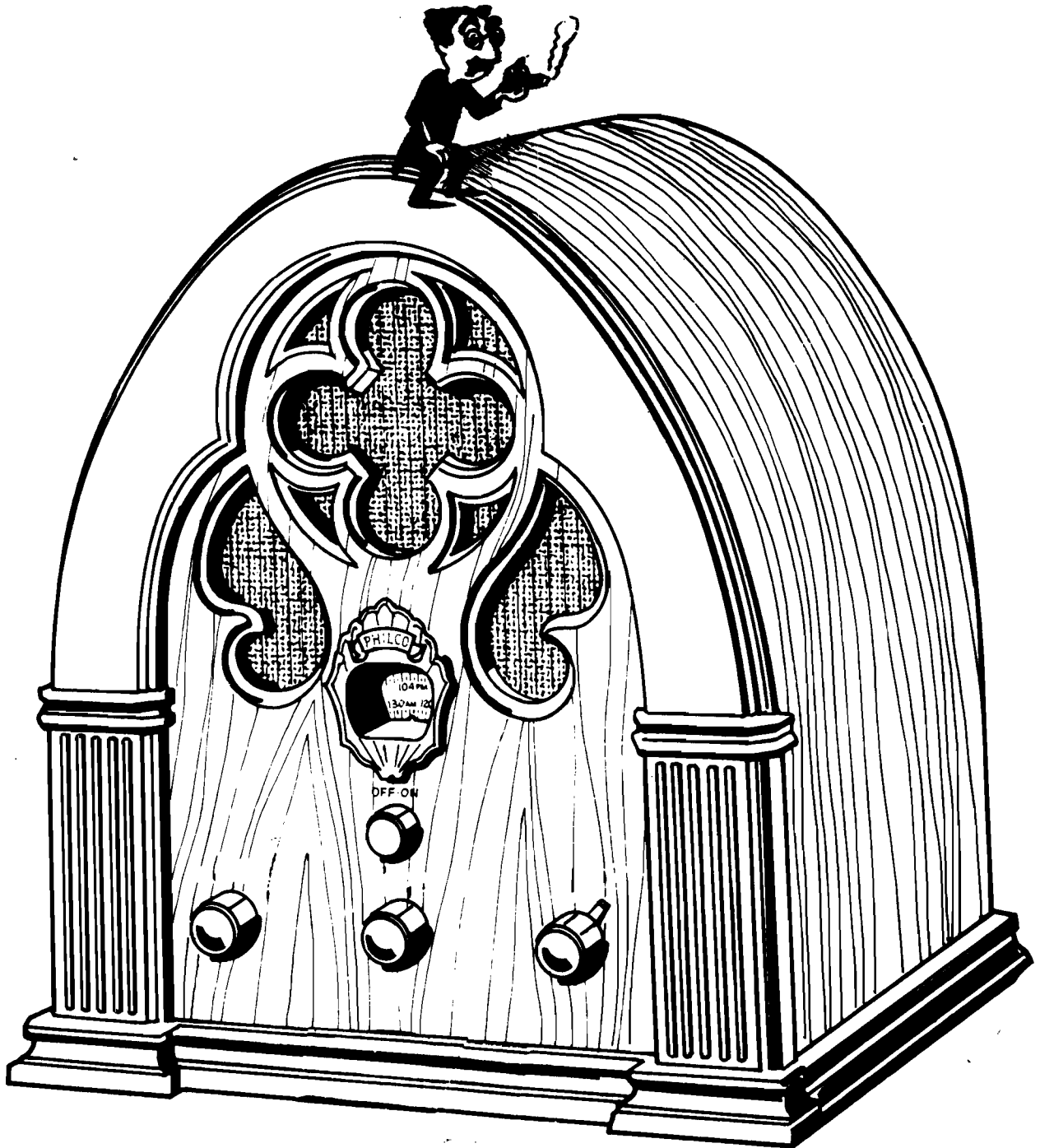


MEMORIES

Old Time Radio Club Of Buffalo



Vol. 1 No. 4

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This issue of MEMORIES is dedicated to the spouses of old time radio enthusiasts everywhere for their tolerance of the old time radio madness.

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The Old Time Radio Club of Buffalo meets on the second Monday of every month at St. Matthew's Church, 1182 Seneca Street, Buffalo, NY 14210. Anyone interested in the old time radio programs of the past is welcome to attend a meeting and observe or participate. Meetings begin at 7:30 PM.

The purpose of the OTRCOB and MEMORIES is the regeneration of interest in old time radio. If the contents of this magazine stimulates your interest, then we are justified. We welcome comments, which can be sent to the address given below.

All contributions to MEMORIES should be accompanied with a self-addressed stamped envelope, so that items can be returned to contributors. Comments, contributions, and subscriptions can be sent to this address:

OTRCOB
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LUNCH WITH GROUCHO

by Jerry Perchesky

On January 16, 1976, I attended a luncheon with the Pacific Pioneer Broadcasters in Hollywood honoring Meredith Wilson. It was a lovely affair with over 700 radio personalities in attendance. I had conversations with Edgar Bergen, Jim Jordan, Arch Oboler, and others. However, my mind was flashing ahead to the next afternoon when, at 1 PM, I was scheduled for a luncheon date with the irascible Groucho Marx.

I had been told by Steve Stoliar, Groucho's secretary, to present myself at the house no earlier than 12:45 PM, but absolutely no later than 12:55 PM. (Which should give you an idea of what was forthcoming!) At 12:50 PM exactly, I approached the driveway to the white house. I noted the block-long Cadillac in the carport of the usual curved Beverly Hills driveway, and saw several automobiles of less desirable vintage in the area. Steve answered my knock on the door, greeted me amicably, and led me through the short hallway. On the right, I immediately noted the standing hat rack on which were found Groucho's familiar French berets, the "Captain Spaulding" head cover, and other hats denoting Groucho's changing personalities.

Steve and I sat in the large living room and discussed the probabilities of the following few hours. He said, in all honesty, "Jerry, I have no idea how Groucho will react to your visit. It all depends on his mood today." I discovered then that his all-Girl Friday, Erin Fleming, had called to say that she was ill and would, therefore, be skipping lunch. An omen. After chit-chat with Steve and observing the pool through the living room window, with several people about (namely, a housekeeper ((female)), a nurse ((female...and young)), and an errand boy ((male... but female!))), Steve commented, "Here he comes!"

I turned to my left and here was the man, literally doddering in. He approached me with a blank expression on his face, looking all of his eighty-plus years, and said, "Who are you?" I told him my name, shook his hand, and he motioned for me to sit down at his left at the dining room table. It was precisely 1 PM. An empty chair was on his right (presumably belonging to the absent Erin Fleming). Steve put himself in the next chair (for a moment, I had the feeling that Steve might have been tarred and feathered had he taken Erin's seat!).

As the houseboy served a fruit salad, Groucho asked, "What did you bring me?" I showed him a 1917 Variety newspaper that contained an article about the Marx brothers. It mentioned that when the brothers tried to enlist in the Army, one was disqualified because of flat feet, another for defective hearing, and a third on "general principles." Groucho looked at me. "It's a lie!" he said. "Only Gummo was in the Army and he enlisted." His facial expression was flat with none of the Groucho personality I had expected. His hands and body features were that of the old man he is. I thought, "Is this the real Groucho?"

