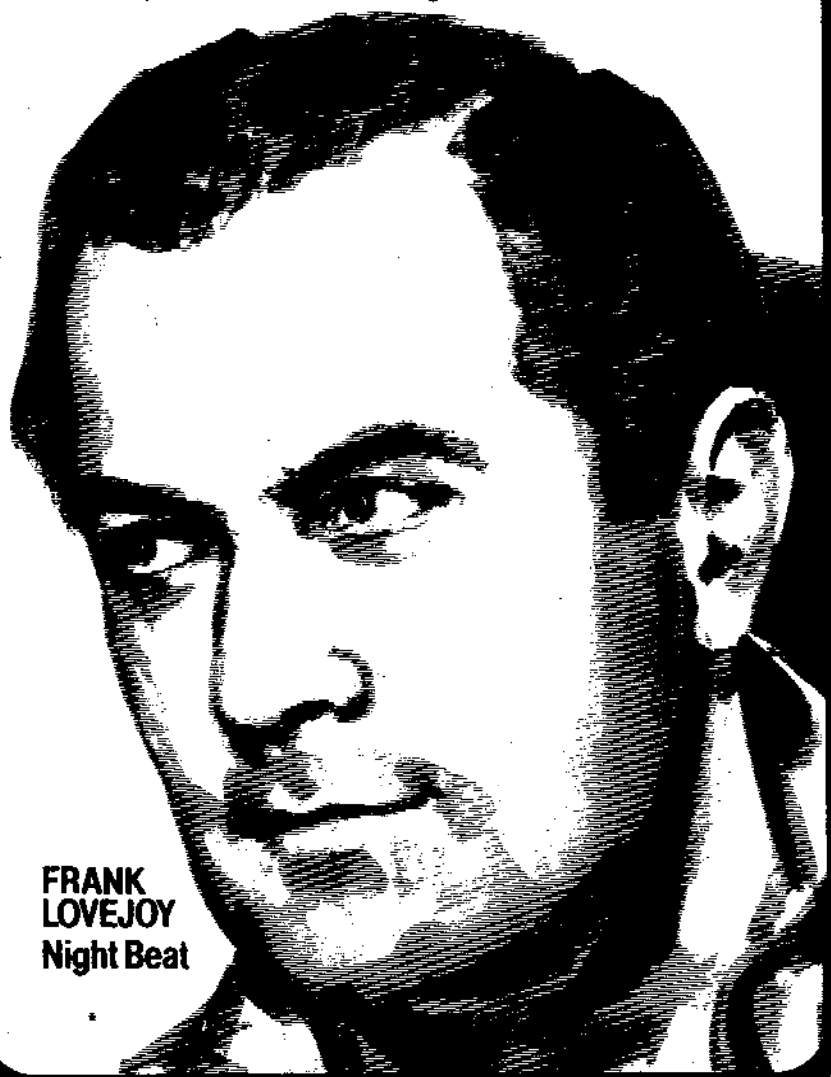


# Old Time Radio **DIGEST**

No. 27

May-June 1988 \$2.50



**FRANK  
LOVEJOY**  
Night Beat

# Old Time Radio DIGEST

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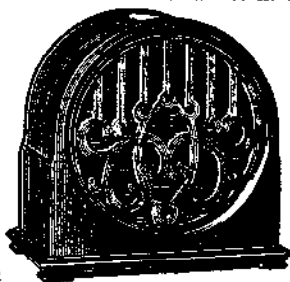
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# Watchman, Tell Us of the Night

by Clair Schulz

It ran only two years. It was sustained more than it was sponsored. It appeared late in the game, at a time when most programs were losing the good fight to the other medium. Mention it to ten people at random and it is likely that none of them will remember it. Yet *Night Beat* remains a favorite not only among collectors but also with listeners to shows that feature vintage broadcasts. What is there about these tales of a newspaperman's adventures that attracts such a loyal following?

The primary asset of the program was that the write person was played by the right person. The casting of Frank Lovejoy as the reporter for *The Chicago Star* was a master stroke. The character of Randy Stone required an actor who could convey the honesty, sincerity, compassion, and vulnerability of an everyday Joe, and nobody could portray those traits more convincingly than Lovejoy did. Lovejoy played dependable characters in the movies and a stalwart detective on television's *Meet McGraw*, but Randy Stone was the role of his career.

We are naturally drawn to Randy because he isn't just a scribe and narrator; he is one of us. We are walking the cold and windswept streets of Chicago with him in search of a story. When he tries to return a hat to a pedestrian or finds a good home for a cat, we feel that he is merely doing what we would do. Even when he does something less than admirable like running away from a man who claims to be pinned in a condemned building because he suspects that the

man is the one who wrote him a threatening letter, Stone is only guilty of being human.

One of Randy Stone's most endearing qualities is his kinship with the little guy, the eccentric, the castoff. As he admitted at the top of one episode, "I seem to have a knack at getting mixed up with offbeat characters." It doesn't matter if it's an old man with a system to beat the roulette wheel or a farmer who wants to love a crook out of town or a scared girl from Kansas who doesn't belong in a police line-up or a punch-drunk ex-fighter who wants to see his old flame one more time or a lover of art who claims that someone has killed Vincent (van Gogh); no matter what their circumstance or mental capacity, Randy Stone is their champion.

Although many episodes were devoted to these studies in human nature, some of the scripts would have been right at home on *Suspense*. The "race against time" theme was used to great effect a number of times. In the first show of the series broadcast February 6, 1950, Randy rushes to the top of the Wrigley Building to save a man from committing suicide. In other episodes he searches for contaminated butter to prevent a typhoid epidemic, stages a last-minute rescue of a woman slated for execution, and spearheads a manhunt for a probable carrier of rabies. The most inventive of the suspense episodes is "The World at Your Fingertips," a telephone drama somewhat reminiscent of "Sorry, Wrong Number." Stone dials a number at random and gets a distraught

## Radio Humor

woman who has been locked up in an office by her mentally-ill husband who has gone for a gun so he can kill her. The rest of the show chronicles Stone's efforts to locate the woman or her husband *and* keep his line clear so she can call back.

Stories in the series about crime or revenge are superior to those written for programs like *Gangbusters* and *This is Your FBI*. "My Brother's Keeper," which tells about an escaped convict who holds a couple and Stone captive before being gunned down by the police, contains the kicker that elevates it above the level of crime melodrama: neither the husband nor the convict could kill the other because they were brothers. In "Firebug" our attention during the search for an arsonist is not directed to the fires and their consequences but rather to the suspicions of a father and son and the anguish of the lonely wife and mother who started the fires because "nobody talked to me." In "Juvenile Gangster" a confrontation between two thugs in a roadhouse is designed not to demonstrate dishonor among thieves but rather to show a boy what his father was really like. A heavy-handed approach to the oft-told variations of Chaucer's "The Pardoner's Tale" could have resulted in the typical "crooks kill each other off" finale, but at the end of "Molly Keller" the emphasis is on bitterness and wasted lives as a widow sends two men to find the third member of a robbery, the man who framed her husband. In "The Football Player and the Syndicate," William Conrad gives a brilliant performance as a gambler who can't pay his debts; his fear is so palpable that we can see the beads of perspiration on his face and his eyes darting back and forth as his end ap-

**KENNY:** I'm still wearing my winter underwear.

**JACK:** Why Kenny, this is June. For heaven's sake—how long do you wear winter underwear?

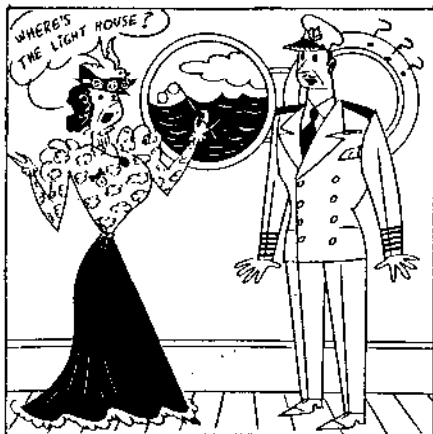
**KENNY:** Down to my ankles.  
(**JACK BENNY** and **KENNY BAKER**, Jello Program.)

