

# Old Time Radio **DIGEST**

No. 9

May-June 1985

\$2.50



*Mercedes  
McCambridge*

# Old Time Radio DIGEST

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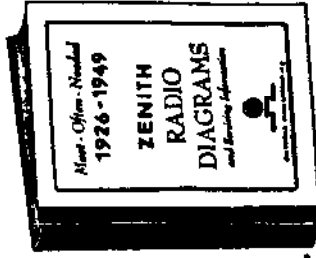
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# Radio Premium Reproduction For or Against?

By Richard King

Several years ago, I made reproductions of the 1941 Captain Midnight decoder badge. My intention was not to make money, but to share with others a piece of nostalgic from my radio childhood. Also, it exposed to me new friends and increased opportunities to share the hobby.

Because of the limited number and the high cost of obtaining an original, I felt this was an acceptable way to share a piece of the past. The badges were stamped on the back with the current year so there would be no mistake that it was a copy and not an original worth much more. Over a period of years, I sold 400 badges and with the cost of reproduction, postage, advertising, etc., I just about broke even. Today costs would prohibit a project like this for sale at under \$20 a piece (my price back then \$3.50).

There were several critical comments about the reproductions that came from collectors dealing in originals. I also collect originals and consider them great treasures and share their concerns on reproductions represented as originals for sale.

Recently I printed a four-color poster on OTR premiums which show an assortment of collectibles.

With funds from the poster sales, I hope to print posters on: Amos and Andy, Weber City Map, Buck Rogers Solar Map, Captain Midnight Airline Map, Lone Ranger Hunt Map, SGT Preston Map of Yukon, Tarzan Jungle Map, Orphan Annie, Simmons Corner, and the Lone Ranger Frontier Town. These also would be labeled as reproductions.

I would be interested in any response whether for or against projects like these. I basically feel that I can add to radio nostalgia by letting people share (even in a reproduction) who otherwise would not have the opportunity or money to acquire originals. I can't make money on projects like this because of the high up-front costs and the limited total sales with the high cost of advertising to a large audience (like *Illustrated Collectables Magazine*).

Please write if you have strong opinions about Old Time Radio reproductions or have questions. Remember "Immitation is the sincerest form of flattery."

Richard King

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# Mercedes McCambridge

by Ron Lackmann

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(GP Putnam's)  
TV Super Stars (Xerox)  
Soap Opera Almanac (Berkley)  
—other—

---

"The world's greatest radio actress."  
That's what no less an authority than Orson Welles has said of Mercedes McCambridge.

And indeed, discriminating listeners, if they know anything at all about acting... especially radio acting... would have to agree with Mr. Welles. Other radio actresses have perhaps played different characters on a single show better than Miss McCambridge... but few have managed to make listeners totally forget that they are *listening* to, and not *seeing*, the character they hear speaking.

Mercedes McCambridge's radio voice and the characters it enacted, had a unique quality that made it totally unforgettable.

That wonderful voice... no matter whether she was heard on a soap opera or a "high class" evening radio dramatic anthology show... was salted with amazing *Spontaneity* and *Sensitivity* and peppered with traces of *Vulnerability* and *Intensity*. There was, and indeed still is, a husky sexiness to Miss McCambridge's voice... a sort-of uni-sex appeal... that makes her voice immediately recognizable...

No one else sounds the least bit like her, unlike many radio actresses whose voices always seemed disturbingly similar.

Although Mercedes McCambridge has acted in numerous stage plays on

Broadway and in regional theaters all across America... and has appeared in many films... winning an Academy Award nomination for her work in the film *GIANT* and the Academy Award itself for her stunning film debut in *ALL THE KING'S MEN*... by Miss McCambridge's own admission... Radio has always been her favorite medium.

Mercedes McCambridge was born in Joliet, Illinois, a suburb of Chicago on St. Patrick's Day, on March 18th in 1918. Mercedes McCambridge is indeed her *real* name, unusual as it is. Her parents were Irish-Americans. Her mother wanted her children to have unique and individual names and so Mercedes became Mercedes.

Miss McCambridge had a rather unusual childhood. Her mother was an extremely devout Catholic and her father was a rather radical Irish rancanteur.

The McCambridge family had a difficult time making ends meet, according to Miss McCambridge in her book *The Quality of Mercy* (Mercy being her nickname). It was the Depression, and Mercedes says "There were hard times when we were very poor. I think FDR was the reason my parents' spirits didn't break."

When she was still in high school (a Catholic school), Mercedes proved a natural ham. She told great stories to other kids in her class and even invented an exotic Spanish grandmother to go with her exotic first name. She acted in school dramatic productions and while appearing in a school production of *THE TAMING OF THE SHREW*, she attracted the attention of Cardinal

Mundelein of the Archdiocese of Chicago. He suggested she attend Mundelein College when she graduated from high school. Mundelein had an excellent Theater Department and Mercedes became a star actress and a leading solo/reader with the college's Oral Interpretation chorus. Mercedes credits her college drama teacher, Sister Mary Leola, with giving her the background and training she needed to become a professional actress. "She was everything I know about my work," Mercedes says with sincerity.

In 1937, Mercedes actually began her professional acting career, although still a teenager. At Mundelein, Mercedes was appearing as a soloist with the college's speakers chorus when Sol (or Sid) Strotz, who was an NBC vice president in Chicago, heard one of the speaking chorus' concerts and was so impressed with Mercedes wonderful vocal qualities that he offered her a 5 year contract as a NBC staff actress.

Mercedes worked on many other NBC shows in Chicago while she was in college and continued to work in them when she left Mundelein.

In 1940, Mercedes married writer William Fitfield who was also employed by NBC as a staff script writer. The couple had a son, Jon, in 1941. The marriage lasted until immediately after the war ended when the couple mutually agreed to a divorce.

Mercedes real break came as a radio actress, however, when she was given the title role in the coast-to-coast radio version of the long running stage play, ABIE'S IRISH ROSE in 1942. Mercedes moved to New York City with her husband and son. ABIE'S IRISH ROSE originated from New York, the city which had become the center of radio drama broadcasting. Listening to tapes of Mercedes on ABIE'S IRISH ROSE it

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seems apparent that she must have been rather disappointed with the rather colorless part she had been assigned.. but the show was a big hit and did, after all, take her to New York, where there were numerous other radio acting jobs awaiting her.

It was at this time...when I was about 8 years old...that I had my first sort of personal encounter with Mercedes McCambridge.

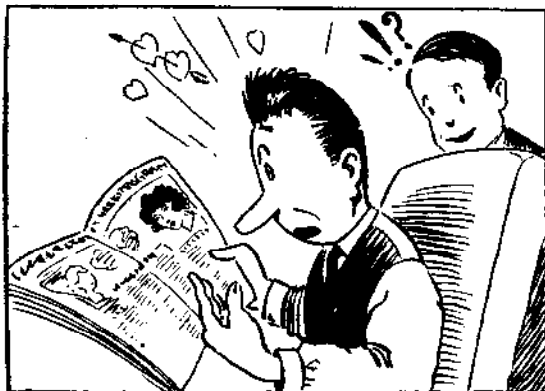
My mother took me to see a live broadcast of ABIE'S IRISH ROSE. I had also attended performances of such shows around that time as THE SHADOW, LET'S PRETEND, QUICK AS A FLASH, and LEAVE IT TO THE GIRLS, but ABIE'S IRISH ROSE became something special to me. I was drawn to the attractive lady on the stage who was reading the part of Rose. She was totally fascinating to watch as well as hear. I totally forgot that I was watching someone reading as the broadcast commenced. Mercedes *became* Rose for me. She really seemed to be *doing* the things she was *saying*. She was absolutely and completely wrapped up in her role. When I got home, I looked up

her number in the Manhattan phone book and was surprised when I actually found her listed in the book. On Monday evening after school, I dialed her number...(Remember, I was eight years old) and she actually answered the phone. I was too dumbstruck, however, to speak to her, and meekly hung up the receiver. From then on, I was a devoted fan and spent evenings spinning the radio dial looking for shows on which she might be acting. I could always find her on one show or another. Mercedes, by the mid-1940's, had become one of radio's busiest actresses. She had running roles on such daytime radio soap series as BIG SISTER, NORA DRAKE, STELLA DALLAS, THE SECOND MRS. BURTON, THE ROMANCE OF HELEN TRENT, BETTY AND BOB, and THE GUIDING LIGHT. Later, she played the leading role in a soap opera called FAMILY SKELETON, which was created by ONE MAN'S FAMILY's own Carolton E. Morse.

