

# Old Time Radio **DIGEST**

No. 118

Summer 2007 \$3.75



Martha  
Wilkerson  
"GI JILL"



# Old Time Radio DIGEST

No. 118

Summer 2007

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## HOW TO MODERNIZE YOUR OLD RADIO

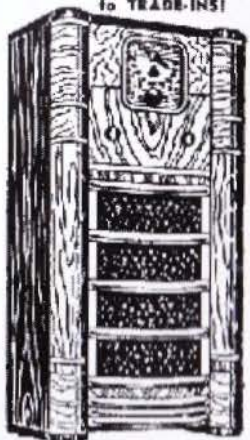
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WITH TELEVISION  
ADAPTATION

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See Midwest's Answer  
to TRADE-INS!



PUT THIS 1940  
14 TUBE  
CHASSIS IN YOUR  
PRESENT CABINET

\$19.95  
COMPLETE CHASSIS  
WITH TUBES  
AND SPEAKER

SAVE US 50%  
30 DAYS TRIAL  
EASY PAY PLAN

14-TUBE  
CONSOLE  
\$29.95  
COMPLETE

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Dept. 94-T Cincinnati, Ohio

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Dept. 94-T	Address
Send me your new FREE catalog, complete details of your library 30 days trial offer and factory-to-you prices.	Use Agents Make Easy Extra Money. (Check name) For details

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None of the items in our catalogs are listed on the Internet.

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# Murder is my Business

by Maurice Aimm

TUNE IN February, 1946

The man in the coroner's office glared at me! "What gave you the idea we freeze bodies?" he demanded.

"That isn't exactly what. I meant," I said hastily. "You see—"

But it wasn't easy to explain! It never is! People give you that strange look when you tell them that you're trying to figure out an interesting way of committing murder.

As a radio mystery writer, murder has become my business. I lie awake nights devising new ways of committing the "almost-perfect" crime. The children wouldn't even look up from their cereal were I to exclaim to my wife at breakfast: "How would it be to kill a man in the private office of J. Edgar Hoover?" Friends are always dropping in to announce: "Say, I've hit on a marvelous way of killing somebody!"

Yes, murder is my business—and business is phenomenal! The demand for escapist entertainment is so insaliable that the airplanes are literally cluttered up with criminologists hot on the trail of that elusive clue which will trap the killer just in time for the final commercial.

But it isn't so much the number of mystery series on the air as the fact that each program is broadcast weekly—at least thirty-nine, and often as not fifty-two weeks a year. And each broadcast is generally a complete "adventure" in itself! Consider the number of plots and counter-plots—of murders, motives, red-herrings and assorted clues—that this involves; and you'll begin to appreciate why the radio mystery writer is soon driven to phenobarbital!

After all, A. Conan Doyle was so exhausted with Sherlock Holmes after twenty-five

stories that he tried vainly to get rid of him over a cliff. And for all of Gilbert K. Chesterton's fabulous ingenuity, Father Brown had in toto but fifty adventures. Yet any run-of-the-mill radio hawkshaw can number his dramatic exploits in the hundreds!

So the next time you're able to pick out the murderer before the first act is over, or recognize a clue that was used on another series just the week before, please don't write to the sponsor. The poor scripter is probably having enough trouble just trying to make the next deadline. And make it he must! You have never yet tuned in your radio to hear, "Ladies and gentlemen, we regret that 'The Adventures of' will not be broadcast tonight, due to the fact that the author couldn't think of a plot!"

Granted, there have been cases where the scripter staggered into the studio clutching the last few scenes when the show was already in rehearsal. But when the tense moment comes for the producer in the control room to throw the opening cue, there's always a show to go on—and whether or not you're satisfied with the quality, you get the twenty-nine minutes and thirty seconds of quantity.

Like many another radio mystery writer, I never know from one week to another where my next plot is coming from. I have committed fictional murder in bathtubs and at bridge tables . . . in airplanes and amphitheatres . . . in subways and submarines . . . at New York's 42nd and Broadway, and in the most inaccessible recesses of the Himalayas. Each time I'm desperately certain that I have wrung the



"Theater of the Air" goes in for an eerier kind of suspense

last possible murder situation out of my reeling brain, but somehow there's always another — and another — and another.

Often the advertising agency which handles the account will offer suggestions. Like the other day when a story editor called and said, "The Old Man thinks it would be cute to find a body in a freezer—with the plot hinging on the fact that the freezing made it impossible to fix the time of death."

"But," I remonstrated, "that might be awfully tough to figure out."

"Yeah," came the callous reply. "I'll expect it by the end of the week."

So you drop the phone—and whatever you're doing—and rush for the library. You look up everything under "freezing," "refrigeration," and "Arctic," but all you achieve is mental confusion. Apparently, no one has

ever anticipated your particular problem, or at least never bothered to write about it. Once again, research has let you down!

Next begins a tour of refrigeration plants, cold storage vaults, ice houses and kindred establishments. In some places you pose as a prospective buyer; in others, you frankly state your predicament. By the end of the day you have collected a cold, some embarrassing rebuffs, and a few—a very few—helpful facts.

Having tentatively decided how you're going to bring your victim to his frigid end, you start out next morning on the next phase of your problem; the brilliant deduction by which your criminologist is going to solve the case. So you call up all the doctors you know!

Most of them try to be tolerant and understanding. They'd be glad to help you—if



you'd call back, say, in a week ! You reply that you'll call back in a week, all right—about something else! But right now would they please take half-a-minute to tell you how fast hair grows after death?

Now the real trouble begins! Some of the medicos say that hair does not grow after death. They don't give a pink pill if you did hear it on a radio program with a high Crossley just last week ; neither are they impressed by the number of books and magazines you've read it in. It's nothing more than a fable!

But mind you, only some of your doctor friends say that—not all. A few accept the growth of hair after death as a fact! One eminent urologist is willing to stake his professional reputation on the thesis that for three days following death hair grows at a rate which is readily discernible to the eye; after three days, the growth is negligible.

So now you are in a fog! Is it or isn't it true? In desperation you go to the coroner's office, and explain that you are concocting a plot about a fellow being frozen to death, and you want to know whether his hair would keep growing after death - because that's your pivotal clue.

Then it is that the man in the coroner's office glares at you and growls, "Whatever gave you the idea we freeze bodies?"

Well, forty-eight hours later you finally get an answer that you're ready to accept as final. Your authorities are the coroner's senior pathologist, an ex-coroner, and an embalmer who has exhumed hundreds of long-interred bodies.

HAIR DOES NOT GROW AFTER DEATH! THE OLD MEDICAL TOMES WHICH TELL OF COFFINS BURSTING OPEN FROM THE ACCUMULATION OF HAIR ON A CORPSE ARE RIDICULOUSLY UNSCIENTIFIC. THERE IS NO CELLU-

#### LAR GROWTH AFTER DEATH!

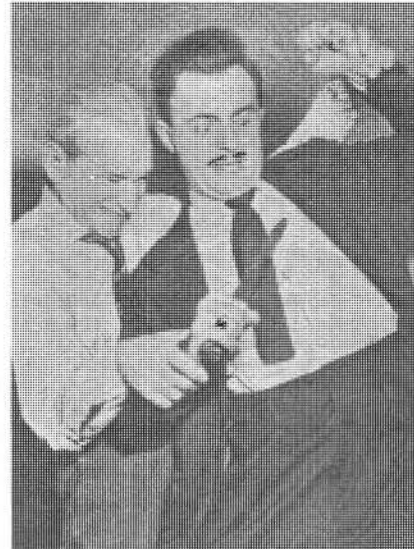
Hurrah, you say to yourself ! Now you've really got a story! Exploding that myth is sure to do things to your Crossley!

Feverishly, you chain yourself to your typewriter—contriving, correcting, perfecting, polishing. At last comes the triumphant moment when you stumble into the agency with the script neatly typed-in triplicate! And what happens? The Old Man holds up the broadcast of your script for a month - because he, himself, once heard from his grandmother, sainted be her memory, that hair DOES grow on a corpse!

That's the way it goes! They're always demanding something "different—but woe unto you if it's too different! Some of the best, most dramatically inviting clues and data I've ever come across, I haven't dared to use. Everyone would accuse me of having made it up!

Take "dhatura," for instance. It's a drug obtained from the flower of the same name, which grows wild in the fields of India, almost as generally as the daisy and buttercup in America. "Dhatura" can readily be mixed with food or tobacco, and a small dose of it has the extraordinary effect of robbing the victim temporarily of his memory. A person drugged with "dhatura" is not conscious of what happens to him while under its influence. More than that, the victim is even unable to tell how he came to be poisoned. And as the final payoff, "dhatura" leaves no trace which can be detected by chemical analysis!

