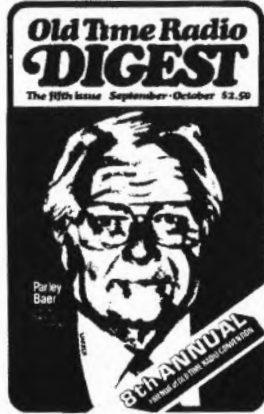


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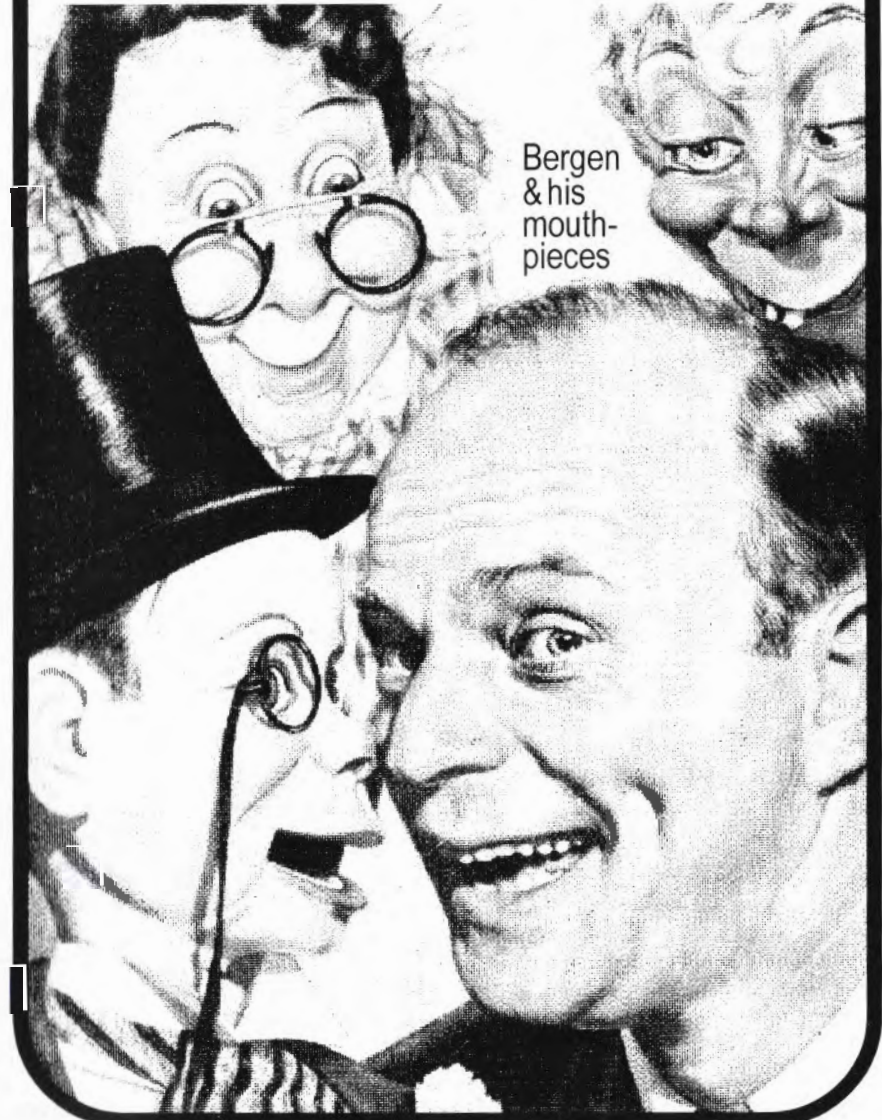
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No. 108

Winter 2004 \$3.75



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David and Susan Siegel of Book Hunter Press are researching sources of archival print and audio materials dealing with radio broadcasting from the 1920's to the early 1960's for a new publication, the "Resource Guide to the Golden Age of Radio," scheduled for release in Summer, 2005.

The Guide will include: archival material in libraries, museums, private collections and other locations, bibliographic sources (books and magazines), and Internet sites that contain material of interest to researchers.

A key part of the publication will be a single Subject Index incorporating data from all three sections.

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Cultivated Grooner

Bergen's creatures have talked him down—and up

During the past seven years Edgar Bergen has made himself a national figure largely by talking to himself. He has done this with the aid of an apparatus called Charlie McCarthy, which has become an even more popular national figure, and probably more human to a larger number of people than any inanimate object in world history. It takes only the mildest indulgence in the world of fantasy to be persuaded that Charlie, a fellow of infinite and raucous wit, is actually alive.

Last week, as usual, millions of U.S. citizens gathered at their radios (NBC, 8 p.m., E.W.T.) to hear McCarthy confront and confound one of the nation's names. This time it was Orson Welles. McCarthy (who, of course, always has Scriptwriter Bergen on his side) blithely opened up: "Oh, Orson! . . . Oh, Wellesie! . . . Where is old fatso?" Welles came out of the wings at NBC's Manhattan studios, and McCarthy chirped: "Why don't you release a blimp for active service?" Once before, Welles had taken even worse abuse from his radio host. That time the actor had asked "the Magnificent Splinter" what he thought of the weighty Welles efforts on the air. Said McCarthy: "At first I thought something had died in my radio."

Welles took it handsomely, as do most of McCarthy's targets, who are invariably delighted to be ribbed by such a super-eminence. In his wooden insouciance, Charlie gets away with a candid vein of comment which is unprecedented in radio. Via a small-boy character (which helps), Bergen manages a titillating form of malice-without-malice. To judge by his audiences, it is all hugely satisfying to the U.S.

public. Charlie called Gossipist Louella Parsons an "old blabbermouth," while confiding in an aside that "everything will be all over town tomorrow." He referred to Emily Post as "a vulture for culture" and dismissed her with: "It's been a charming evening. By the way, Miss Emily, you don't have a toothpick on you?" He asked rippling Paulette Goddard with elaborate sweetness: "Take away your face and your figure and what have you got?" Of Beatrice ("Advice to the Lovelorn") Fairfax he naughtily inquired: "Where do you learn all the things you tell the young folks not to do?"

Magic and Black Art. So irresistible is McCarthy's personality—saucy, lethally precocious and irreverent—that it is all but impossible for listeners to remember that he is a ventriloquist's dummy. The instinct to forget it is natural; no such coldly mechanical term could possibly describe the complex psychological relationship between Charlie McCarthy and Edgar John Bergen.

Charlie has supported Bergen most of his life. He began by putting Bergen through high school and almost through Northwestern University, and got him into Delta Upsilon. Charlie was whittled out 25 years ago by a Chicago barkeep named Mack (price: \$35). He was modeled on a sketch Bergen made of a red-headed Chicago newsboy. Bergen was then 16, the gawky, moody second son of a Swedish immigrant named Berggren who had run a retail dairy business in Chicago and a farm near Decatur, Mich.

At eleven, Edgar Bergen had found that he could throw his voice (his mother



McCarthy, Bergen & Dummy (1921) At 3 o'clock one morning Charlie spoke his piece.

was forever answering the door in response to pleas of mysterious old men who begged to be let in). The boy was further inspired by Herrman's Wizards Manual, Secrets of Magic, Black Art, Mind Reading and Ventriloquism (including a chapter on "how to cut a man's head off and put it into a platter a yard from his body"). Charlie McCarthy was just what Bergen needed. The little dummy was such a social success (unlike Bergen alone) that he lured Bergen from his university premedical studies into vaudeville. For ten years, through the decline of vaudeville, into the nightclubs of the middle '30's, they made a living, but that was all - ventriloquists were classed with jugglers and acrobats.

"I'll Mow-w-w-w You Down." The turn in their luck came in Chicago. Out of work and deeply discouraged, Charlie and Bergen got a week's tryout at the Chez Paree nightclub. At 3 o'clock one morning they came on for their final performance. The club was almost empty. In the middle of their act, Charlie suddenly reared up, turned to Bergen and said: "Who the hell ever told you you were a good ventriloquist?"

