

Old Time Radio **DIGEST**

No.19

January-February 1987 \$2.50

PART ONE OF
SUSPENSE

Agnes
Moorehead

Winters



Old Time Radio DIGEST

Old Time Radio Digest is printed and published by Royal Promotions and is edited by Bob Burchett and George Wagner.

Published Bi-Monthly, Six Times a year.
One Year subscription is \$12.50 per year.
Single copies are \$2.50 each.
Past issues are \$3.00 each, includes postage.

Business address:
Royal Promotions 4114 Montgomery Road
Cincinnati, Ohio 45212 (513) 841-1267
Office hours are: 9:00 a.m. to 5:00 p.m. EST.

Editorial Office:
RMS & Associates: 2330 Victory Pkwy.
Cincinnati, Ohio 45206 (513) 961-3100
Office hours are 9:00 a.m. to 5:00 p.m. EST.

Advertising rates as of January 1, 1985

Full page ad \$15.00 size 4 1/2" W x 7" D.
Half page ad \$10.00 size 4 1/2" W x 3 1/2" D.
Half page ad \$10.00 size 2 1/4" W x 7" D.
Quarter page ad \$7.50 2 1/4" W x 3 1/2" D.

All ads should be camera ready and to proper size. We can prepare your ads from type written copy or your design or we can design an ad for you. Please write our business office for details.

Non-commercial Classifieds:
First 20 words free, then ten cents per word.

Commercial Classified Ads:
\$4 for the first 20 words plus 15 cents per word thereafter.

Closing dates for ads:
Jan./Feb. issue closes Dec. 1
Mar./April issue closes Feb 1
May/June issue closes April 1
July/Aug. issue closes June 1
Sept./Oct issue closes Aug 1
Nov./Dec. issue closes Oct 1

All ads display and classified must be paid for in advance. Make checks payable to Royal Promotions, 4114 Montgomery Road, Cincinnati, Ohio 45212.
Cover Art: Portraits by Dave Warren.

Dietzen

SUPER-FONES

TYPE G
3000 Ohms

\$3.95

Postpaid



\$7.50 List Price—Highest quality instrument using best grade of materials. Made to bring in long distance. Can be used as a loud speaker unit. Dietzen fones receive clear, loud signals.

FREE A. B. C. of RADIO—a 62-page book written in clear, simple English, by a nationally known Radio expert. Explains the underlying principles of wireless telephony, with diagrams, drawings and glossary. A. B. C. of Radio **FREE**.

Send check or money order for \$3.95 TODAY for this wonderful Dietzen super-fone. Satisfaction guaranteed or money refunded.

Standard parts only in original packaging. Sold on a "money-back" basis.

DURATRE Permanent Crystal Detector.....	\$ 2.50
W.D.-11 Adapter25
2-inch Bakelite Disk25
3-inch Bakelite Disk25
\$1.00 Bakelite Socket50
6.00 W. D. 12 Audio Frequency transformer	3.75
3.00 Core Radio Frequency transformer	1.50
2.50 Core Coil Radio Frequency transformer	2.45
2.00 Blower Radio Frequency transformer	1.95
6.00 Acme Audio and Radio transformer	5.45
2.00 Dayton Variometer	2.45
3.00 Dayton Variocoupler	2.45
6.00 Murdock variable condenser, 25-plate	2.95
4.50 Murdock variable condenser, 43-plate	3.25
182.00 Radiola R. C. set	79.50
6.00 Multi-Radioscope	1.50
Little Gem set	6.50
50.00 Turney single tube set	18.50

Money Order or Personal Check Accepted

Modelts

RADIO STORES

Dept. F. 11, 191 Fulton St., N.Y.C.

OLD TIME RADIO & NOSTALGIA COLLECTABLES SHOW

MAY 1-2, 1987

HOURS: FRIDAY 6 PM - 9 PM SATURDAY 9 AM - 9 PM

RADIO SHOWS • RADIO PREMIUMS
BOOKS • MAGAZINES • POSTERS

BEST WESTERN MOTEL
8 MILES SOUTH OF CINCINNATI, OHIO
2 MILES FROM AIRPORT • FREE SHUTTLE TO MOTEL
RMS & ASSOCIATES (513) 961-3100

"THE ANATOMY OF A DRAMATIC ANTHOLOGY:
RADIO'S OUTSTANDING THEATRE OF THRILLS',

SUSPENSE

by Gary A. Yoggy Professor of History Corning Community College

From the moment the organ chimes grabbed your attention until the final spine-chilling conclusion, *Suspense*, radio's foremost dramatic anthology during the forties and fifties, was certain to keep you on the edge of your seat. The openings and closings varied somewhat over the years:

"The Columbia network takes pleasure in presenting..."

"*Suspense*—Columbia's parade of outstanding thrillers, produced and directed by William Spier and scored by Bernard Hermann, the notable melodramas from stage and screen, fiction and radio, presented each week to bring you to the edge of your chair, to keep you in..."

"This is the Man in Black here again to introduce you to Columbia's program..."

"Listen.....listen again next week when we bring you another tale well calculated to keep you in..."

"And now another tale well calculated to keep you in..."

"And now tonight's presentation of radio's outstanding theatre of thrills..."

"And the producer of radio's outstanding theatre of thrills, master of mystery and adventure, William N. Robson."

The story format varied little, however. In introducing the series' first episode on June 17, 1942, the narrator set the stage

for over twenty years of superior radio drama:

"Stories from the world's great literature of pure excitement. A new series frankly dedicated to your horrification and entertainment. Week by week, from the pick of new material, from the pages of best selling novels, from the theatre of Broadway and London, the sound stages of Hollywood, we'll parade the most remarkable figures ever known..."

A few months later the mysterious "Man in Black" (Joe Kearns) introduced each story by defining *Suspense* as "the condition of mental uncertainty usually accompanied by apprehension or anxiety, fear of something which is about to occur as do not keep me any longer in..." By the time the classic "Sorry Wrong Number" was broadcast, his opening was even more explicit:

"If you have been with us on these Tuesday nights, you will know that *Suspense* is compounded of mystery and suspicion and dangerous adventure. In this series are tales calculated to intrigue you, stir your nerves, to offer you a precarious situation and then withhold the solution, until the last possible moment. And so it is with..."

Suspense actually made its initial appearance on radio several months before the

series began weekly broadcasts on a program called *This Is Hollywood: CBS Presents Forecast ±4*. The story featured "Herbert Marshall directed by Alfred Hitchcock in the first program of a proposed new series entitled *Suspense*." The announcer went on to explain that,

"Tonight's.....program represents the ideal form of collaboration. Mr. Alfred Hitchcock, brilliant English director of such outstanding motion pictures as *The Thirty-Nine Steps*, *Rebecca* and *Foreign Correspondent* was eager to create a very special kind of radio drama, the "suspense" story. As narrator and star for his production he thought at once of the distinguished English actor with whom he had been associated in countless British film successes, Herbert Marshall. Mr. Marshall suggested that they dramatize a certain favorite story of his...and that story happened to be the very one that Mr. Hitchcock had had in mind....a classic in chills, "The Lodger..."

The excellent production that followed related the chilling story of Jack the Ripper complete with that Hitchcockian trademark, the surprise ending. This was a truly momentous beginning for what was to become radio's longest running anthology series and although Hitchcock, was never again to direct an episode, several stories from this series fascinated the famous director to the extent that he later used them on his own television series.

From June 1942 until September 1962 countless millions of listeners tuned in again and again to hear some of radio's most creative dramatic programming in some 947 broadcasts (of which 892 are available to collectors). Ironically the known character actor Charlie Ruggles as a writer who unravels a baffling poisoning murder... Or does he? The story has not one, but two surprise twists and evokes

the supernatural for the ultimate solution. The series' final broadcast on September 30, 1962 also is a story of supernatural forces haunting an old Irish mansion, although the author (Jonathon Bundy) and stars (Christopher Carey and Neal Fitzgerald) were hardly familiar to most listeners. Both stories were narrated by the central character as was common in so many *Suspense* episodes.

