9. Victor
10. Rex
11. Fury
12. Smoky
13. Calico
14. Thunder
15. Amigo
16. Buttercup


- \_\_\_\_\_ a. Sergeant Preston
- \_\_\_\_\_ b. Cisco Kid
- \_\_\_\_\_ c. Red Ryder
- \_\_\_\_\_ d. Hopalong Cassidy
- \_\_\_\_\_ e. Straight Arrow
- \_\_\_\_\_ f. Dale Evans
- \_\_\_\_\_ g. Pancho (Cisco Kid)
- \_\_\_\_\_ h. Lone Ranger
- \_\_\_\_\_ i. Old Wrangler (Tom Mix)
- \_\_\_\_\_ j. Bobby Benson
- \_\_\_\_\_ k. Tom Mix
- \_\_\_\_\_ l. Dab Reid (Lone Ranger)
- \_\_\_\_\_ m. Gene Autry
- \_\_\_\_\_ n. Tonto
- \_\_\_\_\_ o. Tennessee Jed
- \_\_\_\_\_ p. Roy Rogers

Tonight!  
DICK  
**Powell**  
JOAN  
**Bennett**

*"Murder My Sweet"*

8:00 • WIBX

Frigidaire  
Hollywood Star Time

+++++  
+  
+ A Half Hour of  
+ THE SWEETEST MUSIC  
+ THIS SIDE OF HEAVEN—  
+ *The*  
+ **GUY LOMBARDO**  
+ SHOW  
+ Every Sunday  
+ 5:00 P. M. WHAM  
+   
+ Brought to you by your neighborhood  
+ CHEVROLET DEALER  
+  
+++++

# Gunsmoke!

--- AROUND DODGE CITY, AND THE TERRITORIES ON WEST, THERE WAS JUST ONE WAY TO HANDLE THE KILLERS AND THE SPOILERS—AND THAT WAS WITH A U.S. MARSHAL'S BADGE, AND THE SMELL OF GUNSMOKE. GUNSMOKE! THE STORY OF THE VIOLENCE THAT MOVED WEST WITH YOUNG AMERICA, AND THE MAN THAT MOVED WITH IT.

--- "I'M THAT MAN, MATT DILLON, U.S. MARSHAL. THE FIRST MAN THEY LOOK FOR, AND THE LAST THEY WANT TO MEET. IT'S A CHANCY JOB—IT MAKES A MAN WATCHFUL, AND... A LITTLE LONELY."

# G U N S M O K E   L O G   # 1

1952	Billy The Kid	1/24	The Old Lady	11/7	Stolen Horses
4/26	Ben Thompson	1/31	Cavalcade	11/14	Professor Lute Bone
5/3	Jalisco	2/7	*Cain	11/21	Custer
5/10	Dodge City Killer	2/14	The Round Up	11/28	Kick Me
5/17	Ben Slade's Saloon	2/21	Meshougah	12/5	The Lamb
5/24	Carmen	2/28	Trojan War	12/12	The Cast
5/31	Buffalo Killers	3/7	Absolom	12/19	Big Girl Lost
6/7	Jailbait Janet	3/14	Cyclone	12/26	The Guitar
6/14	Heat Spell	3/21	Pussy Cats		
6/21	The Ride Back	3/28	Quarter Horse	1954	
6/28	Never Pester Chester	4/4	Jayhawkers	1/2	Stage Holdup
7/5	The Boughton Bride	4/11	Gonif	1/9	Joke's On Us
7/12	Doc Holliday	4/18	Bum's Rush	1/16	The Bear
7/19	Gentlemen's Disagreement	4/25	The Soldier	1/23	Nina
7/26	Renegade White	5/2	Tacetta	1/30	Gunsmuggler
8/2	The Kentucky Tomlins	5/9	The Buffalo Hunter	2/6	Big Broad
8/9	The Lynching	5/16	The Big Con	2/13	The Killer
8/16	Shakespeare	5/23	Print Asper	2/20	Last Fling
8/23	The Juniper Tree	5/30	Fall Semester	2/27	Bad Boy
8/30	The Brothers	6/6	Sundown	3/6	The Gentleman
9/6	Home Surgery	6/13	Spring Term	3/13	Confederate Money
9/13	Drop Dead	6/20	Wind	3/20	Old Friend
9/20	The Railroad	6/27	Flashback	3/27	Blood Money
9/27	Cain	7/4	Dirt	4/3	Mr. & Mrs. Amber
10/3	Hinka-Do	7/11	Grass	4/10	Greater Love
10/10	Lochinvar	7/18	Wild West	4/17	What The Whiskey Drummer Heard
10/17	The Mortgage	7/25	Hickock	4/24	Murder Warrant
10/24	Overland Express	8/1	Boy	5/1	Cara
10/31	Tara	8/8	Sky	5/8	The Constable
11/7	The Square Triangle	8/15	Moon	5/15	The Indian Horse
11/14	Fingered	8/22	Gone Straight	5/22	Monopoly
11/21	Kitty	8/29	Jesse	5/29	Feud
11/29	I Don't Know	9/5	The Sutler	6/5	Blacksmith
12/6	Post Martin	9/12	Prairie Happy	6/12	The Cover Up
12/13	Christmas Story	9/19	There Was Never A Horse	6/19	Going Bad
12/20	The Cabin	9/26	Fawn	6/26	Claustrophobia
12/27		10/3	How To Kill A Friend	7/3	Word Of Honor
1953		10/10	How To Die For Nothing	7/5	Hack Prine
1/3	Westbound	10/17	Yorky	7/12	Texas Cowboys
1/10	Word Of Honor	10/24	*The Buffalo Hunter	7/19	The Queue
1/17	Paid Killer	10/31	How To Kill A Woman	7/26	Matt For Murder

