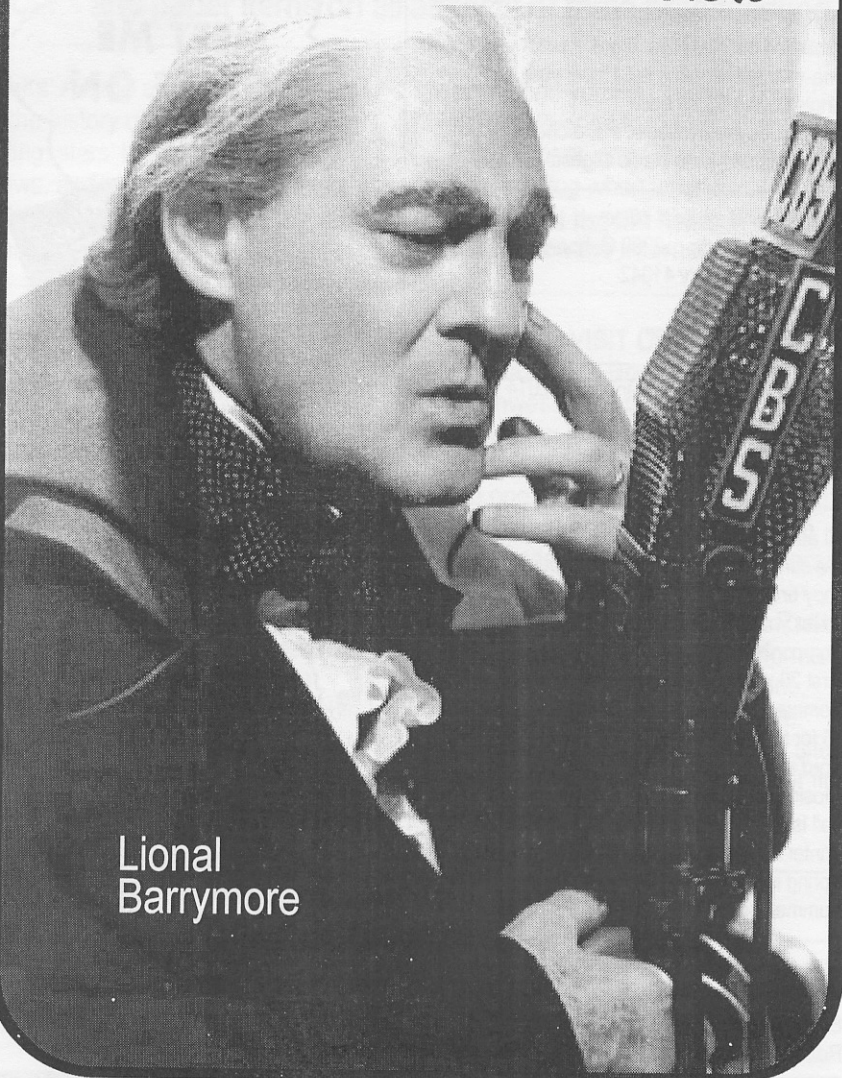


# Old Time Radio **DIGEST**

No. 146

Fall 2014 \$3.75



Lionel  
Barrymore

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No. 146

Fall 2014

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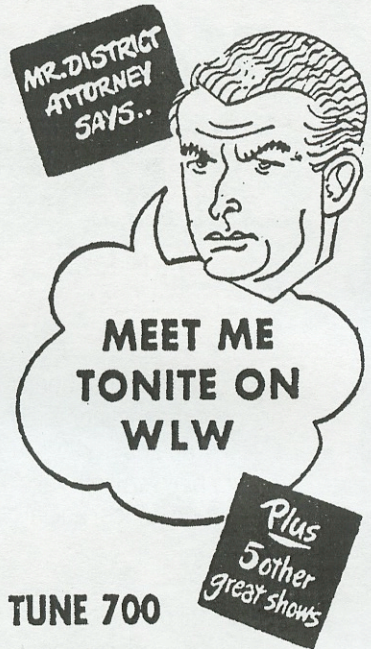
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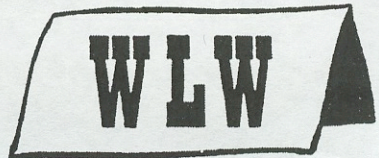
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- 8:30 PM The Great Gildersleeve
- 9:00 PM Duffy's Tavern
- 9:30 PM Mr. District Attorney
- 10:00 PM The Big Story
- 10:30 PM Jimmy Durante Show
- 11:00 PM Peter Grant News
- 11:15 PM Peter Donald Show



**Wednesday, February 25, 1948**



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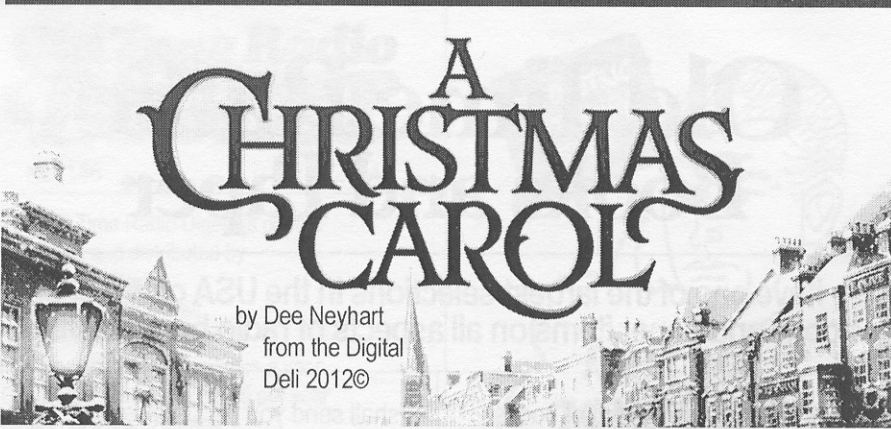
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# A CHRISTMAS CAROL

by Dee Neyhart  
from the Digital  
Deli 2012©

The first ever American Radio broadcast of Charles Dickens' *"A Christmas Carol"* starring Lionel Barrymore, as 'Old Scrooge' began one of the Golden Age of Radio's longest running annual traditions. The Columbia System in June 1934 announced the signing of Lionel Barrymore to a five-year contract with Columbia to perform in the role of 'Scrooge' in its annual Christmas Day celebration for Columbia System listeners throughout the world.

That first presentation of *"A Christmas Carol"* also marked Lionel Barrymore's debut over Radio. Since that very first *"A Christmas Carol"* broadcast in 1934, Lionel Barrymore's interpretation of Scrooge has been aired continuously every subsequent Christmas Season to this day. Here at The Digital Deli Online, we've presented one of several recordings of Lionel Barrymore's *"A Christmas Carol"* every Christmas Season for the past eight years.

That first broadcast of Barrymore's interpretation of Old Scrooge was part of an extraordinary Christmas Party, presented as a Christmas gift from the Columbia System to all of its network listeners. The

Christmas Party aired for two and three-quarter hours from 11:30 a.m. to 2:15 p.m. PST, adjusted for time zone, across the entire Columbia Network. Columbia System studios in Hollywood, Chicago, and New York participated in the Christmas extravaganza.

Charles Dickens' *"A Christmas Carol"* was first published by Chapman and Hall as a novella, subtitled, *"A Christmas Carol"*. In Prose. Being A Ghost Story of Christmas" on December 19, 1843. As with many of Dickens' other timeless stories, he was informed by the often brutal conditions for children throughout England during the early to mid-1800s, as well as his own upbringing—his own father—and family—having been housed in a debtors' prison for three months in 1824. Young Dickens had been forced to take a job in a 'blacking' factory until his family was released from the prison.

Dickens' *"A Christmas Carol"* brought together all of his impressions of the working poor of the mid-18th century Industrial Revolution in both England and The U.S., in one of literary history's first popular, secular accounts of the story of Christmas, interpreted through a miserly





old taskmaster, Ebenezer Scrooge and his clerk, Bob Crachit and Crachit's family.

In what would eventually become a timeless morality play about the consequences of one's actions in life, Ebenezer Scrooge is forced to confront his ostensible past, present and future, with three 'Ghosts' representing those three respective portions of his own life. Indeed, the story remains timeless to this day.

Though debtors' prisons were eventually abolished, the dynamics between industrialists and their workers have changed very little during the ensuing 167 years. Child labor laws were implemented in most of the industrialized nations in the interim, but indeed, to this day, child labor remains a staple of industrial commerce in the murkier and less regulated economies of contemporary nations great and small. Nor, apparently, do American businesses have any moral compunctions about shipping American manufacturing off-shore to those remaining child and civil-rights abusing nations—until

they get caught doing it. A Christmas Carol continues, therefore, to represent precisely what it did in 1843.