0000000000000000 Bergen blushed, fidgeted, tried to put his hand over Charlie's mouth. "Don't shush me," Charlie continued. "I'll mow-w-w-w you down. You better go back to the farm and leave me alone. I'll get by, but you're all through, brother, all through."

Charlie then turned" on the customers and told them they were a disgrace to civilization. Bergen put him on a chair and backed away. Charlie went right on giving the customers a piece of Bergen's innermost thoughts. The management was getting nervous, but the patrons howled with laughter and pounded the table. Backstage later Bergen was saying: "I just had to get that off my chest."

But he was a hit and he stayed on, until Manhattan's lofty Rainbow Room bought Charlie's raiillery. In keeping with this swank setting, McCarthy appeared in top hat & tails. Then Rudy Vallee put him on the air. Bergen had finally found his proper medium of communication: the microphone. Previously, many of Charlie's asides and much of their patter had been lost to the audience. Swift give-and-take (mostly give) is the essence of McCarthy's humor. Now everybody could hear it.

Who Made Whom? The McCarthy-Bergen relationship has often caught the eye of psychologists who analyze it in such terms as split personality, inferiority complex, the subconscious expressing itself. None of their analyses has satisfied Bergen. Says he: "I will say that Charlie's personality is as opposite from mine as it can be, and that I envy him. I wish I could walk into a room like Charlie. . . . To me it's quite remarkable that this carved piece of wood . . . should be so . . . important. He can be invited to the White House, consulted by OWI, received by the royalty of Europe . . . It's ridiculous, even, that my appearing any place without Charlie is a complete failure. I do think it's a case of the tail wags the dog.

"But no matter what he says, no matter what he says about me, I have made him everything he is today.... The public insists

I am a little eccentric. That is not for me to judge. I may be a little jealous of Charlie. Sometimes it is hard for me to explain why I have to have Charlie there-to get the laughs. But he did a good show last Sunday and then I liked him."

Edgar Bergen's friends think they know why he has to have Charlie there. Pink-cheeked, blue-eyed, 41-year-old Bergen, as Scandinavian as a troll, is as shy as Charlie is brash (Charlie: "He's an emotional hermit"). He is neat & clean to the point of obsession. He takes vitamin pills, daily exercises, Swedish baths, keeps fruit handy on a side table. His normal voice is soft and reminiscent of Charlie's. His idea of a perfect Saturday afternoon is to go home alone and pore for hours over his suitcases of old magic tricks.

In public, he can be brilliantly witty even bawdy, but without Charlie he is more likely to be musing, easily bored, prone to doze and dream. Charlie McCarthy is his sly vehicle for a set of highly irreverent opinions on, society in general. Charlie has also been of considerable sentimental aid to the bachelor Bergen.

Their relationship, as profitably aired between them, has long since become one of the most public of properties. "What would you be without me?" asks Bergen, and Charlie answers: "Speechless." They haggle over Charlie's weekly stipend of 75¢. Bergen is sensitive about his balding head, but Charlie isn't. Advised that Bergen has a girl friend who loves to run her fingers through his hair, Charlie adds: "Or pat the roots."

Belly-Prophet. Charlie's personality was real to many people almost from the first time he went on the air. Bergen did nothing to discourage this. Then the great W. C. Fields joined the program for a sea-



FIELDS ON CAMPAIGN
A personality triumphed.

son and railed away, at Charlie's vital fabric ("blockhead, woodenhead, flop-house for termites") with threats of axing him to death, otherwise treating him as a dummy. Despite such campaigns as Fields's, the illusion that Charlie is a person remains. People often call Bergen Charlie. When Charlie greeted Eleanor Roosevelt for the first time, she spontaneously started to shake hands with him.

Other ventriloquists may be more technically adept than Bergen, but he has the great illusion-making power which springs out of imagination, taste and an accurate sense of comedy. He is a scholar as well as a student of his art, and wrote the Encyclopedia Britannica's article on it. The Greeks called their ventriloquists "belly-prophets," and Bergen feels that the art undoubtedly lay behind the ancient speaking statues and other temple oracles. As to the requirements, Bergen says: "Ventriloquism is a cultivated groan. It is as much of a gift as a good singing voice. If you have

the gift and if you are a good mimic, then you have a start in the right direction. It is something you can learn as you can learn to be a good singer." But once achieved, the ventriloquial quality can be lost. Bergen works hard on his vocal exercises, practicing high notes, keeping Charlie's voice separate from his, etc.

"He Really Lives There." Charlie lives the life of Riley now. He and Bergen are not millionaires (their belated success coincided with high income taxes and Charlie gets no income-tax exemption), but they are very well off. Chase & San-born pays them \$7,500 weekly (\$10,000 beginning next January); they now get \$150,000 for a motion picture; and their toys, games, etc. yield another \$75,000 annually.

Charlie travels in style-in a plush-lined trunk. His bedroom in Bergen's comfortable home on a hilltop outside Hollywood is just a shade smaller than Bergen's huge one. Bergen's conceit is to give Charlie a bed, furniture, tile bathroom with built-in shower, an array of perfumes and toilet waters. Charlie also has a dresser to get him into his \$95 suits (of which he has scores) and \$15 shoes (18 pairs). Among his other appurtenances are his Boy Scout uniform, jockey's silks, a gease-monkey's zipper suit, a chamber pot of the proper size. A dirty shirt hangs over the back of a chair (Bergen: "To show he really lives there"). Charlie's stationery bears his motto: E Pluribus Mow 'Em Downus. On his desk is a letter written, Bergen swears, in Charlie's own handwriting, addressed to his teacher: "Please excuse Charlie for being absent from school yesterday as he had lara laryn [crossed out] as he attended his grandmother's funeral."

Alter Ego. If Edgar Bergen (with pres-agent help) has made himself a totem,

few men have ever had more provocation. Bergen, who is fond of children, is seldom far from Charlie. He hires several gagwriters now in order to get some time to himself. But what they contribute to the show is mainly situations. Bergen gives the copy his own flavor. With the possible exception of Fred Allen, he is the most original gagwriter in the U.S. He finds brief intervals for his workshop, where he builds steam engines; his desert ranch, where he likes to harvest the alfalfa; a ceramics business, a gold mine, a non-profit foundation to help girls who want to study nursing. Says he: "I have to try to convince myself that I can stand on my own feet without Charlie. That is why I go into these businesses."

Out of challenge to himself, as much as anything else, Bergen created the different character of Mortimer Snerd, Charlie's gap-toothed, appleknocking pal. (Bergen: "Mortimer, how can you be so stupid?" Mortimer: "It ain't easy.") His still more recent helper, Effie Klinker, a lady and bachelor girl ("not an old maid . . . she turned down three offers and has an independent income"), came into being for the same reason. There is also a stand-in dummy for "dangerous scenes" in Charlie's pictures. "But," says Bergen, "I have no love or sympathy for him."

Bergen has recently alleged a general restlessness: "I have reached rather an unfortunate time of my life. There is nothing more tiring than looking forward to five or six more years of radio. I am a creative artist and this is routine work now." But it is a reasonably safe bet that his original alter ego will never seem routine to him. Bergen has always been touchy about the backflip through which he manipulates Charlie McCarthy's movements. Once an



Hedy Lamarr & Friend
An alter ego has sentimental uses.

insensitive friend stuck his hand through the flap. Bergen remained impassive, but Charlie sharply protested: "My God, is nothing sacred?"

TIME, NOVEMBER 20, 1944

Ad on the opposite page ran on December 15, 1938 in the Cincinnati Post.

