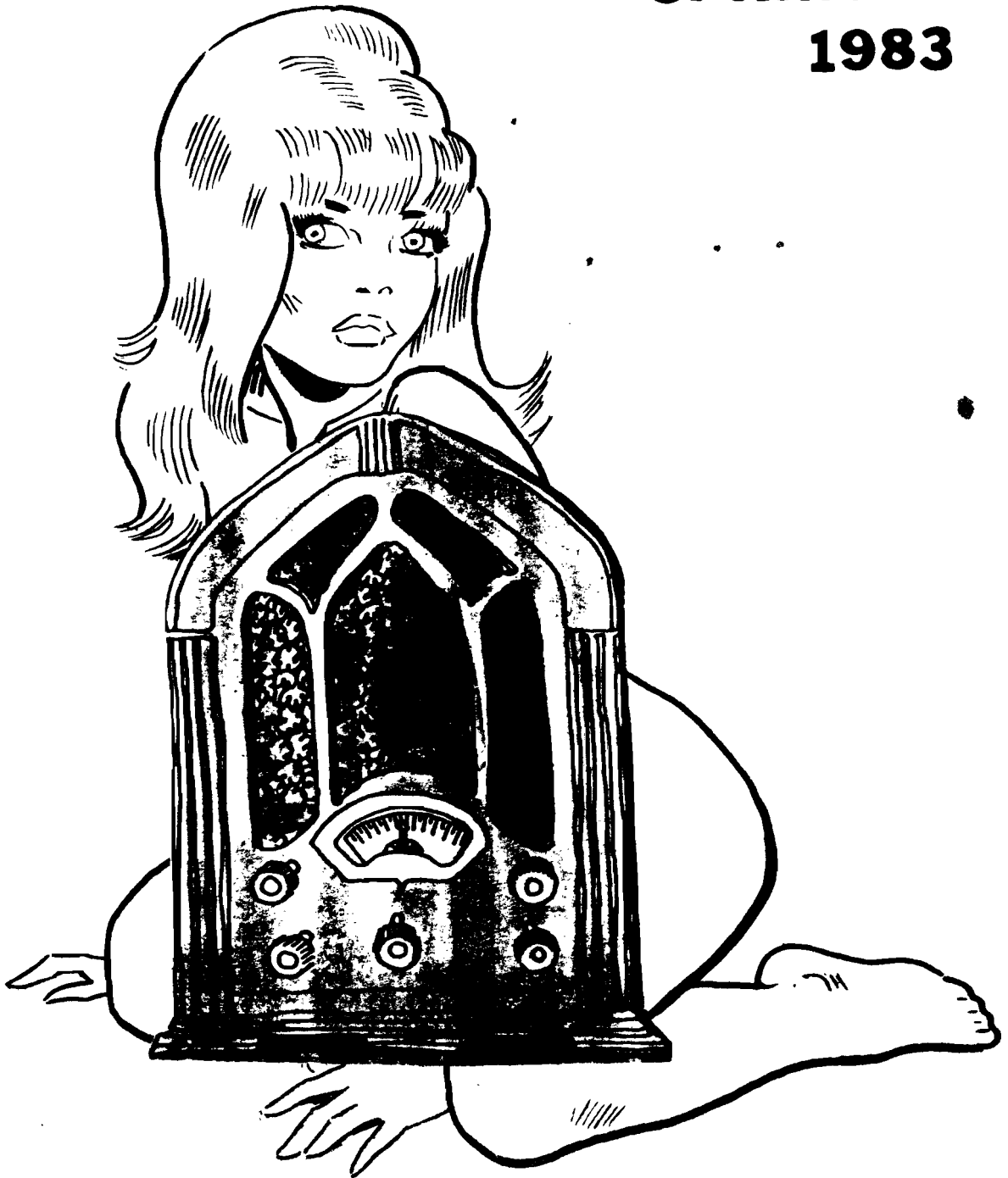
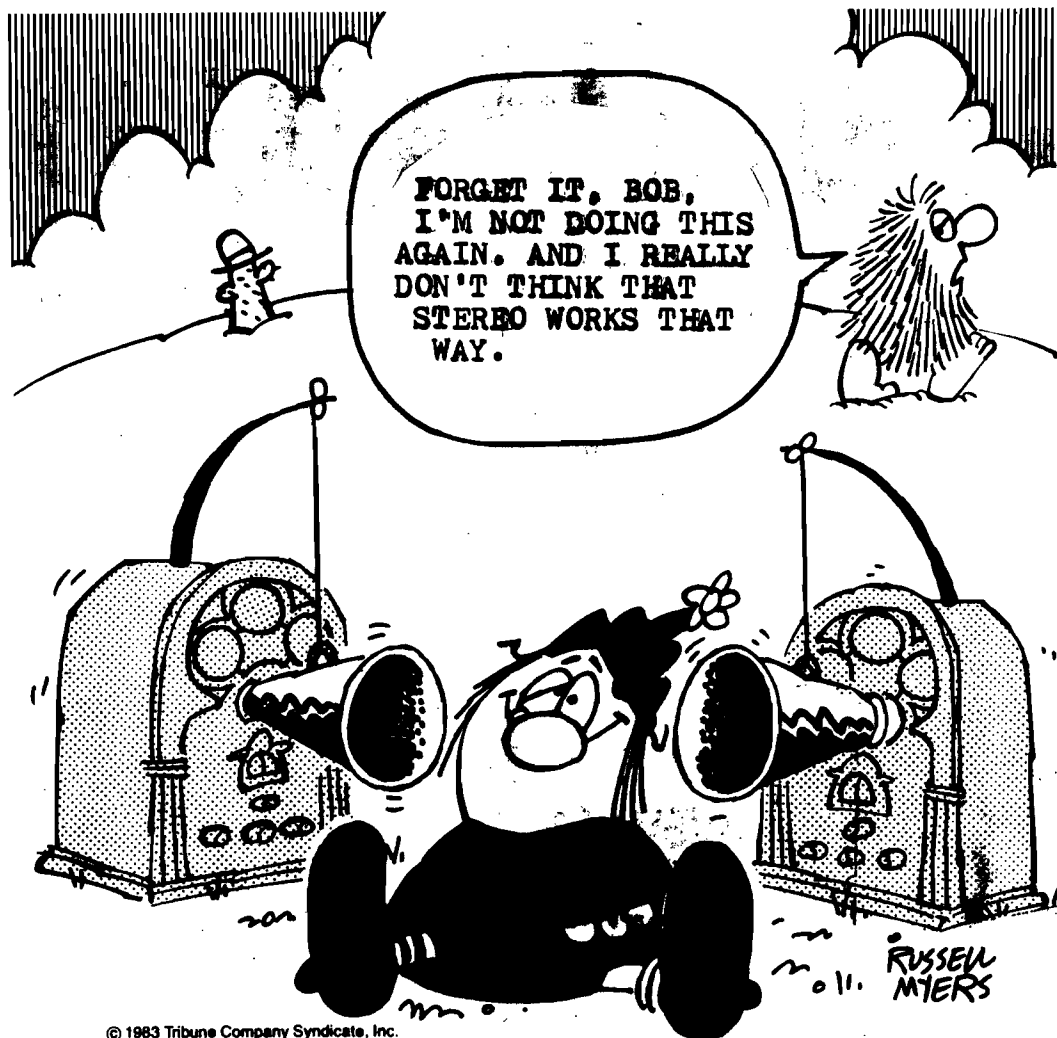


# STRANGE MEMORIES

SPRING  
1983





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The Old Time Radio Club meets on the second Monday of the month (September through June) at 393 George Urban Boulevard, Cheektowaga, New York. Anyone interested in "The Golden Age of Radio" is welcome to attend and observe or participate or even heckle. Inquiries concerning the club should be mailed to OTRC, 100 Harvey Drive, Lancaster, New York 14086. Comments about this issue of MEMORIES should be mailed to Robert Davis, 1144 Lovejoy, Buffalo, New York 14206, since this was all his idea anyway.