\*Repeat

# G U N S M O K E   L O G   # 2

1954							
8/2	No Indians	4/30	Reward For Matt	1/22	Romeo		
8/9	Joe Phy	5/7	Potato Road	1/29	The Bureaucrat		
8/16	Mavis McCloud	5/14	Robber Bridegroom	2/5	Legal Revenge		
8/23	Young Man With A Gun	5/21	The Liar From Blackhawk	2/12	Kitty's Outlaw		
8/30	Obie Tater	5/28	Cow Doctor	2/19	The New Hotel		
9/6	The Handcuffs	6/4	Jealousy	2/26	Who Lives By The Sword		
9/13	Dooley Surrenders	6/11	Trust	3/4	The Hunter		
9/20	The F.U.	6/18	The Reed Survives	3/11	Bringing Down Father		
9/27	Helping Hand	6/25	The Army Trial	3/18	The Man Who Would Be Marshal		
10/2	Matt Gets It	7/2	General Parsley Smith	3/25	Hanging Man		
10/9	Love Of A Good Woman	7/9	Uncle Oliver	4/1	How To Sell A Ranch		
10/16	Kitty Caught	7/16	20/20	4/8	Widow's Mite		
10/23	Ma Tennis	7/23	Ben Tolliver's Stud	4/15	The Executioner		
10/30	The Patsy	7/30	Tap Day For Kitty	4/22	Indian Crazy		
11/6	Smoking Out The Beedles	8/6	Innocent Broad	4/29	Doc's Reward		
11/13	Wrong Man	8/13	Johnny Red	5/6	The Photographer		
11/20	*How To Kill A Woman	8/20	Indian Scout	5/13	Cows And Cribs		
11/27	Cooter	8/27	Doc Quits	5/20	Buffalo Man		
12/4	Cholera	9/3	Change Of Heart	5/27	Man Hunter		
12/11	Bone Hunters	9/10	Alarm At Pleasant Valley	6/3	The Pacifist		
12/18	Magnus	9/17	Thoroughbreds	6/10	Daddy O		
12/25	Kitty Lost	9/24	Indian White	6/17	Cheap Labor		
		10/1	The Barton Boy	6/24	Sunday Supplement		
1955		10/8	Good Girl-Bad Company	7/1	Gun For Chester		
1/1	The Bottle Man	10/9	The Coward	7/8	Passive Resistance		
1/8	Robin Hood	10/16	Trouble In Kansas	7/15	Letter Of The Law		
1/15	Chester's Murder	10/23	Brush At Elkader	7/22	Lynching Man		
1/22	Sins Of The Fathers	10/30	The Choice	7/29	Lost Rifle		
1/29	Young Love	11/6	The Second Choice	8/5	Sweet And Sour		
2/5	Cheyennes	11/13	The Preacher	8/12	Snakebite		
2/12	Chester's Hanging	11/20	Dutch George	8/19	Annie Oakley		
2/19	Poor Pearl	11/27	Amy's Good Deed	8/26	No Sale		
2/26	Crack Up	12/4	Sunny Afternoon	9/2	Old Pal		
3/5	Kite's Reward	12/11	Land Deal	9/9	Belle's Back		
3/12	The Trial	12/18	Scared Kid	9/16	Thick 'n' Thin		
3/19	The Mistake	12/25	Twelfth Night	9/23	Box o' Rocks		
3/26	Horse Deal			9/30	The Brothers		
4/2	Bloody Hands			10/7	The Gambler		
4/9	Skid Row	1956		10/14	Gunshot Wound		
4/16	The Gypsum Hills Feud	1/1	Pucket's New Year	10/21	Till Death Do Us		
4/23	Born To Hang	1/8	Doc's Revenge	10/28	Dirty Bill's Girl		
		1/15	How To Cure A Friend				