In 1947, Miss McCambridge became one of a company of regulars who appeared on a wonderful dramatic anthology series produced by CBS

## RADIO DIGEST — *Illustrated*

### THE ANTENNA BROTHERS Spir L. and Lew P.





called STUDIO ONE. (This was the original radio version of the show). This show, in my estimation, is one of the very best of the evening dramatic anthology series. It was extremely well written, acted, and produced. STUDIO ONE was the brainchild of a talented young Canadian radio director-actor, Fletcher Markle. CBS hired Markle in 1946 as sort of a new Orson Welles (a triple threat producer-director-actor) after he had received considerable attention as the director-host of a summer version of the old MERCURY THEATER series. CBS sustained STUDIO ONE, trying to get it off the ground, for one year and Markle hired the best radio acting talent New York City had to offer. Regulars on the show included such first-rate radio actors as Robert Dryden, Miriam Wolfe, Hedley Rennie, Rosemary Rice, Hester Sondergaard, Ronald Liss, Elspeth Eric, and many others. The first half-year that STUDIO ONE was on the air, most of the scripts starred Everett Sloane and an actress with a wonderful voice and numerous radio and stage credits, Anne Burr. About half of the way through

STUDIO ONE's first year, Mercedes McCambridge suddenly replaced Miss Burr as the female star of most of the hour-long dramas. The fact that Mercedes later married the chorus' director, Fletcher Markle, may have had something to do with that and I often wonder whatever happened to the talented Miss Burr as far as STUDIO ONE was concerned.

In 1948, Mercedes became a film actress..quite by accident as it happened, and won the role of Sadie Burke in the film ALL THE KING'S MEN.

Mercedes won an Academy Award for her rivoting performance in ALL THE KING'S MEN, her first film. Her Academy acceptance speech must surely go down in film history as one of the most appropriate and touching of acceptance speeches. She said, holding the Oscar clutched in both hands: "I'd like to say to every waiting actor, hang on. Look what can happen."

While she was in Hollywood making ALL THE KING'S MEN, she continued working on radio. STUDIO ONE had been cancelled, but Fletcher Markle was given the reins of an hour-long dramatic

November 10, 1923

## Romance vs. QRM



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anthology series for Ford called the FORD THEATER. After a few months in New York, THE FORD THEATER moved its operation to Hollywood and before long Mercedes was appearing in supporting and major female roles on the show on a regular basis. Leads on THE FORD THEATER were played by such Hollywood luminaries as Marlene Dietrich, Montgomery Clift, Jack Benny, and such, but many of the STUDIO ONE regulars could also be heard on the new FORD THEATER show. Miriam Wolfe and Robert Dryden appeared on both shows, as did Ronnie Liss and Hedley Rennie.

Throughout the 1950's and early 1960's, Mercedes continued working in films and on the radio simultaneously. At one point, she had a regular role on both a radio and TV series in the 50's. Her film work included roles in such films as LIGHTNING STRIKES TWICE, THE SCARF, INSIDE STRAIGHT, and

JOHNNY GUITAR, which starred Joan Crawford.

Other films Mercedes made in the 50's and 60's include GIANT, A FAREWELL TO ARMS, SUDDENLY LAST SUMMER, TOUCH OF EVIL, CIMERON, and my particular favorite, ANGEL BABY. Throughout these years, Mercedes *continued* working on radio... but by then she was being given star billing on radio shows.

In the 60's, Mercedes made guest appearances on numerous television series...but she had developed a serious drinking problem. After several horrible incidents involving alcohol misuse, Mercedes joined AA and managed to become a "recovered alcoholic". She also became very active for various Liberal political causes...She was one of Adlai Steveson's firm supporters several years before....Some people say she was much more than Mr. Steveson's casual friend and supporter. Steveson

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obviously adored her and placed a great deal of confidence in her support.

In 1973 Miss McCambridge was heard (but not seen) as the voice of the Devil in the film sensation, *THE EXORCIST*. I feel her performance made the exorcism scene in this film the chilling thing it was...and helped make the movie the hit that it became.

In the 1970's, Mercedes continued acting on radio making frequent appearances on the CBS Mystery Theater series. The show was directed by her old friend, Himan Brown, who had worked with her on numerous radio shows during radio's golden age, the 40's and 50's. Brown had directed her in *Inner Sanctum*, and *Grand Central Station* to name just a few. Mercedes did some very interesting work on *The Mystery Theater*.

Presently, in addition to working as the President of the Livengrin Foundation...which is a foundation for recovered alcoholics located in Eddington, Pennsylvania, Mercedes is also active as a lecturer and actress, appearing on numerous TV shows. She's had featured roles on such popular hits as *MAGNUM P.I.* as recently as last season. In the mid-70's, Mercedes was the artist-in-residence at Catholic University. "I kept touting radio," she says, "and all these young people in the graduate school kind of pooh-poohed it as being a lesser sister of the arts. So I asked permission to do 'Under Milkwood' by Dylan Thomas, which was originally a radio show, and, after some persuasion, I got the time and worked with the students who half-heartedly went at it and recorded it as a radio show. When they listened to it as a group afterwards they wanted to jump off the Washington Monument. They had no idea that they were as slow, as colorless, as vapid, as uninteresting as they came

off on the tape. You can't go half-way on radio. They did it again and they learned a lot and they don't pooh-pooh radio any more. It was a marvelous thing. I wish there were more of it for young actors and actresses."

Mercedes McCambridge was truly one of radio's most gifted and versatile actresses. She certainly deserves Orson Welles title of "The World's Greatest Radio Actress," as far as I am concerned, because of the thousands of hours of escape, pleasure, and excitement she has given to my life. I've never been fortunate enough to meet Miss McCambridge, in spite of our close brushes in the past. But that doesn't matter. I feel fortunate indeed to have been privileged to hear that fabulous voice in my lifetime, on a media that has come to mean so much to me. Thank you, Mercedes McCambridge. It's certainly been a pleasure to hear you!

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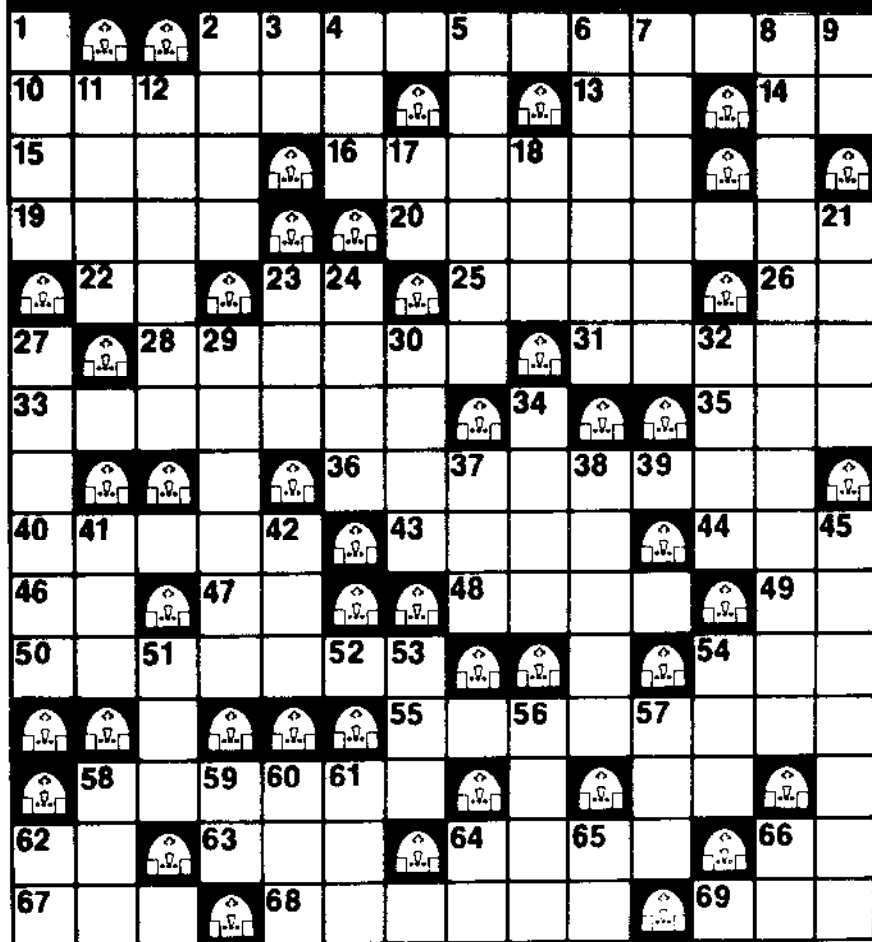
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# Radio Crossword