"I'm not living in the past," he continued. "I live for the present." Saying this, however, he continued to examine the issue of Vari-

ety, and commented, "She was married to Frank Crumit...I played that theater in 1921...that was a lousey act..." Yes, Groucho lives for the present...and if you believe that, I've got some land in Florida for sale cheap!

He loved reading that newspaper, which I left for him. By this time, Steve was shrugging his shoulders at me as if to say, "I don't know what in hell's going to happen!" I explained to Groucho that I had brought along some of his rare radio appearances, but I noted that his interest did not lie with his radio past; his memory was much sharper in the area of stage and motion pictures. I might add here that Groucho was "halfway" polite, making no overtures at all to be warm or gracious. This is Groucho's way. He is a living legend and he knows it. He does not "give" any unnecessary conversation, does not "chit-chat", and, being a person of conversation myself, I was finding the event extremely tense and somewhat terrifying. It was not the meeting I had envisioned with Groucho, although, in all fairness, Steve had warned me of his cold nature. Groucho apparently feels that everyone is "out for something" and therefore he is not conversational and speaks only when he deems it necessary. Here I was lunching with one of my idols, one of the greatest entertainers of our time, and I felt nothing. I have interviewed many famous people, and know many more, but this afternoon was indeed totally frustrating.

I had extreme difficulty getting words from Groucho, and he only managed a smile when in answer to his question, "Do you know any good jokes?", I told him one of my favorites. His comment was "That's funny!" After trying for 1½ hours to elicit some response from him, I gave up. The three of us sat at the table in silence for many minutes at a time. When I decided to pop the big question, it went like this: "Groucho, do you mind if I tape some of our conversation?" Steve gave me a questionable glance and I sat there for what seemed like hours, but was in reality only about a full minute. Finally, Groucho looked me right in the eye. "What conversation?" he replied.

Well, that's Groucho Marx. Physically, he is about 84 years old, but mentally, still eighteen. A few moments later, he stood up, stuck his hand out to me, and said, "That's it. It was nice meeting you."

"Groucho," I said, with as straight a face as I could muster, "I've had some wonderful interviews, but this wasn't one of them!" He smiled and doddered out of the dining room to his den. Steve apologized profusely for Groucho's coldness, and of course I understood that Steve was not responsible for the disastrous events. We talked for a short time and he gave me some of Groucho's personal recordings and tapes to dub. We agreed that I might try again another time.

I had met and lunched with the great Groucho Marx. He was not the Groucho I adored these many years, but then I didn't expect him to be. However, I had lunched with one of America's great institutions... and may do it again!

Around the Dial

Station	Kilob
WDAF	610
WREN	1220
KMBC	950
WLB	800
WLB	1420

(Last minute program changes make it impossible for The Star to guarantee full accuracy of radio listings.)

TODAY.

8:00 A. M.
 WDAF—Sabbath Reveries.
 KMBC—Metropolitan Moods.
 WREN—Southernaires.
 8:30 A. M.
 WDAF—Over the Coffee Cups.
 KMBC—Patterns in Harmony.
 WREN—String Quartet.
 8:45 A. M.
 WDAF—Neighbor Nell.
 9:00 A. M.
 WDAF—Musical Clock.
 KMBC—Reflections.
 WREN—Seattle Salmon Fish Derby.
 WLB—Billy Wright, organist.
 9:15 A. M.
 WDAF—Musical Clock.
 WLB—Billibillies.
 9:30 A. M.
 WDAF—Musical Clock.
 KMBC—Morning Musicals.
 WREN—Samovar Serenade.
 9:45 A. M.
 WDAF—Musical Clock.
 WLB—Power Parade.
 10:00 A. M.
 WDAF—Musical Notebook.
 WREN—June, Joan and Jerl.
 WLB—Willie Tolbert.
 10:30 A. M.
 WDAF—Musical Notebook (continued).
 KMBC—Romany Trail.
 WREN—Music Hall Symphony Orchestra.
 10:45 A. M.
 KMBC—Commander King-Hall, from London.
 11:00 A. M.
 WDAF—Road to Romany.
 WLB—Morning Services.
 KMBC—Stone Church Choir.
 11:15 A. M.
 WLB—Church Services.
 11:30 A. M.
 WDAF—Words and Music.
 WREN—Highlights of the Bible.
 KMBC—Eddie Dunstetter Presents.
 12:00 NOON.
 WDAF—Dance Selections.
 KMBC—Johnny Augustine's Or.
 WREN—Rosa Linda, pianist.
 WLB—Melodies.
 12:15 P. M.
 WDAF—Grace Nelson McTernan, soloist; E. Harry Kelly, accompanist.
 WREN—Highlights from Latin America.
 12:30 P. M.
 WDAF—Seattle Salmon Fish Derby.
 KMBC—Between the Bookends.
 WREN—Light Opera Company.
 12:45 P. M.
 KMBC—Eton Boys.
 1:00 P. M.
 WDAF—Serenaders.
 KMBC—Happiness Ahead.
 WLB—Church Services.
 1:30 P. M.
 WDAF—Penthouse Serenade, with Don Mario, tenor, and Orchestra.
 WREN—Dr. Paul Scherer.
 KMBC—Symphonic Hour.
 WLB—Kansas City-Milwaukee Baseball Games.
 2:00 P. M.
 WDAF—Welsh Music Festival Program.
 KMBC—Address, Dr. E. H. Schorer.
 WREN—Program from Icelandic State Broadcasting Company.
 2:15 P. M.
 KMBC—Pittsburgh Symphony.
 2:30 P. M.
 WDAF—Welsh Music Festival Program (continued).
 WREN—Program of German Folk Songs.
 3:00 P. M.
 WDAF—Kansas City Rhythm Symphony.
 WREN—Roses and Drums.
 KMBC—Abe Lyman's Melodians.
 WLB—Down Memory Lane.
 3:30 P. M.
 WDAF—Dream Drama.
 KMBC—Crumb and Sanderson.
 WREN—Bob Becker.

