

MEMORIES

Old Time Radio Club Of Buffalo



Bogey

Vol. 1 No. 2

This issue is dedicated to the nice people at St. Matthew's Church, who allow us to use their facilities.

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Welcome once again to MEMORIES, the publication of the Old Time Radio Club of Buffalo. This second issue features articles on Humphrey Bogart, our cover star, "The Lone Ranger," "Lux Radio Theater," Tarzan, Bing Crosby, Jack Benny, and "Fibber McGee and Molly." This issue also sees the introduction of several departments, which will be continuing features in MEMORIES. Among them are a reviews section, a memory quiz, a puzzle page, information columns, and a "log" section, in which we will present the program log of a different series in each issue. A fiction piece appears as well. An adventure storey set in the world of old radio, it is a serial which will run four installments.

As mentioned in our first issue, the purpose of the OTRCOB and MEMORIES is the re-generation of interest in old time radio. If the contents of this magazine stimulates your interest, we are justified. WE need YOUR support. If you feel the urge, write an article for us, or design a puzzle. If you live in the Buffalo area, you may wish to attend one of our meetings. Please do; you're always welcomed. We meet on the second Monday of the month at:

St. Matthew's Church
1182 Seneca Street
Buffalo, New York 14210

We usually get started at 7:30 PM. Correspondence to the club can be sent to:

Chuck Seeley
294 Victoria Blvd.
Kenmore, N. Y. 14217

We welcome, appreciate and solicite comments on MEMORIES. We try to make each issue better than the previous. In order to do this, we need your criticisms. Please writel

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 Secretary Chuck Seeley

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On the Air



Tiny Area Club Keeps Faith on Old-Time Radio

By HAL CROWTHER

News Radio-TV Critic

My recent brush with the world of the Trekkies renewed my respect for those little groups that keep the faith whether anyone notices them or not.

The Old Time Radio Club of Buffalo has administered its sacred trust in obscurity. It's a small club that makes no secret of its size. The club directory lists all 11 members.

It also lists a more significant figure, one that lends some weight to the enterprise. Among them, the Radio Club members own nearly 25,000 tapes of defunct programs (I assume there are some duplicates).

THE CLUB members are mounting a modest membership drive, not because they've run out of shows to listen to, but because they need some help with a new project, a magazine titled "Memories."

The maiden issue of *Memories* forces me to come to grips with my relative youth — not an unpleasant experience.

I can barely remember Fred Allen. All my life I've heard him lionized as a comic genius, and I have a secondhand impression that was beginning to pretend that it was the real thing. But face to face with Dominic Parisi's vivid memories of Allen's Alley — Mrs. Nussbaum, Titus Moody — I realized I'd never been there.

I retain one legitimate memory of Allen, as a guest panelist on a TV game show that must have been what's My Line. He didn't look well and he was swapping compliments in a hoarse ironical voice with the lady with no chin — Dorothy Kilgallen?



Allen

I listened to the Lone Ranger when I was a lad. But I never knew that Tonto was played by "An aging Shakespearean actor" named John Todd (what a range he must have had). And I don't go back to 1941, when the Masked Man's producers made one of radio's most cautious voice transplants to protect their young audience from disillusionment.

As Parisi tells it, the original Ranger, an actor named Earle Graser, was killed in an accident. On the air, the Masked Man became very ill and could manage nothing more than groans and heavy breathing for several episodes. When they felt the kids could accept some grave physical changes in the suffering hero, the producers introduced the serious announcer, Brace Beemer, as the Ranger resurrected.

"MEMORIES" abounds in such anecdotes and trivia — carloads of it. But the issue I picked up on is older than The Shadow.

Was "Portia Faces Life" really so far ahead of its time, a serial that could still stir hearts in the pages of M.S.?

"The story of a woman's fight in a world of men," they called it. And Portia, a widow with a nine-year-old son, made a living by her wits in the practice of law.

If Portia was really that contemporary, she was all alone. The prevailing fantasies of the day were manifest in Mary



THE LATE BRACE BEEMER
After Heavy Breathing

Noble, Backstage Wife — "the story of an Iowa stenographer who fell in love with and married the Broadway matinee idol, Larry Noble."

Or Our Gal Sunday — "an orphan girl from the little mining town of Silver Creek, Colo., who in young womanhood married England's richest, most handsome lord, Lord Henry Brinthorpe."

PERHAPS the prize pig of pre-consciousness radio was Doc Long of "I Love a Mystery," who called Jack Packard's Gal Friday "the cutest little ol' secretary ever to fill out a dress so nice."

It may not be a coincidence that all 11 members of the Old Time Radio Club of Buffalo are men. But I want to thank them for these insights and for the memories I don't remember. They can be reached by kindred spirits at 19 Church St. in Lancaster (14086).

MEMORIES #2

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Jack Benny - Thirty-Nine Forever

Benny Kubelsky, commonly known as Jack Benny, was born in Waukegan, Illinois, on February 14, 1894. I think that his age at birth was thirty-nine because he remained that age throughout his career.

While still at a young age (thirty-nine again!?) Jack was presented with two gifts from his father. One gift was rather unusual -- a monkey-wrench! The other present was a violin. The wrench was given to him in case he didn't possess any talent. The violin, was in case he had any talent. We know that the musical instrument won out over the wrench and became his trademark. Benny broke into show business and stayed there for many years. His real age at this time was seventeen -- not thirty-nine.

When World War I started, Jack enlisted in the Navy. He landed a spot in the Great Lakes Naval Revue, a stage performance designed to help the orphans and widows of Naval personnel. While performing in this revue, Jack discovered that his humorous talents received more of an audience response than his musical selections.

It was at this time that Jack (being billed as Ben K. Benny) discovered that there was another violinist, Ben Bernie, who was also fooling around with the violin. So as not to be confused with Bernie, the man we all know as Jack Benny, became Jack Benny.

From vaudeville Benny went to musicals. While on a road show in Hollywood, Jack was discovered and landed a part in the movie, Hollywood Revue of 1929. This all happened by the way before he broke into radio.

Benny's first radio appearance came in 1931. He was a guest on a news and gossip show run by Ed Sullivan. Jack's first words spoken on radio were - "This is Jack Benny; now there will be a pause for everyone to say 'who cares?'" Benny, of course, came over great on radio. He had no problems obtaining sponsors, they came after him! Canada Dry, Chevrolet, General Tire, Lucky Strike and, of course, Jello which resulted in Jack's famous show openings; "Jell-o again!" Jack insisted that the middle commercial on his shows be a comedy one. It seemed that no matter what the situation might be, his announcer Don Wilson would appear before the old mic and proceed to sell the product.

Jack: Oh hello, Don. I didn't expect to see you here in Chinatown, in this dark alley, in the middle of a Tong war.

Don : On, I was just out for a stroll, and I just thought I'd drop in here at the Red Hatchet and have some chop suey, sweet and sour pork, bamboo shoots and rice

Jack: Anything else?

Don : Why, yes, Jack, a heaping bowl of Jell-o that tops off any meal ...

Jack: I knew it!

Don : Jell-o, you know, Jack, comes in six delicious flavors ...

The radio listeners assumed that Jack was stingy. The cast, and Jack himself, never tried to make it appear otherwise. Fan letters asked if it were really true that Dennis Day was paid only twelve dollars a week for appearing on the show and did he really have to mow Benny's lawn?

Jack's trips to his basement vault, which he undertook grudgingly, are classic laugh getters. And, of course, the time a robber wanted his, "money or your life," has to be one of the truly funniest skits on his show.

Jack did not wear a toupee, but he did own a Maxwell car, a 1924 Model. The old car was incorporated into many of the Jack Benny show programs. Benny even tried to sell Fred Allen the car for a trip that Allen was going to take. Jack tried to convince Allen that it would be cheaper than taking the train.

Ronald Colman and his wife were not really Jack's next door neighbors. On his radio show they were. The Colman's were frequent guests on the program. They would be heard complaining about Jack coming over one day and borrowing a cup then returning the following day asking that the cup be filled with sugar.

On one show the Colman's were serving brandy to their guests in rare seventeenth-century glasses, the last remaining set of six in the world. In came Jack, and the Colman's, polite hosts as they were, served him a drink also. Jack had seen an old Ronald Colman movie a few days ago and he knew just what the very best people did after they drank a toast. Jack hurled his empty glass into the Colman's fireplace.

The Colman's stood stunned, the precious glasses clutched to their bosoms. But the Colman's were much too cultured to embarrass even an uninvited guest by letting him think he had done the wrong thing. They, too, hurled their fine antique glasses into the fireplace.

The misunderstandings between Jack and the Colman's were mild compared to the Benny - Allen feud. But this is another story which many of you are familiar with.

Benny's violin playing never improved during his radio years, even though he had instructions from the Master himself -- Frenchman, Professor Le Blanc (Mel Blanc). During one practice session, Le Blanc kept interrupting Benny's playing. He called for resin for the violin strings. Over and over he would call, "Resin! Resin!" Finally Le Blanc demanded "Razor Blade!" "What do you want with a razor blade," asked Jack. "I wish to cut my wrists," replied the instructor.

Besides the regulars on the show, Dennis Day (who later had a show of his own) Phil Harris (who also had his own show), Rochester, Mel Blanc and Mary Livingston, there were a number of performers who appeared on and off again.

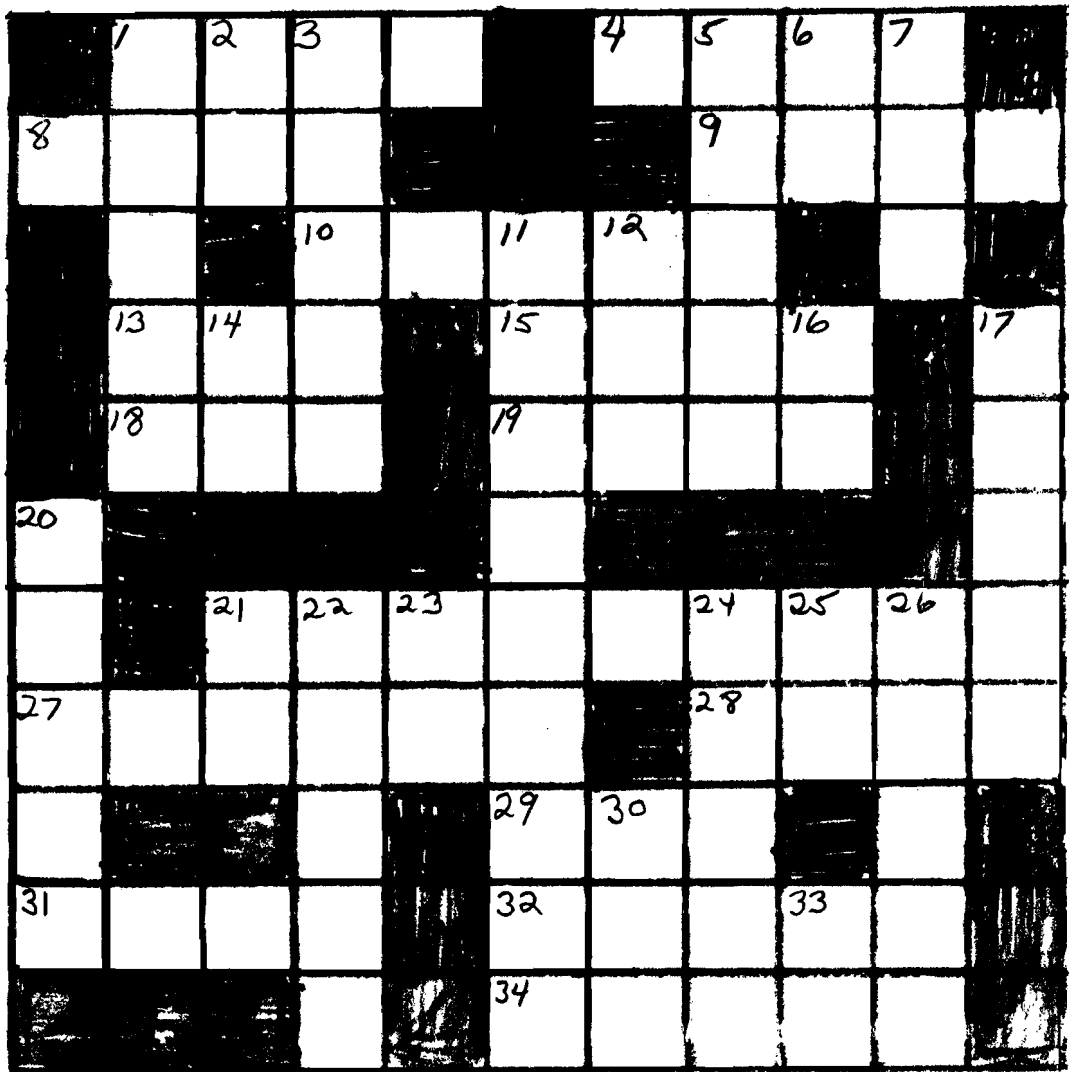
Remember Mr. Kitzel, the man who sold hot dogs with the, "Pickle in the middle and the mustard on top?" He was played by Artie Auerback. Sheldon Leonard played the race track hustler who always tried to give Benny a "hot tip" on the nags. How about the department store floor-worker who responded when called for, with a "Yeeees!" He was played by Frank Nelson.

When all this marvelous cast was put together, with perhaps a special guest star, the Jack Benny Show developed into one of the most popular and highest rated comedy shows in broadcasting history.

Jack Benny, the man who gave laughter to millions of people via the radio, the movies, and finally television, passed away this year. He was a little older than thirty-nine. But, when one of his old radio shows is played by a collector, Jack will once again become thirty-nine, and at thirty-nine he will forever remain.

