

Old Time Radio **DIGEST**

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The Haunting Hour

by Dee Neyhart from the Digital Dell 2012 ©

TALES OF THE SUPERNATURAL

The Haunting Hour is a work-in-progress collection within the holdings of many serious Radio Collectors. From the meager available productions currently in circulation it's clear that the series was popular for its time, at the very least.

With a known run of at least 52 unique scripts and more doubtful further 39 to 52 scripts, it would appear that the series was in demand for at least four years—and out of syndication. Given the high quality of NBC Network voice talent in the circulating episodes, one can well imagine that the remainder of the yet alleged, undiscovered, or uncirculated episodes have at least as much to recommend them.

Thankfully, as with many other examples of Golden Age Radio productions, many of the existing episodes in circulation can be directly attributed to the efforts of the Armed Forces Radio and Television Service [AFRTS].

True to its genre, the circulating episodes provide some highly compelling supernatural dramas—as well as a subset of fascinating mysteries and detective dramas. There's no reason to expect any less of any new episodes that surface in the coming years. Indeed, we've identified at least eleven previously uncirculated AFRTS-transcribed episodes among our own yet-to-be digitally transferred holdings of over 37,000 electrical transcriptions and reels. Certainly as we continue to wade through them and com-

plete their transfer, we'll continue to update the log below, and the contents of these holdings.

It's our hope that the simple act of shedding a new light on this series will result in a renewed interest in *The Haunting Hour* among the vintage Radio collecting community.

Here's what we've uncovered to date, in any case: •According to *Billboard Magazine* (Dec. 22, 1945), *The Haunting Hour* was "locally produced and acted" in the Philadelphia area, at NBC affiliate, KYW. That would have post-dated the Tucson run immediately below.

- *The Haunting Hour* was airing in Tucson, Arizona over KVOA as early as June 8, 1945 (a Friday), at 7:30 p.m.. We refer to that date and time as the premiere over KVOA since the previous week, *The Shadow* had occupied that timeslot for the remainder of that previous year and there were no previous listings of *The Haunting Hour* prior to that date.

- Another complete run of *The Haunting Hour* premiered over Winnipeg's CKRC, September 5, 1945 (a Wednesday), at 7:30 p.m., sponsored by Daytons, Ltd, and ran through September 11, 1946 (a Wednesday), which represented a theoretical full run of fifty-two episodes.

- The Philadelphia, Food Fair-sponsored, KYW Run premiered on December 9, 1945 to air for a contracted, full 52-week run. In practice the series was discontinued after 25 broadcasts.

• *The Haunting Hour* was airing in Zanesville, Ohio over WHIZ as early as March 18, 1946 (a Monday), at 7:30 p.m., for a full run (note the premiere announcement in the sidebar at left).

The series went on into syndication and rebroadcasts for the following thirty years over the Armed Forces Radio and Television service and as featured 1940s Radio retrospectives over various FM Radio stations as late as the 1970s.

Notes on Provenances:

There is as yet virtually no verifiable information for all fifty-two episodes of this transcribed, syndicated series—none. The series originated locally from at least two affiliate stations. No advertiser records have yet surfaced. No information is forthcoming from the Library of Congress—as yet. The AFRTS exemplars in collectors' hands have no titles—just episode numbers. Most extant provenances are spotty at best. Dates for the initial 1944-1946 runs and 1974 Syndicated Rebroadcasts were either interpo-

lated or extrapolated from known broadcast dates. Though most of the circulating titles announce the title shortly after the organ intro, some five or six of the circulating recordings have been vandalized to eliminate that key provenance.

What remains historically indisputable is the fact that there were unquestionably fifty-two scripted recordings transcribed for *The Haunting Hour* syndication. No more, no less. Any references whatsoever to rebroadcasts are simply unhelpful. This was a syndicated, transcribed set of fifty-two scripted programs that did air somewhere during the syndication's initial broadcasts. Any 'rebroadcast' annotations are simply more commercial otr gimmickry.

OTRisms:

As to the alleged 1944 audition of *The Haunting Hour*, titled Homicide House, there is no verifiable means of identifying the circulating exemplar as an audition. Indeed, the alleged exemplar of Homicide House currently circulating is exactly

Listen to Radio's Newest Chiller-Thriller!

THE HAUNTING HOUR

Every Sunday Night
at 9:30 P. M.

KFI

Sponsored by your neighborhood
THRIFTY DRUG STORE

25:00 minutes long--as is the circulating alleged broadcast version of Homicide House. They are unquestionably the same, identical recording. Neither provides any hint as to an audition, and both cite no hint as to air checks, or other identifying information.

With the exception of the few cited titles provenced below from contemporaneous newspaper listings, no other previously cited dates can be supported or substantiated for this series. Certainly not the multitude of apocryphal dates in circulation for the past 40 years.

NBC, for its part, felt sufficiently proud of the production to include it in their huge Billboard magazine spread of 1946, celebrating their Silver Anniversary.