Through the years the program's directors and time slots changed many times, but the basic plot formula remained fairly consistent. Generally the stories focused on an average person caught up, usually by coincidence, in a realistic life-threatening situation whose outcome was in doubt until the very end of the show. In most episodes the evil-doers were either apprehended by the authorities because of some fatal mistake they had committed or they came to some deservedly horrible end once again proving the time honored principle that "crime does not pay". Occasionally stories of the occult or supernatural were featured and in a few episodes science fiction themes were utilized.

Several of the more outstanding producer/directors (there were eight different directors during the show's twenty year run) left their own unique stamp on the series. William Spier was the first regular director and produced some of the finest shows in the series. Spier had previously "cut his directorial teeth" on such outstanding pioneering series as *The March of Time* and was later to achieve considerable success with *The Adventures of Sam Spade*. "Sorry, Wrong Number" the most famous of all *Suspense* stories was first produced by Spier, as was "Dead Ernest" which won the Peabody award for outstanding radio drama in 1946. He experimented with two part stories like "Donovan's Brain"

which became a science fiction classic that was later, like "Sorry, Wrong Number," adapted for the screen. In 1948 the half hour show was expanded to an hour, but Spier was replaced by Anton Leader (fresh from *Murder at Midnight*) shortly thereafter and, after a summer hiatus, the series returned to its tried and true thirty minute format.

Spier was responsible for recruiting most of the top stars in Hollywood to appear on the series. The list reads like a "who's who" of the entertainment profession. Some made their first ever appearances before a radio mike on *Suspense* and many asked to return for encore performances. A partial list includes Dana Andrews, Mary Astor, Anne Baxter, Ralph Bellamy, William Bendix, Joan Bennett, Humphrey Bogart, Charles Boyer, James Cagney, Lee J. Cobb, Ronald Coleman, Jackie Cooper, William Conrad (who frequently played supporting roles, usually as a heavy, before he achieved "lead" status shortly before he became Matt Dillon on *GunsSmoke*), Broderick Crawford, Joan

Crawford, Tony Curtis, Bette Davis, Olivia De Havilland, Marlene Dietrich, Broan Donlevy, Kirk Douglas, Howard Duff, Jose Ferrer, Henry Fonda, Joan Fontaine, Glenn Ford, Ava Gardner, John Garfield, Greer Garson, Lillian Gish, Gloria Grahame, Bonita Granville, Sydney Greenstreet, June Havoc, Susan Hayward, Rita Hayworth, William Holden, Van Johnson, Boris Karloff, Deborah Kerr, Alan Ladd, Burt Lancaster, Angela Lansbury, Charles Laughten, Peter Lorre, Frank Lovejoy, Myrna Loy, Paul Lucas, Bela Lugosi, Fred MacMurray, Fredric March, Herbert Marshall, James Mason, Victor Mature, Ray Milland, Thomas Mitchell, Robert Mitchum, Robert Montgomery, Paul Muni, David Niven, Lloyd Nolan, Pat O'Brien, Margaret O'Brien, Maureen O'Hara, Lili Palmer, Gregory Peck, Dick Powell, Ronald Reagan, Edward G. Robinson, Mickey Rooney, Rosalind Russell, Robert Ryan, James Stewart, Barbara Stanwick, Gloria Swanson, Lana Turner, Robert Wagner, Richard Widmark, Loretta Young, and Robert Young. In fact, about

MORTIMER AND CHARLIE



HOT IN THE COOLER.



the only "major" stars never to appear were Gary Cooper, Clark Gable, Spencer Tracy, and John Wayne.

Elliott Lewis's major contribution as director (8/31/50 - 6/15/54) was to shift the story emphasis from the Spier/Leader focus on everyday life situations with an occasional excursion into the supernatural to true stories of famous crimes and criminals like the axe murders of Lixxie Borden, Billy the Kid's death, the legend of Joaquin Maurietta, the exploits of Dutch Schultz, the ordeal at Donner Pass, the last days of John Dillinger, the revenge of Captain Bligh, and the story of an escape from behind the iron curtain. Lewis also occasionally turned to dramatizations of literary classics like his two part versions of Shakespeare's *Othello*, Wilkie Collins', *The Moonstone* and Mary Shelley's *Frankenstein*.

Another characteristic of Lewis' tenure as director was his frequent use of comedians and singers in serious roles although he was not the first to employ this type of offbeat casting. Under Lewis' direction Jack Benny appeared on "radio's

outstanding theatre of thrills" four times in such diverse roles as a piano tuner ("Murder in B Flat," 4/5/51), a bank clerk ("Good and Faithful Servant", 6/2/52) and even a Martian ("Plan X," 2/2/53). Milton Berle took time off from his *Texaco Star Theater* TV show to appear in "Rave Notice" (10/12/50). Eve Arden gave *Our Miss Brooks* a brief vacation to play a merciless murderess in "The Well-Dressed Corpse" (1/18/51); and Jim and Marian Jordan, better known as radio's *Fibber McGee and Molly*, left 79 Wistful Vista for a chilling ride with a killer in "Back Seat Driver" (2/22/51).

Perhaps even more innovative was Lewis' use of vocalists in dramatic adaptations of well known songs that utilized the singing, as well as acting, talents of his guest stars in musical tales "well calculated to keep the listener in *Suspense*." Two of the best were Dinah Shore's appearance in "Frankie and Johnny" (5/5/52) which was repeated later with Margaret Whiting (2/3/57) and Rosemary Clooney in "The St. James Infirmary Blues" (2/23/53). Other

(Copyr., 1939, by Edgar Bergen Interests, Inc. Internat. & Pan-Amer. Corp. Reserved.)

By EDGAR BERGEN



vocalists appearing in dramatic roles on *Suspense* included operatic singer Ezio Pinza ("Aria from Murder", 1/25/51); Ethel Merman ("Never Follow a Banjo Act," 2/1/54); and Dennis Day ("Christmas for Carole", 12/21/50).

As early as November 21, 1946, Judy Garland has appeared in a chiller entitled "Drive In". Other entertainers cast out of their normal role types included dancer Gene Kelly (who made four appearances between 1943 and 1949), singer/dancer Danny Kaye (who appeared three times between 1947-1950); and one appearance each by Betty Grable (4/21/49), Donald O'Connor (8/14/47) and Ginger Rogers (1/11/51), all regarded at the time a primarily musical comedy stars.

Comedians, too had appeared on the series even back when William Spier was directing. Ed Gardner who played "Archie" on *Duffy's Tavern* starred in a spy thriller on April 20, 1944 called "The Palmer Method". Henry Morgan noted for his droll humor on *Here's Morgan* appeared in "Dream Song" on November 6, 1947. Ozzie Nelson and Harriet Hilliard, the popular real life husband and wife stars of *The Adventures of Ozzie and Harriet*, made three dramatic appearances on the show between 1947-1950. Only in the first, "Too Little to Live On", (12/26/47) where they played cold-blooded killers, did they seem much different from the average couple they portrayed on their own show except that they were caught by chance in life threatening situations. Another unusual story "Death Has a Shadow" (5/5/49), cast Bob Hope as a successful lawyer who has gotten away with murdering his wife until the killer he has hired shows up to eliminate him. Hope is very effective in a taut story. In another unique casting move, game show host Ralph Edwards starred as a hip disc jockey who

disappears after a night in a haunted house in "The Ghost Hunt" (6/23/49). "The Search for Isabel" concerned an average guy, effectively played by Red Skelton, who gets involved with gangsters due to a mix up in telephone numbers. Other comedians making appearances on the show included Eddie Cantor, Phil Harris and Stan Freeberg. Lucille Ball, who was to become one of the most famous comedians in television, made four visits to "radio's outstanding theater of thrills" before she demonstrated her great comic ability, first on radio in *My Favorite Husband* and later on TV with husband Desi Arnez in the classic *I Love Lucy*. Interestingly, in her final appearance on *Suspense*, she played opposite Desi ("The Red-Headed Woman," 11/17/49).

