

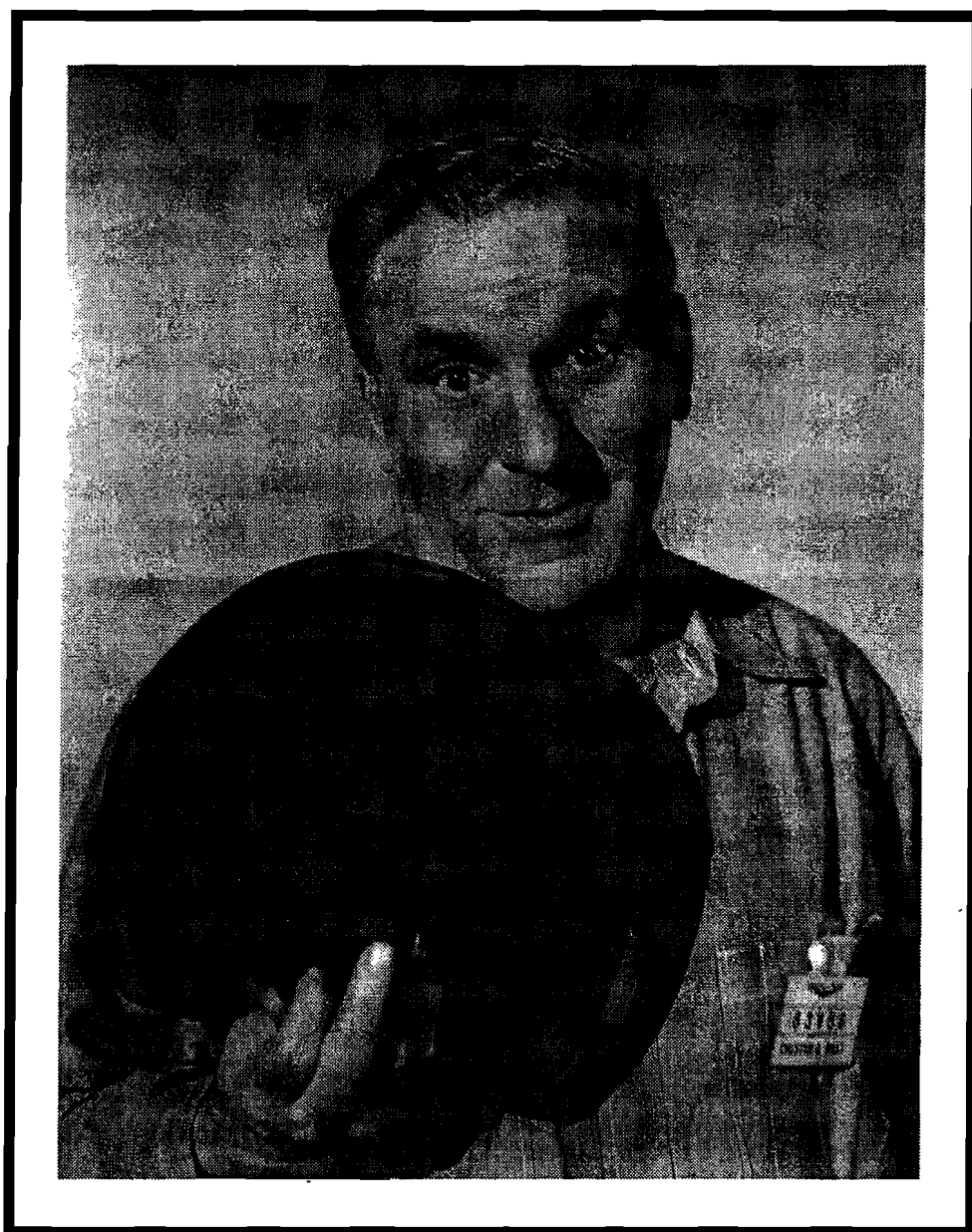
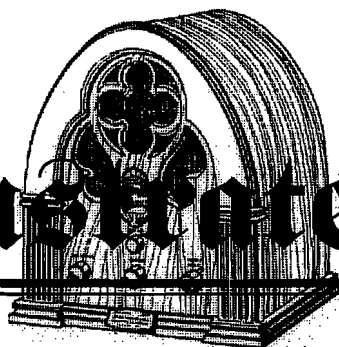
The Old Time Radio Club

