

Old Time Radio **DIGEST**

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Rochester

Old Time Radio DIGEST

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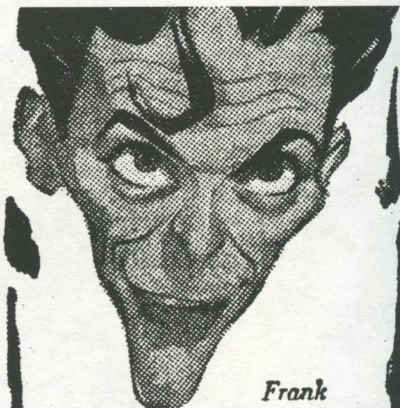
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Rochester Rides High

by Kirtley Baskette (Radio and Television Mirror, January 1940)

If a black cloud threatens the private and professional prestige of radio's number one playboy, Jack Benny-his name is Eddie Anderson, alias Rochester J. Syracuse, alias Rochester Van Jones, alias just Rochester .

He's small and he's dark and he's not a bit handsome. He's bug-eyed and getting shiny like a tan shoe at the temples. But he's got more steam than a calliope, more bounce than a golf ball.

Already Eddie Anderson has become such a lodestone for laughs on the Benny Jello show that if Jack were the jealous type he'd be pea green-with-environment by now. On the screen too, Eddie has butted so bumpiously against the funny bones of the nation that he's being nailed as the greatest colored comic since Bert Williams. Theater owners hang his name right up along side that of his boss Jack in the bright lights. Critics call him a sure fire picture thief. He has more jobs in Hollywood than he can handle. He's the only member of the whole Benny troupe who made the picture of pictures, "Gone With the Wind." But if Rochester is just beginning to rival Jack Benny in a show business way, on the personal side he left him panting in the shade long ago.

It's the private life of Rochester Van Jones that's handing Jack Benny an inferiority complex. And no wonder. Rochester is stepping out-high, wide, and handsome. Just exactly who's the butler and who's the *bon vivant*-Jack or Rochester -is strictly a matter of opinion. But here are the lurid facts: Rochester smokes bigger cigars .than

Jack. He drives a sportier car and airs a much more splendiferous wardrobe. He pilots a plane, he sojourns at swank desert dude ranches. He canters his own saddle horse on the bon ton bridle paths; he races thoroughbreds under his silks at Santa Anita and Hollywood Park (a luxury Jack Benny gave up long ago.) For a while Rochester even had his own night club in the sophisticated center of Los Angeles' Harlem, Central Avenue. He whips about in silken high hat and tails, far more socially arrivé in his circle than Jack ever was in his. He sports more official badges, civic citations and honors than Jack ever bagged. He plays a snappy game of golf. His wedding this year was one of the gala social events of the Central Avenue cafe society season.

Even Jack Benny scratches his thinning gray thatch in wonder as he surveys the smoke in Rochester's wake and mutters his favorite line, "What's that guy got that I haven't got?" Last Christmas Jack presented Rochester with a lucky rabbit's foot on a gold chain. Now he wishes he had it back. "Rochester doesn't need it," grins Jack. "I do!"

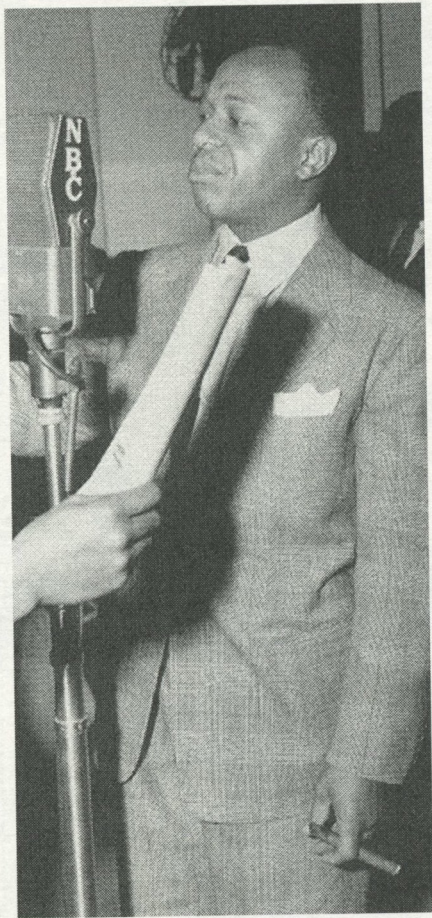
The transformation of Eddie Anderson, in and out colored vaudeville hooper and straight man, into the professionally and personally glorious Rochester Van Jones is mixed up mainly with two frolics of Hollywood fate. One involved a train trip of Jack Benny's gang back to Hollywood from New York; the other certain delusions

of Oscar, the Paramount studio boot-black. It happened like this:

Some two and a half years ago, Jack and his ace writers, Bill Morrow and Ed Beloin, who plot all the funny business each week on the Benny show, huddled their harried heads with no more ideas for the show next week in Hollywood than rabbits. They were riding west, somewhere near Chicago. The roadbed was bumpy. "How can you think on a train anyway?" grumbled Jack. "It's a headache." "Headaches can be funny," said Bill. "Let's work out a train routine." "What'll we use a straightman?" asked Jack. "The conductor?" "A porter's funnier," offered Bill. "Boys," cried Jack, "we've got it. Wire Hollywood and get a colored porter for the show. Now let's get a script together."

Maybe you remember the "Albuquerque" program of Jack Benny's a couple of years ago. The gang were supposed to be rattling Westward on the Santa Fe Chief. The gags were screaming; it was one of Jack's funniest shows. A negro porter gave him the business all through it. The porter was Eddie Anderson.

He almost wasn't. Because the colored boy who shined Jack's shoes on the Paramount lot, Oscar the boot-black, was Jack's choice in his Hollywood wire. But Oscar, picture wise, had an agent. The agent demanded \$300 for Oscar. Now, Jack's not quite as stingy as he makes out on his program, but that was too steep. Oscar kept on shining shoes and Eddie Anderson was plenty glad to take the break. The show was on Easter Sunday, 1937. When it was over Roches-



ter Van Jones hadn't exactly risen, but he was certainly on the ascent. He wasn't "Rochester" on that show, - just an unnamed porter. But Eddie Anderson got laughs. And like all people who get laughs the first time in radio, he came back. Once as an elevator boy; once as "Pierre," the western waiter in Jack's "Buck Benny" series. Then Jack decided to build a house in Beverly Hills. If you know the Benny show, you know right away that every halfway important act in Jack Benny's personal life is gagged to the limit for



the air. The house was too good for Bill Morrow and Ed Beloin to pass up. "What would certainly make you look funny as a householder," mused Bill, "is a butler."

"I resent that," huffed Jack. "Who'll we get?"

Well, to tidy up a story, Eddie Anderson got himself that job too. Rochester, the eye-rolling eight-ball, not only clicked from the start-he rattled right out loud.

Eddie has shivered through a lot of lean and cold years for this his day in the sun. He peddled firewood on the side streets of San Francisco as a pick-aninny. He hoofed for pennies later on as a kid and worked his way through grammar school, until he finally busted in and out of corny negro revues that folded as regularly as Chamberlain's umbrella. He was sick and hungry and

footsore a million times before he hit Hollywood.

Even his first few picture parts, such as Lowell Sherman's valet in "What Price Hollywood" and Noah in "The Green Pastures," before he hooked up with Jack Benny, hadn't lifted Eddie out of the red. It was strictly from hunger with Eddie Anderson until he met up with Rochester Van Jones. Then suddenly it was plush. Eddie sort of figured he had a spree coming.

So the first thing Rochester Van Jones did was open a night club. Eddie Anderson thought he knew the night club business inside and out. When he first hit Hollywood he had snagged a semi-steady meal ticket for a year or so in Frank Sebastian's Cotton Club, heaven for Hollywood's colored entertainers. Eddie joined the Sons of Syncopation and did riffs and

scats and jives and things before they ever caught on to become famous. Peckin' started at the Cotton Club, and if you believe Eddie Anderson, truckin' did too.

Anyway, when he caught on with Jack, Eddie put a little cash with a lot of credit and became mine genial host of Central Avenue in a big way. He bought himself a high, shiny silk hat, white tie and tails. He put them on and hustled over to the broadcast. The Benny gang almost swooned when they saw Rochester buttlng so magnificently in soup and fish. But when the show was over, they all took a run down for a quick look. It was a good thing they did. The club didn't last long. Eddie Anderson had a hot high-brown spot, but his hospitality obscured his business judgment. His darktown friends put their drinks on the cuff-Eddie's cuff. Pretty soon the cash register tinkled with a hollow sound. The club folded and Eddie was broke. But he still had (1) his job with Jack Benny and (2) his high hat and tails. He kept the job-but he changed the ensemble.