In the Doghouse

Bob Hope, ski-nosed favorite of U.S. doughboys, who returned two months ago from a 30,000-mile tour of the South Pacific, was suspended by Paramount for failure to show up for work on a new picture, promptly announced that he had "suspended" Paramount because "the boys come first.... If somebody'll suspend the war, I'll be very happy to start another picture. . . . I'll give the country a nice rest. How often can people stand to look at my kisser?"

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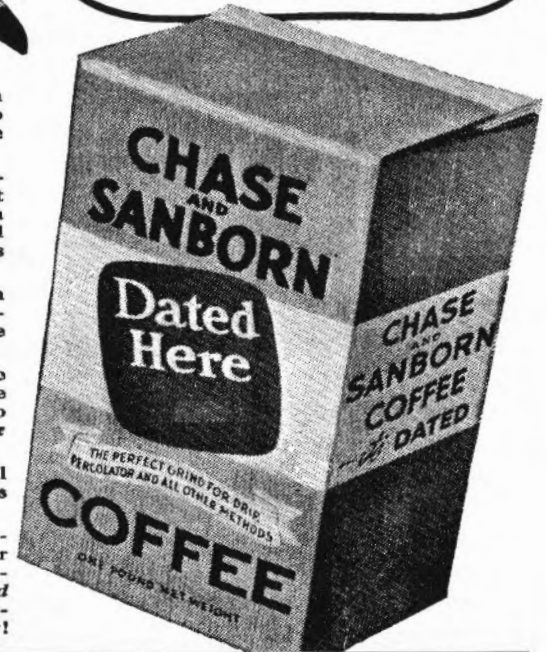
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Make the most of these Christmas Sale prices and treat your family and guests to fresh, extraordinary Chase & Sanborn *Dated* Coffee throughout the entire holiday season. Order a pound tomorrow!



When radio comic ran for president...

by Cynthia Crossen (Wall Street Journal)

Her platform was "redwood trimmed with 'nutty' pine." She welcomed foreign relations, "so long as they bring their own bedding and don't stay too long." And while she sympathized with the poor, she rightly noted that "even brokers vote, especially if it doesn't rain on election day and the Yanks are playing out of town."

She was Gracie Allen, and in 1940, she ran for president of the United States.

Ms. Allen's quixotic campaign began as a publicity stunt for the radio comedy show she performed with her husband, George Burns. Though the gag was scheduled to last only two weeks, Ms. Allen's candidacy took on a life of its own. Within a few months, she had a mascot (a kangaroo), a slogan ("It's in the bag."), a song (one line: "If the country's going Gracie, so can you.") and a 34-city whistle-stop tour that went from Los Angeles to Omaha, Neb., where her newly formed Surprise Party gathered for its first - and last - nominating convention.

Ms. Allen was not the only entertainer who dabbled in presidential politics. Eddie Cantor, the Gracie Allen much-loved singer and actor, announced his candidacy on the radio in 1932. Will Rogers's name was floated in 1928 and 1932. Later, Pat Paulsen would throw his hat into the ring of the 1968, '72 and '76 elections. But Gracie Allen was the only one who, as she herself conceded, "forgot to take her hat off before she threw it in the ring."

In 1940, America was struggling back from the Depression. Franklin Roosevelt was running for an unprecedented third term against Republican Wendell Willkie.

Radio comedy was still in its golden years, though television was fast approaching.

Ms. Allen's campaign was cartoonish and self-mocking, and she never made any attempt to get her name on a ballot. (In real life, neither she nor Mr. Burns publicly supported political candidates or causes.) She did, however, take some uncompromising stands on the issues of the day. She believed that Congress should work on a commission: "Whenever the country prospered, Congress would get 10 percent of the additional take." Also, farms should be larger "so asparagus can grow lying down."

As for the idea that a woman couldn't cope with the demands of the office, she declared, "If a woman isn't qualified to be president, why is it you never see anything but pants on scarecrows?" Also, she asked, didn't men have plenty of their own shortcomings? "When I think of the awkward way our presidents act when a French ambassador kisses them on both cheeks," she asked, "I don't have to tell you any more, do I, brother?"

On the radio, and later on television, Gracie Allen's character was ditzzy and obtuse. But in real life Ms. Allen was brainy and creative, and she executed several brilliant stunts. Earlier, she pretended to have painted 10 surrealist works of art (produced for the gag by someone else), with titles such as "Beyond the Before Yet Under the Vast Above, the World Is in Tears and Tomorrow Is Tuesday." She persuaded a New York gallery owner to display the art, and the exhibit subsequently traveled across the



country. Later, Ms. Allen would become proficient playing "Concerto for Index Finger," which she eventually performed at Carnegie Hall.

In her presidential campaign, Ms. Allen knew her lack of experience meant an uphill battle. "Lincoln had certain advantages we don't have today," she grumbled. "For instance, he could go out and split a bunch of rails, but the railroads are using iron ones more and more." As for kissing babies, Ms. Allen discriminated on the basis of gender: "I won't kiss male babies until they're over 21," she explained. She also invented the sew-on campaign button to discourage her supporters from changing their minds.

Gracie Allen learned enough about politics in 1940 to write (with a ghostwriter) "How to Become President," a book of advice for future candidates. "Presidents are made, not born," she noted. "That's a good thing to remember.

It's silly to think that presidents are born, because very few people are 35 years old at birth, and those who are won't admit it." In composing campaign letters, she counseled, "Don't start out, 'Dear Sir or Madam.' Be definite. People like to be one or the other." Another suggestion: "You should come from a good family, because while breeding isn't everything, it is said to be lots of fun."

Humorists have always found rich material in politics. As Will Rogers once said, "I don't make jokes. I just watch the government and report the facts."

Mr. Rogers also had some acerbic comments on international relations. "Diplomacy," he said, "is the art of saying 'Nice doggie' while looking for a rock." Sir or Madam.' Be definite. People like to be one or the other." Another suggestion: "You should come from a good family, because while breeding isn't everything, it is said to be lots of fun."

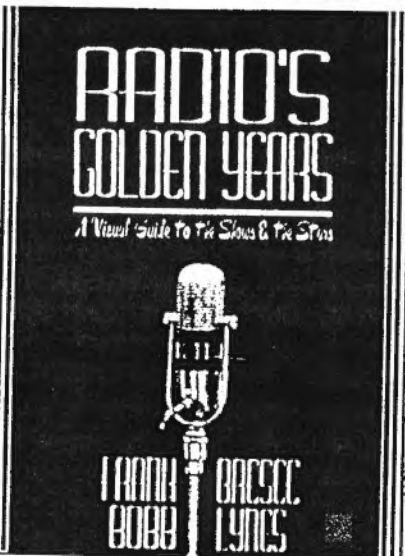
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Mr. Rogers also had some acerbic comments on international relations. "Diplomacy," he said, "is the art of saying 'Nice doggie' while looking for a rock." But Pat Paulsen, whose presidential campaign began on "The Smothers Brothers Comedy Hour," didn't just make fun of government. He believed American know-how could make the world a better place.

For example, he strongly supported the U.S. space program. "I for one," he declared, "would like to know once and for all: How does the moon control the tides? And why does the coyote look up at it. and go ah00000h?"

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Most Serious Comedian

Lou Costello, who has had his buffets, helped poor kids by building up foundations

The moon-faced man in the hospital bed took a long puff on his cigar, clasped his hands behind his head and stretched his legs.

Lou Costello looked healthy and vibrant again, except that it was some-what of a shock to see him in a recumbent position. Lou Costello never did look right when he was flat on his back.

"The pain," he said with half a smile, half a grimace, "was like a thousand tooth-aches. But I'm coming back and soon, too."

That was in September, 1943, when the pudgy, roly-poly comedian was nearing the end of a siege of rheumatic fever that had kept him bedridden for more than six months. Sure, he came back—two months later, funnier and more animated than ever, with one of the most courageous performances in the history of entertainment.