Established 1975

The Illustrated Press

Number 345

December 2006



WILLIAM BENDIX

“The Life of Riley”

The Illustrated Press

Membership Information

Club Membership: \$18.00 per year from January 1 to December 31. Members receive a tape library listing, reference library listing and the monthly newsletter. Memberships are as follows: If you join January-March, \$18.00; April-June, \$14; July-September, \$10; October-December, \$7. All renewals should be sent in as soon as possible to avoid missing newsletter issues. Please be sure to notify us if you have a change of address. The **Old Time Radio Club** meets on the first Monday of the month at 7:30 PM during the months of September through June at St. Aloysius School Hall, Cleveland Drive and Century Road, Cheektowaga, NY. There is no meeting during the month of July, and an informal meeting is held in August at the same address.

Anyone interested in the Golden Age of Radio is welcome. The **Old Time Radio Club** is affiliated with the Old Time Radio Network.

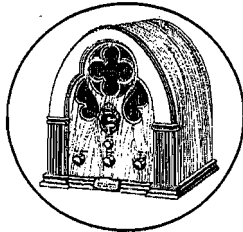
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William Bendix

By TOM CHERRE



This past October during the storm I had numerous occasions to render that famous catch-phrase "What a revoltin' development this is." Chester A. Riley, the somewhat dim-witted, clumsy, but big hearted lug was played by William Bendix in the starring role of *The Life of Riley*. The first *Life of Riley* radio show was actually a summer replacement show first aired on CBS from April 12th, 1941 until September 6th, 1941. The program starred Lionel Stander in the title role as J. Riley Farnsworth. The show portrayed the star as a single man about town having absolutely no familiarity with the more famous series to follow a few years later.

The Riley Show with Bendix ran on radio from 1944 till 1951 on both the Blue Network / ABC and on NBC. The show later carried over to TV until 1958. Jackie Gleason was on for the first year because of the contractual movie obligations that William Bendix had to honor. Even without the Riley series Bendix had a huge and interesting career by itself.

William Bendix was born on January 14th, 1906 in mid-town Manhattan, not Brooklyn as many people were led to believe. Bendix was the son of musician, Oscar Bendix. At the age of five his father got him a job in a

Lillian Walker film being made at Vitagraph Studios, where the elder Bendix was working as a handyman.

After dropping out of school Bendix worked as a batboy for the New York Yankees, and claimed to have witnessed the mighty Bambino clout over 100 home runs. Ruth entrusted Bendix as his personal errand boy where he probably delivered to him over a thousand hot dogs between innings. He then became interested in the theater and joined the Henry Street Player Association. In addition to this he also worked as a singing waiter.

He was married in 1927, and his father-in-law had him managing a grocery store in New Jersey. During the Depression the business failed and Bendix joined the Federal Theater Guild which led him to many bit parts on Broadway. In his first notable role as Krupp, the cop in William Saroyan's "The Time of Your Life" he was spotted by producer Hal Roach which led him to his first movie contract. The following year he was nominated for an Academy Award for his role in "Wake Island."

His career rapidly took off with many quality movies like "Guadalcanal Diary", "Lifeboat", "The Blue Dahlia", "Babe Ruth Story" and "A Connecticut Yankee In King Arthur's Court."

When producer Irving Brecher saw Bendix as Tim McGuerin in "The McGuerin's from Brooklyn" He knew he had found the perfect person to portray the bumbling soft-hearted Chester A. Riley. The character would play a riveter at a California aircraft plant. He would be just an average working guy who managed to get into more of his share of problems. His frequent catch phrase, "What a revoltin' development this is" was his pressure releasing statement after all his major downfalls. Nevertheless, the program always had a happy ending leading him into another pitfall for next week. His catch-phrase was probably the most popular expression echoed by millions across the country in the 1940s. The radio show also had the popular character known as the friendly undertaker, Digby "Digger" O'Dell played by John Brown. Digger had his own popular lines like "Well, I guess I'll be shoveling off", "Business is dead tonight", and "You're looking fine Riley, very natural". Brown also played Jim Gillis, Riley's next door neighbor, best friend and partner in many of his untimely dilemmas.