D. P. Parisi





ACROSS

1. First station
4. NBC, CBS, et al.
8. _____ Hour
9. What the bad guys were
10. Red _____
13. _____ lala
14. _____ Superman!
18. Hide halitosis with this
19. _____ Corliss Archer
21. SF show
27. _____ Bergere of the Air
28. What the bronzed, white son of the jungle slept in
29. Morse thriller, abbrev.
31. Great lake
32. Free plug for us
34. Namesakes of the Thin Man's wife

DOWN

1. Atwater and Clark
2. GP
3. Moslem scripture
5. What the Shadow's voice was
6. It killed radio
7. John Gielgud
11. See 21 Across
12. Summer in Paris
14. Concerning
16. Road
17. Would you believe Howard Duff was the fourth?
20. Sam's secretary
21. Shirt size
22. Sam's ex-partner
23. That is
24. _____ of Space
25. Believe It _____ Not
26. Gene and Kathryn Lockhart
30. Lithuanian war area
33. Star spangled avenger

CAPSULE HISTORY SECTION

by Dan Marafino

FANNY BRICE

Fanny Brice entered radio in the early 1930's and soon achieved popularity as Baby Snooks. Considered one of the great comediennes of her day, Miss Brice started her career as a song sheet illustrator. Later she was hired by George M. Cohan and Sam H. Harris as a singer and dancer. When she was 17, she became engaged to Florenz Ziegfeld for his popular "Follies," in which she achieved stardom singing "My Man." As Baby Snooks on the radio, she sorely tried the patience of her long-suffering daddy, played for many years by Hanley Stafford. Miss Brice's life and loves have been featured in three motion pictures: "Rose of Washington Square," "Funny Girl," and "Funny Lady."

RUDY VALLEE

Rudy Vallee and his Connecticut Yankees were probably the brightest stars in the radio firmament in the early 1930's. Vallee, a young New Englander, attended Yale and planned to become a teacher. A mail order course in the saxophone changed the course of his life. He formed a band and, with his sax playing and his nasal crooning, it became a great success in night clubs. On October 24, 1929, he began a series of weekly broadcasts called "The Fleishman Hour" that would go on for a decade without change in sponsorship. It was probably radio's first really professional variety show. Among the tunes identified with Vallee are "The Vagabond Lover," "Your Time is My Time," "The Maine Stein Song," and many others. Graham MacNamee was the announcer for early "Fleischmann Hour" broadcasts.

BURNS AND ALLEN

George Burns and Gracie Allen received their schooling in old time vaudeville. Gracie, the daughter of a stage hooper, made her debut at the age of 3. George entered show business as a small boy in a Gus Edwards vaudeville act. They met in 1922 and formed a team, with Gracie playing straight man to George. It wasn't until 3 years later that they realized that it was Gracie who was getting the laughs. Their first radio appearance was in 1931 as guests on Eddie Cantor's program. Their audience appeal proved so great that they were signed for appearances on the Rudy Vallee and Guy Lombardo shows. 1932 found them signed for their own program on CBS and they were regulars on radio and, later, TV until Gracie's retirement in 1955.

There will be more capsule histories next issue. If you have any favorite personalities or shows you would like to see featured here or as a longer article, let us know. Better yet, write one yourself and send it off to us. Don't worry about grammar, spelling, or the like. They're just frills; that's why there are such animals as editors.

THE BING CROSBY STORY

Was there really ever a time when the familiar, friendly voice of Bing Crosby wasn't a part of our lives and memories? Most of us, who have grown up listening to Bing for what seems to be always, find it hard to remember such a time. But it existed -- and very different it was, too. A look back at the music world before Crosby entered it reveals some startling, forgotten facts that are difficult to believe ever existed in a world that today is so dominated by popular singers of every description.

Popular singing can quite literally be divided into two periods, "B.C. and A.C." (i.e.-"Before Crosby and After Crosby"). No other singer of the '20's, '30's and '40's had such a wide, far-reaching influence as Crosby did.

During the '20's, "Before Crosby", opera had its Carusos, Broadway its Jolson's and the Record favorite, Gene Austin. But, in the '30's, it was Bing Crosby who made the biggest impact and who became the national singing idol and whose unprecedented success launched a flood of imitators such as Como, Colombo, Dick Todd, Sinatra, Dean Martin and John Gary.

Crosby reached his musical maturity at just the right time when radio could properly air his warm voice, nonchalance and low-keyed charm. And now, thanks to the movies and records, we can keep Bing and his voice young forever.

"...MASKED RIDER OF THE PLAINS..."

by Lee J. Stachura

The Lone Ranger is a mystery to his fans and to show business. Few radio programs have allowed the public to know less about them. The reason for the aura of mystery which surrounds the creation and production of "The Lone Ranger" lies with the title character himself. The Lone Ranger is supposedly a man of mystery to the people who appear in the show as well as to the listening audience. Fans have never seen a picture of the Ranger unmasked, not even in 1938, when Republic Studios made a Lone Ranger movie serial in 15 chapters.

The reason for the tremendous popularity of the show is likely the fact that the stories are all action, filled with hair-breadth escapes. Although scattered, half-hearted complaints have been made about its effect on youthful fans, "The Lone Ranger" has none of the brutality or viciousness of gangster stories or numerous other westerns. The Ranger never kills; he shoots the guns from the hands of outlaws. It is a return to the refreshing outdoors adventure of the old dime novels.

"The Lone Ranger" was aired every Monday, Wednesday, and Friday, broadcasting the same episode three times in order to hit every part of the United States at 7:30 PM, local time. Over the years, there have been more than 9000 different characters on the program, with only the Ranger and Tonto unchanged since the series' inception by Fran Striker's fertile mind and pen.

At the height of the mania surrounding the Ranger, that swept all age groups, there were Lone Ranger magazines, children's story books, coloring books, Big Little Books, cereal bonus premiums, and items of every type and description.

The Ranger, incidentally, was destined to make a peculiar contribution to American history. "Hi-yo, Silver"-- the Ranger's familiar call to his steed-- was actually used as a password by G.I.'s entering Algiers during World War II.

Unquestionably the most famous of all radio adventure series, "The Lone Ranger" has a special place reserved in the memories of all those who listened to the show or watched it on TV. Created by Fran Striker and George W. Trendle, the program was first heard on January 30, 1933. The Ranger disappeared from the radio airwaves in September, 1954, but every so often, if you listen close, he shows up again, the sun gleaming off his pure white hat and glinting from his silver bullets, in the mind's eye.

TARZAN OF THE RADIO

by Charles Seeley

"Tarzan of the Apes, a character out of Edgar Rice Burrough's famous books, was in reality Lord Greystoke, the son of an English nobleman..."

So began, in 1932, the first episode of the Tarzan Radio Act, starring James Pierce as Tarzan, Jean Burroughs as Jane, and narrated by ERB himself. The show was created by the radio division of ERB inc, under the care of Hulbert Burroughs.

Tarzan had two radio incarnations. The first, in 1932, was a serial of 10 to 15 minute episodes. It was an American Gold Seal Production released by the World Broadcasting System. James K. Cardon and, later, Frederick Shields, directed Pierce and his wife Jean in 364 episodes. By 1934, the show had been sold in every state, in South America, and in parts of western Europe. It was greatly successful and it was one of the first radio shows to be transcribed for later broadcast.

A 1933 flyer put out by ERB Inc. describes the show as "a program with a ready made audience, produced and distributed by ERB Inc.-- under the personal supervision of ERB." ERB Inc. offered the Tarzan stories, each to be of 13 weeks duration, at 3 shows per week, and complete in itself, on 39 transcription records. This was unique and innovative in the days of live radio.

At the time of this writing, there are available to collectors the first 76 episodes of the Tarzan Radio Act. They are somewhat difficult to listen to for any great length of time because of the extreme melodramatic style of acting. Also, ERB often trips over his lines in the narration when he gets excited. The sound effects are tolerable. The animal sounds seem authentic but the ape voices sound a great deal like a bunch of humans babbling, save for occasional roars and growls.

ERB's ape language is used throughout and so we have Hista the snake, Herta the bear, Gimla the crocodile, etc. For about 40 episodes Jane refers to Tarzan as White-Skin, the literal translation of the ape words "Tar-Zan."

An interesting touch is in the first line of the introduction to each episode, where a new adjective is used to describe ERB's books: famous, gripping, romantic, exciting, thrilling, vivid, and, my favorite, entrancing.

The first episode begins with Lord and Lady Greystoke already marooned in Africa and ends with their deaths and the one-year-old Tarzan being snatched from his crib by Kala, the she-ape. The second episode takes place 20 years later, and Tarzan has already learned to read and write English and discovered his father's hunting knife. The rest of the primary cast is introduced in this episode-- Professor Porter, his daughter Jane, William Cecil Clayton, and Professor Philander. The plot sort of moves around the idea of mutineers seeking a

TARZAN OF THE RADIO/continued

treasure map and every once in a while the show drifts back to elements of the original story. This goes on for 39 episodes, or 3 series of transcriptions, with nothing really being resolved. By now, the original story has been hopelessly lost.

In episode 40, all of a sudden Tarzan understands a great deal more English than he did in episode 39. He also begins talking in Weissmueller-Tarzan style. Also, episode 40 marks the first time Pierce and Joan Burroughs get billing and a synopsis appears at the beginning of the episode (good thing, too). A teaser is added at the end: "Will Hista the snake kill Taug? And What of Jane?" What, indeed. My favorite is the last line of the synopsis: "Now, are you ready? Hold your-r-r breath!"

All in all, the 15 minute series is best enjoyed in small doses.

In 1974, the Charles Michaelson Company revealed that they had spliced 156 episodes into 52 half-hour segments and claimed to have sold them to 90 radio stations. Nothing further has been heard of the project.

The half-hour series of Tarzan is completely different from the earlier version. Pierce had left the show in 1936 to appear in motion pictures. The logo was changed to provide greater dramatic impact: "From the heart of the jungle comes a savage cry of victory. This is Tarzan... Lord of the Jungle! From the black core of dark Africa... land of enchantment, mystery, and violence... comes one of the most colorful figures of all time. Transcribed from the immortal pen of Edgar Rice Burroughs... Tarzan! The bronzed, light son of the jungle!"

Apparently, the episode "Tarzan and the Diamonds of Asher" was the carryover from the 15 minute series. At the start of the episode, we learn that Jane and her father have left Africa, Clayton has confessed to being an imposter to the Greystoke title before dining aboard ship, and Tarzan has come into his own. Having listened to only the 76 extant 15 minute shows, I do not know what happened in 77-364, but, extrapolating from the others, it is safe to assume that close to nothing of note occurred.

CORRECTION: In the first issue of "Memories" I wrote an article entitled "Heinlein On Radio." I mentioned therein that the radio show "Universe" was adapted from the story of the same name. That much is true, but the show also drew elements from "Common Sense", Heinlein's sequel to "Universe."

LUX RADIO THEATER

by Bob Davis

"Lux, presents Hollywood!"

For two decades this opening was used to announce that radio's most glamerous show was about to begin. Because they presented radio adaptations of movies, the series could not be called a highly original program, but there was no denying that the show had a gloss and a finesse that gleamed like a diamond. It took the then current and not so current screenplays and presented them to the public in a way that the listener felt that they were seeing a movie right in their own home, a movie that, at times, was at their local movie house at the same time. Often a person could return home from a movie matinee and, a few hours later, hear the story that they had just seen. It sounds like a concept that couldn't work, but it did... and how!

The Lux Radio Theater first appeared on the air on October 14, 1934, with the presentation of "Seventh Heaven," starring Miriam Hopkins. The show ran 932 presentations, ending on June 7, 1955, with "Edward, My Son" starring Walter Pidgeon. The final curtain rang down and radio was a little poorer for it.

Other shows were on the air that featured movie adaptations but, while they were good, they weren't in the same class as Lux. One big reason for this is that the other shows featured radio actors on their presentations while Lux was starring the cream of Hollywood on theirs. A list of actors and actresses that appeared on Lux would read like a "Who's Who" of Hollywood. Quite often the original stars would appear in their original roles; at other times, a completely different type of actor would assume a role that was closely associated with another actor. An example of this was the casting of Alan Ladd as Rick in "Casablanca," a role that has become synonymous with Humphrey Bogart. For a few moments it doesn't sound quite right, but then the magic takes over, Bogart is forgotten and Ladd shines through in a fine performance. Bogart appeared frequently on Lux, however, usually recreating his famous film roles in such classics as "The Treasure of Sierra Madre," "The African Queen," and the never-to-be-forgotten "To Have and Have Not" which co-starred his movie leading lady and wife-- Lauren Bacall.

"And your producer... Cecil B. DeMille." When the announcer introduced DeMille every week, the show attained a bit of bigness that really came over the radio speaker. DeMille was the producer-director that gave audiences the biggest, the glossiest, the most lavish pictures of the era. His films were noted for a certain largess that seemed to burst out of the screen. When he stepped up to the microphone, he brought this aura of bigness with him and lent it to the story being heard that night. DeMille probably would have stayed with the show until the end if it had not been for a ruling that he had to join the

LUX RADIO THEATER/continued

actors' union. He refused, considering the ruling to be "silly" and, as a result, was forced to quit his radio "acting" job.

For a while Lux tried other directors and actors to fill DeMille's post as "producer". Actually, DeMille nor any of the other "producers" ever really did produce the show. It was just a way of giving the show an added bit of gloss. After trying a number of people, William Keighley became the permanent "producer." It is said that Keighley got the job because his voice was similar to DeMille's. He stayed with the show until it folded in 1955.

Some of the stories that were presented over the years turned out to be some of radio's best remembered moments. From Charles Boyer and Ingrid Bergman starring in "Gaslight" to Kirk Douglas in the dynamic "Detective Story," Lux provided quality radio programming. The stories were first proven at the movie box-office and then re-proven by the tremendous numbers of listeners who tuned in each week to the "Lux Radio Theater."

Only once during its long run did the show deviate from the film adaptation concept. On January 8, 1945, an adaptation of Bob Hope's book "I Never Left Home" was presented. The story concerns Hope's tours to the fighting fronts to entertain the boys fighting the war. Naturally, the Lux show starred Hope and his entourage of Frances Langford, Jerry Colona and all the others. The show was a tremendous hit as it gave some insight to Hope's travels to hospital to battle-ship to foxhole in his attempt to take the fighting man's mind off war, if only for a little while, and to let them know that they were not forgotten back home. Lux recreated this and let us see what kind of show Hope was putting on for our guys.

Even the commercials on Lux were Hollywood oriented. During the commercial breaks, we were often told how the costumes for the latest epic being filmed were always washed in Lux Soap to protect them and to get them really clean. There was usually a starlet from some studio saying how great Lux Soap was and, of course, mentioning that studio's latest release. At the end of each show the stars of the program would return to the microphone to discuss next week's show and casually mention that they, too, used Lux Toilet Soap. Sometimes these plugs, coming from rough, tough he-men, seemed awfully funny, as evidenced by the night Humphrey Bogart lisped "Why Thee-bee, I'd be lost without my Lux Toilet Soap." Lux stayed on as the sponsor of the show for the entire run, from first to last, a record unparalleled in radio history.