For his first radio broadcast since he was stricken was made three hours after his infant son, Lou Costello, Jr., toppled into the family swimming pool in Hollywood and drowned.

Such tragic adversity could have broken the spirit of Lou Costello. But he wouldn't let it. Instead, he reaped the wild winds into a dream that soon will come true for him and hundreds of youngsters in Los Angeles and, later, in other key sections of the U. S.

The dream is the first project of the Lou Costello, Jr., Foundation, created by the lovable, globular gnome of comedy and his straight-man partner, William (Bud) Abbott, to perpetuate the memory of "Little Butch" and make life more worthwhile for other kids.

Nearing completion and scheduled for opening this spring is a \$200,000 play center and medical clinic, spread over two and a half acres at East Olympic Boulevard and Grande Vista Avenue, Los Angeles, within the reach of 4,000 children whom Lou Costello and Bud Abbot want to see grow strong, mentally as well as physically.

The next Costello layout will be erected in Paterson, N. J., in the near future. From there on he hopes that they will sprout like mushrooms throughout the country. There will be no charge to the little visitors but all of the foundations will be placed in poor neighborhoods so that they can do the greatest good. No comedian of our time has had such a serious purpose as Lou Costello. Costello, born Louis Francis Cristello, 38 years ago in Paterson, N. J., wants to make little people well.

The desire took root when he was just another kid in another poor family, when he literally had to steal the little recreation he enjoyed, when he saw illness overtake those who needed only sunshine and fresh air.

It grew stronger as he fought his way up the ladder of success, stumbling frequently but always with his chubby hands reaching for the rung above.

It flowered into a burning ambition in the long, tortuous months he spent in a hospital bed in Hollywood, fighting an ailment that threatened his career, if not his life. And it became a "must" after the death of his only son two days before "Little Butch" was to celebrate his first birthday.

Lou and Bud realized that no one gets fresh air and healthy exercise out of mere plans

and pronouncements. They went to work on this project as soon as Lou had regained his strength. And within a matter of weeks now, hundreds of youngsters to whom fun and proper medical care have been things other kids enjoy, will be thrown into a wonder-land of health and recreation-free of charge.

The clinic will be devoted especially to the treatment of boys and girls afflicted with rheumatic fever. Two of the specialists who treated Costello will be on the staff, putting the children through regular examinations, seeking out the first signs of the disease, determined to choke it before it can pain "like a thousand toothaches."

The clinic will consist of several examination rooms, a laboratory, medical and dental consultation rooms, first aid quarters and a nurse's office—a modern hospital on a modest scale.

The recreation facilities laid out on the site promise to surpass anything the little friends of Abbott & Costello have seen in story books or elsewhere.

For small children, there will be a sprawling play area with a wading pool, swings, seesaws. Outdoor equipment for larger children will include a full-size championship swimming pool, courts for basketball, handball, badminton, tennis and paddle tennis, a regular softball diamond complete with bleachers, locker facilities for the boys and girls—in short, a combination Rose Bowl and Sugar Bowl as rosy and sweet as Lou Costello and Bud Abbott can make it. The entire area will be flood lighted for evening activities.

Indoors there will be a standard-size gymnasium with a small stage for amateur theatricals and a balcony for basketball game spectators. There will be a



You don't often catch Lou Costello this way, but here's another side.

large social and game room, a kitchen, snack bar and barbecue, club rooms, a library and four arts and craft rooms, one of, which will be used for self-service bicycle repairs.

Nothing has been overlooked. "We haven't forgotten what it's like to be a kid," said Lou.

The play center will be operated much like Father Flanagan's Boys Town, with boy and girl mayors and chiefs of police chosen by the youngsters themselves. If one misbehaves, his own elected officials will decide what his punishment should be.

"That's the best way for them to learn,"

Costello insisted, recalling his own stormy time when he attended Public School 15 in Paterson. Standard punishment for misbehavior there was exile to the coat room. Lou spent more time there than he did in class.

One day he improved the shining hour by mixing up the coats and hats. For this he had to write "I am a bad boy" a thousand times in his exercise book. It took him four afternoons. But it gave him a comedy line that has become as much a trademark in radio as the dial on your living room set.

"Give them attractive and wholesome things to occupy their time, and there will be less of this juvenile delinquency people talk about and do too little about." That's his credo.

The Lou Costello, Jr., Foundation project is a far cry from anything to which Lou himself was exposed when he wore knickers and knee-length stockings. Sure, he was crazy about basketball, but the only place he could play near his home was the mammoth Paterson Armory. So he'd sweep out the whole place for the privilege of shooting baskets on the armory basketball floor.

Costello is president and Abbott secretary-treasurer of the foundation. Their right-hand men are Superior Court Judges Samuel R. Blake and William B. McKesson, the latter recently appointed by Governor Earl Warren to an executive post with the California Youth Authority; Chief of Police C. B. Horrall of Los Angeles and Sheriff E. W. Biscailuz. All are members of the foundation's board of directors and advisory board.

Lou's interest in children is almost fanatical—he has two daughters, Patricia Ann, 8, and Carole Lou, 6—and any kid in distress need only lift his voice to get

Lou coming on the double.

Three years ago he and Abbott interrupted a bond selling tour to appear in the backyard benefit show of a 12-year-old boy in Omaha. They raised \$272 for the Red Cross.

That same year they contributed \$350,000 through personal appearances to relief agencies. That same year they sent an iron lung by plane to a 49-year-old school teacher suffering from a respiratory disease in Jay, Okla. They never saw him—but helped him get well.

In 1944 they were awarded medals by the American Humane Association for their efforts in trying to prevent juvenile delinquency. They sent a bouquet of flowers to an 11-year-old girl in Pittsburgh after reading how she was fighting for life following a brain operation in which doctors gave her a 1,000-to-one chance. They offered to defray any expense to cure a 4-year-old boy in Prescott, Ariz., afflicted with an incurable throat malady.

And last year, after screen star Susan Peters was critically wounded in a hunting accident, Lou sent her a movie projection machine with this note: "I don't know you, but I'd like to make your life in the hospital more pleasant. Seeing movies kept me from going crazy when the docs kept me in bed."

Now, Lou Costello, the "b-a-a-a-d boy" of the movies, stage and radio, has undertaken his most ambitious project, one to which he has devoted more energy than anything else in his life. He wants to sit back and watch hundreds of kids grow up as good boys and girls—good, strong and healthy.

TUNE IN March, 1946

2004 Cincinnati Convention

by Harold Zeigler (photos by Harold, Steve Hiss, and Ken Peletic,)

I've been attending Old Time Radio Conventions for over twenty years. In that time, I've come to know and enjoy quite a number of old radio personalities and dedicated conventioners, many who are no longer with us. I thought about preserving my pictures and my memories (while I still have them!) on paper for others to learn from and enjoy, so I got the go ahead from Bob King, the editor of Classic Images, to do a feature on the 2004 Cincinnati Old Time Radio Convention.

We left East Saint Louis, Illinois on Route U.S. 50 so that we could sightsee on our way to Cincinnati, Ohio. "We" being Jerry Williams and his wife Barbara

from Orville, California; Steve Hiss from Gainesville, Florida; his father Clayton (just call me "Clem") from Gulfport, Mississippi; and me, Harold Zeigler, from Granite City, Illinois. We arrived at the Best Western Hotel Wednesday afternoon on April 16.

After dinner we went to the hotel lobby to greet other conventioners, dealers, friends, and "Special Guests" The Special Guests this year were Bob Hastings, who was "Archie Andrews" on radio's Archie Andrews Show and was part of the cast of McHale's Navy TV show; Hal (Harold) Stone, "Jughead" on radio's Archie Andrews Show, "The Boogie Woogie

Girls," singers from New York; Will Hutchins from TV's Sugerfoot and who was also "Dagwood" on TV's Blondie show; Esther Geddes McVey, who was a radio actress and organist and is the widow of radio, TV, and film star, Tyler McVey, and Rosemary Rice from TV's *I Remember Mama* show, who also played "Betty" on radio's Archie Andrews Show.