**PORTLAND:** I got a tip on the fifth race this afternoon, Fred.

**FRED:** Let's hear it—is it hot?

**PORTLAND:** It's a cinch. The jockey has halitosis. The horse wins trying to get away.

(**FRED ALLEN** and **PORTLAND HOFFA**, *Town Hall Tonight*.)



**BURNS:** That's just like my aunt from Van Buren, Arkansas, who couldn't locate her stateroom on a cruise. Finally an officer asked if she could remember the number, but she said no, but would know her room if she saw it, because there was a lighthouse outside the window!

(**BOB BURNS**, on Kraft Music Hall.)

**EUGENE:** Willie, what's the idea of wearing a woman's nightgown aboard ship?

**WILLIE:** Suppose something happens to the ship—women and children first, you know!

(**HOWARD BROTHERS** and **VICTOR ARDEN**, *Folies de Paris*.)

proaches. For a program in which the threat of death was a mainstay, *Night Beat* was remarkably restrained; murder and suicide were usually waiting in the wings, but they got onstage infrequently.

A few episodes in the series are unique. "Old Home Week" is the only one that is not set in Chicago or its environs and, even though there is an attempted murder and an accidental shooting, it is one of the lighter efforts complete with puns, banter, and garrulous characters. "His Name Was Luke" approaches fantasy as it unfolds a story of a christ figure who does not appear to us or Randy but who changes the lives of four disparate people for the better. Perhaps the most touching story is "Anton's Return," which tells of a prisoner and his wife who not only die at the same time but with the same final words on their lips. Achieving poignancy without becoming maudlin has never been easy, but the writers for *Night Beat* accomplished it as well as anyone on radio.

Russell Hughes wrote a number of the scripts as did director Warren Lewis and editor Larry Marcus, but whoever did the writing followed the unvarying pattern: teaser, story, moral. It is this tight, unified structure that is one of the delights of listening to these shows. We look forward to Stone luring us into his web with lines like "This one began in the shattering turmoil of a manhunt and ended in the quietness of the morgue" or "That night my story began with the innocent ringing of my telephone. . . I didn't know that at the other end of the line was death" or "This one began with the story of an execution and ended with the death of a man's soul." Who could turn off the radio or switch stations after hearing leads like that?

The stories themselves are filled with realistic dialogue and vivid descriptions. Several episodes, particularly "Byline for Frank," begin with graphic images of Chicago that are much more sensuous than Sandburg's poem about the city. It

## MORTIMER AND CHARLIE



## PRIMING THE PUMP



doesn't matter if Stone is engaging in rallery with a short-order cook, exchanging veiled threats with a ruffian, or cajoling policemen: all the conversations ring true. The mark of verisimilitude is also on the portraits Randy paints for us. When he mentions the souls eaten away by loneliness like "the lone drinker in a plush bar who toasts his reflection in the mirror and wishes he was too drunk to see it," we know that we have seen his counterpart all too often. The description Randy gives of a woman named Stella could have come from the pen of Raymond Chandler: "I'd met her type before. The gals that were beautiful once but who don't care too much any more. She wore a white strapless number. She was fighting a losing battle with weight, and her hair, in spite of a mass of small blonde curls piled over the part, showed at least two weeks behind on the bleach." Randy Stone calls them like we see them.

After the denouement, Randy always stepped forward to deliver his

final comments on *la condition humaine*. Following the suicide of a misunderstood but great painter, Stone aptly adds that "we never appreciate the sane people until it's too late." Some of his closing thoughts analyze either love or hate, and on one show he combined them: "Let someone get up and talk about hate and he's hailed as a new leader. Let him speak of love and he's ridiculed, he's spit upon, and . . . even nailed to a cross. Love is the greatest thing, the oldest yet the greatest thing." That last sentiment is revealing for, despite the assorted characters with devions and dubious motives that we meet, *Night Beat* is life-affirming. Yes, Randy says, this is a rat race we're in, but "just because you didn't come in first doesn't mean you're last." After the aphorism, all that remained for Stone to do was deliver his familiar signature, a call for the copyboy to pick up his completed story.

The scripts were written for an intelligent, sentient audience. It is entirely appropriate that the writing is

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By EDGAR BERGEN



literate for our storyteller is not a street-educated Broadway from Runyonland but rather an experienced newspaperman whose livelihood is words. Allusions to the Bible, Dante, Shakespeare, and Pope do not come as a surprise when spoken by a journalist. What other program would begin with a quotation from Juvenal? As Fred Allen might say, "It's not *The Green Hornet*, kiddies."

The quality of the writing was matched by the sound effects. When Stone steps out of a building, we hear the el, car horns, police whistles, even the ticking of a taxi meter. The crowds that he meets are distinct: appreciative in a jazz club, raucous in a burlesque theater, savage at a prize fight, apprehensive during a hostage crisis. We expect to hear thunder in a death scene or a car smashing a police barricade or a roller coaster, but what demonstrates the attention to detail are the subtle touches like hesitant footsteps and the hum of an elevator. A scene in an operating room is so realistic that we hear the labored breathing of the patient, the passing of the instruments, and the irrigation as counterpoint to the dialogue between Stone and the surgeon. This was clearly not a program devoted to cutting corners.

Nowhere is the quest for quality more apparent than in the casting. Every week some of radio's stand-bys could be heard aiding or frustrating Randy. Ed Begley would be an embittered industrialist, Richard Crenna a quilt-ridden jockey, Sheldon Leonard a hardened gangster (what else?), Bea Benaderet a concerned mother. Other performers like Peter Leeds, Bill Conrad, Jack Druschen, Gerald Mohr, Ben Wright, Larry Dobkin, Bill Johnstone, Ted de Corsia, and Tudor

Owen made multiple appearances playing shady or misunderstood characters. Veterans Jeanette Nolan, Joan Banks (who appeared with Lovejoy in *As The Twig is Bent* and other serials), Betty Moran, Jeanne Bates, Barbara Fuller, Lurene Tuttle, and Georgia Ellis handled most of the important female roles, although Virginia Gregg deserves honorable mention for doing double duty as landlady and spurned lover in "The Search for Fred." It is no wonder that actors and actresses returned to the program: everyone in the cast was given credit at the end of most episodes.