Dear reader, have you ever heard of anything more made to order for the mystery writer? But you don't really believe that it exists, do you? And if I were to use it in a script, you'd take pen in hand to write the sponsor that he'd better dispense with such hokum—or never again would you wash with



"Crime Doctor" features scenes like this

his soap, eat his dessert, or buy the economy-sized bottle of his deodorant!

Speaking of trouble, the root of all evil to the radio mystery writer is the all-knowing listener who—no matter how frantically or effectively the poor author pummels his brain—can always say, "I told you so" as regards the identity of the murderer.

Consider the handicaps under which the scripter labors. To begin with, the average mystery program restricts him to a maximum of seven actors. This is done for the sake of clarity, as well as budget considerations. And though it makes for better drama, you can't deny that it aggravates the author's problems grievously.

In the average printed whodunit, there is such a parade of characters that you may find yourself turning back a few pages to keep them straight in your mind. This very multiplicity of possible suspects clouds the trail and cloaks the villain. But with only seven characters to work with, well—

First of all, there's Mr. Master Mind, your criminologist, and his stooge, male or female. That leaves five characters. Then there's the homicide inspector, whom Mr. Master Mind is always showing up. That leaves four characters. Then, if the murder doesn't take place prior to the start of your story, or off scene, there's the victim. Which leaves three characters! And of this triumvirate, the smart-alecky listener simply picks the least likely suspect—and bingo, he's got you!

Some day (when I'm entitled to old age benefits) I'm going to cross-up this unfair element by making the MOST LIKELY suspect end up as the murderer! Ah, what a tearing of hair and gnashing of teeth that will produce!

But meanwhile, to paraphrase Lincoln, it's enough to: ". . . fool some of the people some of the time!" Besides which, to each scripter there comes occasionally a moment of sheer, unadulterated triumph !

Like the time my severest critic (the wife, of course)—laid down a script that was hot out of the typewriter and gushed, "Why, I didn't know until the very last page who the murderer was!"

Whereupon I, like a fool, had to up and confess: "Neither did I, old girl!"

**TOMORROW**  
at 1:30 P.M.  
**WKRC**  
*An Unusually Fine Program*  
**"Just Thoughts"**  
by  
**Clair Wiedenaar**  
ALLIED FLORISTS' ASSOCIATION



# The Armed Forces Networks

Broadcasting Systems That Reach Our Boys—Even in Foxholes

by Paul Gould *TUNE IN* September, 1945

Wherever the men in the Armed Forces happen to find themselves—in the lonely outposts of Iceland or the Aleutians, in the foxholes of Okinawa or on the seven seas—a faithful and untiring servant is certain to be at their side. It's the AFRS—the Armed Forces Radio Service—which, under the sponsorship of the Information and Education Division of the Army Service Forces, brings a touch of home, a remembrance of things past, to men in all branches and all uniforms.

By means of 453 stations throughout the world—some of them small outlets, others large networks—the cream of the entertainment field is daily brought to them in a variety of moods. The system overseas is popularly known by its former title of American Expeditionary Station—AES for short—but its official designation is the Armed Forces Radio Service, and it is a combined operation of the War and Navy Departments. Stations beaming the programs are designated as "GI stations," while outlets are those taken over by the Army but generally serviced by both GIs and civilians. There are almost too foreign government and commercial outlets which are manned in this fashion.

All of them receive a weekly pack of transcriptions containing an average of 126 separate programs—those transcribed from the four major networks and those produced by the executives, writers and musicians of the AFRS in Los Angeles—an equivalent of 50 transcribed hours of entertainment.

Nineteen short-wave transmitters, locat-

ed along the East and West Coasts, beam more than 4,000 hours of AFRS programs, special events and newscasts each month, and they penetrate to such far-flung outposts as England, Iceland, Greenland, Persia, China, Burma, India, the Aleutians, Philippines, Central and South America.

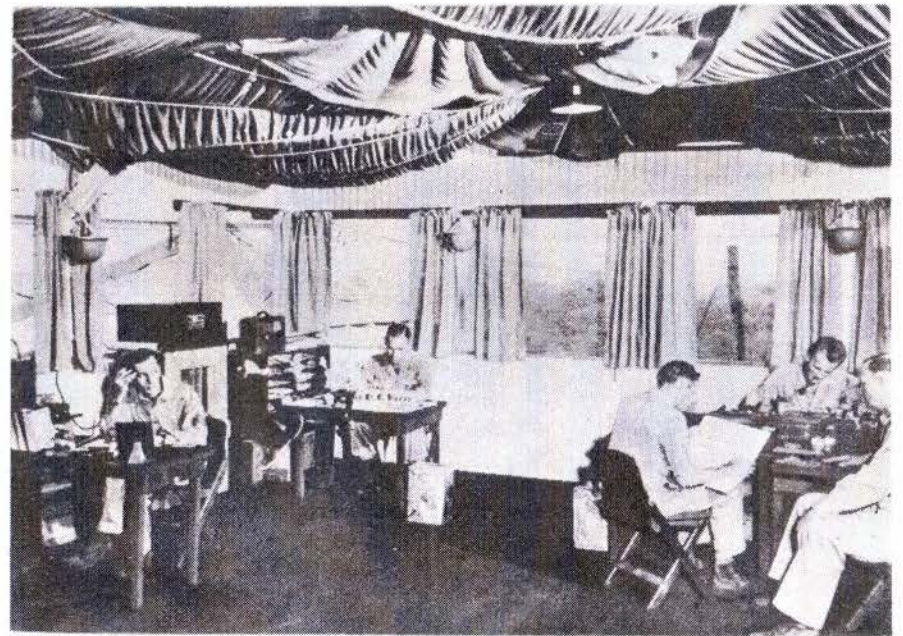
On the 5th Army front in Italy, in past months, it wasn't unusual for a mobile station to be operating in the mountains. The attraction may have been a musical request program, a science survey, a digest of the news, a discussion of the San Francisco parley. If it was "The Old Oaken Bucket," it ran for an hour and a half and was conducted by Cpl. Jack Ostrode.

Ostrode called himself "The Drop in the Old Oaken Bucket" and he ran his show along novel lines. Everyone sending in a request for a number - and there were more than 3,000 such queries—received a card entitling him to the dubious honor of being called "a drip." Among the more celebrated "drips" were Generals Marshall, Eisenhower, Clark and Doolittle.

Or the scene might take place halfway around the world—on an out-of-the-way island in the Pacific, with the sun beating down ferociously.

"Are you repellent? Yes?" a radio might be blaring out. "Then use Horjous Gai—it keeps the mosquitoes away. Remember, rub it in your delicate skin each evening as the sun goes down. Tha-ank yo-oo."

That was the Mosquito Network in action in the Southwest Pacific—so-called because the doctors behind this unique "commercial" fervently hoped



*Jungle settings and problems can hamper the efficiency of AFRS stations*

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That was the Mosquito Network in action in the Southwest Pacific—so-called because the doctors behind this unique "commercial" fervently hoped the mosquito-repellent plugs would spur the boys to use an insect salve which not only smells bad but is considered sissified by many fighting men. General MacArthur's forces in the Philippines and New Guinea are tune in on stations of the Jungle Network. Central and western islands are serviced by the Pacific Ocean Network, familiarly known as the "Sarong Network."

A wide diversity in equipment and background may mark the different "chains." In the Pacific, where shortwave and medium-wave reception is uncertain, tiny 50-watt voices are welcome to the lonely "doughs." But there are maintenance problems to be overcome — some never dreamed of in the manual or textbook of good ol' peace days.

When Major Purnell Gould (formerly associated with WFBR of Baltimore) and his staff of ex-commercial radiomen opened shop on Noumea, they found the going tough. "Juice ants" took a fancy to the insulation around the transmitter wiring and hungrily devoured it, causing short circuits. Microphones had to be blown out twice a day with bellows, because fungus sprouted from them. But the biggest single problem of all was that of getting receiving sets for the audience. Furthermore, ordinary radio sets were good for only about four months' service and then they succumbed to the

tropics.