Two other outstanding directors served stints on the series: Norman Macdonnell, who went on to even greater success as the director of *Escape* and *Gunsmoke*, (June 1949-August 1950) and William N. Robson, who introduced each show on mike as "the master of mystery and adventure" (November 1956-late 1959). Robson was already a veteran of many successful radio series including, *The Columbia Workshop*, *Big Town*, *The Man Behind the Gun* and *The CBS Radio Workshop*.

The music and sound effects, so crucial to quality radio drama, were equally outstanding. Berne Surrey, sound effects technician was given much leeway in creating the backgrounds for many unusual stories. (According to John Dunning in *Tune in Yesterday*, he researched "Donovan's Brain" for almost three weeks before coming up with his impression of what a severed brain, kept alive in a tank and still experiencing powerful emotions, would sound like.) Many sound effects had to be improvised on the spot if they weren't working effectively. Several of the medium's top composers and musicians were also

involved in the series including Bernard Herrmann, veteran of *The Mercury Theatre on the Air*, *The Columbia Workshop* and Norman Corwin's classic tribute to the allied victory in Europe "On a Note of Triumph", and Lud Gluskin, music director for countless shows including *The Adventures of Sam Spade*, *Life with Luigi*, *My Friend Irma*, *Passport for Adams*, and *The Philip Morris Playhouse*.

About the only serious problem that the series faced was finding a permanent time slot on CBS. At various times it was heard on Wednesdays, Tuesdays, Saturdays, Thursdays, Fridays, Mondays and finally Sundays—every night of the week—over its twenty year run. Listeners must have had some difficulty keeping up with the scheduling changes.

The success of *Suspense* influenced CBS to present another superior dramatic anthology series *Escape* which debuted on July 7, 1947. Although there was

considerable similarity between *Escape* and *Suspense*, the main difference was one of emphasis. Although *Suspense*, like *Escape*, featured stories of high adventure, it tended to concentrate more on mystery and crime. *Escape* was also concerned with life-or-death situations, but there was usually more action and the settings were more offbeat. Tropical jungles, desert islands, snow capped mountains and even the old West were frequently used as settings for the intense stories on *Escape*.

Several *Suspense* episodes which fell into this general format were later adapted for *Escape* (eg., "The Most Dangerous Game" was heard on 9/23/43 and 2/1/45 on "radio's outstanding theater of thrills" and on 10/1/47 it was presented on *Escape*; "Back for Christmas" was broadcast on 12/23/43 on *Suspense* and on 12/24/47 on *Escape*. "The Man Who Liked Dickens" aired on

B-METAL
LOUD-TALKING-CRYSTAL

FOR YOUR RADIO SET

THE REAL RADIO SET



WE SUBMIT THE PROOF

This letter is just one of hundreds received telling of the efficiency of the Wonderful B-Metal Loud Talking Crystal which enables many users to get loud talking results from ordinary crystal sets.

We are prepared to send a photostat copy of the original letter to any one requesting it.

<p>B-Metal Refining Co. 3134 Trumbull Avenue Detroit, Michigan</p>	<p>Kansas City, Mo. May 21st, 1923.</p>
<p>Dear Sirs: I received your goods (B-Metal Loud Talking Crystal and Tube Detector) on the 18th and have given each article a thorough test from every angle, and I hereby give you my approval that the word supreme is the nearest mark of degree that I can think of for your Tube Detector and B-Metal Loud Talking Crystal. I am keeping the crystal, as it enables me to use a horn, making a crystal loud speaker that has the volume of a phonograph when using the soft needle. Enclosed please find money order for same.</p> <p style="text-align: right;">Yours, W. R. Ferguson.</p>	

Ask your dealer. He should have it. If not, send us your order and your dealer's name. Note the difference when you use a B-Metal Crystal, then tell your friends.

B-Metal Refining Company 3134 Trumbull Avenue
DETROIT, MICHIGAN

PRICE 50 CENTS

Suspense 10/9/47 and was heard on *Escape* on 12/21/52). More stories, however, were presented first on *Escape* and later on *Suspense*, most of them after the emphasis had shifted on the latter series from featured "stars" to quality stories. A partial list includes some of the finest dramas ever broadcast on radio (the first date listed is the first *Escape* broadcast, followed by the initial *Suspense* air date): "Present Tense" (1/31/50, 3/3/57); "A Shipment of Mute Fate" (10/15/47, 1/6/57); "The Country of the Blind" (11/26/47, 10/27/57); "Leinengen vs the Ants"—the thrilling classic about an army of man-eating ants and one man's heroic struggle to defeat them (1/17/48, 8/22/56); "Three Skeleton Key"—the chilling tale of three men trapped in an isolated lighthouse overrun by ravenous rats (11/15/49, 11/11/56); "The Cave" (12/29/50, 12/20/55); "An Occurrence at Owl Creek Bridge" (12/10/47, 12/9/56).

The carry over of stories was not surprising in view of the fact that both Norman Macdonnell and William N. Robson had directorial roles on both series. In any case, since most of the stories were truly superb, the listeners were the real beneficiaries of this practise.

In the spring of 1949 *Suspense* came to television. The television plays were broadcast live from New York and featured well-known Hollywood and Broadway actors. Like the radio series, most of the stories dealt with people in dangerous and threatening situations. Some were thinly disguised adaptations of radio scripts: "The Hunted," starring Ward Bond and John Kerr, was obviously inspired by "The Most Dangerous Game" presented several times on the radio series. Many of the shows dealt with adaptations of classic horror tales like *Dr. Jekyll and Mr. Hyde*, and several by

Edgar Allan Poe and H.P. Lovecraft. There were also many original stories featuring stars who had appeared on the radio show like Bela Lugosi, Peter Lorre, Boris Karloff and Jackie Cooper. The TV series aroused some controversy late in 1949, when an episode showing a woman drinking blood precipitated an outcry over violence and gore on television. Unusual guest appearances on the series included those by author Jacqueline Susanne ("Pigeons in the Cave", 7/21/53) and newscaster Mike Wallace (7/7/53). One of the earliest televised Sherlock Holmes stories was presented on *Suspense*. "The Adventure of the Black Baronet" written by Adrian Conan Doyle and John Dickson Carr, starring Basil Rathbone and Martyn Green was broadcast on May 26, 1953. However, the television series never generated the mass following that the theater of the mind had inspired on radio and television's *Suspense* was canceled after five years (while "radio's outstanding theater of thrills" survived for over eight more years).

In March 1964, a year and a half after the radio series had ended and nearly a decade after the live TV version of *Suspense* had left the air, a new series of filmed *Suspense* dramas arrived on CBS with (for the first time on TV) a regular host, Sebastian Cabot. Several of the stars of the live broadcasts returned in the new series but after four months only refunds a totally unrelated series (*Schlitz Playhouse of Stars*) were being shown under the *Suspense* banner and by September the show completely disappeared and has not been seen since.

The radio series, however, has fascinated audiences and collectors for over four decades. Much discussion is often generated among fans of the series as to which were the best episodes. Here is my list of ten favorites with some comments about what I find interesting

RADIO SHOWCASE

INTRODUCES THE

\$2.00

C A S S E T T E

In order to promote Old Time Radio collecting as a hobby, Radio Showcase, has reduced the price of 100 cassettes from our catalog of over 2500 60-minute and 90-minute tapes. These 100 cassettes are some of our most popular recordings and represent a wide variety of historical radio programming. No sacrifice in quality has been made in making this offer. Radio Showcase takes pride in using Agfa-Gevaert High-Dynamic, Low-Noise, High-Output tape in a premium American made 5-screw shell. All programs are recorded using state-of-the-art Otari stereo duplicators for superior fidelity and proper left-right channel balance.



Each cassette must pass a quality control test before it is put into stock. Radio Showcase

guarantees the sound quality of each program as rated in our catalog. Besides the usual series title, program title, and broadcast date, the transcription source is also

listed as well as actor credits to help you in choosing programs. If you feel a recording is not as stated in the description, simply return it. Start saving money today by sending for your free copy of the Special Radio Showcase \$2.00 Cassette list, and new mini-catalog. OLD TIME RADIO NEVER SOUNDED BETTER.....

.....AND HAS NEVER BEEN PRICED LOWER!!!