## Across

2. The father on this series worked at an aircraft factory.
10. One of the first 50 Quiz Kids Emily Anne \_\_\_\_\_.
13. George Burns played the title role in \_\_\_\_\_ God.
14. Serial drama featuring Joan Hargrove-Scott. (Initials)
15. Fred Allen's Flagstaff Openshaw.
16. Nero Wolfe.
19. Tonto's sidekick.
20. Big city editor Lorelei Kilbourne's property.
22. "Martin Kane, Private Eye." (Initials)
23. Good friend of Digger O'Dell. (Initials)
25. One of the Happiness Boys, Ernie \_\_\_\_\_.
26. Early Science drama. (Initials)
28. "want to get away from it all?"
31. "\_\_\_\_\_ Private Caper."
33. Father of the Lone Ranger.
35. Luggage tag for the old Denver Railroad Station.

36. We used to listen to the \_\_\_\_\_  
\_\_\_\_\_ and night.
40. The quintessential spinach eater's  
lady friend.
43. "\_\_\_\_\_ Hit Parade."
44. Major author with Georgia O'Keefe  
in Taos. (Initials)
46. John Marshall on "Those We Love."
47. Mr. Sloan for short.
48. George & Gracie's theme song  
"Love \_\_\_\_\_"
49. Chick Johnson's comic partner.  
(Initials)
50. The Lone Ranger's nephew.
54. Ben-\_\_\_\_\_.
55. All right McGee, What's going \_\_\_\_  
\_\_\_\_\_?
58. "\_\_\_\_\_ two hundred  
and thirty-seven pounds."
61. Gary Moore's "Take It \_\_\_\_ Leave It."
62. "Luncheon \_\_\_\_ Sardi's."
63. The other music conglomerate,  
not BMI.
64. "Betty \_\_\_\_\_ Fables" with Mae  
Questel.
66. Harriet's hubby for short.
67. \_\_\_\_\_ and Abner.
68. Ethel and \_\_\_\_\_.
69. "\_\_\_\_\_ on a Clue."
- Down**
1. Don't touch that \_\_\_\_\_.
2. The "Daily Planet's" Lois \_\_\_\_\_.
3. She played Mrs. Jessie Hughes on  
"Young Dr. Malone." (Initials)
4. She played Sally Farrell on "Front  
Page Farrell."
5. Fibber, you can just take that right  
back \_\_\_\_\_ door.
6. Pat Brady's sidekick.
7. \_\_\_\_\_ dream.
8. The first big variety show.  
Sponsored by National Carbon Co.
9. Writer of "Arabesque." (Initials)
11. Jack Benny was a master of the  
\_\_\_\_\_ burn.
12. Tonto constantly had to save  
the \_\_\_\_\_.
17. Played William Todhunter Hall.  
(Initials)
18. 1920-1950, Radio's Golden \_\_\_\_\_.
21. Bernie \_\_\_\_\_ played Mr. Pincus  
on "The Front Page" on Texaco.  
Star Theatre
23. Played the Virginia Judge on  
The Eveready Hour."
24. Chester Goode, the deputy.
27. Author of that splendid book  
*Wyxie Wonderland*.
29. Supported Brace Beemer for  
many years.
30. One of the writers of "The Adven-  
tures of Ozzie and Harriet," Rupert  
\_\_\_\_\_.
32. "The \_\_\_\_\_ of Life" featured  
Dr. Jim Brant.
34. Call letters of a far reaching station.
37. "\_\_\_\_\_ Winslow of the Navy."
38. "Your Obedient Servant."
39. \_\_\_\_\_-Day.
41. The Moana \_\_\_\_\_ volcano.
42. \_\_\_\_\_ Arden.
45. "\_\_\_\_\_ Jones."
51. Steve Allen's "Henry Hathaway."
52. "\_\_\_\_\_ Love a Mystery."
53. The serial "\_\_\_\_\_ and Will."
54. "\_\_\_\_\_ Honor, Nancy James"  
featured Alice Reinheart as Carrie  
Dean.
56. Is Mayor La Trivia \_\_\_\_\_  
down at Doc Gamble's?
57. "\_\_\_\_\_ Harrigan" featured Jackson  
Beck as Tank Tinker.
58. A group of teetotalers.
59. The only Dr. Watson to attend a  
Friends of Radio convention.  
(Initials)
60. Radio conventioners are assisted  
in their landings by \_\_\_\_\_.
61. Throckmorton P.
62. \_\_\_\_\_ Hodge.
64. "It Pays to \_\_\_\_\_ Ignorant."
65. \_\_\_\_\_ Radio.
66. Producer John Houseman's partner.  
(Initials)

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# W.C. Fields

by Jim Snyder

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William Claude Dunkenfield was born in Germantown, Pennsylvania, in 1879. This event was not considered particularly important at the time, but the Post Office put out a postage stamp to commemorate the event one hundred years later; for you see, Dunkenfield was none other than W.C. Fields.

His early life was one of great unhappiness. As a child he lived in poverty, was subjected to beatings, and was in rather constant misery. Things were so bad at home that he ran away at the age of eleven, never to return. He then lived in the streets, was involved in minor crimes, and had constant scrapes with the police. He spent one year living with a grandmother, and then after leaving her got his first job in a pool parlor where he racked balls and cleaned up in the daytime. He was permitted to sleep on the tables at night.

He entered show business by the usual route, for those days, through vaudeville. He started as a juggler and the newspapers of the day have brief items about his juggling being very good and about the sly comments that accompanied his performance. He then moved on to the silent movies. He wrote many of his movies himself, turning in one script outline on a grocery sack, for which he demanded and received \$25,000. He was a natural for the "silents" as he could make people laugh without uttering a word. He was, though, extremely jealous; and hated the success of others. He once walked out of a Charlie Chaplin film saying quite seriously, "If I could get my hands on Chaplin I'd strangle him."

Although he had the courage to be

funny about the terrible things that had happened to him in life, he was still a bitter man. He was really quite serious in saying that he hated dogs, mothers, holidays, Girl Scouts, preachers, honest labor, and charity. When asked if he liked children he said, "Of course, if they're well cooked."

Fields wasn't really very interested in radio. Although he was a guest on a number of shows, he frequently turned down offers for his own show. He finally did do a series for Lucky Strike in 1939, but it only lasted one season. Probably his radio appearances that are best known were his guest spots with Edgar Bergen and Charlie McCarthy. He received \$6,500 for each guest appearance. He was given his own writer, Dick Mack, for these appearances; but he either changed what was written for him or threw it out and substituted his own material. He always failed to submit his scripts to the censors, and so there was always concern that he might say something off-color on the air.

He was famous for his drinking, and he always brought a shaker of martinis with him for the Sunday rehearsals, but no one ever saw him drunk.

The McCarthy/Fields feud was a popular one with listeners, but unlike the Benny/Allen feud, this was a real one. Fields actually did hate Charlie. Although Fields and Bergen were genuine friends, Fields seemed to think of Charlie as a separate, living human being, and on several occasions Bergen had to actually restrain Fields from damaging the dummy in a fit of rage. To Fields, Charlie was just another wise little child, and Fields hated children.