As we listen to those Riley shows it makes you feel like they were prototypes for the later blue collar sit-com protagonists such as the get rich scheming Ralph Kramden, and Archie Bunker. Even today's *King of Queens'* Dana Heffernan has got a little Riley in him. They all have the pretense for the gullible mind dream-

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ing buffoon, but there was no finer one than Chester A. Riley. For myself, I only remember the TV series where I can remember my dad and the rest of the family laughing at all the antics. Listening to those radio shows brings back some great memories of a bygone era that can never be brought back again. In fact it takes our minds away from some of today's "Revoltin' Developments" we have to live with right now.

William Bendix died of lobar pneumonia in Los Angeles in 1964 at the tender age of 58. He was married to Theresa Stefanotti for 37 years and had two children. William Bendix was truly one of the most prolific character actors in film, radio and TV. He will always be remembered as one of the most admired and cherished actors in the history of radio.

FROM THE PRESIDENT'S DESK



JERRY COLLINS

First let me begin by saying that we all have to be more considerate when borrowing anything from our different collections and libraries. Material should be returned on a timely basis. In most cases that means one month after you have borrowed the item. In most cases this applies to local members.

Now the most important reason for the column. It had been quite a few years since I had borrowed anything from the cassette library. Last Spring I was putting together an order to be sent to Radio Memories. Prior to mailing the order I decided to check the Old Time Radio Club Ccassette to make certain that I was not spending money unnecessarily. Well what did I find? The Old Time Radio Club has a well-organized and efficiently run library that we can credit to the efforts of Frank Bork. Of equal importance I was able to access the library using a CD prepared and frequently updated through the efforts of Bob McDivitt and Pete Bellanca. Initially I sought *Our Miss. Brooks*, *Life with Luigi*, *My Friend Irma*, *A Date with Judy* and *Meet Corliss Archer*. I then shifted to the *Great Gildersleeve*. At this point I was just amazed by the number of the shows that I did not already have. With less than three months left in the year I had 36 *Gildersleeve* shows left.

Then the big October storm hit. For eight days we were without power, telephone and cable. When the first two were restored we were without cable for an additional

ten days. This is more serious than it sounds because my cable provides us with both our internet and television service.

With a limited number of things to do I decided to put the cassette library cassette back into the computer again. For the next week I searched all my favorite shows; *Henry Aldrich*, *Archie Andrews*, *Big Town*, *Boston Blackie*, *Box 13*, *Casey Crime Photographer*, *Cavalcade of America*, *David Harding*, *Dr. Christian*, *Dr. Kildare*, *The Fat Man*, *The FBI in Peace and War*, *Frank Merriwell*, *Have Gun Will Travel*, *Halls of Ivy*, *Let George Do It*, *Lux Radio Theater*, *Ma Perkins*, *Mr. And Mrs. North*, *Nero Wolfe*, *Nightbeat*, *Phil Harris and Alice Faye*, *Richard Diamond*, *Rogue's Gallery*, *The Saint*, *Sam Spade*, *Voyage of the Scarlet Queen* and some new shows for me, *Barry Craig*, *Michael Shayne*, *Hawk Larabee* etc. Would you believe I found 419 episodes that I did not have. This comes to three years and three months of orders. When that time is up I have to check *The Mysterious Traveler*, *The Whistler*, *Gunsmoke*, *Jack Benny*, *Dick Tracy* and a few lesser-known shows. These should keep me busy for at least another few years.

I encourage you to follow my lead. Frank Bork is waiting for your order. Don't forget as well, use that CD.

BEING THERE: Collecting Radio Broadcast Admission Tickets

By RICK PAYNE (All Rights Reserved 2006)

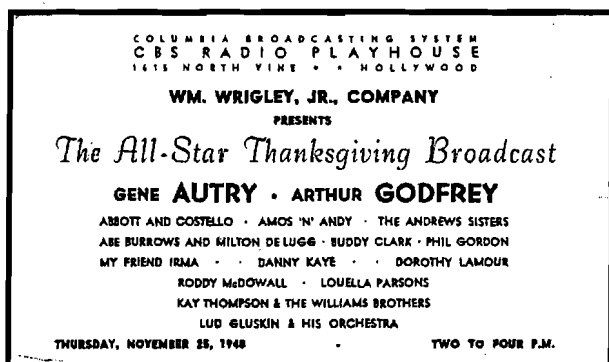
During the golden age of radio, networks and sponsors invited the general public to attend live performances of many popular programs. For the performers, the presence of the studio audience provided encouragement, laughter and appreciation. For the audience, the experience was an unforgettable opportunity to see their favorite entertainers at work. Tickets from some broadcasts survive today . . . waiting for collectors like me.