HEAR

The

HAUNTING HOUR

*at 8:30 p.m.
followed by*

**ADVENTURES
by MORSE
at 9 p. m.**

**SUNDAYS
Over**

KALL

Of Mikes & Men

If you think JUDY CANOVA takes her glamour seriously (see page 16), consider her remark at a Hollywood party, when bearded MONTY WOOLLEY came to dinner-and kissed her at the door. "That's the first time," cracked Judy, "I ever got kissed and brushed off at the same time!"

Soft of double on "Your Hit Parade." A former conductor on that program, he became the first graduate of the show to make the grade as a songwriter, too--when his composition, "In the Blue of the Evening," hit the top of the list. The song, by the way, is the theme of D'ARTEGA'S all-girl orchestra.

Radio-star writing usually takes an autobiographical cum, as in PHIL BAKER'S memoirs, "Take It or Leave It"- named after his air show, But. some of the performers yearn to write fiction, as shown by BING CROSBY'S shy confession that he nurses a secret ambition to write novels - mystery stories preferred.

DALE EVANS, vocalist with RAY NOBLE on the CHARLIE McCARTHY show, is other singer who also writes songs. She's a talented dancer, too, but her biggest surprise for fans is the fact that she's a competent stenographer. For her "prompt" notes on the air, she dashes off the lyrics of her vocal numbers in shorthand!



Coming Major

by Ezra Stone &
Weldon Melick

Chapter Twenty-Nine

We were welcomed to the film capital like conquering heroes. After we had served our purpose there, we were discarded like fallen Zeros. But that's Hollywood.

A whole battery of cameras was at the Burbank Station to chronicle our arrival. We pulled in on schedule—the first and only time on the tour that we weren't late. Warner Brothers must have arranged with the railroad for the train to be on time so they wouldn't have to pay their camera crew and electricians extra.

We got off the train six or seven times (so it would seem like six or seven times as many of us in the picture) and marched the several miles to the studio as the cameras continued to grind. The entire studio personnel had lined the street to cheer us wildly, at union scale, as we passed through the gates.

After the Major had approved a vacant field adjacent to Warner's back lot as the site for our camp and outlined the requirements, the studio prop department waved a wand and a brace of hammers. Overnight there sprang up thirteen wooden-floored, steam-heated, electric-lighted, furnished tents in a neat double row, straddling the company street. These modest miracles were augmented by a shower house, administration and dispensary room, three latrines, a PX for Meister, telephones, hot and cold running water, and a flagpole court landscaped with trees and shrubbery still bearing nursery tags. We christened it "Camp Tita."

Major Ambraz didn't want us to neglect

our daily dozen, so he had Pete Feller build an obstacle course on our camp grounds. But Pete, possibly under the Hollywood influence, made the scaling wall four feet higher than Army regulations stipulated and exaggerated the monkey walk, Tarzan swing, and other hazards accordingly.

His masterpiece was an interminable length of sewer pipe that dripped with cement stalactites on the inside. We were especially proud of this GI torture chamber which, no doubt, would have been invaluable for conditioning a battalion of sewer troopers for the retaking of Paris. But we didn't dare trifle with any of Pete's splendid pitfalls so long as we were working on the picture. The inevitable minor injuries would have disrupted our shooting schedule.

So we watched wistfully from the sidelines as the neighborhood Junior Commandos initiated our outdoor gym for us and made it look useful by scuffing up the brand-new boards. This artificial aging process was expedited by having the practice dummy freely perforated with a reasonable facsimile of bayonet holes.

The first shots for the picture were made on location at Camp Cooke. The few seconds of film in which I was seen-if you looked quickly-were made there in about an hour of our five months on the assignment. I had told Berlin when Warners bought the picture rights that I would rather not play in the film version. Not that I'm allergic to pictures, but I realized an actor can be no better than his material. All my scenes in the stage production of

This Is The Army were based on Henry Aldrich's cracked voice. I felt that without the magic touch of Clifford Goldsmith's dialogue, my material would not stand up under the magnified medium of film. Nevertheless, footage was hurriedly taken of all the hits I had done in the stage version of *Tita*. When I saw the rushes, I told Berlin I wanted more than ever to be left out of it. "But your stuff is all shot. It's in the can," he said. "It's in the wrong one," I answered.

Several of our Fort MacArthur location shots were ruined by a foghorn obligato from a tugboat in the harbor. Every time Director Michael Curtiz got nicely into a scene, the foghorn would toot "B. O!" And it wasn't spelling "Box Office." The director would yell "Cut!" and wait till everything was quiet, then start his cameras again. In the middle of the retake it would happen all over. There was nothing to do in the end but hire the skipper not to toot his own horn. In Hollywood even racket can be a racket.

On location with us at Camp Cooke was Sergeant Joe Louis. If ever I saw a human magnet, it was the Brown Bomber. The local admiring soldiers used to stand in line and file quietly past his bunk just to watch him sleep. He sleeps ten hours. Hank Henry, noting the crowd of sight-seers in Joe's barracks one evening, remarked, "What a spot for a hot-dog stand!" They'd ask Joe to pose for pictures and sign autographs at the most inconvenient times and in the most unconventional places!

One night about a dozen of us were planning to attend the movie theatre on the post after dinner. Joe agreed to go with us and then, contrary to his usual phlegmatic manner, gulped down his food and impatiently prodded us to hurry.