\*repeat

# G U N S M O K E L O G # 3

1956					
11/4	Preempted for U.N Special				
11/10	Crowbait Bob	8/4	Big Hands	5/11	Little Bird
11/11	Pretty Mama	8/11	*Jayhawkers	5/18	The Stallion
11/18	Brother Whelp	8/18	The Peace Officer	5/25	Blue Horse
11/25	Tail To The Wind	8/25	*Grass	6/1	*Quarter Horse
12/2	Speak Me Fair	9/1	Jobe's Son	6/8	Hot Horse Hyatt
12/9	Braggart's Boy	9/8	Loony McCluny	6/15	Old Flame
12/16	Cherry Red	9/15	Child Labor	6/22	Target
12/23	Beeker's Barn	9/22	*Custer	6/29	*What The Whiskey Drummer Heard
12/30	Hound Dog	9/29	Another Man's Poison	7/6	Chester's Choice
		10/6	The Rooks	7/13	The Proving Kid
1957		10/13	The Margin	7/20	Marshal Proudfoot
1/6	Devil's Hindmost	10/20	*Professor Lute Bone	7/27	*The Cast
1/13	Ozymandias	10/27	Man And Boy	8/3	Miguel's Daughter
1/20	Categorical Imperative	11/3	Bull	8/10	A House Ain't A Home
1/27	Woman Called Mary	11/10	Gun Shy	8/17	The Piano
2/3	Cold Fire	11/17	*The Queue	8/24	The Blacksmith
2/10	Hellbent Harriet	11/24	Odd Man Out	8/31	I Thee Wed
2/17	Doubtful Zone	12/1	Jud's Woman	9/7	Tried It-Didn't Like It
2/24	Impact	12/8	Long As I Live	9/14	False Witness
3/3	Colleen So Green	12/15	Ugly	9/21	*Big Girl Lost
3/10	Grebb Hassle	12/28	*Twelfth Night	9/28	Kitty's Rebellion
3/17	Spring Freshet	12/29	Where's They Go	10/5	Tag, You're It
3/24	Saddle Sore Sal			10/12	Doc's Showdown
3/31	Chicken Smith	1958		10/19	*Kick Me
4/7	Rock Bottom	1/5	*Pucket's New Year	10/26	The Tragedian
4/14	Saludos	1/12	Second Son	11/2	Old Man's Gold
4/21	Bear Trap	1/19	Moo Moo Raid	11/9	Target: Chester
4/28	Medicine Man	1/26	One For Lee	11/16	*Brush At Elkader
5/5	*How To Kill A Friend	2/2	Kitty's Killing	11/23	The Correspondent
5/12	Sheep Dog	2/9	*Joke's On Us	11/30	Burning Wagon
5/19	One Night Stand	2/16	Bruger's Folly	12/7	The Grass Asp
5/26	Pa1	2/23	The Surgery	12/14	Kitty's Injury
6/2	*Ben Tolliver's Stud	3/2	*The Guitar	12/21	*Where's They Go
6/9	Dodge Podge	3/9	Laughing Gas	12/28	*The Choice
6/16	Summer Night	3/16	Real Sent Sonny		
6/23	*Home Surgery	3/23	Indian	1959	
6/30	*The Buffalo Hunter	3/30	Why Not	1/4	*The Coward
7/7	*Word Of Honor	4/6	*Yorky	1/11	The Wolfer
7/14	*Bloody Hands	4/13	Livvie's Loss	1/18	The Kangaroo
7/21	*Kitty Caught	4/20	The Partners	1/25	The Boots
7/28	*Cow Doctor	4/27	The Squaw	2/1	The Bobsy Twins
		5/10	*How To Die For Nothing	2/8	Groat's Grudge