Charlie's favorite targets were Field's drinking and his red nose: "Why don't you ever have your breezer tattooed

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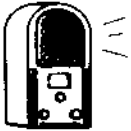
blue for the duration of the dimouts." Fields retorted, "Silence, you frustrated hitching post, or I'll cut you down to a pair of shoe trees." Fields refused to be put down by a wooden dummy. He called Charlie a "little squirrel's warehouse," a "termite's flophouse," and a "dead limb on the tree of knowledge."

These squabbles, that were real as far as Fields was concerned, were true radio classics: "Tell me, Charles, is it true your father was a gate-leg table?" Fields asked on one broadcast. Charlie replied, "If it is, your father was under it." "Why you stunted spruce, I'll throw a Japanese beetle on you." "Why, you bar fly," Charlie came back, "I'll stick a wick in your mouth and use you for an alcohol lamp." Once, after one of these exchanges, Fields actually sawed the dummy in half in front of the studio

audience.

Fields' distinctive pattern of speech would certainly appear to have been a popular one, for he had close imitators on at least two radio shows that I can think of: Horatio K. Boomer (played by Bill Thompson) on the "Fibber McGee and Molly" show, and Cherokee O'Bannion (played by Wade Crosby) in the "Frontier Town" series.

The overpowering image that we have of Fields is that of a drunk, but he was seldom if ever drunk. Guests in his home, who became drunk were seldom invited back. There is no question that he was a hard drinker, and his drinking did finally catch up with his liver. He committed himself to a Pasadena sanitarium when he was 67, but that was a little late. He died on Christmas day in 1946.



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# Radio Book Collecting

by Edward Carr

Did you ever get a feeling you would never complete a project, that the end of the road is never in sight? I am sure everyone has had those feelings at one time or another. These feelings dealing with books has had me in it's grip lately, even while I am penning this the presence is there.

Now you wonder what I am talking about. That's good. It helps to keep you reading further. Shall we continue.

What I am trying to say is, will I ever have in my collection all the books written on radio? I can't answer that with any certainty, not after the last few weeks. I knew my collection was small but not as small as it seems, compared to two people I corresponded with. I read that a lady in Chicago was selling off some of her collection so I made a phone call and while talking to her mentioned I have a hundred or so books and she told me if only I had that few, that few! I thought. How the (heck) many did she have? Well, it was quite a number more than 100. Anyway I ended up buying some of her collection, not many but a few I needed for myself and others. One of them was a very very hard to find Amos N Andy—"All About Amos N Andy" and their creators Correll and Gosden. This was written in 1929 and is in nice shape. I've seen this book when available in auctions go as high as \$30.00. I picked it up for less, but not the usual 50¢ nor \$5.00. I'll go into more detail shortly.

I then wrote to a friend in California to see if he would send me his book list. Sure enough two weeks later there it

was. I ended up with indigestion (you know the commercial). It listed over 600 books. He titled it "Source Books on the History of American Network Broadcasting". A very apt title. Many thanks to Clyde Bengé of California. I've sent Clyde a little token of my appreciation, a large book worm. Seriously it was really appreciated. I had a two fold reason for wanting the list. I needed a large source reference for when I want book hunting and the second reason, at the convention a number of you wanted to know what books were written, and a number of people wrote asking the same, so finally I am able to start a project and if this magazine will stay around for the next 10 years I'll be able to finish it. Do you hear me Bob?

At the end of every column there will be a page or two of that 600 book list. I do hope everyone will make use of it.

The Amos N Andy book would not be hard to miss if you should by chance come upon it. It's a bright orange hard bound with the title in black letters. It was copyrighted in 1929 by C.J. Correll and F.F. Gosden and was published by Rand McNally and Co. There is an introduction by Bill Hayes their long time announcer. It's a sort of question and answer book. I found it quite interesting. The book is 126 or so pages long, so you see it's not a very large one. And unless you would be extremely lucky to find one, expect to pay a minimum of \$10.00 to around \$30.00.

I had all intentions of closing for this time but let me tell you of a recent find that I made. I uncovered a number of broken encyclopedia sets, a little thicker than Time-Life called America, An Illustrated Diary of It's Most Exciting Years. And within that set I found two volumes called The Golden Age of Comedy, within it contains excerpts on Ed Wynn, Baby Snooks, Jack Benny,



Gertrude Berg and many others. Hardbound, the total number of pages for both are 280, the complete set would be worth having but that's the way some things happen. As it stands I need three to complete the set. I did manage to obtain several sets which I offered to a club at \$4.00 per set plus postage around \$1.50. However, if they do not take all I will sell them to whomever writes first. I

believe you will be quite pleased with them.

One last thing with the list. Not all the books dealt strictly with radio personalities. At the end of each column I will give numbers. These numbers pertain to the list and the corresponding number on it. They will be books other than radio personalities, etc. None this time.

## Source Books on the History of American Network Broadcasting

TITLE	AUTHOR	PUBLISHER
1. Columbia Workshop	Douglas Coulter	McGraw-Hill Book Co. 1939
2. Thirteen By Corwin	Norman Corwin	Henry Holt and Co. 1942
3. Radio Writing	Max Wylie	Farrar & Rinehart 1939
4. Information Please	Dan Golenpaul	Simon & Schuster 1939
5. Preview of History	Raymond Swing	Doubleday & Doran 1943
6. Of Mikes and Men	Jane Woodfin	McGraw-Hill Book Co. 1951
7. I Looked & Listened	Ben Gross	Random House Pub. 1954
8. Wisdom of Sarnoff	Leon Gutterman	The Wisdom Society 1967
9. A Note of Triumph	Norman Corwin	Simon & Schuster 1945
10. About Amos & Andy	Correll & Gosden	Rand McNally & Co. 1939
11. Radio Writing	Erik Barnouw	Little, Brown & Co. 1939
12. Found B'CASTing	Edgar Willis	Oxford Univ. Press 1951
13. Radio Listening	Paul Lazarsfeld	Prentice-Hall Inc. 1948
14. Fasc. Radio Bus.	Robert Landry	Bobbs-Merrill Co. 1946
15. Radio Comedians	James Harmon	Doubleday & Co. Inc. 1970
16. As It Happened	William Paley	Doubleday & Co., Inc. 1979
17. The Serials	Raymond Stedman	Univ. Oklahoma Press 1970
18. Inside ABC	Sterling Quinlan	Hastings House, Inc. 1979
19. The Great Man	Al Morgan	E.P. Dutton Pub. 1955
20. Unembarrassed Muse	Russell Nye	Dial Press, Inc. 1970
21. This Was Hit Parade	John Williams	Private Publication 1975
22. The Serials	Raymond Stedman	Univ. Oklahoma Press 1977
23. 50 Fabulous Years	H.V. Kaltenborn	G.P. Putnam's Sons 1950
24. American Broadcast	Lichty & Topping	Hastings House Inc., 1975
25. It Sounds Impossible	Slate & Cook	Macmillan Company 1961
26. Tune In Tomorrow	Mary Jane Higby	Cowles Publication 1966
27. Radio's Golden Age	Buxton & Owen	Easton Valley Press 1966
28. Great Radio Heroes	James Harmon	Doubleday & Co., Inc. 1967
29. Remember Radio	Ron Lackmann	G.P. Putnam's Sons 1970
30. Pict. Hist. Radio	Irving Settel	Grosset & Dunlap 1967
31. Jack Benny	Mary Livingstone	Doubleday & Co., Inc. 1977
32. Star Spangled Radio	Kirby & Harris	Ziff-Davis Publication 1948
33. I B'Cast The Crisis	H.V. Kaltenborn	Random House Pub. 1938

# Technical Talk and Radio Rumblings

by: Bob Burnham

Once upon a time I threatened to write a recording tape article for you "Digest" readers then I sort of "vanished" for the next few issues. Wasn't that a curious thing to happen? Well, lo and behold, I ended up publishing a book about the technical side of OTR collecting and the final stages of that book stole a few months out of my life! So I've been a busy little boy in the last six months or so! If you've been watching the ads here in the Diges, you know only too well that the book is out, and to everyone who has ordered a copy, my thanks for your interest and for all your good comments. I was also deeply touched to receive the Allen Rockford Award, along with Jim Snyder, at the '84 convention in Newark. I guess that my Tech Guide has been given the stamp of approval by radio collectors — otherwise, I wouldn't have gotten the award — which I consider the highlight of my entire OTR career. Thanks everyone for bestowing upon me such a high honor. I'll try to live up to it.