This issue was co-edited by Bob Davis and Chuck Seeley. The way it worked is that Bob and the other contributors came up with the stuff and gave it to Chuck, who ran it all through his typewriter, picked out the illustrations, and pasted up the whole bloody thing. Chuck passed it on to Dom Parisi, who passed it on to Millie Dunworth, who printed it. Who collates it after that is anybody's guess.

*This issue of memories is dedicated to Norm Geisler. We think he would have appreciated it.*

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for the Playboy Radio Network; and more.

## THE MEMORIES INTERVIEW

conducted by Jim Snyder

There has been a trend in some of the other QTR publications of late for columnists to write interviews that they have had with some of the stars from old time radio. Now this is fine, but there is a tendency on their part to do this in a "question/answer" format which includes every single question, and every single answer, whether it is of any interest or not. Thinking that many of you perhaps don't subscribe to any of these other periodicals, I thought I would give you a sample of how these turn out. This is a report on an interview with Prunela Prunepuss, famous radio actress:

**INTERVIEWER:** Thank you very much for consenting to this interview, Prunela.

**PRUNELA:** You may call me Miss Prunepuss.

**INT:** Oh yes. OK. Well, uhh, why don't you tell us, in your own words, that is, uhh, well what I mean is, you are best known for your role on the SUPERMAN radio series. Why don't you tell us about the character that you created for, uhh, that famous, uhh, series.

**PP:** I played the part of the elevator operator in the Daily Planet Newspaper Building.

**INT:** Oh, wow! That is exciting! How long were you on the SUPERMAN show?

**PP:** For the entire period of time that it was on Mutual.

**INT:** Oh wow! Let's see, uhh, that would be for, uhh, three years.

**PP:** No, it was 14 years.

**INT:** Uhh, let's see. It started on Mutual in 1940 and switched to ABC in, uhh, 1949. It was off for a few months in 1942. So, uhh, let's see. 1940 from 1949---carry the three---right! Fourteen years! Wow, that's terrific!

**PP:** I thought so.

**INT:** Now, uhh, in that 14 years you must have gotten to know the star of the show, uhh, Bud Collyer, pretty well.



(Photos provided by Miss Prunepuss)

PP: Now you have made a rather common mistake. Bud what's-his-name wasn't the star, I was.

INT: Oh golly gosh. You are revealing something new for our readers which they never knew, because it is so new.

PP: Certainly. After all, Clark Kent just couldn't go around flying in and out of a tenth floor window of the Daily Planet, or everyone would know he was Superman. So, how did he get to the tenth floor? He took the elevator. So, who was the elevator operator? I was! Obviously there would have been no show at all if it hadn't been for me.

INT: There you are folks. You got it right here first in my column. Now tell me Prun---I mean Miss Prunepuss, there must have been some very funny incidents that happened on the, uhh, show while you were there.

PP: Yes.

INT: Could you tell us about one of, uhh, them that comes to mind.

PP: Well, yes. There was the time that Bud Collyer hiccuped right in the middle of a line. We all just simply cracked up. I guess it doesn't seem so funny to tell about it. You had to be there. Anyway, we were all rolling on the floor.

INT: Ha ha ha! That sure was a funny one, ha ha ha. Now, uhh, getting serious for a moment, uhh, how long did you actually study your script before you, uhh, went on the air with it?

PP: Well, usually we had five or six hours to study and rehearse before we went on the air, but not always. I remember once we were given the script just thirty minutes before air time. Now that just didn't give me adequate time for preparation. I remember I had a tricky line in that show. I had to say "tenth floor." Now thirty minutes just didn't give me time to determine the proper motivation for that line. I really had to improvise, but I guess it came out alright because the director, Mitchell Grayson, was highly complimentary of my performance.

INT: Gee, that really is interesting. Now, uhh, let's see, the sponsor of SUPERMAN was, uhh, General Mills and Wheaties.

PP: No, that's not right. It was something made by Kellogg's, Special K, I think.

INT: Are you, uhh, sure? I sure seem to remember SUPERMAN's premium of a Wheaties "shake-up mug" where you were supposed to shake up your Wheaties in hot Ovaltine, or something.

PP: You may be right. My memory isn't as good as it used to be. I do seem to remember the opening as being sponsored by Kellogg's Wheaties. Yup, you're right.

INT: Well, I, uhh, pride myself on my knowledge of old time radio. You are, uhh, best known for your part in the SUPERMAN series, but what other important shows did you appear in?

PP: Well, let's see. Oh, on the JACK ARMSTRONG program I appeared as the "luminous magic eye ring." Of course I didn't have very much to say. Then, let's see, oh yes, I appeared on QUEEN FOR A DAY.

INT: You were queen for a day?

PP: No, when they did the commercials, you know, "D-U-Z does everything?" Well, I was the sound of the washing machine in the background.

INT: Wow, that is interesting.

PP: Yes, I was pretty proud of myself.

INT: Tell me, uhh, with all your vast experience in radio, what was your most exciting moment?

PP: Getting my paycheck.  
 INT: Were you well paid, in those days?  
 PP: Well, on SUPERMAN they usually paid us with a bowl of Kellogg's Wheaties. That was without milk, so after a while I got a job doing Borden's commercials so that I wouldn't have to eat them dry. They are a little hard to swallow without milk.  
 INT: I should think so. One final question, Miss, uhh, Prunepuss. Do you think that old time drama will ever come back to radio?  
 PP: Oh yes. I believe I just heard the other day that Mr. Whipple is going to bring his commercials to radio. Now if that isn't the real drama and suspense that we had on radio, I don't know what is.  
 INT: Thank you very much for a most informative, uhh, interview, Miss Prunepuss.  
 PP: It was a real pleasure.

////////////////////

**BOB DAVIS' FIRST CHOICE**

- 1) Detective Danny Clever was the featured character on...
  - A) TRUE DETECTIVE MYSTERIES
  - B) 21st PRECINCT
  - C) BROADWAY IS MY BEAT
  - D) MYSTERY IN THE AIR
  - E) THE SHADOW
  
- 2) "The Man in Black" was the host of...
  - A) INNER SANCTUM
  - B) THE MOLLE MYSTERY THEATER
  - C) ESCAPE
  - D) SUSPENSE
  - E) CBS MYSTERY THEATER

- 3) The announcer on MYSTERY IN THE AIR was...
  - A) John Reed King
  - B) Elliott Lewis
  - C) Wendall Niles
  - D) Harry (Henry) Morgan
  - E) Raymond Edward Johnson



Return to the future. Return to X-1.

Return in time. Go back. Beyond the barricade of memory. Go back. Beyond the space-born sense of now. Pass by Rococo Fountains, by epaulets of music played out a century ago. Pass on. Deny the faith of dreamers sailing down the edges of the world. Dust off the dust of old crusades. Pass on. Go back. Beyond the golden age of the Aegean.

Beyond the accident of fire. No hands have sketched brief history on cavestone walls. Go back. To the murky waters of beginning life. To an rudimentary sensation of magnetic light. Go back.

Enter the fourth dimension.  
Enter X-1.



