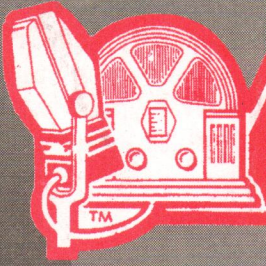


MUSICIAN BOB MITCHELL SET FOR JUNE 8 MEETING IN SOUTH PASADENA

sperdvar



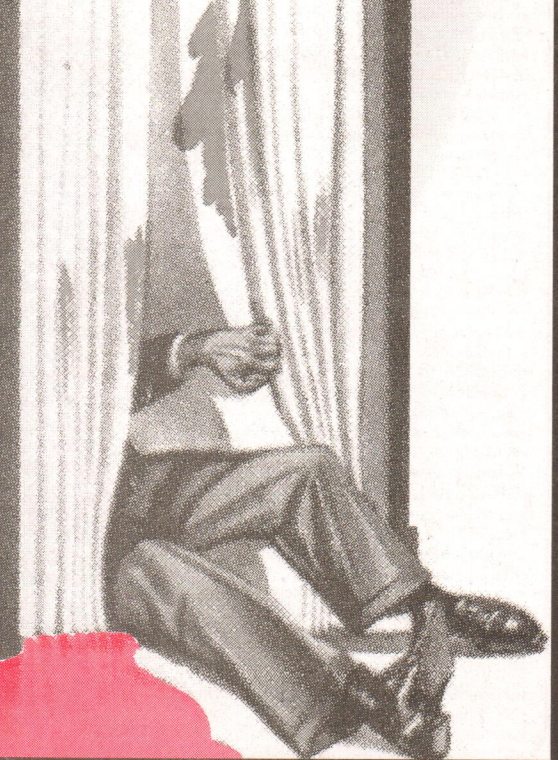
RADIOGRAM

Vol. 28 • No. 4

June 2002

ELLERY QUEEN DETECTIVE

FROM THE PAGES OF
GREAT LITERATURE
TO THE AIRWAVES OF
GREAT RADIO





SPERDVAC graciously extends its gratitude to these individuals who have contributed \$50 or more to SPERDVAC during the past 12 months. If you wish to be a sponsor of SPERDVAC and join this select group your tax-deductible donation to SPERDVAC can be mailed to Chester Allen, Unit 5804, 18018 W. Flynn Drive, Canyon Country, CA 91387-8112 Thank you!

•JUNE FORAY DONAVAN

in memory of Hobart Donavan

•HELEN VOGEL

in memory of Alice Frost and Nelson Olmsted

•TOMMY COOK

in memory of Arch Oboler

•CHUCK BENEDICT

in memory of Bill Quinn and Paul Rhymmer

•DOROTHY GEIGER

in memory of Milton Geiger

•LAURIER BEAUPRE

in memory of Walter Beaupre

•BEA WAIN BARUCH

in memory of André Baruch

•CLAIRE MENKEN

in memory of Shepard Menken

•SEAMAN JACOBS

in memory of Larry Rhine and Everett Greenbaum

•CHRIS CONRAD

in memory of William Conrad

•BOB MAXWELL

in memory of Garry Moore

•BARBARA WHITING SMITH

in memory of Gale Gordon

•TONY RANDALL

in memory of Frank Behrens and Charlie Warburton

•TOM GRIMSLEY

in memory of Carlton E. Morse and Peter Leeds

•DON MUSIL

in memory of Tommy Barrett and Harry Carey

•FRED BONDY

in memory of William Conrad and Elliott Lewis

•BOB and VIRGINIA NEWHART

in memory of Bill Quinn

•NAOMI LEWIS MACK

in memory of Dick Mack

•ART GILMORE

in memory of Harfield Weedlin

•AUDREY MARSH

in memory of Alice Frost

•EVELYNN SCOTT HIRSCH

in memory of Gene Stone and Jack Robinson

•KATHLEEN GRAMS-GIBBS

in memory of Mary Grams

•RICHARD F. COLAVECHIO

in memory of Bryna Raeburn, Craig McDonnell and Bill Zuckert

•ED "SPEEDY" WIANECKI

in memory of E. Y. "Yip" Harburg and Johnny Mercer

•BILL LALLY

in memory of Milton P. Kahn and George O. Petrie

•GLADYS HOLLAND

in memory of Bill Zuckert

•CHRISTINA JENSEN

in memory of Vanessa Brown

•NOAH KEEN

in memory of Audrey and John Larkin

•DEL SHARBUTT

in memory of Harry Von Zell

•JACK NARZ

in memory of Dennis James and Buddy Rogers

•WARREN BRYAN

in memory of Fran Carlin

•GRACE KRUGMAN

in memory of Lou Krugman

•ALICE BOX AKINS

in memory of Dorothy Brown

•FRITZ RITTERSPACH

in memory of "Yours Truly, Bob Bailey"

•TRUE BOARDMAN

in memory of Bud Hiestand, Bob Lee and John & Jeanette McIntire

•BETTY JANE LACKOW

with matching contribution from Southern California Gas

•IVAN CURY

in memory of Bob Novak

•AMZIE STRICKLAND & TIM BEHRENS

in memory of Frank Behrens

•TYLER & ESTHER McVEY

in memory of Cliff Arquette and Willard Waterman

•BETTY WINKLER KEANE

in memory of Anne Seymour & Louise Fitch

•CONRAD BINYON

in memory of Harry Lang and Charlie Lung

•ANNIE SHAW

in memory of Martin P. Lyons

•NATHAN SCOTT

in memory of John Scott Trotter and Murdo MacKenzie

•NORMAN G. GALLANT

in memory of Walter Beaupre

•WILLIAM FROUG

in memory of E. Jack Neuman

•GARY OWENS

in memory of Steve Allen

•HELEN SULLIVAN VOGEL

in memory of Alice Frost & John Dehner

•JANE & JACK EDWARDS

in memory of Grace & Lou Krugman

•ELLIOTT REID

in memory of Howard Duff, John McIntire and Jeanette Nolan

•JOHN STEPHENSON

in memory of Peter Leeds and Stanley Waxman

•LON Mc CARTT

in memory of "Smilin' Ed (Froggy the Gremlin) McConnell

•JIM HOOVER

in memory of Kerwin Hoover

•TED THEODORE & DICK BEALS

in memory of Charles "Jack Armstrong" Flynn

•FR. NEKETA S S. PALASSIS

in memory of "Remley"

•FREDERICK S. HILLMAN

in memory of Brace Beemer, John Todd and Fran Striker and in present gratitude to Fred Foy

•JEFFREY J. LEBRUN

•GALE STORM

•GIL STRATTON

•GARRY PAPERS

•D.W. RICHARDSON

•EUGENE J. WARD

•DANNIE LUCY

•ROSEMARY DOBBS

•JOAN TOMPKINS SWENSON

•JAMES JENS VOLD

•CASEY KASEM

•ALICE BACKES

•LOUISE ARTHUR

•MICHAEL LANGWORTHY

•GARY MOLLICA

•BARRY GERBER

•BETSY L. WEINBERG

•GORDON GREGERSEN

•JOYCE McCLUSKEY

•CYNTHIA VAN CLEAVE

•LELAND MASCHMEYER

•HENRY C. ENGELHARDT III

•JACK FRANCE

•MELVIN MOREHOUSE

•GEROLD M. CLEMENSEN

•JOHN G. ABIZAID

•MR. and MRS. RICHARD CHANDLEE

•STEVEN KELLY SHUTTLEWORTH

•JACK BROWN

•BOB LE MOND

•BARBARA FULLER

•JOHN F. HALLEY

•JEANNE GRIMSLEY

•DIANA BEAUPRE

•STEVEN P. TIBBETTS

•CLYDE N. BAKER

•SHARON M. MILLER

•PHIL PROCTOR

•DAN M. LIPPIATT

•WARD L. COCHRAN

•FORREST OWEN

•PARK T. DINGWELL

•FRANKLIN K. GREGORY

•H. KIRKLAND JONES

•RAE LYLE

•RONALD M. REISNER, M.D.