Well, the holiday season is here once again. In my home, that means renewing the family tradition of watching favorite Christmas movies and TV specials. But long before *Charlie Brown* and the *Grinch*, our radio forefathers set the standard for celebrating the holidays with all-star specials. This, of course, became possible due to the expansion of electrical service across the nation in the twenties and thirties, giving rise to the often-misquoted expression, "ohm for the holidays." (ouch)

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For ticket collectors, holiday programs offer a real challenge. It's tough enough to find a ticket today from a regular OTR program whose tickets were generally distributed to the public on demand. But for special holiday episodes and special programs, broadcast tickets were much tougher to obtain at the time. A review of the roster of stars participating in those programs helps one realize why insiders and friends took advantage of connections to get those tickets . . . which, unfortunately, they were less inclined to save as souvenirs. That's a shame, because these special tickets are among the most visually attractive ever produced.

But some are out there, still waiting to be found. I've been lucky enough to find a few as I continue my quest to obtain a ticket for every network program. This month, let's take a closer look at some of them, and get in the spirit of the season.

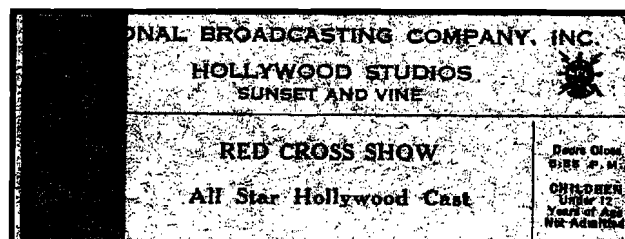


We'll start with this large yellow ticket for a CBS Thanksgiving Day special broadcast. Originating from Hollywood, this two-hour program featured many stars from the CBS firmament. You'll remember that 1948 was the year of the great radio talent raids, when a tax loophole enabled some of the biggest NBC stars to make sizable profits by jumping to CBS. One of those acts, *Amos 'n' Andy*, started their CBS series for Rinso less than two months before this special program.

I've mentioned before that ticket research can lead to interesting discoveries. This one yielded a couple of surprises. Singer Kay Thompson, who performed with the Williams Brothers quartet, once apologized for her late arrival to a rehearsal using a little-girl voice. When asked who she was, she responded "I am Eloise; I am six." Eventually, with the help of illustrator Hilary Knight, she published a series of books about that imaginary little girl, and her Eloise series continues to be among the most popular of children's books. And the other surprise? One of the Williams Brothers eventually broke out as a solo artist, and, in keeping with the holiday theme of this article, Andy Williams went on to host

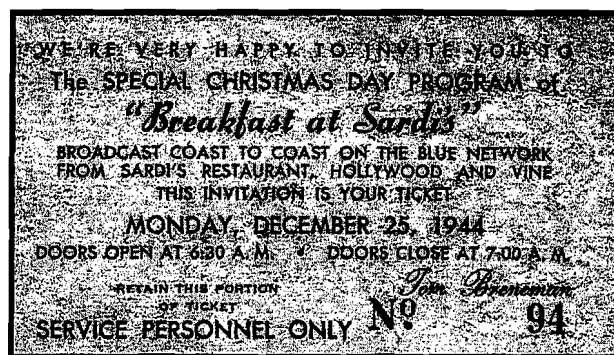
memorable Christmas specials on television for many years!

The ticket measures 3 1/2" tall by 6" wide. I have not found the program on any of the usual radio log websites, so unfortunately I can't tell you anything about the content or format. This ticket came from the scrapbook of a Hollywood reporter assigned to cover radio programs.



Christmas Eve, 1941. Just seventeen days after the attack on Pearl Harbor and nine days before the fall of Manila, a stunned America considered the possibility of a Japanese invasion of our mainland. That Christmas found this nation hungry for vengeance, but our first military successes would be many months away. We knew we had a fight on our hands, and that the price of victory would be high in human terms.