### **"A Christmas Carol" Debuts Over British and American Radio.**

Teaser for the December 22 1930 presentation of *A Christmas Carol*, adapted by Georgia Backus and Donald Clark, and starring young Donald Hughes as Tiny Tim and Jack Soanes as Scrooge Dickens' Christmas tale of class imbalance, its consequences, and resultant largess had been first enacted as an adaptation of Dickens' novella, over British Radio shortly after the first Royal Charter (1927) of the British Broadcasting Corporation, as early as 1931. The earliest American productions of *A Christmas Carol*, as of this writing, appear to have been over the early Columbia chain in both 1929 and 1930. It's widely alleged that the The National Broadcasting Company aired its first rendition of *A Christmas Carol* on Christmas Eve of 1931, though we have yet to find a newspaper listing for either NBC-Blue (WJZ) or NBC-Red (WEAF) showing any airing of *A Christmas Carol* on Christmas Eve, 1931. Here are representative listings for both WJZ and WEAF for Christmas Eve, 1931:

- The New York Times Radio Listings for Christmas Eve, 1931
- The Lima News Radio Listings for Christmas Eve, 1931
- The Bradford Era Radio Listings for Christmas Eve, 1931
- The Canadaigua Daily Messenger Radio Listings for Christmas Eve, 1931

It should be noted that the Daily Messenger listing (above) does cite a broadcast of *A Christmas Carol* over WHEC, but WHEC was a Columbia affiliate in

1931. We did, however, find a broadcast over NBC-Red (WEAF) in 1930. WEAF's 1930 broadcast of *A Christmas Carol* starred Arthur Allen as 'Old Scrooge' and aired on December 23, 1930.

The Columbia chain first began airing dramatized versions of *A Christmas Carol* in 1929. Columbia's 1930 production in particular was adapted by Georgia Backus and featured solid stage performers of the era.

### **Columbia and Campbells air Lionel Barrymore as Scrooge: A 20-Year Christmas tradition begins.**

From the December 2nd 1934 edition of the Charleston Daily Mail:

Two elaborate three-hour radio shows,

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## **PROGRAMS FOR HOLIDAY RADIO**

### **Lionel Barrymore Will Be Star in the Part of Old Scrooge**

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star-studded with operatic, movie, theatrical and literary figures, will be presented over the nationwide WABC-Columbia network as Christmas and New Year's gifts to the radio listeners of the country. It is expected that nearly 100 stations will carry the Christmas day and New Year's day marathon revues to loudspeakers in every home.

Lionel Barrymore, distinguished actor of stage and screen, will make his microphone debut in a dramatic role in the Christmas day radio package. He will portray the character of "Scrooge" in a condensed version of Charles Dickens' greatest of Yuletide stories—"A Christmas Carol." Barrymore will be heard from Hol-

lywood, as will other motion picture stars to be announced later. Celebrities in all branches of entertainment and art will entertain from New York and Chicago during the three-hour Christmas party. An array of orchestras will provide the music.

The addition of the three-hour period on New Year's day will constitute radio's greatest combination of concentrated time, talent and coverage ever attempted by a single sponsor. This heralding of 1935 with entertainment galore also will come from New York, Chicago and Hollywood.

The complete talent assemblage and exact times of the broadcasts will be announced later.

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By 1934, when the Columbia System and the Nash Motor Company first considered a fully staged dramatic adaptation of *A Christmas Carol*, Lionel Barrymore would seem to have been the ideal choice to portray Ebenezer Scrooge for American audiences.

No doubt Nash Motor Company hoped that sponsoring Columbia's Christmas and New Year's extravaganzas would be a boon to the sales of their aerodynamically stylish new 1935 Lafayette line:

Barrymore's first appearance as Scrooge in CBS' three-hour Christmas extravaganza on Christmas Day, 1934 was overwhelmingly successful. Lionel Barrymore, the eldest of the 'First Family of The Stage', comprised of his younger sister Ethel Barrymore and younger brother, John Barrymore, performed while predominantly confined to a wheelchair throughout the late 1930s, 1940s, and 1950s. His Radio portrayals of 'Old Scrooge' were no exception.

New York, Dec. 4—Lionel Barrymore,



by information, just now available, is under contract at CBS to make a Christmas broadcast for the next five years, playing the lead of Scrooge in Dickens' "A Christmas Carol."

The first appearance by this arrangement is next December 25, when he is to go on behalf of the sponsor of the Friday night series, Hollywood Hotel. Meanwhile this week for that program he will do scenes from the new picture, "Ah, Wilderness." It will be his second participation at the hotel this broadcast season.

The program referred to immediately above, was the Dick Powell-hosted Hollywood Hotel, sponsored by Campbells Soups. That 1936 appearance never really happened, as it turns out. While widely announced in the build-up to Lionel Barrymore's third contractual appearance for

CBS, on Christmas Eve of 1936, Lionel Barrymore's second wife, Irene Fenwick, died of complications from influenza. Lionel Barrymore, understandably in mourning, was unable to complete that third contracted appearance. His younger brother, John Barrymore stepped in at the last minute to perform in the role.

The Fresno Bee of December 25th 1936 reports the last minute substitution of Lionel Barrymore's brother, John, in the role of 'Scrooge,' due to the death of Lionel Barrymore's wife, Irene Fenwick.

It was one of only two performances of *A Christmas Carol* in which Lionel Barrymore didn't appear, as scheduled, between 1934 and 1953: the above cited 1936 Hollywood Hotel performance and the 1938 Campbells Playhouse performance, during which Orson Welles substi-

**TONIGHT**  
8 to 9  
**WABC**

**THE Campbell Playhouse**  
**PRESENTS**

CHARLES DICKENS' Immortal Story

**"A CHRISTMAS CAROL"**

CAMPBELL'S FIFTH ANNUAL PRESENTATION

Directed by **ORSON WELLES**

STARRING AMERICA'S GREATLY-LOVED ACTOR  
**LIONEL BARRYMORE**  
In his famous role of **"SCROOGE"**



tuted for Lionel Barrymore. From the December 23rd 1938 edition of The Winnipeg Tribune:

## On The Air

By DENNY BROWN

Orson Wells, star of the Mercury Theatre group, will play Scrooge in place of Lionel Barrymore in the air version of Dickens' immortal *A Christmas Carol*, Friday, at 8 p.m. on CBS-CKY. The last-minute change was made when it was found Barrymore would be unable to go to New York to appear in the broadcast.

The Wells characterization of the old miser who was converted into a generous friend, will be but one of three for the weekend. Also Friday, WGN will present the Dickens' classics at 10 p.m., and Saturday at 4 p.m. CKY will carry a 60-minute transcribed version of the story.

After the Campbell's Playhouse renditions of *A Christmas Carol* had run their course, CBS found a new home for Lionel Barrymore's annual presentation of *A Christmas Carol* on The Rudy Vallee Program, beginning in 1941. Barrymore reprised the role on The Rudy Vallee Program for the Christmas of 1942.

By 1943, Barrymore's annual depictions of 'Scrooge' had found yet another new home on Barrymore's own "*Mayor of the Town*" program over CBS. Between 1943 and 1948 Barrymore appeared in a special airing of *A Christmas Carol* in lieu of his weekly *Mayor of the Town* broadcasts. From the December 12th 1943 edition of the Harrisburg Telegraph:

Lionel Barrymore's portrayal of Scrooge in Dickens' *A Christmas Carol*—now become a Yuletide radio tradition—is presented over the Columbia network this

year on the "*Mayor of the Town*" broadcast of Wednesday, December 22, WHP, 9 to 9:30 p. m.

This year the performance (Barrymore's eighth on the radio) takes on added significance, for it was in the month of December 100 years ago that Dickens' classic was first published in London. Barrymore's first portrayal of Scrooge in 1934, was so masterful that it was repeated by popular request in 1935. He was ready to do it again in 1936, but his wife died on Christmas Eve and his brother John took the part on the air without a single rehearsal.

Lionel was back again in 1937, but the following year, because of contractual barriers, he was unable to deliver the part. Orson Welles was heard instead.

Lionel resumed the role in 1939 and has portrayed it annually since then. He has become so identified with the character, and the drama as a whole, that he was commissioned by a publisher to write an introduction to the Garden City edition of the Dickens classic.

Lionel Barrymore did, however, appear in a total of seventeen performances of *A Christmas Carol* between 1934 and 1953. He passed away on November 15, 1954, a month prior to what would have been his 18th appearance in the role of Ebenezer Scrooge, and his 14th consecutive appearance in the annual production.

"*A Christmas Carol*" is one of the best examples of the timelessness of Golden Age Radio. Indeed, it remains one of the most illustrative examples of precisely why the recordings from The Golden Age of Radio will never, ever be 'old-time' anything. The enduring message remains identical to its first broadcast, and every subsequent performance—and rebroad-





cast--of Barrymore's performances in *A Christmas Carol*, capturing the identical magic that first enthralled audiences back in 1934.

Much like a beloved grandfather to North American audiences, Lionel Barrymore figuratively set his collective audience on his knee, and dutifully recited "A Christmas Carol" live, year after year after year, for as long as his health permitted. Indeed, the very reason Barrymore's performances continue to touch his listeners so intimately is precisely because the Christmas season of each year is that season when most of us—if we're lucky—tend to suspend disbelief for one forty day period. During that period, for the young, middle-aged, or old, others' gestures do, indeed, ring sincere. And nothing sounds more sincere and heart-felt each passing year than Lionel Barrymore's recitation of 'Old Scrooge.'

Those of you who've read some of our other articles are familiar with contemporary Radio reviewer John Crosby and his 'Grinch-like' observations regarding programming from The Golden Age of Radio. Here's an article we're inclined to re-title, 'The Grinch Meets Scrooge', from the December 24, 1953 edition of The Fresno Bee:

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### **Impersonators of Scrooge Crowd Air Waves These Days**

by John Crosby (Special to The Bee)

---

NEW YORK, Dec. 24--Christmas is here again and with it, of course, Scrooge. For a good many years Scrooge was the exclusive possession of Lionel Barrymore who has been bah humbugging away for seventeen long years. This year just about everyone played Scrooge except Sherman Billingsley.