•THOMAS LUKE WILSON

•EDMUND TOTMAN

•JOSEPH E. MONALY

•ALLAN G. GELFELD

•STEPHEN E. HOLDEN

•DICK MURPHY

•JOHN COLLINS

•MARIE RAYMOND

•LUCIA SILVESTRI

•ERIC BAELEN

•ALFRED BALK

•TONY DIPASQUALE

•WIL DUFOUR

•GORDON S. GREGERSEN

•KERWIN E. HOOVER

•HENNY BACKUS

•NANCY C. McMILLAN

•DIX DAVIS

•RICHARD A. BROCKELMAN

•WILLIAM CAMPBELL

•PEGGY DE SHAZO

•STUART A. SIMON

•ROBERT A. SUMMERS

•LONNIE R. BRISTOW, M.D.

•JOHN B. WHITE, Jr.

•LOREN SLAFER

•JAMES C. WORDEN



Volume 28 • Number 4 • June 2002



The Society to Preserve and Encourage Radio Drama, Variety and Comedy

BOARD OF DIRECTORS

president

Bob Steinmetz

• • •

Bobb Lynes • Don McCroskey
Dan Haefele • David Struthers
Glenda Kelly • Kevin Stern

Officers

Treasurer	Chester Allen
Secretary	Glenda Kelly
Activities Chair	Bobb Lynes
Acquisitions Chair	Dan Haefele
Membership Chair	Barry Opliger
Elections Chair	Catherine Passarelli
Merchandise	Michael Plett
Catalogs	Ted Theodore
New Members	Rex Quinn



Editor

PATRICK LUCANIO

RADIOGRAM is published monthly except December by SPERDVAC, the Society to Preserve and Encourage Radio Drama, Variety and Comedy, a California nonprofit public benefit corporation, P.O. Box 7177, Van Nuys, California 91409. Dues are \$25 for first year and \$15 for renewals; \$30 American currency for Canadian members. Annual subscriptions to *Radiogram* only are \$15 in the U.S., Canada, and Mexico, and \$20 in all other countries. Editorial submissions are welcome, but the publisher assumes no responsibility for the return of unsolicited material. All editorial-related photographs and artwork received unsolicited become the property of SPERDVAC. Opinions expressed are not necessarily the opinions of SPERDVAC. All rights to letters sent to *Radiogram* will be treated as unconditionally assigned for publication unless otherwise stated. The publishers make every effort to ensure the accuracy of information published in editorial and advertising material but assume no responsibility for inconveniences or damages resulting from editorial error or omissions. Publisher is not responsible for typographical errors. All photographs and illustrations are believed authorized for reproduction as set forth within. Entire contents are copyright © 2002 by the Society to Preserve and Encourage Radio Drama, Variety and Comedy. All rights reserved. Nothing contained in this issue may be reproduced, in whole or in part, by any means, including the Internet, without prior written permission from the publisher.

EDITORIAL SUBMISSIONS should be sent to Radiogram, Patrick Lucanio, Editor, 1097 Janus Street, Springfield, Oregon 97477; e-mail: filmprof@attglobal.net. Microsoft Word compatible floppy disks are encouraged for all articles submitted along with hardcopy.

ADVERTISING RATES. Full page \$125; half-page \$70; quarter page \$40. Rates subject to change without notice.

ADDRESS CHANGE. Send address change to Barry Opliger, 334 East Fairview Avenue #9, Glendale, California 91207

AUDIO RADIOGRAM is available by sending a C-90 cassette in a returnable mailer to Stuart Lubin, 627 North Fuller Avenue, Los Angeles, California 90036. Telephone (323) 653-2548. (This service is for blind members only).

EQ the worst, EQ the best

In this issue Barry Gerber offers a behind-the-scenes account of producing the “Radio at the Movies” weekend at the Egyptian theatre in Hollywood that, as you know, combined screenings of classic films mixed with recreations of classic radio programs. Our concern, of course, is OTR, but anyone who loves OTR can’t get very far away from film and television or even the Broadway stage for that matter. We all know how early television appropriated much of radio’s programming; remember when cynics used to say that television was nothing but radio with pictures? We also know how radio dramas and comedies were transformed into feature films; the Shadow, Fibber McGee and Molly, the Green Hornet, the Lone Ranger and the Great Gildersleeve all made film series of their own.

Also in this issue, detective fiction scholar Francis Nevins offers the complete story of Ellery Queen on radio. Radio and the visual media offer, then, a chance—or excuse—for me to divert attention to television for the moment. I want to talk about EQ the worst and EQ the best.

First, I confess: I discovered EQ late. Not being much of a reader when young, and certainly not a reader of mystery stories save for an occasional Sherlock Holmes story, I knew the name EQ but not much else. My first encounter with EQ was in 1965 and was the result of my interest in film. I happened across a Lancer paperback original titled *A Study in Terror*. This was a novelization of a “major motion picture” about Sherlock Holmes solving the case of Jack the Ripper. I bought the book, brought it home, and discovered that it wasn’t just Holmes on the case but Ellery Queen as well. I read the book in one sitting, and I was hooked on EQ. I began assembling a minor library of EQ adventures in addition to collecting EQ on radio.

Now, to this day, I’ve never seen any of the 1930s or 1940s film versions of EQ, and I’ve seen only a sampling of the various early TV incarnations. But in the 1970s I found EQ the worst and EQ the best.

Leave it to Universal Television, who gave us that awful telefilm *I Love a Mystery* (1967) and a similarly putrid adap-



The Editor Has His Say

tation of *The Hound of the Baskervilles* (1972) to give us the absolute worst incarnation of EQ. The title was *Ellery Queen: Don’t Look Behind You* (1971) and it starred, for the good, Harry Morgan as Inspector Queen, and the for the worst, Peter Lawford as Ellery Queen. Enough said. I don’t want to waste time on this good-for-nothing effort that gave insult to the name Ellery Queen.

However, in 1975 Universal redeemed itself with its production of Richard Levinson and William Link’s adaptation of EQ in a telefilm and later series with Jim Hutton as EQ, David Wayne as Inspector Queen, and Tom Reese as Sergeant Velie.

What makes this version stand out are two things in addition to fine ensemble acting. First, the period setting, which allowed for an occasional appearance by John Hillerman as the arrogant windbag, radio detective Simon Brimmer. The radio studio was perfect milieu for the overall atmosphere carefully refined by Levinson and Link.

Secondly, Levinson and Link opted for the radio tradition of stopping the action and asking the audience to solve the case. At the appropriate time, Ellery turned to the camera and dared us to identify the culprit. We had a commercial to solve the case. I didn’t fare too well with the challenge, but I loved the opportunity to “match wits” with EQ.

The effectiveness of the series was due mainly to Levinson and Link. They simply understood what makes for a good whodunit, and they certainly understood the gist of EQ. Unfortunately, these episodes are not available on video, but should you ever see the name Hutton and EQ together in TV listings, *watch!* So long until tomorrow.♣

Radio, movies remembered at program at Egyptian theatre

**Weekend featured
radio re-creations
with film screenings**

by Barry Gerber

On May 10th, 11th and 12th the American Cinematheque and talented actors, musicians and directors from three Los Angeles area live radio drama groups presented "Radio Goes to the Movies," a weekend of live radio shows and the classic films associated with them. Home to this event was the American Cinematheque's beautifully restored Egyptian Theater in Hollywood. It was the first time in many, many years that live theatrical presentations graced the Egyptian's stage.