3:45 P. M.
 WDAF—Ray Heatherton, barytone.
 WREN—Oswaldo Mazzuchi, cellist.
 4:00 P. M.
 WDAF—Catholic Hour.
 KMBC—Ray Perkins's Amateur Hour.
 WREN—Canadian Grenadiers.
 WLB—Rev. R. B. Kimbrell.
 4:15 P. M.
 WREN—Resume of Tennis Championship.
 4:30 P. M.
 WDAF—Invitation to the Dance.
 WREN—Grand Hotel.
 KMBC—Public Courts Tennis Finals.
 4:45 P. M.
 WLB—Tietch Bros. and Ward.
 5:00 P. M.
 WDAF—K-7 (Secret Service Spy Story).
 WREN—Lanny Rose's State Fair Concert.
 5:30 P. M.
 WDAF—Fireside Recitals (Sigurd Nilssen, basso; Graham McNamee).
 WREN—"The Voice of the People."
 WLB—Organ Recital.
 KMBC—Vesper Hour.
 5:45 P. M.
 WDAF—Virginia Jones, soloist.
 6:00 P. M.
 WDAF—Major Bowes's Amateur Hour.
 KMBC—Rhythm at Eight with Goodman's Orch.
 WREN—Frank Black's Symphony Orch.
 WLB—Twilight Hour.
 6:30 P. M.
 WDAF—Major Bowes's Amateur Hour (continued).
 KMBC—Howard Ely, organist; George Anway, tenor.
 6:45 P. M.
 WREN—Hendrik Wilhelm Van Loon.
 7:00 P. M.
 WDAF—Manhattan Merry-Go-Round. (Soloists: Sanelia's Orch.; Trio).
 KMBC—America's Hour.
 WREN—Charles Previn's Orch.; Countess Olga Albani, soloist.
 7:30 P. M.
 WDAF—Frank Munn, Vivienne Segal, Hanschen's Orch.
 8:00 P. M.
 WDAF—Uncle Charlie's Tent Show. (Original Musical Comedy with Charles Winninger).
 KMBC—Wayne King's Orch.
 WREN—Sunday Night at Seth Parker's.
 WLB—Tampico Orch.
 8:30 P. M.
 WDAF—Uncle Charlie's Tent Show (continued).
 WREN—Alexander Haas's Orch.
 KMBC—Charlie Agnew's Orch.
 9:00 P. M.
 WDAF—Morin Sisters; Ranch Boys.
 WREN—Fireside Singers.
 KMBC—Salon Moderne.
 9:15 P. M.
 WDAF—Bible Story, "Song of Deborah."
 WREN—Studio Program.
 9:30 P. M.
 WREN—Eddie South's Orch.
 WLB—All Request Program.
 KMBC—Johnny Hamp's Orch.
 9:45 P. M.
 WDAF—Glenn Lee's Orch.
 10:00 P. M.
 WDAF—Dick Fidler's Orch.
 KMBC—Studio Service.
 WREN—Barney Rapp's Orch.
 WLB—Church Services.
 10:30 P. M.
 WDAF—Sports Reporter; Sammy Kaye's Orch.
 WREN—Leonard Keller's Orch.
 11:00 P. M.
 WREN—Glenn Lee's Orch.
 KMBC—Floyd Town's Orch.
 11:30 P. M.
 KMBC—Maurie Stein's Orch.
 WREN—Al Kvale's Orch.
MONDAY.
 6:30 A. M.
 WDAF—Morning Melodies.
 6:45 A. M.
 WDAF—Morning Bible Lesson.
 KMBC—Morning Devotions.
 7:00 A. M.
 WDAF—Musical Clock.
 KMBC—Musical Time.
 WREN—Breakfast Club.
 7:15 A. M.
 WDAF—Musical Clock.
 7:30 A. M.
 WDAF—Musical Clock.

7:45 A. M.
 WDAF—Musical Clock.
 8:00 A. M.
 WDAF—Musical Clock.
 WREN—The Sizzlers.
 WLB—Morning Meditations.
 KMBC—Eight o'Clock Review.
 8:15 A. M.
 WDAF—Musical Clock.
 WREN—The Gospel Singer.
 WLB—Police Court.
 KMBC—Harmonies in Contrast.
 8:30 A. M.
 WDAF—Over the Coffee Cups.
 WREN—Today's Children.
 8:45 A. M.
 WDAF—Joe White, tenor.
 KMBC—Osark Mountaineers.
 WREN—Herman and Banta, pianists.
 9:00 A. M.
 WDAF—Star Gazer; Morning Parade.
 KMBC—Joanne Taylor.
 WREN—The Honeyymooners.
 9:15 A. M.
 KMBC—New Tunes for Old.
 WLB—Tony Wons.
 WLB—Pinto Pete.
 9:30 A. M.
 WDAF—Morning Parade (continued).
 WREN—Navy Band.
 KMBC—Saundra Brown's Songs.
 10:00 A. M.
 WDAF—Pat Barnes in Person.
 WLB—Municipal Court.
 KMBC—Voice of Experience.
 10:15 A. M.
 WDAF—Honeywood and Sassafras.
 WLB—Hollywood Impressions.
 10:30 A. M.
 WDAF—Merry Madcaps.
 KMBC—Story of Mary Marlin.
 WREN—Melody Mixers.
 10:45 A. M.
 KMBC—Five-Star Jones.
 11:00 A. M.
 WDAF—Two Hearts in Song.
 WLB—God's Quarter Hour.
 KMBC—Carlton and Shaw.
 WREN—Happy Jack Turner.
 11:15 A. M.
 WDAF—Star Gazer; Service Reports.
 KMBC—Tonic Tunes.
 WREN—Kilmer Family.
 11:30 A. M.
 WDAF—Farm and Home Hour.
 KMBC—Song Title Contest.
 12:00 NOON.
 WDAF—Farm and Home Hour (continued).
 12:15 P. M.
 KMBC—Tex Owens, songs.
 12:30 P. M.
 WDAF—Al Pearce's Gang.
 WREN—Music Guild.
 KMBC—Between the Bookends.
 12:45 P. M.
 WLB—Happy Valley Folks.
 KMBC—Happy Hollow.
 1:00 P. M.
 WDAF—June, Joan and Jerl.
 WLB—Voice of Kansas City.
 WLB—Down Memory Lane.
 KMBC—Salon Musicales.
 WREN—Royalists.
 1:15 P. M.
 WDAF—Vic and Sade.
 WREN—The Wise Man.
 1:30 P. M.
 WDAF—Ma Perkins.
 WREN—Vaughn DeLeath, soloist.
 KMBC—Manhattan Matinee.
 W9XBY—Kansas City-Milwaukee Baseball Games.
 1:45 P. M.
 WDAF—Address, William Green, President of American Federation of Labor.
 WREN—Morin Sisters.
 WLB—Carlos Molina's Band.
 2:00 P. M.
 KMBC—America's Little House.
 WREN—Bert Burman, organist.
 WLB—Bible Study.
 2:15 P. M.
 WREN—Gale Page, soloist.
 KMBC—Bay Shore Handicap Race.
 2:30 P. M.
 WDAF—Address, Dr. Yale S. Nathanson.
 WLB—Betty Eddy.
 2:45 P. M.
 WDAF—South Sea Islanders.
 KMBC—Nina Tarasova, soloist.
 3:00 P. M.
 WDAF—Betty and Bob.
 KMBC—Do-Re-Mi Trio.
 WREN—Ward and Muzzy.
 3:15 P. M.
 WDAF—Grandpa Burton.
 KMBC—Melodic Moments.
 WREN—Three Scamps.
 3:30 P. M.
 WDAF—Alice in Orchestralia.
 WREN—353d Infantry Band.
 WLB—Frolic.