It really then should be no mystery why followers of old-time radio regard *Night Beat* with so much affection. It had a fine actor who played his role the way a reporter writes a story: the reporter is not the subject of an article, her only interacts with the subject and then he tells us what he has seen. Give the actor a first-rate cast to work with, well-written scripts, and sound production values, and the result is a good drama.

Well, that's it. Mix the ingredients up anyway you want, rearrange the paragraphs, and it would still come out the same. It's a story of people and a show that just won't die. You can't change that. But none of us is perfect. We all need some help now and then... Copyboy!

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# Popular Radio

VOLUME XI

March, 1927

NUMBER 3

## Radio in 1950 A. D.

Some of the amazing possibilities that are visualized by a world-famous scientist and inventor—

DR. LEE DE FOREST

**T**O the workaday experimenter in the field of radio, absorbed in the practical problems of the next immediate advance along the path of discovery, imagination is a working tool.

But the imagination of the experimenter soon finds itself beyond the bounds of radio phenomena; it ranges out into the realms of the ether. Radio is but one small step in the exploration of an infinite progression of vibrations which quickly get beyond anything but mathematical calculation.

This earth of ours is literally bathed in radiant energy from interstellar space; it bowls along on its way fairly immersed in seas of cosmic force.

"We have actually succeeded in our lifetimes in finding more new relations in physics than had come to light in all the preceding ages put together, and the stream of discovery as yet shows no sign of abatement," says Dr. R. A. Millikan, who is himself playing an important part in it all.

Let us for a moment speculate upon some of the possibilities and probabilities that lie ahead of us—basing our speculations not upon mere fancy but upon the accomplishments of the past in the new field that radio has opened up.

One of the most important is the

possibility that some day we may learn how to draw electricity from the upper air in amounts to suit the individual need of the moment.

Some day it may become possible to build and maintain conductors ten miles high, with a series of antennas to gather in and store up the vast energy that exists in the form of enormous potentials between the upper atmosphere and the surface of the earth. When that time comes we will be able to utilize this exceedingly high potential energy for performing work for mankind. If this power were harnessed, local power stations could be established wherever desirable to supply large zones with electricity and power—and the human race would be immensely wealthier.

When that time comes any one of us—the manufacturer, the railway executive, the newspaper owner, the electrical engineer, the farmer, the housewife—can get power with ease. Questions of warmth, of light, of transportation—age-old problems fundamental to human progress—will cease to exist. Never again will we be bothered by speculations over the time when our reserves of coal and petroleum would be exhausted, as they must, some day.

To speculate further:

We may discover a new radiation which follows the surface of the earth. Or perhaps some other form of radiant energy will be brought to light that can be directed in intense streams as accurately as a man plays a hose. The nozzle of such an imaginary hose located on the Atlantic coast and with its streams of energy directed due west across the United States, may furnish energizing power to airplanes that will thus be made capable of many times the speed now possible; a thousand miles an hour may well be within reach. We may cross the American continent after breakfast and lunch on the Pacific coast—and return in time to dine in New York! Or we may cross to London in 3 hours. Indeed, streams of energy may be played in whatever direction that there will be traffic; we may literally go “rolling down to Rio” between luncheon and dinner!

Mammoth planes may then travel far above the storm belt as we speed across the sky; disturbances of the air would mean no more in that case than international boundaries. And how long will international boundaries be regarded as important when London is practically in New York's front yard and San Francisco out by the garage?

The electrical frequencies used in radio, which have become a commonplace in our lives at present, are about a million times greater in cycles per second than the audible frequencies upon which humanity had depended for communication for thousands and probably hundreds of thousands and possibly millions of years. The speed of light, as is now generally accepted, is about the same as for radio waves, or approximately 186,000 miles a second. Now comes Dr. Millikan with a new ray that is said to have a frequency 10,000,000 times that of the highest light rays—and light waves constitute the fastest phenomena that is perceptible to the human senses! This new

ray goes around the earth some 75,000,000 times in a single second!

What is the use of trying to put such a frequency into terms comprehensible to the human mind? And, conversely, why regard anything in natural phenomena as “impossible?”

These “cosmic rays” discharge the electroscope even though it be sheathed in lead, which we know is not possible even with the X-ray. They have a frequency 1,000 times greater than that of the X-ray. When the electroscope is plunged into water with an absorption coefficient equal to the atmosphere above it at that point, these cosmic rays show the infinitely tiny wavelength of .0004 angstrom units.

---

## Some Day We May Be Able—

*To eliminate static;*

*To “see by radio,” to attain true television;*

*To run the clocks of the world by radio impulses;*

*To draw electricity from the atmosphere and to put this power to work for man;*

*To direct streams of radiant energy that will drive airplanes at tremendous speed.*

---

Only a vivid imagination can gain even a relative conception of this!

But even within the band of the high frequencies used in radio there is ample room for speculation and for development.

The short wave for transmission and

reception is receiving a lot of attention and may help us over some difficult places. The transmitting amateur experimenters may properly feel that at last they are coming into deserved recognition. The "short-wave beam" offers a fruitful field to the constructive and experimentally inclined radio enthusiast.

It has long been evident that a dependable means of directing waves from 2 or 3 meters up to 50 meters without fading, bending, or defraction, would be a great advance in radio.

Only a slight amount of power in kilowatts is required to operate on these short wavelengths. They may be sent out at a diffusion angle small enough so that the sender can at least control their direction to a considerable extent; this factor gives a degree of secrecy hitherto unattainable. The more this directional factor is developed, the greater will be the secrecy that can be obtained.

We probably will hear much of overcoming atmosphere troubles and disturbances by means of the short wave. We have been seeking a solution of static—or "atmospherics," as the Englishman calls it—at the receiver for the past twenty-five years. Progress along this line is steady, if it does seem rather slow.

By using the photo-electric cell and boosting its sensitiveness many thousand times with the audion tube, we can now transmit pictures and writing by radio.

Transmitting pictures, however, is not true television.

When we can sit in a darkened theatre or in our home, in New York, and watch on the screen the movement of the holiday crowds in Chicago, or when Chicagoans can see a New York theatrical performance on the screen; when we can see the seals disporting themselves on the rocks off Golden Gate Park in San Francisco; when the film magnate in Manhattan can actually

oversee the work of his directors on "the lot" at Hollywood, or a congregation in an American church with its own eyes can view the Pope celebrating mass in the Vatican—when any of these experiences actually come to pass, then we shall have true television.

Mechanical difficulties in the way are great, but the necessary "speeding up" processes are being studied and slowly evolved in scientific laboratories. Physically, television—the ability to see over long distances—is perfectly possible, but the transmission and reception details are complicated and need further working out.