On this night, President Roosevelt and Winston Churchill jointly spoke to the nation in a Fireside Chat in an effort to raise morale and strengthen our resolve. Later that evening, NBC aired this all-star benefit for the American Red Cross on Christmas Eve, appealing to Americans for support in making necessary preparations for the struggles ahead. During World War II, radio was an active leader in the campaign to achieve victory. Tickets like this remind us that our freedom was earned, not given . . . and that all Americans played a part in our ultimate victory.

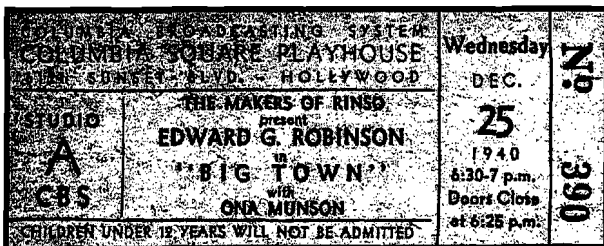


Breakfast at Sardi's was the brainchild of Tom Breneman . . . an audience participation show broadcast from a popular Los Angeles restaurant. The program aired on the Blue Network from 1942 to 1944. Breneman

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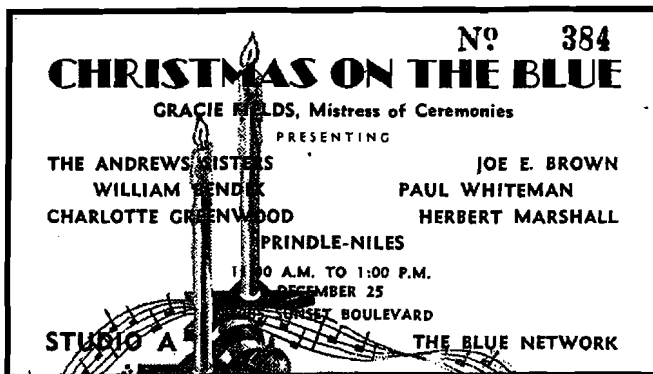
hosted two sessions of this lively show every morning: an early version for the East Coast and a later one for the West Coast. Appropriately blue in color, this particular ticket for the special Christmas Day program was for service personnel, and is the only Sardi's ticket in my collection that identifies the host by name.

Tickets for *Breakfast at Sardi's* are far less common than those for *Breakfast in Hollywood*, the name it adopted in 1945. The *Hollywood* tickets were designed as colorfully illustrated postcards, intended to be mailed to the folks back home. A blue sepia version was used until the Blue Network became the American Broadcasting Company, at which time a pink sepia version was used. Happily, Breneman often autographed the *Breakfast in Hollywood* tickets for his guests.



Even tough guys celebrate the holidays, and Edward G. Robinson was no exception. As Steve Wilson, crusading editor for *The Illustrated Press*, Robinson headlined the crime drama *Big Town* for nearly five years. Earlier in the year, Ona Munson had replaced Claire Trevor (John Wayne's costar in "Stagecoach") as Robinson's sidekick in busting rackets.

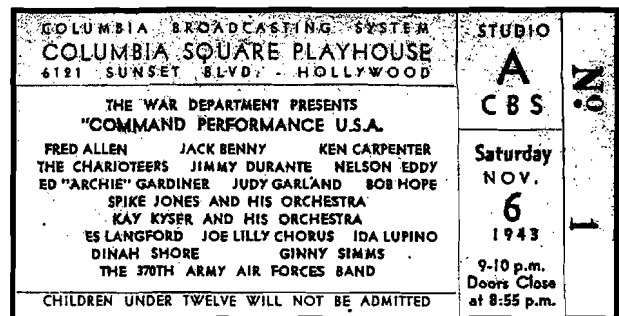
This 1940 Christmas episode bears evidence of what I call "CBS fading". The Hollywood CBS tickets are very colorful (this one is green with blue and red lettering), but highly susceptible to fading in light. *Big Town* remained on the air for over fifteen years. Today, our own Ken Krug proudly carries on as editor of *The Illustrated Press*, relentlessly fighting tight deadlines and eccentric columnists.