RADIO SHOWCASE P.O. BOX 4357 SANTA ROSA, CALIF. 95402

or unique about each. I'm sure many of you will agree with some of my selections while feeling that I've left out several that you think should be included. An that, of course, is to be expected from a series which produced well over nine hundred shows (abiet, many were repeats —although often with different casts). I would like to note before I begin that I have not included any story that was not presented (to my knowledge) with one exception, *first on Suspense* although, as I have mentioned, there were a number of *great* shows which appeared first on *Escape* (eg., "Three Skeleton Key" and "Leinengen versus the Ants").

Heading *any* list of ten best *Suspense* shows would have to be one of the most famous dramas ever broadcast on radio, "Sorry, Wrong Number" by Lucille Fletcher. It is said that Agnes Moorehead's performance as the invalid, Mrs. Elbert Stevenson, who inadvertently overhears her own murder being planned on the telephone, was so intense that it left her collapsed across the table at its conclusion. It horrified the nation when it was first broadcast on May 25, 1943 and was the most repeated show in the series being presented seven additional times between 1943 and 1960 (Aug. 21, 1943; Feb. 24, 1944; Sept. 6, 1945; Nov. 18, 1948; Sept. 15, 1952; Oct. 20, 1957 and Feb. 14, 1960). Each time the program aired, it was a *new* production, not just a rebroadcast of an earlier recording, although each starred Miss Moorehead.

Incredibly, there was a major foul up at the very end of that first broadcast. As the final screams of Mrs. Stevenson are drowned out by the wail of the train passing just outside her window, listeners hear the sound of the phone ringing at the other end of the line through the receiver which has been left dangling. Just seconds before her death,

the hysterical woman had placed a call to the police department, but *before* the phone is answered by Sgt. Martin, the murderer says "Oh police department. I'm sorry—must of got the wrong number." *Then*, the phone is answered: "Police Department. Martin speaking," and the murderer repeats his lines.

Perhaps, many listeners did not catch this mistake at the time of the original broadcast, but collectors can clearly hear the error by comparing this version with any of the subsequent broadcasts *and* the network was concerned enough about the mistake that the announcer *appologized* over the air at the beginning of the following weeks' show (6/1/43, "Banquo's Chair") and explained that the show would be repeated in a few weeks!

In any case, the show was radio's ultimate murder story. Radio historian John Dunning explains that "the correlation between Miss Moorehead's lines and soundman Bernie Surrey's effects was so intricate that a great bond of respect developed between them. Just before airtime, they would clasp hands for good luck, and Miss Moorehead would organize the same battered, pencil-notated script she had used for the first broadcast. During one performance, she drank ten cups of water, yanked off her jewelry and her shoes, and pulled out her blouse."

Lucille Fletcher's gripping story was made into a full length motion picture in 1948. Agnes Moorehead wanted to play the role that she had clearly made her own on radio, but the producers of the film preferred a "major" star and Barbara Stanwyck was cast in the part of Mrs. Henry (he had been called "Elbert" on radio) Stevenson. Her husband, who is never actually heard in the radio play, became a major character in the screen version (also scripted by Ms. Fletcher) whose motives for ultimately hiring a

man to murder his wife are fully explored. To play this pivotal role, the fast rising, ruggedly handsome actor Burt Lancaster was selected. Miss Moorehead was offered a small supporting role which the disappointed actress refused. (William Conrad, who was to become famous later on radio's *Escape* and *Gunsmoke*, was effective in a small, but noteworthy, role in the film as a tough gangster.)

Although Miss Stanwyck was nominated for an Academy Award, the film itself received "mixed" reviews. What made "Sorry, Wrong Number" a superior twenty-five minute radio drama was the tight, tense story in which the

suspense mounts minute by minute without one unnecessary word of dialogue. By expanding the story to over three times that length for the screen, with flashbacks built into flashbacks, as well as tampering with the ending (Mrs. Stevenson is talking on the phone to her husband instead of calling the police at the time of her murder), the story degenerates into melodrama proving once again that no theater is as effective as the theater of the mind.

Miss Moorehead could well be called the "first lady of radio drama" for her many outstanding appearances on *Suspense* alone, although she was involved in many other excellent radio

PROGRAM

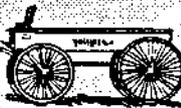
IF THIS BALL DOESN'T TRAVEL OVER, I'LL HAVE TO FORD THAT STREAM

IT'S FOLLY FOR YOU TO TRY IT. BETTER SEE THE PRO

LET'S GO, GULLIVER, GRAM IS WAITING WITH LUNCH

20

STAR

F  **-Ba**  **-Gon** 

The Name of the Program Is:.....

The Name of the Star Is:.....

THE PROGRAMS ABOVE ARE AMONG THESE: Story of Mary Marlin • Lady Esther Serenade • Dangerous Paradise • Celebrity Night • Gang Busters • Ford Program • Kraft Music Hall • Philco Radio Time • Ziegfeld Follies of the Air • Studio Party • Gulliver, the Traveler

productions among which were Orson Welles' *Mercury Theater On the Air*, *The Shadow* and *Mayor of the Town* (with Lionel Barrymore). She was the most frequent featured guest star on *Suspense* appearing in over thirty plays between April 4, 1943 ("The Diary of Sophonia Winters") and February 14, 1960 (her final "Sorry, Wrong Number" appearance). (For Agnes Moorehead fans, I have included a chronological listing of her appearances in an appendix at the conclusion of this paper.)

Without hesitation I select as the second best show in the series, "The House in Cyprus Canyon", broadcast on December 5, 1946 starring Robert Taylor. An original play written by Robert L. Richards, it was billed by announcer Ken Niles as marking "the third birthday of *Suspense* on the air." Actually this broadcast marked the third anniversary of Roma Wines' ("made in California for enjoyment throughout the world") sponsorship of "radio's outstanding theater of thrills." (The series had been "on the air" almost four and a half years.)

Possibly the best tale of the supernatural ever broadcast concerns a young couple who rent a newly constructed home in Cyprus Canyon only to discover a mysterious locked closet, howling noises and blood stains. The terrifying conclusion involves werewolves, murder, suicide and events seeming to repeat themselves. No matter how many times I listen to this show, I still get goosebumps. For some reason, which I have been unable to discover, this great show was never repeated on *Suspense* (or any other series, for that matter).

An interesting footnote to the show involves a "cameo" appearance by Dashiell's Hammett's famous detective Sam Spade as played by Howard Duff. (Spade had appeared several years

earlier in a radio dramatization of the film version of *The Maltese Falcon* played by Humphrey Bogart.) In this subtle way, producer-director Spier, was able to promote his other show, *The Adventures of Sam Spade*, starring Duff which had premiered as a summer series on July 12, 1946 and was currently being heard over CBS on Sunday evenings. Early in 1948, when Spier was experimenting with an expanded sixty minute version of *Suspense*, he brought Duff back to star again as the hardboiled, wise-cracking detective in an episode entitled "The Kandy Tooth Caper" (1/10/48), this time, undoubtedly, to capitalize on the popularity of the successful Spade series.

The order of listing of the remaining shows becomes more difficult, but I am convinced that each belongs on any "top ten" list. "On a Country Road" was initially broadcast on November 16, 1960 and starred Cary Grant. It was subsequently repeated on January 4, 1954 with Frank Lovejoy, December 9, 1954 with Harry Bartel, and again on May 10, 1959 featuring Howard Duff. Although both Lovejoy and Duff were outstanding actors with extensive radio experience, I prefer the Grant version—perhaps, because of Grant's relatively infrequent appearances in this type of role which he handled so effectively.