Every turn in Eddie's private projects, social or sporting, has involved a little private fashion premiere at the Jello broadcast. When Eddie shows up with a new outfit, the Benny gang know some new blossom of Eddie's personality is bursting the bud. Eddie believes clothes make the man. He hired himself a colored valet the day his option was taken up, to layout his sunburst creations, checks, zig-zags and stripes which comprise the wardrobe of the sartorially perfect Central Avenue boulevardier. When it comes to the well-turned-out man,

Eddie refuses to miss a trick, and he is really stepping high.

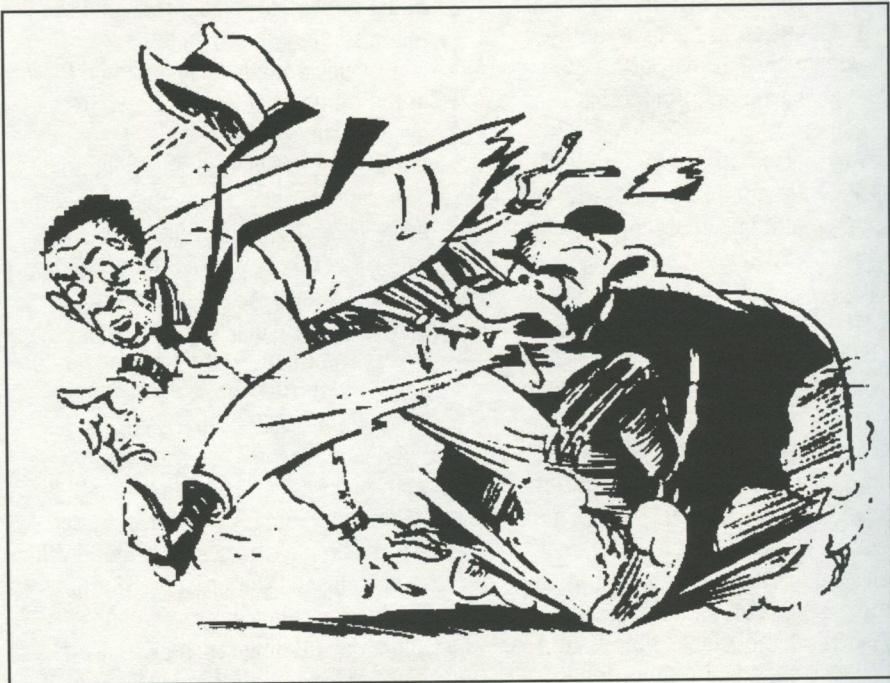
Nor does anything substantial loom in the offing to slow him down. Not even marriage. A few months ago Eddie decided that a man of his position, having reached the mature age of thirty-five, should take unto himself a wife. His choice was Mamie Wiggins, a comely, dusky worker in the County Clerk's office. Their wedding was a big event. The Benny show troupe were on hand, of course.

"Madame Queen"-that's what Eddie calls his new wife, has no intention of cramping Eddie's splendiferous style as a public figure. In fact, right after their wedding, she accompanied Eddie as he achieved the greatest triumphs of his career-in Waukegan, Illinois, where Jack Benny for the world premiere of "Man About Town".

In Waukegan, "Mr. and Mrs. Rochester" stayed at the best hotel, were feted at the country club, mobbed for autographs enthusiastically as any movie star could wish. State and town potentates called on Eddie and bestowed honors. In no time at all Eddie had a flock of official badges-city collector, sheriff, special investigator, assistant and four or five more. pinned them all on his suspenders and strutted into Jack Benny's room. Jack exploded.

"Say," he yelled, "whose town is this anyway? Mine or Rochester's?"

Right now Eddie Anderson is trying to work a little black magic and cut down his outgo to squeeze under his income--the while maintaining his scorching pace as Rochester Van Jones, man about Hollywood. The reason is that Eddie and the missus



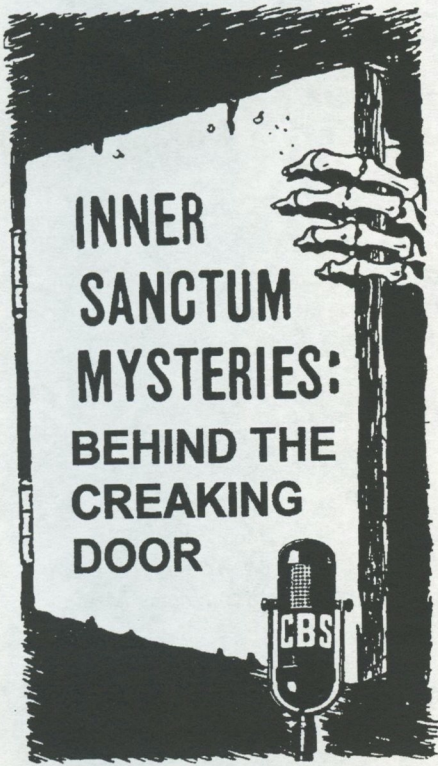
crave to be solid citizens and themselves a big house. They one like the place Phil Harris has out in the Valley.

Eddie's chances of getting house, too, aren't a bit bad. Because, while he still keeps up his private spend-for-prosperity campaign, his checks are ballooning every week. He just finished a fat part as Uncle Peter in "Gone With the Wind", and Bill Morrow was writing more Rochester than ever into Jack Benny's next picture, "Buck Benny Rides Again."

The other day Jack looked over the advance script. After a few pages, he rolled his cigar thoughtfully and said, "I've got a suggestion."

"What is it?" asked Bill Morrow. "Let's change the title," said Jack. "Let's make it 'Rochester Rides again'. Who's this guy Benny, anyway





Written by Martin Grams, Jr .

From the author of The Alfred Hitchcock Presents Companion, The History of the Cavalcade of America, and The Have Gun -Will Travel Companion comes another publication documenting the history of one of the most popular horror programs to grace the air-waves during the "Golden Age of Radio."

It started with the sound of a creaking door. .. introduced by eerie organ music, and a host whose laugh was equally terrifying. After a few gruesome jokes, the "host" would introduce the evening's fright fest, a creepy drama designed to send chills up your spine. with the sound of the creaking door closing ever so slowly. ..

From 1941 to 1952, Inner Sanctum Mysteries scared radio audiences with spine-tingling stories of man-eating plants, vampires, zombies, immortal killers and vengeful ancestors. In 1943, the program saved a woman's life in Baton Rouge. Inner Sanctum broke a nineteen-year record by offering the first fictional story to appear in True Detective Magazine. One of the inmates at Auburn Prison was a most devoted follower, who sent at least one gruesome story outline every week, for many months!

The Inner Sanctum series began as early as 1931 when a publishing house, Simon & Schuster, Inc., began putting out a series of mystery novels billing them as "An Inner Sanctum Mystery." Almost ten years later, Himan Brown, a radio director/producer, created the famous horror program, using the "Inner Sanctum" name, with the stipulation that a sales pitch for the latest Sanctum novel be made at the end of each broadcast.

- This book offers a complete history of the program, including a complete episode guide with titles, airdates, casts and plots for the 554 radio broadcasts!
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Columbia Presents Corwin

Tune In Magazine June 1944

THE PRIZE-WINNING PLAYWRIGHT SETS A WHIRLWIND PACE FOR RADIO LITERATURE

Plenty of people in radio believe that the new arc hasn't produced any real creative genius as yet. Others aren't quite so sure - particularly when they consider Norman Corwin, 34-year-old writer, producer and director.

Within a scant half-dozen years, Corwin has won virtually every award in his field. His original manuscripts are on exhibit in the Library of Congress. Governments and net works all over the globe have asked for both his recordings and his actual scripts for broadcasts in their own countries.

All in all, the Corwin output has already shown signs of lasting far beyond the average radio script's span of life. But the assayers of art are still confused as to his ultimate place in radio literature. How they ask, can you classify a man who-in the current "Columbia Presents Corwin" series alone - turns out everything from musical comedy to documentary drama, poetic fantasy to slapstick satire? .

Another unique feature of the current series is that author-director-producer Corwin is the only personality connected with all the shows. The actual personnel at the mike-actors, musicians, composer-conductors--changes from week to week, as Norman experiments with new ideas about writing for broadcast purposes.