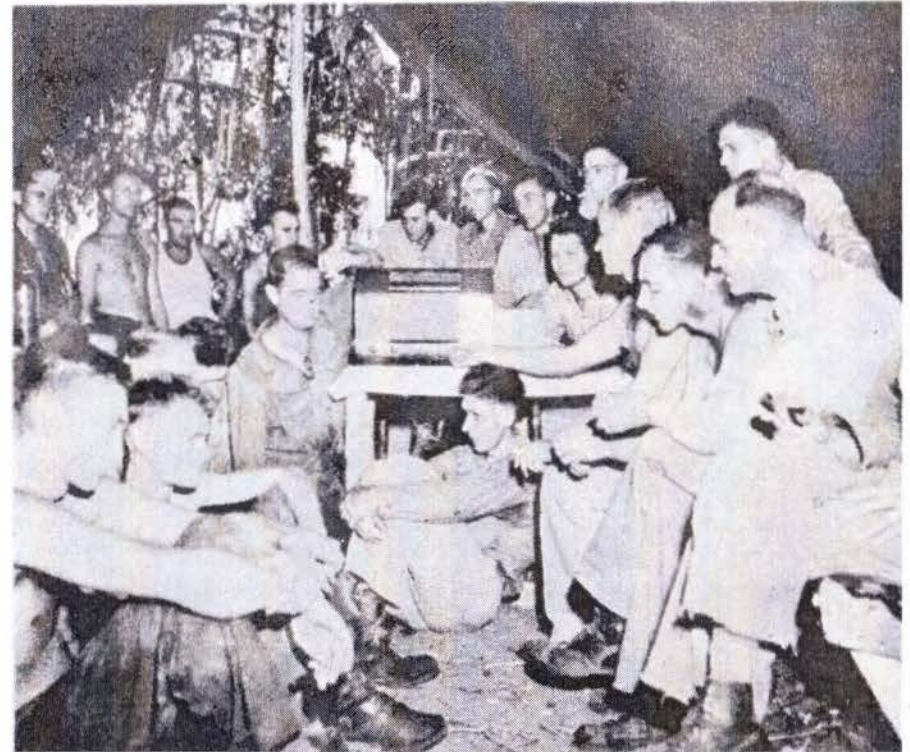
This created quite a stir on the home front, and inventive genius was put to work. A compact, plastic-sprayed set — all-wave, with considerable range — was found to be so resistant to the tropic dampness that it could even be submerged under water for hours, without damage. This was speedily sent out to the men. Other difficulties were hurdled with the aid of diesel-power, well-equipped studios.

On the other side of the pendulum's swing were installations with elaborate studios, plush-bottom furnishings, cozy fixtures. Programs emanated, for example, from immaculate settings in Rome and were directly lined to focal spots, such as the St. Georgio and Excelsior Hotels. But, in each case, the studios, large or small, sumptuous or modest—had their own music libraries and librarians, control board engineers, program directors and staff announcers, and each was on the air an average of 120 hours a week.

And what response do the Army and Navy get for the activities of their brain-child? Well, the volume of mail from seven Mediterranean stations alone shows a huge and discriminating audience, to judge from the 10,000 letters received every month. In the states, survey people estimate that each letter indicates about 500 listeners.

An examination of correspondence in that particular theatre showed some interesting preferences. At the Rome vation, for example, the demand for Crosby was 2 to over Sinatra — but both trailed badly, when it came to vying with hillbilly vocalist Roy Acuff. Old sentimental ballads got a heavy play, numbers like: "The band was playing the night I met my wife."

All the men agreed that the absence of



*Easter music in guinea br short wave from home*

commercial was refreshing, and most chimed in to say that "highbrow" material, previously frowned upon, was "good stuff." Plays by Norman Corwin, music by the Boston Symphony Orchestra, others of their type, were prime favorites with dog-faces who never before had gone in for anything heavier than the "Donkey Serenade."

Local talent was especially abundant in the Mediterranean theatre, talent ranging from Lt. Jonathan Schiller to Pfc. Ken Card, Schiller is a balding, 31-year-old devotee of Brahms, Beethoven and boogie-woogie, and he lined up a well-balanced program that suited every taste. Card, well-known on this side, put on his trick-banjo program (he's supposed to be

the only banjo artist who can play two separate numbers on that instrument at the same time), in addition to pulling seven-hour shifts on the control board. He broadcast a 15-minute show of his own and exceeded the mammoth Western variety bill on Saturday afternoons.

AFRS broadcasting outlets not only receive original GI productions but also 80 programs weekly from four major networks in the U. S. All AFRS programs are stamped on plastic discs, 16-inch size, containing half-an-hour of entertainment per disc. An average of 50,000 such discs are shipped overseas each month and 20,000 distributed to the ships of the Navy to be broadcast over public address systems. A few



months ago, the AFRS turned out its millionth recording. It was a broadcast of "GI Journal" and featured Bob Hope, Bing Crosby, Linda Darnell, Betty Grable, Frank Morgan, Kay Kyser, Jerry Colonna, Abbott and Costello.

Other familiar and perennially popular programs have acquired standard titles: "Command Performance," "GI Jill," "Music for Sunday," "Mail Call," "Personal Album," "At Ease," and "Mystery Playhouse." The transcription packs are flown overseas by air transport planes for use on a round-robin basis by clusters of stations and public address systems. Also flown overseas are AFRS basic music libraries, script kits and sound-effect libraries which enable stations to develop their own shows. Each library contains more than 2,000 musical selections—popular, semiclassical and classical.

But it's not only in sheer entertainment that the AFRS specializes. Extensive news programs and discussions of public issues are also featured on a weekly series. "Heard at Home" contains selected broadcasts from the leading network discussion programs. To inform service personnel of developments in America's relations with the rest of the world, AFRS presents each week "Our Foreign Policy," in which officials of the State Department and members of legislative committees of the Senate and House of Representatives play the leading part.

In the field of general education, stand-out numbers include "Your Science Magazine of the Air" and "This Is the Story." The series, "They Call Me Joe" - originally produced by NBC in cooperation with the Education Unit of the AFRS and recently broadcast overseas—was awarded the Citation of Distinguished Merit by the National Conference of Christians and

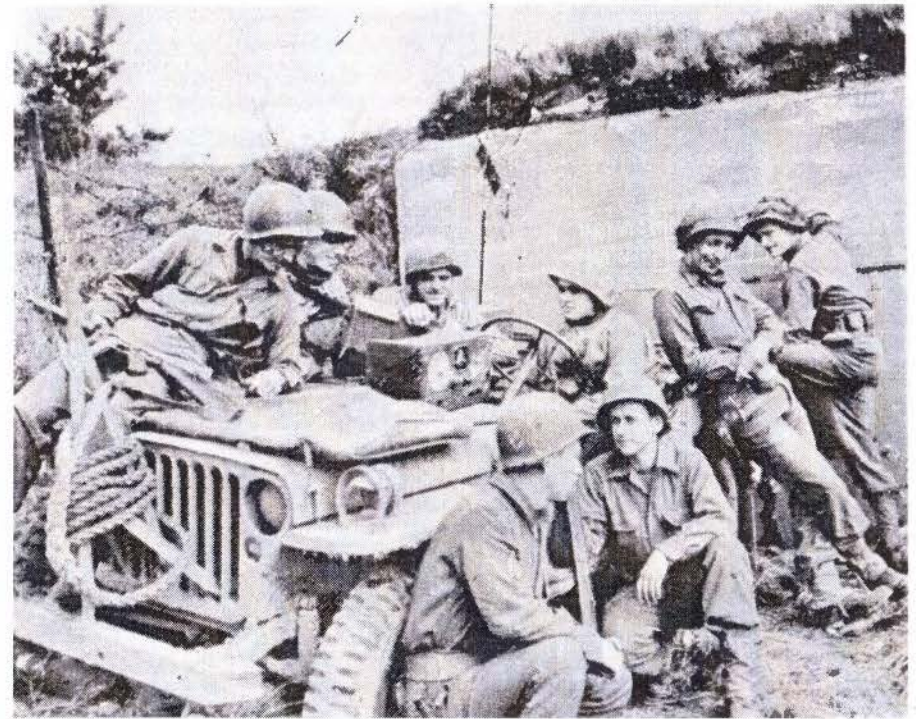
Jews, during Brotherhood Week in 1945.

Universally credited with being the No. 1 overseas attraction is Martha Wilkerson, "GI Jill" of the AFRS. Practically unknown on this side, she is enormously popular with the fighting men. Of the massed AFRS mail received from every quarter, one of every four letters is earmarked for her. Even a million-dollar show such as "Command Performance" takes a back seat when she's on the air. "Dick Tracy"—with Crosby in the title role, Dinah Shore as Tess Truehart, Frank Sinatra as Shakey, and Judy Garland as Snowflake—runs a bad second to Jill.

Jill records six days a week in Los Angeles and her transcriptions are flown out in six-day batches. Her formula is a simple one. She plays jazz music by request, talks back to her writing audience, sprinkles her programs with gags, chatters away on almost any subject in her cheerful voice. This is a sample of her opening to sailors: "Hya, fellas. This is Jill again, all set to rock the bulkheads on the old jukebox and shoot the breeze to the sons of Mother Carey."

The response of the tars is tremendous. They shower her with grass skirts and invasion money, they cable orders for yellow roses to be sent to her, they write devastating love letters.

The little blonde is Uncle Sam's best answer to Tokyo Rose. But, where the latter siren tried to make the men homesick, Jill's trick is to make them feel at home wherever they are. Perhaps she knows how because she has a husband in the Army and a three-year-old daughter at home. She devotes half the day writing her scripts and answering thousands of letters. Jill made her first broadcast overseas for the OWI in 1942. Col. Thomas H. A. Lewis



Baseball in Germany—play-by-play from American parks


happened to be listening in, decided then and there that she was to be our reply to enemy broadcasters. The next year, she became a full-fledged employee of the Army.