The story, which was especially written for *Suspense* by Walter Bassar, relates the frightening experience of a young couple who run out of gas on a deserted road during a severe rain storm while a homicidal woman, who has escaped from a mental hospital, is loose somewhere in the area. When a hysterical woman approaches their stranded car and asks them for sanctuary from the storm and the "crazy" woman (whom she claims NOT to be), the tension mounts, building to one of the most chilling (and Hitchcockian) climaxes of any story in

SPEAK EASY ARCHIVES

Presents
COMEDY, DRAMA, WESTERNS, CHILLS AND THRILLS
OF THE PAST

FOR YOUR PERMANENT HOME RECORDING LIBRARY
...and Much More

OLD TIME RADIO PROGRAMS ON TAPE

- *MANY NEW AND RARE RECORDINGS* *HIGHEST QUALITY*
- *MANY RECORDINGS FROM MASTER TRANSCRIPTIONS,
78 rpm RECORDS, SOME SOUND TRACKS - IN SHORT, YOU
GET THE HIGHEST AUDIO QUALITY AT AN AFFORDABLE COST*
- *AVAILABLE TO SCHOOLS, LIBRARIES, TO EVERYONE*
- *FINE HOME ENTERTAINMENT AT ITS BEST*
- *RADIO PROGRAMS MAKE GREAT GIFTS*
- *FOR ONLY \$5.00 PER HOUR COST...UNBELIEVABLE*
- *ORDER NOW-NO ORDER IS TOO SMALL*
- *BUY FOUR TAPES ON ONE ORDER AND GET ONE FREE*

FOR A FULL 65 PAGE CATALOG

SEND \$3.00

ASK ABOUT OUR TAPE SALE
(WHILE SUPPLIES LAST)

SPEAK EASY ARCHIVES
P.O. Box 22141
Oklahoma City, Oklahoma 73123
(405) 721-6408

the series. The fact that it was rebroadcast three times undoubtedly attests to its popularity with listeners.

Another great episode, that practically everyone who ever heard still remembers, was called "Dead Ernest". It was presented three times on the series (8/8/46, 5/8/47 and 3/24/49), the first two starring the little known, but experienced, radio actor Wally Maher. Best known for portraying gangsters and heavies, he had appeared as a supporting regular on *One Man's Family* and *The Eddie Bracken Show*, at one time briefly played detective *Michael Shayne* and would later gain greater exposure as the second lead on *The Lineup* for three years.

On "Dead Ernest," however, the "star" was really the story itself. Maher (and later Pat O'Brien) played police Lieutenant Steve Healy, who, while preparing an accident report, serves as narrator for the unbelievably tense story of Ernest Bowers, a cataleptic, who, after being struck by a car, is mistaken for dead while in the midst of a seizure. The tension builds minute by minute until, while bending over Bowers, to make the incision that will be used to pump the blood from his body, the embalmer's glasses steam up, not once, but three times. Then and only then, does he come to the shocking conclusion that he was about to embalm Ernest Bowers alive. This was one of the episodes which enabled *Suspense* to win the 1946 George Foster Peabody award for outstanding excellence in radio drama.

"Dead Ernest" had a lasting effect on Alfred Hitchcock after he heard it broadcast on *Suspense*. Years later he contacted the story's author, Louis Pollack, who along with Francis Cockrell, modified the plot, changed the title to "Breakdown" and adapted it for television. Broadcast as the seventh program in the first season of *Alfred*

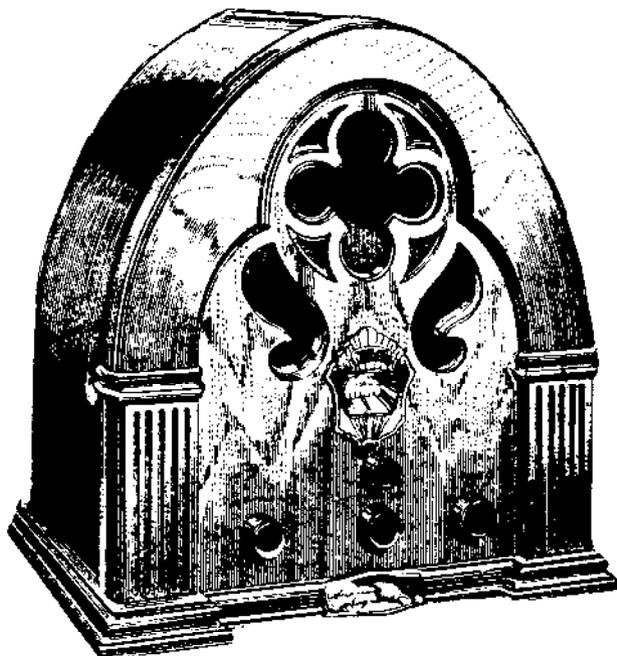
Hitchcock Presents on November 13, 1955, the teleplay starred Joseph Cotten whom Hitchcock had apparently selected for the role because of his many superb performances (second only to Agnes Moorehead among major guest stars) on "radio's outstanding theater of thrills", as a Mr. Callew who has a serious automobile accident while driving to New York on business. When he regains consciousness, he realizes that he is completely paralyzed and that everyone around him assumes that he is dead. Even the coroner in the morgue thinks that he is dead and in frustration, Callew (who is depicted as a hard hearted individual who views any display of emotion as a sign of weakness) begins to cry and the tears give away the fact that he is still alive. This excellent episode was the second one in the series that was actually directed by Hitchcock himself.

When *Alfred Hitchcock Presents* was revived during the 1985-86 season, it included new productions of scripts from the original series. One of the stories selected was "Breakdown" with the ruthless businessman (this time played by John Heard) paralyzed in an auto accident after closing a major drug deal somewhere in Latin America. He is presumed dead by all who see him until his tears are discovered by the coroner. This time, however, the tale has a sadistic twist ending, for his ultimate fate lies in the hands of a man he has just brutally double-crossed!

To be continued



Ritter Loop Aerial \$1
Including wood parts—wire and binding posts. Can be assembled in a few minutes—Portable, requires little space, 36 inches across. Interference—Static—Lightning practically eliminated. Instructions with every SET. By Mail, 10c Extra.
Ritter Radio Company
230 Canal Street, NEW YORK



OLD TIME RADIO BROADCASTS

Classic programs recorded on high quality tapes.
Write for your free catalogue.

Special offer: "A Night of Old-Time Radio"
A three hour assortment that will take you back
many years ago, to listen to a typical evening
on the radio... *The Shadow, The Lone Ranger,*
Amos 'n' Andy, Screen Director's Playhouse,
Edward R. Murrow and the News, Colgate Sports
Newsreel, Bing Crosby, and more!
All this for only \$7.95. Specify cassettes or
open-reel.

CARL K. FROELICH
2 HERITAGE FARM DRIVE
NEW FREEDOM, PA 17349

Private Eyes for Public Ears

by Jim Maclise

The New Adventures of Michael Shayne was a 1949-50 syndicated series featuring Jeff Chandler and directed by Bill Rousseau. Somewhere someone must have a tape or two of the original Michael Shayne show from the mid-forties and starring Wally Maher, but I've never heard it. So as far as I'm concerned, Chandler owns the character, and Rousseau is the perfect director, having provided the same service for such classic detective hard-boilers as *Pat Novak for Hire*, *Richard Diamond*, *Murder and Mr. Malone*, and some early *Dragnet* shows. As you've no doubt noticed, few radio or television detective shows managed to maintain a consistently high level of plot and dialogue from week to week. On television the old *Peter Gun* show and perhaps *Columbo* come to mind, while on radio (which was better) such programs as *Sam Spade*, *The Fat Man* and all of the Rousseau shows, including the Shayne series, seem to qualify.

Mike Shayne was the creation of detective novelist Brett Halliday, and Shayne's adventures probably fill a shelf at your local library. In the novels and in the show's opening, Mike is described as a "reckless, red-headed Irishman," but if you've seen a few Jeff Chandler movies you'll have trouble with that. But it doesn't matter. Shayne's encounters with murder generally take place in settings so dark you wouldn't know what color hair he had. And given the number of times he's bashed on the skull, red is probably accurate often enough. The atmosphere conjured up by director Rousseau and actor Chandler is not quite like that of any other private eye series. It's not only rock tough; it's dark and spooky as well. In fact, one gets the impression (though not

entirely correct) that Shayne never works daylight hours and that New Orleans (Shayne's city) has the blackest nights and the darkest swamps and bayous one can imagine, even if the moon happens to be out.