Through the years movies came and went, but the "Lux Radio Theater" stayed on, firmly entrenched as one of the public's top favorites. It took the cyclops eye of television to finally end Lux's reign on the airwaves. The show enjoyed a brief resurrection on TV as the "Lux Video Theater", but the magic was gone, as was the bigness and the gloss. After a short while, it faded even from TV. The "Lux Radio Theater", in its passing, took something from radio, and radio has never been able to replace it.

TAPING FROM TELEVISION

by K. Kinnisson

Has it occurred to you that radio shows aren't the only thing one may collect on tape? While radio shows are the main concern of the membership of the OTRCOB, several members collect other tapeable material. I, myself, am a film freak and while the cost of a sixteen millimeter film projector is comparable to the cash outlay for a tape recorder, I never seem to get around to buying one. Even if I did the cost of the films I would like are tremendously high, if they are indeed available. The government is down harder on film collectors than it is on radio show buffs, in some cases confiscating whole collections because of illegal duplication. Of course, we're doing the same thing everytime we copy a radio show on a tape. But I digress.

I tape certain movies and television shows off the TV, using a patchcord connected directly to the speaker in the TV. I do not tape commercials, but one member of the club who also tapes from TV edits the commercials out and puts them at the end of the program, reasoning rightly that these will be of nostalgic use in the future just as old commercials are interesting to us now.

Contrary to popular belief, it isn't at all difficult to follow a movie or TV show by listening to the soundtrack without a picture. Oftentimes, I will tape a show just to get the music. Also, taping a film is a usefoll tool for the serious film student, not in visuals of course, but in study of dialog. I have found Canadian television best for film taping because of their lack of censorship; American networks chop up a film so badly it is of little use to watch it, let alone tape it. There exists a cable television station in central Michigan which shows feature films several times a day, uncut, with no commercials. And these are new films, too. I've seen movies there on this cable station that have yet to appear in the movie houses in the Buffalo area. A set-up such as that is ideal for taping. The cost of the cable is less than I spend in a month in theaters.

There is a dealer in New York City who specializes in TV and movies on tape. He lists literally hundreds of TV shows, shows which I've forgotten existed. I do not know how much of a business he has, but he advertises regularly and puts out a giant catalog, so he must be doing something. Of course, it's all probably illegal, too.

Most everyone is aware of the "Star Trek" phenomena. It is possible to purchase all 79 episodes from various dealers and I get requests for them from people I trade with. I haven't got them all, but, with a Buffalo TV station re-running them constantly, I eventually will. They're fun to listen to.

There are other things to tape from TV. Musical specials, news reports, and entertainment specials should provide something for everyone. The educational channels often have interesting specials and good drama.

A hard-core radio enthusiast will be hard put to see the sense in taping something that is primarily visual, but it isn't a waste of tape, as many think. Why does anybody collect anything? Some people tape football or hockey games which may seem an even greater waste of time but it isn't. They get enjoyment out of hearing again a big play or the frantic cheering of the crowd. Taping is a great hobby; there truly is something for everybody.

"YOU'RE GOOD, YOU'RE VERY GOOD."

by Brad Runyon

Recognize the lines? Sure you do, sweetheart. "The Maltese Falcon," right? Sure.

Humphrey Bogart was 31 years old when he made his debut in motion pictures, appearing in a Vitaphone short called "Broadway's Like That." In the ensuing years, until his death in 1957, Bogie became one of the giants in the entertainment industry. The legacy he left and the cult that grew bear witness to the greatness of the man. Of course, Bogie is best known and remembered for his classic films and much has been written about them. Our purpose here is a discussion of his radio appearances.

Bogie appeared on many radio shows as a guest star. He was a frequent performer on "The Lux Radio Theater" and the US Savings Bonds' "Guest Star." He recreated his role as Sam Spade on "Academy Award Theater" in their production of "The Maltese Falcon," quite a different Sam Spade from Howard Duff's version. Bogie and his wife, Lauren Bacall, starred in their own show, "Bold Venture."

"Bold Venture" was the name of the yacht used by Bogie in the show. Bogie portrayed Slate Shannon and Bacall played Sailor Duvalle. The producers combined the best parts of "To Have And Have Not" with the elements of "Casablanca." Slate Shannon runs a small hotel-cafe-bar on a Caribbean island. Shannon is his lady, returning Bogie's hard guy come on with impudence. The show was well written, tailored for the by-play between Bogie and Bacall. The setting is exotic, the pace breakneck. Characterizations are vivid.

A listing of Bogie's radio appearances would be nice; perhaps someone with the resources will find the time to write one; perhaps one already exists.

Bogie's voice, with its slight lisp, was distinctive and compelling, low and somehow sinister. He will always be remembered for his films, and some of us, the lucky ones, will remember him on the radio. After all, you know what radio was, den't you, angel? Sure.

"It's the stuff that dreams are made of."



More BOGART on
page 41!

REVIEWS

by Charles Seeley

I normally detest reviewers and critics of all kinds. I've never understood the spectacle of someone with no creative ability of his own passing judgement on the creative work of another. Further, I've never understood why people allow themselves to be swayed by the views of a critic. Criticism is merely opinion, educated or not; your opinion is as good as mine and vice-versa. Therefore, as you peruse the following, be aware that it is all my opinion and, as such, biased and suspect.

The Serials: Suspence and Drama by Installment by Raymond William Stedman, University of Oklahoma Press, 1971

This book is more than another entry in the "nostalgia book race." It is highly informative not only in regards to radio serial drama but also in the fields of films, television, and comic strips. In effect, Stedman gives a history of serial drama in all of its forms from 1912 to 1971, with many excerpts from scripts and comic panels. The radio section discusses, among others, "One Man's Family," "Ma Perkins," "Jack Armstrong," "Little Orphan Annie," and "Superman." There is a section on radio premiums along with theme songs and commercial jingles. Especially useful to the radio enthusiast is the listing of all the daytime network serials from 1932 to 1960, complete with cast, credits, and dates. A similar listing is provided for television serials.

I doubt if the book is still in print; I read a library copy. I found it interesting and well-written and I reccomend it, either for pleasurable reading or research use.

The Big Broadcast 1920-1950 by Frank Buxton and Bill Owen, revised and expanded edition, 1972, the Viking Press

Anyone who has used this book is familiar with its faults. There are plenty of ommissions and, while what information that is provided is fairly accurate, there is much that isn't complete. It is, however, an excellent start. Perhaps the next edition will be that much more complete. I hope that there is a next edition; if not, it would be nice if the compilers would turn over the material to someone else for revision.

The CBS Radio Mystery Theater CBS Radio Network, various times throughout the country, hosted by E.G. Marshall

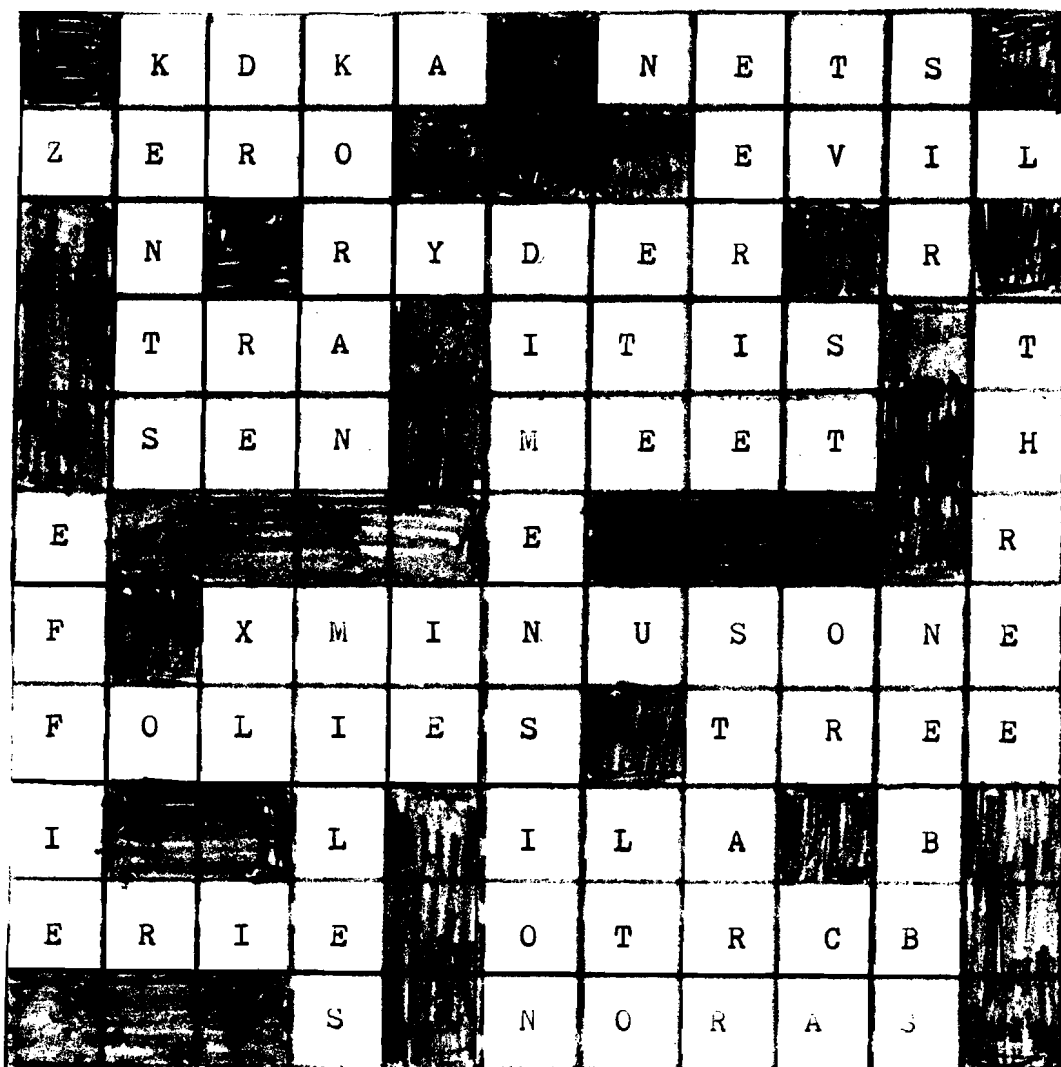
I'm confused about this series. While I've heard several shows that I liked, there have been many more that I didn't care for. The point is made on the show that they are original radio dramas but I have heard rumors that they are re-workings of old "Inner Sanctum" shows. I do not know this for sure. It is nice, however, to have drama back on the radio. I find it especially pleasing to listen to the show over the car radio while driving. I enjoy music but sometimes you want a change. For whatever reason, I hope that the series enjoys a long run.

MY FAVORITE RADIO SHOW

by Brad Runyon

I got into collecting old radio shows by accident. I gave a friend of mine a box of old comic books because I knew he collected them. In turn, he traded them to someone else for a bunch of old radio shows and played some of them for me. It didn't take long before I was hooked. The first show that I heard is still my favorite. It is a "Lights Out" show called "Coffin in Studio B." I'm sure most of our readership has heard this show, if not, pull that tape out of the pile and put it on immediately. If you don't have it in your collection, trade for it.

I suppose the show isn't as good as I make it out to be but I think it's damned good. The plot is predictable enough; it is the execution that is interesting. I enjoy the by-play between the actors and the director, the small talk before air-time. It's not a gruesome show by any means, it's hardly macabre, because it doesn't need to be. It typifies the best radio drama. Terror is, after all, a thing of the mind and radio plays in the best theater in the world: the theater of the mind.



THE CURIOUS BUG

By S. Andrews



There are so many things a novice user of tape recorders and audio equipment finds he does not know. Perhaps, like me, you too are a newcomer to the hobby of collecting. If so, maybe we can air our questions in this publication and, thereby, get them answered by the experts.

The things that confuse me are the technical terms. What, for example, is a capstan? What does P.V.C. mean, or C.C.I.R. ? *

What is the advantage of reel to reel over cassette recording?

Other things I have begun to wonder about : Has anyone ever seen (or owned) an Atwater-Kent Radio? Does the actor who sang the Fago pop commercial have a familiar sounding voice ?*

Would any of you from other areas be interested in corresponding ? Does anyone know of old shows buried in an attic somewhere?

* Definitions and questions I have had answered so far.

Capstan - One of the pair of pressure rollers which grips the tape and draws it through the sound head at a constant speed. The capstan roller is driven by a motor and is the one that actually moves the tape; the other turns freely on its spindle.

P.V.C. - Polyvinyl Chloride - A tough plastic used as a base for magnetic recording tapes.

C.C.I.R. - Comite' Consultatif International des Radio Communications. This international body has published a recommended specification for recording characteristics. (Pre-recorded tapes are always to C.C.I.R. standard)

Fago announcer - Hal Peary who is better known as The Great Gildersleeve.

Correspondence regarding the above or any other questions can be sent to:

Ms. S. Andrews
31 Marine Dr. Apt. 10A
Buffalo, New York 14202

THE OTRCOB MASTER WANT LIST

The following shows are those most sought after by members of the OTRCOB. Anyone either having these shows or possessing information about them is requested to contact the concerned member.

Charles Seeley, 294 Victoria Blvd., Kenmore, New York 14217

- 1) "Three Sheets to the Wind" --This show starred John Wayne and Preston Foster and I am interested in any except the audition show, identifiable because Wayne is not in it.
- 2) The following "Mercury Theater" productions:
"Heart of Darkness" 11/6/38 "Only Angels Have Wings" 2/25/40
"Farewell To Arms" 12/30/38 "Beau Geste" 3/17/39
"The Glass Key" 3/10/39 "20th Century" 3/24/39
"It Happened One Night" 1/28/40
- 3) "The Green Hills of Earth" in both its "Dimension X" and "CBS Radio Workshop" versions.
- 4) The "Lux Radio Theater" production of "Kim" with Errol Flynn.
- 5) "The Hornblower Story" from the BBC, which is twenty episodes adapted from the first four Hornblower books.