Friday night was Lucille Fletcher night with an excellent re-creation of Fletcher's "Sorry, Wrong Number" by "30 Minutes to Curtain" followed by the 1948 film version of the story starring Barbara Stanwyck and Burt Lancaster. The Saturday matinee bill featured a wonderful re-creation of a Whistler radio program by "New Frequency a Theater of the Mind" and the first film in the Whistler series, William Castle's *The*

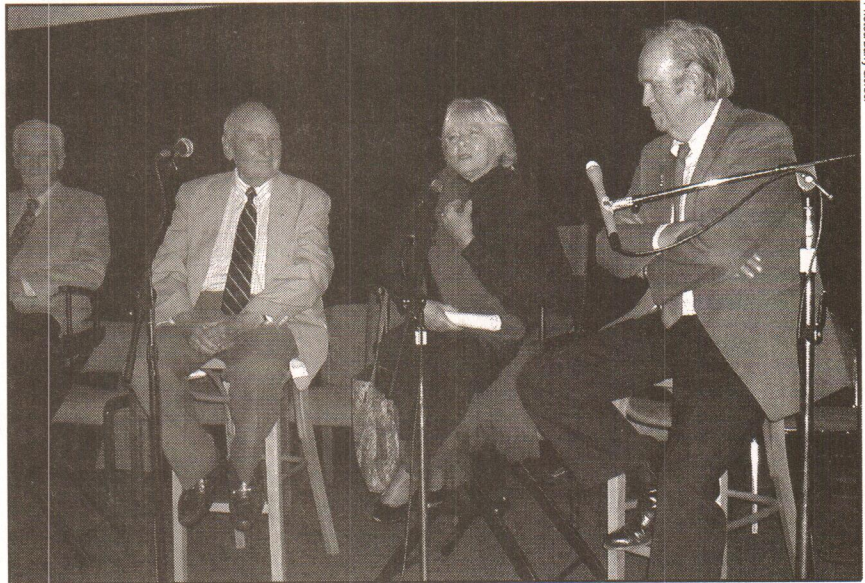


Photo: Barry Gerber

Special panel discussion on the radio, film and television works of Jack Webb at the "Radio Goes to the Movies" program at the Egyptian theatre in Hollywood. Remembering Webb and his works are Art Gilmore, Herm Saunders, Peggy Webber, and moderator Bobb Lynes.

Whistler. The work of Jack Webb was celebrated on Saturday night with an exciting, spot-on re-creation of a *Pat Novak for Hire* radio show by "30 Minutes to Curtain" followed by a discussion by three individuals who worked

with Jack Webb, namely Art Gilmore, Herm Saunders and Peggy Weber. Author Michael Hayde joined the group. Saturday night's festivities closed with a showing of the excellent noir film *He Walked by Night* in which Jack Webb had a small part and on which he based his *Dragnet* radio program. "Radio Goes to the Movies" closed on Sunday with a screening of the film *The Maltese Falcon* followed by a fantastic performance by "The Los Angeles Radio Drama Network" of a recently written radio drama inspired by the film, Tony Palermo's "Rick Lowell Private Eye: The Stuff That Dreams Are Made Of."

The weekend was the culmination of a year of work by a dedicated team of classic radio and film buffs. I got the idea for "Radio Goes to the Movies" while attending a very special SPERDVAC meeting at the Museum of Television and Radio in Los Angeles in May of 2001. As I watched the compelling *Henry Aldrich* and *Suspense* re-creations by 30 Minutes to Curtain, "Radio Goes to the Movies" began to take primitive shape. I spoke to my daughter, Margot, who is the publicist for the Cinematheque, and we approached Barbara Smith, the Cinematheque's director with the idea.



"Sorry, Wrong Number" cast greets audience during "Radio Goes to the Movies" presentation. Front row: Julie Rubiner, Cecil Castellucci, Theresa Arrison, Elena-Beth Kaye; second row: Jane Morris, Ricky Gunnell, Barbara Watkins (Director), Sylvia Alloway, Judith Anton, James Walden; third row: Bill Morris, Doug Herman, Tony Palermo (Producer), Marc Braun, Bobb Lynes.

Barbara, being a classic radio fan, immediately offered her support for the idea.

With a green light from the Cinematheque, I contacted longtime SPERDVAC members and leaders, Bobb Lynes and Barbara Watkins of 30 Minutes to Curtain. Bobb and Barbara were fascinated with the idea and agreed to come on board immediately. They found Tony Palermo, a local classic radio genius who writes, produces, directs, scores, creates sound effects and does anything else required to make radio drama happen in Los Angeles. Bobb, Barbara and Tony found and recruited people from two great classic radio-oriented groups, "New Frequency, A Theater of the Mind" and "The Liquid Radio Players." Matt Johnson and James Napoli from "New Frequency" joined our group and we began to focus on building "Radio Goes to the Movies."

Dennis Bartok and Gwen Deglise from the American Cinematheque worked with our group to select and locate the films that would be shown. As soon as the films were selected our group chose specific radio shows and found scripts for them.

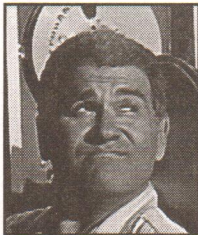
I'm not sure anyone really believed that we could pull off the kind of show that would benefit Sid Grauman's palatial Egyptian theater. But pull it off we did.

Each show opened with a trilogy of wonderful shorts from the golden age of radio and film. First was a color cartoon commercial for Kellogg's Rice Crispies that showed in theaters in the 1930s. This was followed by a trailer for the film *The Maltese Falcon*. The final short, "Behind the Mike," was made in 1939 in Detroit by Chevrolet, and showed how radio sound effects were done.

Then, following brief welcomes and introductions, a recording specially made for "Radio Goes to the Movies" by famed radio and television announcer Fred Foy invited the audience into radio's very special world of infinite imagination. Next, a large ON THE AIR sign lit up and dramatic stage lighting was illuminated, enabling the actors to easily read their scripts. And, the show began.

Each show was a well attended, highly polished, professionally directed and acted gem. Under the banner of the Los Angeles Radio Drama Network, our group will be presenting similar events in the future. We'll keep you all informed about what, when and where.

Radio, TV, film character actor Jack Kruschen dies



Jack Kruschen

Versatile character actor Jack Kruschen, whose six decades in movies and television included an Oscar nomination for best supporting actor for his 1960 role in *The Apartment*, died on April 2. He was 80.

Known to many television viewers as Papa Papadapolis in the 1980s series *Webster*, he was one of the stalwarts of radio, television and movies, often playing tough guys early in his career and irascible but lovable neighbors later on.

Jack Kruschen was born in Winnipeg, Canada, on March 20, 1922. He was discovered by CBS while acting in a student operetta production at Hollywood High School. His first job was on a Christmas radio special.

After working for the Armed Forces Radio Service during World War II, he returned to network radio, doing voice characterizations for *Dragnet*, *Sam Spade*, *Gunsmoke* and other popular shows of the late 1940s and early 1950s.

Mr. Kruschen appeared on television almost from its inception, portraying diverse characters in such diverse programs as *The Adventures of Superman*, *Zorro*, *Bonanza*, *The Rifleman* and *Wanted: Dead or Alive*.

In like manner he essayed similar roles in 75 films, from playing a Southern bigot in *Cape Fear* in 1962 to playing a gangster opposite Elvis Presley in *Follow That Dream* the same year.

It was his role as Dr. Dreyfuss, the bemused and benevolent neighbor of Jack Lemmon who saves a suicidal Shirley MacLaine in *The Apartment*,

Tell us about your own OTR re-creations

If you are a member of a group of enterprising radio enthusiasts and produce your own OTR re-creations in your local area then please tell us about your work. We would very much like to publish "biographies" of your organization and your organization's work at keeping OTR and radio drama itself alive.

Send the information to the address listed on the masthead on page 3.

that presaged his success as the warm patriarch on *Webster*.

In 1994 he played another Greek grandfather, one who dies while visiting the sitcom family, in an episode of *Full House*.

His final role was in the 1997 film *'Til There Was You*.

He is survived by his wife, Mary, and children and grandchildren.

'Captain Midnight' producer Morgan dies in Denver

George Elred Morgan, who early in his career as an advertising executive helped produce the *Captain Midnight* radio show, died May 1 in Denver after a long illness. He was 81.

"At the time [of *Captain Midnight*], he worked for Ovaltine," said Morgan's son, Jon. "My sister remembers him going over scripts at night. I still have a decoder ring and he has an autographed picture from *Captain Midnight* saying, 'George, Drink your Ovaltine,' hanging in his den."

Morgan also served as a Naval officer in the "Splinter Fleet" during World War II. After the war he became an advertising executive, holding numerous marketing and advertising positions in Chicago, New York, Memphis, and Los Angeles.