Each show opens with a teaser accompanied by a harsh brass musical theme. "I'd have sworn someone was standing right behind me," states Chandler. "I started to turn, then I heard something come down over me. I tried to duck . . . then a ripping sound and blood running wildly down my arm. A knife! I turned to grab the arm. I couldn't reach it. The knife was coming down again!" An announcement follows: "The New Adventures of Michael Shayne, private detective. This is your director Bill Rousseau inviting you to listen to another transcribed episode with Michael Shayne, that reckless, red-headed Irishman back in his old haunts in New Orleans. We call it the Case of the Bloodstained Pearls." The story that follows is a grabber. An old derelict hammers on Shayne's office door, gains entry, insists the door be locked, then shows Mike a leather pouch of supposedly priceless giant pearls which he wants Mike to protect. Shayne assumes the old man is mad and confirms this belief by having the pearls appraised by a local jeweler as worthless, then sends the old man and his pearls on their way. But one black night the old man stumbles into Shayne's office clutching his bag of pearls and drops dead like the ship captain in *The Maltese Falcon*. And much later that night in his hotel room, Mike, who now has the pouch and contents, is awakened out of a sound sleep by someone tinkering with his door lock. He grabs his gun, whips open his door, but

the hall is empty. Of course, that knife featured in the opening shows up eventually, as do some interesting houseboat folk, and the case rushes off to a fairly surprising finish.

If I were limited to a desert island collection of OTR detectives and could only have one cassette of Mike Shayne, I'd be sure to have "The Case of the Bayou Monster" on side two. This one's a werewolf story almost the equal of more famous ones on *Suspense* and *The Shadow* with a nice balance of horror and far-fetched logic. Despite warnings from police inspector Lefebvre (a series semi-regular), Shayne accepts a job from the decadent Forsythe family. Out in the swampy bayou the Forsythes occupy Bon Chance, their ancient, rotting family seat, where the attractive Amy Forsythe, her husband, an uncle, and their giant hound-dog apprehensively await the werewolf's once-a-generation attack. Before Mike leaves the molding mansion a couple of throats have been torn out in accordance with the prophesy of an old gypsy woman who lives in a nearby swamp shack. Thus all the standard werewolf tale requirements are present, plus they're neatly presented in the half-hour format without seeming either rushed or tossed together like a salad. There's even time for a little fishing once things calm down.

Other Shayne cases like to satisfy include "The Corresponding Corpse," "The Hunted Bride," and "The Mail Order Murders." In the last named, Tudor Owen seems to be the actor portraying the Professor (apparently another semi-regular in the cast), who drinks and provides information (in that order) just like Jocko Madigan, that other intellectual lush Own plays on *Pat Novak for Hire*. Jeff Chandler is mostly up to his late-forties film form in each episode mentioned. This isn't just another famous

actor walk-through; it's the real stuff.

Next time: *Yours Truly, Johnny Dollar* — the weekly, the serial, the best actor for your Dollar.



THE PERFECT SYNTHETIC CRYSTAL DETECTOR, SENSITIVE OVER ENTIRE SURFACE. No hunting for "Spots." Loud and clear. Endorsed by thousands of satisfied users. Sensitiveness Guaranteed. **50c**
Price, Mounted.....
14 K. GOLD SUPERSENSITIVE RUSONITE CATWHISKER, Permanent. Will 25c
Not Oxidize. Price.....

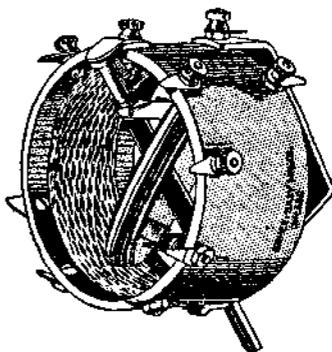


Crystal Tube Detector

Replaces crystal and cat whisker. Always set and alive, loud and clear. No more fishing for live spots. *Guaranteed* to detect perfectly. Simple to connect—full instructions. Needs no batteries and never burns out. Made of the famous B-Metal. Sold by all live dealers or can be ordered from

The B-Metal Refining Co.
 3134 Trumbull Avenue
 Detroit, Mich.

Price \$1.50



"B-T" UNIVERSAL VERNIER TUNER

does away with tapped coils and switches on
REINARTZ CIRCUITS

and improves range clearness and selectivity wonderfully. Covers new broadcasting wave lengths. Also a wonder worker in practically all the other circuits, including reflex. Price, from your dealer or postpaid, \$6.00. Hookup diagrams free.

BREMER-TULLY MFG. CO.

332 South Canal Street

CHICAGO

BREAKFAST IN HOLLYWOOD

by George Wagner

Your ever-alert editor recently tracked down a set of postal cards issued by the Kellogg cereal people in 1945 to publicize the **BREAKFAST IN HOLLYWOOD** radio program. The best of them are printed here — just as many, in fact, as the redoubtable Mr. Burchett is willing, or able, to fit in.

Back in the 1940s Tom Breneman's **BREAKFAST IN HOLLYWOOD** was the only serious rival to Don McNeil's longer-lasting **BREAKFAST CLUB**. Breneman's show began on NBC Blue in August, 1941, after a successful local Los Angeles run. The program was then called **BREAKFAST AT SARDI'S**, being broadcast from that world-famous Hollywood restaurant. Carl Webster Pierce was the announcer.

In 1943 Tom Breneman purchased his own restaurant at the fabled corner of Sunset and Vine. Breneman

changed the name of his program from **BREAKFAST AT SARDI'S** to **BREAKFAST IN HOLLYWOOD**. John Nelson now shared announcing duties with Carl Pierce, and the two men eventually became directors of the program. Gaylord Carter served as organist. Other regulars included Jack Coy and Johnny Montgall.

On the morning of Wednesday, April 28, 1948, just before air time, Tom Breneman dropped dead from a heart attack. The program just wasn't the same without Breneman, and even such a powerhouse replacement as Garry Moore could not save it. By late 1949 **BREAKFAST IN HOLLYWOOD** had disappeared from the air.

Are there in circulation any copies of either **BREAKFAST CLUB** or **BREAKFAST IN HOLLYWOOD**? I have some Don McNeil stuff, but it is fairly late (from the late 1950s). My sole **BREAKFAST IN HOLLYWOOD** is the last half of a broadcast from 1949, so is post-Breneman. Can anyone out there help me? I will be happy to trade program-for-program. I can also trade books on almost any subject.



The Breakfast in Hollywood Gang;
John Masterson, Bobby Filipino, Tom Breneman
Jo Wilcox, Carl Webster Pierce, Uncle Corny



Frances Scully, Irene Rich, Tom Breneman, Sonja Henie



Eddie Cantor



Carmen Miranda and Tom Breneman



Tom Breneman and Bob Hope

Classified Ads

SCIENCE FICTION RADIO SHOWS
on reg. cassettes. Send for catalog, 25¢
John Ford, 411 Truitt St., Salisbury, MD
21801.

Raymond Stanich, 173 Columbia
Heights, Brooklyn, NY 11201
Music, personalities, drama, comedy,
Railroad Hour, Chicago Theater of the
Air, Fred Allen, Richard Diamond, Baby
Snooks, Bickersons, Ray Bradbury.
Co-authored book: "SOUND OF
DETECTION-ELLERY QUEEN ON
RADIO." Do research on old time radio.
Issue logs.

WANTED: Amos & Andy radio
program items, puzzles & stand-ups.
Bob Morgan, 4005 Pitman Rd., College
Park, GA 30349.

Tom Monroe, 1426 Roycroft Ave.,
Lakewood, Ohio 44107. (216) 226-8189
Cassette and reel, mystery, adventure,
sci-fi, westerns, drama, some comedy.

James L. Snyder, 517 North Hamilton
Street, Saginaw, MI 48602
(517) 752-4625, All, except music/sports

Want these Lux shows: Red River,
Alice in Wonderland, Paradine Case.
Kent Coscarelly, 2173 Willester Ave.,
San Jose, Calif. 95124

Steve Dolter, 577 West Locust, Dubuque,
Iowa 52001. (319) 556-1188
200 reels, comedy, mystery, drama, Fred
Allen, Jack Benny, Suspense, I Love a
Mystery. Interested in books about OTR
or OTR performers.