"Radio" he maintains, "should ultimately produce a great heroic race of writers. Our language today has tremendous vigor and our radio is the perfect medium for transmitting it."

The tuddy-faced, matter-of-fact wonder boy feels that Whitman, Sandburg, Edgar Lee Masters are as important to our times as the older classics, yet readily admits the strong Elizabethan influence in his own work.

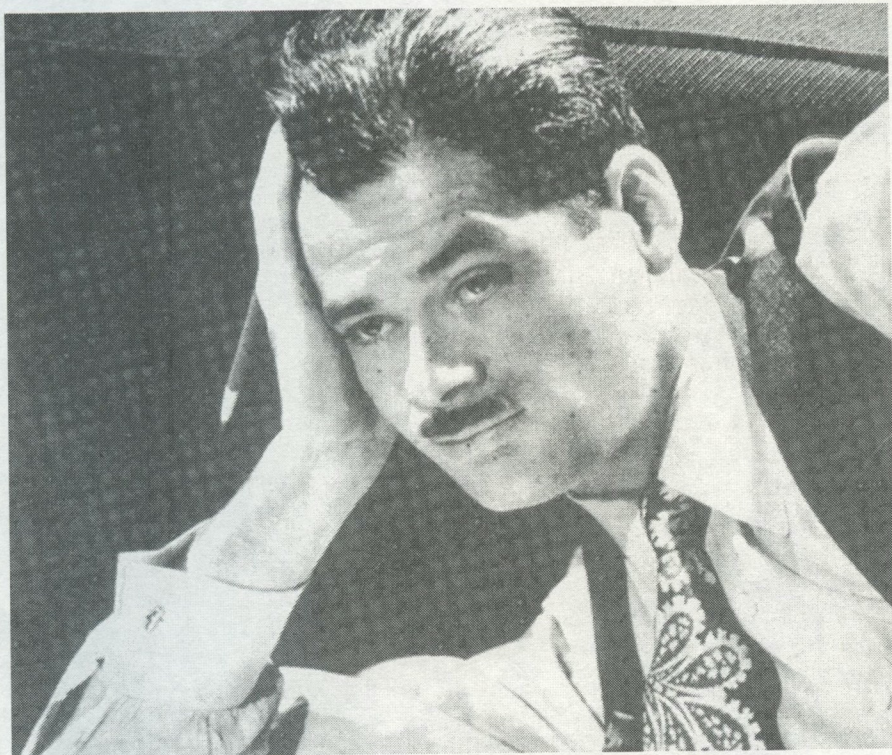
Typical passages of Corwin poetic natration are often Shakespearean, in the best "Friends, Romans, countrymen" tradition. He loves the "sweep, tenure, cadence and rhythms" of those days and believes they can be translated into common modern terms.

He himself has an acute ear for today's down-to-earth idiom, an almost wicked sense of the banalities of every-day speech, which he transfers to piper so slyly that few actors could get the nuances without the author's own direction. Aside from this, much of his humor is, as he cheerfully admits, "as subtle as a Sears, Roebuck catalogue." Like Shakespeare, he is addicted to puns -- even in private life.

His painstaking accuracy stems, he says, from his news days. Boston-born Norman dropped schooling for journalism, at 17.

It was while recalling that he got his first radio experience, doing newscasts. Later, he tried other programs over local stations, but there's quite a gap between one of those early series, which did 3 letters in 20 weeks, and one of his 1941 network shows, heard by an estimated single-night audience of or 60 millions !

"Of course, we had the President speaking on that program," he observes, with a



boyish grin on the face which would look like a nice pug dog's-if pug dogs were either genial or goodlooking. But it was Corwin's dramatization, rather than Roosevelt's concluding speech, which won that program the coveted Peabody Award as the outstanding broadcast of 1941.

Yet Corwin feels strongly that everything he does is made possible by radio teamwork. The fact remains that he's a one-man Studio. He set the pace, back in 1938, by writing, casting and directing "Words Without Music" -his first half-hour series for CBS after they discovered him--while handling five other programs every week.

The result was almost complete physical collapse - a state which has become virtually an annual event, as sure as the Fourth of July. The apparently husky six-footer suf-

fers from chronic insomnia, nervous indigestion and - when very tired - nosebleeds! (The latter are a hangover from days when boxing was his hobby, "only we called it street fighting when I was a kid," he grins.) They're all by-products now of me pressure under which he works.

Mornings, he gets up at ten, makes his own breakfast - bachelor - fashion, in a closet-sized kitchenette just big enough to hold the chair from which he can reach both ice box and grill, reading while he cooks and eats - then walks the seven blocks to his office.

From then on, the day is one long round of conferences with writers, actors, composers, sound engineers -"people who want something out of you and people you want something out of" - ending with dinner

at 7 or 7:30.

Then home again, to don dungarees, plaid shirt and house-slippers for an , almost night-long session at his typewriter figuring new ways to conquer the technical problems of radio writing, or worrying through one of those depressions which convince him he'll never write a speakable line again.

He can't find time to go to the barber's - and his shock of pale brown hair looks it. He has no evenings off for theatre or movie-going- in fact, he catches up on films by special screenings while in Hollywood, where he often does part-time work during his essential rest periods each year .

Hollywood has long tried to snare him with long-term contracts, but he refuses to give up radio, even for slightly colossal fees. In radio itself, he won't sign up for more than 26 weeks at a time, uncertain as to the strain his health will stand.

Supremely unconcerned about the question of "genius," Norman himself could hardly tell you why he works so desperately. He could, he confesses, conceivably be happy performing less arduous duties for soap operas.

But there's his stong conviction that "any honest, conscientious craftsman must have a sense of responsibility to his times," "If we had had," he says, "a more complete education through the persuasiveness of radio and the spoken word, there would have been no World War II. Now we must plan on heading off World War III."

Underlying even his most delightful humor, there is this constant serious attempt to help Americans understand the time and country in which they live. For it, he drives his reluctant body to: the breaking point-and devotes his far more resilient mind to turning out some of the best, most direct-for-broadcast writing that radio had

known to date.

Radio Humor

- Sheriff Mark Chase congratulated Cousin Cassie on her driving: "Why, you're-handling that car like a veteran !" "How do you know ?" countered Cassie, "you've never seen me handle a veteran!"
Death Valley Sheriff (CBS)

- Cass Daley: I've got men by the score. Robert Young: Then why are you still chasing them ? Cass Daley: I'm looking for one who doesn't know the score.
Maxwe/1 House Coffee Time (NBC)

- Ed Wynn discovers the secret of perpetual motion-"That's a cow drinking a pail of milk."
Happy Island (Blue)

- Joan Davis says a gentleman is nothing but a wolf with his ears pinned back.
Joan Davis-Jack Haley Show (NBC)

- Now that Gracie Allen has adopted newspaper reporting as a sideline to her radio activities, she's looking for a scoop. "Gee," says Gracie, "I wish I had some real news. If only Crosby would have a girl-or Cantor would have a boy--Or Tommy Manville would have a wedding anniversary,"
Burns & Allen (CBS)

- Alan Young: I want a strawberry and peach and marshmallow chocolate nut sundae...with plenty of strawberries... the peach cut up in the ice cream...the nuts on the side...the marshmallow on the chocolate ice cream only, with a slight sprinkling of cinnamon on rhe strawberries. Soda Jerker: Can you come in next Tuesday for a fitting ?
Alan Young Show (Blue)

- Harry McNaughton: I had a date with a girl from Palm Springs once...a window dresser.

Tom Howard: A window dresser? Harry McNaughton: Yes, she never pulled the shade down.

Pays To Be Ignorant (CBS)



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Say Goodnight Gracie: The Last Years of Network Radio

by Jim Cox

A review by Rodney Bowcock, Jr.

As I flip through the stations on the radio dial, I'm amazed at the vast wasteland that it's become, what a far cry major radio is from the golden years that we hold so dearly to our hearts. One can't help but wonder how things have gotten so far away from the days when radio was a thriving, entertaining, informative part of the lives of the American people. For all of those wondering, Jim Cox, in his latest book, *Say Goodnight, Gracie: The Last Years of Network Radio*, provides the answers of not only how radio drama fell from grace with the American public, but how it all links together with the state of radio today.