Now...where was I? Oh yes, recording tape. Chapter 13 of my book deals with this topic. Some of you use only cassettes, while a great many of you use both reel and cassette. I personally, store my collection on reel, because it has the lowest per-hour cost for storing, and takes the least amount of space for a given number of hours that can be fit on a reel. Reels, of course have longer recording lengths, while cassettes on the other hand, are a lot more convenient, especially when listening on the go (in

the car, for example). After a person builds up a large collection, however, it's a lot easier to deal with 100 reels of programs in terms of storage, as compared with the 600 cassettes it would take to store the same number of programs. 600 cassettes are a real hassle — easily cluttered, expensive and time consuming to keep arranged in an orderly manner. BUT, once you do get them organized, it's a *lot* easier to find specific programs than to go searching through a quarter-tracked, six hour reel. So you trade major advantages of one over the other for major hassles. Most collectors end up collecting on reel, however, and for this reason, I'll be dealing a lot with reel tape in this article although a few comments about cassettes are in order.


Cassettes provide excellent sound reproduction. When you purchase "bulk" cassettes, you can get the best price with little or no sacrificing performance. The major suppliers of both cassettes and reel tape to old time radio are Audio Tapes, Inc. [Ron Barnett], Box 9584, Alexandria, VA. 22304, Burlington Audio Tapes, Inc., 106 Mott St., Oceanside, NY 11572 [Rudy Schwartz], as well as M & K Recording, Inc. [Gary Kramer], 8496 No. Saginaw, Mt. Morris, MI 48458. All of these sources are very supportive of old time radio, to the extent that some are collectors themselves. Bulk cassettes are available from all of these sources, as well as reel tape, and I have high recommendations for them. A "bulk" cassette means that the tapes are would by the suppliers themselves (in most cases), and the tape is usually supplied without a label or box. The reliability of these tapes and performance is very high. There are also some "bulk" cassettes which are imported from Korea (for example). These are lower in cost, but seem to

perform reasonably well, although they don't seem to run as smooth. In normal recorders, they're okay, but you may have a problem running them in cassette duplicators. There are also a variety of grades of tape would inside — ranging from strictly "voice" quality (which are adequate for old time radio) to premium high bias tape for music. I myself, prefer a "middle of the road" variety, although others are very happy with a "voice grade" tape.

The most popular reel tape used by collectors is the infamous Government surplus "used" Ampex 641. This tape is available from all of the sources mentioned. It is offered in "pre-sorted" and "unsorted/as is" grade. About 1% of the "pre-sorted" used tape you buy may be defective, however, you have return privileges for defective tape when you buy it pre-sorted. The "as-is" tape saves you as much as 50¢ a reel or more. 10-15% of this tape, however, may be defective, and it is not usually returnable for credit or replacement. The savings, however, more than compensates for the percentage of the tape you have to throw out. The big question, however, is how do you tell a good reel from a bad reel? Sometimes the defects are hidden and the "pre-sorting" process doesn't catch the flaw. If you put the reel on the machine and as it's running, the edges waver, there's a good chance that the reel will not be usable. Sometimes this flaw can be spotted just by looking at the reel if it's bad enough. You'll see the windings on the tape pack "squiggle" rather than just sit there flat on top of each other. Another obvious defect is the tape is would sloppily and the edges in some spots are physically creased and folded over. You won't usually get a reel like this if it's pre-sorted, but if it isn't pre-sorted you may. If the tape only has this problem the first few layers of tape, it

may be possible to salvage the reel. Cut the part off that's crinkled and folded over. If it's too far into the tape pack, maybe you can make a 1200' reel out of it.

It is also possible for the tape to have the "wavering" problem and have it not be obvious by visual inspection — but the result when using the tape will be the same: Severe volume fluctuation on the left tracks. Even if the irregular edges of the tape are not too badly flawed, there will be problems with the tape.



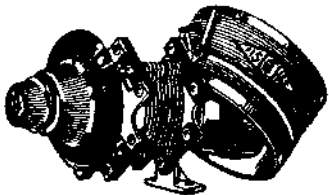
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Anything that interferes with having the tape make perfect contact with the heads will cause such a problem. WHAT CAUSES THIS PROBLEM TO DEVELOP? It is usually the result of the tape being wound too tightly on reel. This should be a hint to you about storing your tapes. Try not to store the tape in a "fast wind" mode. In other words, play the second side *all the way through* so there is a smooth and evenly would tape pack on the reel. This is especially important if the tape will be stored for a long period of time without playing. You will avoid the possibly of edge damage, as well as minimize the chance of print through developing. The problems described are probably the most common defects with the reels sold as "used" Ampex 641. Other less common problems are stretched spots and splices. The splices are usually good ones (unlike the type that were on the "Shamrock" tape many of us used years ago). The stretched spots, if you can find them before using the tape, can simply be cut out and re-spliced. A chapter in my book deals with splicing tape. If it can be avoided, you should try NOT to use a reel with a lot of splices, *especially* for permanent masters.

1984 for many collectors was a very busy year. A lot of new programs came out in *really* top notch sound. Complete runs of shows in broadcast order were released. Shows that didn't previously exist were discovered. A really fine set of Gunsmoke programs were assembled and released, with more slowly coming out. A long gap of Jack Benny programs in 1938 that were missing started to fill in. Many of the early Johnny Dollar shows were released as well as sound upgrades of later shows in the series. A very large find of disks was made and a small hint of what was to come out of those was released in '84...perhaps, most

significantly, the GASOLINE ALLEY programs. Some of the other shows which will be appearing in 1985 include more T-MEN shows, The Phantom, Uncle Don as well as The Flash. These are but a few of the HUNDREDS of new programs which will be coming out from just this one source. In the statistics section of my book, it is estimated that over 40,000 programs were existing at the time the book was written. At the rate that new shows are being discovered, the figure could easily double in a year's time. Near the end of '84, new episodes of THE KEY, SECRET AGENT K-7, and ANN of the AIRWAYS were released. One major find of disks a reliable source informs me, involves several *truck loads* - somewhere in the neighborhood of 140,000 disks, which represents about 70,000 programs!! Not all of these programs may be new to us, and some are likely to be of a less interesting type, but with numbers that high, a decent percentage of them *have* to be programs we've looked for for YEARS! I would also predict, however, that it will take a few years for these shows to get out into general circulation. It takes a lot of time to copy disks onto tape. It also takes a lot of time for the various collectors and dealers who originate the shows into general circulation to obtain copies, make up their own masters then prepare listings of the new shows for other collectors. But be patient! It should be well worth the wait.

It always AMAZES me that new shows *keep turning up*. I have wondered when we would reach a point where EVERY SHOW that will be found, EVER, is found. In other words, there's no new shows coming out and everything there is to collect has already been put into general circulation. I hope that time never comes, because that's part of what

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The second part of the book, prepared by Nevins and Old Time Radio authority Ray Stanich, is an annotated chronology and episode log, listing the individual program titles, the dates on which they aired, their present availability on tape, and select names of guest armchair detectives who appeared on the show, as well as other relevant information.

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makes collecting old time radio exciting. Between 1935 and about 1962, radio was on the air continuously, and that's a LOT of programming. There's no chance that *everything* that was *ever* on radio was saved, but I hope that every great comedy show and every great mystery show that was on *was* saved and exists somewhere. There already are a lot of radio's classic shows — Suspense, Escape, Benny, Fibber McGee, Marlowe, Johnny Dollar, etc. that exist in their entirety...at least mostly complete runs of these shows from the first show on the air to the last broadcast. In 1984, one of the other major releases was the many new SAM SPADE programs with Steve Dunne. I'm wondering when the complete SAM SPADE run with Howard Duff will come out. We have some already and a few that we have are in poor sound. Any predictions?