"What's the rush? There's two shows," Pinkie Mitchell reminded him. Joe said he'd have to see the early one in order to get to bed by eight o'clock. To make sure of getting seats, he ran on ahead and bought our 15¢ tickets for us.

After the show I said jokingly, "They must have run out of 'B' pictures. That one was 'P.D.' Do you expect us to pay you 15¢ for those tickets, Joe?"

He said, "You better, boy. You ought to pay me 20¢ a ticket—a nickel service charge."

The next morning he brought the subject up again. Joe's too good a guy to rib—even without that right of his. So I passed my hat among his debtors—the first time I ever took up a collection for a millionaire.

Later, while we were working at the studio, Joe went with the Allon Trio to see the Henry Armstrong- Willie Joyce fight at the Legion Stadium and was asked to take a bow from the ring before the event started. He made one of his typically short but sweet speeches, saying, "I been wanting to see this fight. I guess I'll just go down and watch this fight now, cause you know I don't like to stay in a ring very long."

Alan Manson was in, his element at the studio. Finding more glamour in his Orry-Kelly gown than in his GI fatigues, he kept the Jane Cowl dress on from morning till night, whether he was needed in the day's shots or not. The studio humored him with a full-length mirror and a leaning-board. The latter is a fabulous Hollywood invention which saves wear and tear on the modish creations of such couturiers as Adrian and Mansor, at the same time enabling "a charming clothes horse to look as though she were poised on the verge of a pratfall. Manson was in seventh heaven every time he caught a



Only in Hollywood can a Master Sergeant kick a Lieutenant in the pants

two-hour glimpse of Jane Cowl in the mirror. His ubiquitous teeth occupied the spotlight again for a brief moment when he brushed them down the drain one morning and a plumber had to be summoned to open the pipes.

We soon discovered that as far as Hollywood was concerned, we rated as stars only in the service flag. We weren't allowed to eat in the same room with the studio's featured players, or talk to stars or the director. We had no dressing rooms and had to check on and off the sound stage when we went to the latrine.

Although the size of our cast had taxed theatre dressing-room facilities from one end of the country to the other, it was puny by Hollywood standards. Great droves of civilian extras and soldiers from local camps, who couldn't sing a note, were therefore brought in to augment our chorus. The nonsingers, as they were candidly designated, had to be coached and rehearsed in how not to sing. But they were bright pupils. In no time at all they could mouth the Berlin lyrics as we sang them.

While the cast was still expanding in a way to put a rabbit farm to shame, a soldier from Central Casting was heard inquiring of another, "Are you one of the twenty-four men in the quartette?" With the extras all blitzed up in uniforms and milling around with the genuine GI product from Fort MacArthur as well as from our outfit, no one could tell the I-A's from the 4-F's. The confusion was appalling. Officers were saluting civilians in khaki, civilians were saluting other civilians, and Director Curtiz wasn't taking any chances—he saluted everybody from the electricians to the script girl.

This farcical routine went on until everyone thought his arm would be in a sling

before the week was up. Then suddenly everyone went to the opposite extreme. Hollywood, birthplace of the artistic snub, has never seen such an epidemic of high-hatting as the one that broke out on the *Tita* set the day it got noised around that it's not a military offense not to salute an officer if you don't see him. From then on, with seven or eight hundred people on the sound stage stepping on each other's toes, no one "saw" anyone else. Nobody saluted anybody.

Eventually the Warner Brothers' officers were given armbands with a WB shield, which they were supposed to wear when not in front of the camera, to distinguish them from bona fide officers. Some of the Fort MacArthur yardbirds asked what kind of insignia that was, and Dick Burdick told them WB stood for "War Bureau"—special agents sent from Washington to report any laxity in our military conduct.

So the frenzied saluting started all over again. A genuine Colonel nearly had apoplexy when he found this playful Master Sergeant kicking a lieutenant in the pants. The shocked Colonel had spent the morning discussing war strategy with the self-same ersatz lieutenant (a good friend of mine from the Broadway stage), without realizing he had won his decorations in a battle with the casting office.

Not only were \$12.50-a-day extras used as soldiers—some of our soldiers were used as extras. Tony Ross, who was a sought-after, well-paid actor in civilian life, found himself in such a group one day, being used for background atmosphere. The director decided to have these extras mumble some chatter to make the scene more natural. Although both their voices and faces would be out of focus, in order not to detract from the action of the principals in the foreground, the an-

nouncement was good news to them. Extras who use their tongues rank a step higher and make more money than the dumb ones in Hollywood's cast system.

One of these extras, mistaking Tony for a fellow member of the Screen Actor's Guild, turned to him and gurgled, "Isn't that swell? That jumps our pay from \$12.50 to \$35 a day."

Tony winced as though he had been stabbed in the back. His private's pay was \$50 a month. LeRoy Prinz's German police dog, King, used to trot eight miles to the studio and make a beeline for whatever set the dance director was working on at the moment. We marveled at King's unerring instinct and asked his master one day how the dog immediately located him among the score of colossal stages covering at least as many acres.

"There's a sign outside pointing to the LeRoy Prinz set," Prinz explained with a straight face.