WATCH 'EM #1 by Bob Davis

- |                              |                       |
|------------------------------|-----------------------|
| A) Casey, Crime Photographer | 1) Cookie             |
| B) Sam Spade                 | 2) Victor             |
| C) Suspense                  | 3) Ironized Yeast     |
| D) Screen Guild Players      | 4) The Blue Note Cafe |
| E) Brad Runyon               | 5) Tartaglia          |
| F) Life With Luigi           | 6) 137596             |
| G) Our Miss Brooks           | 7) Grover's Mill      |
| H) The Aldrich Family        | 8) Rosa               |
| I) The Green Hornet          | 9) "We offer you..."  |
| J) Mr. District Attorney     | 10) Cactus Annie      |
| K) My Friend Irma            | 11) The Man in Black  |
| L) Archie Andrews            | 12) Mrs. Davis        |
| M) Lights Out                | 13) Ben Romero        |
| N) Broadway is my Beat       | 14) Britt Ponsett     |
| O) Mercury Theater           | 15) Roger Pryor       |
| P) Escape                    | 16) Homer             |
| Q) Dragnet                   | 17) 23                |
| R) Johnny Madero             | 18) Carmichael        |
| S) Red Skelton               | 19) 237               |
| T) Judy Canova               | 20) Miss Case         |
| U) The Six Shooter           | 21) Junior            |
| V) The Jack Benny Show       | 22) Cunningham        |
| W) The Life of Riley         | 23) Miss Miller       |
| X) Doctor I.Q.               | 24) 5 Silver Dollars  |
| Y) Blondie                   | 25) Hiya Chicken      |
| Z) The Lone Ranger           | 26) Riverdale         |



## CASE HISTORY OF A RADIO PROGRAM

or

### WHY MY COPY OF THE SHADOW.....STINKS

by Robert Davis

I've got a copy of THE SHADOW that is really terrible. The story itself is great and I sure would like a better copy of it but have been unable to find one. My copy is both bassy and hissy, which is a weird combination. It is edited, spliced, and, in part, speed corrected. In brief---it stinks.

Now that show at one time must have been perfect. It must have had proper bass and treble. It must have been complete and at the correct speed. So what happened to it? This is my theory.

In the beginning was the word (I stole that line). And the word was preserved in a broadcast studio on a transcription disc or on tape. A sound rating at that time, on a scale of one to ten, would have given the show a ten.

Years pass and the show, which had been stored away, finds itself in the hands of a collector/seller who in turn dubs some copies of it and sells or trades them to a few big-time collectors. In some cases the original tape or disc is sold in the bargain. The sound rating at this time is still a ten.

Time passes and the current holder of the show is getting a big call for it, so big in fact that in order to get the shows out faster he starts double-tracking and speed recording. Now it's still not bad but these copies are now blessed (?) with a slight amount of cross-talk and a slight loss of fidelity. It's hardly noticeable...but it is there and the sound rating now drops to an eight or nine.

The copy now reaches a collector that only worries about how the show sounds to him and worries not about how his dubs sound when he sends them out. He also double-tracks and double-speeds his dubs and doesn't even spot-check a show before he sends it out. This is the guy who, when someone complains about his quality, sez "That's the way my master is and there's nothing I can do about it." The sound rating has now dropped to around a six.

My stinko copy of THE SHADOW has now made it this far and is now in the hands of John Doe who has every piece of equipment that is available...and only a slight amount of know-how on how to use it correctly. John decides that with his equipment he can get that show right up to a ten again. In his heart, John is trying to do the right thing but by the time he is done the show has been filtered, compressed, equalized, and run through a Dolby and the sound response is as flat as a tabletop. The show also sounded a tiny bit slow to John so



## SHE WAS ALL THUMBS



Kitty Ambrose was the sweetheart of the Melvin Aircraft Company, but she had one shortcoming; Kitty was always-hurting herself. When they made Pete Neil an efficiency expert he realized he had to fire Kitty because she never seemed to do anything right. But Pete also realized he was in love with her. It was a problem, but he figured it out on the

## FINAL ASSEMBLY

Read the Full Story in This Newspaper. It will begin Thursday

At the bottom of the line is the novice trader or guy who trades only once in a while. They fall prey to any of the aforementioned traders and, I guess, are considered fair game. They take what is allowed to filter down to them and have to be happy with what they get. Fortunately for these collectors, there are guys like Jay Hickerson and Joe Webb, John Furman and Jim Snyder, to name only a few, who are alert and responsive to their fellow traders' needs and will bend over backwards to be of help. The clubs, SPERDVAC, NARA, and the Old Time Radio Club (hey, gotta blow our own horn!) are also extremely beneficial and help maintain a healthy interest in OTR.

The novice trader is more or less on his own until he learns which guys (gals too) to avoid. I should know better by now but at times I slip and fall into a trade that is at best poor. Such was the case with THE SHADOW. Ninety percent of the guy's catalog was listed as having Very Good

with his variable speed machine he sped the tape up to what sounded right to him. This is how he sent his copies out. The sound rating is now down to about a five. It is listenable, but has some definite problems with it.

We now come to a guy we'll call Joe. Joe trades with John Doe but is almost the complete opposite of John. Joe's equipment is old and really beat up. It works, but barely. Rubber bands have replaced a drive belt or two, his heads, aside from being magnetized, are dirty and out of alignment. He also has discovered that you can speed up a show by putting masking tape around the capstan of the player and the opposite is true with tape around the capstan of the recorder. He also likes to cut out commercials and intros and stick to the meat of the story (this guy should have his recorders revoked!).

Unfortunately, there seem to be a lot of Joes around. Joe will knock a patch cord out while dubbing and just plug it back in without ever stopping the tape. He'll also wind an off-brand of tape onto a Scotch brand reel and claim that it is Scotch brand tape. He'll also ask for Scotch brand in return. (You see, we're supposed to be too dumb to notice the difference.) Joe usually does a lot of trading but rarely twice with the same person. It's sad that the trading grapevine is so slow and the word about these guys is so slow in circulating. I believe that every trader has been stung by a "Joe" at one time or another. The sound rating of our SHADOW show is now around a two.



sound. The other ten percent was Excellent.

I SHOULD HAVE KNOWN BETTER.

Well, at least I have the one piece of equipment that will correct that SHADOW reel....They call it a bulk tape eraser.



BOB DAVIS' OTR WORDSEARCH

F R E M Y H E N R Y V D N E T E R P H O R N E P R E D N B  
 B A L D O A S T E L N I G H R A N G E B O L T R I L E E Y  
 V I M O V I C O L N D N L U I G I R R L S D O F A M N E R  
 S O L I F R A N G E R M T W L E N R Y U T H R N L N T R I  
 H P S U S S P B O L F N R N E L L A S H E N A A Y N E G D  
 O L A G R E E Y I L E O M I Y I D P A V I M L R O H A R N  
 I G M D L O B D I V M C A D L T E R I C E I I O A H A A O  
 R R I A E W O L R A M I R A G N E T O W N C L E R L O G M  
 D E C B E N N O T Y I A W L S F E N O L H H T E N O L D A  
 L A H U W B I B N N Y E O E R A N D R A E A R U L N T O I  
 A N A M Y L I M A F L E L O N G E E R O L E T E N G A R D  
 Y L E N Y A H S V E N D U R E L O D E L H L V I E Y G E R

(Words in parentheses don't count.)

(Johnny) DOLLAR  
 (Sam) SPADE  
 SUSPENSE  
 ESCAPE  
 (Philip) MARLOWE  
 HENRY  
 ALDRICH  
 (Life With) LUIGI  
 (Jack) BENNY  
 (Fred) ALLEN  
 DRAGNET  
 (One Man's) FAMILY

GREEN  
 HORNET  
 LONE  
 RANGER  
 BOLD  
 VENTURE  
 (The Life of) RILEY  
 RICHARD  
 DIAMOND  
 LETS  
 PRETEND  
 MICHAEL  
 SHAYNE

THE OTR COLLECTOR'S CREED

by Bob Davis

I am lucky enough to be involved with one of the most fascinating hobbies to come down the pike.

Let the TV networks program what they want, we've got our old radio shows to entertain us.

Only the most hard-hearted can look back upon OTR without a feeling of fondness.

Very few in our hobby would ever think of giving it up.

Entertainers may come and go, but to an OTR collector they will live on forever.

Over the years the number of collectors has risen dramatically and the number of shows available has leaped into the tens of thousands.

Lux Radio Theater seems to be on everyone's list of favorites.

Drama, comedy, news, and music are all available on OTR.

Tom Mix was a favorite in the movies and OTR.

In the old days no one realized just how terrific radio was and how it would be remembered.

Many OTR shows tried to switch over to TV but didn't seem to bring the "magic" with them.

Entertainment ran rampant on OTR with stars like Al Jolson, Eddie Cantor, and Rudy Vallee.

Reruns of OTR shows are still being broadcast on many stations.

All you need to enjoy OTR is your imagination, the "screen" is behind your eyes.