"My father was a fascinating man who lived in fascinating times," Jon said. "He lived during the so-called American Century, experiencing the Great Depression and World War II. He worked during the go-go days of Madison Avenue, when the advertising industry took off."

A native of Chicago, Morgan received his degree in journalism from Northwestern University in 1942 and immediately joined the Navy.

"He was based on the island of Trinidad," Jon continued. "The reason for wooden hulls is they were harder to detect on sonar and wouldn't set off magnetic minds. They called these boats the 'Splinter Fleet.'"

Morgan is survived by his wife of 29 years, Maria; four children from a previous marriage; two stepdaughters; 13 grandchildren and four step-grandchildren.

Contributed by Dick Schubert



We really can't go back. At my feet today, the barrier is a yellow flower bed. At my head are rolls of razor wire atop the concrete block walls. A pile of left over blocks rests, ignored, on the protected side of the chain-link fence. The dreary, Gunited building appears abandoned. Its faded gray is coursed with dark streaks pointing to the ground. I think: this generation has never seen the precise pattern of Venetian brick beneath this practical, but unattractive coat.

The garage and one time barracks has been broken into. A broken window, where soldiers slept, is covered with a KEEP OUT — HIGH VOLTAGE sign. I would have looked to see whether their rifle racks were still in place along the west wall but think it best to just keep walking. The windows, anyway, don't look out anymore nor can we look in. Perhaps we wouldn't want to.

Here, today's world has intricately integrated itself with the one I knew so long ago. The buried copper ground field is paved with blacktopped park-

ing lots patterned with plots of required landscaping. Where I had walked, the commercial buildings are carefully placed so as not to disturb the deadman anchors for the guyed 750-foot tower. New footings for the buildings and their underground services avoid, with precision, the now buried feeds of power to the tower lights and the trenched coaxial feed of 50,000 watts from the KFI transmitter. The aging tower seems unbothered by all the changes at its foot, but now trucks park where horses were pastured and where our guard dogs roamed at night.

Coyote Creek is now boxed in a concrete sluice. I think the KFI floods are over.

I feel that I have been away too long, and that no one else is coming back. Overhead, I see the disconnected terminals for the old transmission line. Then, I had worked all one night to bring them through the wall. It seemed so important at the time.

The double Edison power feeds



that neatly combed the sky are now invisible; they're now underground.

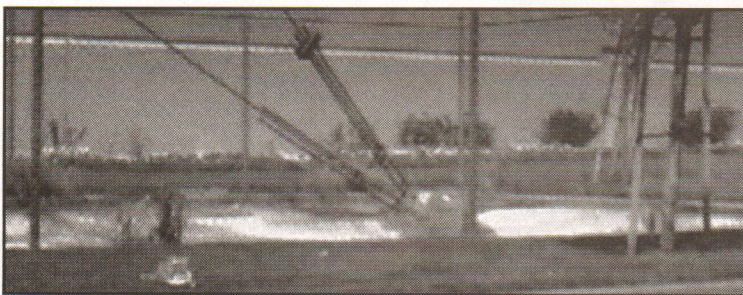
One would think that this lonely, old faded building with its new yellow flower beds would be the proper place to find old memories. But no. Inside there is a new transmitter for the new generation. More efficient with its power, easier to maintain, more reliable and from this drab old, two-story shell, the powerful KFI 640 K-hertz voice still beams out to us from its tall, tall tower.

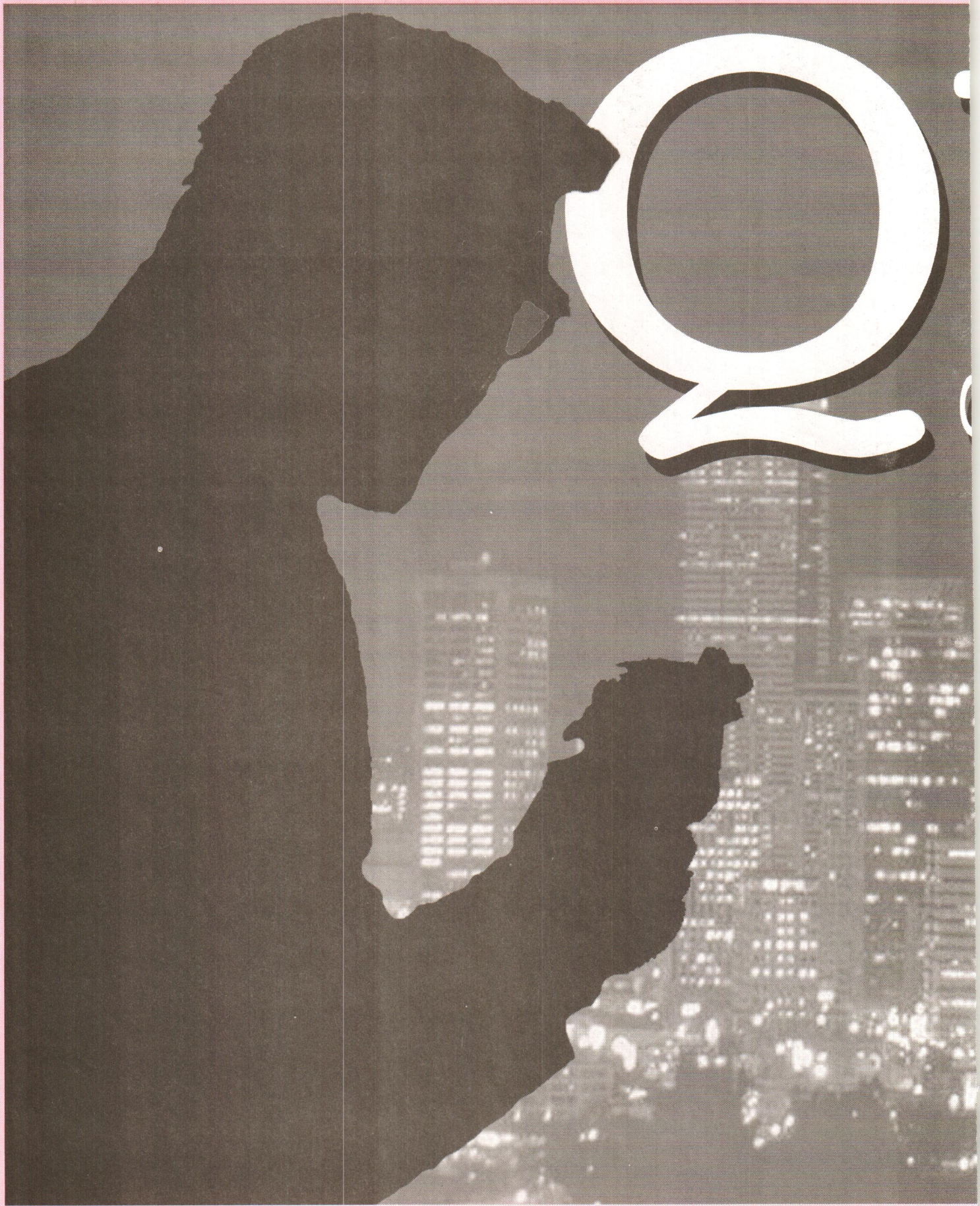
Here, well, the New has successfully encroached upon the Old. Seldom does a new radio station find its way into an older established community. 📻

Photos courtesy of Newcomb Weisenberger, a retired KFI engineer.