If the doughs and tars go for her opening remarks, there's hardly a one who isn't stirred when she signs off wistfully: "Till next jive-time, this is your GI gal Jill saying

good morning to some of you - good afternoon to some more of you - and, to the rest of you . . . good night."

She's saying it to them—and to her husband—but, for millions, there's the nostalgia of home and a personal call to keep their chins up until V-J Day.

The ad below is from December 1, 1938



Special  
40th  
Anniversary  
Value!

## RCA VICTOR

### SPECIAL \$40 TRADE-IN ALLOWANCE

On purchase of this latest 1939 R.C.A. Victor Automatic Victrola Combination. You also receive \$9.00 worth of Victor records and a two years' subscription to the Victor Record Review, plus membership in Victor Record Society.

Regular Price	<b>\$175.00</b>	With Special \$40.00 Trade-In Only	<b>\$135.00</b>
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121 E. FOURTH

# WURLITZER

OPEN EVENINGS



# The Rise of Radio

From Marconi through the Golden Age by Alfred Balk

Review by Rodney Bowcock Jr.

Radio today is barely a shadow of what it once was. This is no secret to the readers of this publication. We know full well of the once great programming that this medium had. We also know of the potential that it still holds today, a potential that's wasted on modern audiences, often too content with cookie cutter music formats and screaming, extreme voices of "talk" radio to even fathom that it could be more. This is information that we've gained from experience flipping through the stations during rush hour, and while researching, and inevitably, comparing our old-time radio collections with the modern day comparisons. However it's rare that a book actually chronicle the rapid rise and fall of the medium in an easily read, understandable volume.

Alfred Balk, long-time collector of old-time radio, and contributor to the Digest has recognized this void, and has filled it with his latest work, recently published by McFarland, entitled *The Rise of Radio, from Marconi through the Golden Age*. Balk has taught at Syracuse and Columbia. He's also written for mainstream magazines like Reader's Digest and Saturday Evening Post (among others). With these sorts of references, one may easily assume this to be one of the "scholarly" works, better suited for research purposes than casual reading. While one could assume that, he'd be wrong. Balk tackles his subject with the techniques of an old pro, and that's exactly why it works on various plains.

No new ground is really broken here, nor is there new information presented, but

the manner in which the material is organized is simple and would appeal to the casual fan and the hard-core radio buff. The book starts at the beginning, with the invention of radio, its creators and early commercial involvement. This could've been quite dry, especially to me. I've frankly never been overly interested in this aspect of the hobby's history, but instead I found this to be one of the more lively sections of the book. Sections are also devoted to cities that helped radio to grow as quickly as it did. A segment on Cincinnati radio, and Crosley in particular, was adapted from this book into an article in the spring issue of the Digest. Readers who read and enjoyed this article are already familiar with, and sure to enjoy the rest of the book.

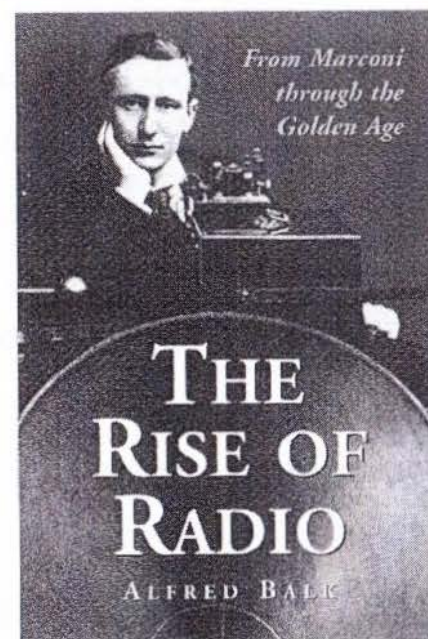
After the groundwork is laid, we're given short chapters focusing on each of the different genres of radio programming during the Golden Age. Since the book is only just under 300 pages, one would expect the sections to be short, which they are, and one doesn't really get a feeling that they've learned all they can learn about the different types of shows that aired. This is only natural, I feel, as the book gives an overview of radio as a whole, and the purpose is not to explain, nor focus on any specific program or subject matter of programming. It tells just enough to get the gist, which is a-okay with me.

Balk devotes a considerable amount of time on the greed of programmers and corporations involved with the development of the medium, and what it's resulted in, using the mammoth network of Clear Channel Communications as an example of what exactly is wrong with modern radio.

It's hard for anyone to seriously argue that Clear Channel is not a horrible corporation, not "in the business of providing news and information [or] providing well-researched music" (says their president in a 2003 Fortune interview) but simply providing advertising space to the highest bidder. I could go on at length about the mafia like tactics that this company resorts to in efforts to suppress musicians and anyone not willing to go along with their ideal of what programming should be, to the point of making threats and offering millions to those in positions to squash their competition, and perhaps I will in a future article. In the meantime, suffice to say that Balk accurately describes these conglomerates and the government regulations put into place by easily swayed politicians, both Democrat and Republican that have opened the door to such cookie cutter ideas and policies, and the negative impact that they've had on a medium that should be able to entertain and inform local audiences.

Alfred Balk's book strives to be many things, and succeeds in most of them. It's easy to read, extremely informative and unbiased. There are snippets of previously unpublished interviews with modern news people, such as Mike Wallace and Andy Rooney who worked during the heyday of the aural medium. While there isn't an abundance of new information and thoughts, it's exhaustively researched and well written. Devotees of this publication and old-time radio in general are certain to enjoy it and feel that it was a wise purchase.

*The Rise of Radio, from Marconi through the Golden Age* by Alfred Balk is published by McFarland Press and is available from online retailers and can be ordered through chain bookstores and the publisher. It retails for \$35.00.



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# IT COULD HAPPEN *HERE!*

When war comes, what happens to radio?  
Take a look at Canada, our neighbor to  
the north, for your answer  
by Francis Chase, Jr.

*Movie and Radio Guide July 6-12, 1940*



What happens to radio-foremost medium for disseminating information . . . and propaganda-when a country goes to war? How heavy does the hand of the censor bear down upon truth in the news? What happens to the lighter musical and entertainment programs when the nation is mobilized for a life-and-death struggle? Actually, what is entertainment to a people engaged in a bitter - war for their very existence?

For the curious, our neighbor to the north-Canada-affords a clear picture of what happens to radio when war comes, and the Canadian example becomes even closer because of our proximity, because of our similar culture and ideas, and because we, in the United States, can easily tune in Canadian stations.

When the full fury of total war struck in Flanders, the Canadian Broadcasting Corporation noted a sudden change in the temper of its listener correspondence. Where before, during the quiet and inactive days of the war, there had been more than one protest about the amount of time devoted to programs definitely aimed at spurring Canadian fighting spirit; more than one demand that the countless war programs give way to the musical and entertaining programs which they superseded, once Hitler's blitzkrieg got under way, Canadians couldn't get enough news and analyses by military authorities. The Canadian result has been a more intensified and gripping version of what has happened even here in the United States-a great increase in the straight war-news programs.

Oddly enough, the simple relation of military communique and spot news reports from the Flanders front has done more to arouse Canadians to a fever pitch than all of the manufactured programs built

to that end and fed to them in almost endless succession to the detriment of commercial programs of prewar days.

When war first came for Canada, officials of CBC knew that they were face to face with countless new problems - perhaps a whole new way of broadcasting. At the outset, England's Major General Sir Ernest Swinton had said, "Propaganda, to which radio can so powerfully contribute, must defend public opinion at home and attack the weak spots in your enemy's public opinion." Speaking semi-officially, Sir Ernest had laid down a principle for broadcasters of the empire-almost a command.

The transformation of CBC from a peacetime entertainment medium to an instrument of war came with surprising suddenness. CBC's general manager, Gladstone Murray, called program director Ernest Bushnell one Wednesday afternoon.

"Can you send a mobile unit and crew to Halifax at once?"

"Difficult but possible," was Bushnell's answer. The wires hummed with instructions, but by nightfall a mobile replete with recording apparatus, as rolling towards Halifax. Also en route to the port were Bob Bowman, ace CBC announcer, and Art Holmes, chief of the technical staff of the unit. No one knew why they were bound to Halifax until that night. Then they learned that they were to accompany the first overseas Canadian division to its training-camp in Aldershot, England.

Their first task was to recapture for the folks back home the thrill of debarking troops-the singing, shouting, laughing and tears. And with this first task, Canadian radio had crossed the threshold of a new role-a role whose far-reaching importance is still a matter of conjecture.