David Harum, Ma Perkins, Stella Dallas, and Our Gal Sunday all helped the ladies to get through the day.

Inner Sanctum and Lights Out chilled us and thrilled us.

Oak trees may fall and buildings may crumble but it seems that OTR will go on forever.

(Take the first letter of every sentence and you'll have the collector's creed.)

---

BOB DAVIS' SECOND CHOICE

4) What was Sam Spade's detective license number?

A) 822353

B) 65992

C) 571213

D) 137596

E) 446212

5) On the PHIL HARRIS/ALICE FAYE show, Frankie Remley was...

A) Phil's agent

B) Phil's road manager

C) A Saxophone player who lisped

D) A left-handed guitar player

E) An eleven-fingered pianist

6) "Tired of the everyday grind? Ever dream of..."

A) A life of untold riches?

B) Pure, exciting adventures?

C) The day when you can get away from it all?

D) When you can live out your fantasies?

E) A life of romantic adventure?

7) Bobby Benson's horse was...

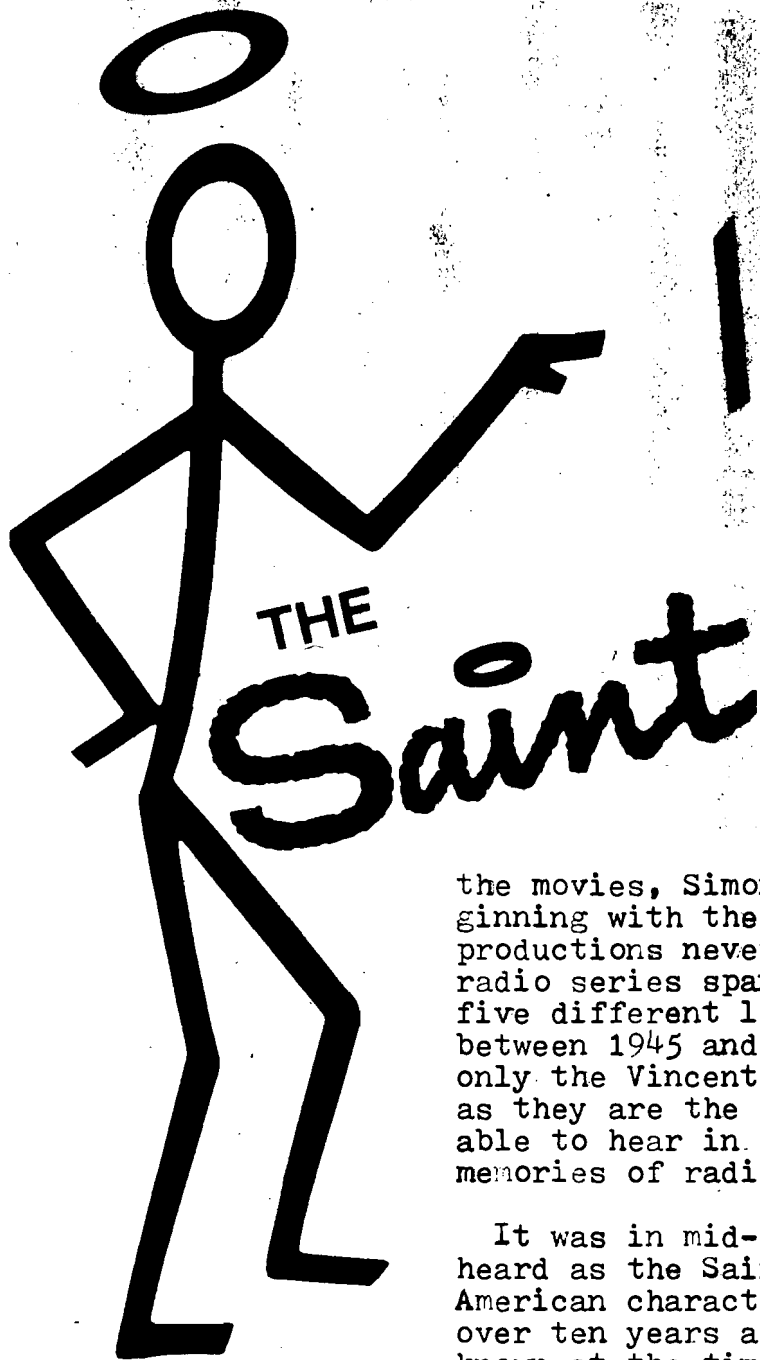
A) Amigo

B) Silver Devil

C) Golden Fury

D) Max

E) El Grande



**A PEARL OF GREAT PRICE: A Look at  
Leslie Charteris' Saint on Radio**  
by Phil Riley

One of the most enduring and entertaining characters in the mystery/adventure genre is Leslie Charteris' Simon Templar, better known as the Saint. Like many other popular culture creations of the twentieth century (e.g. Tarzan, Superman, Doc Savage, etc.), Simon Templar has traversed the boundaries of the various entertainment forms from his beginnings in the literary realm to movies, comics, television, and, of course, radio. Unfortunately, his success in other fields has not really equalled his literary history, although the television series that starred Roger Moore was an international success and still plays all over the world today in syndication. In

the movies, Simon was played by several actors (beginning with the late George Sanders), but these productions never got past the B movie category. The radio series spanned three networks and featured five different lead actors in an interrupted run between 1945 and 1951. Of the radio presentations, only the Vincent Price ones will be discussed here as they are the only ones that this author has been able to hear in attempting to obtain these rare memories of radio past.

It was in mid-1949 that Vincent Price was first heard as the Saint. Price, an extremely talented American character actor, had worked in films for over ten years as a featured player and was best known at the time for his roles in "The Song of Bernadette," "Laura," and "Dragonwyck" opposite

Gene Tierney. In later years, he became immensely popular due to the many horror film roles he performed and is now a much beloved actor to fans of that genre. He was classically trained in the theater and is as much at home with Shakespeare as he is with the HOLLYWOOD SQUARES. Vincent Price has a voice that was made for radio, as memorable and impressive as any in the field, but was only heard regularly on THE SAINT. Price made many guest appearances on radio including Norman Corwin's series and SUSPENSE, the latter featuring a fine performance on the "Three Skeleton Key" episode.

The Saint was played by Price much as he was in the movies, but, perhaps, lacking some of the harder edge that the character deserved. Much of the style is owed to George Sanders, who portrayed the Saint in his first dramatic role in films; in point of fact all the actors who followed Sanders in dramatic presentations owed much to him until Roger

Moore broke the mold on television. The main responsibility for the Saint's character still falls on the shoulders of his creator, Leslie Charteris. Charteris' Saint, however, was not really proper for the whitewashed presentations that appear on the mass media--radio and TV. This "Robin Hood of Modern Crime" was first and foremost an outlaw, he was not averse to stealing from the rich, although the poor that received the goods was usually the Saint himself. He also had little compunction about gunning a man down or stabbing him with a hidden knife, providing he was one of the "ungodly" in Templar's book. The Saint was a law unto himself, a man of high morals, certainly, but still unconcerned with the conventional rules of law and order. This was something that could not be tolerated in a medium that reached into the homes of middle America, the religious and conservative breadbasket of our nation that still believed that crime didn't pay. Criminals had to be caught and punished, and no good guy could be a thief or a killer (unless it was in self-defence). Because of this, the Saint could never really be as he truly should be, and much of the series was standard detective fare, elevated only by the presence of Vincent Price.

Charteris was never far from his creation and worked whenever allowed as script writer, script supervisor, or director. His presence was missing by the Price years, further lessening the quality of the stories (again, saved from total mediocrity only by the wit and style of Price himself). Referring to the job of script supervisor--a job he generally felt to be the producer's whip, following orders and not daring to take a contrary view to that of the producer (of producers, Charteris said, "I knew that every producer, even when not himself illiterate, suffers from an ingrained antagonism and contempt for writers. The thinking goes roughly: All a writer does is play with words, so we all use words don't we, so what's so special about him, so what an easy way to make a living; only if he was really as smart as he thinks he is (adds the producer) he'd be up here where I am instead of working for me.")--Charteris wrote the following: "My own sole experience as script supervisor was an exception to this pattern, since I was getting scripts written for THE SAINT radio show. In that capacity, of course, my interest was in encouraging the scripters to follow my own stories as literally as the medium would allow, or to write originals which harmonized as closely as possible with my concept of a Sainly adventure." Unfortunately, Charteris got into too many arguments with the producer of the show and lasted but a short time in the job.