3:45 P. M.
 WDAF—Adventures of Sam and Dick.
 KMBC—Tito Gulsar, tenor.
 WREN—Rhythm Ramblers.
 4:00 P. M.
 WDAF—Thompson Air Trophy Race.
 KMBC—Beatrice Osgood.
 WREN—Army Band.
 4:15 P. M.
 KMBC—World Traveler.
 4:30 P. M.
 WDAF—Star Gazer.
 WLB—Singing Lady.
 WLB—Ministerial Alliance.
 4:45 P. M.
 WDAF—Thompson Air Trophy Races (continued).
 4:45 P. M.
 KMBC—Concert Miniatures.
 WREN—Bert Burman, pianist.
 5:00 P. M.
 WDAF—Mr. Bob and Scrapy.
 KMBC—Herbert Foote, organist.
 WREN—Dinner Concert.
 WLB—Organ Recital.
 WLB—Doc Hopkins.
 5:15 P. M.
 WDAF—Uncle Ezra's Radio Station.
 WREN—Charley Boulanger's Orch.
 KMBC—Patti Chapin, soloist.
 5:30 P. M.
 WDAF—Carmen Roselle, soprano.
 WREN—Dot and Will.
 KMBC—Musical Nicknacks.
 5:45 P. M.
 WDAF—Kansas City Public Schools Broadcast.
 KMBC—Boake Carter.
 WREN—Dangerous Paradise.
 6:00 P. M.
 WDAF—Doracy Bros.' Orch.
 WREN—Fibber McGee and Molly.
 KMBC—Land o' Dreams.
 WLB—Twilight Hour.
 6:15 P. M.
 WLB—John Wahlstedt, tenor.
 6:30 P. M.
 WDAF—Margaret Speaks; Daly's Orch.
 KMBC—One Night Stands.
 WREN—Howard Marsh; Betty Barthel; Odette Myrtel.
 7:00 P. M.
 WDAF—Horlick's Orch.
 KMBC—Charles Ruggles in "Whistling in the Dark."
 WREN—Greater Minstrels.
 7:30 P. M.
 WDAF—Meredith Willson's Or.
 WREN—Dramatic Players.
 WLB—Varieties.
 8:00 P. M.
 WDAF—Lullaby Lady; Eastman's Orch.; Quartet.
 KMBC—Wayne King's Orch.
 WREN—Raymond Knight's Cuckoo Hour.
 8:30 P. M.
 WDAF—George Dasch's Band.
 KMBC—March of Time.
 8:45 P. M.
 WDAF—Musical Moments, with Tommy McLaughlin.
 KMBC—Louis Prima's Band.
 9:00 P. M.
 WDAF—Amos 'n' Andy.
 WREN—Dorothy Lamour, soloist.
 WLB—Sons of Pioneers.
 9:15 P. M.
 WDAF—"Hot Dates in History."
 KMBC—Belasco's Orch.
 WREN—Tony and Gus.
 WLB—Cecil and Sally.
 9:30 P. M.
 WDAF—Leonard Keller's Orch.
 KMBC—Moment Musicales.
 WREN—Noble's Orch.
 9:45 P. M.
 WDAF—T-O-P-Open Road.
 KMBC—Don Gil's Orch.
 10:00 P. M.
 WDAF—Romanelli's Orch.
 WREN—Shandor; Grif Williams's Orch.
 KMBC—Bert Block's Orch.
 10:30 P. M.
 WDAF—Sports Reporter; Oliver Taylor's Orch.
 KMBC—Charlie Agnew's Orch.
 WREN—Ozzie Nelson's Orch.
 11:00 P. M.
 WDAF—Leonard Keller's Orch.
 KMBC—Al Dien's Orch.
 WREN—Glenn Lee's Orch.
 11:30 P. M.
 WDAF—Al Kvale's Orch.
 KMBC—Town's Orch.
 WREN—Larry Fibrick's Orch.
 11:45 P. M.
 WDAF—Ben Follack's Orch.

THEN...

... AND

MON

WBEN-930-CBS

Saturday PM	Monday-Friday AM
6:00 News, sports	5:00 Farm and Home Show, Jack O'Neil
6:30 George Hamburger	6:00 Clint Bushman Show
7:30 Stan Barron Show	10:00 Dick Rifenburg Show
11:00 News, sports	12:00 News
11:30 CBS Mystery Theater	12:10 Dick Rifenburg
12:30 John Luther	1:00 George Hamburger
	3:00 Jeff Kaye Show
Sunday AM	4:00 World Tonight*
5:00 Farm and Home Show	4:15 Jeff Kaye
7:05 Heartbeat Theater	4:30 Sports
7:30 City Mission	4:35 Jeff Kaye
8:00 Music	4:55 Cronkite Sportsline:
8:35 Religion	Viewpoint:
9:00 News	C. Cleckroom:
9:10 Music	Crosstalk
9:30 Mormon Choir	7:30 Stan Barron Show
10:00 Let's Celebrate	11:00 News, sports
11:00 Worship Service	11:30 CBS Mystery Theater
	12:30 John Luther Show (11:5 AM)
PM	Early Saturday
12:00 News, sports	5:00 Farm and Home Show, Jack O'Neil
12:10 Music	6:00 Clint Bushman Show
1:00 News	10:00 Dick Rifenburg Show
1:10 Music	2:00 George Hamburger
10:00 Face the Nation	
11:00 News Rept.	
11:30 CBS Mystery Theater	
12:30 Music	

WWOL-1120-NBC

Saturday	Monday-Friday AM
6:00 Paul Shepard	6:00 Nick Seneca
7:30 Sign Off	10:00 David Snow
SUNDAY PM	2:00 Tom Hill Show, Race Results throughout the afternoon beginning at 1 PM
7:15 Christophers	4:00 Jack Gillan
7:30 Country Crossroads	7:30 Sign Off
8:00 The World Tomorrow	Early Saturday AM
8:30 Herald of Truth	6:00 Nick Seneca
9:00 Eternal Light	10:00 David Snow
9:30 Jewish Pres.	PM
10:30 Neapolitan Serenade	2:00 Jack Gillan
12:00 German Hr.	6:00 Paul Shepard
2:00 Helton Hr.	7:30 Sign Off
3:00 Polka Jamboree	
6:05 Spanish Hour	
7:30 Sign Off	

WUFO-1080

Saturday PM	2:30 Church of the Week
4:00 Don Allen Show	3:00 Spiritual Interludes
7:30 Sign Off	4:00 Pentecostal Center
Sunday	4:30 Spiritual Interludes
6:45 Interludes	5:00 Black Montage
7:30 Rev. Ike	7:30 Sign Off
8:00 Church of the Lord	Monday-Friday AM
9:00 Emanuel Temple	6:45 Al Parker
9:30 Philosophical of Realism	11:00 Roy Sampson Show
10:00 Rev. Skinner	PM
10:30 Muhammad Speaks	2:00 Don Allen Show
11:00 Holy Presence	7:30 Sign Off
11:30 Spirituals	Early Saturday
12:00 Friendship Baptist Church	6:45 Al Parker
1:00 Community Forum	12:00 Darcel Howell
3:00 NAACP Speaks	4:00 Don Allen
2:15 Interludes	7:30 Sign Off

Football on Radio

TONIGHT
8 PM — WKBW (1520) — Buffalo vs. Atlanta at Tampa.

FRIDAY

7:30 PM — WKBW — Kansas City at Buffalo.

Baseball on Radio

TODAY

2:15 PM — WUSJ (1340) — St. Louis at N. Y. Mets.

SUNDAY

2:05 PM — WUSJ — St. Louis at Mets.

MONDAY & TUESDAY

8 PM — WUSJ — Mets at Montreal.

WEDNESDAY & THURSDAY

7:30 PM — WUSJ — Mets at Pittsburgh.

FRIDAY

8:30 PM — WUSJ — Mets at St. Louis.