Bob Davis, 1144 Lovejoy St., Buffalo, New York 14206

- 1) The following "Lux Radio Theater" productions:
"Lady in the Lake"
"This Gun For Hire"
"They Drive By Night"
- 2) A full length version of "Manhattan Towers" with Gordon Jenkins and Elliot Lewis.
- 3) The "Mercury Theater" production of "The Glass Key" 3/10/39.
- 4) "Yankee Doodle Dandy" with James Cagney from, I believe, "Screen Guild."
- 5) The following "Suspense" shows:
"No Escape" with James Cagney
"On A Country Road" with Howard Duff and Ida Lupino.

Dan Marafino, 19 Church St., Lancaster, New York 14076, (716) 684-0733

- 1) "Life of Riley"
- 2) "Let's Pretend"
- 3) "The Great Gildersleeve"
- 4) "Escape"
- 5) "Your Hit Parade"

Peter Bellanca, 1620 Ferry Road, Grand Island, New York 14072

- 1) "I Love A Mystery"
- 2) "Adventures By Morse"
- 3) "The Adventures of Sam Spade"

MEMORY QUIZ

by Dan Marafino and Bob Davis

1. Who is Kermit Schaefer?
2. Name four actors who have played JOHNNY DOLLAR.
3. Who played ROCKY FORTUNE?
4. Who sponsored THE EDDIE CANTOR SHOW?
5. What was the closing theme of MR. KEEN, TRACER OF LOST PERSONS?
6. Who hosted the BUSTER BROWN AND HIS GANG show?
7. What show featured "Fiction and Fact from Sam's Almanac?"
8. What was the full name of Sam Spade's secretary?
9. What was the closing theme of THE ADVENTURES OF SAM SPADE?
10. What was the name of the cat on BUSTER BROWN AND HIS GANG?
11. Who played Jace Pearson on TALES OF THE TEXAS RANGERS?
12. What company sponsored LET'S PRETEND?
13. Name the male barbershop quartet on the ARTHUR GODFREY SHOW.
14. Name the female barbershop quartette on the ARTHUR GODFREY SHOW.
15. Van Heflin, Humphrey Bogart, Philip Cary, Dick Powell, Eliot Gould, James Garner, Robert Montgomery, and Robert Mitchum have all, at one time or another, played the same famous private detective. Name him.
16. On the PHIL HARRIS AND ALICE FAYE SHOW, what was Julius' last name?
17. What was the Kingfish's last name?
18. Who was Don Winslow's side-kick?
19. Who played Charlie Chan on the radio?
20. What was Tarzan's real name?
21. What was Gildersleeve's occupation?
22. What are Bob and Ray's last names?
23. Who starred in THE MAN FROM HOMICIDE?
24. Name the first LUX RADIO THEATER production and its stars.
25. What show presented "Sorry, Wrong Number?"
26. Gale Gordon played the principal on OUR MISS BROOKS. What was the principal's name?
27. Name the boat on the program BOLD VENTURE?
28. Who was the announcer on the radio version of YOU BET YOUR LIFE?
29. Who was the announcer-narrator on SKY KING?
30. With what band did Ish Kabibble perform?

QUIZ ANSWERS ON PAGE 40



Major Bowes, and his gong, the Original Amateur Hour
1933, radio WEA, New York.

FIBBER MCGEE AND MOLLY

Fibber McGee and Molly must rate in the top five of all comedy programs ever aired on the radio. Unlike other comedy programs (Bob Hope, Jack Benny, etc.) whose formats were made up of separate comedy segments, songs, etc., the Fibber McGee and Molly programs were all in one piece. The setting did not change every few minutes. Generally they took place in the McGee's living room. You very seldom ever visited any other room in the house. The house itself was located in the mid-west, near Peoria, Ill., on a peaceful street named Wistful Vista. The house number was 79.

In private life, Fibber McGee and Molly were actually a married couple, Marion and Jim Jordan. Their first radio program was the "Smith Family" and was heard over WENR Chicago, from 1925-1931. The "Smith Family" was about an average American family and this program was the forerunner of the thousands of situation comedies that later cluttered up the airwaves. In 1931 they went into partnership with Don Quinn, a local script writer. Their first program in partnership with Quinn was called "Smackouts" and was about a grocer who was smack out of everything, but could tell tall tales on any subject imaginable. This series lasted until 1935 when Quinn created Fibber McGee and Molly for Johnson's Wax and they went nation wide over the NBC network. They hit the jackpot and the McGee's were on the radio on a regular basis until the series went off the air in 1952, but the McGee's could still be heard on NBC's Monitor through 1959.

There was actually no story to the programs. Usually a situation was established and then a steady stream of visitors would enter the McGee's home. Week after week the visitors who mentally battled Fibber included Doc Gamble, Mayor LaTrivia, the Old Timer, Wallace Wimple, Mrs. Uppington, Teeny, Mort Toops, Sis, Throckmorton P. Gildersleeve, plus a host of others.

Although Fibber never held a regular job he was above the economic level of the vast majority of the listening audience. For a time the McGee's had a maid named Beulah. She was a black mammy who chuckled a great deal and as such was a stereotype of all Negroes portrayed on the radio in the 1930's and 1940's. Beulah, who was played by Merlin Hirt (a white man) soon left 79 Wistful Vista to star in his own show, "The Merlin Hirt and Beulah Show." Probably the most important visitor on the program was Throckmorton P. Gildersleeve. Gildy always seemed to have some devious motive for everything he did. Like McGee he was a windbag, but he was not a common man like Fibber. Gildy had a certain amount of class, while McGee of course was just a fibber. In 1941 Gildy moved to Summerfield and became the town's water commissioner. Although married when he lived on Wistful Vista he became a bachelor with a niece and nephew on his own program, "The Great Gildersleeve."

No article on Fibber McGee and Molly could be complete without opening the door to the hall closet. Behind this door was every item that

you could imagine plus some that you could not. Fibber would say to a visitor or Molly, "It's right here in the hall closet," Molly would counter with, "No McGee!" and then the cascade of sound ending with the tinkle of a small bell. This was radio humor at its best. The listener's imagination supplied the items in the closet, for the listener took an active role in the comedy and was not just a passive receptor. Fibber McGee and his crew are no longer with us and radio comedy is all but forgotten, but it was great while it lasted.

CATCH-PHRASES:

Fibber. (To mythical telephone operator) Oh, is that you Myrt?
Fibber. (swearing) Dad-rat the dad-ratted...
Molly. (responding to Fibber's explanation of a joke) Taint funny McGee.
Molly. Heavenly days!
Molly. How do you do, I'm sure.
Beulah. Somebody bawl for Beulah?
Beulah. (laughs). Love that man!
Old Timer. That's purty good Johnny, but that ain't the way I heered it. Way I heered it, one fella sez t'other fella, s-a-a-a-y, he sez.
Gildersleeve. You're a hard man McGee.
Sis. Why, mister, why mister, why mister, why?

Peter M. Bellanca



Jim and Marian Jordan, known microphone-wise as Fibber McGee and Molly have been a consistent NBC hit for many years. Here they are in a 1932 broadcast.

Mike Healy

Old Time Radio Club Keeps Tuned To Airwaves Thrillers of Past

BOGART AND BACALL starring in a weekly mystery. Fanny Brice playing Baby Snooks; Vincent Price intoning the story of a lighthouse invaded by rats the size of tomcats—they're all alive and well and living in Robert Davis' collection of tapes of old radio shows.

Evening Programs

6:00	Lionel Ricau	Local Programs	ABC Reporter	Jackson & the News
6:15	6:05 Petite Concert			Dwight Cooke
6:30	Bill Stern			Curt Massey
6:45	Three Star Extra			Lowell Thomas
7:00	Richard Harkness	Fulton Lewis, Jr.	Taylor Grant, News	Beulah
7:15	The Playboys	Mr. Mystery	Elmer Davis	Jack Smith
7:30	News of the World	Gabriel Heatter	Lone Ranger	Club 15
7:45	One Man's Family	Mutual Newsreel		Edward R. Murrow
8:00	Roy Rogers	Maisie with Ann	Richard Diamond	Musicland, U. S. A.
8:15		Sothern	with Dick Powell	Earl Wrightson
8:30	Dean Martin and	Gracie Fields Show	This Is Your F. B. I.	Big Time with
8:45	Jerry Lewis		8:55 John Conte	George Price
9:00	Mario Lanza Show	News, Bill Henry	Ozzie & Harriet	Paul Weston Show
9:05		Magazine Theatre		
9:30	NBC Presents Short	Armed Forces	Mr. District Attorney	Robert O's Wax-
9:45	Story	Review	9:55 News	works
10:00	Nightbeat with Frank	Frank Edwards	Boxing Bouts	News, Bob Trout
10:15	Lovejoy	I Love A Mystery		10:05 Capitol Cloak-
10:30	Robert Montgomery	Dance Bands		room



Jeffers guar...
 Becar...
 tery o...
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 variety...
 Just...
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 wine...
 wich...
 keep...
 To keep...
 engineer. That's Jefferson Kaye. Don't miss him!

JEFFERSON KAYE 3-7 PM
WBEN Radio/930



THE JACK ARMSTRONG MURDER

by Woody Smith

PART I

I'm still not sure how it happened.

Oh, they've explained it to me several times but I can never keep it straight in my head. It started like this:

I was sitting on my back porch frying some perch on the hibachi and watching the storm coming in over the lake. I hoped to be done cooking before the storm hit but I wasn't. I burned my hands trying to pick up the hibachi and swore while the rain soaked me. It happened then, I remember distinctly. A bolt of lightning hit the gutter downspout on my cabin, rolled across the edge of the porch, and engulfed me. Before I blacked out, I remember a feeling of icy cold waves passing through me.

The first thing I saw when I woke up and focussed my eyes was a body. It didn't register for a minute because I realized that I wasn't where I was. I mean, I wasn't on the back porch of my cabin on the shore of Lake Huron. I was lying face down on a blue rug in the living room of what I rightly guessed to be an apartment. A window was wide open on one wall. A cool breeze swept in and the sunlight hurt my eyes. I got to my feet and made sure everything worked.

Then I took a closer look at the body. It, too, was lying face down, next to an over-turned chair. The body was that of a good sized boy, maybe 15 or 16 years old. I noticed the knife in his ribs when I tried to turn him over. The blue rug was all red underneath him. The handle of the knife was heavily inlaid with some kind of jewels and wrought with gold. The boy was dead.

Just then the door opened. A tall, older man walked in, followed closely by a young boy and a young girl. They stopped and stared at me and the body. I stood up quickly. Have you ever felt as though you were guilty of something even if you weren't? I did. All I could think of to say was: "Hi."

The young girl gave a short scream and covered her eyes with her hands. The older man growled, stepped quickly towards me, and planted his right fist alongside the left side of my jaw. I saw stars for the second time in five minutes.

This time I woke up in handcuffs. An angular faced guy, wearing a felt hat, was looking at me impassively. He looked familiar.

"I give up," I said. "Who are you?"

He didn't smile.

"My name's Friday. You're under arrest for suspicion of murder. Wanna talk about it?"

I was a little bewildered. I looked around. The place was full of uniformed police and people taking pictures. The three people I had seen before were in one corner. The little girl was sobbing softly on the shoulder of the young boy, while the the guy who had slugged me just glared at me. I was really confused.

"Look, Friday--" I said and then something dawned.

"Not... Joe Friday?"

He still didn't smile.

"Yeah," he said. "Joe's a common enough name. Now tell me yours."

I realized I was looking at Jack Webb. JACK WEBB!

"Don't tell me," I said. "This is Los Angeles, right?"

He just wasn't amused at all.

"You're just full of smart guesses, aren't you, bright boy? Now are you gonna talk here or do we go downtown?"

"Sure, sure, I'll talk. I didn't do anything."

"That's what they all say. What's your name?"

"Kyle Foster."

"Why are you wearing those clothes and why are they soaked?"

I looked down at my fishing clothes.

"Well, when I'm up at the cabin, I fish a lot."

"Cabin?"

"My fishing cabin near Oscoda, Michigan."

Friday looked at the heavy-set man next to him. He nodded slowly.

"Let's take him downtown, Ben."

They each took an arm and led me out of the apartment.

"Look, I know it sounds ridic--"

"Shaddup." Friday said in his monotone.

"Will you at least tell me who's been killed?"

Friday looked at me hard and his gaze made me feel like a low animal.

"A real smart guy, huh? I hope they let me watch you fry."

"Hey, come on. Really. Who is that guy?"

By this time we had reached a squad car on the street.

"Don't you keep track of who you kill, punk?" he spit out the last word. As he shoved me roughly into the back seat of the car, he added, "You killed Jack Armstrong."

I sat, slumped and dejected, on the bunk in the evil smelling cell they had put me in. I was exhausted. They'd been at me for hours,

"Why did you kill Jack Armstrong?" they asked me over and over again. "Where did you get the knife?"

I told them again and again who I was and where I lived, and, no, I didn't know what I was doing in Armstrong's apartment. It was a nightmare. Joe Friday and Jack Armstrong. That was wrong. Something else was wrong, too, the city. I've never been in Los Angeles, our Los Angeles, that is, but as we drove through the city, it looked... old, somehow. All the cars I saw were old, too, but they looked like new, as if we had stumbled on the biggest convention of antique car collectors there ever was. Hell, even the police car was old, a 1949 Dodge.

In spite of everything and in the face of the incredibility of it all, I was nodding off. That's when I heard the laugh. It was a low, wicked chuckle that filled my cell and seemed to come from everywhere. The short hairs on the nape of my neck stood up at attention. I came wide awake. I didn't see anyone. The laugh faded away.

"Kyle Foster," a low voice said.

I almost passed out.

"Kyle Foster," the disembodied voice continued. "I am...the Shadow."

I was certain then. The lightning bolt had killed me. This was Hell.

"Go away," I said. "Go haunt someone else."

"Hear me, Kyle Foster. I can help you."

He sounded just like he did on the radio, low, compelling tones, sometimes speaking slowly, sometimes quickly and urgently.

I shook my head.

"You are not real. Go away. This whole damn thing's not real."

"But it is real, Kyle Foster, and I am real. You are in deadly danger, no, not from the police, but from something else. I was present during your interrogation, Foster. I believe you. I know you didn't kill Jack Armstrong."