"But how did he find you the day you were on the Curtiz set?" Ty Perry pursued.

"My secretary must have told him," Prinz quipped. We had to report to Camp Tita when not needed on the picture and stand reveille and retreat there. We didn't have to barrack there if we preferred to conduct light-housekeeping experiments in Hollywood and hitchhike back and forth.

Lloyd Wright, still on the make for loose change, tried to muscle in on Meister's lemonade monopoly at Camp Tita by offering "all you can drink during the day for 12¢," in competition with his rival's set price of 5¢ a glass. But the lemonade war was of short duration. Meister simply financed a Dixie-cup brigade of shills at 12¢ a head to ply back and forth, emptying Lloyd's flowing bowl into his own. He not only forced his competitor out of business but disposed of Lloyd's merchandise



under his own banner at a neat profit.

The days dragged on interminably—one day in particular when juggler Larry Weeks got "budget right" and fumbled his tricks while production costs and his nervousness kept mounting. The harder he tried, the worse he got. He spoiled about twenty takes in all, giving rise to Hank Henry's classic latrine-o-gram. "I hear Warner's have signed Weeks to a seven-year contract for one picture."

Another choice drollery came from an electrician who listened awhile to Berlin singing his own "Oh, How I Hate To Get Up in the Morning" in what Ashton Stevens described as the composer's "mothbitten tenorette." Then he shook his head and remarked, "If the man who wrote that song could hear that guy sing it, he'd turn over in his grave."

We hadn't used our elegant obstacle course at all. But after the danger of disrupting the picture was over, the Major thought we ought to run it at least once before it was dismantled to make way for a victory garden. So five months after it was built, and the day before it became an obstacle course for slugs and cutworms, we

had a field day belatedly christening Pete's masterpiece of military landscaping.

On the theory that all's fair in war some of the boys didn't actually go through the treacherous sewer pipe. They made better time, and avoided shredding their clothes and backs to ribbons, by wriggling along the ground on the side hidden from the observation post. But we really took some of the hazards—or they took us. Ty Perry broke his foot, and there were a couple of dozen wrenched backs, gashed fingers, etc. Even two of the acrobats were slightly damaged.

Jiggy Robin, without his glasses, started off in the direction of Mt. Warner by mistake. Lieutenant Gabriel faced him around toward the obstacle course and started him over, whereupon he tried to walk through some barbed wire he couldn't see until he was wound up in it.

Quite a few of the boys had looked forward throughout the tour to a close brush with the vaunted glamour of Hollywood. But the only one who enjoyed the merest dash of intimacy with filmdom's great was Ty Perry, who debonairly vaulted a wall belonging to some people he knew and practically fell into the lap of Greta Garbo taking a sunbath. For the most part the fellows saw few stars, especially at the studio, since they were enjoined from visiting other sets.

The glamour of working in pictures didn't begin to measure up to the expectations of those who had previously known Hollywood only through the fan magazines. I guess the letdown they felt was something like mine the first time I gazed upon the forecourt of Crauman's Chinese Theatre. As I stood raptly contemplating the prints and signatures of celebrities, one puzzled me. Traced in the center of a rectangle of cement near Mary Pickford's

tracks was simply "LAWD."

"Whose is that?" I asked Phil Loeb, who was showing me the sights.

"Why, Ezra," he chided, "you remember Rex Ingram who played 'De LAWD' in the movie version of Marc Connelly's Green Pastures?"

"Of course!" I murmured. "One of the greatest performances I've ever seen."

I was getting a big thrill out of paying reverent homage at this simple shrine. I was thinking what a nice gesture it had been to honor one of the leading actors of the colored race along with such contemporaries as Shirley Temple and Jean Harlow.

I finally turned my attention to some of the other signatures and was dumfounded to discover four more "LAWD's". Then I realized it was the autograph of the Los Angeles Water Department!

The Major made a valiant last-minute attempt to capture a bit of the evasive Hollywood glamour just so the boys wouldn't ship out too disappointed and disillusioned. He announced a picnic for the fellows and invited Ann Sheridan, Ida Lupino, Humphrey Bogart, Ingrid Bergman, Gary Cooper, our director Michael Curtiz, Producer Hal Wallis, and Harry and Jack Warner, most of whom he had never seen, either. Our own invitation was worded, "You are invited and expected to attend," which implied "or else." But either the invitations to the luminaries were more optional, or the Major forgot to mail them, for not one of them came to swelter with us in Griffith Park and share our warm beer. And not one of the boys blamed them.

Sizing up our all too evident social shortcomings, so far as Hollywood was concerned, LOUIS DeMilhau commented, "Two popes I have seen in my day but

not one bloody Warner Brother!"

A preview of the finished picture was held for the boys and their wives at the studio. The scene that got the biggest laugh at that showing probably didn't strike anyone else as devastating comedy. But having done our cross-country meandering on a wheezing iron horse of Gay Nineties vintage, we caught our breath and then howled when the gleaming silver Super Chief, fastest and most luxurious streamliner in the country, flashed across the screen presumably carrying us on our missons.



Extra Stone and Eleanor Roosevelt



Radio Humor

Milton Cross: I often navel by train. Last time, I had a compartment at the front of the car.