“ Inside there is a new transmitter for the new generation. More efficient with its power, easier to maintain, more reliable and from this drab old, two-story shell, the powerful KFI 640 K-hertz voice still beams out to us from its tall, tall tower. ”





QUEEN

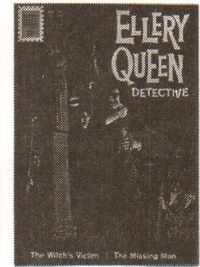
of the American Airwaves

The Logical Successor to Sherlock Holmes
Finds a Proper Niche on Radio

by Francis M. Nevins

W

hile Frederic Dannay and Manfred B. Lee were arguing with each other over the phone and in their \$45-a-month office, a young executive in the program department of the Columbia Broadcasting System was toying with the concept of a new kind of radio drama. George Zachary (1911-1964) had been associated until then with CBS musical variety series like *99 Men and A Girl*, which featured the Raymond Paige orchestra and "the incomparable Hildegarde." What he really wanted was to produce and direct an hour-long detective series which would invite listeners to match wits with the principal character and—if they were very smart and very lucky—beat him to the solution of the week's mystery. To make this concept a reality was George Zachary's dream, but first he needed a writer who'd be at home with such a program and



Zachary had read a few Queen novels and realized that their “Challenge to the Reader” device was the exact literary equivalent of his own plan to enlist the radio audience as detectives, he got in touch with Dannay and Lee and made them an offer. What he proposed was that Ellery Queen should become the star of his own weekly series on CBS.

capable of turning out a 60-minute script each week. No one of that description was then working in dramatic radio. In 1939 the medium was still in its adolescence, and mystery series on the air were few and far between. The spooky anthology *Lights Out!* was doing well, as were the cop show *Gang Busters* and the news-hawk series *Big Town* and, of course, the weird weekly exploits of *The Shadow*, portrayed in 1937-1938 by a young genius named Orson Welles. But except for an occasional cycle of adventures of Sherlock Holmes, who was first heard over the airwaves in 1930, radio had no genuine “detective” programs at all.

If we are to believe the anonymous

article in the March 1940 issue of *Radio Varieties*, Zachary spent night after night sitting up “until the early hours of the morning, reading mystery author after mystery author, looking for the one perfect writer who could turn out a complete detective story every week, make it puzzling enough to intrigue the radio audience, and yet fair enough so that they could solve it if they marshaled all the facts correctly.” The clear implication of this article is that Zachary knew next to nothing about the detective fiction of his time and didn’t have the sense to seek advice from fans of the genre, for according to *Radio Varieties* it was only “after reading some 200 odd stories” that he “stumbled upon the first of the

mysteries connected with Ellery Queen.” This tidbit smacks more of publicity hype than of truth, but in any event once Zachary had read a few Queen novels and realized that their “Challenge to the Reader” device was the exact literary equivalent of his own plan to enlist the radio audience as detectives, he got in touch with Dannay and Lee and made them an offer. What he proposed was that Ellery Queen should become the star of his own weekly series on CBS.

At first the cousins were reluctant. They knew nothing about radio writing and were being offered a start-

ing salary of \$25 a week to learn the ropes. Then—and most of this reconstruction is informed guesswork—they must have thought long and hard about their economic situation and their literary goals. Between them they had a wife, an ex-wife and four children to support, and their most recent novel, *The Dragon’s Teeth* (1939), had been the first in years which hadn’t been bought by a major national magazine prior to hardcover publication. Twenty-five dollars was only ten less than they’d received for the first Ellery Queen short story six years before, and currently the short adventures of their character were appearing in slicks like *Blue Book* that paid top prices. But the audience for a successful radio program could be counted in the millions, astronomically larger than the readership of the most profitable Queen novels. And the cousins had already proved their own and Ellery’s ability to change with the times and the needs of different media when they’d converted him from the Philo Vance clone of the early books to the slick magazine and Hollywood sleuth of Period Two. So why not invest some time and energy and give this new form of storytelling a try?

First of course they had to learn the fundamentals of writing for radio. This they did by turning out a number of scripts, without credit and at minimal pay, for two existing crime series. One of these was *Alias Jimmy Valentine* (1/18/38 to 2/27/39), a program produced by soap-opera specialists Frank and Anne Hummert and very remotely based on the O. Henry short story “A Retrieved Reformation” which had earlier spawned a popular song, a stage play and three silent movies. Bert Lytell starred as a reformed safecracker who helped the police by not quite legal means. In his introduction to *Cops and Robbers*



Hugh Marlowe, the first radio Ellery Queen, returned to broadcasting as the logical successor to Sherlock Holmes in the 1954 television version with Jean Willes.

courtesy of Gary Collins

(1948), a paperback collection of O. Henry's crime stories that he had edited, Dannay claimed that he and Lee wrote "weekly scripts" for this series. The only episode they are known to have written is the one broadcast November 21, 1938. *Alias Jimmy Valentine* has long been forgotten but the other series on which the cousins honed their radio-writing skills was that audio immortal *The Shadow*. Unfortunately, how much they enhanced the saga of that mysterious character with the power to cloud men's minds will probably never be known for sure. When I asked Fred Dannay he couldn't remember any episode titles he and Manny Lee had written, nor even whether *The Shadow* was being played by Orson Welles or his successor Bill Johnstone when the cousins' scripts were aired. It now seems clear that they made their contributions to *The Shadow* during the first of Johnstone's five seasons as the character.

A little more than two months before the Ellery Queen series debuted, Dannay and Lee became involved in another radio venture which to the end of his life Fred Dannay believed to be one of the most fascinating experiments in the medium's history. *Author! Author!* was an impromptu melange of game and panel show which the cousins created and sold to the Mutual network. It debuted on April 7, 1939, under the sponsorship of the B.F. Goodrich Rubber Company and with Robert Lewis Shayon as director. The moderator for the series was humorist S.J. Perelman, although light-verse wizard Ogden Nash took Perelman's place for one broadcast. Dannay and Lee, billed respectively as "Mr. Ellery" and "Mr. Queen," served as permanent panelists, and the guests each week were media figures like Dorothy Parker, Heywood Broun, Moss Hart and George S. Kaufman, Mark and Carl Van Doren, Fannie Hurst, Erskine Caldwell and Quentin Reynolds. The format of the program was described by the announcer as "a fiction funfest." Each week's show would begin with a dramatized version of some inexplicable event. Here's an example, employed on the first program (which has survived on tape) and summarized by Dannay exactly forty years later for David Behrens of *Newsday*.

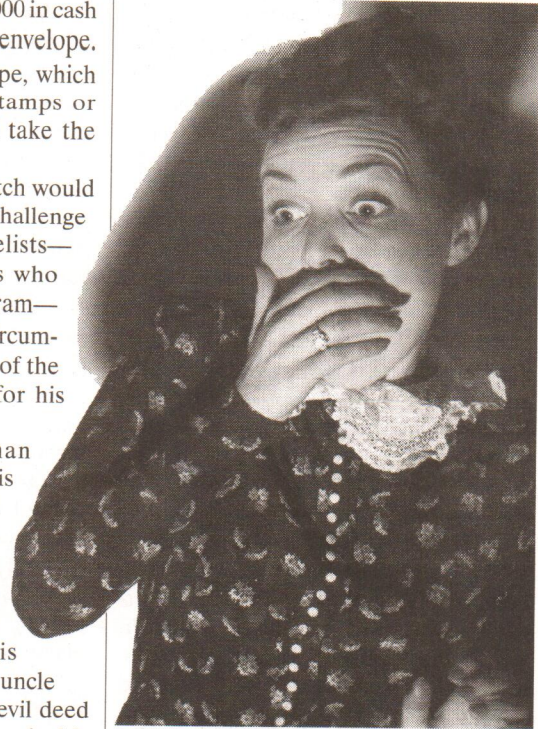
A young man arrives for the reading of his uncle's will. The only heir, he is desperately in need of money to cover gambling debts. The will gives him

a choice: Accept \$10,000 in cash or the contents of an envelope. He opens the envelope, which is empty, with no stamps or writing on it. 'I will take the envelope,' he says.

At this curtain line the sketch would end and the moderator would challenge each of the week's four panelists—Dannay, Lee, and two guests who varied from program to program—to devise on the spot a set of circumstances that would make sense of the scene. Dannay's explanation for his own example was as follows:

The young man could not wait for his uncle to die. He killed him instead. The murder was committed with a slow-working poison placed on an envelope in his uncle's study. But the uncle realizes his nephew's evil deed and scrawls a revision in his will, to create a malicious dilemma. His nephew has to choose between \$10,000 in cash or the chance to recover the only evidence of the murder—the uncle's final revenge.