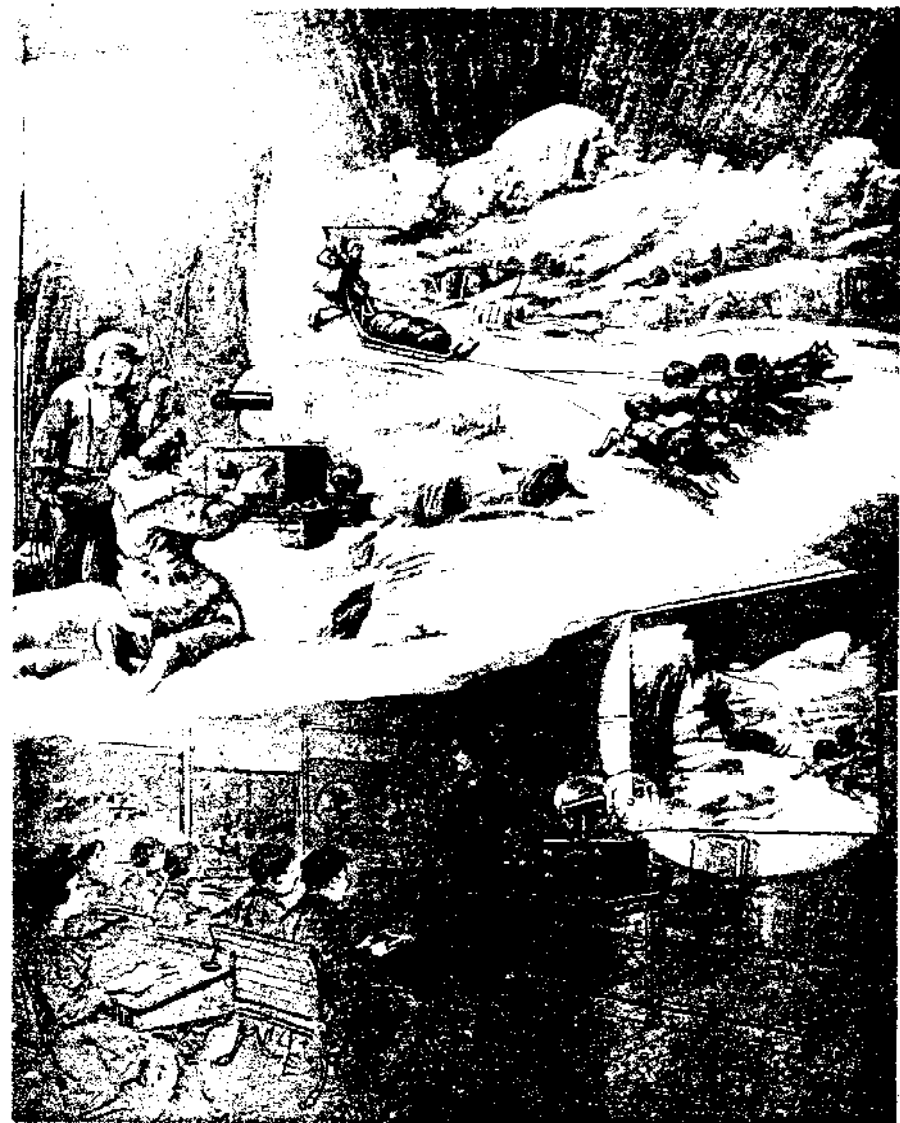
It is easy to let imagination rove—and whatever we imagine may come to pass almost before we are aware of it. I am ready to agree that television may sometime come—and what a marvelous stride ahead civilization will take when it does!

What may soon be done in the regulation of watches and clocks by radio seems of more immediate interest.

It is possible, even at this date, to use a simple receiving set for this with a relay which corrects itself once or twice a day, or to adjust the escapement in watch or clock so that it will register an impulse from a master station every second or two. This is actually little more than the Western Union Telegraph Company is doing now with myriad clocks which are electrically operated and regulated. An impulse is sent by wire every ten seconds. In the case of our watches we should doubtless have to arrange to pull these from the pocket at a prearranged moment—say on the hour or half hour, or oftener—and hold them steady in a certain position.

There is no reason why the desk clock in one's office should not be thus kept accurately on the second with Greenwich time.

Meantime some of the most vital advances in radio will come in developments of broadcasting. One day soon



From a drawing by Arthur Merrick for POPULAR RADIO

## When Radio Permits Us to Look In as Well as to Listen In on the Rest of the World

*The time is approaching when receiving sets will be regarded as a regular part of the physical equipment of our schools and universities; many of us may yet see television apparatus similarly installed for "looking in" not only upon class-room demonstrations but also upon explorations in foreign lands, legislative bodies in session and world-events of interest.*

the ordinary audion (or vacuum tube valve) may be used to extend the hearing power of the human ear around the globe—to enable us to listen to audible sounds anywhere else.

Think, for instance, of listening in on a tiger hunt in India, or on an elephant hunt in Africa—or on a Henley regatta in England! Or of hearing the balls click on the gaming tables at Monte Carlo, or the sounds of war and all that goes with it!

Broadcasting is already becoming highly specialized and will become more so. We may now listen in on Congress or State legislatures in their sessions; we are beginning to be taken into the homes, the clubs and the offices of public men and women.

It will be hard on the politicians when their constituents generally have this check on what they do and say, but it will make for a realization of pure democracy such as no nation has ever had.

One pleasure we have now in some measure we shall ere long have much more of—the radio drama.

Instead of listening in on bits from plays, striking scenes or even a whole act, why not both hear and see the whole play by radio? Or sporting events?

I believe, also that radio is destined to play a big and significant role in our scheme of education.

Even now the radio set is no uncommon thing in schoolrooms, but real radio schools are coming—a system of education in which much of the instruction will be given radio, with a curriculum specially arranged with that end in view. That will mean more than schoolrooms where receiving sets are installed; it will mean that students can then receive such educational advantages in their own home towns or even in their homes, as no single college or university can give them now.

Radio is developing its own technic and, instead of being an afterthought,

will be a leading thought in the preparation for any event where the medium of expression is vocal or instrumental. The Federal government may at some time be obliged to take over or directly supervise all broadcasting of general public character—and we may then have three or four great stations blanketing the country with a national program on a high wavelength, while local stations keep to lower wavelengths, or *vice-versa*.

Meanwhile the mission of the radio Moses is to lead us out to a really high-standard of broadcast reception. The loudspeaker or reproducer cannot make up for deficiencies in receiving sets.

Indispensable as radio has come to be in our daily lives, the radio art is still in its infancy. (I will risk that bromide because it is so very true.) It is a lusty infant, to be sure, but infant diseases linger—especially the whooping cough. We have yet to subdue the whoops of the receiving set. The task of the radio technician is to really cure the infant of pulmonary disabilities. Modelled on the telephone receiver, the radio reproducer has from its beginning been built on the piston principle of operation by moving a diaphragm or cone in the direction perpendicular to its surface. There may be discovered better ways to do this in the near future.

One advance in the art of reception we are on the verge of attaining; indeed, it may possibly be an accomplished fact by the time this is printed—the use of one large audion or valve as equivalent to a group of smaller ones, with several steps of high frequency amplification in the same valve or tube. This will get us away from the growing multiplicity of valves which has resulted from our straining after better broadcast reception.

So many improvements are going forward that one hesitates to hazard a guess as to what receiving sets may be like a generation ahead; certainly there will be a still closer tie-up between



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Announcer: "Lost, eight keys on a ring around the Shepherd Building."—Mrs. Eulan Smith, Montgomery, Alabama (August 23: WSFA: 9:45 a.m.).

Announcer: "... The race for three-year-old fillies one mile and a half long."—Mrs. W. L. Harris, Atego, New York (August 12: WGY: 5:12 p.m.).

Rudy Vallee: "Fanny Brice has consented to make her first radio appearance since her illness here on this stage."—Marjorie Bee, Parkersburg, West Virginia (August 20: WLW: 7:20 p.m.).