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Listening to a recording of this 1944 program, one can't help but get the impression that the Blue Network used the same programming techniques as the satirical "SCTV" of the television era. *Christmas on the Blue* was a slapdash mix of disjointed skits, songs and weak jokes featuring almost every star on the network payroll, awkwardly hosted by comedienne Gracie Fields. This strange mix of holiday sentiment and brazen network promotion makes for fascinating listening. I'll admit I teared up while hearing emotional on-air shortwave reunions between soldiers in Europe and the Pacific and their stateside families. You truly get the sense of how humble Americans were in wartime, and how selfless they were in making great personal sacrifices for the cause.

In addition to the stars listed on the oversized ticket, *Christmas on the Blue* also featured Ed and Keenan Wynn, Walter Winchell, Alan Young, Lawrence Tibbett, Rise Stevens, Andy Russell, Westbrook Van Voorhis and Fred Waring. William Bendix performed in a *The Life of Riley* skit, and Herbert Marshall performed in a skit featuring *The Man Called X*. Wendell Niles, well-known announcer for many OTR programs, and radio writer Don Prindle made their debut as a comedy duo on this show. A month later, they were rewarded with a short-lived program of their own, *The Hires Icebox Follies*.

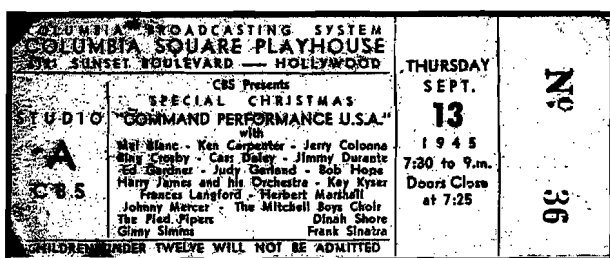


Just take a minute and read the names of the stars appearing on this 1943 presentation of *Command Performance*. Could there be any doubt that the biggest names in Hollywood backed our troops?

While dated November 6, published radio logs confirm that this was the Christmas edition of *Command Performance*. The format also gives a clue that it was not an ordinary show . . . it's much larger than the usual ticket, and the words are printed in red and blue ink. Bob Hope served as master of ceremonies and unbilled appearances by the Secretary of War and the Secretary of the Navy added to the splendor of the occasion. While the ticket implies the program was an hour in length, existing recordings are 90 minutes long. The AFRS broadcast the show on Christmas Day.

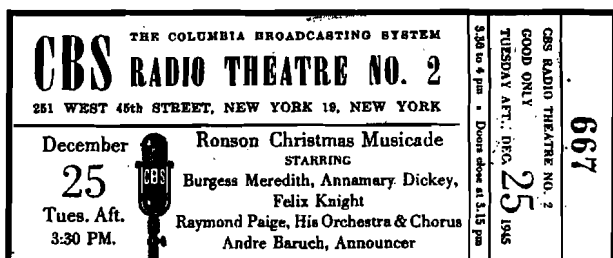
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One very unusual feature of this ticket is the printed ticket number: "1". There are thousands of radio tickets in my collection, but this is the only one I've ever found with that number. For such a special occasion, I'd love to know who originally owned it!



And if you doubted whether the stars would let up once victory was achieved, take a minute and read the names of the stars appearing on this 1945 presentation of *Command Performance*. With V-J Day celebrated a month earlier, and the formal surrender signed 11 days earlier, our troops were engaged in mop-up operations around the globe as word slowly spread to the most remote areas that the war was finally over.

This time, the ticket itself notes that the performance is for the Christmas show. September 13 might have been early for Santa, but not too early for the brightest stars in Hollywood. Crosby, Hope, Durante, Garland, Sinatra, Kyser, James, Colonna, Blanc, Gardner, Shore and the rest turned out to send an emotional Christmas card from a grateful nation. Unbilled, but appearing by recording, was President Truman. The ticket cites a 90-minute show, while circulating AFRS recordings last two hours. Maybe they were just too excited to stop. I can't say I'd blame them. Christmas Day 1945 had to be one of the happiest our nation ever observed.



On Christmas Day, Ronson Lighters sponsored *Christmas Musicade*, a one-shot special program featuring lyric soprano Annamary Dickey and singer Felix Knight (who had lost on the *Metropolitan Opera Auditions of the Air*). Longtime radio orchestra leader Raymond Paige supplied the instrumentals. I think it's safe to assume that Burgess Meredith didn't sing. America had suffered enough.