WGR-550-ABC

Saturday PM	7:00 Music
7:00 Tom Donahue	11:00 Mike Roszman
12:00 T. Venturoi	12:00 Extension 55
	2:00 Tom Donahue
Monday-Friday AM	6:00 Stan Roberts
4:00 Tracy Pratt	10:00 Larry Anderson Show
6:30 Words and Music	PM
7:00 Bible Speaks	2:00 Frank Benny
7:30 Oral Roberts	6:00 Shows
8:00 Worship Hr.	11:30 Extension 55
8:30 Chanted Lives	3 AM—Tom Donahue
9:30 Lutheran Hr.	Early Saturday
10:00 Music	6:00 Stan Roberts
10:00 Jerry Farrell	10:00 Jerry Roe
PM	3:00 Frank Benny
2:00 Sun. Music Program.	

WEBR-970-ABC

Saturday PM	Monday-Friday AM
6:00 Ron Reper	4:00 Scott Cassidy
11:00 Jazz Nightly	10:00 Al Waitack
12:00 Warren Epps	PM
Sunday	2:00 Steve Lapa
4:30 C. Citron	6:00 Ron Reper
5:00 P. Affairs	11:00 Jazz Nightly
6:00 Religious	12:00 Warren Epps
8:00 Sounds of the City.	Early Saturday
12:15 Bowling Billboard	6:00 Scott Cassidy
12:30 Music	16:00 Steve Lapa
2:00 P. Affairs	2:00 J. Rainhardt
7:00 Frontier Forum	
10:00 Casper Citron	
12:00 Warren Epps	

JAMESTOWN WJTN-1240-ABC

Saturday PM	Monday-Friday AM
6:00 News, sports	5:00 Jeff Huestis
6:35 Meditation	8:00 News Around the World
7:00 Wonderful Weekend	8:15 Jim Rasette
11:15 J. Frederick	PM
Sunday	12:00 News
7:00 Farm Bureau	12:30 Opinion Please
7:30 News	1:00 Paul Harvey
8:00 Religious Programs	1:15 Hal Martin
11:00 Italian Hr.	5:00 Jack Dunigan
12:00 News Rept.	6:30 Pete Hebbell
12:30 Wonderful Weekend	11:00 News, sports
4:00 News, sports	11:30 J. Frederick
8:00 Spanish Program	Early Saturday
9:00 Religious Programs	5:00 Jeff Huestis
11:00 News, sports	8:00 News
1 AM Sign Off	8:15 Wonderful Weekend
	11:30 Melva Weber
	12:00 News, sports
	12:30 Jack Dunigan
	1:00 Paul Harvey
	1:15 Wonderful Weekend

WKSJ-1340

Saturday PM	Monday-Friday AM
6:00 Newscast	5:30 Ted Abbott
6:10 Denny Alexander Show	10:00 Dave Armstrong Show
1 AM Sign Off	PM
Sunday	2:00 Bill Rowan
7:00 Religious Programs	4:00 Newscast
10:00 Barry Farber Show	6:15 Feedback
12:00 Denny Alexander	7:00 WKSJ Music Machine
1 AM Sign Off	1 AM Sign Off
Early Saturday	4:00 Ted Abbott
6:00 Kurt Peterson	5:00 D. Alexander
1 AM Sign Off	12:00 Bill Rowan

NIAGARA FALLS WHLD-1270

Saturday PM	Monday-Friday AM
3:25 Country Show	4:00 Roger Smith
7:30 Sign Off	9:00 Back to the Bible
Sunday	9:45 Deliverance
7:15 Nazareth Lutheran Hr.	10:00 Rev. Terrell
5:00 Wings of Healing	10:20 Neapolitan Serenade
5:30 Literature Crusade	11:30 Iney Wellens
9:00 Moment with God	PM
9:45 Polish Bible	12:00 News, sports
10:00 Sunshine	12:45 Christ Is the Answer
10:30 Deliverance	1:00 Polonia
11:00 Randall Bapt.	2:15 Ukrainian
12:00 Frank & Ernest	3:15 Don O'Flaherty
12:15 China-Asia	7:30 Sign Off
12:30 Voice of Hope	Early Saturday
1:00 Billy Graham	4:00 Roger Smith
1:30 Messianic Hour	8:45 Janet Toom
2:00 Polish Gospel Program	9:00 The Bible
2:45 Latvian	9:30 Religious Serenade
3:00 Voice of Freedom	10:20 Neapolitan Serenade
3:30 Lutheran Vespers	12:00 News, sports
4:00 Voice of Truth	12:30 Good News
4:30 Good News	1:00 Polonia
7:30 Sign Off	2:00 Ukrainian Program
	3:25 Country Show
	7:30 Sign Off

CONTEST WINNERS

At the first annual Nostalgia Mini-Con, held in the WCNY-FM studios in Syracuse, New York, on June 26, 1976, the Old Time Radio Club of Buffalo made available to convention-goers a 40 question trivia quiz. First prize, 6 hours of THE SHADOW, went to John C. Weshe of Syracuse and second prize, 3 hours of the PHIL HARRIS AND ALICE FAYE SHOW, was won by Richard Ray of Cortland, New York. The questions asked in the contest are reproduced here for the edification (?) of the MEMORIES readership. The answers can be found in this issue. The OTRCOB congratulates the winners and wishes its thanks to everyone who entered the contest.

- 1) Identify the radio personality who's catch-phrase was: "That's purty good, Johnny, but that ain't the way I heerd it. Way I heerd it, one fella sez t'other fella, s-a-a-a-a-y, he sez."
- 2) Which popular soap opera was "dedicated to the mothers and fathers of the younger generation and to their bewildering offspring"?
- 3) Mickey Rooney played Andy Hardy in the movies. Who played Andy Hardy on radio?
- 4) The Bickersons---John and Blanche---were featured on the EDGAR BERGEN AND CHARLIE MCCARTHY SHOW. Who portrayed the Bickersons?
- 5) Name the detective who was an "Enemy to those who make him an enemy; friend to those who have no friends!"
- 6) Name the radio entertainer who signed off by singing, "I love to spend each Wednesday with you...."
- 7) What product sponsored LITTLE ORPHAN ANNIE?
- 8) On AMOS 'N' ANDY, who brought a breach-of-promise suit against Andy?
- 9) What is the correct title of the famous "Panic Broadcast" presented by the MERCURY THEATRE ON THE AIR on October 30, 1938?
- 10) Name the breakfast food product that sponsored JACK ARMSTRONG, THE ALL-AMERICAN BOY.
- 11) What is the full name of Matt Dillon's deputy?
- 12) Who was featured on "The Human Side of the News"?
- 13) What scatter-brained radio comedienne often said, "Oh George, I'll bet you say that to all the girls."?
- 14) "Drawn by the magnetic force of the fantastic metropolis, day and night great trains rush toward the Hudson River, sweep down its eastern bank for 140 miles, flash briefly by the long red row of tenement houses south of 125th Street..." is part of the opening of what dramatic radio series?
- 15) Who was the first star of SHELL CHATEAU?
- 16) Which Hollywood news reporter usually began her broadcasts with "My first exclusive...?"
- 17) Name the theme song of EASY ACES.
- 18) When members became 16 years of age, they were required to leave the panel of which popular quiz show?
- 19) How did Major Edward Bowes on his ORIGINAL AMATEUR HOUR bring to an end the various contestants' acts?
- 20) LUM AND ABNER was set in what small Arkansas community?
- 21) Phil Baker, Bob Hawk, Garry Moore, and Jack Paar were all, at one time or another, MC's of what popular quiz show?
- 22) Larry Parks portrayed Al Jolson in the film "The Jolson Story." Who played the part of Jolson in the LUX RADIO THEATER presentation of the film?
- 23) Name "the only show in radio where the audience writes the scripts."
- 24) Answer this question: "Who knows what evil lurks in the hearts of men?"