Radio books, parts wanted prior 1950
from radio repair shops. Send price list.
Richards, Box 1542-D, Brooklyn, N.Y.
11201.

Old-time Matinee Serials & Westerns on
VHS Videocassette! Tom Mix, Buck
Jones, Zorro, etc. Free list! Send S.A.S.E. -
Serials, P.O. Box 173 R Boyertown, PA
19512.

WANTED: Extended runs of juvenile
adventure serials on cassette. Trade or
buy. Ken Weigel, 7011 Lennox Ave.
#126, Van Nuys, CA 91405.

WANTED: To hear from anyone with
Baby Snooks programs. Buy, sell or trade.
Will buy or exchange catalogs. Lynn
Wagar, Box 202 B.C.A., St. Cloud,
MN 56301.

HAVE MOST BIG BANDS in chron-
ological order in exchange for Boswell
Sisters, Annette Hanshaw, Ruth Etting,
Lee Wiley from 78 records or broad-
casts. Have most of their LP's. Walter M.
Keepers, Jr., 6341 Glenloch Street,
Philadelphia, Pennsylvania 19135. 1-77.

Old-Time matinee serials on
videocassette! Tom Mix, Buck Jones,
Zorro, etc. Free list, send S.A.S.E:
Serials, P.O. Box 173, Boyertown, PA
19512.

OLDTIME RADIO BROADCASTS on
superior-quality tapes. Free catalogue!
Monthly special: Eight "Gunsmoke"
programs featuring Marshall Matt
Dillon, Chester, Doc, and Kitty. Only
\$7.95. Specify cassettes, eight-tracks or
open-reel. Carl K. Froelich, Heritage
Farm, New Freedom, Pennsylvania
17349.

CAN YOU HELP/ I am looking for programs with magic or related material. My catalogue has 48 pages, November 1976, and grows. Will trade recordings of anything and catalogue with you. Drop a line: Snader, Box 12-655, Mexico 12, D.F. Mexico.

WANTED: Classical music broadcasts, ET's, Acetates, tapes, all speeds, sizes, formats, for cash. Joe Salerno, 9407 Westheimer #311A, Houston, Texas 77063.

WANTED: Classical music broadcasts ET's, Acetates, tapes, all speeds, sizes, formats, for cash. Joe Salerno, Houston, Texas 77063.

Wanted: Space Patrol - Tom Corbett, Capt. Video, old radio cereal giveaways, gum cards, pep pins, nostalgia, comic character items 1930's - 1950's. Joseph Fair, 10 Crestwood-R.D., New Castle, PA 16101 (35)

TUNE IN YESTERDAY. Old-time radio on cassette. Free catalogs; thousands to choose from. Great gifts. Call (904) 377-7480, or write BWP Radio, Inc., 1105 N. Main St., Gainesville, FL 32601.

Vintage broadcasts, reliving radio's past. Free flyers. 42 Bowling Green, Staten Island, NY 10314.

Over 6,000 OTR shows—Many very rare on reels or cassettes...as low as \$1.25 per hour! Fastest service anywhere, best quality anywhere. Catalog \$2.00, Ed Cole, Box 3509, Lakeland, Florida 33802.

Trade Fibber McGee and Molly Cassetts VG/EX only. Offer 110 shows. Exchange list. Bill Oliver, 516 Third St. North East, Massillon, Ohio 44646.

BRC PRODUCTIONS—Now your full-line Nostalgia Supermarket! Wide selection: OTR on reel and cassette, related magazines, books, classic TV and movie videos, more. General/cassette catalog free. Reel catalog - \$2.00. BRC Productions, P.O. Box 39522-D, Redford, MI. 48239.

OLD TIME radio. Original broadcasts on cassettes. Comedy, mystery, drama. Free show with first order. Catalog 44¢ (stamps). Charlie Garant, P.O. Box 331-D, Greeneville, TN 37744.

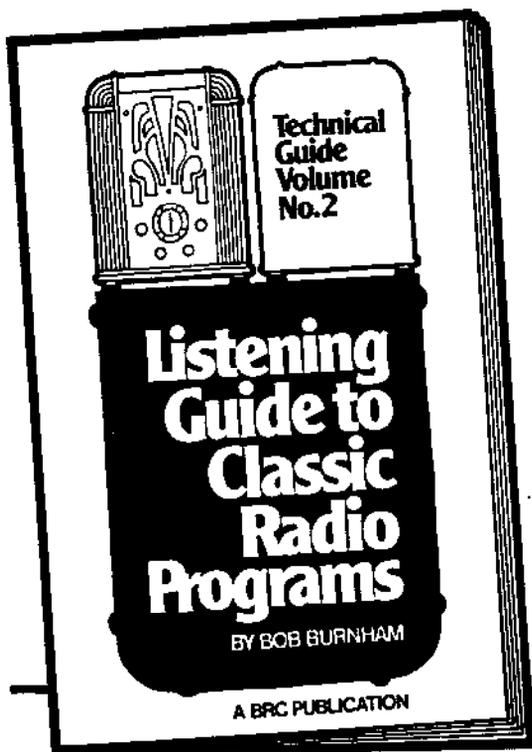
Old radio programs, cassette reel, 88 page catalog free. Okay, Box 441-RP, Whitestone, N.Y. 11357 (33)

William R. Lane, 236 W. 6th, Brigham City, Utah 84302./1-801-723-3319/reel to reel, 2600 hours/Hill Air Force Base. All types, Lum & Abner, Jack Benny. Lux Radio Theater. Will buy or trade.

WANTED: RADIO MAGAZINES before 1935, such as Radio News, Popular Radio, Radio Retailing, Short Wave Craft, etc. Gary B. Schneider, 9511 Sunrise Blvd., #J-23, North Royalton, Ohio 44133.

WANTED: Kid Shows, Serials, Big Band Remotes, Transcription Recordings on Reel to Reel only please. Write to Wally Stall, 8408 N.W. 101 Oklahoma City, OK 73132.

RADIO CLASSICS! One Hour Audio Cassette Tapes. Famous Radio Shows from the 30's, 40's, and 50's. Great Gifts! Catalog \$5.00 — Use Mastercard or Visa (refundable). Call TOLL FREE 1-800-331-1542, or write RADIO CLASSICS, 1105 North Main St. 9 E, Gainesville, Florida 32601.



AT LAST!

THE ULTIMATE
ENCYCLOPEDIA OF
OLD TIME RADIO
IS AVAILABLE!

\$12.95

POST PAID

EFFECTIVE 1-1-87
SEND \$14.95

If you enjoyed the first volume of the Tech Guide, you'll love the all new book, A LISTENING GUIDE TO CLASSIC RADIO PROGRAMS (Technical Guide — Vol. 2), by Bob Burnham.

126 pages of information-packed discussion answering every imaginable question in depth on collecting old time radio shows!

Our previous publication — nearly a complete sellout, provided a working knowledge of "how to do it right!" when trading or making recordings of shows for others. Our new book completely re-examines most of those areas, but with greater depth. It also covers areas only briefly touched on in the first book, and covers MANY BRAND NEW TOPICS, as well.

Also included is a detailed study of old time radio listening . . . which shows are good to listen to, and which aren't. Our panel of collectors rate over 300 old time radio shows being circulated, in terms of listening enjoyment. ONLY ONE SHOW RECEIVED A "PERFECT" score!

If you're looking for trading friends, the collector's directory lists over 170 collectors, with their addresses and interests. There are also 15 pages of ads from old time radio dealers and blank tape suppliers, for those of you who have use for their products (and who doesn't!).

But this is only a sample of what you'll find in the all new LISTENING GUIDE . . . You'll find detailed and comprehensive studies on . . .