Scrooging this year were several of the



brightest jewels of the English stage. Sir Laurence Olivier will play Scrooge on NBC radio Christmas evening (Friday, KNBC, 7:30 p.m.). Alec Guinness will do the part on ABC radio tomorrow. (Not aired locally). Mr. Barrymore did his annual chore last Sunday on CBS radio and Edmund Gwenn, another scrooge regular, did it Saturday on the same network.

The only TV Scrooge I know of will be Noel Leslie who will play it on Kraft Theater tonight (KGO-TV 6:30 PST). That ought to be enough of Dickens' "*Christmas Carol*" to suit everybody, certainly enough for me. You know what I think. I think there should be one annual official "*Christmas Carol*" on all the networks and we could call on all these gentlemen to staff it—Lionel Barrymore as Scrooge out of respect for his sheer longevity, Edmund Gwenn as Bob Cratchit, Sir Laurence Olivier as Tiny Tim and maybe Alec Guinness as the First Ghost.

One thing I miss around Christmas is "*Peter Pan*," which in England is considered as much a part of the holiday as plum pudding. I cannot think why someone doesn't do it on television. In fact, I was sitting around rather dreamily casting it the other day. I've always wanted to see a Peter Pan with Betsy von Furstenberg playing Wendy. The sight of Miss von Furstenberg floating through the air in a filmy nightgown would, I guarantee any network, bring Christmas cheer to young and old alike.

But let's stop wool-gathering. The most elaborate special show will be a full-hour job called "*Christmas With the Stars*" which will be on KRON at 7 p.m. PST Christmas night and on ABC radio at the same time. It'll emanate from New York, Boston and Hollywood and the performers

will include Tyrone Power, Eddie Fisher, Audrey Hepburn, Rosemary Clooney, Victor Borge, Rochester, and the Boston Pops orchestra conducted by Arthur Fiedler, which will play, among other things, "The Look Sharp March." (I can hardly wait for "The Look Sharp March.")

The closest thing we have to a modern Christmas classic is Gian-Carlo Menotti's opera "*Amahl And The Night Visitors*," which was presented for the fourth time last Sunday. Amahl was done in color for the first time and was NBC's first color show since the F.C.C. authorized the RCA system.

No Christmas would be complete without that famous editorial, "Yes, Virginia, There Is A Santa Claus" and, if you think you're going to avoid it this year, you're dreaming, son. Lillian Gish will read it on CBS-TV at 2 p.m. (KPX, "*Christmas Festival of Music*") Christmas Day. Also, Mrs. Virginia O'Hanlon Douglas who wrote the letter that inspired the editorial appeared yesterday on "*The Second Mrs. Burton*," a CBS soap opera, to explain what drove her to question the validity of Santa Claus back in 1897.

There will, as usual, be a few rather off-beat tributes to Christmas. On "Today," J. Fred Muggs, the celebrated chimpanzee, will supervise the gifting of gifts to 200 under-privileged children. Last week on the "*Rocky Fortune Show*," Rocky, who is played by Frank Sinatra, foiled "The Plot To Murder Santa Claus," a real Christmasy story. And naturally, "*Dragnet*" had to get into the act. Sgt. Joe Friday and his partner were at work chasing the guy who swiped a figure of the Christ Child from a church.

And last Saturday, the Hayden Planetarium, where the Christmas spirit is tem-



pered by scientific curiosity, offered over WCBS-TV five different astronomical explanations for the origin of the star of Bethlehem.

Merry Christmas, all.  
Copyright, 1953, for The Tribune

Needless to say, Crosby's observations about Television's expanding 'vast wasteland' were as irreverent as most of his other Radio articles and critiques over the years. But he clearly had a soft spot for Lionel Barrymore's performances of Ebenezer Scrooge through the years. It's quite safe to say Crosby had been brought up on those annual performances. Even more poignantly, the year of Crosby's campaign for even more performances by Lionel Barrymore—1953—marked the last live performance of "A Christmas Carol" by Lionel Barrymore himself.

In 1947, Lionel Barrymore had recorded a twenty-four minute performance of "A Christmas Carol" for M-G-M Records on a 10-inch, 78rpm disc. [ MGM-16: Lionel Barrymore as Scrooge in "A Christmas Carol"(1947) reissued in 1950 as E-520 and as LION L70124 in 1956 ] That recording began selling like hotcakes during Christmas 1947 and every year after that, right up until Barrymore's death. It was that M-G-M recording that was reprised virtually every year after Barrymore's live performances were silenced. That is, until NBC's Monitor Program reprised one of Lionel Barrymore's 1947-recorded commercial performance for a retrospective of "A Christmas Carol" in 1965. ABC, for its part had aired the M-G-M recorded rendition for most of the ensuing years between Barrymore's passing and the 1965 Monitor broadcast.



## For a . . . **Merry Christmas**

Tune in KDYL  
Today for . . .

### The **Christmas Carol**

Starring  
**Lionel Barrymore**  
12:30 p.m.



**Yuletide Concert**  
Just the right music  
for Christmas day  
1:30 p.m.



**Holiday Star Time**  
Two Hours of Stars  
2:00 p.m.



**The Littlest Angel**  
A tender story of the  
true Christmas spirit  
4:00 p.m.



**Christmas Songs**  
You Love  
5:00 p.m.



**The Boy Who  
Sang for the  
King**  
Told by Dennis Day  
6:00 p.m.

# **KDYL**

**UTAH'S NBC STATION**



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# Coming Major

by Ezra Stone &  
Weldon Melick

## Chapter Twenty-Eight

Take heaping measures of talent, vanity, altruism, ambition, and gullibility-and you've got Alan Manson. And as long as you've got Manson, there isn't a dull moment. His three obsessions afforded the rest of us perpetual amusement on our tour.

I've mentioned his devotion to mirrors and his movie aspirations. His third passion is astrology. He's spent so much of his leave time and ready money at astrologers that he can give readings himself and does so on the slightest provocation. If you get conked on the bean with a stage brace, Alan determines the exact second when the accident occurred, consults his charts, and supplies you wholesale with coming calamities.

Not that he's ever right. But I'm sure he thinks he is.

When he meets someone for the first time, he's too overcome with cosmic implications to acknowledge an introduction. The other person writhes under his intense scrutiny, wondering uncomfortably if he has catsup on his chin, until Alan bursts out with some confident pronouncement on this order: "You were born in April, weren't you? I could tell the minute I saw you that you were a Taurus."

If his first wild guess turns out to be a lot of Taurus, it doesn't faze Manson. He simply blames it on the bad light and plows on through nine or ten other woefully wrong hunches until he hits some startled fact right on the nose. Then he promptly throws away all the preliminary fumbling and remembers only the one time he was right. An ever-mounting total of such "perfect

readings" serves to reinforce his faith in astrology as the ultimate science.

He not only believes what the astrologers tell him—he believes anything anybody tells him. Naturally boiling over with good will for everybody himself, it never occurs to Alan that someone else's intentions may not be so noble as his own. When you play a dirty trick on him, he thinks you were trying to be helpful and just didn't foresee the consequences. At Upton, Manson used to hold forth endlessly on two subjects-making movies and girls. And after Warner's bought the film rights to our show, it was no secret that our Alan would be a broken Manson if the studio didn't use the Army cast. His consuming anxiety about the picture made an irresistible setup for a small group of practical jokers including Jimmy MacColl, Julie Oshins, Ty Perry, and myself. Although Alan was one of the best-liked men in the company, and we'd go to any lengths to get him out of a jam, we'd go to even greater lengths to get him into one. We kept that poor kid on tenterhooks clear across the country. The whole cast aided and abetted us with fiendish glee.

It started before we left New York. We talked as if it were a foregone conclusion that he couldn't expect to be in the picture, even if the rest of us were. That terrified him. If he were good enough to play Jane Cowl in the stage version, he pleaded, who would be a more logical choice for the same part in the film?

"Jane Cowl," suggested Ty, and he wasn't kidding. There was a very good chance that the waitresses would be por-





*Easter Parade Circa 1938 Ezar Stone, Charita Bauer, House Jameson, Kay Raht*

trayed by real girls instead of our "girls." Or that the whole Stage Door Canteen sequence, in which Alan had a leading role, would be eliminated to avoid conflicting with Sol Lesser's picture on that theme. The possibility of Jane Cowl herself putting Manson out of the running sent Alan to the nearest mirror to buoy up his sagging morale.

He might get serious consideration for the part, we told him, but only until Warner Brothers saw a screen test of him and realized his hair was falling out.

"It is getting thin," Alan admitted unhappily. "But, look, I wear a wig as Jane Cowl anyway, so what does that matter?"

We patiently explained that while he wouldn't need hair in this particular picture, the producers have to look ahead. They can't afford to spend money building up a screen personality whose hair is going to fall out in his next picture.

Alan was so disconcerted by this alleged barrier to fame that he didn't notice what a difficult time we had keeping our faces straight.

"What can you do about a thing like that?" he asked. He's so cooperative it almost takes the joy out of ribbing him.