News Reporter: "They are charged with mayhem, the penalty of which is one to fourteen years in California."—Mrs. J. R. Creswell, Jr., Cayuga, Texas (August 13: WFAA: 6:23 a.m.).



The only new form of humor to appear in America is—the radio boner. When a humorous error is made by a speaker over the air, that is a radio boner. Radio Guide will pay one dollar to the sender of each radio boner published. In case of duplication, the sender of the first boner to reach our office will get the dollar.



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1. The Christmas Story 12/20/52
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### 1020 THE WHISTLER

1. The Accounting
2. The Double Cross

### 1021 THE WHISTLER

1. Murder on Paper
2. Apparition 11/13/42

### 1022 THE WHISTLER

1. Body Won't Stay in Bay
2. Murder Has Signature

### 1023 THE WHISTLER

1. Death Sees Double
2. Doctor Operates In Crime

### 1024 THE WHISTLER

1. Tale The Dead Man Told 10/16/44
2. Death Carries A Lunch Kit 10/23/44

### 1025 THE WHISTLER

1. Not If I Kill You First 10/2/44
2. Finders Weepers 10/9/44

### 1026 SAM SPADE

1. Soap Opera Caper
2. Shot In The Dark

### 1027 SAM SPADE

1. String of Death
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### 1028 SAM SPADE

1. Red Star Caper
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1. The 251235679 12/15/60
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1. Death Of Sam Spade Caper 11/17/50
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### 1034 SAM SPADE

1. Bouncing Betty Caper
2. Champion Caper 8/7/49

### 1035 SAM SPADE

1. Crab Louie Caper
2. Spanish Prisoner Caper

### 1036 LUX RADIO THEATER

1. & 2. Alexander's Rag Time Band  
6/3/40 Alice Faye, Ray Milland, Robt. Preston

### 1037 CAN YOU TOP THIS?

1. Office, Obesity
2. Excitement, Ticket

**1038 ASSORTED CASSETTE**

1. The Right to Happiness 8/10/45
2. Mary Noble, Backstage Wife 8/10/45
3. Romance of Helen Trent 9/21/39
4. Our Gal Sunday 9/21/39