The dealer's room was opened at nine o'clock for everyone to look for OTR tapes, CDs, books, movies about OTR, autographs, posters, t-shirts, radio premiums, magazines, comics, DVDs and VCR tapes of old radio and TV shows. Steve Hiss and I had the honor of selling Peg Lynch's popular comedy radio show, *The Couple Next Door*. We had a one-time showing three episodes of her early TV show, *Ethel*

and Albert, which Peg wrote and starred in as "Ethel" with Allen Bunce as her husband "Albert." She is planning to release these TV lows on DVD very soon.

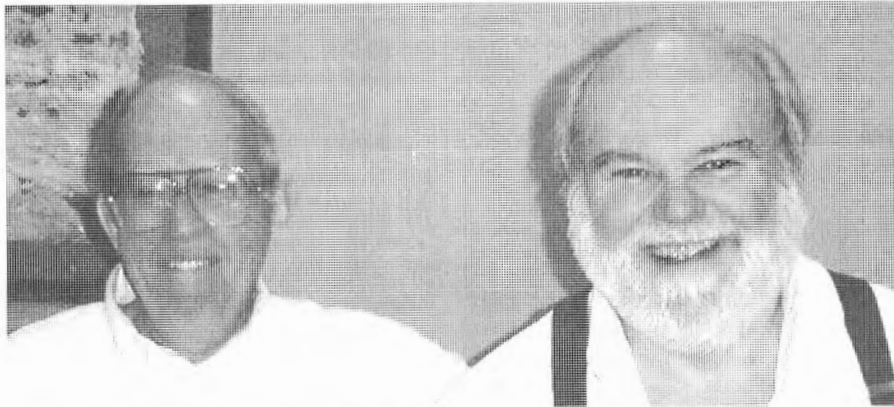
Chicago's radio star Chuck Schaden and his wife were plugging his new book "Speaking of Radio" in the dealers room. Chuck has been broadcasting old radio programs in the Chicago area for over thirty years! It's a great book with interviews with radio personalities Chuck has met over his many years in radio. It's such a good book that I bought one! Chuck's show is on the internet every Saturday by dialing: wdcb.org.

Many dealers from past conventions were there, conventions such as "Friends of Old Time Radio" in Vewark, New Jersey run by Jay Nickerson in the middle



Group photo of our guest at the WVXU radio station Friday morning after they were interviewed for a hour on the air promoting the convention. WVXU play's a lot of old time

radio shows on the station. From left to right: Will Hutchins, Bob Hastings, Ester McVey, Rosemary Rice, Hal Stone, and Mike Martini, our host.



It's the "Bob and Robert Show." These happy faces have just counted the receipts from the convention and come out ahead of the game! (Not sure where Harold got his info.)

of October and "S.P.E.R.D.V.A.C." (The Society To Preserve and Encourage Radio Drama, Variety, and Comedy, Inc.) Held in Los Angeles, California, on November 12 and 13. From the dealers we bought items we couldn't live without. We also bought raffle tickets sold by Robert Newman (co-producer of the convention) or his wife Barbara to try to win some wonderful radio related prizes in the Saturday afternoon drawings.

At four o'clock, those who thought they had any acting talent tried out for a part in the upcoming radio program recreations on Friday evening and Saturday afternoon and evening.

At seven o'clock, the Friday evening program got off to a lively musical start with Marilyn, Mia, and Janice as the "Boogie Woogie Girls," who perform Andrews Sisters songs. The trio accompanied by Ed Clute on tape. Ed couldn't attend because his wife Nana had an operation. (She has since recovered, and is feeling fine.) They should be back this year, and we will have Ed live.

This was followed by comedy time,

first with The Bickersons. The roles, were originally played by, Don Ameche and Frances Langford. That night, however, we were led into the hilarity by the bickering of Rosemary Rice and Bob Hastings. The comedy kept coming with the Bob and Ray Show. Bob Hastings and Hal Stone's recreation of the two very funny radiomen, "Bob and Ray," had everyone rolling out of their chairs!

The final radio recreation was Pete Kelly's Blues, which originally starred Jack Webb. Webb had also created the show and played the title role in this tongue-in-cheek musical crime mystery. We enjoyed an all-star cast, which included music by Esther Geddes McVey and "Boogie Woogie Girl," Janice, in this current recreation that was directed by Don Ramlow.

After the evenings program, most of us went to a restaurant with the radio personalities for dinner and conversation.

Saturday morning arrived much too early as we all had a very late Friday night! The dealer's room opened at nine o'clock with more of the good stuff that hadn't sold on Friday. Finally at three



Don Ramlow and his wife Mary at the Saturday night dinner. Don directs the re-creations.



The "Boogie Woogie Girls" giving out with the songs of the W.W.II and hits from "The Andrews Sisters."

o'clock the big raffle drawing were held and, after the drawings, the dealers' room closed until April, 2005.

The Saturday afternoon radio creation started at 1:30 with Andrews Sister's songs by the "Boogie oogie Girls," and was followed by part one of *Broadway Is My Beat*. The second part was to be performed that evening.

Saturday evening started off at 5:30 with a lively cocktail party, followed with dinner in the ball room. At seven o'clock we were once again treated to the songs of "The Boogie Woogie."

The comedy part of the program started off with another *Bickersons*. Our stars Bob and Rosemary were both great! Their timing was impeccable! Next, we enjoyed the much-anticipated part two of *Broadway Is My Beat*. It was well worth the wait!

The final radio recreation for this year's convention was *The Six Shooter*, which starred James Stewart in the original show. Our Six Shooter star was Will "Sugarfoot" Hutchins, who was well chosen for the part!

The final and well waited for event of the evening was the presentation of awards. There are two: "The Stone-Waterman Award," named after Ezra "Henry Aldrich" Stone and Willard "Gildersleeve" Waterman and the "Parley Baer Award," named after, of course, the great radio, TV, and film actor Parley Baer.

The winners of the "Stone-Waterman Award" were Will "Dagwood" Hutchins and Tom "OTR cassette dealer" Monroe. And the winners of the "Parley Baer Award" were Rosemary "Betty" Rice, Hal "Jughead" Stone, and to my great pleasure, I was given the "Parley Baer Award"



Chicago's radio star Chuck Schaden and his wife were plugging his new book "Speaking of Radio" in the dealers room. Chuck has been broadcasting old radio programs in the Chicago area for over thirty years! It's a great book with interviews with radio personalities Chuck has met over his many years in radio. It's such a good book that I bought one! Chuck's show is on the internet every Saturday by dialing: wdcb.org.



Charlie Summers and his wife. Charlie does the "OTR radio digest" on the internet which runs daily about OTR questions and answers with others interested in OTR. He be reached at: old,time,radio@oldradio.net.

also. I was privileged to have known and called Parley a friend. At the S.P.E.R.D.V.A.C. convention two years ago in California, I met with him at the entrance to the ball-room. He had had several strokes, which confined him to a wheelchair, and he had lost his ability to speak (what could be worse than that for an actor!). I walked up to him, and he smiled to show that he knew me. I spoke to him. He tried to reply but couldn't, so he took my hand and kissed it with a smile. That gesture from Parley was worth more to me than a thousand words!