Here's a very unusual ticket . . . in fact, it's the largest radio ticket I've ever seen. This special Blue Network Christmas Show pictorial ticket measures a whopping 3 3/4" by 7" . . . and that's after the perforated stub was removed! On the reverse is a notation that "BLUE JUMBO TICKETS were originated by the Blue Network Co., Inc. and are registered at the U.S. Patent Office." Though undated, thanks to the online RadioGOLDIndex it's easy to identify this as the December 24, 1944 edition of Philco's *Radio Hall of Fame*.

On this program, Bing Crosby sang "White Christmas" . . . which he had introduced on his *Kraft Music Hall* program on Christmas Day of 1941 (Crosby, of course, would end his association with Kraft in 1946 to host

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Philco Radio Time). Orson Welles read the Biblical Christmas story and joined Bing and The King's Men quartet for a rendition of "The Night Before Christmas." While OTR fans know them best for their long run on *Fibber McGee and Molly*, the King's Men also sang on Bing's original Decca recording of "White Christmas" and had a long association with Paul Whiteman, the host of the program.

Finally, this beautiful holiday ticket commemorates what might be the only joint appearance of Orson Welles and a Stooge. After a successful career in radio and burlesque, Joe De Rita became "Curly Joe" when he joined the Three Stooges in 1959. For the great Welles, you could say his illustrious career took him from "Rosebud" to "Moe's bud". On second thought, maybe you shouldn't.



We conclude this review of holiday tickets with one from the greatest of all radio programs. This 1945 ticket was for the annual *Amos 'n' Andy* Christmas show, which had taken on new life with the adoption of the half-hour format two years earlier. Freeman Gosden and Charles Correll presented the story of how Andy went to work as a department store Santa to earn extra money to buy a special doll for Amos' daughter Arbadella, and the highlight of each broadcast was his explanation of The Lord's Prayer to her. The show became an annual tradition for listeners; in fact, a special 78 rpm record of the Lord's Prayer was released for public sale.

Amos 'n' Andy originated from Hollywood under the sponsorship of Lever Brothers. The show was not broadcast in front of an audience until October of 1943, and the tickets were among the toughest for visitors to secure at that time. Given the fact that most surviving radio tickets were preserved as souvenirs by tourists, *Amos 'n' Andy* tickets are among the rarest of all in today's collecting market.

Fittingly, that *Amos 'n' Andy* ticket sets the stage for our next visit, when we'll take a look at audience tickets for some of radio's greatest comedy programs. Contact me by email at oldtix@aol.com if you have any special requests for future articles. Until then, happy holidays!

(Author's Note: In last month's column, I trust the reader correctly deduced that white performers JOINED the stars of "Jubilee" rather than OWNED them. As an OTR great said . . . I've regusted. My apologies for the error.)



Carol Stewart

The Attractive Vocalist of the "Beulah" Show is one of the Few Authentic Cinderellas on Radio

(Article originally published January 1946)

Cinderella stories are rare and far between in radio. It takes years and years of hard work, and a long succession of trials and errors, before a network personality evolves a style that "catches on."

A recent—and darned good looking exception—is the sweet-voiced vocalist on Marlin Hurt's "Beulah" show—Carol Stewart. Her story is one of the few bona fide Cinderella yarns of the radio industry. It all began when Carol was making noises like telephones and banging doors for CBS's sound department.

One afternoon she had just finished her one-woman production behind the scenes when she looked up and saw a nice-looking man grinning down at her. "Now if you could only sing," he remarked. "I can!" Carol came back pertly and demonstrated with a few trills. The man applauded and said goodbye. Carol remembered him only as a guest with a peculiar name on the afternoon's show.

It was almost a year later that Marlin Hurt, who had guested on the show as "Beulah," came back to CBS for auditions of his own network show. He was looking for a singer who could also act, and he suddenly remembered the cute little sound effects girl.