The reasons for the eventual fall of network radio which slowly disappeared in the 50's isn't as easy to pinpoint as one would think. Yes, the accepted answer is that the public embraced television and cast radio aside. That's very true, and one certainly can't discount that fact. However, there were several other factors that led to the demise of radio drama, and network radio in general (Can you even name your local network radio affiliates? I know I certainly can't). As local stations discovered that there was more money to be made in local advertising, and even more money to be made when the advertising was for cheaply produced disc jockey shows, there seemed to be a cry for networks to provide less and less programming, thus freeing up more time for local

shows. Cox goes into all of this in much greater detail in his latest book.

Cox also spends a great amount of time discussing the shows that thrived and died during the 50's and early 60's. Portions of the book are spent discussing how Monitor, Gunsmoke, and X-Minus One kept radio drama alive when most of the population didn't care if it existed at all. Cox also discusses the fall of the radio soap opera, and how this wasn't due to a lack of loyal listeners, but due to the desire for more local programming.

As the book goes on, I found portions of the final chapter, devoted to news programs and the network programs provided today to be dull. This isn't because the chapter isn't informative, or not well written, but simply because I don't find the subject matter to be interesting. I am an old radio buff, not a radio historian. My interest in radio doesn't go much beyond the programs themselves. For this reason, this book as a whole may not be for the casual hobbyist. For the diehard scholar however who has to devour any information about radio that they can find, this is a great book.

Once again, the price of the book is an issue. McFarland, who focuses their sales on libraries mainly, has assigned a price of \$35.00 for this book. This is a 214 page paperback book, and while an informative read, I've seen books of similar size and construction sell for \$20.00.

I really enjoy Jim Cox' books. Some books about OTR can be extremely informative, yet cumbersome and dis-organized to read casually. Others are breezy, catchy books that ultimately tell you nothing you didn't already know. Jim's books aren't plagued by those problems. The amount of research he puts into his books is undeniably great, and he's proven his abilities as a talented writer. While some of the subject matter seemed a little dry to me in this particular book, I do think it's a valuable resource, the subject is something that needed to be documented, and those who can't help but wonder where a medium with such potential went so wrong can't find a better place to start. It deserves a place on the bookshelf of every serious OTR scholar, and I eagerly await his next book.



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LISTENING TO LEARN

"Good" and "Bad" Programs

"Take all the daily' script-shows off the air; they're harmful to children!" This was the essence of a startling request once made of the National Broadcasting Company by a dignified and very indignant group of civic-minded citizens, all members of a highly respected state organization. NBC executives at the company's Chicago, office, where the request was made in person by this committee, were shocked no little by such an uncompromising statement.

The committee was invited to sit down in the privacy of a conference-room and talk over their grievances with several department heads. Doing this, the first remark came from one of the delegates. "

"Take Little Orphan Annie off the air. I don't think it's a good program for the children."

The response to this request - "What's wrong with Orphan Annie? My family listens to this program and enjoys it every day"-- surprisingly came from another delegate.

It was finally decided by the committee that there really was nothing very objectionable about the Little Orphan Annie series, and, one by one, the other script-shows were reviewed. The result: Sufficient objection to justify withdrawal could be agreed upon by the committee for only one program. For the rest the complaints were not conclusive enough, even in the minds of the complainants, to merit such action.

The committee, which had come to NBC with a blanket request to remove "all daily script-shows," left after they had finally agreed to the withdrawal of One series. The point that this incident

best illustrates is one that civic-minded broadcasters and radio-minded civic leaders have long known; That it is well-nigh impossible to draw a definite line that will be universally satisfactory between "good" and "bad" programs. Too often listeners apply the term "good" to programs that they enjoy, even though, according to high standards, these programs may exert a bad influence; and, as frequently, they apply the term "bad" (as they do also to ill-tasting medicine) to programs that they do not enjoy even if these programs may be mind-broadening and unharmful in any sense of the word. As this applies to parent relationship to child listening, we will find that many parents too often apply the term "bad" to programs to which their children listen if those programs disturb not the child but the parent. The actual merit of a program judged according to the highest standards of psychology and education- is too seldom taken into consideration.

Radio can easily be, with the parent's consent and cooperation, one of the strongest influences affecting the lives of children. But besides being one of the most influential forces it is also one of the easiest to control and one of the fairest with which to cope. There is no case on record of a family ever being forced to listen to one program in preference to another. It is no great task to dial a different program if the one you are listening to is, in your own opinion, unsuitable either for yourself or your family. Many influences to which children are subjected -associates, movies, newspapers,

teachers-do much of their work in a, parent's absence. This need not be true of a child's radio experiences, as it is a comparatively simple task for a parent to make the necessary adjustment that will enable them to be with-in hearing-distance of the programs to which the children are listening.

So far the implication seems to be that individual members of society, generally speaking, are incapable of judging good programs from those which might exert a detrimental influence. This in many cases is only too true. If the people themselves, therefore, are incapable of judging the due merits of radio broadcasts, who then can be relied upon? There are available to all who request them reliable lists of network programs suitable for children and adults judged according to the highest standards of educational, cultural and psychological merit. Most, if not all, the programs recommended in these lists have been prepared by outstanding authorities and educational institutions. We find, as examples, *The World Is Yours* series presented over NBC by the U. S. Office of Education in cooperation with the Smithsonian Institution, and the *American School of the Air* programs presented over CBS in cooperation with the National Education Association, the Progressive Education Association, the American Museum of Natural History, to mention only a few. Broadcasters learned early that the subject-matter, text and educational merit of programs were not their obligation, and put it where it belongs-in the hands of the educator.

To solve the local program problem there should be maintained in every community a competent radio advisory board that will function to evaluate the programs that may be heard in the community. A list of the programs rec-

ommended by such a board should be published and made available to all who request it. In many large cities activity along this line is being directed by the local board of education. This is an ideal arrangement.

As in network broadcasting, we also find educational institutions, local boards of education, medical and dental societies and various other civic organizations cooperating in the production of most of the public-service programs that are presented strictly as local features. These programs, with few exceptions, can be used to great advantage in a child's listening-schedule.

Though the proportion of good programs for children to the bad is definitely in the favor of the bad, broadcasters are becoming more concerned with the problem every day (see *Person-to-Person*) and will eventually have to the steps to clean them up. The best way to hurry this action along is by *not patronizing broadcasts that, according to expert psychologists, have objectionable. features.*

Radio Guide May 13, 1939

**PERPLEXING
PROBLEMS of
YOUR CHILD**

... AND HOW THEY MAY
BE EASILY OVERCOME

HEAR ♦ ♦ ♦

DR. ERNEST OSBORNE
NOTED CHILD PSYCHOLOGIST

PRESENTED BY
CHILDCRAFT

WOR-9:00 A. M.

CLASSIC RADIO REFERENCE BOOK!

THIS IS THE BOOK FOR FANS OF CLASSIC RADIO! HUNDREDS OF SHOWS & STARS PRESENTED IN AN EASY-TO-READ, CONSOLIDATED REFERENCE BOOK. EACH SHOW HAS AIR DATES, NETWORKS, GUESTS, SPONSORS, STARS, ANNOUNCERS, POPULAR PHRASES... EVERYTHING THAT MADE THE SHOWS UNIQUE!

OVER 264 PAGES!

RADIO'S GOLDEN YEARS

A Visual Guide To The Shows & The Stars



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GOLDEN YEARS.**

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BOX 561 SO. PASADENA, CA 91031





SO YOU'VE BEEN LISTENING TO RADIO TIME CAPSULE! TELL ME, WHAT DO YOU THINK OF IT?

IT'S THE BEE'S KNEES!

I REALLY ENJOY THE ORIGINAL VINTAGE PROGRAMS FROM THE GOLDEN AGE OF RADIO, PRESENTED BY A.R.C.H. MEMBERS RON "MILLER" DURBIN AND HAROLD "ROY" ZEIGLER, EVERY SUNDAY NIGHT AT MIDNIGHT, ON ST. LOUIS'

COMMUNITY RADIO STATION, 88.1 - FM KDHX!



TONIGHT

The Theatre Guild On The Air

"Golden Boy" with **DANA ANDREWS**
JUNE HAVOC • ALAN BAXTER and
SAM LEVENE

WJZ at 10 P.M. 770 ON YOUR DIAL

American Broadcasting Company



"Oh, boy! Static from South America!"