It was this experience that allowed Charteris to face facts about the different media: "I knew from my excursion into radio that the Saint as a person was fundamentally and categorically impossible to transport into any such medium. As a character--yes, it would be possible, if anybody cared to try, to depict his abilities, his attractions, his mannerisms, his kind of humor. But these would only be tinsel on a shell without the guts in it and the motivation that made it tick. For the basic description of the Saint is known to every reader of the Saga, and has been epitomized to the point where the phrases have been worn into a refrain: 'the Twentieth Century's brightest buccaneer;' 'the Robin Hood of modern crime;' in one word, an outlaw.

"This person obeys no laws except his own, unless it suits him. He has his idealistic excuses, but if they run counter to the rules of Society then Society is out of luck. He is not a fevered fanatic, he even has the divine detachment to laugh sometimes at himself, yet when-

ever he feels that it is called for by an absolute ethic of his own, he will steal or commit cold-blooded premeditated murder...all on his own and taking the full risk of capture and punishment. And he gets away with it, making monkeys out of cops and crooks alike.

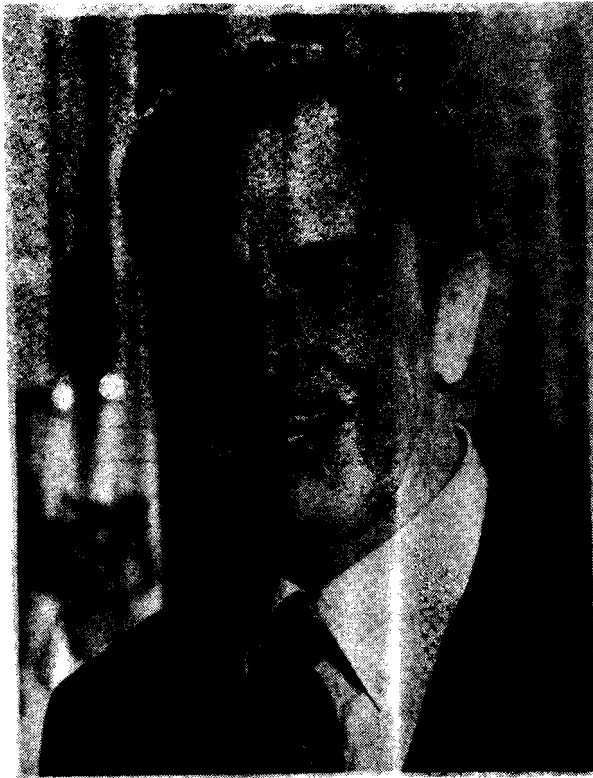
"This, as any fool can see, is what has endeared him to my readers, who have the normal spark of outlawry in their hearts but lack the nerve and muscle and brilliance and good luck to indulge it. But even this vicarious release of what must be a widespread human impulse was forbidden by the 'Hayes Office' code which American movie producers only recently seem to have abandoned in the face of continental competition, and which carried over even more strongly into radio and derivatively into television, emissions under Government jurisdiction and accordingly committed not to offend the smallest minority of voters, and financed by commercial sponsors consecrated to averting the objections of the smallest individual buyer of soap. Their rule for keeping out of trouble was equally basic: every parable to which they lent their patronage must preach the same sermon: Crime Does Not Pay, and Sin is always Punished in the End."

Needless to say, the Saint in true form could never fit that pattern.

So what then do we have: a bland adventurer, a whitewashed personality, but still an interesting character. Working with radio's restrictions, the real Saint would not appear, but his style was so strong that it



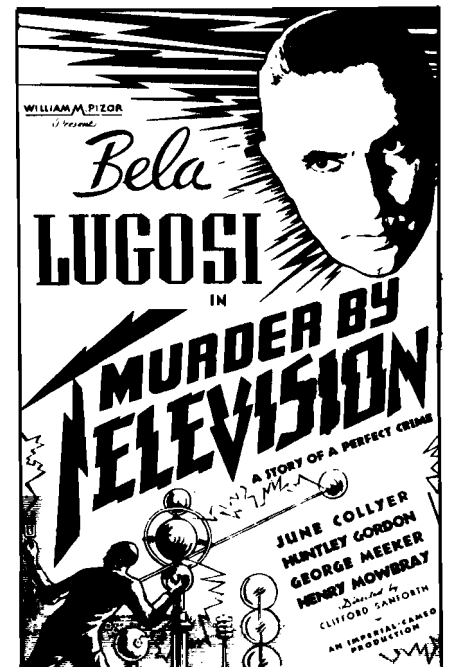
Suddenly, every light in the Golden Bowl flashed on again. Lud Dombey lay face down in front of his swing band!



would still make him different and, hopefully, more entertaining than the rest. The Vincent Price episodes succeeded for the most part in staying a cut above the norm. Some of the female roles were decidedly more interesting, the femme fatale being the rule rather than the exception. They remained a challenge to Simon Templar, more so than the crooks and killers most detectives dealt with. Price's lone fault with the character was playing him too light, somewhat foppish, and slightly effeminate. Price's Saint never really seemed to be in danger, although it must be said that his foes rarely seemed to be serious threats. These problems were hard to overcome and, although the humor at times seemed forced, Price did make the character come alive to an extent and certainly made the show an entertaining one.

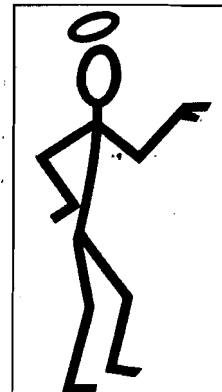
Price commented thusly: "While radio was restrictive in a sense, it made it more of a challenge for the actors to bring the characters alive with inflection and timed phrasing. I worked with a fine crew of technicians and writers, and week after week, though I was the only regular cast member, we gathered together a marvelous ensemble of actors, who enjoyed what they were doing. It was great fun. With the character of the Saint, I tried to focus on the brilliant detective beneath the glittering facade of his humor, which was always in abundance. He was, to me, not unlike the Scarlet Pimpernel, a man who never appeared on the outside to be serious--even when he was in danger--but a man dedicated to justice and who knew how to go about his work without anyone realizing what he was doing. I enjoyed my work on THE SAINT, as I loved all my work on radio and the many great talents I had the opportunity to perform with."

It cannot be said that the Vincent Price SAINT series was typical radio, simply because it was much better than the majority of the shows that came over the airwaves. Despite failing in regard to being true to the literary Simon Templar, it was an entertaining show due in no small way to the strength of its lead performer. I compare it with Orson Welles' SHADOW and GUNSMOKE starring William Conrad. In these cases the pure vocal talent of the stars transcends vastly mediocre material. The audience will tune in just to hear the way the words are spoken, not really caring what the meaning may be. Price might've said it best himself: "THE SAINT was a character show; you had to enjoy the character more than the individual stories. Along with character, this show had style, a flashy charm that was the heart of each performance. Style was definitely the key."





Style the show certainly had, but obviously not enough to keep it going for more than a couple of years. Style can sometimes cover up a lack of substance, but not forever. The heart of the Saint was removed due to the medium's restrictions and this could never truly be overcome, despite Vincent Price's considerable talents. It was terrific radio however, and definitely a pearl of great Price.



+++++

SEX MATCH by Bob Davis

Match up the OTR female with the correct OTR male.