We seriously advised him to grow a new head of hair before the picture came along. When he eagerly sought instructions, he was told how the little hair follicles starve if they don't get the proper nourishment from the bloodstream.

Alan gushed gratitude for the interest we took in his welfare and began walking with his head bent over, frantically massaging his scalp as if he had the seven-year itch. Whenever we had a ten-minute break on the drill field, he'd lean way over and let the brood rush to his head to nourish the delicate follicles.

After we had squeezed all the fun we could out of his hair, we started in on his



ears. We'd let him catch us gazing at them with morbid fascination. Then quickly we'd look away and make some inane remark, as though to cover embarrassment.

In his eternal communion with the mirror Alan began to concentrate critically on his ears, feeling more like Dumbo all the time. When he was primed for the kill, we told him there was only one cure for loving-cup ears—to have the cartilage broken. Sure enough, after our first and only six-day furlough, he returned a new Manson, wreathed in smiles, his ears flattened like two rosebuds pressed in a dictionary.

We soon wiped that smile off his face, though. We began calling him "Sawtooth" until he was so selfconscious he kept his lips tightly closed. Then the rest of us in the Canteen sequence would go out of our way to smile at him, flashing our teeth in unison.

Alan's teeth really weren't bad at all, but we soon had him convinced he was a dental disgrace. When he could stand it no longer, he asked forlornly if there wasn't something he could do about his teeth—he never realized they were going to ruin his career.

We feigned surprise. Why should such a trifle as crooked teeth hamper anyone's career? Didn't he know all the glamour gals had false teeth? But maybe he wouldn't even have to have his teeth pulled. A good dentist might be able to cover them up with porcelain caps.

Backstage bets were about four to one that he'd balk at this preposterous suggestion. But we hadn't reckoned with Alan's capacity for bait. As soon as we got to Los Angeles, he flew to a dentist and was fitted for a false front which could be held in place by suction during the taking of his screen test.

The morning he was called to the studio, however, his teeth weren't ready. Alan was near tears. He feared his career would be finished before his teeth. But studio procedure being what it is, they didn't get around to Manson's test until afternoon. He had been calling the dentist at intervals all morning, urging him to hurry, and the teeth finally arrived by special messenger. He popped them in his mouth so nervously we were afraid he'd swallow them.

Our sadistic streak found further expression with the willing collusion of the sound man. Manson had no sooner started his test than Dolph jerked his earphones off, tapped the mike impatiently, and told him to start over.

Striving to control his mounting agitation, Alan repeated his lines, only to be interrupted again. "I keep getting a funny, hissing noise," Dolph said, looking puzzled. "Try it closer to the microphone."

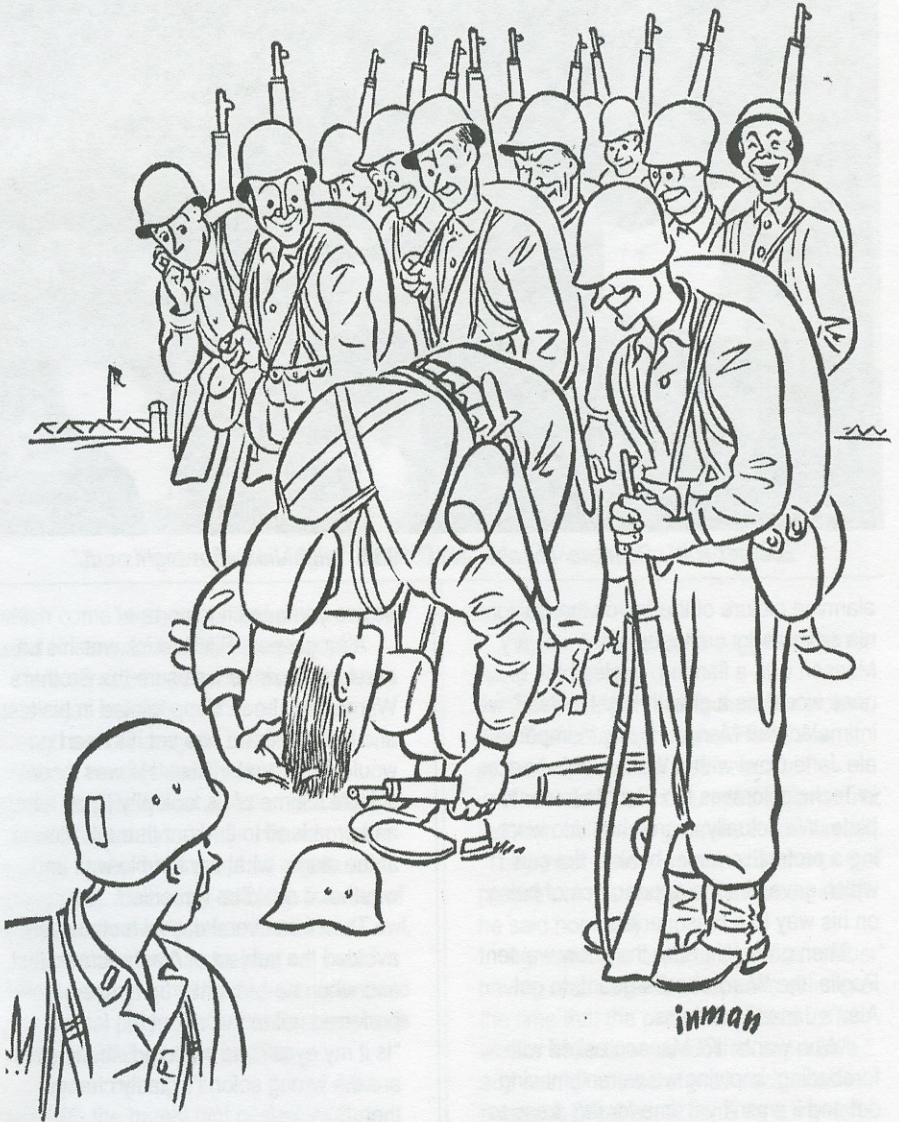
Manson obliged, to no avail.

"I can't understand what's causing that sizzle," the technician complained with a poker face. "Do you have a speech impediment? . . . No? . . . A loose bridge or any dental work that bothers you?"

Our victim's jaw fell open in stunned chagrin, revealing his pearly hundred-buck teeth. "Jeez, no wonder I can't record," Dolph exploded, "Take those caps off for cripes' sake!"

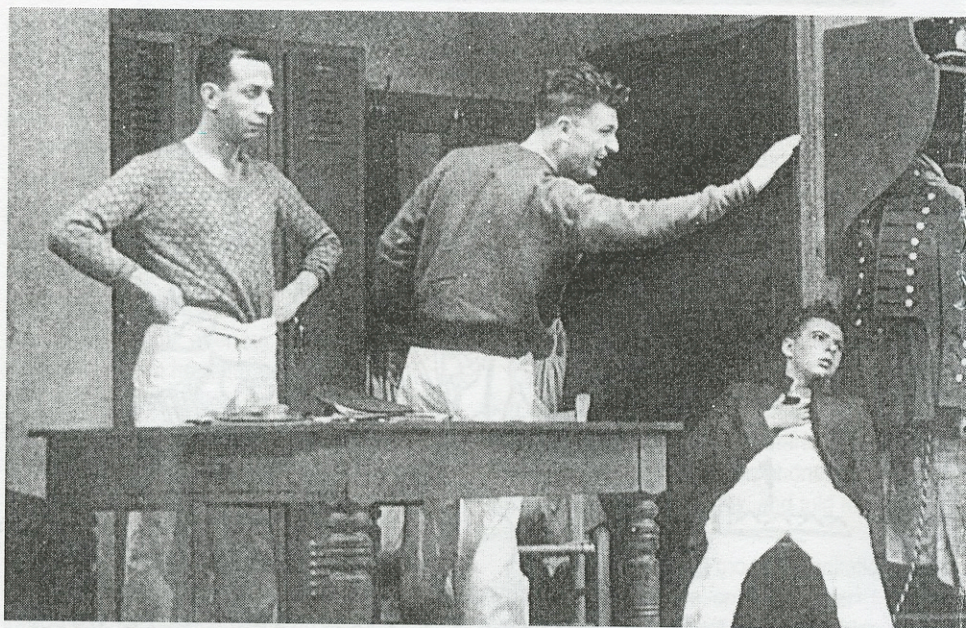
Alan moped around the theatre so tragically the next couple of days that out of compassion for his suffering we invented two new worries to take his mind off his teeth. By this time we had a morbid curiosity as to just how far we could carry such absurdities. If he didn't catch on pretty soon, we'd exhaust the supply of Manson features to tamper with. We put our heads together and decided he could do with a false nose. So we set about painting an





He bowed his head to let the rush of blood nourish  
the delicate follicles





*"Brother Rat" - Biltmore Theatre, NYC 1936 "High Jinx after Lights out"*

alarming picture of the havoc the California sun wrecks on noses of the unwary. Manson with a flaming, peeled blob of nose would be a ghastly sight in itself, we intimated, but Manson trying to impersonate Jane Cowl with a W. C. Fields beezee in Technicolor was too horrible to contemplate. We actually scared him into wearing a protective paper beak in the sun which gave him the appearance of being on his way to a masquerade.

Then one night after the show we sent Paglia, the Wardrobe Sergeant, to get Alan's Jane Cowl dress.