**1039 ASSORTED CASSETTE**

1. Life Can Be Beautiful 9/21/39
2. Ma Perkins 8/10/45
3. Stella Dallas 8/10/45
4. Lorenzo Jones 8/10/45

**1040 LIFE WITH LUIGI**

1. School Bazaar
2. Marlo Comes To America

**1041 LITTLE ORPHAN ANNIE**

1. Annie's Birthday 10/18/35
2. Jake is Sick 10/21/35

**1042 DIMENSION X**

1. Almost Human 5/13/50
2. With Folded Hands 4/15/50

**1043 DIMENSION X**

1. Marionettes, Inc.
2. Destination Moon

**1044 DIMENSION X**

1. Martian Chronicles
2. Beyond Infinity

**1045 DIMENSION X**

1. Report On Barnhouse Effects 4/22/50
2. No Contact 4/29/50

**1046 LUX RADIO THEATER**

1. & 2. Murder My Sweet

**1047 BLONDIE**

1. W/Baby Snooks 10/9/44
2. Alexander Thinks He's A Great Actor 2/16/50

**1048 THE BIG SHOW 1951**

1. Tailulah Bankhead Robert Cummings
2. Leo Durocher, Judy Holliday, Fred Allen

**1049 ACADEMY AWARD THEATER**

1. Vivacious Lady Lana Turner 1946
2. Guest In The House Kirk Douglas

**1050 ACADEMY AWARD THEATER**

1. Stagecoach Randolph Scott
2. Snow White & The Seven Dwarfs

**1051 ACADEMY AWARD THEATER**

1. Devil & Miss Jones Virginia Mayo 1946
2. Continued

**1052 MR. AND MRS. NORTH**

1. Fallen Star
2. Woman In Red Dress With No Name

**1053 THE DANNY KAYE SHOW**

1. Mike Fright Eddie Cantor
2. Danny's Life History Eve Arden

**1054 MOLLE MYSTERY THEATER**

1. Giconda Smile 6/19/45
2. Beckoning Fair One 8/5/45

**1055 PETE KELLY'S BLUES**

1. Dutch Courtney
2. Dr. Budd

**1056 BIG STORY**

1. Albert Price Story Poison
2. T.R. Johnson Story Mama's Boy

**1057 FIBBER McGEE & MOLLY**

1. Stuck In A Suit of Armour
2. McGee, The Theatrical Director

**1058 FIBBER McGEE & MOLLY**

1. Gildersleeve's Diary
2. Trip To Football Game

**1059 FIBBER McGEE & MOLLY**

1. Spaghetti Dinner
2. Circus Comes To Town

**1060 FIBBER McGEE & MOLLY**

1. Wallpaper Hanging at McGee's
2. McGee Models a Dress

**1061 FIBBER McGEE & MOLLY**

1. McGee Minds The Baby
2. McGee Builds a Fire Place

**1062 FIBBER McGEE & MOLLY**

1. Water Fight With Gildy
2. Minding The Hardware Store

**1063 FIBBER McGEE & MOLLY**

1. Elopement On 15th Wedding Anniversary 9/12/39
2. Newspaper Columnist 9/19/39

**1064 FIBBER McGEE & MOLLY**

1. Fibber Changes Name to Ronald
2. Fibber Is Drafted

**1065 FIBBER McGEE & MOLLY**

1. Gildersleeve's Phonograph
2. Fibber Finds Gold Watch

**1066 FIBBER McGEE & MOLLY**

1. McGee Sells Watches
2. McGee Buys New Suit

**1067 FIBBER McGEE & MOLLY**

1. The Encyclopedia Salesman 3/2/38
2. The Auto Show 10/11/37

**1068 FIBBER McGEE & MOLLY**

1. The Blue Room Murder 2/18/34
2. Jack's Little Woman  
Miniature Woman 2/11/34

**1069 THE JACK BENNY SHOW**

1. Uncle Tom's Cabin 12/3/33
2. Mary's Birthday 6/16/33

**1070 JACK BENNY SHOW**

1. What Really Happened To Ronald Coleman's  
Oscar 5/9/48
2. Jack Hides From Ronald Coleman 4/25/48

**1071 JACK BENNY SHOW**

1. Jack Borrows Bing Crosby's Oscar 4/4/48
2. Ronald Colman's Oscar Is Stolen 3/28/48

- 1072 DUFFY'S TAVERN**  
 1. Guest Alan Ladd 1/4/46  
 2. Archie's Old School Teacher 1/18/46
- 1073 THE SHADOW**  
 1. Murder On Approval  
 2. The Tenor With The Broken Voice
- 1074 THE SHADOW**  
 1. Black rock 11/13/38  
 2. Death Is Blind
- 1075 THE SHADOW**  
 1. Night Without End 10/16/38  
 2. Gun Island 10/23/48
- 1076 THE SHADOW**  
 1. Island Of The Devil 1/8/39  
 2. Ghosts Can Kill 1/15/39
- 1077 THE SHADOW**  
 1. The Creeper  
 2. The Message From the Hills
- 1078 THE SHADOW**  
 1. Appointment with Death 3/12/39  
 2. Sabotage By Air 3/5/39
- 1079 THE SHADOW**  
 1. Friend Of Darkness 2/19/39  
 2. Horror in Wax 2/26/39
- 1080 THE SHADOW**  
 1. The Plot Murder 2/27/38  
 2. Bride Of Death 3/6/38
- 1081 THE SHADOW**  
 1. Murder From The Grave 4/6/41  
 2. Death On Rails 4/13/41
- 1082 THE SHADOW**  
 1. Death In A Minor Key 9/2/46  
 2. Murders On The Mainstem 12/15/46
- 1083 THE SHADOW**  
 1. Traffic In Death 9/25/38  
 2. The Caverns Of Death
- 1084 THE SHADOW**  
 1. The Phantom Voyage  
 2. The Man Who Lived Thrice 2/9/41
- 1085 THE SHADOW**  
 1. Phantom Voice 2/6/38  
 2. Hounds In The Hills 2/20/38
- 1086 THE SHADOW**  
 1. The Inventor Of Death 11/12/39  
 2. Mansion of Madness
- 1087 THE SHADOW**  
 1. Three Ghosts 10/31/37  
 2. Temple Bells of Neban 10/24/37
- 1088 THE SHADOW**  
 1. Death Stalks The Shadow 10/9/38  
 2. The Black Abbott 10/2/38
- 1089 THE SHADOW**  
 1. The Ghost Walks Again 3/16/41  
 2. Murder Underground 3/9/41
- 1090 THE SHADOW**  
 1. The White Legion 3/20/38  
 2. The Silent Avenger 3/13/39
- 1091 THE SHADOW**  
 1. Guest Of Death 12/18/38  
 2. Murder In E Flat 12/4/38
- 1092 THE GREAT GILDERSLEEVE**  
 1. Mystery Voice 5/10/42  
 2. Ship Christening 5/3/42
- 1093 THE GREAT GILDERSLEEVE**  
 1. Letters To Servicemen 3/38/42  
 2. The Goat 4/26/42
- 1094 THE GREAT GILDERSLEEVE**  
 1. Swami Gildersleeve 3/1/42  
 2. One Of The Ten Best Dressed Men 3/15/42
- 1095 THE GREAT GILDERSLEEVE**  
 1. Here Comes The Judge  
 2. Gildy Becomes Water Commissioner
- 1096 THE GREAT GILDERSLEEVE**  
 1. Birdie Quits 11/9/41  
 2. Serviceman For Thanksgiving 11/16/41
- 1097 THE GREAT GILDERSLEEVE**  
 1. Planting A Tree 10/4/42  
 2. Golf Tournament 9/6/42
- 1098 THE GREAT GILDERSLEEVE**  
 1. Auto Class 2/8/42  
 2. Selling The Drug Store 2/22/42
- 1099 THE GREAT GILDERSLEEVE**  
 1. First Day On The Job 10/25/42  
 2. A Pal To Leroy 11/1/42
- 1100 THE CHARLIE MCCARTHY SHOW**  
 1. One Hour of Rare Excerpts from the Archives of Their Finest Shows  
 2. Continued
- 1101 THE CHARLIE MCCARTHY SHOW**  
 1. One Hour of Humor w/Jack Kirkwood  
 2. Continued
- 1102 LET'S PRETEND**  
 1. Brave Little Taylor  
 2. Continued
- 1103 DIMENSION X**  
 1. The Outer Limit 4/8/50
- 1103 DIMENSION X**  
 1. 1. The Outer Limit 4/8/50  
 2. With Folded Hands 4/15/50
- 1104 PHILLIP MARLOWE**  
 1. Gold Cobra 8/21/50  
 2. Face To Forget 6/14/50

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# JINXES

*Radio Stars and  
Their Superstitions*

AND

# JONAH'S

by DICK HYMAN

---

His name is FRED MacMURRAY. So is that a good-luck hat, or haven't you ever tried to lift Fred's annuities?

"I never got a chance to wear that hat myself in pictures. Always got talked out of it by the director at the last minute. 'It's not in character,' they'd say. However, at last I got a chance to wear it. In Samuel Goldwyn's *They Got Me Covered*, in which I played a newspaperman, the hat was just right for the part. So I got to wear it. The cast consisted of such eligible girls as Dorothy Lamour, Lenore Aubert, Margaret Hayes and Marian Martin. I got romantic with most of them. I told you it was a good-luck hat."

LOWELL THOMAS will never put a hat on a bed. He says that it would spoil his batting average in baseball although he has never had a good batting average. Nevertheless he always adheres to this superstition.

MAJOR EDWARD BOWES' real superstition is his observance of Friday the 13th for making important decisions and consummating actions whenever possible. He was married on Friday the 13th, and broke ground for the Capitol Theater (New York) on a Friday the 13th.

BING CROSBY always wears an old hat while broadcasting his radio programs.



Here is FRED ALLEN'S pet superstition:

About ten years ago, he and his wife, Portland, were on a train traveling on tour in the road show engagement of *The Little Show*. It was New Year's Eve. They went into the dining car and noticed that pickled herring was on the menu. They ordered it. At twelve midnight, when most people were drinking the old year out and the new year in, Fred and Portland did the same thing with their pickled herring.

Almost immediately, things took a turn for the best for them. Within a week, Allen got a radio contract which propelled him into the star he is today.

What he does now every New Year's Eve practically amounts to a superstition. Yes, you're right. Promptly at the stroke of midnight, Mr. and Mrs. Allen eat pickled herring.



MORTON DOWNEY'S favorite superstition had to do with the pecuniary advantages of going hatless. It seems that when Morton left home the morning he was to audition for his first radio job, he left his hat at home. He landed the job, and he hasn't worn a hat since. Downey has another odd one. He always keeps a small safety pin, pinned under his left lapel and whenever he spots another pin on the ground or lying around a table, he changes the one under his lapel, carrying on with the new one in its place.

ANDRE KOSTELANETZ, distinguished conductor, rubs his baton with a silk handkerchief for luck. The handkerchief was the first present given to him by his wife, Lily Pons.

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Raymond Stanich, 173 Columbia  
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sci-fi, westerns, drama, some comedy.

James L. Snyder, 314 N. Colony Dr.  
2-D, Saginaw, MI 48603 (517)  
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Want these Lux shows: Red River,  
Alice in Wonderland, Paradine Case.  
Kent Coscarelly, 2173 Willester Ave.,  
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Steve Dolter, 577 West Locust, Dubuque,  
Iowa 52001. (319) 556-1188  
200 reels, comedy, mystery, drama, Fred  
Allen, Jack Benny, Suspense, I Love a  
Mystery. Interested in books about OTR  
or OTR performers.

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

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

**WANTED:** Extended runs of juvenile  
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buy. Ken Weigel, 7011 Lennox Ave.  
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Baby Snooks programs. Buy, sell or trade.  
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**WANTED:** Classical music broadcasts, ET's, Acetates, tapes, all speeds, sizes, formats, for cash. Joe Salerno, 9407 Westheimer #311A, Houston, Texas 77063.

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

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

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

---

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

---

Van Christo, 91 Newbury St., Boston, MA 02116. Looking for Goldberg's Episode which was called "The Hannukah Bush".