- |                     |                          |
|---------------------|--------------------------|
| A) Miss Miller      | 1) Lamont Cranston       |
| B) Connie Brooks    | 2) Sam Spade             |
| C) Margo Lane       | 3) Johnny Boone          |
| D) Effie Perrine    | 4) Mr. District Attorney |
| E) Sapphire         | 5) Britt Reid            |
| F) Miss Case        | 6) Philip Boynton        |
| G) Millie Bronson   | 7) Jerry North           |
| H) "Sailor"         | 8) Kingfish              |
| I) Nora             | 9) Lorenzo Jones         |
| J) Belle            | 10) Slate Shannon        |
| K) Pam              | 11) Nick Charles         |
| L) Portland Hoffa   | 12) Bob Hope             |
| M) Barbara Luddy    | 13) Fred Allen           |
| N) Frances Langford | 14) Olan Soule           |
| O) Vera Vague       | 15) Don Ameche           |

Okay, now that you've matched them, name the shows for each.

# PINE RIDGE NEWS

Vol. I. No. I. ★ ★ ★ ★ PINE RIDGE, NOVEMBER, 1933 ★ ★ ★ ★ PRICELESS

## LUM AND ABNER IN PERSON AND IN ACTION



### ABNER DRAWS A BLANK

He was day dreaming instead of taking down a lengthy grocery order, via Lum, from Sister Simpkins. What to do? Well, Lum fixed it by calling the lady and explaining that he was writing in the dark and didn't know there was no point on his pencil.



### MONARCHS OF ALL THEY SURVEY

As minions of the law they have a monopoly. Lum claims to have memorized all the "statuettes" in the tome under his arm. Abner says nothing—just brings 'em in and leaves the rest to Lum.



### YES! They're the Same Fellows

#### LUM TO THE LEFT—ABNER TO THE RIGHT

The NBC Stars You Hear on the Ford Program

Here they are, a pair of snappy young fellows in everyday life who transform themselves into a couple of lovable old Hill Billies. Dr. Jekyll and Mr. Hyde had nothing on these boys.



### PINE RIDGE'S BUSIEST CORNER

Here you have the radio headquarters of Lum and Abner, the hub of Pine Ridge, and the center of all its "doings."



### SOAP! SUGAR! SOCKS AND TOMATOES

They're all the same to Abner, but Lum wants the Jot-Em-Down Store to maintain its reputation for neat deliveries.

MATCH \*EM #2 by Bob Davis

- |                       |                        |
|-----------------------|------------------------|
| A) Jeff Chandler      | 1) Charlie Chan        |
| B) John Lund          | 2) Phillip Boynton     |
| C) Jackie Kelk        | 3) Reggie Yorke        |
| D) Sidney Greenstreet | 4) Johnny Dollar       |
| E) Red Skelton        | 5) Richard Diamond     |
| F) Richard Crenna     | 6) Homer Brown         |
| G) Audrey Totter      | 7) Leonard Gillespie   |
| H) William Conrad     | 8) Nero Wolfe          |
| I) Steven Dunne       | 9) Philip Marlowe      |
| J) Russell Thorson    | 10) Richard Rogue      |
| K) Richard Widmark    | 11) Bolivar Shagnasty  |
| L) Ed Begley          | 12) Simon Templar      |
| M) Tony Randall       | 13) Michael Shayne     |
| N) Dick Powell        | 14) Walter Denton      |
| O) Van Heflin         | 15) Dagwood Bumstead   |
| P) Vincent Price      | 16) Liz Cooper         |
| Q) Arthur Lake        | 17) Millie Bronson     |
| R) House Jameson      | 18) Effie Perrine      |
| S) Lionel Barrymore   | 19) Benjamin Ordway    |
| T) Paul Stewart       | 20) Matt Dillon        |
| U) Wally Maher        | 21) Pansy Nussbaum     |
| V) Lucille Ball       | 22) Peg Riley          |
| W) Lurene Tuttle      | 23) Sam Spade          |
| X) Minerva Pious      | 24) Alfred Prinzmedal  |
| Y) Paula Winslow      | 25) Jack Packard       |
| Z) Marvin Kaplan      | 26) Front Page Farrell |

Think you're good? Now name the show for each.

WHAT IS AN OTR COLLECTOR?

by Bob Davis

A collector is a person who, no matter how neatly dressed, has a small piece of splicing tape stuck on his pants.

A collector is one who can field-strip a stereo recorder and put it back together perfectly but cannot figure out why his car won't start.

A collector is a person who gets out of bed, starts dubbing shows, and then goes for his morning coffee.

A collector, when trading hot and heavy, is the one his kids start calling "Uncle Daddy."

A collector's spirits will soar when hearing of an OTR Festival being presented on a local radio station.

A collector's spirits will fall upon learning that he has all the shows that the OTR Festival will play.

A collector thinks that TV, no matter how good, is garbage.

A collector thinks that OTR, no matter how bad, is pure gold.

A collector can tell you every show he has in his collection, even though they number into the thousands.

A collector cannot tell you the name of the current Vice-President of the United States.

A collector, when browsing through a flea market and spotting an old cathedral type radio, is severely tempted.

A collector will put off repairing a broken washing machine but will drop everything to find out why his recorder is squeaking.

BUCK ROGERS SUPERMAN Dick Tracy  
CAPTAIN MIDNIGHT Sergeant Preston of the Yukon WINNER SANCTUM  
THE GREEN HORNET X MINUS ONE JACK ARMSTRONG  
LIGHTS OUT THE WHISTLER I LOVE ADVENTURE  
Suspense Theater LITTLE ORPHAN ANNIE GUNSMOKE  
JOHNNY DOLLAR NICK CARTER MR. DISTRICT ATTORNEY  
MR. CHAMMILION Mr. & Mrs. North SAM SPADE  
DRAQUET BOSTON BLACKIE BIG TOWN  
THE SHADOW ESCAPE SHERLOCK HOLMES



THE TEN STAGES OF OTR COLLECTING by Bob Davis

STAGE ONE: Collector has only a couple of shows.  
"Gee, I wonder if there are any more out there?"

STAGE TWO: Collector has about two dozen shows.  
"Hmmm, this advertisement says this guy sells old radio shows. I think I'll write to him."

STAGE THREE: Collector has about a hundred shows.  
"Just met some people who actually trade old radio shows. Hope I can join up with them. Wow!!"

STAGE FOUR: Collector now has five hundred shows.  
"I think I'll try to get the entire run of SUSPENSE and maybe join that OTR club I heard about."

STAGE FIVE: Collector now has over a thousand shows.  
"It's about time I got a couple more recorders. I'm starting to fall behind on my trades."

STAGE SIX: Collector now has well over three thousand shows.  
"Gosh, my collection's getting big now. Maybe I should invest in an equalizer and a Dolby so I can improve some of the shows."

STAGE SEVEN: Collector has now about six thousand shows.  
"I think I'll slow down my trading and start listening to my shows."

STAGE EIGHT: Over eight thousand shows in collection.  
"From now on, it's first generation only...unless I really want the show."

STAGE NINE: Collection now over ten thousand shows.  
"I'll take any show that I don't already have."

STAGE TEN: Collector no longer knows how many shows he has.  
"Gee, I wonder if there are any more out there?"



THE ANSWER MAN

perpetrated by Bob Davis

Dear Answer Man,

Every time I play my reel of old SHADOW shows, my glasses shatter and my TV screen cracks. What seems to be my problem?

Bewildered and Broken

Dear B & B,

Actually your problem is quite common and can be resolved very easily. All you have to do is get rid of that reel of Memorex tape.

Dear Answer Man,

Every time I put an eight-track tape in my unit it plays for a few minutes and then nothing. When I go to check out the problem the cartridge is always laying on the floor. What is going on?

Confused Carl

Dear Confused,

Like the first letter, your problem is also common. It is a defect that some tapes have and some tapes don't. It is called drop-out.

Dear Answer Man,

I like to listen to OTR rebroadcasts on my radio but am plagued with troubles. The station fades in and out and is really loaded with static. I've bought every type of antenna that is made but it doesn't help. Hours are spent on very precise tuning but, again, to no avail. Please help me as it's driving me crazy.

Lost Leon

Dear Lost,

Bad news, L.L. I've talked with your wife and she told me that you don't even own a radio! You ARE crazy.