"Who wants it?" Manson asked with foreboding, knowing we weren't moving out and it wasn't yet time for the dress to go to the cleaners.

"Oh, Warner Brothers just wants to borrow it to make a test of Bill Roerick in the morning," Paglia announced glibly. "But don't worry, it'll be back in plenty of time

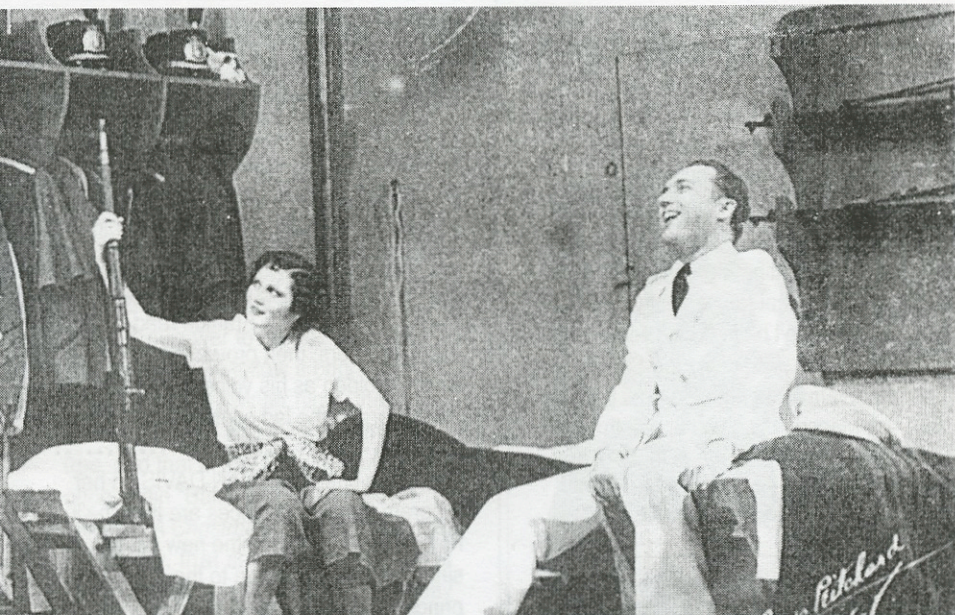
before you need it tomorrow."

Alan gasped. Bill Roerick was his understudy. Now he was sure the Brothers Warner had been disappointed in his test, and the career he had set his heart on would never materialize. He was inconsolable. Some of us took pity (!) on him and promised to find out through friends at the studio what the trouble was and whether it could be remedied.

Then for several days we studiously avoided the subject of Alan's screen test, and when he brought it up himself, we preferred not to talk about it. "Is it my eyes?" he implored. "If my eyes are the wrong color, I'll gladly change them!"

We looked at each other in consternation. For a moment he had us worried. We thought his mind had cracked under the strain. To our intense relief he enlightened us on the subject of contact lenses





Jose Ferrer, Eddie Albert, Ezra Stone, Mary Mason, Frank Albertson

which come in all colors and are, it seems, used to some extent by movie people.

We admitted sadly that his stumbling block was indeed a matter of coloring, though not of his eyes. The Technicolor process, we disclosed, in some rare cases distorts the complexion in a most uncomplimentary manner. His skin, we regretted to say, photographed a ghoulish blue-green. Obviously, with the coloring of a bilious parrot he'd never do as Jane Cowl.

We comforted him as best we could with the thought that he'd be the answer to a Universal prayer if that studio ever made a Frankenstein picture in color.

"I never heard of such a thing," Alan said with the barest hint of suspicion. "Naturally not," Jimmy told him, "the studios hush it up. The star drops out of sight and you never hear of him again."

"Who has dropped out of sight because of green skin?" Alan wanted to know, be-

coming wary.

"Sylvia Sidney," Julie suggested tentatively.

"But I saw her in a Technicolor picture, *The Trail of the Lonesome Pine*," Alan protested, "and she was beautiful!"

That had all of us stumped for a minute, but Alan obligingly gave me a cue himself. "They must have discovered some kind of grease paint to cover up her green skin," he said hopefully.

I grasped the opportunity to "remember" having read in Hedda Hopper's column at the time that the picture was held up for weeks while the star took an expensive and painful course of mud-pack treatments at Elizabeth Arden's for a mysterious skin malady.

One of these weird fantasies was bound to backfire sooner or later. Manson justified our faith in his greenness beyond our wildest expectations by calling up Eliz-



abeth Arden's and trying to make an appointment for "the same kind of treatments Sylvia Sidney had." Of course they told him he was crazy and hung up while he was still trying to explain his green skin that you couldn't see.

But for the blunder of citing Sylvia Sidney-and Elizabeth Arden we might have succeeded in getting Manson's face lifted.

Alan did a great job as Jane Cowl, though, as I don't have to tell you if you saw the picture. And didn't the Society for the Improvement of Manson do a great job—on Manson? Did you notice that hair, those ears, that nose, those teeth? They were all our own ideas.

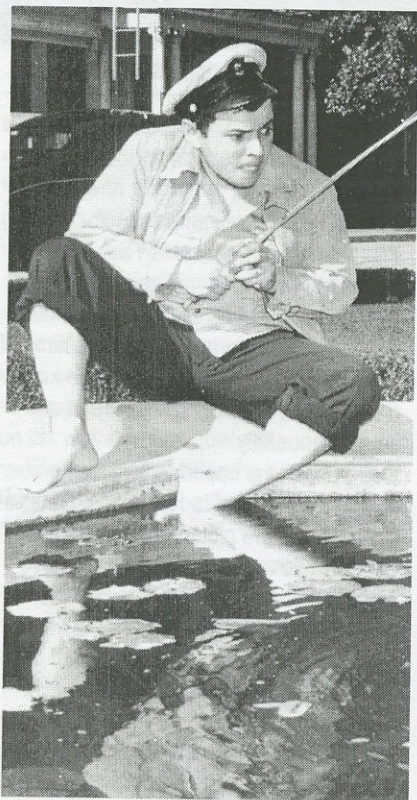
Especially THOSE RIBS!

## Of Mikes & Men

Most people would appreciate a FRANK SINATRA signature-but how would you like to have it on a check? That's what happened to one now-happy soldier in Los Angeles, who had lost his wallet with all the money he'd saved for a fur-lough with his family. Frankie read about it in the papers, then proved his heart was as golden as his voice, by sending an autograph the lad could cash.

Look for a changed JOAN DAVIS on her program this fall! Chances are that she'll have herself a beau in the new set-up, since audience reaction to the clown princess's genuine good looks has been so favorable that "Sealtesr Village" may no longer be able to present her as a desperate wallflower.

GROUCHO MARK's farewell to his past-season Saturday night program over CBS didn't mean that his sponsors were dissatisfied. It was just that they had an eye on television and figured that photocornic DANNY KAYE -who will take over the program in December-should be a "natural" for the new medium. Groucho then asked for early release from his contract to consider other offers in nrrne for fall schedules. Meanwhile, singing KENNY BAKER carries on with the show, in the absence of both comedians.





# Unexpected Christmas Classics

by Elizabeth McLeod

One of radio's most endearing qualities was its consistency during the holiday season. Every year, December after December, you knew that Bing would sing "Adeste Fideles," that Amos would explain the Lord's Prayer to Arbadella, that Lum and Abner would follow a bright star through a snowy winter night, that Jack Benny would go shopping and trim his tree, and that Lionel Barrymore would once again "Bah Humbug" his way through "A Christmas Carol." It was that familiarity, that sense of favorite things annually repeated, that gave the holiday season so much of its family flavor during the 1940's and early 1950's ... right up through those last years before television came along with a new set of seasonal traditions.

But, not all of radio's Christmas classics were the old familiar favorites. Every year, listeners could expect to come across something unusual or unaccustomed, a chance to hear a fresh and different angle on the holiday season. Consider Sherlock Holmes, for example—ever the cold-blooded intellectual criminologist in his longrunning radio series, he is hardly a figure one normally associates with Yuletide. But, there he was on Christmas Eve of 1945, as portrayed by Basil Rathbone, bringing all the powers of his analytical brain to bear in an effort to recover a sack of Christmas gifts stolen by one of Professor Moriarty's innumerable henchmen. An Elementary Christmas to all, and to all a good night.

Likewise, one doesn't normally think of Milton Berle when Christmas cheer comes



to mind. Unlike many of his comedy colleagues, Berle was never associated with a particular festive holiday tradition. He had no Christmas theme song to call his own; he never gathered his cast around the fireside for a warm family evening of carols and egg nog; and, if Santa walked onto his show, Berle would have been likely to hit him flat in the face with a Christmas creme pie. And yet, there he was in 1947 (just before he moved on to bigger things in television), getting all the legitimate laughs he could out of the holiday season in a well-written, highly entertaining "Salute To Christmas." And, contrary to his gaghogging, Berle was generous with the laughs in this broadcast -- with one of the funniest bits allocated to his double-talking stooge Al Kelly, who brings down the house with a virtuoso reading of "The Night Before Christmas."