\*Repeat

# G U N S M O K E   L O G   # 4

1959			
2/15	Body Snatch	11/29	Hard Lesson
2/22	Incident At Indian Ford	12/6	Big Chugg Wilson
3/1	Big Tom	12/13	Don Mateo
3/8	Maw Hawkins	12/20	*Beeker's Barn
3/15	*Incident At Indian Ford	12/27	*Pucket's New Year
3/22	*The Trial		
3/29	Laurie's Suitor	1960	
4/5	Trapper's Revenge	1/3	*Trojan War
4/12	Chester's Mistake	1/10	Luke's Law
4/19	Third Son	1/17	Fiery Arrest
4/26	The Badge	1/24	Bless Me Till I Die
5/3	Unwanted Deputy	1/31	Chester's Dilemma
5/10	Dowager's Visit	2/7	Delia's Father
5/17	Scared Boy	2/14	Distant Drummer
5/24	Wagon Show	2/21	*Mr. & Mrs. Amber
5/31	The Deserter	2/28	Prescribed Killing
6/7	Doc's Indians	3/6	*Blood Money
6/14	Kitty's Kidnap	3/13	Unloaded Gun
6/21	*Carmen	3/20	*The Constable
6/28	*Jailbait Janet	3/27	Indian Baby
7/5	Emma's Departure	4/3	Greater Love
7/12	Friend's Payoff	4/10	Dave's Lesson
7/19	Second Arrest	4/17	Solomon River
7/26	Old Beller	4/24	Stage Snatch
8/2	Ball Nine, Take Your Base	5/1	Nettie Sitton
8/9	*Mavis McCloud	5/8	Wrong Man
8/16	Pokey Pete	5/15	Tall Trapper
8/23	*The Reed Survives	5/22	Marryin' Bertha
8/30	Shooting Stopover	5/29	Bad Seed
9/6	Matt's Decision	6/5	Fabulous Silver Extender
9/13	*Johnny Red	6/12	Kitty Accused
9/20	*Gentlemen's Disagreement	6/19	Homely Girl
9/27	Personal Justice	6/26	Line Trouble
10/4	*Hinka Do	7/3	Little Girl
10/11	Kitty's Quandary	7/10	Reluctant Violence
10/18	*The Mortgage	7/17	Busted Up Guns
10/25	Old Gunfighter	7/24	The Imposter
11/1	*Westbound	7/31	Stage Smash
11/8	*Cavalcade	8/7	Old Fool
11/15	*The Square Triangle	8/14	The Noose
11/22	*Paid Killer	8/21	Dangerous Bath
5/28	The Sod Buster	6/4	*Cows And Cribs
		6/11	Doc's Visitor
		6/18	*Letter Of The Law

\* Repeat



WHY MY COLLECTION OF OLD TIME RADIO SHOWS IS ON CASSETTE.....by Ron Sayles

This article is mainly to strike a blow for that often maligned minority in the wonderful world of old time radio collectors, the person who has opted to put their collection on cassette and not reel-to-reel.

I have been collecting old time radio for about 6 years. When I started, I had to make a decision as to which way to go, cassette or reel-to-reel. I chose cassette.

One might ask why I chose cassette over reel-to-reel. On the surface reel-to-reel seems more advantageous. However, the only two advantages reel-to-reel have over cassette are the cost of the tape and the storage of same. The advantages cassettes have over reel-to-reel, however, far outweigh the two advantages just listed for reel-to-reel.

There is one other advantage reel-to-reel has, if one speaks to a devotee whose collection is in that mode. Sound quality. I emphatically suggest that there is no difference between the sound on cassette versus the sound on reel-to-reel. Maybe in the past there was, but today's cassette players are precision instruments. Also, remember that old time radio shows for the most part were broadcast for the first time twenty or more years ago when fidelity was not what it is today.

What are the advantages of cassette?

First and foremost is convenience. When one wants to listen to a program, all that needs to be done is to find the proper cassette and place it into a player. Now, compare that to reel-to-reel. If one wants to listen to a specific program, one must go to their catalog to look that show up to see what reel it is on. This may prove difficult since most collectors catalog by reels rather than by program. Once the program is found, the collector must, by trial and error get to the proper spot on the tape. While all this is going on, the original burst of enthusiasm to listen to old time radio more often than not has left.

The second advantage to collecting on cassette is versatility and portability. A cassette can be played anywhere. In the car, boat, train, or even on the job. Try that with a reel-to-reel.

The third advantage to having program on cassette is that it is much easier to interest one's friends in our fascinating hobby. The reasoning here is that your friends are more likely to have a cassette player than they are to have a reel-to-reel. We can give them some shows or they can go to the library where there are many cassettes to choose from.

The fourth advantage of cassette is safety. If a reel-to-reel gets lost or damaged, six hours of programs are lost, but if a cassette is lost or damaged, only one hour is lost.

Admittedly reel-to-reel tapes are less expensive to collect on. The cost per program is less. Keep in mind, however, the initial cost of getting the recorder is more. Also, storage of cassettes can be a problem, but with a little thought it does not have to be a serious problem.

I collect old time radio programs because it is fun and I enjoy listening to them. I firmly believe a hobby should be fun. It is more fun to collect on cassette because it is easier.