The next column here in the Digest will be a surprise to everyone, including me. I will at that time, feature a certain piece of equipment used in old time radio collecting. I'll review it briefly. The surprise will be what that piece of equipment will be.

The sad thing that happened in '84 (speaking of equipment) is that early that year, Sony Corporation *completely* discontinued their reel to reel products — including the TC-399 (son of the TC-377, one of the classic reel decks used by collectors). Their more expensive reel decks were also dropped. So now what do we have? Teac, Pioneer, Akai and the more expensive Technics. Keep your old reel decks in working order! We'll talk more about that next time. Until then, keep the tapes rolling, and the heads shiny.

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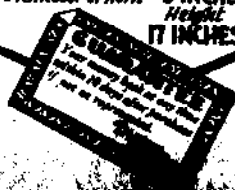
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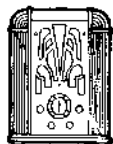
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 D145 Big Note/The Big Net  
 D146 Big Life/Big Step  
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 D173 Knife, Dead Body, Getaway/  
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 C318 Extended Visit 2/18/45 -- The Sister-in-law 2/25/45 (with audience warm-up)  
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 C320 The Pet Pig 4/8/45 -- Leila's Big Party 4/22/45  
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James L. Snyder, 517 North Hamilton Street., Saginaw, MI 48602 / (517) 752-4625 / reel / 16,000 shows / All, except music/sports.

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## The Radio Reading Room

by George Wagner

Having spent nearly 25 years in the new, used and rare book business, I believe that I can offer some useful and practical advice to those of my fellow radio collectors interested in building up a library of radio-related books. I have no intention of stealing Ed Carr's thunder here; our two columns should naturally compliment each other's.

My basic advice is that it is worth going through nearly *any* collection of old paperback pamphlets, hardbound books, handbills, etc., from the 1930s and 1940s. In this manner I have picked up radio cookbooks, quiz books, scripts, and religious promotions, among many other items. In going through one box of old papers recently I found the Christmas, 1946, fund-raising letter sent out by radio's LUTHERAN HOUR. Most of these items cost me way under a dollar, especially at charity book sales, although I've paid a little more for choicer material.

You're going to miss a *great* many items if you walk into used bookstores and look *only* at the Radio-TV and Motion Picture/Theater shelves. The vast majority of my books have come from shelves labeled Fiction....Cookbooks... Religion....Literature....World War Two... Politics....Sports, etc. My copy of J. Leonard Reinsch's scarce RADIO STATION MANAGEMENT (1943), for example, came from the **Business** shelves!

I've bought a lot of radio-related material by searching the Poetry shelves. Volumes of poetry broadcast over the Tony Wons, Sammy Kaye, and Ted Malone programs usually sell for no

more than \$2.00 or \$3.00 a piece. Six bits brought me David Ross's POET'S GOLD: An Anthology of Poems to Be Read Aloud (1933). These poems were read by Ross over his CBS network program, POET'S GOLD.

(And for anybody who thinks that poetry is "sissy stuff," consider this: General George S. Patton not only *read* poetry, he also *wrote* it. Enough said, or do we have to *fight*?)

It is always worthwhile checking through collections of books on history and the military, both in bookstores and at library-type sales (such as the Cincinnati Public Library's annual sale on Fountain Square). This is how I purchased Raymond Gram Swing's HOW WAR CAME (1939) for \$1.50. This book transcribes Swing's most important news broadcasts from March 9, 1939 through September 3, 1939. Swing's later book PREVIEW OF HISTORY (1943), a large magazine-size paperback, cost me four bits. It contains approximately 80 Swing newscasts, all dated, from the late 1930s and the early 1940s.

Many current events-type radio programs published transcripts of their discussions, and these often turn up with the same type books mentioned above. The famous TOWN MEETING OF THE AIR is a case in point. I picked up for next to nothing all the transcripts for July, August, and September, 1949.

Very often this stuff is remarkably cheap. For example, about a year ago I picked up a paperback volume of political talks presented over the MANION FORUM in the 1950s. Cost: 10¢. (The book had been marked down twice before - from 50¢ to 25¢ to the price I paid.) For 50¢ I got a little pamphlet of radio talks made by Charles F. "Boss" Kettering in the 1940s and 1950s.

By all means keep a regular check on the Religion shelves. I've found volumes of radio sermons dating back to the 1920s. Through such checking I've managed to pick up the texts to many of the sermons broadcast by Father Charles E. Coughlin during the early 1930s. The volumes I've found so far cover: 1930-1931, 1931-1932, 1934, and 1935. The cheapest of these books cost me a quarter and the most expensive \$15.00. The latter amount is the most I've ever spent for a radio book, and I subsequently saw the book priced much lower.

Check the Drama and Plays shelves for collections of old radio scripts. The greatest collection I've ever found is BEST RADIO BROADCASTS OF 1938-1939 (published in 1939). This big book contains over 30 scripts, all dated, including INFORMATION PLEASE, WE THE PEOPLE, KATE SMITH, FRED ALLEN (TOWN HALL TONIGHT), LET'S PRETEND, GANGBUSTERS, and CAVALCADE OF AMERICA. It also includes newscasts (both ad lib and prepared), panel discussions, etc. My copy cost me \$5.00 - an absolute steal for this treasure-trove of a book.

Also excellent is THERE'S LAUGHTER IN THE AIR! Radio's Top Comedians and Their Best Shows (1945). This hilarious volume gives three dozen scripts (some complete, some lengthy fragments) from more than 20 of the top comedy programs of the early through mid-1940s. Many of the shows are not dated, unfortunately, but otherwise this is one fine book. I found this one in the Humor section.

It was also in the Humor section that I found my copy of CAN YOU TOP THIS (1945), a collection of jokes from the famous program of the same name. In the Games section I found THE QUIZ KIDS: Questions and Answers (1941).

The first book cost me \$2.50, the second less than a buck.

Novels based on radio soap operas are buried in the Fiction shelves, but only careful and patient searching will ever ferret them out. In the late 1930s, especially, many of the leading soap operas published novelizations of their story-lines. These books were apparently intended to help new listeners "catch up" with the continuing drama. I paid \$3.50 for my copy of *JUST PLAIN BILL* (1935). This book, still in its original dust jacket, gives the story up to 1935, plus photos of the cast.

A similar book was issued by the *BACHELOR'S CHILDREN* show in 1939. This volume gives a complete novelization of the show up through February 28, 1939, as well as cast pictures. I am fond of *BACHELOR'S CHILDREN*, and this book has added greatly to my understanding and enjoyment of those episodes I possess. *ONE MAN'S FAMILY* produced a similar *BOOK IN 1938*.

Don McNeil's *BREAKFAST CLUB* published many books over the years. Absolutely crammed with cast photos, I've seen even the early volumes sell for under one dollar.

So help me, I've even found radio books in the Medical section! That's where I found a collection of scripts for a dental hygiene program broadcast over WNYC in the early 1940s.

Books from the 1940s on radio production, directing, writing and acting turn up quite frequently, usually at low prices. Among others I've found: John S. Carile's *PRODUCTION AND DIRECTION OF RADIO PROGRAMS* (1939), Albert Crews' *PROFESSIONAL RADIO WRITING* (1946), Rome Cowgill's *FUNDAMENTALS OF WRITING FOR RADIO* (1949), and Samuel B. Gould's *TRAINING THE*

*LOCAL ANNOUNCER* (1950). None of these books cost me more than \$4.00

In time, with practice and patience, you will develop an "eye" for radio books. While others stare at bookstore shelves, you will find yourself looking *behind* the shelf, for the radio item that got accidentally pushed there a decade ago. You will discover that it will become impossible to pass a book anywhere without checking the possibility that it might be a radio item.

For example, I recently saw five very old paperbacks sitting on a counter at a charity book sale. There was no lettering on the spines, and since I am by nature a rather curious fellow (read: nose) I picked them up to see what they were. Had I passed up these "spinless" books I would not now own the set of books entitled: *A SERIES OF TALKS GIVEN ON THE FORD SUNDAY EVENING HOUR: 1934-1940*.