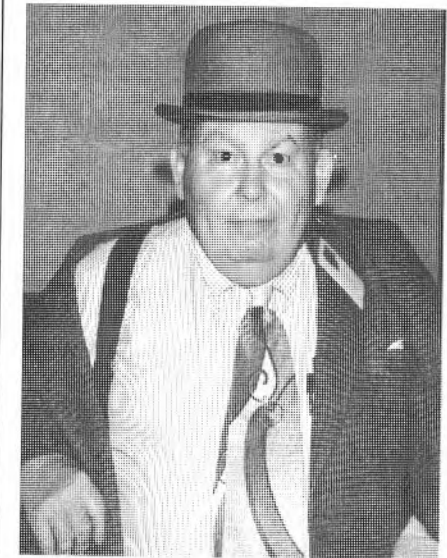
The "Stone-Waterman Awards," were presented by Bob Burchett (co-producer of the convention) and the "Parley Baer Awards" were presented by Terry Salomonson.

That brought the convention to a close for another year. What a great time we all had that long wonderful weekend!

Editor's Note: This is a reprint from the October 2004 issue No. 352 of Classic Images. Would like to thank them for running it, and Harold for writing it.

If you are interested in attending, the next Cincinnati Old Radio Convention will be held in April 15,16, 2005. Contact: Bob Burchett (888)-477-9112 (859)-282-0333 RMS & Assoc.10280 Gunpowder Road Florence, Kentucky 41042. haradio@hotmail.com. See the ad in this issue for more details. A convention mailer with a schedule of events and guests will be available in February.

We have had 18 great weekends of Old Time Radio and nostalgia. There's no reason why next year we won't have another one. Harold has given you some idea what to expect. Come, have a good time, and meet some nice people.



Harold's heading for the next convention.





This is a dealers room! When you walk in you get a "rush" with all the dealers and all the space. Cassettes, MP3s, Reels, DVD's, Videos, Books, T Shirts, Comics, Posters, Autographs.

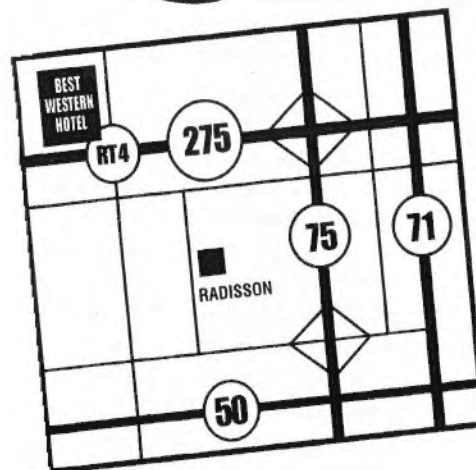


Everyone was happy with our new re-creation room. As you can see there was no one standing during the re-creation. (Actors on the stage don't count) I even got a seat.

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Old Time Radio Series Reviews

by Bill Kiddle

PEPPER YOUNG'S FAMILY

Serialized drama was the mainstay of daytime radio as it brought back the same audience for each new episode. PEPPER YOUNG'S FAMILY was one of the best quarter-hour daytime dramas. Over the years the program grew to be a "radio institution" and had in one format or another, one of the longest runs in history. Under the title PEPPER YOUNG'S FAMILY, the program was heard over NBC from 6/29/36 to 12/58. The "Young family" lived in the small town of Elmwood. "Sam", (the father) owned a manufacturing plant. His wife "Mary" was a kindly mother figure. The focus of the drama was the coming of age of their two children "Larry" ("Pepper) Young and his sister "Peggy." Radio Memories has over 80 daily episodes on 22 C-60 cassettes for your listening pleasure.

PERRY MASON

Erie Stanley Gardner created PERRY MASON, one of the most famous attorneys in the annals of detective fiction. He was the hero in more than 80 novels, and a dozen Hollywood films. Most Americans remember the famous defense lawyer as portrayed by Raymond Burr in over 200 TV episodes. Prior to this, in the 1940's, several attempts were made to serialize the adventures of the lawyer/detective on radio. The best known series was a CBS offering heard for almost five years, between 3/31/47 and 12/30/55 when John Larkin was cast in the title role. The part of "Della Street," the cool, collected secretary was played by Joan Alexander.

Radio Memories has an excellent collection of episodes originally aired between 1952 and 1954.

PETE KELLY'S BLUES

Jack Webb was one of most versatile dramatic actors on radio in the late 1940's and early 1950's. Best known for his role of "Sgt Joe Friday" on DRAGNET, Webb also tried his hand as a private detective in JEFF REGAN, JOHNNY MADERO, and PAT NOVAK FOR HIRE, but he reached his best performance after DRAGNET as a 1920's Prohibition era jazz musician in a crime drama titled PETE KELLY'S BLUES. The program was aired over NBC as a summer replacement on Wednesday nights at 8:00 from July 4 to September 19, 1951. Mr Webb was a lifelong fan of hot jazz and this was in many respects one of his best shows.

MEET CORLISS ARCHER

The growing pains of young, adolescent girls are well documented in MEET CORLISS ARCHER, a typical teenage situation comedy written by F. Hugh Herbert that was broadcast over three different networks in a broken span of 13 seasons. The story line focuses on how "Corliss" a pretty, yet very complex, 15-year old girl, and her bumbling boyfriend, "Dexter Franklin" can bring perpetual difficulties to the upper middle class home of "Harry and Janet Archer." Janet Waldo, a brilliant ingenue type, was cast in the title role, with Sam Edwards as the faithful, pre-pubescent "Dexter." Radio Memories has a number of these fine sitcom episodes.

MEET MISS SHERLOCK

Summer replacements for established radio programs seldom made the Fall lineup and MEET MISS SHERLOCK was one of those light-weight crime dramas that were aired on Thursday evenings for a few short weeks over CBS in

the Summer of 1946. "Jane Sherlock" a buyer for an up-scale New York City department store, is an amateur detective who teams up with the boss' handsome son to solve some interesting mysteries. The crisp music score of Eddie Dunstedter and the cameo performances of William Conrad are of note to avid Old Time Radio fans.

MCGARRY AND HIS MOUSE

The misadventures of "Dan McGarry", a rookie NYC police detective appeared first in a series of short stories by Matt Taylor in "This Week" a Sunday supplement, under the title of MCGARRY & HIS MOUSE. On 6/26/46 the stories became radio scripts as a summer replacement for the EDDIE CANTOR SHOW. The show only lasted for one more season over Mutual into the winter of 1947. This light-weight comedy fare starred Wendell Corey as the brave, handsome, often confused, police officer. Peggy Conklin was "Kitty" his long-suffering girlfriend-"The mouse." The crime drama had a strong Damon Runyon New York City accent.

MEET MILLIE

Sometimes there can be too much of a good thing, and this may well have been the case of MEET MILLIE. Cut from the same cloth as the more successful MAISIE and MY FRIEND IRMA, this situation comedy focused on the exploits of "Millie Bronson", a not-too-bright steno from Brooklyn, played first by Audrey Totter. This struggling working girl seeks a romance with "Johnny Boone" her boss's son. The would-be romance was promoted by her mother (Bea Benaderet), but discouraged by the big boss, played by Rye Billsbury. The radio version of the series was aired

over CBS at different times on various days for three seasons, between 7/02/51 and 9/23/53.

MASTER'S INDIA

By the middle of the 19th century, Britain was in the process of developing a gigantic empire. The growth of British power in India aroused opposition in many quarters. Finally, in 1857, Indian troops in the service of the East India Company revolted and shook the foundations of British rule in South Asia. This is the background for John Master's novel "Night Runners of Bengal" and became the story line for a four-part BBC radio saga titled MASTER'S INDIA, the saga of the "Savage Family" and their experiences in India. These well-crafted dramas were broadcast over BBC Radio 4 in 1984.

MEET MR. McNUTLEY

Ray Milland, an award winning Hollywood character actor, tried his hand at radio comedy in the role of "Professor Ray McNutley" a English prof at Lindhaven, a small Eastern girl's college in a show titled MEET MR McNUTLEY. The plots revolved around "McNutley's" relationships with his student and the cast included some solid performances from Phyllis Avery (as his wife) Gordon Jones (as his bachelor friend) & Verna Felton (as the Dean) This short-lived series, sponsored by General Electric, was heard on Thursday nights at 9:00 over CBS between 9/17/53 and 6/10/54.