---

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

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

---

For autobiography would like to know date (at least year/year, month better) of Superman radio episodes in which (1) S. finds Atlantis; (2) S. catches crook by following crook's discarded peanut shells. Believe first is 1945 or 6, Other '47-9. S.J. Estes/205 E. 78/NY NY/10021. Many thanks.

---

Phil Evans, Box 136 Downtown Station, Bakersfield, CA 93302-0136. Looking for any info in the Candlelight Hour Broadcast from NYC in 1931.

---

Richard Pepe, Box 303, Elizabeth, NJ 07207. Looking for listing of Top-40 "Hits of the Week" broadcast on WMGM, NYC by Peter Tripp, the Curly-Headed Kid, from 1955-58 (especially 1956).

---

Charles Michelson, 9350 Wilshire Blvd, Beverly Hills, CA 90212. Looking for broadcast quality episodes of Amazing Mr. Malone and Mr. and Mrs. North for his syndicated show.

---

Debbie Piroch, Rd 4, Box 234, Meadville, PA 16335. Looking for any show with Nelson Eddy and/or Jeanette MacDonald.

---

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

---

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

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Marty Lewin, 8836 N. Lincolnwood Dr., Evanston, IL 60203. Looking for Sid McCoy Show (a Chicago DJ from 50's and 60's.) Also any new Phil Harris-Alice Faye Shows.

---

Ronald Waite, 578 Whitney Ave., New Haven, CT. 06511. Interested in Jack Benny.

---

Chuck Juzek, 57 Hutton Ave., Nanuet, NY 10954. Would like any info about Maurice Joachim who wrote the scripts for The Avenger.

---

Bob Proctor, Box 362, Saline, MI 48176. Wants Horatio Hornblower shows with Michael Redgrave.

---

Richard Palanik, 165 Summitt St., Plantsville, CT 06479. Looking for copies of NPR's Dol Savage shows and Nightfall.

---

Wanted: Jack Benny show dated 12/8/46. Jack Goes Christmas Shopping and Buys Don Shoelaces. Steve Ovalline 10214 Black Mtn. Rd. 49, San Diego, CA 92126.

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Wanted: Cassette of any of the radio program "Hotel for Pets" name your price. Bruce Manschak, 6549 N. Drake, Lincolnwood, IL 60645.

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Wanted: I am looking for the Green Hornet Show "Underwater Adventure" that aired 9-24-46. Chuck Juzek, 57 Hutton Avenue, Nanuet, NY 10987.

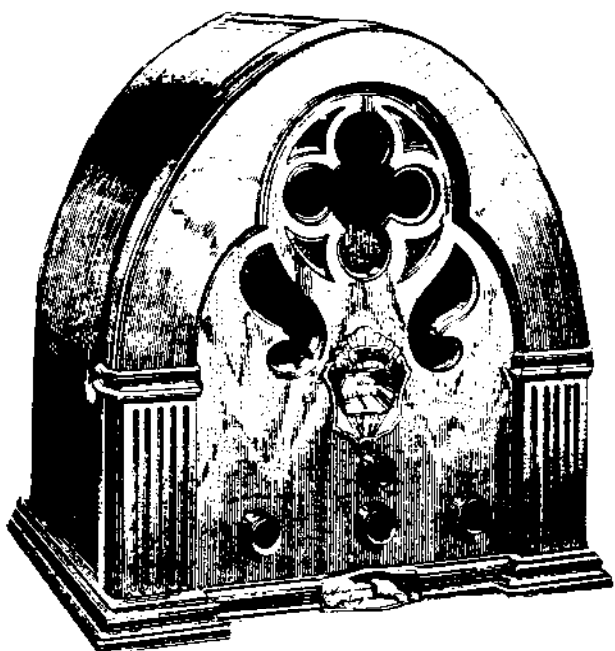
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Wanted: "We The People" Broadcast 1-13-50 and any Lum and Abner shows prior to 1941. Willing to trade for anything in my catalog. Steve Ferrante, Box 153, Oakland Mills, PA 17076.

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

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## CHALLENGE OF THE YUKON (SERGEANT PRESTON) (ABC)

J221)	/ /47		The Priest's Strongbox; 09/26/47 # 499 The Reprisal
J222)	10/02/47	# 500	The Proof; 12/13/47 # 510 Whiteman's Law
J223)	12/27/47	# 511	The Shepherd Dog;
	01/10/48	# 513	Targo, The Half Breed
J224)	04/24/48	# 527	Rusty; 08/26/48 # 535 The Breakup
J225)	10/04/48	# 557	The Extra Uniform; 12/01/48 # 582 The Black Husky
J226)	12/03/48	# 583	The Sergeant's Fight;
	12/22/48	# 591	The Man With The Red Coat

## CHALLENGE OF THE YUKON (SERGEANT PRESTON) (MUTUAL)

J227)	09/11/50	#805	The Gold Behind The Waterfall;
	09/13/50	#808	The Polar Quest
J228)	09/15/50	#807	Left To Die; 09/18/50 #808 The Sack Of Sand
J229)	09/20/50	#809	The Malcom Express; 09/22/50 #810 The Torn Map
J230)	09/25/50	#811	Diagram Of Danger; 09/27/50 #812 The Red Raiders
J231)	09/29/50	#813	Dog Crazy; 10/02/50 #814 The Malacca Cane
J232)	10/04/50	#815	The Vagabond; 10/06/50 #818 The Criminal Collie
J233)	10/09/50	#817	The Blue Paper; 10/11/50 #818 Harper's Castle
J234)	10/13/50	#819	A Dog Called Sparky;
	10/16/50	#820	Fugitive From Bald Rock
J235)	10/18/50	#821	The Masked Gunman; 10/20/50 #822 Out Of The Night
J236)	10/23/50	#823	Heart Of A Killer; 10/25/50 #824 Dead Man's Whistle
J237)	10/27/50	#825	A Call To Action; 10/30/50 #828 Undercover
J238)	11/01/50	#827	Contention; 11/03/50 #828 Whistling In The Dark
J239)	11/08/50	#830	The Ghost Riders;
	11/13/50	#832	The Clue Of The Silver Pup
J240)	11/15/50	#833	Passport To Death; 11/17/50 #834 The Telltale Knife
J241)	11/20/50	#835	The Wrong Map; 11/22/50 #836 The Rebel Yell
J242)	11/24/50	#837	Death Waits On The River;
	11/27/50	#839	The Man In The Canyon
J243)	11/29/50	#839	Gold Fever; 12/01/50 #840 Spider Burke's Daughter
J244)	12/04/50	#841	Mild Dog; 12/08/50 #842 The Indian Sign
J245)	08/10/51	#884	Number One Challenger;
	07/01/51	#890	The Stuffed Shirt
J246)	07/08/51	#892	Murder At The Flood; 07/12/51 #894 A Boy Called Jack
J247)	07/15/51	#895	Thieve's Congress; 07/19/51 #897 Tom Barry's Return
J248)	07/22/51	#898	The Trail's End;
	07/28/51	#900	The Innocent Fugitives
J249)	08/02/51	#903	And Far Away; 08/05/51 #904 The Widow's Son
J250)	08/09/51	#906	The Man Who Feared Dogs;
	08/12/51	#907	Ambush In Bellary Flats
J251)	08/18/51	#909	Against Time; 08/19/51 #910 The Red Parka
J252)	08/23/51	#812	The Scent Of Death;
	08/28/51	#813	Bullets For Preston
J253)	08/30/51	#815	Red Coated Crook; 09/02/51 #816 Boy Alone
J254)	08/05/51	#818	Junior Partner; 09/09/51 #819 Dividend On Murder
J255)	09/13/51	#821	The Landlady; 09/16/51 #822 The Killer Cree
J256)	09/20/51	#824	Chance Meeting; 09/23/51 #825 Trapper's Gold
J257)	09/27/51	#827	Uncle Ben; 09/30/51 #828 Arctic Patrol
J258)	10/04/51	#830	Open & Shut; 10/07/51 #831 Fire In The Forest
J259)	10/09/51	#832	Man In Hiding; 10/11/51 #833 Double Identity
J260)	10/14/51	#834	Forgotten Grubstake; 10/16/51 #836 Golconda Claim
J261)	10/21/51	#837	The Mutiny's Survivor; 10/23/51 #838 Snowslide
J262)	10/25/51	#839	Claim 22; 10/28/51 #840 Father Of The Hair
J263)	10/30/51	#841	Reward For Shiloh; 11/01/51 #842 Trail To Trouble
J264)	11/04/51	#843	The Diamond Solitaire;
	11/06/51	#844	Forbidden Ground
J265)	11/08/51	#845	Si Atkin's Gold; 11/11/51 #846 The Forgetful Killer