Jerry Wayne: Was it comfortable?

Milton Cross: No. Every time we got to a station, the conductor locked the door.
Lowe Basin Street (Blue)

Harry Carlson: Talking about planets, I wonder why that dictator fellow who pays so much attention to astrologers, never did learn that the earth turns on an axis!
Sun up Ranch (WOR)

First Lamb: You know something ... I'm proud of my father! I just found out that he's in the suit that Winston Churchill is wearing,

Second Lamb: Baaa ... my old man is in Lana Turner's sweater!
Jimmy Durante (NBC)

Phil Baker: I know a fellow who spends all of his salary to be free ... half on War Bonds and half on alimony.
Take It Or Leave It (CBS)

Fred: What about your physique?

Kemper: Well, I don't exercise much, but I just bought myself a girdle. It cost me sixty-five dollars.

Fred: Sixty-five dollars for a girdle? Weren't you taken in?

Kemper: Yeah, but not enough!
Fred Brady Show (NBC)

TUNE IN November, 1943

Feet First into Fame

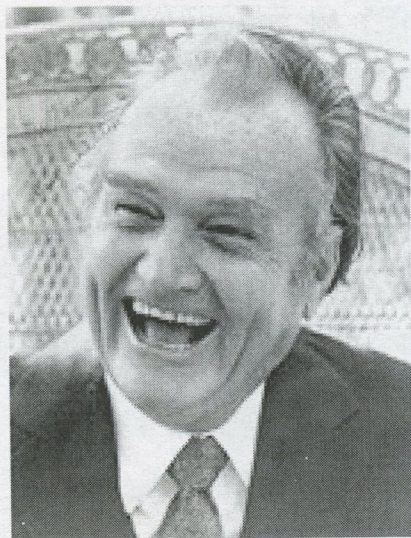
Red Skelton's stumbling efforts to reform have won him a fortune—but no halo *TUNE IN November, 1943*

Some people think J. Edgar Hoover ought to nab Red Skelton before he completely sabotages the FBI's crime- doesn't-pay drive. When the average fellow "puts his foot in it," that's his misfortune. But, when this human electron puts his foot in it, fame and fortune come his way. Even Lady Luck has to smile.

Red gets a fourfold chance at blundering around in his current radio program. He's not only the headliner in "Red Skelton and Company," but he's also three separate blitzes in the "and Company" tag, lurking behind the character names of Clem, Deadeye, and Junior.

His actual supporting case is of stellar caliber in its own right. Bandleader Ozzie Nelson and singer Harriet Hilliard have long been able to set an audience humming. For the story of how the gingery redhead and his more polite pals got the way they are today, just turn to the following page.

When "Red Skelton and Company" hit the air, the folks set their teeth, hang on to their hats and get ready to zoom about on the lunatic fringe. Red doesn't think much of the slow and peaceful life. He's never really grown up, from the time he was a bad little boy back in Indiana. When he managed to fall out of his crib at the tender age—even for Skelton—of one week, his mother pulled out her first gray hairs and wondered if either of them would survive. Later on, school didn't interest him—listening to teachers was no fun. So, at ten, he ran away to join a medicine show where he could do the talking. That's



where he developed his fancy footwork, dodging around the wagon with the truant officer Lumbering after him.

Soon the prairie grass grew too long under his feet, so he shook 'em loose, packed up his liniment and ukelele and set out to disrupt a 'wider area by touring with stock companies and minstrel shows. He wasn't really getting anywhere, however, until he met the present Mrs. Skelton. Unlike most wives, Edna didn't want to reform him, but wrote skits (as she still does) which made him more of a blight on the world than ever. Between them, they smashed a road to success for Red, even storming Hollywood.

Red's not the whole company, though he's four parts of it. He's hounded into many an iniquity by his chief stooge and heckler, former Negro shoe-shine boy



Wonderful Smith. Wonderful is the real name of this big, good-natured Arkansas-born comedian who made his first big-time success in Duke Ellington's show in Los Angeles, with his skit of a rookie soldier calling President Roosevelt to teel him his problems.

Bandleader Ozzie Nelson and his singing wife, Harrier Hilliard, represent peace and sanity on the program. Ozzie brings to it both eastern culture and a touch of nobility, for he's the Jersey City-born descendent of a tided Swedish

grandfather. A four-letter athlete at Rutgers, he worked his way through law school leading an orchestra and then decided to make music his career. Iowa-born Harrier Hilliard was wheeled on the stage by her actress mother before she could even walk and has been entertaining ever since.

For two years now, Mr. and Mrs. Nelson have been trying to keep Skelton from being such a ba-a-d boy. Luckily for listeners, they haven't succeeded.

Hill-Billy by choice, Trick Singer by Voice

Judy Canova stars
in her own show



Pigtails up and shoulders bared, she shows what happened when movies "glamourized" her— against her will.

You can't believe a word Judy Canova yodels. Here she's been posing for years as a hill-billy and a dirt-poor Florida "cracker." She was born in Florida, all right—November 20, 1916—but the place was Jacksonville and her family was anything but undistinguished.