Most importantly, establish a close relationship with your local used book dealer and tell him or her the types of material you wish to collect. You will be surprized by the great stuff he or she will turn up for you.

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- # 17 NIGHTBEAT w/Frank Lovejoy Fear/Panic 5-35-51 Christmas Story 12-20-50
- # 19 BOX 13 w/Allan Ladd 1948 #29 Hnt & Peck #30 Death Is A Doll
- # 22 ROCKY JORDAN w/Jack Moyle CBS My Quiet Friend 4-10-49/Journey to Nashir 6-26-49
- # 26 BOLD VENTURE w/H. Bogart & L. Bacall - George Carson is killed #49/Joe Ryan is shot #50
- # 32 JEFF REGAN - The Prodigal Daughter/Philo Vance #104 Muddy Murder Case
- # 73 THE KILLING SEASON - 6 parts 2 cassettes 3 hrs. long BBC
- # 77 THE NIGHT OF THE WOLF w/Vincent Price - 90 min. BBC
- #115 CHALLENGE OF THE YUKON - Sgt. Preston The Shepard Dog/Rusty
- #124 BBC PAUL TEMPLE and the Spencer Affair 8 episodes 3 cassettes 4 hrs.
- #125 BBC PAUL TEMPLE and the Margo Mystery 8 episodes 3 cassettes 4 hrs.
- #126 BBC BURGALARS (fire detective story) 1 cassette 85 min.
- #130 BBC THE FIRST MEN IN THE MOON - H.G. Wells 1 cassette 90 min.
- #137 CALLING ALL CARS - Toot Man Who Talked #242/CHARLIE CHAN - Pearl of Great Price 8-10-44
- #138 CASBY CRIME PHOTOGRAPHER - Self Made Hero 7-17-47
- #139 SAFARI - 1st. show The Adventure of the Bull Elephant/Screen Directors Playhouse - When My Baby Smiles At Me 5-5-50/ARCHIE ANDREWS - The Leaky Faucet 8-9-47
- #139 THE FATMAN w/J. Scott Smart (all three) The 19th Pearl (first show) 1-21-46/The Black Angel 7-8-46/The Nightmare Murder 1-17-51
- #141 ABBOTT & COSTELLO - AFRS #103 2-15-45 Guest R. Vallee/DUFFEY'S TAVERN AFRS #95 5-25-45
- #142 ALL GUNSMOKE 1953 - #73 Prairie Happy 9-12/There Never Was a Horse #74 9-19/Pawn #75 9-26
- #143 ALL DRAGNET AFRS 1953 - The Big Kid 10-11/The Big Flight 11-17/The Big Present 11-24

- #147 ALL THE MYSTERIOUS TRAVELER - Christmas Story 12-25-51/The Most Famous Man In The World 11-13-51/Behind the Locked Door 11-6-51
- #148 ALL THE MYSTERIOUS TRAVELER - Stranger In The House 1-29-52/Change of Address 1-22-52/Strange New World 2-19-52
- #149 MYSTERIOUS TRAVELER 2 stories - The Man Who Knew Everything 10-9-51/Hideout 12-11-51/plus quiet Please - The Thing On the Forble Board 9-18-48
- #150 MARK TRAIL - Chief Lightfoot and the Buffalo 2-6-50/I LOVE LUCY - The Lease Breakers 2-27-52
- #151 Danny Keve Show Premier 1-6-45
- SECRET AGENT K-7 Returns (6 - 15 min. shows complete each story/Military secrets leaked/Undesireable Aliens/High Speed Bomber/Master SPY/Gold Shipments/Enemy Aliens
- #152 CHARLIE CHAN 6 - 15 min. episodes (newly found story) Episodes 7 to 12
- #153 CHARLIE CHAN - episodes 13 to 18 (6 - 15 min. episodes)
- #154 CHARLIE CHAN - episodes 19 to 24 (6 - 15 min. episodes)
- #155 CHARLIE CHAN - episodes 25 to 30 (6 - 15 min. episodes)
- #156 CHARLIE CHAN - episodes 31 to 36 (6 - 15 min. episodes)
- #157 CHARLIE CHAN - episodes 37 & 38 and last #39 plus 3 different episodes #1 The Marching Ants/Deacon Jessop Murdered/The Pursuit of Mortan Rand
- #158 3 stories of the Frontier Gentleman w/John Dehner/Justice of the Peace 7-13-58/ Part 1 of a 2 part story Mighty Mouse Jesse James 7-20-58/Part 2 of a 2 part story Mighty Tired Jesse James 7-27-58
- #159 BBC - 6 parts CAST IN ORDER OF DISAPPEARANCE (nice mystery) 2 cassettes 3 hrs.
- #160 YOURS TRULY, JOHNNY DOLLAR w/Bob Bailey 5-15 min. episodes, complete story
- The Sheppard Matter plus 1-15 min. episode Secret Agent K-7 Returns 1930's/Undesireable Aliens. The dates on J.D. 4-16-56 to 4-20-56. 1 cassette 90 min.
- #161 THE WITCH'S TALE - 4 shows 1930's Suicide/The Status of Thor/The Haunted Crossroads and The Devil Mask 1 cassette 90 min.
- #162 YOURS TRULY, JOHNNY DOLLAR w/Bob Bailey 5-15 min. episodes, complete story The Kaliclese Matter 4-30-56 to 5-4-56 plus Secret Agent K-7 Returns 1-15 min. episode, complete Gold Shipments 1 cassette 90 min.
- #163 3 stories of ESCAPE - Earth Abides, part 1 and 2 and Up Periscope 8-8-51/Dates on Earth Abides are 11-10-50 and 11-17-50 1 cassette 90 min.
- #164 4 stories THE HALL OF FANTASY - The Masks of Ashor 3-9-53/The Diamonds of Death 9-7-53/1 cassette 90 min. The Shadow People/The Silver Flask 2-2-53

Send \$2.00 for large catalog of reels and cassettes. Please specify your method of collecting. You still get both.

Note: The CHARLIE CHAN series has some very light print through, it does not however affect the story. As these are rare episodes I included them here, and they are as good as anyone has.

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- # 1 05/13/51 Paid In Full; 05/20/51 Square Dance
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- # 4 10/21/51 Fugitive's Trail; 10/28/51 The White Elephant
- # 5 11/04/51 Open And Shut; 11/11/51 Wild Crop
- # 6 11/18/51 The Blow Off; 03/09/51 Dead Giveaway
- # 7 12/30/51 Killer's Crop; 03/09/52 Dream Farm
- # 8 06/22/52 Knock Out; 06/29/52 Ex-Con
- # 9 07/06/52 The Boomerang; 07/13/52 Finger Man
- #10 07/20/52 Round Trip; 07/27/52 Stick Up
- #11 08/03/52 Double Edge; 08/10/52 Last Stop
- #12 08/17/52 Cover Up; 08/24/52 Three Victims
- #13 Troop Train; Travesty
- #14 Death Plant; Clip Job
- #15 Blood Trail; Night Chase
- #16 The Rub Out; Hitchhiker
- #17 Cold Blood; Bright Boy
- #18 The Iceman; Night Hawk



"Charlie McCarthy"

## LUKE SLAUGHTER OF TOMBSTONE

- # 1 02/23/58 Due! On The Trail; 03/02/58 Tracks Out Of Tombstone
- # 2 03/09/58 Yancy's Pride; 03/16/58 Page's Progress
- # 3 03/23/58 The Homesteaders; 04/13/58 Wagon Train
- # 4 04/20/58 The Henry Fell Story; 04/27/58 Death Watch
- # 5 05/04/58 Worth It's Salt; 05/11/58 Heritage
- # 6 05/18/58 Drive To Fort Huachuca; 05/25/58 Outlaw Kid
- # 7 06/01/58 Cattle Drive; 06/08/58 Big Business
- # 8 06/15/58 June Bride (Last show); / TALES OF THE TEXAS RANGERS Blind Justice