"Look, Shadow, I know I didn't kill Jack Armstrong because he isn't real. And neither are you."

The Shadow's voice became more urgent.

"Listen to me, Kyle Foster. This is reality, not your reality, but a reality, my reality. I do not know how you came to be here, but you are. And you will die for Armstrong's death if you remain here."

He paused, for effect I suppose.

"I can help you, Foster, and you can help me. Do you wish to leave this place?"

I thought about it. I still didn't believe it, but I figured, what the hell.

"Sure," I answered. "Make with your magic."

The Shadow chuckled softly.

"I shall return, my friend."

"OK, I'll wait here."

A little while later, I saw a key ring floating by in mid-air. One key picked itself out and inserted itself into the lock on my door. The door opened.

"Quickly, Foster. Here, take my hand."

"Hey, wait a minute. Won't somebody see us?"

The Shadow chuckled again.

"Noone will see us. I've made you as invisible to the guards as I am invisible to you."

"Far out."

Sure enough, I was invisible. We waltzed by the guards right in their plain sight, but they didn't see us. There was a long, low-slung black car waiting at the curb when we reached the street. The back door opened, we entered swiftly, and the car zoomed off. The back and side windows were covered by black drapes and I was sitting behind the driver. She had a lovely head of black hair. There was a depression in the seat next to me so I knew the Shadow was there.

"Uh," I said. "What do we do now?"

"We're going to San Francisco," the Shadow replied. "for two reasons. First, I will arrange for you to have a bodyguard, yes, I'm afraid you will need one. I will not be able to be at your side constantly. Second, we take ship there for Singapore."

"Singapore!"

"Yes, Singapore. There, we will pick up the trail of-- tell me, Kyle Foster, have you ever heard of...Fu Manchu?"

I just groaned.

"Yes. I have heard of Fu Manchu. I've read the books, seen the movies, hell, I've even heard the radio show. But he is not real!"

"He is all too real, my friend. Please, bear with me, I shall explain it as well as I can. It seems that, according to the scientists, there is more than one universe, or reality. This is as yet not general knowledge. Further, travel between the universes is theoretically possible, more than that, it is possible. A man named Clay Collier invented a 'door' to other universes. Unfortunately, he never was able to use it. Two weeks ago, he was kidnapped, his notes and the 'door' stolen. Evidence points to the Si Fan of Fu Manchu. The immense fortune of Warbucks Industries was put to use to no avail, except for Jack Armstrong. He sent a message in code to Warbucks that said--you must believe this, Foster, it becomes really incredible now."

"Whole thing's incredible," I sniffed. "But go on."

"The message said that Fu Manchu had indeed kidnapped Collier and he was using the 'door.' Manchu has conspired with criminals of other universes in a plan for world domination! He has joined forces with the Emperor Ming of the planet Mongo, from our own far future, and a man named Lex Luthor, from an alternate reality. All these men are criminal geniuses and have agreed to help each other."

I considered. If it was a dream, it wasn't bad. Exciting, anyway. If I was dead, and this was Hell, it could be worse. I decided to play along.

"Alright, but what's this all got to do with me?"

"I believe that you are a crux, maybe the crux of the whole affair. I can't believe that it was a mere accident that transported you from your world to this one, especially to Armstrong's apartment, minutes after his murder. However, I am really not sure what to do with you, so I will take you to Singapore where some...colleagues of mine are gathering. You may be most important in our fight against the evil of Fu Manchu.

Now, here, put on these clothes. Your prison outfit is a dead giveaway."

He handed me a brown suit, with wide lapels. I shrugged and took them, saying, "Thank you, Mr. Cranston."

The Shadow hissed.

"What did you say?" His voice seemed particularly ominous.

I talked while I changed.

"I said, 'thank you Mr. Cranston.' Sure. I know. You're Lamont Cranston, wealthy man about town and you have the power to cloud men's minds so that they cannot see you. You got it in the Orient somewhere. And, oh yeah, our driver up there must be the lovely Margo Lane, the only one who knows your secret and close companion and so forth."

Margo spoke up for the first time.

"You may as well tell him, Lamont, he knows now anyway and it would be ever so much easier if we didn't have to keep the secret from him."

"Hmmm," the Shadow said. "Very well, Foster. What you say is true. But I must have your solemn vow never to reveal it to anyone."

"Sure," I said. "You got it."

I looked down to tie my shoes and when I looked up again I was sitting next to Lamont Cranston. He looked like a young Orson Welles. I should have known.

"Far out," I said. "By the way, what's the name of this bodyguard we're going to see?"

"Samuel Spade," he answered.

I guess I should have known that, too.

The sign on the frosted glass of the door said "SAMUEL SPADE, PRIVATE INVESTIGATIONS." Cranston walked in, followed by Margo and me. The trim little secretary looked up.

"Yes, may I help you?" she asked. Only Effie had a squeaky voice like that.

"Yes, we'd like to see Mr. Spade," Cranston said smoothly, "On a matter of some urgency."

"Oooh, just a minute, please," she squealed and bounced through a door into Spade's inner office. After a moment, she bounced back out.

"Go right in," and she held the door coyly for us. She sniffed at Margo, who always looked spectacular.

Now I want you to know that I was prepared for this. I was certain about what Sam Spade would look like. But I was still speechless when I shook Howard Duff's hand. We sat down. Duff, I mean, Spade perched easily on the corner of his desk.

"Before we begin, Mr. Spade," Cranston said, "I must ask you to keep everything that is said here strictly confidential."

Spade spread his hands.

"My clients' affairs are usually confidential."

"Very well. I wish to hire you as a bodyguard."

Spade's eyebrows went up.

"That's interesting. A bodyguard for who, or shall I say, for whooom." He smiled this last and inclined his head at Margo. I swear that guy is on the make 24 hours a day.

Cranston waved a negligent hand at me.

"For Mr. Foster, here."

Spade studied me through narrowed eyes. Nonchalantly, he leaned back and moved his hand towards a desk drawer.

"Wait, Mr. Spade!" Cranston's voice was so full of authority it startled me as well as Spade. "I see you've recognized Mr. Foster from the pictures in the papers."

I never thought of that.

"Yeah, that's right," Spade said. "And now if you don't mind, I'd like to call the police. I dislike harboring murderers in my place of business."

Actually, I was really enjoying it. I felt like I was in a radio show. Orson Welles and Howard Duff. Far out!

"Foster did not kill Jack Armstrong."

"Really? The LA police seem to think otherwise."

Cranston leaned back in his chair and laced his fingertips.

"Are you aware of the Warbucks Industries Foundation?"

Spade nodded. Cranston reached slowly into a jacket pocket and withdrew a small black case. He handed it to Spade, who opened it and read something. I never did get to see the thing up close. Spade handed it back.

"I guess I should be impressed. That thing carries a lot of weight."

"Indeed," Cranston said. "Will you accept my word as an operative of the Foundation that this man is innocent of that crime?"

"Why haven't you gone to the police to them that dingus?" Spade asked. "Or don't you have any proof?"

"The police have the proof."

"Which is?"

"The knife that killed Armstrong. As to why I haven't gone to them, it is because I must be kept out of the limelight. Our...opposition must not know everything that we do."

"Opposition? I'm afraid I don't follow you, Mr. Cranston."

So, Cranston sighed and proceeded to tell Spade what he had told me about the Collier Door and the Manchu-Ming-Luthor conspiracy. Spade didn't say anything, but picked up a pencil and rolled it back and forth between his lips. Cranston finished and Spade put the pencil down. He spoke.

"And you expect me to believe all this?"

"I had hoped you would," Cranston said. "That is why I am here."

"Why me?"

"To be frank, Mr. Spade, you are my second choice. I could not contact a larger company I had in mind. I should say that you are my second choice in that three men could protect him better than one, however, I am quite confident in your abilities. You see, I have studied you, Mr. Spade, you are a survivor, and this little expedition may well need a survivor type before we're through."

"Supposing I do go along with this, what's in it for me?"

"\$500 a day, plus expenses, with a guarantee of \$10,000 no matter what, plus the small satisfaction of helping the world survive."

Spade thought a moment, studied me again. Then he reached out a hand towards Cranston.

"Mr. Cranston, you've hired yourself a boy."

They shook on it. Margo and Cranston stood up.

"Very well. Margo and I shall go make arrangements for the voyage to Singapore. Mr. Spade, I leave Foster in your hands now. You would be

well advised to shoot first and ask questions afterwards."

Spade didn't show any surprise at the mention of Singapore. He told me later that it looked to be a vacation as well as a job. Margo and Cranston left. Spade called Effie in and told her to take the rest of the afternoon off.

"Oh, and sweetheart," he said, "I'll be gone awhile on a case and I don't know how long I'll be gone, so--"

"Goneforyou don't know how long! Oooh, Sam!"

"Now, now, sweetheart, don't worry, you just take care of things here while I'm gone and I'll bring you back a China doll."

"A China doll, Sam?"

"That's right, sweetheart, so you just pack up your purse, powder your nose, and shop the afternoon away."

Spade led her to the door and she stopped, putting a small hand on his shoulder.

"You will be careful, won't you, Sam?"

He smiled at her.

"Sure, sweetheart. Good night, Effie."

"Good night, Sam," she squealed and Spade closed and locked the door behind her.

"Sam," I said.

"Yes, Mr. Foster?"

"Call me Kyle."

"O.K. Kyle."

"What's Effie's last name?"

He looked puzzled.

"Perrine. Why?"

"No reason. Just wondering."

We sat around and talked for awhile, waiting for Cranston and Margo to get back. I kept expecting to hear a voice doing a Wildroot Cream Oil commercial. I glanced through a newspaper and, sure enough, there was my picture on the front page, four columns worth. Inside there was an article about Superman failing to show up at a public function in Metropolis. That's right. Superman. I wondered if he looked like Bud Collyer. I would find out later. Spade sent out for sandwiches long about 4 o'clock and pretty soon there was a knock on the door.

"Rudi's Deli!" a voice called out. I should have recognized it.

Sam unlocked the door, opened it a crack, and was thrown to the floor as the door slammed open. A tall, lanky man leaped over him towards me. He had a gun. A big gun. Two more guys came in and they had guns, too.

"Why, you must be Kyle Foster," the lanky man said, his gun aiming at my chest. "Now, you jus' raise yore hands, son, and stay quiet."

The other two pulled Spade roughly to his feet and pushed him next to me.

"Keep 'em covered, Doc," said the leader and I knew who they were.

"Reggie, get on that phone in the other office and call the police."

"Righto, Jack."

"Well, well, Doc," Jack said. "It looks like the A-1 Detective Agency has solved another one."

We were being held prisoner by Jack Packard, Reggie York, and Doc Long!

CONTINUED NEXT ISSUE!

CLEARING THE AIRWAYS

YOUR page in our magazine!

by Peter M. Bellanca
1620 Ferry Road
Grand Island, New York 14072

Just as the heading says, this is YOUR page in "Memories." I concieve this feature as a clearing-house plus information center for items concerning old time radio. Please send any queries you may have to me at the above address. I will do my level best to answer your questions on this page, having, as I do, the "vast" resources of the OTRCOB at my disposal.

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Marlon Ciesla, Fresno, California:

What do you know about a DOC SAVAGE show or a SPIRIT show?

P: Apparently, there was a DOC SAVAGE show that played in New York for one season (13 programs). There exists a log of these shows, listing titles and play dates, which will soon be published in our companion feature on the next page (don't miss Leo Stachura's monumental LONE RANGER listing this issue). It has been reported that the SAVAGE series was similar to the AVENGER series in that the character and situations were altered so much as to make the radio character completely different from the pulp magazine hero. I have never seen a DOC SAVAGE radio show in anyone's catalog, nor have I seen a SPIRIT show. However, I have heard rumors that there was a SPIRIT show that originated in Chicago. Doubtless, both shows in question were live and never recorded on transcription or tape. George Pal, producer of the new DOC SAVAGE film, mentioned in an interview with Jim Harmon that some scripts of the old SAVAGE show had been found and are to be the basis for a record album. The projected record will contain two shows, which will serve as pilots to sell a whole DOC SAVAGE series to a radio network for syndication. Judging from the poor response the film recieved generally, this doesn't appear likely, but it would be nice. I haven't seen the record album anywhere, although Pal indicated that it would be out at the same time the movie was released.

OBITUARY: James E. Jewell died on 5 August, 1975. He was 69. Jewell was known as "the dean of the radio adventure show" and had a hand in the development of THE LONE RANGER, a show which he produced, directed and wrote for over a number of years. He also directed JACK ARMSTRONG, THE GREEN HORNET, AND CHALLENGE OF THE YUKON. Jewell gave Danny Thomas one of his first comedy roles and produced puppet shows including one for Burr Tillstrom of KUKLA, FRAN, AND OLLIE fame. While the title of "Dean" is debatable, Jewell was responsible for making several radio shows as memorable as they are and should be regarded as one of the great contributors to the Golden Age of Radio

Don't forget! Send all queries to the above address. Write!