Even less likely to be associated with Christmas festivities than Berle, was the venerable Nick Carter, Master Detective -- who normally devoted himself to the eradication of ruthless Nazi spies and saboteurs, and the occasional mad scientist



(who might easily have wandered in from a nearby Shadow script). But, on Christmas night 1943, there was Nick himself—in his straight-arrow Street-and-Smith sort of way—setting out to cure a modern-day Scrooge of his dislike for the holiday season. As adaptable as ever, and accompanied as always by Patsy and Scubby, Nick fit right into this scenario ... as though he were related in some way to that other well-known Nick...the one in the furtrimmed red suit.

And, then there's *Rocky Fortune!* He was one of the many hard-boiled freelance adventurers who popped up in legions over the postwar era, as unavoidable to listeners at the time as ribbon candy on

Grandma's Christmas table. Since Rocky and his fellow tough guys of the late forties were never particularly known for their sentimentality, you might expect him to spend the holiday in a



lonely office with the lights off...forlornly polishing his roscoe with a half-empty quart of rye sitting on the desk next to him. But, given the appropriate crime, a man such as Rocky Fortune was fully capable of giving his adventures a Christmas twist. Sure enough, there he was in 1953 solving "The Plot To Murder Santa Claus." Rocky was the sort of character who'd do anything for a buck, as tough and cynical as they came, but nobody messed with the fat man when he was on the case! Frank Sinatra may have made more memorable contributions to the nation's holiday lore over the course of his long career, but his work as the enterprising Mr. Fortune is an oft-forgotten Christmas treat.

Had enough of the city streets? How about some sagebrush? When the Christmas season arrives, it arrives everywhere ... even the ever wild West. In 1950, the timeless heroes of *Tales From The Texas Rangers* offered a tale from their 1930's files dealing with the desperate acts of a Depression-ravaged bandit at Christmas-time. That adventure demonstrated that, while crime never pays, holiday kindness always does. Film star Joel McCrea is suitably earnest in his Ranger role, giving radio one of its better attempts at a modern-day Western anthology program.

Will Rogers wasn't a particularly Christmas-oriented performer in his lifetime, although one could certainly imagine him suiting up as Santa for his small-town neighbors in some forgotten 1930's film role. Although his son, Will Rogers Jr, never quite matched his dad's charisma, he put forth an entirely credible latter-day twist on his father's established persona in the early 1950's comedy-drama *Rogers of the Gazette*. He was just the sort of folksy down-home editor you might actually expect to hear stating that all he knows is what he reads in the papers. In this role, the junior Rogers offers up a perfectly agreeable holiday outing with "A White Christmas in Ilyria," a warm 1953 tale of small town folk banding together to help those in need of help.

And, don't forget Radio's Outstanding Theatre of Thrills when you make up your holiday listening plans. Over its twenty-year run, *Suspense* took on just about every topic you could dramatize on the radio, and Christmas is no exception. One of the series most unusual holiday episodes was one of its most timely. In late 1957, the Cold War was at its frigid worst, with Americans whipped into yet another anxious frenzy by the launching





of the Soviet satellite Sputnik. Producer-director William N. 32 Robeson and writer Michael Frost offer an allegory called "Dog Star," the tale of an innocent young girl who wants a puppy for Christmas ... and gets her wish granted ... from a most unexpected, sky-spanning source. Suspenseful yet poignant, the episode demonstrates the creativity and thoughtfulness that year after year characterized this long-running program.

Familiar performers might also show up in unfamiliar guises over the holiday season. Consider Harold Peary, for example—the actor best known for his portrayal of pompous-yet-endearing Throckmorton P. Gildersleeve.

Christmas was always a big deal around the Gildersleeve household, with niece Marjorie's yearnings and nephew Leroy conniving as always for one spectacular gift. Peary's naturally-jovial personality made him an ideal hero during these episodes, always out to do right by his family and friends. But, when Peary

left *The Great Gildersleeve* in 1950, one might have expected his holiday-season presence to disappear as well. And yet, there he was, jolly and well-meaning as ever as the star of his new series *Honest Harold*. While not an identical to Gildersleeve, the new-show had enough in common with the old to easily carryover the mood of the original series. So, when "Honest Harold" hosts a Christmas party for the neighborhood kids, there's no disguising his trademark good-natured Gildyness. Whether it was old stars in new roles, unaccustomed settings for familiar themes, or just the comforting presence of a glowing dial on a cold, snowy night at home, radio was an integral part of the holiday season for a generation of Americans. However you observe the season, whatever listening you enjoy with your own family and friends this December, may your own holidays be happy and healthy -- and memorable too.

(Reprinted from *Radio Collectors of America* newsletter December issue)



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# **Sealtest Variety Theater**

*with Dorothy Lamour* by Danny Goodwin

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For the majority of the time, a typical radio program during the golden age was presented on the air with very little problem. However, there were those times when things don't go quite the way they were supposed to. More often than not, these glitches were minor and weren't even noticed by the listeners. However, there was a moment in the history of old time radio where "Murphy's Law" was running roughshod all over the place. This unfortunate situation took place on the Thursday, March 17, 1949 broadcast of the *SEALTEST VARIETY THEATER* with Dorothy Lamour.

As with other variety programs during the golden age, the Sealtest program went on location to do a broadcast. For this particular broadcast, it was a remote from the Shamrock Hotel in Houston. Ms. Lamour's guests on the broadcast were Van Heflin and Ed "Archie" Gardner of *DUFFY'S TAVERN* fame. On paper, it was the luck of the Irish that the program took place from the Shamrock Hotel on St. Patrick's Day. If only the actual broadcast was performed on paper!

On the night of the broadcast, a small problem was quickly developing into a major catastrophe. The room at the hotel where the broadcast was taking place was supposed to hold 1000 people. When the doors opened and the people were let in, there were considerably more than 1000 people—and they weren't exactly orderly coming in. If anyone was to witness what was going on, it resembled a pro wrestling battle royal as to who would get the 1000 reserved seats.

With an unruly crowd, things couldn't get any worse—or could they? On this night, it got worse! When the program began, there were audio problems. The listeners could barely hear the program get under way. The audio problems continued throughout the program's first segment. Moments before the first commercial break, the listeners couldn't hear Ms. Lamour and her guests, but they did hear a technician in the control room utter profane language while trying to straighten out the audio problems.

Mercifully, it was time for the commercial. Surprisingly, the listeners had no problem hearing commercial spokesman Frank Barton talk about "Whistling Good" Kraft Cottage Cheese. The reason why the commercial was loud and clear was because Barton presented it at the safe confines of the NBC studios in Hollywood. When Barton finished the commercial, it was back to the chaos in Houston.

When the program returned, there was both "good news" and "bad news." The good news was the audio problems were gradually being corrected. The bad news was the crowd was still unruly, while Ms. Lamour and her guests were trying their best to continue with the show.

With the pushing and shoving continuing, the program was definitely off schedule. After an impromptu musical interlude from Henry Russell's orchestra, it was time for the second commercial. Once again, it was back to the NBC studios in Hollywood, where spokesman Barton flawlessly delivered the second







# Old Time Radio Series Reviews

by Bill Kiddle

## CONTRABAND

"Smuggling" is defined as the shipment of goods secretly and illegally from one country to another by individuals or groups without payment of duty or in violation of the law." This ancient crime still perplexes law enforcement officers around the world. CONTRABAND, a syndicated program written by Ronald Engelby, from the 1950's, recreated for a listening audience some very interesting cases "on file in federal agencies in Washington."

## COMEDY CAPERS

Comedic performances, like holiday gifts, often come in a variety of colorful wrappings. Over the decades, variety shows have produced their own mixture of music & comedy. In the mid-1930's (between 1934 and 1936) Broadcasters Program Syndicate and Bruce Eells and Associates, brought to the airwaves COMEDY CAPERS (aka KOMEDIE KAPERS), a quarter hour of interesting entertainment that used clever dialecticians and impersonators in both musical and comedy skits. The show, hosted by Tom Post, featured Frank Gill Jr., Bill Demling, Jean Cowan, Joe Bishop, The Rover Boys (trio) and Ted and Buddy King.

## COMEDY CARAVAN

Everything is subject to change in this "old world", and for two decades, THE CAMEL CARAVAN was a music/variety program with many formats, timeslots, and many diverse acts. For twenty months, between 10/08/43 and 5/30/45, comedians Jimmy Durante and Garry Moore presided over COMEDY CARAVAN, a

modified comedy/variety version of the program that was heard over CBS Friday nights at 10.00. Georgia Gibbs was the featured vocalist and a youthful Garry Moore was featured as the co-star and straightman for Durante. Mr. Durante with his raspy voice, New York accent, and malapropisms, gained lasting fame for his comedic redictions and novelty songs.

## COMMAND PERFORMANCE

Radio programs provided many useful services during World War II. COMMAND PERFORMANCE, produced by the Armed Forces Radio Service, developed programs devoted to America's service men and women who served our nation in stations around the globe. These warriors looked forward to a break from the rigors of military life and an opportunity to re-establish contacts with the Home Front. Over a span of seven years, between 1942 and 1949, over 400 programs were broadcast. Service men would request their favorite recording artist, or star of stage, screen or radio to perform. In turn, these top entertainers would donate their time and talent to help "build the morale of the troops." The program featured: Bob Hope, Bette Davis, Betty Grable, the Andrew Sisters, Bing Crosby, Diniah Shore, Humphrey Bogart, Lauren Bacall, Frank Sinatra & others. Radio Memories has a fine collection of some of the most interesting broadcasts found in this series.