Transcriptions made on board ship recapture all of the thrill of dangerous embarkation. Bowman told how Holmes, the unit engineer and once a telegraph operator, picked up and read the signals detailing the convoy to a certain point of landing. There were transcriptions of conversations made in shipboard blackouts while passing through submarine- and mine-filled waters. There were the daily interviews with soldiers, one with a Private Smith who related his reactions to being the occupant of a private and luxurious stateroom on a modern liner.

But even more gripping were some of the transcriptions which have not yet been released because of the censors. That first crossing of Canadian troops was not uneventful and Bowman was on hand to pick up every detail. There was a description of the collision of two troopships at sea, fortunately without serious damage, but, at the moment, highly dramatic. It is this dramatic moment which has been recorded for future broadcast.

There was also the story of how one of the troopships became separated from the convoy, lost for forty-eight hours and unable to wireless her position for fear of enemy submarines. Her return was made known by a quickly flashed message, after hours of anxiety, which referred to a chapter and verse number in the Bible. The quick thumbing of pages to decipher this strange code revealed the following passage: "The lost has returned to the fold."

But Bowman's real task was to transcribe every phase of soldier life for re-broadcast later in Canada under title of "With the Troops in England." Interviewing actual Canadian soldiers in barracks and about their daily tasks, and bringing the voices of loved ones back across the sub-

marine-infested waters to wives and mothers and sweethearts, Bowman's program soon became one of the most popular of CBC's war programs. Letters showered in.

"Would you kindly forward me Bob Bowman's address in England?" one letter read. "I am only another soldier's wife who would like to thank him personally . . ." Another wrote: "On Sunday last CBC gave a broadcast from Canadian soldiers in England. It happened that private Guy Pettigrew, who spoke, was my son. Can you send me a copy . . . on paper or record?"

But many of the transcriptions Bowman's unit has made will not be heard by the public for years to come. Many of the most interesting are under lock and key, temporary property of the British Board of Censors. They failed to pass the strict wartime censorship. Only when the world is at peace again will Canadians be permitted to hear them. Then-and perhaps even now-many of the voices which have been recorded there for posterity will have been stilled eternally in a supreme sacrifice for king and country.

The popular reception of this first effort and its fine effect upon those who must stay at home and keep the wheels of commerce rolling demonstrated to Bushnell that radio could play a vital part in this war, and with the idea of extending the system's wartime activities in the best way for the country, he went to England to see what was being done there and to study the possibilities. At this time, the particular project which he hoped to inaugurate was a two-way transoceanic program which would not only bring the voices of the soldiers home to their dear ones but which would also bring the voices of wives and mothers and sisters across the Atlantic to soldiers about to face death in a strange

land.

There were many difficulties in the path of such a program and it has not yet materialized. But his trip and his survey there bore other fruit. He arranged, for example, for the rebroadcast by transcription of British Broadcasting Corporation's "Under the Swastika." This is a dramatic serial, graphically produced, depicting the rise of Hitler and Nazism. Sound-effects often are actual recordings of Hitler's speeches and the ovations given him at different occasions depicted in the script. A score of actors and actresses are used, together with a thirty-five-piece orchestra and a host of sound-effects to make the program as realistic as, its carefully prepared script is authentic. Bushnell considered this serial of prime importance because it gave to Canadians far removed from the troubled soils and peoples of Europe - a clear picture of the deep-rooted causes for war.

There were other ideas which were translated into programs. "Carry On!" is one of the most important-if not so sensational-of them. Broadcast every Sunday, it dramatizes the part that those other than soldiers play in the conduct of the war. Each worker -lumberman, stenographer, clerk-is shown in his perspective to the final victory, and the result has been that no longer, as in World War I, are men not in uniform castigated as slackers. This program has done much to give Canadians a balanced slant on the fact that wars are won on economic as well as military fronts. Similar to this, but more technical, is "The Economic Front" broadcast, which deals each week with a particular Canadian industry and the war.

Not quite in the same category are two service programs-"Canada's Merchantmen" and "The Coast Patrol," both heard at



*SOMEWHERE in England, Bob Bowman, ace special-events announcer of CBC spends his time reporting the war for Canadian listeners, largely by electrical transcription.*

irregular intervals and dramatizing the parts these two groups play. "It Could Happen Here," also heard at irregular intervals, depicted how the fifth column works long before the perfidy in Norway was revealed. This program tells how to recognize subversive actions and what to



do about them.

For "The World in Review," a weekly news program, CBC borrowed from the "March of Time" style of reporting. Shrewdly constructed, this broadcast reviews the activities of the week ended, showing the developments in the military world and, importantly, showing their causes and effects with relations to other people in various parts of the world . . . and particularly their effects upon Canadians.

More patently of interest to Canadians is "The Ramparts We Watch" broadcast. This is a weekly report by government officials on steps which have been taken, steps planned and the parts everybody must play in keeping the soil of Canada free from invasion. This, incidentally, is a program in which Americans might well be interested in view of the Monroe Doctrine.

On the human-interest side, in addition to Bowman, CBC presents a series of talks by Lotta Dempsey, Canadian newspaper-woman, who visits the training-camps, rides on tanks, in airplanes, mingles with young Canadians in training, and reports on her activities.

In short, CBC has left few stones unturned in its effort to do its full bit for Canada, and it is perhaps an odd commentary on human nature that, as the last few weeks have shown, the simple, straightforward narration of events-heroic events, events of dire gravity and grave import to every Canadian citizen-have done more to stir a deep fighting-spirit among its listeners than any of the programs produced and definitely aimed at that end. One conclusion is inevitable-radio's greatest effectiveness in time of war, perhaps, lies in its ability to do a good job of straight and accurate reporting. In times of stress and great national strain, the truth is the first requisite of great peo-



*READY FOR ANYTHING, Bowman, wears a specially constructed gasmask for broadcasting during a gas attack. He is standing before the entrance to a bomb-shelter.*

ples. When the truth is black and foreboding, people respond to it with greater efforts, throw their full weight behind their labors for victory. That has been the lesson that CBC has learned. In this, the wartime functions of radio become basically the same as those of peacetime-to report, simply and accurately, the news of the moment.

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*Let's Pretend*

## Uncle Russ

From 1948 to 1952, kids at American military bases all over the world would tune in to "*Let's Pretend with Uncle Russ*" on Saturday mornings. The show was presented by the Armed Forces Radio Service and was hosted by me, Russ Thompson. I was a Staff Sergeant and was stationed at AFRS Sendai, Japan, as program director in 1951 and 1952.

I produced, wrote, directed and was "*Uncle Russ*", a 30 minute show sent to Armed Forces Radio stations in almost every country in the world. Audiences would tune in to hear me tell stories and play music in our Saturday morning broadcast. Our prime audience was the U.S. Military service people and their dependents ("GI brats of the fifties"), but we also heard from many others who listened in as well to be entertained and to hone their English skills.

"*Uncle Russ*" also had the "Around the World Safety Club", which sent out safety hints and suggestions and membership cards with safety slogans and a picture of "Uncle Russ" on each card.

On the show I did some character voices, including Percy the Penguin and Ricky the Robot, two of my favorite characters, along with Captain Comet and Rocket Ranger Jane.

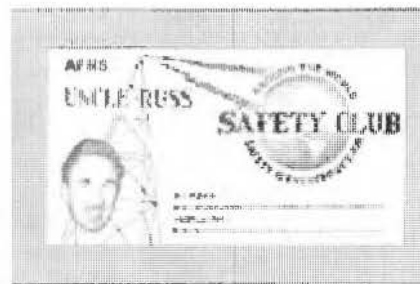
Several countries had "*Uncle Russ*" fan clubs, and the fan mail was phenomenal. I was quite proud and very pleased to

think that this program had such a profound effect on the children of the Armed Services. The Armed Forces Radio Service had a "hitch-hike" audience of give or take ninety million people!

I invite you to visit my website at [www.letspretendwithuncleruss.com](http://www.letspretendwithuncleruss.com). Take some time to browse through the PHOTOS, and check the LETTERS page to see some of the fan mail I received while playing "*Uncle Russ*" to all those kids so many years ago.

There must be thousands of people who have since grown up and returned to America and remember "*Let's Pretend with Uncle Russ*" from Armed Forces Radio Service. If so, I'd love to say "Hi" once again and hear from you. You can reach me via e-mail at [russletspretendwithuncleruss.com](mailto:russletspretendwithuncleruss.com).