LONE RANGER

Master List

- 001 - "A neatly dressed, middle aged woman..."
3/29/50 (Annie Calhoun) (196)
- 002 - " A number of men from England and Canada..."
Stolen English Coins (Yank Martin) (Sid Gordon) (Woody Oaks) 223/204
- 003 - "A small wagon train had entered the small town of Mayville..."
5/19/50 (Dave Barker) (Ned Barker) (191)
- 004 - "A tall nice looking fellow about 25 years of age..."
Freightline in Flintrock (Tom Layton) 216/202
- 005 - "A vast Cedar break covered the Texas plains..."
The Infernal Machine (Tick Tock Thomas) (238)
- 006 - "After a long trip from the East, Col. Hannibal Wade..."
*Gunpowder's Grave #2194-1419 Gunpowder the Mule (Col. Wade) (194)
- 007 - "Al Starbuck, undercover man for outlaw Miles Hobson..."
(Al Starbuck) (Miles Hobson) (Running Wolf) (308)
- 007A- "As the LR and T started through the pass, they heard..."
(Ben Chambers) (395)
- 008 - "At noon one Saturday, a government employee..."
The Wrong Man (Clem Babson) (Lefty Chance) (Gabe Anchor)(178)
- 009 - "Big Bill Carson owned one of the largest..."
8/11/50 (Bill Carson) (171)
- 010 - "Blue River Valley and the little town of Mesquite..."
*Keller's Raiders #1662-875 10/18/43 (Joe Keller) (Slim Egan)(155)
- 011 - "Buck Adams had just heard the gates..."
7/10/50 (Bob Adams) (199)
- 012 - "Canyon City was made up of a few stores..."
6/16/50 (Jake Parker) (199)
- 013 - "Captain Rogers was a Texas Ranger, looked up as a young..."
Windy Burton Gang (Burt Akley) (Windy Burton) (207)
- 014 - "Clint Collingwood was one of the most..."
5/8/50 (Clint Collingwood) (Laura Collingwood) (199)
- 014A- "Curley Moore and the Kane Bros., Steve and Lippy were the ..."
#1740-953 (Curley Moore (Steve Kane) (Lippy Kane) (150)
- 015 - "Dan Reid, 14 year old nephew of the LR, had left camp and had started
for the nearby town of Greenville..."
*Medicine and Ballots #1646-859 (Jess Wilson) 9/10/43 (167)
- 016 - "Dan Reid, 14 year old nephew of the LR, was riding a stage coach
from Rockdin to Belmath..." (167)
*Johnny Heber #1642-855 9/1/43 Jack Owens, Cattle Rustler (Jack Owens)
- 017 - "Dan Reid, nephew of the LR, arrived at Pikeville..."
AFRS # 165 (Juan Marco) (155)
- 018 - "Dan Reid, teenage nephew of the LR, had returned from an Eastern..."
The Mystery Bandit (Sally Addison) (233)
- 019 - "Dan Reid, teenage nephew of the LR, was spending his mid-term vacation
with the masked man and Tonto..."
(Bushy Martin) w/Cheerios Commercials (204)
- 020 - "Dan Reid, teenage nephew of the LR, rode his horse Victor..."
AFRS #166 The Lubeck Gang (155)
- 021 - "Dan Reid, teenage nephew of the LR, was returning by train..."
(Tom Selby) (155) 3/17/56
- 022 - "Dan Reid, the LR's nephew, was spending his vacation..."
(Mawa Little Bird) (Princess Little Bird) (216)

- 023 - "Darkness had fallen when the LR and T reached..."
#1626-839 (Sheriff Two Gun Taylor) (Russ Murray) (167)
- 024 - "Doctor Frank Rockford approached a small ranck house..."
Flood Waters (Frank Rockford) (238)
- 025 - "Early one afternoon the LR and T were traveling..."
(Jesse Ransom) (Pete Higgins) (Jake Black) (204)
- 026 - "Early one morning the LR's Indian friend Tonto rode to the Circle M..."
The Chief and the Colonel (Chet Mason) (Col. Maynard) 238/216
- 027 - "Early one morning the LR's Indian friend Tonto rode into the town of..."
(Hector Moses) (Bohus) (Elk) (177)
- 028 - "Edna Corey left the general store in Rimrock..." 128/185
Count of Three (Hank Corey) (Edna Corey) (Steve Bartlett) (Bob Allison)
- 029 - "El Diablo was the name known and feared..."
The Bandit El Diablo (Russ Seldon) (223)
- 030 - "For a month the LR and T had tried in vain..."
8/30/50 (Billy de Hung) (171)
- 031 - "For several weeks after leaving Springville, Mo., the..."
5/27/55 - last show 3 times a week (Last live broadcast 9/3/54)
The program following this one was titled "Railroad Robberies" and
was to be the first show on another network broadcasting five days a
week. (Terry Keller) w/Cheerios Commercials (203) p (131) vg
- 032 - "For several weeks Tippy Malone and Tar Farrow had..."
Bud Titus Resigns (Tippy Malone) (Tar Farrow) (Bud Titus) (178) c
- 033 - "For years Red Conways band of outlaws..."
3/31/50 (Red Conway) (196)
- 034 - "For years, the Wilson Brothers had laughed at the law..."
Marked for Death (Bob Wilson) (Don Wilson) 238 216
- 034A- "Foreign spies learned that the U.S. Government..."
#1723-936 Photo's of Defenses (part 3, see 055A/055B)(150)
- 035 - "Frank Norton, in the rear office..."
(Frank Norton) (Lee Madison) w/Wheaties Commercials (140)
- 036 - "Gunner Hooker was a tough killer and clever in avoiding..."
Hidden Danger (Sheriff Dale) (Gunner Hooker) (238)
- 037 - "Guns blazed in northern Texas with the LR fighting..."
Last of the Red River Gang (Baldy Burly) (223)
- 038 - "Hank Webster ran the general store in Broken Bow..."
8/23/50 (Hank Webster) (171)
- 039 - "Happy Morgan literally laughed at the law..."
Laugh at Death (Happy Morgan) (238)
- 040 - "Hank Renner gripped the barred door of a jail cell..."
Kill or be Killed (Hank Renner) 238/178 vg
- 041 - "He was known as the "Lone Bandit", his notoriety had..."
#1709-922 The Lone Bandit (167)
- 042 - "Here comes the work train with more ties men..."
5/22/50 (Blackhawk) (199)
- 043 - "In Northern Wyoming, the Cheyenne Indians suffered a..."
The Colonel's Daughter Fort Stanley (Chief Red Hand) (Col. Horton)
(Little Fox) (Bill Hayes) (67/124) 185
- 043A- "In a little western town of Stockton, Mary Lowe locked up..."
(Douglas Lowe) (Mary Lowe) (150)
- 044 - "In the hills not far from the town of Mineville, Arizona..."
Fortune in a Hat (Slick Wilson) (Slick Weaver) (Sam Benson)
(Jed Jackson) (233)
- 045 - "It was a hot and dusty afternoon when Brett Aberly..."
*Cattle for Sale #1661-874 10/15/43 (Brett Aberly) (155)

- 046 - "It was early evening when gun-play broke out..."
(Hood Milford) (Turner Sisters) (252)
- 047 - "It was an hour before midnight. In spite of the snow..."
#1711-924 (Paul Dawson) 168-167
- 048 - "It was nearly sundown in the town of Fairplay..."
(Smokey Ballard) (Sal Angle) (Joe Medler) (216)
- 049 - "It was shortly after midnight when the LR and T rode slowly..."
Teacher's Brother (Jack and Barbara Reynolds) (Ben Andrews) 159-178
- 050 - "It was the hour before dawn, Tonto urged Scout..."
4/3/50 Canfields Militia (Canfield) (190)
- 051 - "Jack Lewis owned one of the..."
3/ /50 (date 10th or 13th) (Kate, Jack and Larry Lewis) (196)
- 052 - "Jagged streaks of lightning cut across the sky..."
*Billy the Fixer #1705-918 Dirk Winters and Gang (El Diablo) 168 - 167
- 053 - "Jake Carson was tough and bitter..."
Golden Cargo (Jake Carson) (238)
- 054 - "Jeb Ward ran the general store in the town of Big Springs..."
(Jeb Ward) (216)
- 055 - "Josh Kinsey and Sy Adams..."
8/21/50 (Josh Kinsey) (Sy Adams) (171)
- 055A- "Joshua Bittle was one of the first photographers..."
#1721-934 (Part 1, see 055B (part 2) and 034A (Part 3) (150)
Photographer's Assignment (Joshua Bittle) (Flo Bittle)
- 055B- "Joshua Bittle was one..." (150)
- 056 - "Juan Lopez was seemingly a happy..."
8/14/50 (Juan Lopez) (171)
- 057 - "Jud Travers was six feet five of brawn..."
8/10/45 #...-1159 (Jud Travers) (155)
- 058 - "Late one afternoon, the LR and T were traveling..."
Birthday for Billy (Billy Murray) (Cy Rabson) (Cort McCord) (238)
- 059 - "Late one afternoon, the LR's Indian friend, Tonto..."
Trouble at the Rafter H (Dave Shellby) (Jack Forbes) (178)
- 060 - "Late one night, the town of Longhorn..."
Dead Man (Scar Buscomb) (Hank Logan) (180)
- 061 - "Leadville was on the western rim of the Tomahawk Basin..."
#...-642 (Benjamin Steele) (155)
- 062 - "Lee Fossam, owner of the large Circle F ranch..."
10/20/54 The Little Girl (Lee Fossam) w/Wheaties commercials (131)
- 063 - "Lem Decker nervously opened and closed..."
3/22/50 (Lem Decker) (196)
- 064 - "Lights burned late at night..."
3/17/50 Jakel's Mexican Prison Farm (Jakel) (196)
- 065 - "Luke City was quiet and dark as heavy..."
*Range War #1664-877 10/22/43 (Mrs. McDermott) (155)
- 066 - "Making the rounds of the Cactus City business..."
8/9/50 The Colonel's Daughter (Col. Mitchell)(199)
- 067 - "Many events happened to terrorize the settlers and ranchers..."
5/29/50 (Juan Moros) (199)
- 068 - "Mark Bowen, a wealthy rancher, was seated at a table..."
(Wolf Cutler) (Mark Bowen) (230)
- 068A- "Maw Hawkins ran the Plains Hotel in Cedar Bend..."
#1720-933 (Big Bill Carmichel) (Ma Hawkins) (Molly Hawkins) (Dave Seaton)
- 069 - "Mort Pierce, owner of a freight and stage line..."
(Mort Pierce) w/Local commercials (WIBC) 134/131
- 070 - "Old Humpty was a mountain with sides that were..."
Ranger Sealed in Cave (Randy) (178) vg

- 071 - "On a mid summer evening in 1862..."
Flaming Arrow (Cap Haley) (Laft Samford) (Chief Cornplanter) (238)
- 072 - "On the day Breed Gomez, the Tomahawk foreman, was to ..."
 (Breed Gomez) (207)
- 073 - "On vacation from college, Dan Reid, the nephew of the LR, joined the
 masked man and Tonto. The three were camped in..."
Hidden Loot Hidden Stolen Money (Jack Feeny) (Lefty Drake) (Chief
Thundercloud) (Hank Hawkins) (Molly Hawkins) (223)
- 074 - "One morning, Steve Craig..."
 1933 (Steve Craig) (177)
- 075 - "Pedro Jemez was a notorious..."
 (Pedro Jemez) w/NBC promotions (140)
- 076 - "Pete Barrow was geared for travel, his saddle bags held..."
 (Speed Royal) (Spider Randel) (216)
- 077 - Public service shows 1) Gun Safety, 2) Swimming, 3) Street Safety (216)
- 078 - "Ray Alton was seemingly a ..."
Ray Alton Gang AFRS # 167 (Ray Alton) (155)
- 079 - "Red Fenster wanted by the law in Wyoming..."
 (Red Fenster) (140)
- 080 - "Rosco Marsh and Frank Rice, professors of astronomy..."
Telescope Clue (Frank Rice) (Rosco Marsh) (216)
- 081 - "Shrimp Butler was a small, thin man..."
Shrimp Butler Gang (Shrimp Butler) 238-216
- 082 - "Silas Logan had sold his holdings in Missouri..."
 (Silas Logan) (Ted Harris) (308)
- 083 - "Since daybreak the LR and T had been riding..."
 (Jim Wade) (Sage Gannett) (216)
- 084 - "The cafe in sand point was packed with the usual..."
*Treachery in Tensleep #1660-873 10/13/43 (Mal Nugent) (155)
- 085 - "The commanding officer of Fort Newton, in New Mexico..."
 (Lt. Perry) (216-202)
- 086 - "The first edition of the Clarion created an ..."
*Camel's Back #1645-858 9/10/43 (Rex Taylor) (Don Macklen) (167)
- 086A - "The general store in Hawksville was one of the ..."
The Gold Mine (Andy Conway) (Lefty Carter) (1st half only w/Kix) (395)
- 087 - "The life of a pioneer was rugged at best..."
*Mistaken Identity #1663-876 10/20/43 (Eric Hyde) (155)
- 088 - "The Hawk was the name..."
 3/15/50 (Frank Kerick) (196)
- 089 - "The LR and his 14 year old nephew DR, stood beside the Furnace River..."
 5/17/50 (Dick Norwood) (199)
- 090 - "The LR and his Indian companion Tonto had pitched..."
 7/5/50 (Blake Carney) (199)
- 091 - "The LR and his Indian companion Tonto headed..."
Chet Mifflin Gang (Chet Mifflin) (252)
- 092 - "The LR and his Indian companion Tonto were camped on one of the
 small tributaries of the Arkansas River..."
 (Jim Lackey) (140)
- 093 - "The LR and his Indian companion Tonto were riding along..."
*Homesteads for Outlaws #1648-861 9/15/43 The Frank Mills Gang
 (Jack Nelson) (Frank Mills) (167)
- 094 - "The LR and T had been following the trail of two..."
Fugitive (Whitey Ranson) (Lefty Spencer) (Bob Morgan) (238)