Old Time Radio Series Reviews

by Bill Kiddle

DESTINATION SPACE

For six decades the American public thrilled to a plethora of intergalactic science fiction dramas, running the course from Buck Rogers to Star Trek. Along the way there have been many interesting radio programs that have attempted to tantalize listeners with works of science fiction. Several programs were successful, but a few, including Destination Space, heard over ABC from 1947 to 1949, failed to generate much sustained popular support. This juvenile half-hour drama had its episodes focused upon an inventor Uncle Dan Carpenter and his niece Kit and nephew Buddy. They used the uncle's secret invention to travel through time and space to other worlds to assist newfound galactic friends in their struggles against the forces of evil.

DICK TRACY

In the early 1930's cartoonist Chester Gould originated Dick Tracy, a comic strip that became a household name for many generations of Americans. The exploits of this lantern-jawed police detective moved to network radio in 1935 and remained on the air for 14 years, until 1948. During this span, the program, was heard in both 15 minute serial format several times a week during the 5:00 to 6:00 time slot known as "the children's hour, or on Saturdays in the early evening. Veteran radio actors Barry Thompson, Ned Weaver, and Matt Crowley were variously cast in the title role during the

greater part of the series long run. The serial came with a full gallery of characters made famous in the comic strip: sidekick Pat Patton, his sweetheart Tess Trueheart, and a police blotter of arch-villains.

THE FALCON

Michael Waring, the freelance detective known as The Falcon was originally created as a series of crime novels and was later picked up by RKO Radio Pictures as a slick movie series. The Falcon moved to radio in the fall of 1943 and lasted 11 years. The Falcon, played in the early 1950's by Les Damon, was suave, street-smart, and his weekly adventures were filled with intrigue, mystery and murder. He battled against the forces of evil in society, even at the expense of local law enforcement agencies. During the early Cold War era Waring worked overseas solving espionage cases for Army Intelligence.

FAMOUS JURY TRIALS

The better half of our human nature dictates that we want to see evil doers brought to the bar of justice for punishment. One interesting radio program that covered the courts in action was Famous Jury Trials. The episodes in the series were heavily fictionalized accounts of actual case histories. Maurice Franklin was cast in the role of judge in many of the dramas. He was supported by a host of New York radio personnel, many of whom acted as "reporter-narrators" in the tense dramas. This program was on the air over different networks, for different sponsors, for 13 years between 1936-1949. Many of the later broadcasts emanated from the CBC in Canada.

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This program was on the air

FRONT PAGE DRAMA

The *American Weekly*, a Sunday supplement of the Hearts newspapers, provided Front Page Drama with many interesting storylines that were converted into 15 minute dramas. The program, produced first in the studios of the General Broadcasting Company, was heard on radio for two decades from 1933 to 1953. The short stories aired were promos for the longer articles that would appear in next Sunday's paper.

Over 600 episodes of this long-running series have survived.

GANG BUSTERS

Billed as "the only national program to bring you authentic case histories," Gang busters was the best remembered of all of the police/crime show in the early days of radio drama. On Wednesday 1/15/36 the program began what was to be a 21-year run on the air. During these two decades, the program was heard at different times and on different networks, yet maintained an interview style as a format. Phillips H. Lord, producer of the program, used well-known police officials to interview "by proxy" local law officers or federal agents who figured prominently in the case. The program gained a reputation for aiding the nation's law enforcement agencies in their war against the underworld.

EVERY THING FOR THE BOYS

During World War II, the US entertainment industry played its part in the war effort with programs and benefits to maintain the morale of our military service personnel. One radio program with this purpose was Everything For the Boys. The program started out as a dramatic anthology hosted by Ronald Colman. This format lasted only six months, from 1/18/44 to 6/27/44, before it shifted its focus and became a music and variety program hosted by Dick Haymes. In the later stages, the show, sponsored by Autolite, was heard over NBC on Tuesday nights at 7:30

FDR'S FIRESIDE CHATS

President Franklin D. Roosevelt, a man limited by crippling physical disabilities, used the power of radio to help him win four presidential campaigns. While in office he used audio reports to the

American people called Fireside Chats to inform and influence the American public on the events of the day and his domestic and foreign policies during the years of the Great Depression and World War II. Some of the most interesting reports to the American public were given on Monday nights over most networks on the state of affairs at important dates in the midst of a world conflict. An tapes provide the student with an excellent lesson in history .

GLOBE THEATER

For a brief stint in 1944-1945, a listening audience composed of members of our armed forces had their own Globe Theater, an anthology of dramas presided over by Herbert Marshall and Bill Johnstone. The series was broadcast over the AFRS network. Few of the programs were new, in fact, most were rebroadcasts of Screen Guild Theater, but most service personnel had not heard them before. This show was just another important link with the people back home.

WOODBURY PRESENTS
CHARLES BOYER
with BEVERLY ROBERTS in
"TOPAZE"
TOP. GH!
WJZ 9 P. M.

Classified Ads

TRADE OTR: Comedy, Mystery, lots of variety
Anyone who would like to trade Old Time Radio on
Cassettes Please Call (201) 997-9473 Leave
Message. Or write Tom Warner, 23 Hamilton Ave,
Keamy, NJ 07032

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Camera, Action! Action! Action! Large oversized 100
plus pages Loads of Rare Photo's Biographies, more
-\$1050 plus \$150 Postage Other movie Cowboy
books available Write to Mario DeMarco 152 Maple,
W Boylston Ma 01583

WANTED: Fred Allen Show, 2117146 Hitchcock
(Guest). Reel or Cassette C Ruck, 4 So 230 River
Road Warrenville, IL 60555-3813

WANTED: Videos of "The Tomorrow" TV show host-
ed by Tom Snyder in the 1970's interviewin9 radio
stars such as Edgar Bergen and others
I have the audio tapes of them. Will buy or trade
Contact Rob Cohen, 763 Oaksedge Dr, Gahanna,
OH 43230, (614) 478-2755

WANTED: Adventures is Cassettes Albums, Holiday
Albums, I Love Adventure, Cavalcade of America
Vol 1 & Vo12, Mayor of The Town
Bill Frier, 2951 Fairhill Dr. Jackson, MS 39212

NOW AVAILABLE FROM NARA: OTR Source List
of over 100 clubs, pubs, dealers, archives, etc
Includes postal and e-mail addresses. NARA mem-
bers, \$200; non-members, \$3 00. Remit in cash or
stamps (no checks) to Jack French, 5137
Richardson Dr, Fairfax, VA 22032

WANTED ON CASSETTE: Shows with Basil
Rathbone. Will trade or buy. Also trade Lux Radio,
Suspense, others Bob Minerley, 2 Silvia P1, North
Arlington, NJ 07032

WANTED: Instruction booklets for open
reel decks Sony TC-355 and Allied TR-1035. HUCK
4 So 230 River Rd Warrenville, IL 60555-3813

My Beat Shows' 4/7/51; 8/12/51; WANTED ON
CASSETTE: The following Broadway's 8/19/51;
12/11/51; 12/29/51 Gene Dench, 53 Faraday St,
Hyde Park, MA 02136

MOVIE "B" WESTERN BOOK -GENE AUTRY TO
JOHN WAYNE. Send large SASE for list, plus other
movie Western items Mario DeMarco, 152 Maple.
West Boylston, MA 01583

Collector buys original tickets from live network
Radio and TV broadcasts pre-1970, Reply to Tickets
OTR, 974 Ridge Crest Drive, Gahanna, Ohio 43230

WANTED: I Love A Mystery. Tape or related items,
Jack, Doc, Reggie. Earl Koppelman 16016 SE
Division #50 Portland, Ore 97236

WANTED: Programs featuring Walt Disney.
Especially anything regional or esotenc;
Paul Anderson, 3136 S 3200W., SLC, UT 84119
(801) 967-3955

FOR SALE: The Big Broadcast 1920-1950" book b-
Buxton and Owen Avon edition \$20 00 plus P&H
Paul Anderson, 3136 S 3200 W ,SLC, UT 84119
(801) 967-3955

Wanted to trade on CD Low generation and tran-
scriptions ask OTR recordings Only interested in
high quality recordings audio CD. Jeffrey Keil. 2229
S. Galena Ct. Denver, CO 80231. Email Keilli_33
@Yahoo com

WANTED ONE MAN'S FAMILY & MA PERKINS Or
Audio Cassettes Plus your Cassette Catalog
Contact Alfred Burton 15 Ambrosia Way, Pittsburg,
CA 94565

SALE: Reels. Lux, Cavalcade of America, BBC,
Jack Benny, Fred Allen, Crime, Children, etc.
1800' \$3.75, 1200' \$3 Discount for 10 or more reels.
Send SASE for information. Dean Case,
731 Bruce Street, Fond du Lac, WI 54935

WANTED: LONE RANGER programs: "Stagecoach
to Deadwood" 12/8/41; "The Three Wise Hombres"
12/24/41; "Drums at Dusk" 12/31/41 and "The
Masked Man's Friend" 1/5/42 on cassette.
Contact: Tony Gladish, 4253 Fatima Dr. # 3,
St. Louis, MO 63123, (314) 544 - 2812.