After each panelist had offered an ad-lib rationale for the situation, everyone would proceed to attack the others' constructions and defend his or her own. At the end of the first broadcast the announcer invited listeners to send in their own impossible story situations, with B.F. Goodrich promising \$25 for each one used on the air. The panel members seemed to have a marvelous time heckling each other, but the whole concept presupposed an absurdly mechanical approach to storytelling and offered little



▲ NBC publicity photograph with original caption: Scream Technique is part of the necessary equipment for Marion Shockley, actress heard as Nikki Porter on NBC 'Ellery Queen' thriller. NBC photo 3/18/42. Broadcast: NBC-Red, Saturdays, 7:30 p.m., EWT.

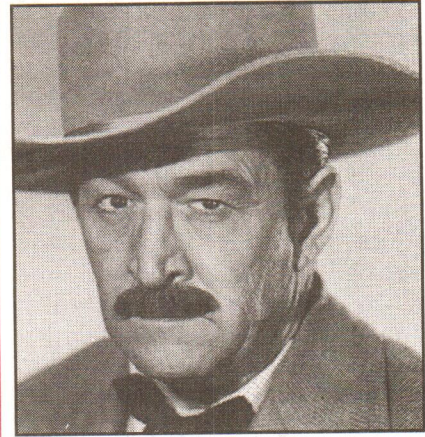
Newspaper ad slick for one of two Republic Pictures adaptations of Ellery Queen novels. In the 1940s, Ralph Bellamy and William Gargan portrayed Ellery Queen in a series produced by Columbia Pictures. In advertisements, a microphone was prominently displayed next to a tagline that mentioned that the film was "based on the popular radio series." ▼



to the millions of listeners who had no desire to hear writers match wits. Surprisingly, *Author! Author!* survived for almost a year before vanishing into the ether. During that program's first weeks on Mutual, George Zachary over at CBS was lining up the actors and support troops who would bring *The Adventures of Ellery Queen* to audible life. For the crucial role of Ellery he picked suave and slender Hugh Marlowe (1911-1982), who had played the dumb rich boy in Victor Schertzinger's Broadway musical comedy *Kiss the Boys Goodbye*. Inspector Richard Queen was portrayed by radio veteran Santos Ortega (1899-1976), the doughty Sergeant Velie by utility actor Howard Smith, and medical examiner Doc Prouty by Robert Strauss (1913-1975), whose best-known part was as a homesick GI in *Stalag 17* (1953). In order to provide the mandatory "love interest" that was supposed to attract the female audience, Dannay and Lee and

Zachary added a new member to the Queen radio family: Ellery's pert secretary, Nikki Porter. Her role went to lovely Marion Shockley (1908-1981), who had been a 1932 Wampas baby star in Hollywood and had debuted on Broadway with George M. Cohan in *Dear Old Darling* (1936). She and Zachary were married in October 1939, and Zachary made sure that Nikki was written out of the scripts during the weeks the newlyweds were off on their honeymoon. The first announcer for the series was Ken Roberts (who also announced for *The Shadow*). During its initial ten weeks on the air, the orchestra that performed the background music for episodes was conducted by Bernard Herrmann (1911-1975), who accompanied Orson Welles to Hollywood a year later, wrote the score for Welles' classic film *Citizen Kane* (1941), and went on to compose the music for such Alfred Hitchcock masterpieces as *Vertigo* (1958) and *Psycho* (1960).

Zachary's analogue to the Queen "Challenge to the Reader" device was to stop each week's drama at a certain point after all the clues had been set forth so that a panel of well-known guests who "represented" the home listening audience would engage in an unrehearsed debate as to whodunit. At first these guest sleuths were drawn from the ranks of New York media celebs—Princess Kropotkin, writer Gelett Burgess, music critic Deems Taylor, playwright Lillian Hellman, photographer Margaret Bourke-White—and were paid \$25 to \$50 apiece. Most of them turned out to be less than scintillating. One claimed that the murderer was his fellow guest detective, another spent five minutes arguing that the week's culprit must have been Ellery himself, and a third, whose regular job was as a producer for CBS, became so confused by the plot that all she could say was: "I'm an Ellery fan Queen." The most perceptive of the early guests was Lillian Hellman, who solved the case of "Napoleon's Razor" (aired July 9, 1939) in a nick. After a few months Zachary decided to replace the big-name armchair Sherlocks with ordinary men and women. But neither the members of the live studio audience at CBS nor the home listeners who were chosen on a write-in basis contributed satisfactorily, and soon Zachary returned to using celebs like playwright Harry Kurnitz, better known to whodunit fans under the pseudonym of Marco Page, who cracked "The March of Death"



Rough and tumble character actor Ted de Corsia, often seen in villainous western roles, portrayed Sergeant Velie in the radio series.

(October 15, 1939) mystery in jig time.

The special guests weren't the only people in the CBS building who were trying to solve each Sunday evening puzzle. Zachary had decided to withhold the last scenes of each script from the actors until the final moments of the dress rehearsal, so that the one playing the murderer wouldn't blow the show by trying too hard to act innocent. By late in the year the regular cast had organized a pool, with the proceeds going to whoever identified the murderer. The most frequent winner was Ted de Corsia (1904-1973), who had taken over the role of Sergeant Velie in November, and the runner-up was Robert Strauss.

Zachary must have been one of New York's busiest men that summer of 1939. Not only was he producing and directing a 60-minute drama each week, but whenever a Queen script ran short he and his assistant, Charles Jackson (1903-1968), who was to become famous a few years later for his novel about alcoholism *The Lost Weekend* (1944), had to insert additional dialogue as needed. On top of all these chores Zachary functioned as story editor, taking special care to make sure that the Queen plot premises were sound. The series' first episode, "The Adventure of the Gum-Chewing Millionaire," hinged on a scorecard from a baseball game supposedly played that very Sunday afternoon, June 18, 1939, between the Washington Senators and the St. Louis Cardinals. A few hours before air time, Zachary made a routine check and discovered to his horror that the game had been cancelled because of rain. But a frantic phone call to Washington satisfied him that the clue

Academy (25¢) 'til 6 p.m.
 "The Uptown Show at Downtown Prices!"
 ★★★★★★★★★★★★★★
MONDAY-TUESDAY
 Radio's Great Mystery Show
A SLAIN VENTRILOQUIST TELLS NO TALES
 ...Til a Dummy Spills The Story...
 When Ellery Queen Pulls The Strings!


RALPH BELLAMY as ELLERY QUEEN
MARGARET LINDSAY as NIKKI PORTER
Ellery Queen's PENTHOUSE MYSTERY
 with
Charley Grapewin
 ANNA MAY WONG
 JAMES BURKE
 EDUARDO CIANNELLI
 Screen play by ERIC TAYLOR
 Story by ELLERY QUEEN
 Directed by JAMES HOGAN
 A COLUMBIA PICTURE

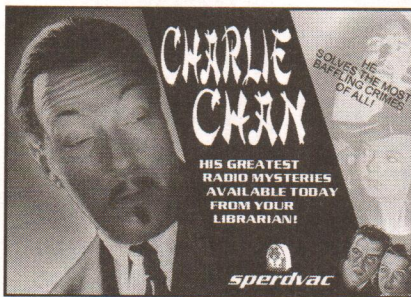
Newspaper advertisement for one of Ralph Bellamy's features reminds audiences that the film is based on "radio's great mystery show."



The great character actor Charley Grapewin as Inspector Queen in the Columbia film series. Veteran radio actor Santos Ortega portrayed Ellery's father on the airwaves.

was still viable: several thousand fans had gone to the stadium before the game was called. The next week's episode, "The Adventure of the Last Man Club," (June 25, 1939) dealt with a favorite theme in the Queen novels and short stories, red-green color-blindness, and Zachary made it his business to find out whether someone with this handicap could tell the difference between crème de menthe and a cherry liqueur. For "The Adventure of the Bad Boy" (July 30, 1939) he had to research whether arsenic would kill a rabbit. So it went as week followed week and a new kind of radio drama was born. ♣

 Francis M. Nevins is coauthor of *The Sound of Detection: Ellery Queen's Adventures in Radio*, with frequent SPERDVAC contributor Martin Grams, Jr. The book is due for a June 2002 release. Various material and excerpts from this book were reprinted courtesy of the authors.