**EDW.G. ROBINSON**  
with **CLAIRE TREVOR**  
IN "BIG TOWN" TONIGHT

**Thrill Nation in Tense  
Drama of Newspaper Life**

HOLLYWOOD, Jan. 4—Edward G. Robinson continues his stirring characterization tonight in "Big Town"—the smashing Rinco dramatic program. Lovely Claire Trevor of the screen appears with Mr. Robinson.

**--8:00 P. M.**

IN THE AIR  
**\* TONIGHT \***

"MEET MR.  
**MEEK**"  
THE IDOL OF MILLIONS



7:30 ON WGR

BROADCAST BY  
**LIFEBUOY**  
HEALTH SOAP AND  
SHAVING CREAM

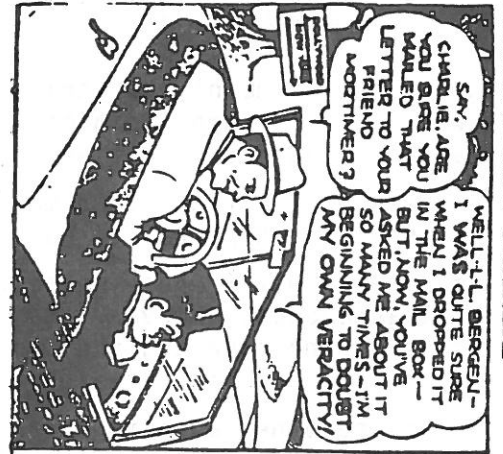
**THRILLS, CHILLS  
--AND ALL TRUE!**



**FLOYD GIBBONS'**  
**TRUE ADVENTURES**  
America's ace headline hunter brings you the amazing, hair-raising true adventures of people in everyday life! Dramatized real life spine-chillers! Presented by the makers of Colgate Tooth Powder and Colgate Remin-A-Save Cream  
**WKBW** 10 to 10:30 p.m.  
THURSDAYS



THAT'S WHAT A MYSTERY  
RADIO VOICE IS TELLING  
**PHIL BAKER**  
EVERY FRIDAY NIGHT ON  
**THE ARMOUR HOUR**  
Enjoy a laugh of Phil's Exports  
TUNE IN YOUR HEADSET  
9:30 P. M.



ANSWERS TO TRIVIA QUIZ #1

- 1-0, 2-AA, 3-S, 4-I, 5-DD,
- 6-FF, 7-N, 8-X, 9-KK, 10-D,
- 11-UU, 12-PP, 13-RR, 14-J,
- 15-XX, 16-R, 17-V, 18-JJ,
- 19-A, 20-H, 21-GG, 22-BB,
- 23-ZZ, 24-C, 25-QQ, 26-VV,
- 27-00, 28-M, 29-E, 30-II,
- 31-Y, 32-K, 33-SS, 34-U,
- 35-Q, 36-NN, 37-G, 38-WW,
- 39-TT, 40-T, 41-LL, 42-L,
- 43-CC, 44-B, 45-EE, 46-P,
- 47-HH, 48-Z, 49-F, 50-YY,
- 51-W, 52-MM

ANSWERS TO RIDE 'EM COWBOY

- 1-D, 2-K, 3-H, 4-N, 5-B,
- 6-M, 7-P, 8-G, 9-L, 10-A,
- 11-E, 12-0, 13-I, 14-C,
- 15-J, 16-F

WORMS ANSWERS

Forward

- 1-4 Name
- 5-9 Panel
- 10-13 Lane
- 14-18 Drama
- 19-22 Date
- 23-27 Udder
- 28-33 Fetish
- 34-37 Test
- 38-42 Navel
- 43-48 Kramer
- 49-52 Aces
- 53-55 Ivy
- 56-60 Noble
- 61-64 Onto
- 65-69 Obese
- 70-75 Eggnog
- 76-80 Trade
- 81-85 Worth
- 86-89 Gila
- 90-92 Get
- 93-97 Rodeo
- 98-102 Camel

Backward

- 102-99 Lame
- 98-95 Coed
- 94-89 Ortega
- 88-84 Light
- 83-79 Rowed
- 78-76 Art
- 75-72 Going
- 71-67 Geese
- 66-63 Boot
- 62-59 Noel
- 58-55 Bony
- 54-51 Vise
- 50-47 Care
- 46-43 Mark
- 42-37 Levant
- 36-33 Seth
- 32-29 Site
- 28-25 Fred
- 24-21 Duet
- 20-17 Adam
- 16-12 Arden
- 11-7 Allen
- 6-1 Apeman