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"Let's give her a try," he suggested, and his friendliness of twelve months before paid him and radio off with a fresh, pretty face and an engaging voice. But even if Carol's break came early in her career—she isn't twenty-one yet—she still did a lot of work before she was discovered by Hurt. Carol started out in her career by being one of those "Hollywood babies"—Talented attractive children who are dragged to the movie capital by ambitious mothers from the sticks. In Carol's case it was Dallas, Texas, that she hailed from, and she made her professional debut over the airwaves at the tender age of six singing such sweet little children's songs as "When I Take My Sugar Out to Tea" and "Out of Nowhere".

Her early success, however, was followed by the natural slump that a child star goes through when she's growing up. Carol filled in this period by studying at Hollywood High and Professional schools, where she played small roles in senior class plays and such. After a few semesters at the University of California at Los Angeles, where she majored in art and decoration, Carol decided to try radio, and got the job with CBS that resulted in her meeting Marlin Hurt.

Carol still thinks that the training she got there was a good way to get a background in radio. She says proudly that she was good at her job too. "All except for an occasional embarrassing moment—like the time I jumped my cue on the *Raffles* program," Carol specifies. "I shut the door ahead of the actor's departure from the scene, and he had to do some fancy talking to cover up the little blunder." Carol also sound-effected for the *Blondie* and the Lionel Barrymore programs.

In her off hours, however, Carol still kept up with her singing. Anywhere you would see a semi-professional group of college undergraduates parading around as a dance band you could find Carol right in the thick of it—performing for five dollars a night or even just the experience of doing it.

Her change of luck, she believes, came about the time she changed her name from Mary Ann Gideon to Carol Stewart (an old family name). "Things really started to happen then," Carol reminisces, "although I'm really not very superstitious about things like that.

As to her future plans, Carol like any other attractive girl in radio, lets her thoughts run in the direction of television. She wants to get a solid acting background before she blossoms out in "video," however. Now she's getting some professional training at the Geller Workshop in Hollywood, has stacked up a neat row of acting credits to her name—ranging all the way from Amy in "Little Women" to the role of the wise-cracking

woman photographer in "The Philadelphia Story." So, if her past performances are indicative of things to come, it won't be long now until you see beautiful Carol Stewart smiling at you from the television screen in your living room.

LATEST ADDITIONS TO THE CASSETTE LIBRARY

- 5967 Jack Armstrong, The All American Boy
"Captured" 1554 40-11-21
Jack Armstrong, The All American Boy
"Blackbeard vs Uncle Jim" 1555 40-11-22
Jack Armstrong, The All American Boy
"Headquarters" 1556 40-11-25
Jack Armstrong, The All American Boy
"Dangerous Trail" 1557 40-11-26
Jack Armstrong, The All American Boy
"Pursued" 1558 40-11-27
Jack Armstrong, The All American Boy
"Negrettos" 1559 40-11-28
5968 Jack Armstrong, The All American Boy
"Friends" 1560 40-11-29
Jack Armstrong, The All American Boy
"Car is Lost" 1561 40-12-02
Jack Armstrong, The All American Boy
"Landslide" 1562 40-12-03
Jack Armstrong, The All American Boy
"Billy Falls" 1563 40-12-04
Jack Armstrong, The All American Boy
"Ring and Chart" 1564 40-12-05
Jack Armstrong, The All American Boy
"Gold Mine" 1565 40-12-06
5969 Jack Armstrong, The All American Boy
"Another Entrance" 1566 40-12-09
Jack Armstrong, The All American Boy
"Surrounded" 1567 40-12-10
Jack Armstrong, The All American Boy
"Search for Sgt. Romero" 1568 40-12-11
Jack Armstrong, The All American Boy
"Cave of the Mummies" 1569 40-12-12
Jack Armstrong, The All American Boy
"Headhunters Again" 1570 40-12-13
Jack Armstrong, The All American Boy
"Back in Manilla Bay" 1576 40-12-23
5970 Jack Armstrong, The All American Boy
"Sailing From Manilla" 1577 40-12-24
Jack Armstrong, The All American Boy
"Typhoon" 1578 40-12-25
Jack Armstrong, The All American Boy
"Chased" 1579 40-12-26
Jack Armstrong, The All American Boy
"Riding out the Typhoon" 1580 40-12-27
Jack Armstrong, The All American Boy
"Autogyro" 1581 40-12-30
Jack Armstrong, The All American Boy
"Sunken Yacht" 1582 40-12-31

The Old Time Radio Club

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FIRST CLASS MAIL



Merry Christmas