MR DISTRICT ATTORNEY

by Fritz Kuhn

"Ipana Toothpaste and Sal Hepatica present MISTER DISTRICT ATTORNEY, defender of truth, guardian of our fundamental rights of life, liberty, and the pursuit of happiness."

I waited patiently for those words week after week, anticipating my favorite radio show in those days. I sat by the talk-box and listened as the forceful announcer set me to imagining another adventure for Mr. DA. A pride in law and order was instilled in me as the DA would proudly announce "that it shall be my duty as District Attorney, not only to prosecute to the limit of the law all persons accused of crimes perpetrated within this county, but to defend with equal vigor the rights and privileges of all its citizens!"

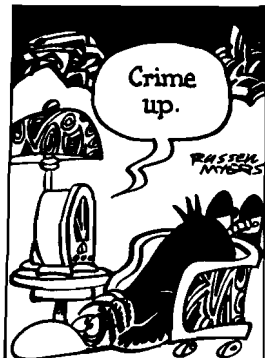
MISTER DISTRICT ATTORNEY started in 1939 with Dwight Weist cast in the title role, and a young man named Jay Jostyn was cast as a criminal in many of the initial episodes. Later, because of his voice and forceful dignity, he became, for those many years, the lead actor in the series.

The DA's sidekicks were Harrington and Miss Miller. Harrington, his Irish cop partner, portrayed by Len Doyle, was perennially calling the DA "Chief," and won many a fight with the odds much against him. Miss Miller on the series was played by Vicki Vola, who was imagined as a beautifully built young stenographer always willing to do anything in her power to help the DA in times of peril. The DA and Miss Miller always seemed to have more than an employer/employee relationship.

Phillips H. Lord, producer of the show, was the first producer to accept television as a medium. In 1951, MR. DISTRICT ATTORNEY became the first and only radio show to move into the realm of "live" TV with its original cast of Jostyn, Doyle, and Vicki Vola, but because, as has happened before, the voice did not fit the man, David Brian was hired to replace Jostyn. Brian was the TV MR. DISTRICT ATTORNEY until the show was cancelled within the next few years.

Thus ended one of the most dramatic of the crime shows. We can still see Jay Jostyn and Vicki Vola in various TV commercials from time to time, but Len Doyle passed away in the fifties.

I don't know how many people enjoyed the show as much as I did, but when it was on the radio the whole family, brothers, sisters, father and mother, all took time out from their daily chores to listen and become addicted to..... MISTER DISTRICT ATTORNEY.



Mr. District Attorney

(How the years roll on!)



EDWARD A. BYRON
Producer-Director



VICKI VOLZ—Miss Miller



BOB SHAW
Author



LEN DOYLE
Harrington



JAY JOSTYN—Mr. D.A.



GIL MARKLE
Music



PETER VAN STEEDEN
Music



JOHN POWERS
Sound Engineer



FRED UTTAL
Announcer



JOYCE LOWINSON
Assistant Director

HOLLYWOOD RADIO THEATER

'ZERO HOUR'

by Dick Judge

This ambitious series of shows, said to be a year in the making, premiered on September 3, 1973. The Mutual Broadcasting System offered the shows to their member stations on a syndicated basis, allowing the programs to be played during a time period that was convenient, and on a date that was suitable. For this reason, in some areas the series did not begin until late Fall or early Winter of 1973. However, this was not true for the second set of the 13 week programs. All stations began airing the show on April 29, 1974, with the final program broadcast on July 26, 1974. At first the shows ran for 30 minutes but this was altered to 25 minutes per show after the start of the 14th week.

ZERO HOUR was hosted by Rod Serling, who offered comments before and after each show. Serling did write some of the scripts but, for the most part, the shows were scripted by a group of young Hollywood writers.

Since the CBS RADIO MYSTERY THEATER began airing its shows on January 6, 1974, some comparison should be made of the two offerings. ZERO HOUR used Hollywood film stars who appeared for a week at a time. The stories were exciting and action-packed. The prime mover behind the series was, of course, MBS. CBS RADIO MYSTERY THEATER, on the other hand, has E.G. Marshall as host. The casts consist of experienced old-time radio actors and actresses, with an occasional TV or film star as guest. The scripts of the CBS RMT closely resemble the SUSPENSE and INNER SANCTUM plots of old; the writers being those people who write in the style of old time radio. In both instances, the stories are original in nature. However, the CBS RMT is known to adapt suspense and mystery tales from Edgar Allan Poe, Mark Twain, and other well-known authors.

Why did ZERO HOUR fail? Some reasons are obvious. Mutual has a large network of stations that are located in small marketing areas with related exposure. With CBS, the reverse is true: a lesser amount of stations but a greater market. CBS was persistent enough to commit itself to a year of programming, while Mutual worked with a 13 week cycle. CBS kept its production costs to a minimum by paying scale wages to its performers and writers. A script comparison of the two series indicates a superiority of the ZERO HOUR shows. The CBS RMT scripts are admirable but they seem to closely resemble vintage-type writing. Another thought is the format: was the airing of a 2½ hour story spread over 5 consecutive days too much? That was the ZERO HOUR.

But Mutual should be commended for its efforts, and we should just be happy that the CBS RADIO MYSTERY THEATER is alive and doing extremely well.

HOLLYWOOD RADIO THEATRE (ZERO HOUR) LOG

compiled by Dick Judge

There were two separate and distinct seasons for this show. Each consisted of 13 weeks of programming with the first series beginning, in some areas, on September 3, 1973. Apparently, the Mutual Broadcasting System offered the shows to their member stations and the individual operators set their own starting dates. This held true for only the first of the 13 week shows. All stations began the second season on April 29, 1974. Also, there was a change in format; the first programs contained one story that ran for five daily episodes. The second set of shows had five different stories spread over a period of one week. In both seasons one star or a group of stars were featured for the entire week.