Charles R. (Russ) Thompson  
1819 I Street  
Eureka, CA 95501 (707) 443-8500



# ON THE AIR TONIGHT

## 6 P. M.

WLW: King Cole Trio (n)  
WSAI: To Cincinnati At Six (r)  
WCPO: News, Otto  
WKRC: News, McCarthy  
WCKY: News  
WZIP: Naval Air Show (r)

## 6:15 p. m.

WLW: News, DeWeese  
WCPO: Sports, Waite Hoyt  
WKRC: Ballads (r)  
WCKY: Daily Hit Parade (r)

## 6:30 p. m.

WLW: Midwestern Hayride  
WCPO: Tops In Pops (r)  
WKRC: Sports, Dick Nesbitt

## 6:45 p. m.

WLW: Voice Of The Enquirer  
WSAI: Music You Like (r)  
WCPO: Loveliness For You (r)  
WKRC: News, Larry Lesener (c)

## 7 P. M.

WLW: Generation On Trial  
WSAI: Sports, Dick Bray  
WCPO: News, Otto  
WKRC: Philo Vance (r)  
WCKY: News

## 7:15 p. m.

WSAI: Report Auto Industry  
WCPO: Evening Serenade (r)  
WCKY: Waltz Time (r)

## 7:30 p. m.

WLW: Curtain Time (n)  
WSAI: Challenge Of Yukon (a)  
WCPO: Newscope (m)  
WKRC: Abe Burrows (c)  
WCKY: Opera Hour (r)

## 7:45 p. m.

WCPO: Twin Views On News  
WKRC: News

## 8 P. M.

WLW: Life Of Riley (n)  
WSAI: Ross Doland (a)  
WCPO: 20 Questions (m)  
WKRC: Suspense (c)  
WCKY: News.

## 8:15 p. m.

WCKY: The Jamboree (r)

## 8:30 p. m.

WLW: Truth or Consequence (n)  
WSAI: Famous Jury Trials (a)  
WCPO: X vs. V. K. Basketball Kids (m)

## 9 P. M.

WLW: Hit Parade (n)  
WSAI: Gangbusters (a)  
WCPO: Heard This One? (m)  
WKRC: Boston Blackie (r)  
WCKY: News; Jamboree (r)

## 9:30 p. m.

WLW: Judy Canova (n)  
WSAI: Murder And Mr. Malone  
WCPO: Name That Song? (m)  
WKRC: Vaughn Monroe (c)

## 10 P. M.

WLW: Kay Kyser (n)  
WSAI: Sammy Kaye  
WCPO: News, Dentler  
WKRC: Saturday Serenade (c)

## 10:15 p. m.

WCPO: Paul Dixon (r)

## 10:30 p. m.

WLW: Grand Ol' Opera (n)  
WSAI: Evening Concerts (r)  
WCPO: Yours For Asking (r)  
WKRC: Pays To Be Ignorant (c)

## 11 P. M.

WLW: News, Peter Grant  
WCPO: News, Dixon  
WKRC: World Tonight (c)  
WCKY: News, Pavey

## 11:15 p. m.

WLW: Record Shop (r)  
WCPO: Yours For Asking (r)  
WKRC: Eddy Howard Orch. (c)  
WCKY: The Jamboree (r)

## 11:30 p. m.

WLW: Al Cassidy  
WKRC: Dick Jurgens (c)

## 12 P. M.

WLW: News; Moon River  
WSAI: News  
WCPO: News  
WKRC: News (c)  
WCKY: News

## 12:15 p. m.

WSAI: Dance Music (r)  
WCPO: Yours For Asking (r)  
WKRC: Buddy Moreno (c)  
WCKY: Music To Read By (r)

## 12:30 p. m.

WLW: Platter Time (r)  
WKRC: Shep Fields (c)

## 1 A. M.

WSAI: Sign Off  
WCPO: News And Music (r)  
WKRC: Sign Off  
WCKY: Night Hawks (r)

Saturday, February 28, 1948 Cincinnati, Ohio



## Old Time Radio Series Reviews

by Bill Kiddle

### THE CHASE

In the spring of 1952, creator-writer Lawrence Klee brought to NBC THE CHASE, an interesting dramatic adventure anthology of highly melodramatic, and often improbable, tales about people who live in a world where there are always "the hunters and the hunted", and the "pursuers and the pursued." The transcribed program, heard on Sunday afternoons at 4:00, lasted only for a short time, from 4/27/52 to 6/28/53. Radio Memories has an excellent collection of 55 of these interesting dramas.

### DARKNESS

During the Golden Age of Radio, fine old mystery/horror shows developed for their audiences an aura of campy horror, that focused upon a creaking door, and the voice of a scary host. Many decades later, Ken Gerard and Roger Ritner combined their writing and directing skills to produce DARKNESS, a half-hour anthology using new, contemporary scripts, and stereo sound to generate a 'case of the shivers'. Radio Memories has several of these interesting shows in its fine collection.

### DARKROOM MYSTERY THEATER

"What is a name?" is a famous query once penned by Spakespeare, the Bard of Avon. DARKROOM THEATER is a real diamond in the rough, a contemporary mystery anthology broadcast in the 1980's. The series produced well-crafted modern mysteries which contained a tint of the supernatural. In one episode, titled "Broadcaster" we encounter a drama about top TV newscasters, all old pros, who no longer stand before a camera--their images are recreat-

ed by a high-tech matrix box. These men are "put out work" as TV ratings continue to climb. The bottom line is that computers, not people, control the whole media.

### DAY OF THE TRIFFIDS

Probably the most imaginative of all fiction is science fiction, and radio being the "theatre of the mind", provided a very effective mode of presentation. John Wyndham's sci-fi classic, DAY OF THE TRIFFIDS became a six-part BBC mini-series on Thursday evenings over Radio 4 between 14 February and 20 March in 1960. This tale brings to a listening audience a new type of alien invader--the plant. Strange mutant vegetation invade England (and envelop to the rest of the world) bringing blindness to most of the world's population. Fortunately for the human race, a few brave souls are spared the loss of sight and battle the invaders. Heard in the cast were Patrick Barr, Monica Gray and Gabriel Blunt. The BBC Series section of your Radio Memories catalog has the complete series.

### ADVENTURES OF THE SEA HOUND

Fran Striker, noted for his script writing abilities in the creation of THE LONE RANGER and THE GREEN HORNET, produced ADVENTURES OF THE SEA HOUND an adventure serial for a juvenile listening audience starting on 6/29/42. The story line, which focused upon the exploits of "Captain Silver" (played by Ken Daigneau) and young "Jerry", was heard, off and on, over ABC (BLUE) daily until 8/07/51.

### ALIENS IN THE MIND

The BBC brought two great film stars, Vincent Price and Peter Cushing together for a series of excellent science fiction tales. The six-part serial was heard on Sunday evenings at 7:00 in the UK during the months of January and February, 1977.

The storyline focused upon the exploits of "Professor Lark" (Vincent Price) and "John Cornelius" (Peter Cushing) as they join forces to investigate the mysterious death of an old friend "Dr. Hugh Baxter." On the remote Scottish island of Lerwick they encounter a colony of mutants who are hatching an evil plan to gain control of Her Majesty's Government.

### A CRIME LETTER FROM DAN DODGE

Most crime story fans would admit that in the annals of modern detective fiction there was only one "Sam Spade." A CRIME LETTER FROM DAN DODGE was at best a weak imitation of a great original. Myron McCormick was cast in the title role. For only four months, between 10/31/52 and 2/27/53 Gillette & Toni grooming products sponsored this crime drama series heard over ABC on Friday evening at 8:00.

### A LIFE IN YOUR HANDS

Earle Stanley Gardner, well-known mystery story witer, created "Jonathon Kegg", an interesting crime drama character, an "Amicus Curiae" (friend of the court), a person who arrived in a court room and was allowed great liberty within the scope of judicial proceedings. Gardner, a writer of fiction, twists and bends the American judicial process to allow his main character to "solve the case" within the court room, in "Judge Dee" style. This radio drama, titled A LIFE IN YOUR HANDS, was heard over NBC at different times, with different sponsors, for three years, between 6/07/49 and 8/21/52.

### A MAN NAMED JORDON

According to the classic observation, "from tiny acorns, mighty oaks are born." A MAN NAMED JORDON was the West Coast quarter-hour adventure serial that matured into the famous ROCKY JORDON series.

Jack Moyles was cast in the title role of an expatriate American and owner of the "Cafe Tambourine" a small bar/restaurant on "a narrow street off Istanbul's Grand Bazaar." "Rocky" was always on the lookout for adventure, a loose buck, and beautiful women. At the "Tambourine" he had "Ali", "Toni Sherwood" and "Duke O'Brien" was his faithful friends. The original serial version was heard over CBS's Pacific network for six months, on different evenings, from January 2 to June 29, 1945.

### A DATE WITH JUDY

Teenage situation comedies "found a home" in the early evening broadcasting lineups of most networks. A DATE WITH JUDY was heard over NBC (and later ABC) for almost nine years, between 6/24/41 and 4/40/50. The storyline revolved around the life of "Judy Foster", a teenager who spent most of her time on the telephone, arranging, discussing and lamenting the lack of dates in her young life. This program, a female counterpart to ALDRICH FAMILY or ARCHIE ANDREWS, started out as a summer replacement for THE BOB HOPE SHOW, but blossomed into a production filled giggles and teenage slang that brought "good kids" close to the hearts of millions of avid listeners. From 1943 to 1950 Louise Erickson was cast in the featured role, with Joseph Kearns as her father, "Mr. Melvin Foster." Radio Memories has an interesting collection of these situation comedy shows.