YOUR AD COULD BE HERE

RADIO SHOWS ON CASSETTE, also radio / tv related material Catalog \$1, Phil Kieran, 30235 Cupeno Lane, Temecula, CA 92592

FOR SALE: Walter Winchell signed, cancelled personal check Guaranteed authentic \$40 ppd Chris Ferrante, 26 Deming Road, Glastonbury, CT 06033 (860)633.0580

WANTED: NBC, CBS, and ABC Network newscasts from the 1950s, 1960s, and 1970s. Will generously compensate. George F. Miller, 9733 S 51st Ave., Oak Lawn, IL 60453

WANTED FOR TRADE: OTR 'sit corns' on 60 minute cassettes. Mail me your catalog and I will send mine. To: Joe Barrow. 7345 Honey Dale Dr. Northfield Ctr., OH 44067-2611 (216-467-9204).

Atwater Kent instruction book Models 55 & 60, 1929. I will make a copy for you. \$2 Tom Poole, 52 Mason Dr. Princeton, NJ 08540

Wanted: 1955-56 Zenith Super Deluxe Trans-Oceanic portable radio, AC/DC or with battery operation in brown cowhide; 1938 Scott Philharmonic Radio, console model: 1940 Zenith Microslatic F-M Radio, Model #10-h-571, this is a console model with AM, FM, and SW; 1941 Philco Photo-Electric Radio/Phonograph with SW. Bill Frier, 2951 Fairhill Dr Jackson, MS 39212-1822

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

WANTED: OTA programs' Mandrake The Magician; Pat Novak For Hire; Children's Serials of the 1930s and 1940s; Johnny Modero; Pier 23; Jeff Regan. Will buy or trade. W. F. Frier, 2951 Fairhill Dr. Jackson MS 39212-2822

Radio books, parts wanted prior 1950 from radio repair shops Send price list Richards, Box 1542-0, Brooklyn, NY 11201

CAPTAIN MIDNIGHT ITEMS wanted DeWayne Nail. PO Box 555. Cleburne TX 76031

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

RAIO ITEMS BEFORE 1935, sets, speakers. tubes. parts, literature & advertising Schneider, 9511-23 Sunrise Blvd Cleveland, OH 44133

WANTED: Information or cassette tape on show where Amos & Andy have an auction. J.R. Cooprider 107 E 10th St. Clay City, In 47841 812-939-3460

OLD RADIO SHOWS on cassettes Rare Big Bands & Vocalists too! The absolute best quality. Free catalog 2732-R Queensboro Ave Pittsburgh, PA 15226

Tom Monroe. 4278 Wayne Rd., Mantua, Ohio 44255 330-247-0711 Cassette and reel, mystery, adventure, sci-fi, westems, drama, some comedy.

Mary Sayer, 801 8th St. F5, Sioux City, IA 51105 Looking for any infor on "Uncle" Jim Harkin, Fred Allen's manager.

Nelson Eddy and Bing Crosby Research; send data Box 724, Redmond, WA 98073-0724

Old-time Matinee Serials & Westerns on VHS cassette! Tom Mix, Buck Jones, Zorro, etc Free list! Send SASE-Series. Box 173 R Boyertown, PA19512

WANTED: 1st Nightbeat program (2-6-50) as well as one where William Conrad appears. Victor Padilla. Jr 104 Marcy Ave. Brooklyn. NY 11211

WANTED: 1940's programs from Denver, CO such as "A Rhapsody of the Rockies" and NBC. Anyone with information please contact me. Tom Poole, 52 Mason Dr., Princeton, NJ 08540 609-924-2271 or tompoole33@aol.com

Seeking cassettes of Howard Miller and Wally Phillips. Chicago morning DJ's of 50's & 60's. Also want Canadian series, ' Jake & The Kid', Natalie A McNamee, PO Box 602, Organ, N M 88052.

Allen Sherry, 5410 Netherland Ave, Riverdale. NY 10471 is trying to locate the last date for Prescott Robinson on the air plus any information about him.

THOMAS HEATHWOOD. 22 Broadlawn Pk, Chestnut Hill, MA 02167 looking for Portia Faces Life, especially July 1948 and April 1949

WANTED: Instruction booklet copies for reel-recorders: Allied TH-103S. Telefunken 5-in. Megnetophone 300 Huck_Enterprises @ hotmail.com

Harry Goldman, RR6, Box 181, Glens Falls, NY 12801 want's Kraft Music Hall of 12-11-47 (Al Jolson) Jack Benny "The Bee". Fiorello LaGuardia tribute to Nikola Tesla over WNYC on Jan 10, 1943.

WANTED: Kid Shows. Serials. Big Band Remotes, Transcription Recordings on Reel 10 Reel only please. Write 10 Wally Stall. 8408 N W 101 , Oklahoma City. OK 73132.

Phil Evans. Box '36 Downtown Station. Bakersfield, CA 93302-0136 Looking for any info In the Candlelight Hour Broadcast from NYC In 1931.

WANTED: Maslerpiece Radio Theater, other multi-part NPR or BBC dramas. Buy or trade cassettes Howard Lewis,132 Hutchin Hill Rd Shady, NY 12409

Anyone who would like to trade OTR Cassettes, Comedy, Mystery, lots of variety Please call 201-997-9473, Leave message, Tom Warner, 23 Hamilton Avenue, Keamy, NJ 07032

Frank Tomaselli, 29-10 Donna Ct, Staten Island. NY 10314 is looking for 11 AM from 1939-1944; also Fred Allens Town Hall Tonight.

Tom Healwood, 22 Broadlawn Pl, Chestnut Hill, MA 02167. Shadow programs between 1941-1944 Has supplement to his catalog for a SASE.

Chuck Juzek. 57 Hutton Ave. Nanuel. NY 10954 Green Hornet episode where Reid reveals himself to his father as the Hornet around 1943. Need log from 1936-40.

Oldtime Radio-Show collector's Association (ORCA) is actively seeking members. You can remain loyal to your own local club and still belong. Reg Hubert 45 Barry St, Sudburg, Ontario, Canada P3B 3H6

WANTED: "We The People" Broadcast 1-13-50 and any Lum and Abner shows prior to 1941 Willing to trade for anything in my catalog Steve Ferrante. Box 153. Oakland Mills. PA 17076

WANTED TO BUY; Books and magazines about OTR programs, performers and stations 1920- 1948 and RAOIO DIGEST, WHAT'S ON THE AIR, VARIETY RADIO ANNUAL,1937, 1938, 1939. Luther F. Sies. 101 West 23 Street, New York, NY 10011.

Jim Blythe 941 Redding Rd Asheboro,NC 27203 Lum & Abner, Magic Island, Jerry at Fair Oaks

WANTED: Your listing of OUR MISS RROOKS and THE LIFE OF RILEY. Doing research for new logs. Will reimburse for copies & postage if requested. Your help will be greatly appreciated!!! Lynn Wager. 6242 47th St., St.. Cloud, MN 56304 or email to. marydesota@aol.com

WANT TO TRADE Jack Benny, Amos & Andy, Aldrich Family. Robert E Cohen, 763 Oaks Edge Or. Gahanna, OH 43230-5081

WANTED: To Buy Jack Benny's Christmas Shopping Shows from 12-8-46, 12-18-49, and 12-2-51. Must have perfect sound. Thanks. John Moran, 6351 Beck Road, Canton, MI 48187

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

Large Collection -Open Reel -VG-EX sound. Will trade for nice sound. Catalog available. Jim Blythe. 941 Redding Rd., Asheboro. NC 27203

Want the following Abbot! & Costello Shows. All 1945. April 05-26; May 03-17-24-31; June 14-21; October 04-11-18-25; November 08-15-22-29; December 13-27. Phil Evans. Box 10507, Stockdale Station, Bakersfield, CA 93389-0507

Allan Ropchan, 8923 84th Avenue, Edmonton Alta, Canada T6C 1 E3 (403) 466-2761. Have 2500 Reels of OTR for Trading.