**FOR THE BEST IN RADIO MYSTERY
CONTACT YOUR SPERDVAC
LIBRARIAN TODAY!**

SPERDVAC DIRECTORY

SPERDVAC INFORMATION AND OFFICIAL BUSINESS

P.O. Box 7177, Van Nuys, CA 91409-7177
TOLL FREE 877-251-5771 or DIRECT (310) 219 - 0053

MEMBERSHIP, ADDRESS CHANGES AND RADIOGRAM SUBSCRIPTIONS

Barry Opliger, 334 East Fairview Avenue #9, Glendale, CA 91207.

ACQUISITIONS

Discs, Tapes and Printed Materials: Dan Haefele, 13720 Jefferson Avenue, Hawthorne, CA 90250, (310) 973-5060, DanHaefele@aol.com for General and Archives Libraries.

CATALOGS

Bob Steinmetz, P.O. Box 669, Manhattan Beach, CA 90266-0669, SPERDVAC@aol.com.

LIBRARIES

♣ *General Library • Cassettes 1-500:* Bob Steinmetz, P.O. Box 669, Manhattan Beach, CA 90266-0669.

♣ *General Library • Cassettes 501-1000:* Hoag Schmele, 4067 Solana Drive, Palo Alto, CA 94306-3167

♣ *General Library • Cassettes 1001-1500:* Dr. H. Nettles, 922 Progreso Drive, Houston, TX 77038.

♣ *General Library • Cassettes 1501-2000:* Marie Raymond, 1004 Poplar Avenue, West Sacramento, CA 95691.

♣ *General Library • Cassettes 2001+:* Bob Steinmetz, P.O. Box 669, Manhattan Beach, CA 90266-0669.

♣ *General Library • Open Reels 1-500:* Closed

♣ *General Library • Open Reels 501-1500:* Robert Meeker, 2861 Main Way Drive, Rossmoor, CA 90720.

♣ *General Library • Open Reels 1501+:* Dr. H. Nettles, 922 Progreso Drive, Houston, TX 77038.

♣ *Archives Library • Cassettes 1-500:* Bob Steinmetz, P.O. Box 669, Manhattan Beach, CA 90266-0669.

♣ *Archives Library • Cassettes 501-1000:* Barbara Watkins, Box 628, South Pasadena, CA 91031-0628.

♣ *Archives Library • Cassettes 1001-1483:* Ed Cushman, 22720 Meadow Lane, Sprague River, OR 97639-9706.

♣ *Archives Library • Cassettes 1484+:* Bruce Miller, 1616 Harper Avenue, Redondo Beach, CA 90278-2725.

♣ *Archives Library • Open Reels 1-1500:* Closed.

♣ *Archives Library • Open Reels 1501-1900:* Barbara Watkins, Box 628, South Pasadena, CA 91031-0628.

♣ *Archives Library • CDs 1800+:* Barbara Watkins, Box 628, South Pasadena, CA 91031-0628.

♣ *Hollywood Museum Library • Cassettes Only:* Glenda Kelly, 2323 Ralston Lane, Redondo Beach, CA 90278-5219.

♣ *Printed Materials Library:* Bobb Lynes, P.O. Box 628 South Pasadena, CA 91031.

♣ *Video Library:* Jerry Williams, 381 Table Mountain, Oroville, CA 95965.

FOR VOLUNTEER INFORMATION CALL OUR TOLL FREE NUMBER

877-251-5771

'Orson's Shadow' set for Skirball Center June 12-16

L.A. Theatre Works' *The Play's The Thing* live radio theater series records *Orson's Shadow* by Steppenwolf Theatre member Austin Pendleton, for public radio broadcast. Rosalind Ayres directs Robert Machray as Orson Welles (reprising his 2001 Los Angeles Drama Critics Circle Award-winning performance); Caroline Goodall as Joan Plowright; Glenne Headly as Vivien Leigh; and Simon Templeman as Kenneth Tynan. Five performances at the Skirball Cultural Center will each be recorded before a live audience for future broadcast on Southern California Public Radio's 89.3 (FM) KPCC and XM Satellite Radio. Performances take place on Wednesday, June 12 at 8:00 p.m.; Thursday, June 13 at 8:00 p.m.; Friday, June 14 at 8:00 p.m.; and Sunday, June 16 at 4:00 p.m. and 7:30 p.m. (There is no performance on Saturday, June 15.)

Inspired by a real-life theatrical collaboration between Orson Welles and Sir Laurence Olivier, Pendleton imagines the collision of these two egos. It's 1960, and renowned theater critic Kenneth Tynan tracks down the reclusive Welles in London, convincing him to direct Laurence Olivier and Olivier's new love, Joan Plowright, in a revival of Ionesco's *Rhinoceros*. The play depicts the two kings of 20th century theater, as well as Tynan, Plowright, and Olivier's wife, Vivien Leigh, in rehearsal together, and carries an insightful glimpse of the demons that drove them all. *Orson's Shadow*, a blend of careful research and timed wit, focuses on Welles' reputation as it looms over the four other theatrical legends.

"Orson cast a shadow— first of all, Orson cast a shadow on himself— the shadow of his early brilliance. And Orson's brilliance sort of cast a shadow on everyone who dealt with him," comments Pendleton in an interview.

"It's a fascinating behind-the-scenes look at these theatrical geniuses," says Ayres. "Tynan was an extraordinarily powerful influence on British theater, and his push to get Welles and Olivier together was motivated by an ongoing struggle to establish a British national theater."

Orson's Shadow premiered in Chicago as part of Steppenwolf Garage's

1999-2000 season and had its East Coast premiere at the Westport Playhouse in collaboration with the Williamstown Theatre Festival. The Los Angeles premiere in 2001 starred Robert Machray as Welles and garnered multiple awards from the Los Angeles Drama Critics Circle, LA Weekly, and Back Stage West.

The Skirball Cultural Center, whose mission is to celebrate American-Jewish life and American democratic values, is located at 2701 N. Sepulveda Boulevard, in the Santa Monica Mountains just off the San Diego Freeway (exit Skirball Center Drive). Ticket prices range from \$10.00 to \$42.00. For reservations and information, call the L.A. Theatre Works Box Office at (310) 827-0889.



THE LONE RANGER
 "Remember, many of my adventures are now on CD from SPERDVAC! Order today from your favorite librarian! Hi-Yo Silver Away!!!"

THE PLAY'S THE THING June Schedule

June 1: *Neat* written and performed by Charlayne Woodard; broadcast includes an interview with Charlayne Woodard.

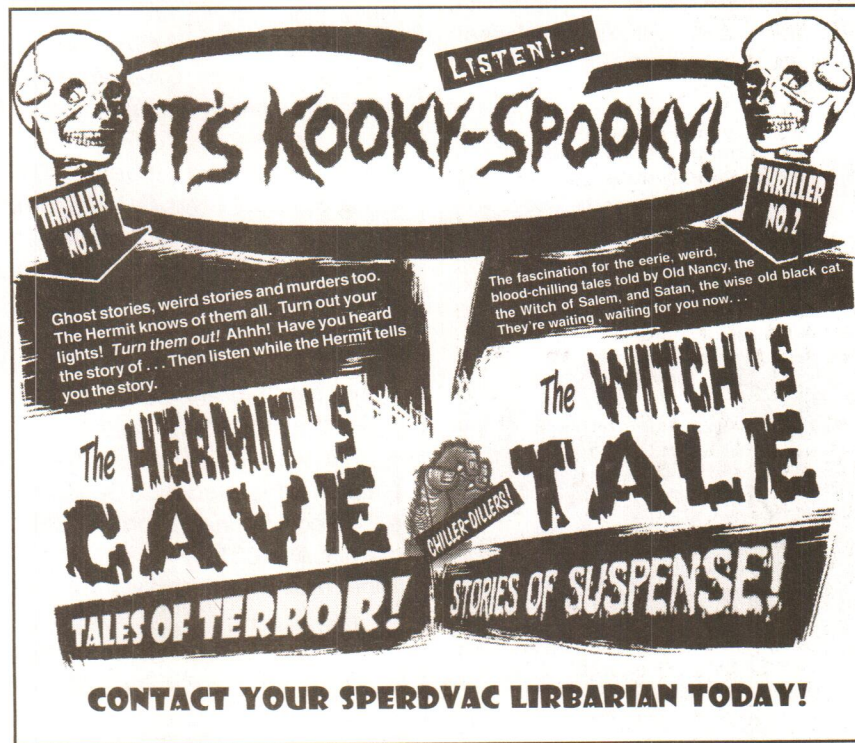
June 8: *The Lion in Winter* by James Goldman; starring Alfred Molina and Katleen Chalfant; broadcast includes interviews with audience members who saw the performance live.