- **THE CASSETTE VERSUS REEL DECISION** — The "best choice" for today's collector is different than what it was a few years ago. Find out why.
- **DOUBLE SPEEDING, DOUBLE TRACKING AND USING HIGH SPEED CASSETTE COPIERS . . .** Which techniques and equipment are acceptable for old time radio?
- **SOUND QUALITY** — What old time radio collectors are faced with, and what they can do to get the best sound, and improve on that even further.
- **STREAMLINING YOUR COLLECTION** — through the use of cataloging, and using the computer . . . *two* articles on using the computer for old time radio uses by two different Tech Guide contributing writers.
- **BUILDING A RADIO SHOW AND EQUIPMENT COLLECTION!**
- **RATING THE SHOWS** — A detailed survey of over 300 radio shows . . . how they stack up against one another, along with a special article summarizing many of old time radio's best detective shows.
- **OLD TIME RADIO DEALERS** — An insiders view on how they operate with an in-depth discussion on the legality of OTR dealers, and a related controversial issue, explored by another Tech Guide contributing writer.
- **ALL NEW SECTIONS ON: MAINTAINING TAPE DECKS, LOGS, RECORDING TAPE, CONNECTING TAPE RECORDERS, MONITORING OLD TIME RADIO**
- **AN EXCLUSIVE HISTORICAL SECTION**, which revisits the history of old time radio collecting, use of tape recorders for OTR, a comprehensive history of the tape recorder, and a log of significant events in its development.
- **THE PUBLICATIONS OF OLD TIME RADIO** — An overview of those being published.

ALL THIS, PLUS A PICTORIAL HISTORY OF EQUIPMENT FOR COLLECTORS, STATISTICS, CLUBS, AN ALL-NEW DIRECTORY OF SOURCES FOR SPECIAL PRODUCTS & EQUIPMENT OF INTEREST TO THE COLLECTOR MAKE THIS NEW BOOK A MUST FOR EVERY OLD TIME RADIO COLLECTOR . . . WHETHER A BEGINNING COLLECTOR, OR A 20+ YEAR COLLECTING VETERAN.

FOR YOUR COPY SENT BY FIRST CLASS MAIL, THROUGH 12/31/86, SEND \$12.95 TO BRC PRODUCTIONS, P.O. Box 39522, Redford, MI. 48239-0522. Our special introductory price is good only through 1986. Effective 1/1/87, send \$14.95 for this new publication.

****Michigan Residents: Add 4% sales tax.****

AUDIO CLASSICS, Inc.

OLD TIME RADIO PROGRAMS ON CASSETTE TAPES. AUDIO CLASSICS, INC., your best stop for the golden age of broadcasting on cassettes, is offering another great sale price with this ad. Mention Old Time Radio Digest ad # 17, and the following cassette samples from five different radio programs will be shipped to you for one low price. This is below our normal catalog prices and orders will be honored until the end of April 1987. We had such a good response from our last ad of complete sets of programs, that we decided to try offering the first six cassettes from the following programs. If you have never heard any of these programs, now is your chance at a great price. Your cost is just \$88.00 total for the entire package. That's \$2.20 per cassette. 30 cassettes with 72 broadcasts from the past. Be sure to add \$3.50 per order for postage and handling. NOTE: These programs are for private home use and enjoyment. No broadcast rights are stated, implied, or given. AUDIO CLASSICS, INC. assumes no responsibility for the unauthorized use of these programs.

GUNSMOKE

- # 1 08/11/49 Mark Dillon Goes To Gouge Eye w/R. Hillsbury; 07/13/49 Mark Dillon Goes To Gouge Eye w/H. Cuiver
- # 2 04/28/52 # 1 Billy The Kid; 05/10/52 # 3 Jaliscoe Pete
- # 3 05/24/52 # 5 Ben Thompson's Saloon; 05/31/52 # 6 Carmen
- # 4 06/07/52 # 7 Buffalo Killers; 08/09/52 # 18 Kentucky Tolmans
- # 5 08/16/52 # 17 The Lynching; 08/23/52 # 18 Shakespear
- # 6 08/30/52 # 19 The Juniper Tree; 09/06/52 # 20 The Brothers

POLICE HEADQUARTERS (1931) (15 Minutes each)

- # 1 # 1 Rod Dugan Murder; # 2 Laundry Truck Kidnapping
- # 3 The Warehouse Job; # 4 James Davis Killed
- # 2 # 5 Antonio Moretti; # 6 Jake Miller Knifed
- # 7 \$40,000 Payroll Shipment; # 8 Helen Marsh Killed
- # 3 # 9 Tommy Wood Killed; #10 Life Insurance Scheme
- # 11 Wagner Hotel Murder; #12 Phoney Payroll Check
- # 4 #13 Silver Collection; #14 McKenzie Death
- # 15 Man Stealing Food; #16 Tommygun Murders
- # 5 #17 Telephone Suicide; #18 Boxing Hatch Death
- # 19 \$60,000 Robbery; #20 Infiltrating The Mob
- # 6 #21 Andy Green Killing; #22 Two Officers Disappear
- #23 Mrs. North Robbery; #24 Mrs. Smallwood Killed

THE CBS RADIO WORKSHOP

- # 1 01/27/58 # 1 Brave New World, 1; 02/03/58 # 2 Brave New World, 2
- # 2 02/10/58 # 3 Storm; 02/17/58 # 4 Season Of Disbelief/Hail And Farewell
- # 3 02/24/58 # 5 Colloquy #1 An Interview With Shakespeare; 03/02/58 # 6 Voice Of New York
- # 4 03/09/58 # 7 Report On E.S.F.; 03/16/58 # 8 Cops And Robbers
- # 5 03/23/58 # 9 Legend Of Jimmy Blue Eyes; 03/30/58 #10 The Ex-Urbanites
- # 6 04/06/58 #11 Speaking Of Cinderella; 04/13/58 #12 Jacobs Hands

THE ADVENTURE OF PHILLIP MARLOWE

- # 1 06/17/47 # 1 The Red Wind; 07/08/47 # 4 The King a' Yellow
- # 2 Trouble Is My Business; 09/26/48 # 1 The Red Wind
- # 3 10/03/48 # 2 The Feralin Slippers; 10/10/48 # 3 The Panama Hat
- # 4 10/17/48 # 4 Where There's A Will; 10/24/48 # 5 Heart Of Gold
- # 5 11/28/48 #10 The Hard Way Out; 12/26/48 #14 The Old Acquaintance
- # 6 01/02/49 #15 The Restless Day; 01/15/49 #16 The Black Halo

THE GREAT GILDERSLEEVE

- # 1 01/26/71 Same Time, Same Station (60 Minutes) The Great Gildersleeve Story, Part 1 & 2
- # 2 05/18/41 Gildersleeve Arrives In Summerfield (Johnson's Wax) 06/31/41 Gildersleeve Arrives In Summerfield (Kraft Foods)
- # 3 09/07/41 The Cake; 09/14/41 Leroy's Paper Route
- # 4 08/21/41 The Girlfriend; 09/28/41 The Hiccups
- # 5 10/05/41 Investigating City Government; 10/19/41 School Pranks
- # 6 10/28/41 A Visit From Oliver; 11/02/41 Hinding The Baby

YOUR BEST STOP FOR OLD TIME RADIO PROGRAMS IN 1987

THE MOST COMPLETE RANGER LOG TO DATE!

**ALL 3,379
BROADCAST
DATES LISTED**



Seven years worth of research went into its accuracy.

Information on 2,603 recorded programs, plus 2 special Ranger related shows, Synopsis of the first 713 shows, 2,199 script titles, and correct broadcast dates never available before. **MANY** broadcast airing dates changed — **CORRECTLY!**

**NOTHING LIKE THIS LOG
AVAILABLE BEFORE!**

Authored by Terry Salomonson, contributor to Bob Burnham's Technical Guide To OTR —

chapter 18 "The Log — The Serious OTR Collector's Essential Tool." Interviewer, writer, collector, dealer, and broadcaster of Old Time Radio. Additional information to be added after Oct. 1985, will be provided free to those who obtain this log of The Lone Ranger now. Cost \$19.95 + \$2.50 shipping Send orders to: Terry Salomonson, P.O. Box 1135, St. Charles, Mo. 63302-1135



ROYAL
PROMOTIONS
4114 MONTGOMERY
ROAD
CINCINNATI, OHIO 45212
PROMOTIONS
THAT WORK 513-841-1267