Judy gets plenty of flatter

Her father, a prosperous land-owner and professional man, was a direct descendant of Antonio Canova, Italian sculptor who Cut quite a figure in art circles back in the 1700's. Her mother numbers the illustrious Commodore Perry among her own ancestors.

Dad—if he had lived—would never have let Judy go on the stage, with or without pigtails and "country-cousin" costumes. Mother thought grand opera might be all right. But, at twelve, Judy herself decided to use her trick voice more like a champion hog-caller than coloratura soprano.

Throughout her teens, the uninhibited Judy was bent on a big-time career on her own terms. With sister Anne and brothers Zeke and Pete, she entertained at small-town affairs throughout the sur-



ing attention from men in uniform—her husband is in the service

rounding countryside collecting hill-billy songs and local color everywhere they went.

After a series of regular appearances on local radio stations, the quartet headed for New York and an engagement at a small night club there. That's where they got the traditional helping hand from Rudy Vallee—not into a radio career, but into bigger night clubs and vaudeville.

Fellow vaudevillians used to ask Judy: "Why do you fix yourself up so funny when you could be so attractive?" Even then, before she starred on Broadway and in films, Judy could answer pointedly: "In the first place, for \$3,000 a week—in the second, because I like it."

Her liking it—and sticking to her tailor-made hill-billy formula, even after Hollywood's attempt to glamourize her—have

made Judy a full-fledged star on screen and radio.

Working in Hollywood, she also runs a real eight-acre ranch in San Fernando Valley, complete with chickens and cattle. Her husband, Cadet C. B. England, is studying military government at Ohio State University, but sister Anne remains with Judy as personal accompanist and arranger while her own husband is overseas.

Anne's daughter, three-year-old Juliana, is a constant visitor at the radio station, helping to entertain studio audiences before Aunt Judy's program goes on the air.

Juliana's not part of the regular "*Judy Canova Show*," however. She leaves the broadcast kiddie-capers to the grownup members of the troupe: Eddie "Tex" Dean, cowboy singer from Texas; Tennessee-born Ruby Dandridge, colored actress

who plays the chucklesome maid, Geranium; and native Californian Mel Blanc, who plays assorted characters for the skits, using the "57 varieties of voice" which have made him the unseen vocal star of countless movie cartoons.



Mel Blanc and Ken Niles



Judy does a hill-billy "Jungle girl"

Radio Humor

The OWI reports that a weekly average of 88 radio programs are beamed to U. S. fighting men in every part of the world—including 34 of the most popular network shows.

The tallest radio tower in the Americas was dedicated by WNAX, Sioux City, S. D., on September 4th, 1943. This tower, 927 feet in height, is the second tallest structure in the country, being topped only by the Empire State Building in New York City.

33 companies spent more than 14 million dollars in network radio for institutional advertising in 1942.

U. S. networks are averaging 420 hours of programs a week into South America. CIAA surveys show that four million receivers below the Rio Grande are now tuned in to Allied, frequencies far more than to Axis broadcasts, and that a large majority of the 200 short wave outlets there prefer to hook up with United States or British shows.

U. S. consumer expenditures in 1941 (the last year in which unrestricted set production was permitted) were as follows: \$500,000,000 (or radio sets, \$98,000,000 for tubes and repairs, \$75,000,000 for servicing, \$220,000,000 for current and batteries. The total cost of listening, \$893,000,000, comes to \$29.47 per family when divided among the 30,300,000 radio families in 1941.

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P&G Soap Drab In Color.....Great For Washing Hands by Danny Goodwin

Lava Soap may not necessarily be the most glamorous bar soap ever made. Its gray color may fit in better with the color scheme of a prison than with kitchens and bathrooms in the typical American home--- but when it comes to washing hands completely clean from dirt and gunk, it was simply the best in the business.

We have heard terms like Brass Knuckles, Knuckle Ball, and Knucklehead (some people think the latter is my real name). During the 1930's, Lava introduced an adversary known as "Knuckle Grime." It meant exactly as the name implied--- dirt and grime grounded into the knuckles. People who had this problem hid their hands in their pockets when they were around other people. Lava easily cleaned away knuckle grime from hands. The result was people could be expressive with their hands without feeling ashamed (unless that expression was in bad taste).

The reason why Lava could do this could be linked to the product's name--- and the volcano on the Lava box. Each regulation gray Lava soap bar contained powdery pumice---the same stuff that comes out when a volcano belches. The pumice combined with a gentle soap cleaned hands thoroughly and fast---although the timing it took to do this varied.

In 1941, a commercial for Lava was heard at the closing of a *VIC & SADE* broadcast. The subject of the commercial was an invitation by Procter & Gamble to the radio listeners to write a letter to the company on their experiences of washing their hands with Lava. In finishing off the

commercial, the announcer said Lava cleaned hands with Lava. In finishing off the commercial, the announcer said Lava cleaned extra dirty hands in only 20 seconds. The following year, it took from 20-50 seconds--- and the year after that, it was from 30-50 seconds. No, Lava wasn't slowing down with age, because it would take from 30-50 seconds to wash the hands clean for the remainder of radio's golden age.