## THE CREAKING DOOR

Top-flight dramatic entertainment was available on radio to the English-speaking population of South Africa during the 1970's, almost a decade after its demise in the USA. One of the most interesting myster/horror programs was THE CREAKING DOOR, a South African equivalent to the INNER SANCTUM MYSTERIES so



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popular in the States between 1941-1952. THE CREAKING DOOR, sponsored by State Express 35 Filter Cigarettes, was aired on Saturday nights at 9:00. An unnamed, no nonsense host, in the best "Raymond" tradition, welcomed his listeners to spine-tingling mystery yarns. Radio Memories has a fine collection of these mystery thrillers for your consideration.

### **CREEPS BY NIGHT**

An interesting collection of mystery presentations came to the airwaves as part of an anthology titled CREEPS BY NIGHT. Over the course of four months, between February 15 and June 20, 1944, this half-hour drama was heard over ABC (Blue) network on Tuesday evenings at 10:30. The program was first hosted by Boris Karloff, a venerable master of mystery. However; when he left the show in May, a mysterious "Dr. X" from New York took over the reigns, and the program folded the following month. The regular NYC cast included Jackson Beck, Ed Begley, Everett Sloane & Abby Lewis.

### **CRIME AND PETER CHAMBERS**

By 1954, radio's private detectives were on the wane, and several famous names had been forced into involuntary retirement by the inroads of television. Against this dismal market situation, NBC slotted a new crime drama, CRIME & PETER CHAMBERS into a sagging Tuesday night lineup at 9:30. The program, transcribed in New York, featured Dane Clark in the title role as a glib-talking would-be tough guy. The storyline, based upon Henry Kane's novels, had a then popular 25-minute time frame on radio.

### **CRIME CASES OF WARDEN LAWES**

Sing Sing Prison in New York was one of the toughest maximum security institutions in the US, and Lewis E. Lawes was one

of the best known corrections officers. CRIME CASES OF WARDEN LAWES was a quarter-hour crime drama that dramatized cases from the files of Warden Lawes. Many of these stories came from "Twenty Thousand Years in Sing Sing" a book and radio show known to listeners since the 1930's. CRIME CASES, sponsored by Clipper Craft Clothes for Men, lasted 11 months, & was heard over the Mutual network from 10/26/46 to 9/23/47

**CROUPIER** In the big gambling casinos, a croupier is "an attendant who collects and pays debts at a gambling table." For a few short months in 1949, between September 21 and November 16, radio's CROUPIER would spin a tale about people caught in a web, or a man fighting against the odds of fate. In the end this supernatural attendant collected and paid out "debts of life." Milton Geiger wrote and directed this short-lived drama aired over ABC on Wednesday nights at 9:30. A solid cast of Hollywood actors, including Vincent Price, Dan O'Herlihy, Howard Culver and Paul Frees were heard in supporting roles. Music was provided by Rex Koury at the organ.

### **CURTAIN TIME**

Original plays, mostly light-weight, "boy meets girl romances", were common fare to many dramatic anthologies heard on radio in the 1940's. CURTAIN TIME, sponsored by the Mars Candy Co., used a "little theatre" format (similar to the one used on the FIRST NIGHTER program). On Saturday evenings over NBC at 7:30 Patrick Allen was present in an "on the aisle" setting to present this week's drama. Harry Elders and Nannette Sargent headed the cast list for most of the shows from a pool of Chicago radio professionals.



### **CRIME FILES OF FLAMOND**

Great sleuths of detective fiction has patented methods for crime solving. "Flamond" 'the master private detective' used psychological methods to bring wrongdoers to justice in the CRIME FILES OF FLAMOND. The program originated on select Mutual stations starting 1/07/53, and lasted four seasons to 2/27/57. In 1953 Everett Clark was cast in the title role and Muriel Bremmer was heard as his secretary.

### **CRIME ON THE WATERFRONT**

Mike Wallace, well-known radio and television news reporter/ analyst, tried his hand as a dramatic actor in a series titled CRIME ON THE WATERFRONT, heard on NBC in the early months of 1949. Mike Wallace (then known by the first name of Myron) played the role of "Lt Lou Cagel" of the NYPD, an officer assigned to challenging harbor protection details. Betty Lou Gerson, a seasoned radio performer, was cast in the role of a young reporter who mixed business with pleasure when it came to her relationship with a certain young police Lt.

### **CRIME CLASSICS**

Accounts of crimes and trials of criminals are as old as recorded history. However; for one year, between 6/15/53 and 6/30/54, CBS presented CRIME CLASSICS, an interesting anthology of true crime stories, based upon newspaper accounts and court records "from every time and place." A person identified as "Thomas Hyland" (played by Lou Merrill) hosted the half-hour dramas, which had been developed by the team of Elliott Lewis, Morton Fine and David Friedkin. The stories were presented in a 'tongue-in-cheek' manner, accenting the foibles of the accused, and the ironic twists of fate that brought the

criminals to his/her final reward. *Radio Memories has a fine collection of these well-crafted dramas.*

### **CRIME CLUB**

Good radio mysteries transported listeners trapped in their humdrum daily lives into a world of mystery and adventure. Human imagination filled in all of the details in these highly dramatic presentations. CRIME CLUB was a murder/ mystery anthology based upon some pulp stories found in Double Day Crime Novels. BarryThompson played the role of "the crime club librarian", the host on these Mutual broadcasts between 12/02/46 and 10/16/47. *Several episodes aired in 1947 are to be found in the The Radio Memories catalog.*

### **DANNY KAYE SHOW**

Variety shows, a mixture of music and comedy, were an essential part of the diverse menu offered by network radio in the 1940's. For two seasons, spanning a period from 1/06/45 to 6/31/46, Danny Kaye, a nimble-tongue young comedian, was the star of PABST BLUE RIBBON TOWN (also known as the DANNY KAYE SHOW). Mr Kaye, a dialect-ician, a master of tongue-twisters, and double and triple talk, produced some unique skits for the enjoyment of his listening audience. The original cast of the program included Eve Arden, Lionel Stander, and Frank Nelson. Popular swing music was supplied by Harry James and His Orchestra.

### **DAMERON**

Jim French and his able crew at station KVI in Seattle provided listeners with DAMERON, a renaissance series of detective dramas, aired over the Golden West Radio Network for a year, between 9/26/72 and 9/18/73. The hero of the peice was "Roy Demeron", a high-priced



international trouble shooter, a man of many disguises, who used a his wits, never a gun, to solve a case. "Dameron" was played by Robert E. Lee Hardwick and "Emil", the trusted assistant, by Douglas Young. The series was written and directed by Jim French

### **DAMON RUNYON THEATRE**

The Broadway musical GUYS AND DOLLS was just an introduction to the vast assembly of slang-talking characters created by the prolific writer Damon Runyon in his many articles and short stories about the sidewalks of New York. For almost a year, between 6/22/50 and 6/07/51, Mayfair Productions featured the DAMON RUNYON THEATRE, a syndicated anthology of 52, mostly humorous, stories about a diverse collection of characters from Broadway in the Big Apple. A fine cast of East Coast actors, including: Gerald Mohr, Frank Lovejoy, Herb Vigram, Sheldon Leonard, and Ed Begley were repeat performers. *Radio Memories has a complete collection of these shows.*

### **DAN DARE, PILOT OF THE FUTURE**

Comic strip heroes have been popular with a multi-generational audience on radio from both sides of the Atlantic for many decades. DAN DARE first found fame in Britain after the Eagle Comic was launched in 1950. Over the years, the strip, created and drawn by Frank Hamilton and others, has attempted to portray a space age super hero who is "peculiarly British." According to Dave Britton, a "Dan Dare" specialist, the heroic champion of justice "embodied everything that was British." In a four-part science fiction serial drama, broadcast in stereo over the BBC's Radio 4 on a weekly basis from 19 April to 10 May, 1990. In 1991 a new-look DAN DARE, and a new cast of villains were

presented in a 26-part BBC television series.

### **DANGEROUSLY YOURS**

Martin Gabel, "the voice of adventure" was the host and narrator of DANGEROUSLY YOURS, an anthology of "matinee theatre" styled dramas directed at a female audience on Sunday afternoons at 2:00 over CBS. The half-hour show, sponsored by Vicks, which featured Victor Jory and Gertrude Warner, had only a three month summer-fall run from July 2 to October 14, 1944.