MEET THE MEEKS

For two short years, between 9/06/47 and 4/30/49, veteran character actor Forest Lewis starred in the role of "Mortimer Meeks" in a breezy sitcom entitled MEET THE MEEKS. The program, a reworking of an old character sketch from the 1940-1941 season, was sponsored by

Swift and heard over NBC on Saturday evenings. In the updated story line, "Agatha" and "Mortimer" with a teenaged daughter live in Civic Center, a typical mid-western town, and become involved each week in very unlikely family problems. The current Radio Memories catalog lists a number of interesting episodes of note.

MEN AT SEA

"Some times a bridesmaid, never a bride" was the fate of many new, untried radio programs that were slotted as summer replacements. They never made it to the Fall lineup. MEN AT SEA (Stories of the US Maritime Service in World War 2), sponsored by Kraft Foods, was aired over NBC on Sunday evenings as a summer replacement for THE GREAT GILDER-SLEEVE during the months of July and August for the two seasons of 1944 and 1945. A hal dozen of these well-crafted true war stories are now available from Radio Memories for your listening enjoyment.

MEN FROM THE MINISTRY

Prime ministers may come and go, and Governments rise and fall, but under the British parliamentary system, the largely civil service ministries continue their bureaucratic activities, in a manner often totally unaffected by daily events. Against this backdrop, comedic writers for the BBC turned their unmerciful satiric efforts against the often bumbling ministries made up of "old school tie fellows" and newly hired "chaps" from various levels of English society. This program from the 1970's starred two of Britain's finest comedians, Wilfred Hyde-White and Richard Murdoch. Fun for all!

MCLEAN OF THE NORTHWEST MOUNTED

Many efforts were made via stage, screen and radio to praise the

contributions of the Canadian Northwest Mounted Police. Back in the late 1930's Monty Blue and movie great Francis X Bushman added their talents to this chorus of praise of this outstanding law enforcing agency, with what proved to be a fairly weak quarter-hour serial drama. The first two surviving episodes are devoid of credits, which makes for a very short review. Several other fine radio programs were to more accurately portray the exploits of the officers who would "always get their man."

MEL BLANC SHOW

Many Americans remember Mel Blanc as much loved voice of many of Warner Brother's wonderful cartoon characters, including "Bugs Bunny", "Porky Pig" and "Pepe Le Pew." In reality Mr. Blanc was one of radio's most talented and versatile performers being a regular on a half a dozen major comedy shows, including JACK BENNY and BURNS and ALLEN. Unfortunately, Blanc was less successful as the star of his own program, THE MEL BLANC SHOW. The series lasted for a year and a half, from 9/03/46 to 6/24/47, sponsored by Colgate over CBS on Tuesdays at 8:30. Fortunately, Radio Memories has the complete run of 39 episodes of this laugh filled radio classic.

MERCURY THEATRE OF THE AIR

Orson Welles had a great flair for radio drama, and his MERCURY THEATRE players were the best they could be during the 20 week run from July 11 to November 20, 1938. This program, often regarded as the best radio drama for its weekly radio adaptations of classic literary works. Welles gained world note when he presented as his 17th offering a sensational adaptation of H.G. Well's science-fiction novel "The War of

the Worlds" on Halloween eve, October 30, 1938. Welles and his celebrated repertory company from Broadway contained some of the finest radio talent ever assembled. Our friends a Radio Memories have 18 of the 20 classic dramas in the anthology.

MAN NAMED JORDON

For centuries Istanbul has been city of adventure at the crossroads of great world cultures. For two short years, between 1/08/45 and 4/20/47 West Coast audiences were treated to an excellent adventure series over CBS Pacific network. This program started as an adventure serial and matured into a network series titled ROCKY JORDON. In the early stages "Rocky Jordon" (played by Jack Moyles) was rough-cut US expatriate and war veteran a proprietor of the Cafe Tambourine, a small restaurant "in a narrow street off of Istanbul's Grand Bazaar." He was a man of business and strong personal ethics. Each week "Rocky" and his friends: "Ali", "Toni Sherwood" and "Duke O'Brien" encountered a new and dangerous enterprise.

MGM THEATER OF THE AIR

Monopolies always have a way of merchandizing their product, and Metro Goldwyn Mayer pictures in Hollywood used their MGM THEATER OF THE AIR to recreate for the listening audiences some of their great film triumphs The series, hosted by Howard Dietz, was heard over WMGM in New York for three short seasons between 10/14/49 and 12/27/52. The program with it's hour format, attempted unsuccessfully to rival LUX RADIO THEATER

MICKEY MOUSE THEATER


For nearly eight decades, MICKEY MOUSE, the lovable cartoon character

created by Walt Disney, has been the logo for a host of entertainment enterprises. Back in the 1930's the symbol of "Mickey" was projected directly from the soundlot of RKO Pictures in the form of a series of half-hour radio programs designed to promote Disney's films. For four short months, between January 2 and May 25, 1938, Pepsodent toothpaste sponsored a children's theater over NBC on Sundays. Each week a vast lineup of Disney's famous cartoon characters "came to life" over the airwaves in a makeshift variety show of music, songs and stories.

MICKEY OF THE CIRCUS

Children's serial dramas composed an important part of radio programming. Some series had long broadcast histories, others slipped from the program lineup in a very short period of time. MICKEY OF THE CIRCUS was one of those with a short tenure. For three short months, between February 2 and July 7, 1935 CBS presented this quarter-hour serial drama for youngsters. Chester Stratton was cast in the title role, with Gretchen Davidson as "Claire Gaines" and Betty Garde as "Maime." This juvenile drama is not to be confused with the later long-running syndicated tale titled JERRY OF THE CIRCUS aired in 1937.

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- 05954 10/01/44 w/Olivia DeHavilland
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- 05955 11/12/44 w/Frank Fay
12/03/44 w/Don Ameche
- 05956 12/10/44 w/Signa Hasso
12/24/44 w/Joan Merrill
(Great Lakes Center)
- 14859 12/31/44 Charles Laughton
01/14/45 Louis Bromfield
- 05957 01/07/45 w/Carmen Miranda
02/04/45 w/Don Ameche
- 14584 04/22/45 Rita Hayworth
05/09/47 Don Ameche,
Marsha Hunt
- 05958 09/09/45 w/Keenan Wynn,
June Kilgore
09/16/45 w/Joan Blondell,
Don Ameche
- 05959 09/23/45 w/Keenan Wynn,
Ann Baxter
09/30/45 w/Fred Allen,
Portland Hoffa
- 05960 10/14/45 w/Hildegarde
10/21/45 w/Fred Allen
- 05961 11/04/45 w/Elsa Maxwell
11/11/45 w/Gov. Kerr Of
Oklahoma
- 05962 01/13/46 w/Chester Morris
02/10/46 w/Jose Iturbi (AFRS)
- 05963 02/17/46 w/Ray Milland
03/10/46 w/Dorothy Lamour
- 18239 01/19/47 Tenth Anniversary
Show
01/26/47 w/Roy Rogers
- 18240 02/02/47 w/Jane Wyman
02/09/47 w/Nelson Eddy

18239 01/19/47 Tenth Anniversary
Show

01/26/47 w/Roy Rogers

18240 02/02/47 w/Jane Wyman
02/09/47 w/Nelson Eddy

05965 09/14/47 w/Michael Romanoff
09/21/47 w/Walt Disney &
Donald Duck

05966 09/28/47 w/Betty Hutton
10/05/47 w/Don Ameche

05967 10/12/47 w/Linda Darnell
10/19/47 w/Jane Wyman

05968 10/26/47 w/Richard Widmark
11/02/47 w/Fred Allen

Jack Benny (New)