### ADVENTURES OF MAISIE

Ann Sothern, a gifted comedienne, is remembered by her fans for her portrayal of "Maisie Ravier", "a sassy and street-smart American working woman." In 1945 Ms. Sothern took "Maisie" from the studio lots of Hollywood to CBS radio, in a half-



hour comedy titled ADVENTURES OF MAISIE. The series, written by John L. Green, lasted in various formats over two different networks for seven years until 12/26/52. In the early versions of the show, our heroine was a hard-working secretary, and Elliott Lewis played the role of her boyfriend, "Bill." Radio Memories has an outstanding collection of this fine romantic situation comedy.

#### **AGAINST THE STORM**

Serialized drama was the mainstay of daytime radio because it brought back the same audience for episode after episode. AGAINST THE STORM, sponsored first by Ivory Soap, and later by Philip Morris, was heard five days a week for 12 years. This daytime drama, written by Sandra Michael, was lauded for its high quality production, originality, and "inspirational message." The central character (often in the background) was "Professor Allen," who taught at a New England college and lived at "Deep Pool Farm." He was outspoken on political, as well as moral and cultural issues. On a daily basis, the key characters were "Christy and Paul Cameron" (daughter and son-in-law to "Allen").

#### **ABBOTT AND COSTELLO**

Many radio comedy teams of the 1940's had beginnings as vaudeville acts, then moved away from the vaudeville style format. Bud Abbott and Lou Costello did not. They were comfortable with the old traditional style of comedy, and it made them into radio stars. THE ABBOTT AND COSTELLO SHOW started as a summer replacement for FRED ALLEN in 1940 and by 1942 they had a series of their own. This famous comedy team was heard in a number of different musical variety formats over NBC (and later ABC) until 6/09/49.

Radio Memories has an outstanding collection of laugh-filled episodes from 1942-1949.

#### **ALDRICH FAMILY**

For almost 14 years, between 7/02/39 and 4/19/53, THE ALDRICH FAMILY was a very popular situation comedy. The opening episode each week did a great job in setting the tone and general theme for the series. "Mrs. Aldrich" yells to her son.... "Henry, Henry Aldrich!" and "Henry" responds dutifully... "coming mother." Our teenager was a respectful son in a loving family, and yet his youthful spirit got him into some minor crisis each week. The program was always funny and always wholesome. During the long run, the series was broadcast over NBC or CBS on various days, in different time slots.

#### **AMAZING MR. MALONE**

During the 1930's Chicago receive the reputation for being the "gang-land capital" of America. This unfortunate stereotype led the hero of our program, "John J. Malone", criminal attorney, to place his offices in the Windy City. For three years, between 1/11/47 and 7/13/51, the crime drama THE AMAZING MR. MALONE (aka MURDER & MR. MALONE) was an interesting study in "differences": the program had four different titles, was aired over ABC on different nights, for different sponsors, and with different men cast in the title role. The story lines were loosely based on novels by Craig Rice (aka Georgiana Ann Randolph).

#### **ADVENTURES OF ARCHIE ANDREWS**

Bob Montana's popular comic strip character ARCHIE ANDREWS, and his friends "jughead", "Betty", and "Veronica" came first to the Blue network in 1943 in a daily quarter-hour format. Later in the winter of 1943-1944 the program was aired for 25

minutes. Finally in 1945, NBC added ARCHIE to its Saturday morning lineup of children's programs, and here it stayed until 9/12/53. The half-hour program, with Bob Hastings in the title role, became a favorite among young listeners and a big sales plus for the sponsor, Swift meat products. Radio Memories has an interesting collection of episodes from 1947-1948.

#### **ADVENTURES OF FRANK MERRIWELL**

College athletics of the 1890's were not as they are today. First, the famous stories from the pen of Bert L. Standish allowed young readers a first row seat at the "big game." In those days it was Yale vs. Harvard, and "Frank Merriwell" of Yale had his name become synonymous with a last second, come-from behind victory. The stories were re-created over NBC radio for a short three months between March 26 and 1948 the juvenile series titled THE ADVENTURES OF FRANK MERRIWELL was revived and returned to NBC on Stuarday mornings at 10:00. Lawson Zerbe was cast in the title role.

#### **ADVENTURES OF THE RED FEATHER MAN**

Caution: readers of this review should not be expecting an introduction to some long lost adventure series about Native Americans nor about caped crusaders in leotards. On the contrary, in the late 1940's, The Community Chests of America, symbolized by a red feather, sponsored and syndicated THE ADVENTURES OF THE RED FEATHER MAN, a quarter-hour dramatic series as part of the firm's on-going appeal for funds. Eloise Walton wrote most of the scripts and many great names from Hollywood and radio were heard in dramatic roles that promoted the many agencies affiliated with the Community Chest organi-

zations of that day.

#### **AFFAIRS OF ANN SCOTLAND**

Arlene Francis, popular stage, screen, and television star had the lead in the ABC crime drama THE AFFAIRS OF ANN SCOTLAND. The program, produced in Hollywood under the sponsorship of the Hudnut Corporation, was heard on Wednesday nights at 9:00. The series ran for one year from 10/30/46 to 10/22/47. Ms Francis played the role of a "sexy girl detective, sort of a private eyelash...who trapped her quarry with gile and feminine wiles." Helen Mack was the director and Del Castillo added the necessary musical touches.

#### **ALIEN WORLDS**

For over a century science fiction stories have tintillated reader's imaginations. Then starting in the 1930's, radio provided the best possible media for vivid images of science fiction drama. It was not until the 1950's that DIMENSION X and X-MINUS ONE produced science fiction productions for an adult listening audience. ALIEN WORLDS is a more or less contemporary effort (1979) to keep traditions alive. Originally these programs were produced by the BBC in stereo and were aired in 26 episodes from April 8 to December 30, 1979. The stories were well-written and high production values were maintained. At one point the programs were broadcast over 600 station world wide. Radio Memories has the complete run of 26 episodes.







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**CAVALCADE OF AMERICA (New)**

- 20309 07/12/43 #339 Soldier Of The Cloth  
07/19/43 #340 Schoolhouse At  
The Front
- 20310 07/26/43 #341 Diamonds At War  
08/02/43 #342 Nine Men Against  
The Arctic
- 20311 08/09/43 #343 Short Cut To Tokyo  
08/16/43 #344 The Major And  
The Mules
- 20312 08/30/43 #346 Dear Funnyface  
09/06/43 #347 Double Play
- 20313 09/13/43 #348 Iron Camels  
09/20/43 #349 Vengeance Of The  
Torpedo Eight

**COLUMBIA WORKSHOP (New)**

- 19414 12/22/38 #118 Bread On The Waters  
12/14/46 # 43 Alice & The Echo
- 19415 12/22/40 # 59 The Plot To  
Overthrow Christmas  
11/23/46 # 40 The Tin Whistle

**FATHER KNOWS BEST (New)**

- 20285 01/18/51 Redecoration Woes  
01/25/51 Sound Matchmaking
- 20286 02/01/51 Jim Inherits A Ranch  
In Arizona  
02/08/51 What Was His Name?
- 20287 02/15/51 Orchid For A Lady  
02/22/51 Always Tell The Truth
- 20288 09/20/51 A Diet Discussion  
C-90 05/15/52 Self Reliance  
09/18/52 Weekend Activity
- 20289 09/25/52 Should Women Work  
10/09/52 Betty & The Crooner
- 20292 10/16/52 Bud Quits School  
10/30/52 Carnival In Town

- 20293 11/06/52 Selling The House  
11/13/52 The Missing Pipes
- 20294 11/20/52 The Phantom Prowler  
12/11/53 A Worried Witness
- 20295 12/18/52 The Kids Revolt  
12/25/52 Shared Christmas Gifts

**KEYS TO THE CAPITAL(New)**

- 20417 06/23/54 Eisenhower  
07/14/54 John Foster Dulles
- 20418 07/21/54 Indo-China  
07/28/54 Red Chinese Planes In  
The Far East
- 20419 08/04/54 Adjournment Of Congress  
08/11/54 British & American Attitude  
Toward Communist World
- 20420 08/25/54 Fight Over European  
Defense, Community Treaty  
09/01/54 Censor Charges  
vs. McCarthy
- 20421 09/08/54 Segregation In Public  
Schools  
09/15/54 How Far Will US Go  
Helping Chinese Nationalists
- 20422 09/22/54 Watkins Committee  
10/06/54 Agreement To Rearm  
Germany, London Conference