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| 0009 | SUSPENSE VOL 9 (26 Episodes)  | 0033 | SUSPENSE VOL 33 (26 Episodes) |
| 0010 | SUSPENSE VOL 10 (26 Episodes) | 0034 | SUSPENSE VOL 34 (26 Episodes) |
| 0011 | SUSPENSE VOL 11 (26 Episodes) | 0035 | SUSPENSE VOL 35 (26 Episodes) |
| 0012 | SUSPENSE VOL 12 (26 Episodes) | 0036 | SUSPENSE VOL 36 (26 Episodes) |
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| 0019 | SUSPENSE VOL 19 (26 Episodes) | 0043 | AL JOLSON (61 Episodes)       |
| 0020 | SUSPENSE VOL 20 (26 Episodes) | 0044 | AL JOLSON (52 Episodes)       |
| 0021 | SUSPENSE VOL 21 (26 Episodes) | 0045 | AL JOLSON (77 Episodes)       |
| 0022 | SUSPENSE VOL 22 (26 Episodes) | 0046 | AL JOLSON (76 Episodes)       |
| 0023 | SUSPENSE VOL 23 (26 Episodes) | 0047 | MOLLE MYSTERY THEATER (57)    |
| 0024 | SUSPENSE VOL 24 (26 Episodes) | 0048 | MOLLE MYSTERY THEATER (48)    |
|      |                               | 0049 | ALDRICH FAMILY (60 Episodes)  |
|      |                               | 0050 | JOHNNY DOLLAR (142 Episodes)  |
|      |                               | 0051 | JOHNNY DOLLAR (230 Episodes)  |
|      |                               | 0052 | JOHNNY DOLLAR (150 Episodes)  |
|      |                               | 0053 | JOHNNY DOLLAR (93 Episodes)   |
|      |                               | 0054 | HAUNTING HOUR (27 Episodes)   |
|      |                               | 0055 | BING CROSBY (87 Episodes)     |
|      |                               | 0056 | BING CROSBY (88 Episodes)     |
|      |                               | 0057 | BING CROSBY (140 Episodes)    |
|      |                               | 0058 | DRAGNET (96 Episodes)         |
|      |                               | 0059 | DRAGNET (105 Episodes)        |
|      |                               | 0060 | DRAGNET (68 Episodes)         |
|      |                               | 0061 | CASEY Crime Photographer (51) |
|      |                               | 0062 | GILDERSLEEVE (100 Episodes)   |
|      |                               | 0063 | GILDERSLEEVE (100 Episodes)   |



- 0064 GILDERSLEEVE (100 Episodes)  
 0065 GILDERSLEEVE (100 Episodes)  
 0066 GILDERSLEEVE (112 Episodes)  
 0067 GREEN HORNET (91 Episodes)  
 0068 AMOS & ANDY (100 Episodes)  
 0069 AMOS & ANDY (100 Episodes)  
 0070 AMOS & ANDY (86 Episodes)  
 0071 FIBBER McGEE & MOLLY  
 (106 Episodes)  
 0072 FIBBER McGEE & MOLLY  
 (108 Episodes)  
 0073 FIBBER McGEE & MOLLY  
 (110 Episodes)  
 0074 FIBBER McGEE & MOLLY  
 (110 Episodes)  
 0075 FIBBER McGEE & MOLLY  
 (102 Episodes)  
 0076 FIBBER McGEE & MOLLY  
 (192 Episodes)  
 0077 MISC SHOWS (106 Episodes)  
 0078 MYSTERY PLAYOUSE  
 (36 Episodes)  
 0079 ABC Mystery Time (56 Episodes)  
 0080 LONE RANGER (107 Episodes)  
 0081 LONE RANGER (106 Episodes)  
 0082 LONE RANGER (105 Episodes)  
 0083 LONE RANGER (105 Episodes)  
 0084 LONE RANGER (104 Episodes)  
 0085 LONE RANGER (105 Episodes)  
 0086 LONE RANGER (105 Episodes)  
 0087 LONE RANGER (104 Episodes)  
 0088 LONE RANGER (112 Episodes)  
 0089 LONE RANGER (110 Episodes)  
 0090 LONE RANGER (113 Episodes)  
 0091 LIFE OF RILEY (121 Episodes)  
 0092 LIFE OF RILEY (66 Episodes)  
 0093 THE BICKERSONS (54 Episodes)  
 0094 VIC & SADE (240 Episodes)  
 0095 CHARLIE McCARTHY  
 (101 Episodes)  
 0096 HEAR IT NOW (14 Episodes)  
 0097 SAM SPADE (26 Episodes)  
 0098 SAM SPADE (15 Episodes)  
 0099 ROBERT ARDEN News  
 (15 Episodes)
- 0100 CISCO KID (39 Episodes)  
 0101 OUR MISS BROOKS  
 (100 Episodes)  
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 0103 GROUCHO MARX (125 Episodes)  
 0104 FATHER KNOWS BEST  
 (15 Episodes)  
 0105 THE FAT MAN (64 Episodes)  
 0106 YOUR HIT PARADE (50 Episodes)  
 0107 TWENTY QUESTIONS  
 (8 Episodes)  
 0108 G.I. JOURNAL (33 Episodes)  
 0109 MISC SHOWS (90 Episodes)  
 0110 MISC SHOWS (93 Episodes)  
 0111 Exploring Tomorrow  
 (15 Episodes)  
 0112 This is your FBI (85 Episodes)  
 0113 CHASE & SANBORN HOUR  
 0114 BARRIE CRAIG (56 Episodes)  
 0115 BEST PLAYS (15 Episodes)  
 0116 MISC SHOWS (107 Episodes)  
 0117 JR GMEN (65 Episodes)  
 0118 VJ DAY (5 Episodes)  
 0119 CRIME CHRISTMAS SHOWS  
 (12 Episodes)  
 0120 MISC SHOWS (57 Episodes)  
 0121 SOUTH AFRICAN RARITES  
 (44 Episodes)  
 0122 NBC UNIVERSITY THEATER  
 VOL 1 (15 Episodes)  
 0123 NBC UNIVERSITY THEATER  
 VOL 2 (37 Episodes)  
 0124 NBC UNIVERSITY THEATER  
 VOL 3 (17 Episodes)  
 0125 NBC UNIVERSITY THEATER  
 VOL 4 (17 Episodes)  
 0126 HALLOWEEN SCARY SAMPLER  
 (81 Episodes)  
 0127 DESTINATION FREEDOM  
 (29 Episodes)  
 0128 FLASH GORDON (26 Episodes)  
 0129 MOON OVER AFRICA  
 (26 Episodes) Complete series



- 0130 **FRONTIER FIGHTERS**  
(29 Episodes) Complete series
- 0131 **NIGHTWATCH VOL 1** (26 Episodes)
- 0132 **NIGHTWATCH VOL 2** (22 Episodes)
- 0133 **ARCHIE ANDREWS** (22 Episodes)
- 0134 **YOU ARE THERE** (36 Episodes)
- 0135 **YOU ARE THERE** (36 Episodes)
- 0136 **WILSON-NESBITT Summer Music Show** (13 Episodes) Complete series
- 0137 **IMAGINATION THEATER**  
(16 Episodes)
- 0138 **ONE MANS FAMILY** (67 Episodes)
- 0139 **VIC & SADE** (174 Episodes)
- 0140 **VIC & SADE** (159 Episodes)
- 0141 **BIG BAND REMOTES VOL 1**  
(89 Episodes)
- 0142 **BIG BAND REMOTES VOL 2**  
(73 Episodes)
- 0143 **GOOD NEWS VOL 1 MGM**  
Produced (30 Episodes) 1937-38
- 0144 **GOOD NEWS VOL 2 MGM**  
Produced (33 Episodes) 1939-40
- 0145 **PHIL HARRIS / ALICE FAYE**  
(27 Episodes)
- 0146 **PHIL HARRIS / ALICE FAYE**  
(25 Episodes)
- 0147 **CRIME DOES NOT PAY**  
(59 Episodes)
- 0148 **STUDIO ONE** (27 Episodes)
- 0149 **COLUMBIA PRESENTS SHAKESPEARE** (8 Episodes)
- 0150 **BARRY CRAIG INVESTIGATER**  
(56 Episodes)
- 0151 **THE FRED ALLEN SHOW**  
(38 Episodes)
- 0152 **COMMAND PERFORMANCE**  
(43 Episodes)
- 0153 **AVALON TIME with Red Skelton**  
(39 Episodes)
- 0154 **RELIGIOUS PROGRAMS**  
(58 episodes of Herbert W Armstrong, Old Fashioned Revival Hour plus "Do You Want To Stay Married" by Carlton E. Morris)
- 0155 **WORDS AT WAR** (36 Episodes)
- 0156 **TOM MIX** (27 episodes 1939-50)
- 0157 **LETS GO NIGHTCLUBBING**  
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- 0158 **85. VANISHING POINT**  
(77 episodes from 1984 - 89)
- 0159 **WALTER WITCHELL**  
(12 episodes)
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- 0161 **WHISTLER VOL 2** (26 episodes)
- 0162 **WHISTLER VOL 3** (26 episodes)
- 0163 **WHISTLER VOL 4** (26 episodes)
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(26 Episodes)



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- 0189 YOUR HIT PARADE (39 Episodes)
- 0190 YOU BET YOU LIFE (44 Episodes)
- 0191 PEOPLE ARE FUNNY  
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(27 Episodes)
- 0199 LUX RADIO THEATER  
(30 Episodes)
- 0200 LUX RADIO THEATER  
(30 Episodes)
- 0201 LUX RADIO THEATER  
(30 Episodes)
- 0202 LUX RADIO THEATER  
(27 Episodes)
- 0203 LUX RADIO THEATER  
(30 Episodes)
- 0204 LUX RADIO THEATER  
(30 Episodes)
- 0205 LUX RADIO THEATER  
(30 Episodes)
- 0206 LUX RADIO THEATER  
(27 Episodes)
- 0207 CHANDU THE MAGICIAN  
(44 Episodes)
- 0208 CBS RADIO WORKSHOP  
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- 0209 BIOGRAPHY IN SOUND  
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- 0211 BOB & RAY (44 Episodes)
- 0212 DANGEROUS ASSIGNMENT  
(39 Episodes)
- 0213 BURNS AND ALLEN  
(38 Episodes)

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