19188 02/22/53 #836 Beavers
Impersonate The Show
(Rehearsal)
03/01/53 #837 Friars Club Dinner
For Bob Hope

19189 03/22/53 #840 Walk After Flu,
Buys Cinnamon Rolls
03/29/53 #841 Mississippi
Gambler

Mystery House (New)

19111 Well, Well, Another Body
Complete With Quartet

19112 The Thirsty Death
The Impossible Murder C-90

Bird's Eye Oopen House (New)Dinah

16019 04/19/45 Groucho Marx
05/03/45 Fibber McGee & Molly

19150 05/10/45 Frank Sinatra
05/17/45 Groucho Marx

19151 05/24/45 Turhan Bey
09/13/45 Frank Morgan

19152 09/20/45 Joseph Cotten,
Bill Goodwin
09/27/45 Vera Vague, Caesar
Romero

19153 10/04/45 Jerry Colonna
10/18/45 Jack Carson

19154 10/25/45 Hedda Hopper,
Vera Vague
11/01/45 Rudy Vallee

19155 11/08/45 Groucho Marx
11/22/45 Groucho Marx

19156 12/13/45 Red Skelton
01/03/46 Charles Laughton

19157 01/10/46 Groucho Marx
02/21/46 Groucho Marx

19158 03/28/46 Andy Russell
05/16/46 Groucho Marx

Axis Sally (New)

19091 1944 Axis Sally (Mildred
Gillars) (G-VG)

OILd Gold Comedy Theater (New)

19120 11/12/44 # 3 True To Life
C-90 11/19/44 # 4 Vivacious Lady
11/26/44 # 5 Clarence

19121 12/17/44 # 8 Lucky Partners
C-90 12/24/44 # 9 Bachelor Mother
12/31/44 #10 Room Service

19122 01/07/45 #11 The Lady Eve
01/14/45 #12 Nothing But
The Truth

Command Performance (New)

19159 03/01/42 # 1 Eddie Cantor
03/09/42 # 2 Fred Waring

19160 03/13/42 # 3 Kate Smith
03/20/42 # 4 Fred Allen

19162 03/29/42 # 5 George Jessel
04/01/42 # 6 Kay Kyser

19163 04/12/42 # 7 Gene Tierney
04/16/42 # 8 Clifton Fadiman

Lux Radio Theater (New)

19083 07/03/44 #447 It Happened
Tomorrow

19087 06/17/46 #533 Fallen Angel

19082 05/19/47 #573 It Happened On
Fifth Avenue

19086 05/03/48 #615 Cloak & Dagger

19088 05/23/49 #660 To The Ends Of
The Earth (Closing Interviews
Missing)

19090 05/08/50 #702 Life Of Riley
19084 11/19/51 #766 Samson &
Delilah (VG)

19089 12/10/51 #769 The Lemon
Drop Kid

19081 04/07/52 #786 Union Station
Abbott & Costello

15038 10/15/42 Marlene Dietrich
11/19/42 Merle Oberon

11488 01/14/43 w/Claire Trevor
03/16/44 w/Alan Hale

17642 11/18/43 Lucille Ball's Nylon
Stockings
11/25/43 Turkey Dinner With
Jane Wyman

15039 12/02/43 To Find Veronica Lake
02/01/45 Oranges Stolen

11493 12/09/43 w/Arthur Treacher
12/16/43 w/Lynn Bari

11495 12/30/43 w/Bert Gordon
01/06/44 w/Judy Canova

19170 01/13/44 w/Peter Lorre
02/17/44 w/Dorothy Lamour

15040 01/20/44 Into Trouble With
Gildersleeve
01/27/44 Janet Blair

11496 02/10/44 w/Charles Laughton
03/09/44 w/Penny Singleton &
Arthur Lake

18087 03/02/44 Hedda Hopper Joins
The Boy's Newspaper
11/02/44 Lou's Dog Hector

11497 03/23/44 w/Linda Darnell
03/30/44 w/Alan Ladd

11499 04/06/44 w/Cary Grant
05/04/44 w/John Garfield

Burns & Allen

- 17586 01/17/40 George's Show
01/24/40 Meredith Wilson
- 05668 02/28/40 #383 Government
Jobs
03/06/40 #384 Hats Off To
Gracie
- 05669 03/13/40 #385 Gracie's
Triumphant Return
03/27/40 #387 Surprise Party
Platform
- 05670 04/03/40 #388 'Til The Cows
Come Home
04/10/40 #389 Gracie Wins
Wisconsin
- 05671 04/17/40 #390 All Promises
Are Fictitious
04/24/40 #391 The Biggest In
The World
- 05672 05/08/40 #393 Aunt Clara
Kangaroo
05/15/40 Rah, Rah In Omaha
- 05673 05/22/40 #395 George's Malady
05/29/40 #396 Sweeping
Into Office
- 10671 06/12/40 #398 Swiss Family
Robinson
07/08/40 #402 Grandfather's
Birthday
- 17256 06/27/40 Last Broadcast For
The Network
03/17/41 Gracie In St. Patrick
Day Parade
- 15382 07/29/40 Kid-Themed Party
08/05/40 #406 George's Movie
Audition
- 14750 08/26/40 #409 George Is
Being Sued
09/02/40 #410 George On Trial
- 14751 09/09/40 #411 Owes Money To
Phone Company
09/16/40 #412 George Looking
For Guest

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The Lone Ranger (New)

- 13218 09/29/47 #2292 The Big Mouth
10/01/47 #2293 Revenue Isn't
Everything
- 13219 10/03/47 #2294 City Of Masks
10/06/47 #2295 The Emperor
Of California
- 13220 10/08/47 #2296 The Mountain
Of Missing Men
10/10/47 #2297 Summons
In Silver
- 13221 10/13/47 #2298 Silver Bullet
Mine
10/15/47 #2299 Feud Plot
- 13222 10/17/47 #2300 The Big Man
10/20/47 #2301 Driver's Boy
- 13223 10/22/47 #2302 Wanted For
Treason
10/24/47 #2303 Bad Brother

- 13224 10/27/47 #2304 The Worktrain
10/29/47 #2305 Compass
Bearing

Red Foley Show (New)

- 13193 # 1 Pete Stamper
C-90 # 2 Tommy Sosebee
3 Jimmy Self # 4 JeanShepard
5 Foggy River Boys
6 Porter Wagoner
7 Luke Warmwater
- 13194 # 8 Betty Foley
C-90 # 9 Skeets McDonald
#10 Foggy River Boys
#11 Arlie Duff
#12 Smiley Burnette
#13 Billy Walker
#14 Ferlin Husky, Jean Shepard
- 13195 #15 Foggy River Boys
C-90 #16 Hawkshaw Hawkins
#17 Patsy Elshire
#18 Bill Ring
#19 Pete Stamper
#20 Betty Foley
#21 Slim Wilson
- 13196 #22 T. Texas Tyler
C-90 #23 Smiley Burnette
#24 Pete Stamper
#25 Foggy River Boys
#26 Tommy Sosebee
#27 Jean Shepard
#28 Jimmy Self
- 13197 #29 Pete Stamper
C-90 #30 Betty Foley
#31 Slim Wilson
#32 Smiley Burnette
#33 Skeets McDonald
#34 Luke Warmwater
#35 Betty Foley
- 13198 #36 Ferlin Husky, Jean Shepard
C-90 #37 Tommy Sosebee
#38 Tall Timber Trio
#39 Penny Nichols
#40 Foggy River Boys

- #41 Pete Stamper #42 Arlie Duff
13199 #43 Arlie Duff #44 Grady Martin
C-90 #45 Foggy River Boys
#46 Smiley Burnette
#47 Slim Wilson #48 Jean Shepard
#49 Hawkshaw Hawkins

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