George Olsen, Craven Community College, Box 885, New Bern, NC 28563. Wants We The People 11/25/37 and Hobby 9/20/39

WANTED: Sergeant Preston LP records and VHS videos. Write Lee Weber. 468 E Metz Rd. Columbiana. Ohio 44408

WANTED: Sergeant Preston or Challenge of Yukon tapes. Also records and videos Dick Weber, 468 E Melz Ad, Columbiana, Ohio 44408

VINTAGE BROADCASTS, reliving radio's past. Free flyers. Box 65 Staten Island. NY 10305

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

Coming up on its 50th anniversary, CARE is looking for any relevant radio material from October '45 onward. Wanted any programs or commercials mentioning CARE and/or CARE packages Also, if you received or sent a CARE package, we'd like to hear from you. Contact Scott Thigpen, CARE, 151 Ellis St, Atlanta, GA 30303. (404) 681-2552.

WANTED ON CASSETTE Basil Rathbone, Your Hollywood Parade 12/8/37. The Circle 1939, Dufly's Tavern 6/6/44, Which Is Which 10/25/44, Columbia Masterworks Robin Hood, Treasure Island, Peter & The Wolf, Murder of Lidice, Great Themes in Poetry, Little Jesus, Night Before Christmas, Spike Jones Show, Scotland Yard, Tales of Fatima, Monitor Radio, Dinosaurs 1965, and any other radio programs and memorabilia with Basil Rathbone. Reply to Bob Minerley, 2 Silvia, North Arlington, NJ 07032

Collector buys original tickets from live network radio and television broadcasts pre-1970. Reply to Tickets, OTR, 1078 Cross Country Drive, Worthington, Ohio 43235

WANTED ON CASSETTE TAPE: Eddie Cantor Show (40). I will trade those for more or trade from my 3,300 other shows. Send a list and I will too. I also need Lux (177), Cavalcade of America (246). Please write soon to Beth Holman, 16705 Craigmere Dr., Middleburg Heights, OH 44130.

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)

WANTED: (Cassette or Reel) Copies of That Other Generation program hosted by Rudy Vallee (a series of shows), State price and condition. Luther F. Sies, 101 West 23 Street, NewYork, NY10011.

WANTED: 1950 Summer Replacement Show "Somebody Knows" by Jack Johnstone (8 show run) Dick Olday, 100 Harvey Dr. Lancaster, NY 14080

GILBERT HUEY, 90 W Triple Tree Dr. Carrollton, GA 30017 is writing an article on Flash Gordon and needs much information on the radio and tv show.

Pam Nemeck, 1424 Heatherton Dr, Naperville, IL 60563 is looking for program listings of old radio stations of the 30's and 40's especially WDJ, KMMJ, KMA, KFNF and KFEO.

WANTED: Aldrich Family radio programs on cassettes, as well as information. Kenneth Barker, 874 27th Street East, Owen Sound, ON N4K 6P3

WILLIAM OSOVSKY, 25011vy St. Chattanooga, TN 37404 Collector of Ralston Tom Mix premiums, green 20 Grand Ale bottles with neck and paper labels intact, Octagon soap premium kites, Alaga syrup tins.

Would like Mysterious Traveler. Whistler, Pat Novak For Hire on cassette. I have a lot to trade. Write to Victor D. Padilla, Jr.. 104 Marcy Avenue, Brooklyn, NY11211

WANTED: Amos and Andy, Roy Rogers, and Gunsmoke. Will buy or have shows to trade in X Minus One. Dimension X, Sgt Preston, Captain Midnight, Suspense, Escape, others. Phil Nelson 221 Scioto, Chillicothe, OH 45601

WANTED: The Adventures of Frank Merriwell. Herb Brandenburg, 4114 Montgomery Road, Cincinnati, Ohio 45212

WANTED: 'I LOVE A MYSTERY' Tapes -Jack -Doc-Reggie or Related items. Write to Earl. 40- 4th St # 214 Petaluma, CA 94952

WANT TO BUY OR TRADE FOR 'ABIE'S IRISH ROSE', EXCEPT 1/13/43, 1/8/44, 6/17/44, 5/27/44 LETS PRETEND 'THE LEPRACHAN' Nathan Berman -175 Eastern ParKway Brooklyn, NY 11238

MISSING DAUGHTER MATTER: Looking to contact Bob Bailey's daughter about possible ' Johnny Dollar' article. Frank Dattilo, 3350 Wiscasset Road, Dearborn, MI 48120 (313) 271-8339.

WANTED: STRANGE AS IT SEEMS, CBS radio net- work program. Will meet your price for a copy of the specific episode dramatizing the Cahuenga Pass Treasure legend. Probably broadcast in November or December of 1939. Call collect Joshua Alper (818) 789-5875.

WANTED: NBC Radio Monitor. Like to buy copies of NBC weekend, Monitor '55 thru '65. Warren Gerbe, 46-21 Golden Street, Flushing, New York 11355.



Radio Memories

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The Alka Seltzer Show

- 18047 10/22/53 It's Istanbul, Not
Constantinople
10/23/53 Tunes From Old Records
10/26/53 I'd Fall In Love With
You Everyday
10/27/53 Honey, I'm In Love
With You

Bob Crosby Show

- 18016 07/03/46 Victor Borge
07/10/46 Vera Vague
18052 # 3 Sunday
4 Lover Come Back To Me
5 Lullaby Of Broadway
6 Three Little Words

By The People

- 18053 #47 Forest Fire
#49 Conelrad

Campbell Playhouse

- 7987 05/05/39 #22 Ordeal At Wickford
Point
17988 09/17/39 #28 Ah, Wilderness
17989 03/03/40 #52 Rabble In Arms (VG-)
17990 03/31/40 #56 Jane Eyre (VG-)

Carnation Contented Hour C-90's

- 17949 02/28/49 Sons Of the Pioneers
03/07/49 Jo Stafford
03/14/49 John Sebastian
17950 11/01/48 #267 Vera Holly
01/03/49 #276 Sons Of the Pioneers
01/17/49 #278 Eileen Wilson
17951 #184 Three Sons
07/19/48 #252 Dennis Day
07/26/48 #253 Doris Day
17952 08/02/48 Frankie Carle
10/18/48 Sons Of the Pioneers
12/20/48 Ken Darby Singers
17953 01/24/49 #279 Robert Maxwell
01/31/49 #280 Dinah Shore
02/07/49 #281 Walter Gross
17954 07/25/49 No Special Guest
08/01/49 Jo Stafford (Dropout)

- 17955 08/08/49 Foy Willing
08/15/49 Margaret Whiting
08/22/49 No Special Guest

Columbia Workshop

- 18042 07/03/42 Tag #1-184-463
04/19/42 Play Ball
18043 08/11/46 Wilbur The Psycho
Neurotic Automobile
09/21/46 Midnight Town Is Full
Of Boys

Destination Freedom (New)

- 17991 07/18/48 Denmark Vesey Story
07/25/48 Frederick Douglas, Part 1
17992 08/01/48 Frederick Douglas, Part 2
09/05/48 Poet In Pine Mill: James
W Johnson
17993 09/26/48 Shakespeare Harlem:
Lanston Hughes
10/17/48 Boy Who Was Traded
For a Horse
17994 11/07/48 Echoes Of Harlem:
Duke Ellington
05/15/49 Ballad Of Satchel Paige
17995 07/31/49 Trumpet Talks:
Louis Armstrong
08/07/49 Long Road: Mary
Church Terrel
17996 09/04/49 Saga Of Senator
Blanche K Bruce
10/09/49 Father To Son:
Adam Powell Sr. & Jr.
17997 11/06/49 Man Who Owned Chicago:
DuSable
03/12/50 Premonition Of Panther:
Ray Robinson
17998 03/26/50 The Liberators:
William Lloyd Garrison
06/11/50 Shy Boy: Fats Waller
17999 07/02/50 Kansas City Call:
Nat King Cole
08/13/50 Last Letter Home:
332nd Fighters

16074 01/21/51 #15 Anna's Story
03/04/51 #21 Benjamin Drake Story

Dragnet (New Cassettes)

18002 08/10/50 #61 Big Actor
08/17/50 #62 Big Youngster
18003 08/24/50 #63 The Big Chance
08/31/50 #64 The Big Check
18004 09/07/50 #65 The Big Poison
09/14/50 #66 The Big Make
18005 09/21/50 #67 The Big Pair
09/28/50 #68 The Big Death
18006 10/05/50 #69 The Big .38
10/12/50 #70 The Big Quack
18007 10/19/50 #71 The Big Grandma
10/26/50 #72 The Big Meet
18008 11/02/50 #73 The Big Church
11/09/50 #74 The Big Mother
18009 11/16/50 #75 The Big Parrot
11/23/50 #76 The Big Betty