## SERGEANT PRESTON OF THE YUKON

J266)	11/13/51	# 947	Sneak Gun; 11/16/51 #948 Death In The Air
J267)	03/05/53	#1060	S.O.S. From Panamint;
	01/06/55	#1218	Outlaw In Uniform

REEL # 5200

CHALLENGE OF THE YUKON (SERGEANT PRESTON) # 1  
(MUTUAL) (1900')

1 147 The Priest's Struggles  
09/25/47 0 199 The Hypocrite (rebroadcast)  
10/02/47 0 506 The Front (rebroadcast)  
12/11/47 0 510 Whittman's Law  
12/22/47 0 511 The Shepherd Dog  
01/16/48 0 515 Targe, The Mall Breed  
04/24/48 0 527 Rusty  
06/24/48 0 535 The Breakup  
10/04/48 0 557 The Extra Uniform  
12/01/48 0 562 The Black Husky  
12/05/48 0 583 The Sergeant's Night  
12/22/48 0 591 The Man With The Red Coat

REEL # 5201

CHALLENGE OF THE YUKON (SERGEANT PRESTON) # 2  
(MUTUAL) (1900')

09/11/50 0805 The Gold Behind The Waterfall  
09/13/50 0804 The Polar Quest  
09/15/50 0807 Left To Die  
09/18/50 0806 The Sick Hi Band  
09/20/50 0809 The Helmsmen Express  
09/22/50 0810 The Iron Nap  
09/25/50 0811 Diagram Of Danger  
09/27/50 0812 The Red Raiders  
09/29/50 0813 Dog Crazy  
10/02/50 0814 The Halucca Case  
10/04/50 0815 The Vagabond  
10/06/50 0816 The Criminal Collie

REEL # 5202

CHALLENGE OF THE YUKON (SERGEANT PRESTON) # 3  
(MUTUAL) (1900')

08/09/50 0817 The Blue Paper  
08/11/50 0818 Harper's Castle  
10/13/50 0819 A Dog Called Sparky  
10/16/50 0820 Fugitive From Bald Neck  
10/18/50 0821 The Masked Gunman  
10/20/50 0822 Out Of The Night  
10/22/50 0823 Heart Of A Killer  
10/25/50 0824 Dead Man's Whistle  
10/27/50 0825 A Call To Action  
10/30/50 0826 Undercover  
11/01/50 0827 Contention  
11/03/50 0828 Whistling In The Dark

REEL # 5203

CHALLENGE OF THE YUKON (SERGEANT PRESTON) # 4  
(MUTUAL) (1900')

11/08/50 0830 The Ghost Riders  
11/13/50 0832 The Claw Of The Silver Pup  
11/15/50 0833 Passport To Death  
11/17/50 0834 The Lullaby Knife  
11/20/50 0835 The Hoop Nap  
11/23/50 0836 The Rebel Tull  
11/26/50 0837 Death Waits On The River  
11/28/50 0838 The Man In The Canyon  
11/29/50 0839 Gold Fever  
12/01/50 0840 Spider Dork's Daughter  
12/04/50 0841 Otis Dog  
12/06/50 0842 The Indian Sign

REEL # 5204

CHALLENGE OF THE YUKON (SERGEANT PRESTON) # 5  
(MUTUAL) (1900')

06/18/51 0881 Number One Challenger  
07/01/51 0890 The Staffed Whirl  
07/08/51 0892 Murder At The Flood  
07/12/51 0894 A Boy Called Jack  
07/15/51 0895 Thruva's Congress  
07/19/51 0897 Tom Barry's Return  
07/22/51 0898 The Trail's End  
07/26/51 0900 The Innocent Fugitives  
08/02/51 0905 And Far Away  
08/05/51 0909 The Widow's Son  
08/09/51 0906 The Man Who Feared Dogs  
08/12/51 0907 Babush In Bellary Plate

REEL # 5205

CHALLENGE OF THE YUKON (SERGEANT PRESTON) # 6  
(MUTUAL) (1900')

08/24/51 0909 Against Fire  
08/28/51 0910 The Red Parks  
08/31/51 0912 The Scout Of Death  
08/26/51 0913 Deliria For Preston  
08/30/51 0915 Red Coated Crows  
09/02/51 0916 Boy Alone  
09/06/51 0918 Junior Partner  
09/09/51 0919 Dividend On Murder  
09/13/51 0921 The Landlady  
09/16/51 0922 The Killer Cree  
09/20/51 0924 Chance Meeting  
09/23/51 0925 Trapper's Gold

REEL 5206

CHALLENGE OF THE YUKON (SERGEANT PRESTON) # 7  
(MUTUAL) (1900')

09/27/51 0927 Uncle Ben  
09/30/51 0928 Arctic Patrol  
10/04/51 0930 Open A Sheet  
10/07/51 0931 Fire In The Forest  
10/09/51 0932 Men In Hiding  
10/11/51 0933 Double Identity  
10/14/51 0934 Forgotten Grubstake  
10/18/51 0936 Bolconda Cloak  
10/21/51 0937 The Melny's Survivor  
10/23/51 0938 Goodwill  
10/25/51 0939 Elaine 22  
10/28/51 0940 Father Of The Heir

REEL 5207

CHALLENGE OF THE YUKON (SERGEANT PRESTON) # 8  
(MUTUAL) (1900')

10/30/51 0 941 Renard For Killth  
11/01/51 0 942 Trail To Trouble  
11/04/51 0 943 The Bismond Solitaire  
11/06/51 0 944 Forbidden Ground  
11/08/51 0 945 Si Albin's Gold  
11/11/51 0 946 The Forgetful Killer

SERGEANT PRESTON OF THE YUKON

11/13/51 0 947 Sweet Ben  
11/15/51 0 948 Death In The Air  
05/09/53 01000 S.O.S. From Passant  
The Big Strike Mine  
01/04/55 01216 Outlaw In Uniform  
09/19/53

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