During the war years, Lava was the soap everyone on the home front should use. Of course, good health was essential for war workers, mothers, housewives, and children. A grim reality was that hands came in contact with various surfaces that not only had dirt, grime, and gunk, but also germs. Since it was imperative to maintain good health during this time, Lava came in handy for washing hands completely clean.

Lava will be remembered on radio for its sponsorship of the popular CBS anthology *THE FBI IN PEACE & WAR*. On this program, the radio listeners were introduced to Lava's new "jingle." Accompa-



Wings to Victory

The Army Air Forces west coast training center puts on a show

From dramatizations to acting, from music-scoring to finished program, "Wings to Victory" is the product of the Army's own brains and talent. It's the larger-than-lifesize baby of the Army Air Forces West Coast Training Center, and its broadcasts emanate from their base in Santa Ana, California. In order to synchronize the show with network schedules, the over-all direction is in the hands of Bill Johnson, producer for the Blue, and a skeleton staff of script girls and engineers from their Hollywood office.

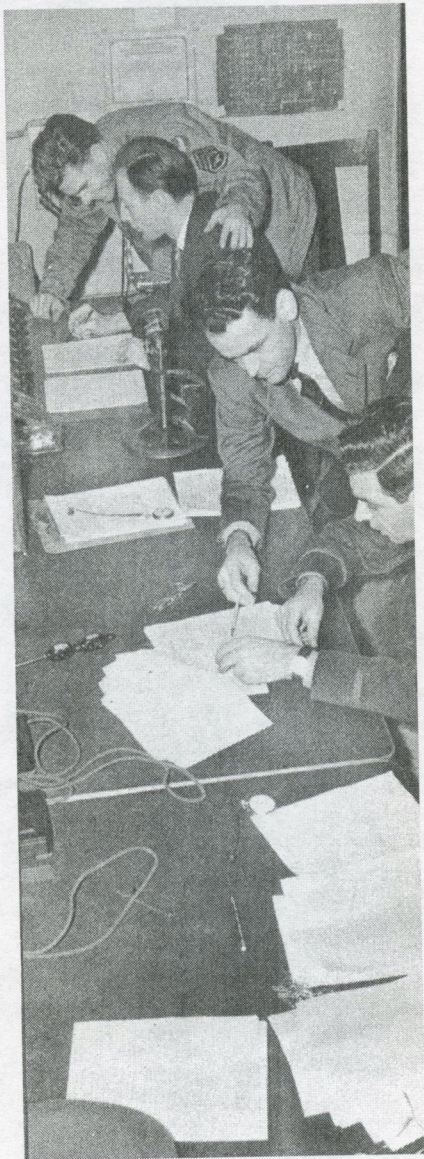
But the essence of the program—the battlefront drama and the stirring music—comes straight from the hearts and voices of the men in Air Force uniform.

The three key figures are all truly major ones, not only in the Army sense, but also in consideration of their outstanding services in the entertainment field, even back in civilian life.

Its writer is Major Frederick Hazlitt Brennan, author of many books, screen plays and Broadway dramas. His greatest stage hit was "The Wookey," based upon the London blitz and the evacuation of Dunkirk. Now he writes the dramatizations for "Wings to Victory," drawing his material from official Army combat reports of action over Africa, Sicily, South Pacific, and Aleutians.

Narrator is Major Melville Ruick, a former NBC actor who has had stage and screen experience and whose last civilian chore was as announcer on "Lux Theater."

Musical director is Major Eddie Dunsredrer, who long served in that same



Army and network personnel join forces to guide the program over the air.



Uncle Sam has many fine actors—like dark-shirted Lieut. Burgess Meredith.

professional capacity for many CBS shows. Today, he conducts the AAFWCTC's orchestra and choir.

All three know what the Army's about. Not only are they in it themselves, but their sons are in it—Air Cadet Freddie Brennan, Jr.; Flight Lieutenant Bob Ruick (in India) and Sergeant Gunner Eddie Dunsredter, Jr.!

They have plenty of talent to draw from, in their present jobs—former stage and screen stars like William Holden and Burgess Meredith are in the Army now and have taken part in this Air Force program. Names picked

at random from the group above, at a typical rehearsal, show the caliber.

Seated at the right of Burgess Meredith is William Tracy, film actor whose last movie appearance was with Jack Benny in *"George Washington Slept Here."* The three men standing in a row behind him are, left to right: Ben Gage, who was once Bob Hope's announcer; Larry Adler, who made the harmonica world-famous; and William Orr, who starred in *Meet the People*.

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, Dinah 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 mystery/horror programs was **THE CREAKING DOOR**, a South African equivalent to the **INNER SANCTUM MYSTERIES** so popular in the States between 1941-1952. **THE**

CREAKING DOOR, sponsored by State Express 35 Filter Cigarettes, was aired 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.