- 095 - "The LR and T had heard of smuggling down..."
Smuggling Aliens (Hank Sheldon) (202)
- 096 - "The LR and T had ridden hard to reach San Perdo..."
8/16/50 (Jim Fulson) (171)
- 097 - "The LR and Tonto rode through snow to the top..."
(Red Dog) (308)
- 098 - "The LR and Tonto had watered their horses in the ..."
Escaped Convict (Fred Tracy) #1630-843 8/6/43 (167)
- 099 - "The LR and T. riding through a valley, saw a ..."
Lone Pine Refugees Tarbuck Gang (Bill Salter) (223)
- 100 - "The LR and T rode the trail towards Silvertown..."
8/18/50 (Rusty Drake) (171)
- 101 - "The LR and Tonto stopped their horses at the edge..."
The Waterfall Gang (Floyd Gilby) (Jud Bingle) (Farrell Tyler) 238/185
- 102 - "The LR and T were riding through the hills west of..."
(Bill Linden) (Tug Walker) 178
- 103 - "The LR and T were traveling west along an old..."
Sheriff's Death (Bill Whitcomb) (223)
- 104 - "The LR had been in camp alone for several days..."
*Rustler's Return #1659-872 10/11/43 (252)
- 105 - "The LR was accompanied by his nephew Dan Reid and..."
6/2/50 (Joe Fletcher) (199) Prog. No. 1715
- 105A- "The LR was camped in the hills overlooking Ledgeville..."
#1715-928 The Anglemaker (Sheriff Logan/Thomas) (Sally Logan) (397)
- 106 - "The mission of Santa Maria stood at the edge of the desert..."
The Mission The Golden Bells of Santa Maria (Steve Dunne) (216)
- 107 - "The Missouri River steamboat, Arrow, was..."
4/24/50 (Jeff Gilmore) (159)
- 108 - "The owner of the Circle D ranch..."
(Luke Dunbar) (Terry Dunbar) (230)
- 109 - "The quiet of the early evening..."
3/20/50 (Tex Meers) (196)
- 110 - "The settlement had consisted of a few small cabins..."
(Burkey) w/Merita Bread Commercials
- 111 - "The stage from Granville to Dryrock bounced and swayed along..."
(Ned Franklin) (308) Tran #1726
- 112 - "The sun had long since sunk behind the towering peaks..."
#.....-1160 8/13/45 (Anson King) (Verne Palmeroy) (Johnny King) (155)
- 113 - "The territory surrounding the town of Rimstone..."
4/7/50 The Faceless Bandit (Will Gorman) (Muskraet Peters) (196)
- 114 - "The town of Gunsmoke, located near the eastern edge..."
(Jack Barton) (14)
- 115 - "The town of Kimberly straddled the railroad tracks..."
Kimberly Badlands (Chief Thundercloud) (Jug Connable) (Kent Connable) (185)
- 116 - "The town of Ore, Colorado, was built over the tunnels of..."
(Dirk Durango) (185) Ore Colorado Tunnels Bank Robbery
- 117 - "The two deputies loitering in Sheriff Tate's office..."
*Stagecoach to Calhoun #1644-857 9/6/43 (Arizona Pete) (Sheriff Tate) (167)
- 117A- "The warden of the territorial prison sat in his office..."
#1759-972 (Frank Brady) (150)
- 118 - "The western mining town of Sand Rock..."
5/31/50 (Kansas Jack) (199)
- 119 - "There were six men in the group that drew..."
4/14/50 (Sandusky) (171)
- 120 - "This is the adventure of the Lone Ranger and the Booneville Gold..." (A5)

- 120A- "This is the adventure of the Lone Ranger and the War Horse (A5)
 121 - "This is the legend of a man and his horse..." Finds Silver (A5)
 122 - "This is the legend of a man who buried his identity..."
Story of his Origin (A5)
 122A- "This is the legend of Dan Reid..." (A5)
 122B- "This is the legend of the Lone Ranger and the Colonel's Son..." (A5)
 123 - "Three Army wagons were loaded with supplies..."
 (Mr. Pickins) Program #52 of the re-runs (56)
 123A- "Three men failed when they tried to hold up the stagecoach near..."
 #1736-949 Red Dolan At Large (Red Dolan) (Jimmy Dolan) (Sophie Dolan)(150)
 124 - "Three passengers were sitting in the eastbound stagecoach..."
 8/4/50 (Timothy Rudd) (155)
 125 - "Thunder Martin, a former Mule Skinner, worked as top hand..."
Hauling Dynamite (202)
 126 - "Thunder Martin was one of the closest friends of the Lone Ranger..."
Flashback (203) 20th Anniv. Prog #3128
 127 - "Tonto and the Lone Ranger stopped their horses on the ledge..."
 4/10/50 (Calvin Blair) (196)
 128 - "Tonto, the faithful Indian companion of the Lone Ranger, watched..."
 3/24/50 (Tom Morton) (Jane Morton) (196)
 129 - "Tonto was in Tom Blackwood's general store..."
 6/26/50 (Joel Danton) (Tom Blackwood) (171)
 130 - "Tucson Thorpe had gained the reputation of being..."
Tucson Thorpe Gang (Tucson Thorpe) (178)
 131 - "Two decades have passed since radio listeners have first..."
 3128th broadcast of the Lone Ranger w/Cheerios Commercials (193)
 132 - "Two men rode slowly through the Dakota badlands..."
 #1710-923 (Bear Paw Ike Soane) (Sgt. Bob Clayton) (Col. Hall) (167)
 133 - "Vic Abner, the sheriff of Carter City..."
 (Vic Abner) 1933 (207)
 134 - "Walt Carver was a big man, hard as nails and..."
 *Frontier Missionary #1706-919 (Walt Carver) (167)
 135 - "When Kip Creston, owner of the cafe in Woodstock died..."
 9/1/50 (Liz Creston) (Kip Creston) (171)
 136 - "When old John Cameron was forced to go East..."
 7/24/50 (John Cameron) (199)
 137 - "When the morning stage from the east arrived at Stockdon..."
 (Hal Creston) (Ruth Creston) (Bart Lackey) 202/178
 138 - "With time to kill while waiting for the Powder City..."
Witness to Robbery (Joe Prindle) 223/202
 139 - "The LR and T guided their horses through a woods near the top
 of Eagle Pt. ..." (Jack Ronson) (Sam Slater) (183)
 140 - By Nature & Disposition (Luther Jones) (J. B. Atwood) (183)
 141 - "The LR & T riding east beside the Union Pacific R.R. tracks..."
 15 min. from I.P. Bluefield Frison (Slim Barton) (131)
 142 - "This is the story of the stranger from the East..."
 (Horace Greely) 10 min.
 143 - "It was shortly after daybreak..."
 Prog. #2245-1470 (Sheriff Jim Bradly) (Bob Bradly)
 (Duck Winters) (Ed Ranson) 8/6/47
 144 - "When Stan Jordan and two other men..."
 AFRS #230
 145 - "The noon day's sun beat down on the town of Little Valley..."
 (Ma Jessup) (Randy Scanlin) 8/8/47 Grand Hotel Prog. #2245-1471

BY NAME

Al Starbuck	7	Dirk Durango	116
Andy Conway	86A	Dirk Winters	52
Annie Calhoun	1	Douglas Lowe	43A
Anson King	112	Don Macklen	86
Arizona Pete	117	Don Wilson	34
Baldy Burly	37	Edna Corey	28
Barbara Reynolds	49	El Diablo	29/52
Bart Lackey	137	Elk	27
Bear Paw Ike Soane	132	Eric Hyde	87
Ben Andrews	49	Farrell Tyler	101
Ben Chambers	7A	Flo Bittle	55A/B
Benjamin Steele	61	Floyd Gilby	101
Big Bill Carmichel	68A	Frank Kerick	28
Bill Carson	9	Frank Mills	93
Bill Hayes	43	Frank Norton	35
Bill Linden	102	Frank Rice	80
Bill Salter	99	Frank Rockford	24
Bill Whitcomb	103	Fred Tracy	98
Billy de Hung	30	Gabe Anchor	8
Billy Murray	58	Gunner Hooker	36
Blackhawk	42	Hal Creston	137
Blake Carney	90	Hank Corey	28
Bob Adams	11	Hank Hawkins	73
Bob Allison	28	Hank Logan	60
Bob Clayton	132	Hank Sheldon	95
Bob Morgan	94	Hank Webster	38
Bob Wilson	34	Happy Morgan	39
Bonus	27	Hawk, the	39
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Brett Aberly	45	Hector Moses	27
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Burt Akley	13	Jack Feeny	73
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Captain Rogers	13	Jack Black	25
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Clemm Babson	8	Jane Morton	128
Clint Collingwood	14	J. B. Atwood	140
Col. Hall	132	Jeb Ward	54
Col. Horton	43	Jed Jackson	44
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Col. Mitchell	66	Jess Wilson	15
Col. Wade	6	Jesse Ranson	25
Cort McCord	58	Jim Fulson	96
Curley Moore	14A	Joe Keller	10
Cy Rabson	58	Jim Lackey	92
Dave Baker	3	Jim Wade	83
Dave Beaton	68A	Jimmy Dolen	123A
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Joe Medler	48	Red Fenster	79
Joe Prindle	138	Rex Taylor	86
Joel Denton	129	Rosco Marsh	80
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Johnny King	112	Russ Murray	23
Josh Kinsey	55	Russ Seldon	29
Joshua Bittle	55A/55B	Rusty Drake	100
Juan Lopez	56	Ruth Creston	137
Juan Marco	17	Sage Gannett	83
Juan Moros	67	Sal Angle	48
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Jud Travers	57	Sally Logan	105A
Jug Cornable	115	Sam Benson	44
Kansas Jack	118	Sam Slater	183
Kate Lewis	51	Sandusky	119
Kent Connable	115	Scar Buscomb	60
Kip Creston	135	Sgt. Bob Clayton	132
Left Sanford	71	Sheriff Dale	36
Larry Lewis	51	Sheriff Logan	105A
Lee Fossam	62	Sheriff Tate	117
Lee Madison	35	Sheriff Thomas	105A
Lefty Carter	86A	Sheriff Two Gun Taylor	23
Lefty Chance	8	Shrimp Butler	81
Lefty Drake	73	Silas Logan	82
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Lem Decker	63	Slick Wilson	44
Lippy Kane	14A	Slick Weaver	44
Little Fox	43	Slim Barton	141
Liz Creston	135	Slim Egan	10
Lt. Perry	85	Smokey Ballard	48
Lubeck	20	Sophie Dolen	123A
Luke Dunbar	108	Speed Royal	76
Lura Collingwood	14	Spider Randal	76
Luther Jones	140	Steve Bartlett	28
Ma Hawkins	68A	Steve Craig	74
Mal Nugent	84	Steve Dunne	106
Mark Bowen	68	Steve Kane	14A
Mary Lowe	43A	Sy Adams	55
Mawa Little Bird	22	Tar Farro	32
McDermott, Mrs.	65	Tar buck	99
Miles Hobson	7	Ted Harris	82
Molly Hawkins	68A/73	Terry Dunbar	108
Mort Pierce	69	Terry Keller	31
Muskkrat Peters	113	Tex Meers	109
Ned Baker	3	Thunder Martin	125/126
Ned Franklin	111	Tick Tock Thomas	5
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Pete Higgins	25	Tom Layton	4
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Verne Palmeroy	112
Vic Abner	133
Walt Carver	134
Whitey Ranson	94
Bill Gorman	113
Wilson Brothers	34
Wolf Cutler	68
Woody Oaks	2
Yank Martin	2



"You twitched and whinnied all night!"

BY TITLE

Anglemaker, the	105A	Kill or be Killed	40
Bandit, El Diablo, the	29	Kimberly Badlands	113
Billy the Fixer*	52	Last of the Red River Gang	37
Birthday for Billy	58	Lawman's Boy	
Booneville Gold	120	Laugh of Death	39
Bud Titus Resigns	32	Legend of the Colonel's Son, the	122B
Camel's Back*	86	Legend of Dan Reid	122A
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Chet Mifflin Gang	92	Lubeck Gang, the	20
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Colonel's Daughter, the	43/66	Medicine and Ballots*	15
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Golden Cargo	53	Thunder Martin	125
Grand Hotel, the	145	Treachery in Tensleep*	84
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Joe Keller's Raiders	10	Photographer's Assignment (2)	55B
Johnny Herber	16		
Keller's Raiders*	10	*Copyright Title	
The Little Girl	62		
The Bluefield Prison Break(LP)	141		



RAYMOND EDWARD JOHNSON

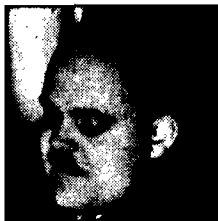
These listings are from August 19th and August 20th, 1936



Ted Fio-Rito



Nola Day



Ted Malone



Burns and Allen



Marian Jordan

Night

7:00 CST **6:00 MST**
 ★ NBC-Col. Stoopnagle & Budd;
 Peter Van Steeden's Orch.:
 WLW WMAQ KPRC WDAF
 WFAA KVOO WSM WOAI
 WKY WHO (sw-9.53) (also
 see 10 p.m.)
 ★ CBS-CHESTERFIELD CIGAR-
 ettes Presents Andre Kostelan-
 etz' Orch.; Kay Thompson;
 Ray Heatherton; The Rhythm
 Singers; David Ross: KMOX
 KGKO KOMA KWKH KTRH
 KTSa KRDL KTUL KSL
 WACO WWL (sw-11.83)
 NBC-Chicago Symph. Orch.: KOA
 WLS WREN (sw-11.87)
 KFDM-Classified
 KFJZ-Style Syncopators
 KGNC-Yesterday Brings You To-
 morrow
 KTAT-Hot Tune Review
 KTSM-Chandu, the Magician
 WGN-News: Sports
7:15 CST **6:15 MST**
 KFDM-Interesting People in the
 News
 KFDM-Tayber King's Orch.
 KFJZ-Motoring Melodies
 KGNC-Sports Review
 KTAT-Views of the News
 KTSM-Word Man
 WGN-Joe Sanders' Orch.
 WLS-The Govt. & Your Money
 WRR-Centennial Jubilee Singers
7:30 CST **6:30 MST**
 CBS-Community Sing: WWL
 KMOX KTUL KTSa KOMA
 KRDL KSL KWKH KTRH
 (sw-11.83)
 NBC-Chicago Symph. Orch.:
 WENR
 Rubinoff, violinist: KGNC KOB
 KGKO
 KFDM-News, Baseball Boosters
 Club
 KFJZ-Cactus Mack & Saddle
 Tramps
 KOA-Dinner Hour Music
 KTAT-Rex Reeves, tnr.
 KTSM-Waring's Orch.
 WACO-Kona Hawaiians
 WGN-Grant Park Concert; Chi-
 cago Symph. Orch.
 WRR-Voice of the People
7:45 CST **6:45 MST**
 NBC-Wm. Hard; News for Voters:
 WREN WENR