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- # 2 01/19/43 Trouble In Painted Valley; 1945 Timber Tornado
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- # 4 09/06/46 The Hysiampa Kid; 02/11/47 The Pint Sized Pinto
- # 5 04/20/48 The Roar Of The River; 12/23/48 Special Christmas Story
- # 6 The Brand Buster; Tornado On The Trail

## HOPALONG CASSIDY

- # 1 Deadman's Hand; Rainmaker Of Eagle Nest Mountain
- # 2 The Coltsville Terror; Mystery Of Skull Valley
- # 3 Renegades Of San Rafael; The Phantom Bandito
- # 4 Murder On The Trail; Hopsy Takes A Chance
- # 5 Voice Of The Devil; Ten Strike Gold
- # 6 Red Rock Mesa; The Empty Saddle
- # 7 Death Paints A Picture; Border Of Nowhere
- # 8 Case Of The Last Word; Bad Medicine At Rimrock
- # 9 The Frightened Town; The Killer In Black
- #10 Black Grass Fever; The Cold Country
- #11 Buckshot Madman; Boss Of Vinegar Bend
- #12 Land Of The Gunhawks; The Devil's Drum
- #13 Hopsy Elects A Sheriff; Peril At Pier 19



## FORT LARAMIE

- # 1 01/22/56 Playing Indian; 01/29/56 Boatwright's Story
- # 2 02/04/56 Squaw Man; 02/12/56 Woman At Horse Creek
- # 3 02/19/56 Boredom; 02/26/56 Captain's Widow
- # 4 03/04/56 The Shavetail; 03/11/56 Hattie Pelfrey
- # 5 03/18/56 The Beasley Girls; 03/25/56 The Coward
- # 6 04/01/56 The Lost Child; 04/15/56 Stagecoach Stop
- # 7 04/22/56 The New Recruit; 04/29/56 The Capture
- # 8 05/06/56 Never The Twin; 05/13/56 War Correspondent
- # 9 05/20/56 Gold; 05/27/56 The Sergeant's Baby
- #10 06/03/56 Don't Kick My Horse; 06/10/56 The Young Trooper
- #11 06/17/56 The Winter Soldier; 06/24/56 The Loving Cup
- #12 07/01/56 Trooper's Widow; 07/08/56 Talented Recruits
- #13 07/15/56 The Old Enemy; 07/22/56 Spotted Tail Returns
- #14 07/29/56 Nature Boy; 08/05/56 The Massacre
- #15 08/12/56 Assembly Line; 08/19/56 Goodbye Willa
- #16 08/26/56 The Chaplin; 09/02/56 The Return Of Hattie Pelfrey

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## FORT LARAMIE - continued

- #17 09/09/56 Buffalo Hunters; 09/16/56 The Patrol
  - #18 09/23/56 Woman At Horse Creek (repeat show); 09/30/56 A Small Beginning
  - #19 10/07/56 Galvanized Yankee; 10/14/56 Still Waters
  - #20 10/21/56 The Indian Scout; 10/28/56 Army Wife (Last show)
- ### FRONTIER GENTLEMAN
- #1 02/02/58 The Shelton Brothers; 02/09/58 Charlie Meeker
  - #2 02/16/58 The Honkytonkers; 02/23/58 Kendall's Last Stand
  - #3 03/02/58 The Lost Mine; 03/09/58 Claim Jumpers
  - #4 03/16/58 Big Sam For Governor (G); 03/23/58 The Actress
  - #5 03/30/58 Gentle Virtue; 04/06/58 Powder River Kid
  - #6 04/13/58 The Trial; 04/20/58 Aces And Eights
  - #7 04/27/58 Random Notes (Stagecoach version); 05/04/58 Daddy Buckbucks
  - #8 05/11/58 The Cannibal; 05/18/58 Advice To The Lovelorn
  - #9 05/25/58 The Cowboy; 06/01/58 School Days
  - #10 06/08/58 Belljoy's Prisoner; 06/15/58 The Well
  - #11 06/29/58 Gambling Lady; 07/06/58 Education Of Kid Yancy
  - #12 07/13/58 Justice Of The Peace; 07/20/58 Mighty Mouse
  - #13 07/27/58 Mighty Tired; 08/03/58 Nebraska Jack
  - #14 08/10/58 The Cat Man; 08/17/58 The Wonder Boy
  - #15 08/24/58 Belle Siddon's Encore; 08/31/58 Belle Siddon Strikes
  - #16 09/07/58 Last Of Belle Siddon; 09/14/58 A Horse For Kendall
  - #17 09/21/58 Indian Lover; 09/28/58 The Gold Digger
  - #18 10/05/58 The Librarian; 10/12/58 Aces And Eights (repeat show)
  - #19 10/19/58 The Preacher; 10/26/58 The Rainmaker
  - #20 11/02/58 Nasty People; 11/09/58 Holiday
  - #21 11/11/58 Random Notes (Train version)(Last show); / DEATH VALLEY DAYS 03/08/38 Sam Bass



### FRONTIER TOWN

- #1 Return To Dos Rios; His Name Is John Smith
- #2 Tod Ford; Marie
- #3 The Poisoned Waterhole; Emily Bracket
- #4 The Seminole Strip; The Chavez Family
- #5 The Opening Of Tioga Reserve; Death And Taxes
- #6 Sixgun Justice; Return Of The Badmen
- #7 The Valley Of Lawless Men; Guns Of Wrath
- #8 Her Name Is Burbon Kate; The Railroad, Dam, And The Water Works Or Where's Lul
- #9 Land Grab; The Jailbird Rangers
- #10 Five Gun Final; Valley Of The Vermonts
- #11 All Trails Lead To Trouble; Forest Fire
- #12 Thunder Over Texas; Gun Trouble Valley
- #13 Branding The Badlands; South Of Santa Fe
- #14 Maverick Town; The Coach Arrived Missing
- #15 Western Empire; Sixgun Lawyer
- #16 Sundown Valley; The Glory Trail
- #17 Trouble Rides The Rails; Open Range
- #18 The Chase; Bullets For Boothill
- #19 On The Prod; The Trail Drive
- #20 Fort Disaster; End Of The Trail
- #21 Canyon Of Wanted Men; Days Of The Road Agent
- #22 Stampede; The Badlands
- #23 Boom Town; Where Men Are Men
- #24 Lady Luck (Last show); STRAIGHT ARROW 01/07/50 The Wagon Train



"Baby Smoaks"

### THE SIX SHOOTER

- #1 The Wyoming Kid; Silver Threads Among The Gold
- #2 The Election; When The Shoe Doesn't Fit
- #3 The Groom; Step Brothers
- #4 The Silver Belt Buckle; The Outlaw's Wife
- #5 The Swedish Bride; Ranchers vs. Sodbusters
- #6 The Actors; Myra Barker

### HAVE GUN, WILL TRAVEL

- #1 11/23/58 Strange Vendetta; 11/30/58 Food To Wickenburg
- #2 12/07/58 Ella West; 12/14/58 The Outlaw
- #3 12/21/58 Hanging Cross; 12/28/58 No Visitors
- #4 01/04/59 Helen Of Abajinian; 01/11/59 The Englishman
- #5 01/18/59 Three Bells To Perdido; 01/25/59 The Teacher
- #6 02/01/59 Matter Of Ethics; 02/08/59 Killer's Widow
- #7 02/15/59 The Return Of Doctor Thackeray; 02/22/59 Winchester Quarantine
- #8 03/01/59 Hey Boy's Revenge; 03/08/59 Monster Of Moonridge
- #9 03/15/59 Death Of A Young Gunfighter; 03/22/59 The Five Books Of Owen Deaver
- #10 04/05/59 Maggie Banion; 04/12/59 The Colonel And The Lady
- #11 04/26/59 The Gunsmith; 05/03/59 Gunshy
- #12 05/10/59 Statue Of San Sebastian; 05/17/59 Silver Queen
- #13 05/24/59 In An Evil Time; 05/31/59 Blind Courage
- #14 06/07/59 Roped; 06/14/59 Bitter Wine
- #15 06/21/59 North Fork; 07/05/59 Commanache
- #16 07/12/59 Young Gun; 07/26/59 The Wager

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