CRUISE OF THE POLL PARROT

Writers of CRUISE OF THE POLL PARROT concocted a recipe for an interesting juvenile adventure serial. First, take the elements of a classic story line; mix in the sponsor's trademark; and then blend them all together into a quarter-hour weekly radio script. This intriguing children's show was heard from 9/25/37 to at least 6/18/38. The script writers, hired by the Poll Parrot Shoe Co., pulled from the pages of "Treasure Island" some of the mystique of the high seas and a quest for pirate treasure. In the tale, (set in 1857) "Captain Roy Dalton" has been hired to by the owner of the "Poll Parrot" to take his great sailing ship on a secret voyage, supposedly to search for whales. The real mission is to recover a pirate's hidden loot. Little "Johnny Robbins" and "Sue Granger" (daughter of the owner) join in the high adventure that unfolds in 28 weekly episodes. *Radio Memories has the whole story waiting for your listening pleasure.*

CRIME DOES NOT PAY

Station WMGM in New York transcribed CRIMES DOES NOT PAY an interesting crime drama produced by the motion picture giant Metro Goldwyn-Mayer, and based upon one of their film short subject series of the same name. The radio drama, heard in NYC on Wednesday nights, lasted two seasons, from 10/10/49 to 4/11/51, but returned to the air as "repeats" during 1951-1952. Director Max B. Loeb called on the services of a number of West Coast character actors including Donald Buka & Bela Lugosi to present the stories that were "message peices."

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 Dameron", 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 **DANGEROUS ASSIGNMENT**

Brian Donlevy, "a virile Hollywood man of action" was cast in many film roles in which he fought for preservation of democracy and "the American Way." After World War 2. Mr. Donlevy was a natural choice to play the part of "Steve Mitchell", an international trouble-shooter for an unnamed top secret federal agency in a series titled, DANGEROUS ASSIGNMENT. The program was heard over NBC at various times, on different days, between 7/09/49 and 7/08/53. In the 1953-1954 season, the syndicated program moved to CBS and Lloyd Burrell was cast in the leading role. Each week our hero was called into "the Commissioner's office" and given a top secret assignment some far corner of the globe. *Radio Memories has a fine collection of these exciting dramas.*

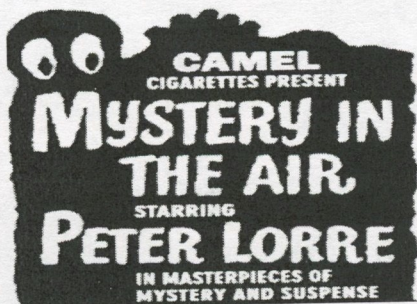
DANGEROUSLY YOURS

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.

DARK FANTASY

During the 1930's and 1940's radio drama matured and became a powerful vessel for works of suspense and terror. From all corners of the county new programs, featuring evil, murder, and the paranormal, appear

and thrived. Radio station WKY in Oklahoma City first broadcast DARK FANTASY an interesting anthology of new and original supernatural tales from the pen of Scott Bishop on 11/14/41. For the first two months the program was aired locally. Then, on 1/02/42, NBC picked up the popular show and broadcast it on Friday night until 6/19/42. *Twenty-eight of the 31 episodes have survived and Radio Memories has 26 of them in its collection.*



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| 0004 SUSPENSE VOL 4 (26 Episodes) | 0028 SUSPENSE VOL 28 (26 Episodes) |
| 0005 SUSPENSE VOL 5 (26 Episodes) | 0029 SUSPENSE VOL 29 (26 Episodes) |
| 0006 SUSPENSE VOL 6 (26 Episodes) | 0030 SUSPENSE VOL 30 (26 Episodes) |
| 0007 SUSPENSE VOL 7 (26 Episodes) | 0031 SUSPENSE VOL 31 (26 Episodes) |
| 0008 SUSPENSE VOL 8 (26 Episodes) | 0032 SUSPENSE VOL 32 (26 Episodes) |
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| 0011 SUSPENSE VOL 11 (26 Episodes) | 0035 SUSPENSE VOL 35 (26 Episodes) |
| 0012 SUSPENSE VOL 12 (26 Episodes) | 0036 SUSPENSE VOL 36 (26 Episodes) |
| 0013 SUSPENSE VOL 13 (26 Episodes) | 0037 GUNSMOKE VOL 1 (140 Episodes) |
| 0014 SUSPENSE VOL 14 (26 Episodes) | 0038 GUNSMOKE VOL 2 (160 Episodes) |
| 0015 SUSPENSE VOL 15 (26 Episodes) | 0039 GUNSMOKE VOL 3 (105 Episodes) |
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| 0017 SUSPENSE VOL 17 (26 Episodes) | 0041 CBS World News (48 Episodes) |
| 0018 SUSPENSE VOL 18 (26 Episodes) | 0042 CBS World News (48 Episodes) |
| 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)
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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)
0102 NIGHTBEAT (52 Episodes)
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**
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- 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**
(Cafe Zanzibar, NY 3 Shows 1945-46)
- 0158 **85. VANISHING POINT**
(77 episodes from 1984 - 89)
- 0159 **WALTER WITCHELL**
(12 episodes)
- 0160 **WHISTLER VOL 1** (26 episodes)
- 0161 **WHISTLER VOL 2** (26 episodes)
- 0162 **WHISTLER VOL 3** (26 episodes)
- 0163 **WHISTLER VOL 4** (26 episodes)
- 0164 **WHISTLER VOL 5** (26 episodes)
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