Dear Answer Man,

Can you help me out? Every time I try threading my cassettes into my open-reel deck they get jammed and really hard to understand. I use high quality cassettes and my open-reel deck is top of the line. What is the problem?

Jammed Jerry

Dear Jammed,

The problem is YOU. How about if I introduce you to Leon?

Dear Answer Man,

What a bummer. A few days ago I stole a tape deck out of a car and brought it home. Only then did I find out it was broken but still under warranty. My



problem is how to get a warranty card. Can you help me?  
Ripped Off Roger

Dear Ripped,  
First of all---stay out of my neighborhood! Now I think I can help you. I have a friend who does specialty printing jobs. He does very good work and, in fact, got me another driver's license when they took mine away. I'm sure that he will print up a warranty card for you. He's due to be released in about three months.

Dear Answer Man,  
Am I angry!!! Some dirty #\$\$%\*\$\$ stole my tape deck right out of my car and I am left with nothing but the lousy warranty card. What can I do?  
Victimized Virginia

Dear V.V.,  
I have forwarded your letter to someone who can help you. Watch your mail for a letter from someone named Roger.

.....

BOB DAVIS' THIRD CHOICE

- 8) The opening of GUNSMOKE went: "It makes a man watchful and..."
  - A) A bit gun shy
  - B) A little gamey
  - C) Costs him his friends
  - D) A little lonely
  - E) Somewhat saddlesore
  
- 9) The "Robin Hood of Modern Crime" was...
  - A) The Saint
  - B) The Falcon
  - C) The Lone Wolf
  - D) Sam Spade
  - E) The Shadow
  
- 10) Amos' last name on AMOS 'N' ANDY was...
  - A) Stevens
  - B) Brown
  - C) Jones
  - D) Smith
  - E) Jefferson
  
- 11) Rochester's last name on THE JACK BENNY SHOW was...
  - A) Van Cleve
  - B) Vanderbuilt
  - C) Van Camp
  - D) Van Jones
  - E) Van Johnson



THE ANSWER PAGES

BOB DAVIS' FIRST CHOICE

- 1) C
- 2) D
- 3) D

MATCH 'EM #1

- A) 4
- B) 6
- C) 11
- D) 15
- E) 19
- F) 8
- G) 12
- H) 16
- I) 20
- J) 23
- K) 25
- L) 26
- M) 3
- N) 5
- O) 7
- P) 9
- Q) 13
- R) 17
- S) 21
- T) 10
- U) 14
- V) 18
- W) 22
- X) 24
- Y) 1
- Z) 2

BOB DAVIS' SECOND CHOICE

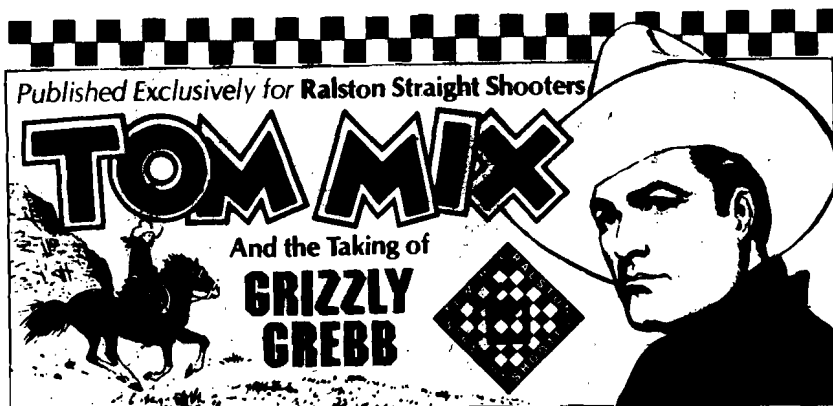
- 4) D
- 5) D
- 6) E
- 7) A

SEX MATCH

- |                             |                            |
|-----------------------------|----------------------------|
| A) 4, Mr. District Attorney | I) 11, The Thin Man        |
| B) 6, Our Miss Brooks       | J) 9, Lorenzo Jones        |
| C) 1, The Shadow            | K) 7, Mr. & Mrs. North     |
| D) 2, Sam Spade             | L) 13, The Fred Allen Show |
| E) 8, Amos & Andy           | M) 14, The First Nighter   |
| F) 5, The Green Hornet      | N) 15, The Bickersons      |
| G) 3, Meet Millie           | O) 12, The Bob Hope Show   |
| H) 10, Bold Venture         |                            |

BOB DAVIS' OTRANAGRAMS

- A) Gunsmoke
- B) Suspense
- C) Mercury Theater
- D) X Minus One
- E) Our Miss Brooks
- F) Witches Tale
- G) Escape
- H) Screen Director's Playhouse
- I) Aldrich Family
- J) Jack Benny Show
- K) Straight Arrow
- L) Tom Mix
- M) Captain Midnight
- N) Information Please
- O) Grand Central Station
- P) Yours Truly Johnny Dollar
- Q) Green Hornet
- R) One Man's Family
- S) Rogue's Gallery



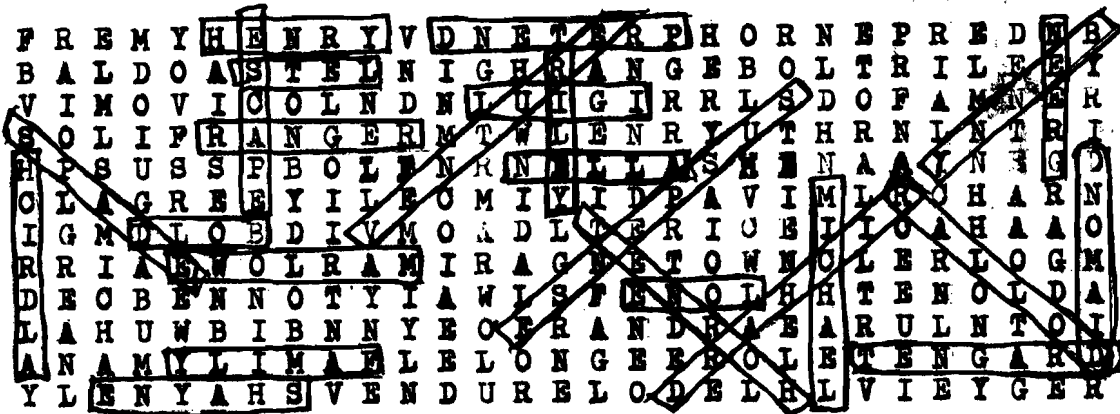
**MATCH 'EM #2**

- A) 2, Our Miss Brooks
- B) 4, Yours Truly Johnny Dollar
- C) 6, The Aldrich Family
- D) 8, Adventures of Nero Wolfe
- E) 11, Red Skelton Show
- F) 14, Our Miss Brooks
- G) 17, Meet Millie
- H) 20, Gunsmoke
- I) 23, Adventures of Sam Spade
- J) 25, I Love A Mystery
- K) 26, Front Page Farrell
- L) 1, Adventures of Charlie Chan
- M) 3, I Love A Mystery

- N) 5, Richard Diamond, Private Det.
- O) 9, Adventures of Philip Marlowe
- P) The Saint, 12
- Q) 15, Blondie
- R) 19, Crime Doctor
- S) 7, Dr. Kildare
- T) 10, Adventures of Richard Rogue
- U) 13, Adventures of Michael Shayne
- V) 16, My Favorite Husband
- W) 18, Adventures of Sam Spade
- X) 21, Fred Allen Show
- Y) 22, Life of Riley
- Z) 24, Meet Millie

**BOB DAVIS' THIRD CHOICE**

- 8) D      10) C
- 9) A      11) D



**HOW I BROKE INTO THE MOVIES**

By  
**TOM MIX**

I broke into the movies as a safety man - a man hired to stand alongside the camera with a rifle and kill any wild animals working in the scene if they showed signs of a desire to chew up the actors. That was with the old Selig Company in the days when wild animal thrillers were at their height of popularity. I won my job because of my earlier experiences as Texas Ranger, Rough Rider under our beloved Teddy and volunteer in the Phillipine uprisings. I also saw military service in the Orient during the Boxer Rebellion and had been a range rider since my early youth near my birthplace, El Paso.