KMOX-News & Sports
 KRID Musical Moments
 KSL-Musical Prgm.
 KTSa-Post Office
 KTSM-Thank You Stusia
 WWL-Blue Room
9:00 CST **8:00 MST**
 ★ NBC-Amos 'n' Andy: WDAF
 WSM WKY WLW WHO WOAI
 KPRC KOA WMAQ WFAA
 (also at 5 p.m.)
 CBS-Joe Reichman's Orch.:
 WACO KTRH KWKH KGKO
 KMOX KNOW WWL
 NBC-Jolly Coburn's Orch.: (sw-
 9.53)
 NBC-Ink Spots: WREN
 KFDM-Dance Hour
 KGNC-Fred Waring's Orch.
 KOB-House of MacGregor
 KOMA-Rubinoff, violinist
 KRDL-Sports & News
 KSL-News
 KTAT-Gene Austin
 KTSa-Tommy Dorsey's Orch.
 KTSM-Gaeties
 KTUL-Dollar a Minute
 WENR-Keith Beecher's Orch.
 WGN-Horace Heidt's Orch.
 WRR-Centennial Quartet
9:15 CST **8:15 MST**
 CBS-Renrenew of the Mounted:
 KSL
 NBC-John B. Kennedy: WREN
 NBC-Jolly Coburn's Orch.: WSM
 WMAQ
 Rubinoff, violinist: WACO WOAI
 KPRC KTUL
 Musical Prgm.: KTRH KWKH
 KFDM-Three Merry Men
 KGKO-The World Dances
 KMOX-Bob Burns, songs
 KOA-Frank Watanabe
 KOMA-Face the Music & Dance
 KRDL-Musical Brevities
 KTAT-Jack Meridith's Orch.
 KTSa-Ken Moyer's Orch.
 KTSM-Sketches in Melody
 WDAF-Easy Aces
 WENR-King's Jesters
 WFAA-Ann Berry, songs
 WGN-Dream Ship
 WHO-Today's Winners
 WKY-Harry Richman's Orch.
 WLW-Ray Perkins
 WRR-Jeanette Cobb, songs
 WWL-Sidewalk Reporter
9:30 CST **8:30 MST**
 NBC-Jesse Crawford, organist:
 WDAF WMAQ (sw-9.53)
 CBS-Clyde Lucas' Orch.: KOMA
 WACO KGKO KWKH KMOX
 KTUL KNOW KTRH



Phil Ducey

8:05 CST **7:45 MST**
 CBS-Happy Days; Mrs. R. B. O.
 Rhode, speaker: KGKO KRDL
 WACO KOMA KNOW KWKH
 KMOX (sw-6.12)
 NBC-Roy Campbell's Royals:
 KOA WHO (sw-9.53)
 To be announced: KPRC KRDL
 KFJZ-Baseball Game
 KGKO-News
 KGNC-New Tunes for Old
 KMOX-News & Sports
 KSL-Little Theater of Music
 KTAT-Treasure Chest
 KTSa-Today's Hits
 WBAP-Frontier Troubadours
 WDAF-Mixed Quartet
 WLW-Joe Haymes' Orch.
 WMAQ-Jack Randolph, bar.
 WWL-Musical Moments
9:00 CST **8:00 MST**
 ★ NBC-Amos 'n' Andy: WBAP
 WDAF KPRC WOAI WMAQ
 KOA WSM WKY WHO WLW
 (also at 5 p.m.)
 CBS-Williard Robison's Orch.:
 KSL KWKH KTRH
 NBC-Frank LaMarr's Orch.:
 WREN
 KGKO-To be announced
 KGNC-Hawaiian Music
 KOB-House of MacGregor
 KRDL-Sports & News
 KTAT-Sing Song
 KTSa-Tommy Dorsey's Orch.
 KTSM-Gaeties
 KTUL-A Dollar a Minute, Shop-
 ping News
 WENR-Keith Beecher's Orch.
 WRR-Stamps Centennial Quartet
 WWL-Al Bernard

Night

7:00 CST **6:00 MST**
 ★ NBC-Show Boat; Lanny Ross,
 tnr.; Ross Graham bar.; Al
 Goodman's Orch.: WOAI WKY
 KPRC WHO WDAF WMAQ
 WSM WBAP (sw-9.53) (also at
 9:15 p.m.)
 CBS-Mark Warnow's Orch.:
 KGKO KTUL KWKH WWL
 KMOX KRDL KTRH KTSa
 KOMA WACO (sw-11.83)
 NBC-Death Valley Day, drama:
 WLW WREN WLS (sw-11.87)
 KFDM-Classified
 KFJZ-Style Syncopators
 KGNC-Announcer's Choice
 KOA-Jack Meakin's Orch.
 KSL-Sunset Serenade
 KTAT-Musical Skyroads
 KTSM-Chandu, the Magician
 KVOO-Rubinoff, violinist
 WGN-News; Quin Ryan's Sports
7:15 CST **6:15 MST**
 KFDM-Three Merry Men
 KFJZ-Utah Cowboy
 KGNC-Sport News
 KSL-News
 KTAT-Meet the Visitor
 KTSM-Word Man
 KVOO-The World Entertains
 WGN-Joe Sanders' Orch.
 WRR-Centennial Jubilee Singers
7:30 CST **6:30 MST**
 NBC-Meredith Willson's Orch.:
 WREN KOA (sw-11.87)
 CBS-To be announced: KRDL
 KMOX KWKH KTRH KSL
 KOMA KTUL KGKO (sw-
 11.83)
 MBS-Heatrolatown Herald: WGN
 WLW
 KFDM-News, Baseball Boosters
 Club
 KFJZ-Cactus Mack & Saddle
 Tramps
 KGNC-Mirth Parade
 KOB-Sketches in Melody
 KTAT-Auto Talk
 KTSa-Super Songsters
 KTSM-Man in the Street
 WACO-Twilight Hour
 WENR-Chicago Symph. Orch.
 WRR-June Adams, soprano
 WWL-Henry Halstead's Orch.
7:45 CST **6:45 MST**
 CBS-To be announced: KTSa
 WWL
 KFDM-Dance Orch.
 KFJZ-Glen Gray's Orch.

KFDM-Family Robison
 KFJZ-Baseball Game
 KMOX-News & Sports
 KTAT-Treasure Chest
 WWL-Musical Moments
9:00 CST **8:00 MST**
 NBC-Russ Morgan's Orch.:
 WREN
 CBS-Hal Kemp's Orch.: KTRH
 KNOW KOMA KGKO WACO
 ★ NBC-Amos 'n' Andy: WOAI
 WSM WDAF KPRC WKY
 WHO KOA WBAP WMAQ
 WLW (also at 5 p.m.)
 KFDM-Dance Hour
 KMOX-Three Queens & a JJack
 KOB-House of MacGregor
 KRDL-Sports & News
 KSL-Memory Garden
 KTAT-Tom Daring's Band
 KTSa-Tommy Dorsey's Orch.
 KTSM-Gaeties
 KTUL-A Dollar a Minute
 KVOO-Ralph Britt's Orch.
 KWKH-Comedy Capers
 WENR-Keith Beecher's Orch.
 WRR-Stamps Centennial Quartet
 WWL-Al Bernard
9:15 CST **8:15 MST**
 NBC-King's Jesters: KPRC WSM
 WOAI WENR (sw-9.53)
 CBS-Renrenew of the Mounted:
 KSL
 ★ NBC-Show Boat; Lanny Ross,
 tnr.; KOA (also at 7 p.m.)
 KFDM-Carlyle Sisters
 KGKO-World Dances
 KMOX-Cardinal Highlights
 KOMA-WPA Drama Hour
 KRDL-Musical Brevities
 KTAT-Jack Medidith's Orch.
 KTRH-Variety Prgm.
 KTSa-Ken Moyer's Orch.
 KTSM-Band Concert
 KTUL-Variety Prgm.
 KWKH-Variety prgm.
 WACO-Musical Prgm.
 WBAP-Rubinoff, violinist
 WDAF-Easy Aces
 WGN-Horace Heidt's Orch.
 WHO-Today's Winners
 WKY-Dynamic Twins
 WLW-Our Singing Neighbor
 WMAQ-Russ Morgan's Orch.
 (NBC)
 WRR-Vera Denning Music Club
 WWL-Sidewalk Reporter
9:30 CST **8:30 MST**
 NBC-Fletcher Henderson's Orch.
 KPRC WDAF WMAQ WHO
 WOAI (sw-9.53)
 CBS-Dick Stable's Orch.: KSL
 WACO KOMA KMOX KWKH
 KTUL KTRH KGKO

MEMORY QUIZ ANSWERS

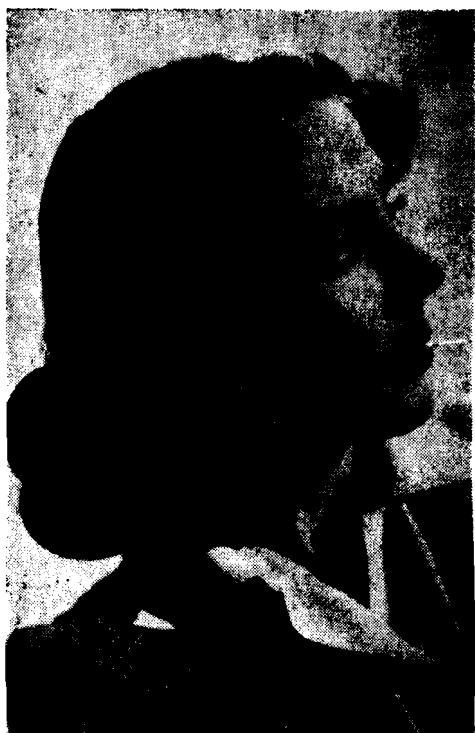
1. Producer of "Pardon My Bloopers."
2. Edmund O'Brien, John Lund, Bob Baily, and Mandell Kramer
3. Frank Sinatra
4. Pabst Blue Ribbon Beer
5. "Someday I'll Find You"
6. "Smilin'" Ed McConnell
7. Don McNeill's Breakfast Club
8. Effie Perrine
9. "Goodnight Sweetheart"
10. Midnight
11. Joel McCrea
12. Cream of Wheat (Nabisco)
13. Mariners
14. Chordettes
15. Philip Marlowe
16. Abruzzio
17. George "Kingfish" Stevens
18. Red Pennington
19. Ed Begley
20. John Clayton, Lord Greystoke
21. Water Commisioner
22. Bob Elliot and Ray Goulding
23. Dan Duryea
24. "Seventh Heaven" starring **Niriam Hopkins** & Charles Farrell
25. SUSPENSE
26. Osgood Conklin
27. The "Bold Venture"...(what else?)
28. George Fenneman
29. Mike Wallace
30. Kay Kyser's band

LURENE TUTTLE



"The Voice of EFFIE"- Sam Spades faithful secretary.

VICKI VOLA



"Miss Miller- on Mr. District Attorney" Photo 1943

ANNE SEYMOUR



"The Voice of Mary Marlin- a daily 15 minute soap opera" Photo 1943

BOGART.....ON THE RADIO

by Bob Davis

Many articles and books have been written about Humphrey Bogart and his films, but this article will touch on a different facet of his career--- Bogart on radio.

Radio in its hey-day always had room for a voice that was distinctive and Bogie's voice certainly fit the bill. It sounded plausible delivering comedy lines against Bing Crosby, yet it could convey the menace needed for the tough guy/gangster parts that were his specialty.

Perhaps the best vehicle for his talents was the LUX RADIO THEATER, a show that featured audio versions of a number of Bogie's films. It was on LUX that he recreated his famous role of Fred C. Dobbs in the classic "Treasure of Sierra Madre." On another occasion he reiterated his role as the crusty skipper of "The African Queen."

It was during the LUX broadcast of "To Have and Have Not" that his wife, Lauren Bacall, spoke the famous lines--- "If you want me... just whistle. You know how to whistle, don't you, Steve? You just put your lips together, and...blow." The line, and its superb delivery by the smouldering Bacall, had an effect on both Bogie and the audience, for it had become as famous as the movie itself (Interestingly, this line is nearly always remember exactly by film-goers, unlike the equally famous "Play it!" from "Casablanca"). This performance also marked the first radio appearance of Lauren Bacall. For LUX, Bogie also starred in "Moontide" and "Bullets and Ballots" with his movie memisis, Edward G. Robinson. Probably the biggest disappointment for an audience took place when LUX presented "Casablanca" and Bogie was not the star, due to his commitment to entertain troops in North Africa. The role of the disillusioned, cynical Rick went to Alan Ladd, who, although he turned out a top-knotch job, could not really fill a role so closely identified with Bogie. Bogie was Rick, and Rick was Bogie.

Sam Spade, Dashiell Hammett's famous private detective, was one of the best known characters of the Golden Age of radio, but few people realize that Bogart was the first to play him. It was in the film "The Maltese Falcon" that Bogart gave the definitive portrait of Sam Spade. He was a smash as the hard-boiled dick (as they were affectionately known in those days), and later did the role again for the GULF SCREEN GUILD THEATER. That program also featured some of Bogie's other films, such as "The Amazing Dr. Clitterhouse" and "High Sierra," with Bogie as "Mad Dog" Roy Earle and Ida Lupino. This was radio at its best. Bogie did comedy as well for SCREEN GUILD, appearing in "If She Could Only Cook."

Bogart apparently liked radio as a medium very much because he did a good deal of it and, at one point, even went into the producing end of it. He produced and acted a small bit part on a show called HUMPHREY BOGART PRESENTS. The story was "Dead Man" and starred William Tracy. Bogie portrayed a railroad yard bull who is killed in the first few minutes of the show. It seemed like a good idea, but the show never caught the necessary interest and the series died before even one episode was officially aired.

It was on the BING CROSBY SHOW that Bogart revealed a new aspect of his talents---singing. Roughly, the "plot" of the show was that Bogie was tired of playing the tough gangster roles and wanted to become a crooner like Bing. Before the show was over, Bogie got his big chance and the audience was treated(?) to a rendition of an old sea chanty called "There Was An Old Fisherman" which proved, if nothing else, that Bogart was no singer. The show was played for laughs and we all felt that the one laughing the hardest was Bogart himself.

Take an American in the tropics who operates a bar/hotel and a fishing boat for hire. Then take an assortment of gangsters, grifters, killers, thieves, and throw in an occasional slinky blonde for taste. These were the ingredients of bogart's highly successful radio series called BOLD VENTURE. Bogie was Slate Shannon, owner of "Shannon's Place" in Havana, Cuba (things were friendlier then). He had a boat called the "Bold Venture" that he chartered out, and every week he would run across someone in trouble or trying to cause trouble, which would set Bogie to getting things straightened out., usually with a right cross or a pistol. His co-star in the series was his real life co-star---Lauren Bacall, his wife. It was an action series, full of adventure and intrigue, and it fitted bogart like a glove.

Bogie died on January 14, 1957, and America lost one of its heroes. A non-conformist, a tough guy, a rebel, he was all of these and yet he was loved by his movie fans and radio listening public, so well loved that almost twenty years after his death, his name is as well known today as it ever was.



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