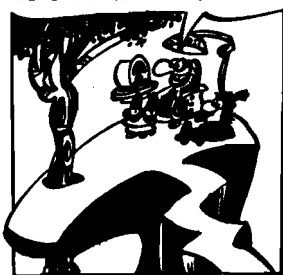
1st week	"Wife of the Red-haired Man"	Patty Duke, John Astin, H. Duff
2nd	"Fourth of Forever"	John Dehner, Susan Oliver
3rd	"But I Wouldn't Want to Die There"	Nehemiah Persoff, Brock Peters
4th	"Dead Man's Tale"	George Maharis, Craig Stevens
5th	"The Heir Hunters"	Ken Berry, Joanne Worley, Edgar Bergen
6th	"A Die in the Country"	Peter Marshall, Susan Strasberg
7th	"Someone's Death"	George Kennedy, Robert Reed
8th	"The Face of the Foe"	Jessica Walters, Judy Carne, Joe Campanella
9th	"The Blessing Way"	Ed Nelson, Tige Andrews, Barbara Anderson
10th	"Princess Stakes Murder Case"	Howard Duff, Julie Adams, Ray Danton
11th	"Queen in Danger"	Juliet Mills, Murray Mathieson
12th	"Desperate Witness"	Richard Crenna, Keenan Wynn, Julie Adams
13th	"If Two of Them Are Dead"	Earl Holliman, Nina Foch

14th	4/29/74 "Bye Bye Naco"	Mel Torme
	4/30/74 "Terror in the Night"	"
	5/1/74 "Scream of the Hawk"	"
	5/2/74 "Extortionist"	"
	5/3/74 "Price of Admission"	"
15th	5/6/74 "A Shortage Story"	Jackie Cooper
	5/7/74 "Escape to Nowhere"	"
	5/8/74 "Fair is Fair, You Know"	"
	5/9/74 "The House Call"	"
	5/10/74 "The Violation"	"
16th	5/13/74 "An Arm's Length"	Dick Sargent
	5/14/74 "Some People Only Die Once"	"
	5/15/74 "The Reward"	"
	5/16/74 "The Villainous Verdict"	"
	5/17/74 "Strange Odyssey of Sandy Mitchell"	"
17th	5/20/74 "White Flame Burning Bright"	Lyle Waggoner
	5/21/74 "Mind of the Beholder"	"
	5/22/74 "Why is Ted Marcossi Driving Aunt Sally Insane?"	" "
	5/23/74 "There's a Man in 211"	"
	5/24/74 "Death is a Puppeteer"	"

18th week	5/27/74	"Dr. Rivington Presumably"	William Shatner
	5/28/74	"Wanted: a Willing Companion"	"
	5/29/74	"Pigs Can Put You in the Pen"	"
	5/30/74	"Skylab, Are You There?"	"
	5/31/74	"A Favor You Can't Refuse"	"
19th	6/3/74	"Death at Half a Length"	Greg Morris
	6/4/74	"Floating Down the River"	"
	6/5/74	"Once A Thief"	"
	6/6/74	"Other Sins Only Speak, But Murder Shrieks Out"	"
	6/7/74	"Rehabilitation of Simon Pipple"	"
20th	6/10/74	"Bonnie and Clyde Are Alive and Living as Mary and Bill"	Lee Meriwether
	6/11/74	"Sisters of Satan"	"
	6/12/74	"The Mannequin"	"
	6/13/74	"Double-Date to Destiny"	"
	6/14/74	"Clay Pigeons"	"
21st	6/17/74	"The Past is Always Present"	Peter Lupus
	6/18/74	"The Woman in Black"	"
	6/19/74	"Come Light My Fire"	"
	6/20/74	"Riders Wanted: Share Expenses"	"
	6/21/74	"Death on Canvas"	"
22nd	6/24/74	"The House That Clemont Built"	Shelley Berman
	6/25/74	"Joint Account"	"
	6/26/74	"Tiger Cages"	"
	6/27/74	"Violence Takes a Curtain Call"	"
	6/28/74	"The Children Are Dying"	"
23rd	7/1/74	"Bend, Spindle or Mutilate"	Bob Crane
	7/2/74	"Murder is a Work of Art"	"
	7/3/74	"Edwards Tug and Salvage"	"
	7/4/74	"Larceny on the Lake"	"
	7/5/74	"The Lambs"	"
24th	7/8/74	"Corpse Takes a Sleigh Ride"	Monte Markham
	7/9/74	"Marionettes"	"
	7/10/74	"The Ghost of the Black Plague"	"
	7/11/74	"Truckful of Trouble"	"
	7/12/74	"The Grand Prize"	"
25th	7/15/74	"Welcome Home, Denny Shackelford"	Joe Campanella
	7/16/74	"Death of a Genius"	"
	7/17/74	"Remember Me?"	"
	7/18/74	"Lost in Time"	"
	7/19/74	"Once Upon a Truck"	"
26th	7/22/74	"The Corpse Takes the Stand"	Ross Martin
	7/23/74	"Carnival of Menace"	"
	7/24/74	"Chicago John and the Glitter People"	"
	7/25/74	"Smoke Screen"	"
	7/26/74	"The Holdout" (LAST SHOW)	"



FROM THAT I DEVELOPED A VERY PAINFUL CONDITION KNOWN AS 'RADIO EAR'!



MY LEFT EAR WOULD HURT LIKE MAD. I THOUGHT YOU WERE LISTENING WITH YOUR RIGHT EAR!



I DID. MY MOTHER WOULD WHOP ME ON THE LEFT ONE TO GET MY ATTENTION!



Announcing the National Broadcasting Company, Inc.

National radio broadcasting with better programs permanently assured by this important action of the Radio Corporation of America in the interest of the listening public

THE RADIO CORPORATION OF AMERICA is the largest distributor of radio receiving sets in the world. It handles the entire output in this field of the Westinghouse and General Electric factories.

It does not say this boastfully. It does not say it with apology. It says it for the purpose of making clear the fact that it is more largely interested, more selfishly interested, if you please, in the best possible broadcasting in the United States than anyone else.

Radio for 26,000,000 Homes
The market for receiving sets in the future will be determined largely by the quantity and quality of the programs broadcast.

We say quantity because they must be diversified enough so that some of them will appeal to all possible listeners.

We say quality because each program must be the best of its kind. If that ideal were to be reached, no home in the United States could afford to be without a radio receiving set.

Today the best available statistics indicate that 5,000,000 homes are equipped, and 21,000,000 homes remain to be supplied.

Radio receiving sets of the best reproductive quality should be made available for all, and we hope to make them cheap enough so that all may buy.

The day has gone by when the radio receiving set is a plaything. It must now be an instrument of service.

WEAF Purchased for \$1,000,000

The Radio Corporation of America, therefore, is interested, just as the public is, in having the most adequate programs broadcast. It is interested, as the public is, in having them comprehensive and free from discrimination.

Any use of radio transmission which causes the public to feel that the quality of the programs is not the highest, that the use of radio is not the broadest and best use in the public interest, that it is used for political advantage or selfish power, will be detrimental to the public interest in radio, and therefore to the Radio Corporation of America.

To insure, therefore, the development of this great service, the Radio Corporation of

America has purchased for one million dollars station WEAF from the American Telephone and Telegraph Company, that company having decided to retire from the broadcasting business.

The Radio Corporation of America will assume active control of that station on November 15.

National Broadcasting Company Organized

The Radio Corporation of America has decided to incorporate that station, which has achieved such a deservedly high reputation for the quality and character of its programs, under the name of the National Broadcasting Company, Inc.

The Purpose of the New Company

The purpose of that company will be to provide the best program available for broadcasting in the United States.

The National Broadcasting Company will not only broadcast these programs through station WEAF, but it will make them available to other broadcasting stations throughout the country so far as it may be practicable to do so, and they may desire to take them.

It is hoped that arrangements may be made so that every cent of national importance may be broadcast widely throughout the United States.