So I was considered a pretty good shot with either pistol or rifle after all these experiences and Colonel Selig hired me.

My reason for trying to get into the movies came about through a series of events. First I had leased my ranch to a producer who was making "Westerns." I noticed how un-western the cowboys looked and acted and this aroused something akin to resentment - a lot of tenderfeet practically making fun of the West. Then I went to see some of "these here" movies and was all-fired certain the cowboys, stories and directors were all wrong.

And I made up my mind I was going to California and tell them what was what.

Finances were pretty low. As a matter of fact I was nearly broke but I had enough money to ship my saddle horse to the San Bernardino. From "San Berdue" the horse and I "hoofed it" into Hollywood with nary a brass band or reception committee to welcome us.



**TOM MIX INJURIES -**  
TOM MIX HAS BEEN BLOWN UP ONCE, SHOT TWELVE TIMES, AND INJURED FORTY-SEVEN TIMES IN MOVIE STUNTING. THIS CHART SHOWS THE LOCATION OF SOME OF TOM MIX' INJURIES. (X MARKS FRACTURES; CIRCLES, BULLET WOUNDS)

- A - SHOT THROUGH JAW BY SNIPER IN SPANISH-AMERICAN WAR
- B - SHOT BY BANDIT IN MIX HOME
- C - SHOULDER FRACTURED WHEN HORSE WAS SHOT FROM UNDER HIM BY BANDITS IN U.S. MARSHAL DAYS
- D - SHOT BY CATTLE RUSTLERS IN TEXAS
- E - SHOT TWICE IN LEFT ARM BY OKLAHOMA OUTLAWS
- F - SHOT BELOW ELBOW BY OUTLAW
- G - SHOT THROUGH ABDOMEN BY KILLER HE ARRESTED
- H - WOUNDED IN GUN FIGHT BY RUSTLERS
- I - SHOT BY BAD MAN WHILE OKLAHOMA SHERIFF
- J - SHOT IN LEG WHEN 14 YEARS OLD
- K - SHOT THROUGH LEG BY BANK ROBBERS
- L - SHOT THROUGH ELBOW IN REAL STAGECOACH HOLD-UP (1902)

NOTE - SCARS FROM 22 KNIFE WOUNDS ARE NOT INDICATED.

the incredible exploits of

# DOC SAVAGE

## THE GREEN GHOST



BY  
**KENNETH  
 ROBESON**

**NOW READY!**

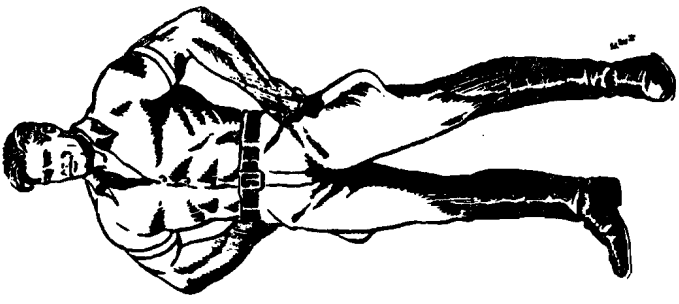
The ultimate collector's item for fans of Doc Savage and old-time radio. Odyssey Publications, which brought you the acclaimed *DUENDE HISTORY OF THE SHADOW MAGAZINE*, has another great pulp/old-time radio project in the works. What is it?

**THE INCREDIBLE RADIO EXPLOITS OF DOC SAVAGE by Lester Dent!**

Back in 1934, the famous creator of Doc Savage adapted his character for 26 episodes of all-new adventures for radio. For one season, the exploits of the legendary Man of Bronze were broadcast nationwide. After that, silence. The original transcriptions were lost or destroyed. Even the very existence of this program was forgotten.

But now, Lester Dent's recently discovered scripts have come to light and are now being readied for publication in two giant volumes. Volume I will contain the following new Doc adventures:

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- THE RED LAKE QUEST
- THE SNIPER IN THE SKY
- THE EVIL EXTORTIONISTS
- BLACK-LIGHT MAGIC
- RADIUM SCRAMBLE
- DEATH HAD BLUE HANDS
- THE SINISTER SLEEP
- THE SOUTHERN STAR MYSTERY
- THE IMPOSSIBLE BULLET
- THE TOO-TALKATIVE PARROT
- THE BLUE ANGEL
- THE GREEN GHOST



These stories will never be available elsewhere, so order now. Volume I is \$9.95 per copy, plus 75 cents postage, and available only from Odyssey Publications, P. O. Box G-148, Greenwood, MA 01880. Volume I will be ready this Summer. Advance orders on Volume II will not be accepted until Volume I is published. Both volumes will be in uniform editions, 8 1/2 x 11, with color covers by Frank Hamilton and an introduction by Will Murray.

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THE VOICE ON SUNDAY AFTERNOON by Rex E. Ward

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Revised thru  
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 CREATURE**

ALL  
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THRILLS that almost  
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**Plus Hit No. 2**

**BORIS KARLOFF in  
 ISLE OF THE  
 DEAD**

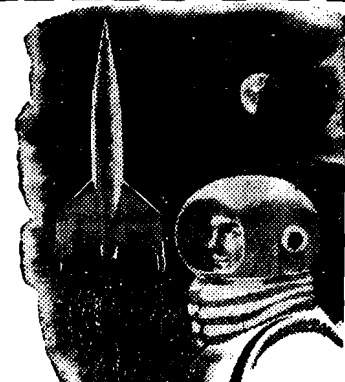
**CAPITOL**

**STARTS  
 THURSDAY**

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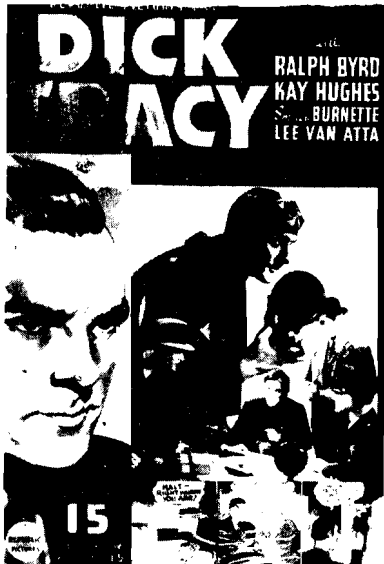
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AND WHAT HAVE YOU  
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CARDS - SHAKEUP MUGS - DECODERS  
SECRET MANUALS

**\*\* N O T A P E S \*\***

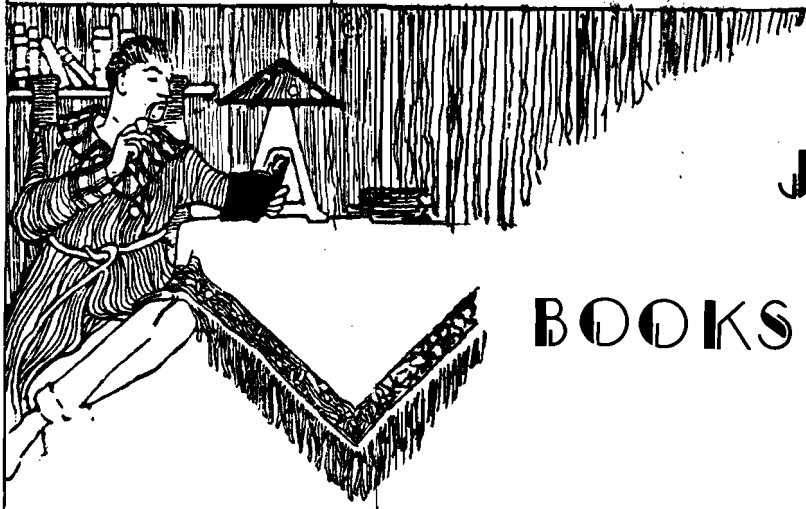
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