The Greatest of These (New)

18032 #1 Source Of Money For
Future Clients
#2 A Lease Leads To Murder
18033 #3 The Missing Funds
#4 Doctor With a War Wound
18034 #5 Protection Rackets
#6 Old Mansion For
Orphan's Home
18035 #7 An Ex-Client Returns
From Prison
#8 Murder Threats

Guy Lomardo Show (New)

18018 1948 # 1
1948 # 2
18056 1948 # 3
1948 # 4

Henry Morgan Show (New)

18057 05/28/47 Vacation Time
10/08/47 The Fearless Courage Of
Tom Mix Master

Jazz is My Beat (New)

18059 #46 Sam Donahue, Delores Martin
#52 Sam Most, Austin Crowner

Johnny Mercer's Show (New)

18012 #17 I Can't Help It
#18 Jo Jo
#21 I'm Gonna See My Baby
#22 Straighten Up & Fly Right

18060 #23 How Many Hearts Have
You Broken?
#24 Mindin' My Business
#27 Better Do It Now
#28 Tumbling Tumbleweeds

Kraft Music Hall (New)

18030 01/25/45 The Andrews Sisters
02/08/45 Fred Lowery,
Vivienne Delaquiesa
18031 02/15/45 Eddie Haywood, Ella Logan
03/01/45 Sandra Berkova
18061 04/04/46 Frank Morgan,
Georgia Gibbs
04/11/46 Marilyn Maxwell,
Les Paul Trio
18062 04/18/46 Trudy Erwin, Kraft
Choral Club
05/02/46 Joe Frisco, Peggy Lee,
Bob Hope

Let's Go To Town (New)

18048 #141 Dorsey Brothers,
Mindy Carson
#142 Dorsey Brothers,
Mindy Carson
#145 Russ Morgan,
Rosemary Clooney
#146 Russ", "Morgan,
Rosemary Clooney
18063 #173 #174 Tony Pastor Orchestra,
Patti Page
#177 #178 Ray Coniff Orchestra,
Rosemary Clooney

Love On The Line (New)

18013 09/14/46 Six Audition Shows
1947 Episodes # 1 through #12
18014 1947 Episodes #13 through #27
18015 1947 Episodes #28 through #45

Lux Radio Theater (New)

17975 10/18/37 #146 Up Pops The Devil
w/Fred MacMurray
09242 10/25/37 #147 Arrowsmith
17976 11/01/37 #148 A Free Soul
w/Ginger Rogers
17380 11/08/37 #149 She Loves Me Not
17977 11/15/37 #150 Come & Get It
w/Edward Arnold
17235 11/22/37 #151 The Petrified Forest

- 17978 11/29/37 #152 Peg O' My Heart
w/Marion Davies
17979 12/06/37 #153 These Three
w/Barbara Stanwyck
09243 12/13/37 #154 The Thirty-
Nine Steps
17980 12/20/37 #155 The Song Of Songs
w/Marlene Dietrich

Matinee Theatre (New)

- 18045 03/25/45 'Til We Meet Again
04/01/45 Love Story Of Elizabeth &
Robert Browning

Privates Files of Rex Saunders (New)

- 18036 05/16/51 Done To Death
05/30/51 Shallow Graves
18037 06/06/51 Plan In The Killer's Mind
04/13/51 Game With Death
(Audition)
18038 05/02/51 Lady With Hate In
Her Heart
05/09/51 A Shocking Still Life
18039 06/13/51 A Trip To The
Death House
06/20/51 Murder Deep In A
Killer's Mind
18040 06/27/51 Murder
07/04/51 The Feminine Mind
Concerned With Murder
18041 07/11/51 Murder Is A Silent
Companion
07/18/51 Until Death Do Us Part

The Smiths of Hollywood (New)

- 18065 #1 Uncle Cecil Arrives From Britain
#2 Cecil Passes Counterfeit Money
18066 #3 A Rumor Of Quadruplets
#4 Eight Snaglebooper Puppies
18067 #5 Cecil Helps A Burglar
#6 Find Ann Sheridan Contest

Soldiers of The Press (New)

- 18000 #1 Henry T. Gorrell
#2 Robert C. Miller
#3 Richard D. McMillen
#4 Joe James Custer
18001 #5 Leo S. Disher
#6 Robert T. Bellair
#7 William Tyree
#8 Frank Hewlett
#9 Ned Russell
#10 Robert P. Martin

Stars of Jazz (New)

- 17869 1958 #03 Billie Holiday,
Pete Jolley Trio
1958 #05 Red Norvo, Ann Welden
18050 00/00/58 #16 Red Nichols,
Frances Bergen
00/00/58 #24 Warren Mars
The Quintet, Ann Richards
18068 #47 Calvin Jackson
#56 Buddy Collette,
Les Thompson

Unshackled (New)

- 17968 04/29/73 Claude McCorkle
05/06/73 Edward Serafin
17969 05/13/73 Marti Collier
05/20/73 Morgan B. Mason
(Speed flux at end)
17967 03/29/75 Easter Story
04/12/75 Richard Douglas Story
04/19/75 Allen Addie Story

Vic & Sade (New)

- 18019 Interviews - BOB FERRIS SHOW
KMX Bill Idelson On Vic & Sade
18020 Interviews - WHATEVER BECAME
OF Vic & Sade
KFI CALLING Bernadine Flynn
Paul Rymer, Art van Harvey
18021 01/16/39 Flower Garden Arranger
03/08/39 Mr. Erickson's House
Repairs
00/00/39 Vic's Geographical Trip
02/27/40 High School Gossip
18022 03/25/40 Smelly Clark's Big Date
08/14/40 Bacon Sandwiches
00/00/40 Letter To Walter
01/21/41 Demise Of Bernice
01/24/41 Mr. Roebuck Waits In Car
18023 02/16/41 Wife's Rule Book
03/18/41 After Dinner Talk
05/30/41 Five Men From Maine
06/01/41 Calling Long Distance
06/03/41 The Hammock
06/04/41 Grand Old Lodge Lady
18024 10/31/41 Broken Alarm Clocks
02/13/42 Prize Clock
02/17/42 Hank Gustop Hostess
00/00/42 Trip To Dixon
02/16/43 Leland Richards Is
Coming

18025 03/05/43 Dottie Brainfeeble Arrives
 03/31/43 Housewarming
 08/20/43 Picking Up Vic At
 Railroad Station
 10/01/43 Sewing Buttons

18026 10/27/43 Thimble Club Meeting
 11/03/43 Watch Fob Collection
 11/08/43 Essay On Birds
 11/10/43 Phone Call Interruptions
 11/11/43 Bough & Stingerberry

18027 11/12/43 Packing Problems
 11/15/43 Ike Kneesnuffer's
 Snapshot
 11/19/43 Pom Pom Cordova
 12/02/43 Cleaning the Bookcase
 12/15/43 Color Of Gumpox's Eyes

18028 12/27/43 Invoice Preparations
 01/25/44 MO State Home For
 The Tall
 02/03/44 Sixty Pairs Of Pants
 02/04/44 Mr. Sludge Grows
 Quick Mustache

18029 03/01/44 Hank Gustop's
 Supper Party
 03/07/44 Proposition
 03/20/44 Mysterious Skulkers
 05/01/44 Lodge Holiday Home

Yours Truly, Johnny Dollar (New)

17958 04/22/49 #10 The Case Of
 Barton Drake
 07/24/49 #12 Who Took The Taxi

17959 08/07/49 #14 Murder Ain't Minor
 09/25/49 #19 The Search For
 Michelle Marsh

17960 02/03/50 #35 Death Takes A
 Working Day
 02/10/50 #36 The S.S. Malay
 Trader Ship

17961 03/14/50 #41 Eighty Five
 Little Minks
 03/21/50 #42 The Man Who Wrote
 Himself To Death
 03/28/50 #43 The Village
 Scene Matter

17962 04/04/50 #44 The Big Red
 Schoolhouse
 04/11/50 #45 The Dead
 First-Helpers

17963 04/18/50 #46 The Story Of The 10:08
 04/25/50 #47 The Pearl
 Carrasa Matter

17964 05/02/50 #48 The Abel
 Tackett Matter
 05/09/50 #49 The Harold
 Trandem Matter

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