No Monopoly of the Air

The Radio Corporation of America is not in any sense seeking a monopoly of the air. That would be a liability rather than an asset. It is seeking, however, to provide machinery which will insure a national distribution of national programs, and a wider distribution of programs of the highest quality.

If others will engage in this business the Radio Corporation of America will welcome their action, whether it be cooperative or competitive.

If other radio manufacturing companies, competitors of the Radio Corporation of America, wish to use the facilities of the National Broadcasting Company for the purpose of making known to the public their receiving sets, they may do so on the same terms as accorded to other clients.

The necessity of providing adequate broad-

casting is apparent. The problem of finding the best means of doing it is yet experimental. The Radio Corporation of America is making this experiment in the interest of the art and the furtherance of the industry.

A Public Advisory Council

In order that the National Broadcasting Company may be advised as to the best type of program, that discrimination may be avoided, that the public may be assured that the broadcasting is being done in the fairest and best way, always allowing for human frailties and human performance, it has created an Advisory Council, composed of twelve members, to be chosen as representative of various shades of public opinion, which will from time to time give it the benefit of their judgment and suggestion. The members of this Council will be announced as soon as their acceptance shall have been obtained.

M. H. Aylesworth to be President

The President of the new National Broadcasting Company will be M. H. Aylesworth, for many years Managing Director of the National Electric Light Association. He will perform the executive and administrative duties of the corporation.

Mr. Aylesworth, while not hitherto identified with the radio industry or broadcasting, has had public experience as Chairman of the Colorado Public Utilities Commission, and, through his work with the association which represents the electrical industry, has a broad understanding of the technical problems which measure the pace of broadcasting.

One of his major responsibilities will be to see that the operations of the National Broadcasting Company reflect enlightened public opinion, which expresses itself so promptly the morning after any error of taste or judgment or departure from fair play.

We have no hesitation in recommending the National Broadcasting Company to the people of the United States.

It will need the help of all listeners. It will make mistakes. If the public will make known its views to the officials of the company from time to time, we are confident that the new broadcasting company will be an instrument of great public service.

RADIO CORPORATION OF AMERICA

OWEN D. YOUNG, Chairman of the Board

JAMES G. HARBORD, President

THE JACK ARMSTRONG MURDER

by Woody Smith

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

PART II

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

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

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

Packard shook his head.

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

"Yeah, but Jack---"

Doc Long was cut off by a loud thunk from the outer office. Over his shoulder, I saw Reggie slumped on the floor. Before Jack and Doc could react, their guns flew from their hands and hurled across the room. Then they reacted. Jack closed with Spade, Doc leaped at me.

I did not want to fight Doc Long. He was over a head taller than me and much broader. But before he reached me, his head jerked down, his eyes crossed, and he collapsed at my feet.

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

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

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

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

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

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

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

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

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

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

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

Cranston looked puzzled.

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

"No, just wondering."

Spade leaned toward me.

"You wonder a lot," he said.

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

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

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

Shortly, we reached the docks and boarded our ship. It was the "John Carter," a tramp steamer. Naturally. A tramp steamer is really mysterious stuff. Spade and I shared a cabin and Margo and Cranston had berths on either side of us. About eight o'clock that night we sailed.

We sat in my cabin and talked for a few hours. Margo had scrounged sandwiches from the galley and we ate. Finally, Margo and Cranston left, Spade locked the door and blocked it with a sea-chest, and I hit the sack.

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

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

"I am positive," Cranston said, studying the knife. "It is the Si Fan once again. The arm of Fu Manchu is long indeed."

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

Cranston knit his brow. Margo looked beautifully concerned.

"Yes, of course. But that is something more suited to the.... Shadow."

I got the chills again.

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

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

"Yes, darling."

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

Cranston left. I looked out the single, salt-encrusted port-hole awhile and Spade put the moves on Margo. Unsuccessfully.

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

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

We did. His voice was breathless.

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

Spade snorted.

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

Cranston fixed him with a cold stare.

"So? You have a better idea?"

"Well, ah, no, not exactly."

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

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

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

It was carnage. Dead bodies were everywhere. One part of the crew was holed up in the wheelhouse firing at the others, whom I took to be Si Fan. A few of them came at us, so we shot them down.

Bullets whined around us as Spade and I lowered a boat. We pushed off from the port side of the "John Carter" and rowed like hell. A Si Fan looked over the rail and Spade dropped his oar and drilled him.

"No longer necessary, Mr. Spade," said Cranston, now visible.

"I can prevent them from seeing us now that we are all in one small area."

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

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

"What in heaven---" exclaimed Cranston.

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

As we watched, it put another torpedo into the "John Carter." This one broke the ship in half. Now we had to row like hell to escape the suction of the sinking ship. After a muscle-breaking period of time, it disappeared beneath the sea.

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

He was too late. The men on deck had seen us and fired the deck cannon. The shot missed, but the explosion was enough to capsize the life-boat, and we all went into the drink. I came up spitting ocean and wishing that I'd never seen "Jaws." I saw Margo splashing around and frantically calling for Cranston, but I didn't see him at all. Spade was off to my left, clinging to some floating wreckage of our steamer. I swam over to Margo and dragged her to Spade's piece of debris. I still didn't see Cranston.

The sub came closer; I could see men on deck with guns. One of them was studying us through binoculars. He turned to one of the men, who apparently relayed an order. The big sub slid up close to us and stopped. About a dozen hard-eyed men had guns on us.

The one with the binoculars slung around his neck was stocky and dark. He was balding, with a trim mustache and goatee, and he was dressed in a red and black uniform of some kind. He stood there, hands on hip, regarding us and grinning a toothy grin. Then he laughed.

"Throw them a line," he ordered in a heavily accented voice, an accent which I could not place.

Spade caught the line and they drew us alongside. Rough hands pulled us on deck. We stood there, shivering, facing this grinning man. Then what I thought at first to be another crewman appeared next to him.

It took me a minute to realize that it was a girl. But what an ugly girl! She was taller than the grinner but built the same and dressed similarly. If she had shorter hair and a goatee, they could have been twins. Her hair was long, black, and stringy. I got the impression she had five o'clock shadow. I mean, this chick was ugly!

As ugly as she was, the man on the other side of the grinner was uglier. I was waiting for him to drool. He reminded me of the cover of an old E.C. horror comic book. He laughed kind of hideously.

Spade didn't seem willing to let go of Margo, so I stepped forward.

"Hi," I said, thrusting out a hand. "My name's Kyle Foster."

The grinner ignored my hand. He looked thoughtful.

"Foster...Foster," he repeated slowly.

The ugly broad spoke up in a voice that was a fingernail on a blackboard.

"Kyle Foster! He is the one, Father, he is the one!"

She laughed horribly.

The grinner's eyes lit up.

"You are sure, daughter?"

"Yes, yes, Father," she cackled.

The grinner turned to the creature on his left.

"Take them below, Fang, except for the girl. I may wish to, ah, question her later. Take her to my cabin."

Fang drooled.

"Now, just wait one minute, my--" Spade said before a gun butt connected with his skull.

I decided not to make a noble gesture. Two men grabbed my arms and two more began dragging Spade to a hatchway. The grinner looked at me and smiled again.

"Welcome, Mr. Foster," he said, in that odd accent. "You are the guest of Ivan Shark!"

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