**KRAFT MUSIC HALL (New)**

- 20216 03/23/44 Frankie Carie  
03/30/44 George Murphy
- 20217 04/06/44 Kraft Choral Club  
04/13/44 Bob Hope

**LAND OF THE FREE(New)**

- 20409 07/06/42 # 1 The Search For  
Freedom (End Missing)  
07/27/42 # 4 The King's Counting  
House

- 20410 08/03/42 # 5 The King's Portion  
08/10/42 # 6 The Barbary Coast  
(1st half only)  
08/17/42 # 7 Revolt In La Plata  
(2nd half only)
- 20411 08/24/42 # 8 Liberty, Equality &  
Fraternity  
08/31/42 # 9 The Road To  
Dominion
- 20412 09/07/42 #10 Revolt Of The  
C-90 Disinherited Of Mexico  
09/14/42 #11 First Pan-American  
Congress  
09/21/42 #12 The American  
Emperor (1st half only)
- 20413 09/28/42 #13 Bread & Tears  
10/12/42 #15 North Star Of  
Samarkand (Open Cut)
- 20414 11/02/42 #18 The Legend Of  
Quetzalcoatl  
05/23/43 # Valley Forge (2nd  
half only)

**LIVES OF GREAT MEN (New)**

- 20398 11/05/38 Theodorick The Great  
C-90 11/12/38 St. Francis Of Assissi  
11/19/38 Dante  
11/26/38 Savaronola  
12/03/38 Leonardo da Vinci
- 20399 12/10/38 Erasmus  
12/17/38 Gliordano Bruno  
12/24/38 Shakespeare  
12/31/38 Spinoza
- 20400 01/21/39 Goethe  
C-90 02/11/39 Jefferson  
02/18/39 Hamilton  
03/04/39 Carlyle  
03/11/39 Emerson
- 20401 03/18/39 Lee  
03/25/39 Lincoln  
04/01/39 Browning  
04/08/39 Tolstoy

- 20402 04/15/39 Ibsen  
04/22/39 Woodrow Wilson  
04/29/39 Rudyard Kipling  
05/06/39 Pierre Loti
- 20403 05/13/39 WB Yeats  
05/20/39 GK Chesterton  
05/27/39 Walt Whitman  
06/03/39 Edwin Markham

**PACIFIC STORY**

- 20341 09/03/44 #61 Bhosa, The Indian  
Quisling  
09/10/44 #62 The South Manchuria  
Railway
- 20342 09/17/44 #63 China's New Life  
Movement  
09/24/44 #64 Tokyo, Target Of  
The Pacific
- 20343 10/01/44 #65 Manila, Pearl Of  
The Orient  
10/08/44 #66 China's Little Devils
- 20387 10/15/44 #67 The Kwantung Army  
10/22/44 #68 The Long March
- 20388 10/29/44 #69 Hainan, Sentry Of  
The South China Sea  
11/05/44 #70 The Filipino  
Underground
- 20389 11/12/44 #71 Russia's Strength In  
The Far East  
11/19/44 #72 Japan's Robber  
Barons
- 20390 11/26/44 #73 Opium, Curse Of The  
Far East  
12/03/44 #74 Manchuria's Puppet  
Government
- 20391 12/10/44 #75 Japan's Secret Police  
06/16/46 #154 Russia Looks To  
The East

**YOUR HIT PARADE**

- 19407 01/20/45 Don't Fence Me In  
02/03/45 Don't Fence Me In
- 19408 02/10/45 Accentuate The Positive  
03/03/45 Accentuate The Positive



19409 03/10/45 Accentuate The Positive  
03/24/45 My Dreams Are  
Getting Better (VG+)

19410 01/10/48 Ballerina  
01/17/48 How Soon

19411 08/07/48 It's Magic

C-90 11/12/49 That Lucky Old Sun  
10/21/50 Good Night Irene

19413 06/25/55 Cherry Pink & Apple  
Blossom White  
11/25/55 Sixteen Tons (G/VG)

**YOURS TRULY JOHNNY DOLLAR (New)**

20238 03/03/51 #87 The Celia  
Woodstock Matter

03/10/51 #88 The Stanley  
Springs Matter

20239 03/24/51 #90 The Byron  
Hayes Matter

03/31/51 #91 The Jackie  
Cleaver Matter

20240 04/07/51 #92 The Edward  
French Matter

04/14/51 #93 The Mickey  
McQueen Matter

20241 04/28/51 #95 The Month-End  
Raid Matter

04/25/51 #96 The Virginia Towne  
Matter (Rehearsal)

20242 05/05/51 #96 The Virginia  
Towne Matter

05/26/51 #99 The Lillis  
Bond Matter

20243 06/02/51 #100 The Soderbury,  
Maine Matter

06/16/51 #102 The Arthur  
Boldrick Matter

20244 06/20/51 #103 The Malcolm Wish,  
Maryland Matter

07/04/51 #105 The Alonzo  
Chapman Matter

20245 07/11/51 #106 The Fairway Matter  
08/01/51 #109 The Horace  
Lockhart Matter

20246 08/15/51 #111 The Lucky Costa  
Matter (VG)

08/29/51 #113 The Leland Case  
Matter (Rehearsal)

20247 09/19/51 #115 The Cuban  
Jewel Matter

10/06/51 #117 The Douglas  
Taylor Matter

20248 10/13/51 #118 The Millard  
Ward Matter (VG)

10/27/51 #120 The Tolhurst  
Theft Matter (VG)

**STORY OF ALL OF US (New)**

20396 03/10/40 World With No People

C-90 04/28/40 Greeks & Legends  
05/05/40 Time Of Homer & David  
05/12/40 Phoenicians  
05/19/40 Ancient City Of Rome

20397 06/02/40 Ninevah

C-90 06/16/40 Medes & Persians  
06/23/40 Past Stories  
06/30/40 Past Stories  
07/07/40 The Other Side Of  
The World

**WALK SOFTLY, PETER TROY (New)**

C-90 20190 03/10/64 #12 The  
Champagne Doll

03/17/64 #13 The Karate Kid (Poor)

03/24/64 #14 The Second Peter Troy

20191 03/31/64 #15 The Odds-On Lady

04/07/64 #16 The Weakness  
Of Strength

20192 04/14/64 #17 The Black-Eyed  
Susan Brown

04/21/64 #18 The Far Out Wall

20193 04/28/64 #19 A Flight Of Fancy  
05/12/64 #21 A Partridge In A  
Pear Tree

20194 05/19/64 #22 The Loves Of  
Lois Denver

05/26/64 #23 The Tarnished Angel

20195 06/02/64 #24 Contrary Mary  
06/09/64 #25 Lydia & The Long Shot

20196 06/16/64 #26 The Haunted Harridan  
06/23/64 #27 A Question Of  
Prosperity

20197 06/30/64 #28 The High Pressure  
Harpy

07/07/64 #29 The Gilded Lily

20198 07/14/64 #30 The Lives Of A  
Bengal Dancer

07/21/64 #31 A Patsy Named Patsy

20199 07/28/64 #32 A Jinx On Jenny  
08/04/64 #33 The Iron Maiden

20233 08/11/64 #34 Julie Accused Of  
Murder

08/18/64 #35 An Anxious April Day

20234 08/25/64 #36 Wanda's Work Of Art

C-90 09/01/64 #37 The Forlorn Lady  
09/08/64 #38 The Casual Inspector  
Caswell (Skips)

**LUX RADIO THEATER (New)**

19369 04/08/40 #258 Mama Loves Papa

19370 01/18/43 #379 My Gal Sal

19371 10/11/43 #409 Heaven Can Wait

19372 11/29/43 #416 The Navy Comes  
Through

19373 03/13/44 #430 In Old Oklahoma

19375 12/18/44 #462 Berkeley Square

19376 11/12/45 #501 Guest In The House

19377 12/10/45 #505 Guest Wife

19378 12/24/45 #507 I'll Be Seeing You

19379 04/15/46 #523 Whistle Stop (VG)

19380 05/06/46 #526 Tomorrow Is Forever

19381 12/02/46 #548 Meet Me In St. Louis

19382 12/23/46 #551 Do You Love Me?

19383 01/06/47 #553 Till The End Of Time

19384 02/10/47 #558 Frenchmen's Creek

19386 03/17/47 #563 Leave Her To Heaven

19388 10/13/47 #585 Great Expectations

19385 02/17/47 #559 Devotion

19389 03/29/48 #609 I Love You Again

19390 02/14/49 #645 Sitting Pretty

19391 09/05/49 #666 Saigon

19392 01/16/50 #685 Mr. Belvedere Goes  
To College

19393 04/03/50 #696 Come To The  
Stable (VG; Low Levels)

19394 05/07/51 #745 Cheaper By The  
Dozen

19395 03/17/52 #782 Top O' The Morn

19396 09/22/52 #795 I'll Never Forget

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