June 15: *The Cocktail Hour* by A.R. Gurney; starring Keene Curtis, Bruce Davison and Nan Martin; broadcast includes an interview with Bruce Davison.

June 22: *Agnes of God* by John Pielmeier; starring Barbara Bain, Emily Bergl & Harriet Harris;

June 29: *Hay Fever* by Noel Coward; starring Eric Stoltz, Serena Scott and Tate Donovan.

Call! TOLL FREE TODAY!
877-251-5771
 SPERDVAC'S NEW TOLL FREE NUMBER!
 IT'S FREE!
 -Call Us to Keep Informed!
 -Call Us to Let Us Know What You Think!



LISTEN!...
IT'S KOOKY-SPOOKY!
THRILLER NO. 1
 Ghost stories, weird stories and murders too. The Hermit knows of them all. Turn out your lights! Turn them out! Ahhh! Have you heard the story of... Then listen while the Hermit tells you the story.
The HERMIT'S CAVE
TALES OF TERROR!
THRILLER NO. 2
 The fascination for the eerie, weird, blood-chilling tales told by Old Nancy, the Witch of Salem, and Satan, the wise old black cat. They're waiting, waiting for you now...
The WITCH'S TALE
CHILLER-DILLERS!
STORIES OF SUSPENSE!
CONTACT YOUR SPERDVAC LIBRARIAN TODAY!

SPERDVAC
2002
MEETING SCHEDULE



JUNE 8 • 12 NOON

South Pasadena Community Room

BOB MITCHELL

BOB MITCHELL, musician, organist and choir director on radio, TV and movies (over 50!), is our June 8 guest at the South Pasadena Community Room. He started as a kid organist for silent films in the mid-1920s, moved on to early LA radio on KHJ, KFJ & others. He created and directed the famous Mitchell Boychoir which performed with Bing Crosby (*Going My Way*) and Roy Rogers among others. He still provides organ accompaniment to film shows at LA's Silent Movie theatre. He has many stories to tell! We'll see you there.

SEPT. 14 • 12 NOON

Mid-Valley Library

OCTOBER 12 • TBA

*No Meetings Scheduled
for July and August*

NOVEMBER 1,2,3



Watch Radiogram
for Details!

↓ IMPORTANT ↓

SEND YOUR CHANGE OF ADDRESS
INFORMATION TO
Barry Opliger
334 East Fairview Avenue #9
Glendale, CA 91207

↑ IMPORTANT ↑

**Using Our Libraries
the easy way**

Confused about how to order tapes through our libraries? You're not alone. But let's take a quick tour to show you how easy it really is.

Here we go. After going through the General Library catalog you notice a special episode of *The Eddie Bracken Show*, and so you jot down that the episode is on page 444. Now you move on to find all of the great *Escape* stories on tapes 586-595. Now you want to order the tapes.

First, you already know which catalog had your shows, the General Library in this case. Now you decide if you want to order open reel or cassette format or CD where available. Let's say you prefer cassette. Keeping in mind that you need the cassettes and tape numbers you've checked, check the SPERDVAC directory on page 13 of this issue of *Radiogram*. Tape 444 is available in cassette from General Library—Cassettes 1-500. Bob Steinmetz is the librarian. Tapes 586-595 are available from General Library—Cassettes 501-1000. Hoag Schmele is the librarian. You will order your tapes from these librarians at the addresses listed in the directory.

No matter which format you select, an order is five tape numbers. Each open reel tape has three hours of shows. When you order a tape in cassette format you receive the same shows that are on the open reel copy, but these are recorded onto three separate cassettes. Because other members may be trying to check out some of the same tapes, it is best to list plenty of alternatives. Otherwise, you might have to wait a long time before your order is filled. Also, you may order from more than one library at the same time, but remember to send in a separate order to each librarian.

Remember, when you order please remit the rental fee (fees are listed below), and make all checks payable to SPERDVAC. And please include your membership number on all orders.

Also, be advised that our libraries are for members to enjoy. You may choose to make copies of tapes so that you might enjoy the shows later, or, if you wish, you can listen once and return our tapes.

There. Our journey is over. Now enjoy.

LIBRARY FEES

HOLLYWOOD MUSEUM	
Cassettes	\$5.50 for 5
ARCHIVES	
Cassettes	\$5.50 for 5
CDs (A-1901 & beyond)	\$5.50 for 5
Open Reels	\$7.00 for 5
GENERAL LIBRARY	
Cassettes	\$8.75 for 5 sets (15 hrs)
Open Reels	\$10.00 for 5 (15 hrs)
PRINTED MATERIALS	
\$1 with minimum order of \$6	
VIDEO TAPES	
\$5 per tape for one month's rental	



McGee's Closet is a free service to our members and honorary members. Send your wants in OTR-related material to kinseyfan@hotmail.com (the preferred method) or write to McGee's Closet, c/o Barbara J. Watkins, P.O. Box 628, South Pasadena, California 91031. Please specify desired taping format (cassette, open reel, recordable CD, or DAT). Also, please include your membership number with your advertisement.

FOR SALE

FOR SALE. SciFi Mags: Galaxy 56-58 from which many X-1 radio shows adapted. Includes x-1 radio ads \$4 ea.; Lum & Abner almanacs (36 & 37) & Horlick's mixer (mint); Shadow blue coal & Carey salt rings; Green Hornet secret compartment ring; Straight Arrow jigsaw puzzles. Straight Arrow cowboy & indian game in blue box. Contact: Clyde Benge, (303)683-0624 or e-mail benge13@msn.com (after June 13).

WANTED

WANTED. Cassette copies of KCSN-FM's Old-Time Radio program broadcast on Sundays. Unable to receive broadcast due to local station on same frequency. If possible, each program broadcast taped on cassette. Will furnish cassettes. Contact: William Rice, 24532 Highpine Road, Lake Forest, CA 92630, or e-mail: willyfeb19382002@yahoo.com

WANTED. If you are a member of a group of enterprising OTR enthusiasts who produces OTR re-creations in your local area, then please send us the details. We would like to publish your efforts in *Radiogram*. See the address on the masthead. Thanks!

Mr. Mike Says...



"Just a reminder for all our OTR friends: McGee's Closet is a free service for all our members and honorary members. It is for non-commercial personal use only. For commercial ads and rates see the masthead on page 3. Remember, McGee's Closet is for personal use only. Thanks a million!"

Everyone but Everyone is Reading OTR's Favorite Monthly Newsletter

Return with us now to the Golden Age of Radio Drama, Variety, and Comedy in the world's most important OTR newsletter. Yes, you can subscribe to *Radiogram* by sending \$15* for 11 16-page issues to Radiogram, Subscription, Barry Opliger, 334 East Fairview Avenue #9, Glendale, CA 91207. Every month *Radiogram* gives you the best in OTR news and views. Be sure to subscribe today and not miss a single issue. And be sure to renew your subscription as well. With *Radiogram* seeing is hearing.

*\$15 in USA, Canada and Mexico. \$20 in all other countries.



READ RADIOGRAM EVERY MONTH



Patrick Lucanio, Editor
1097 Janus Street
Springfield, OR 97477

(Pre-sorted) First Class Mail
U.S. Postage
PAID
Albany, OR
Permit 188

FIRST CLASS MAIL