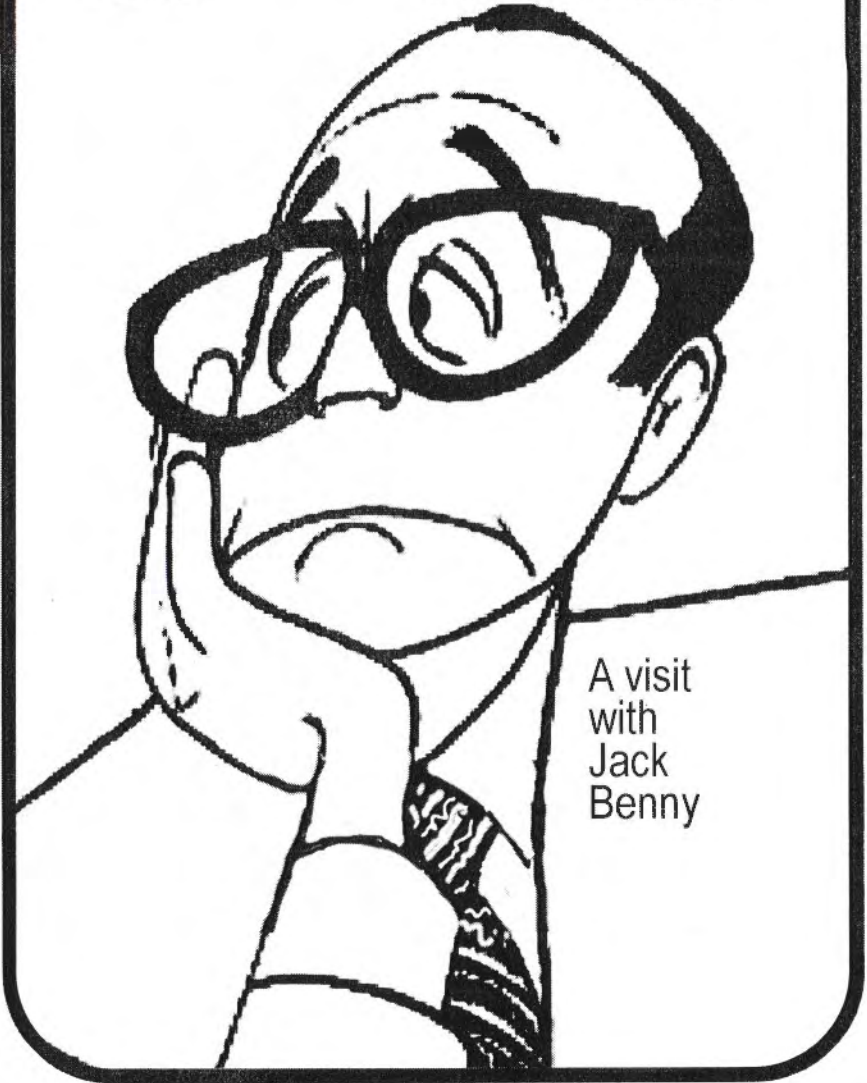


# Old Time Radio **DIGEST**

No. 141

Summer 2013 \$3.75



A visit  
with  
Jack  
Benny

# Old Time Radio DIGEST

No. 141

Summer 2013

The Old Time Radio Digest is printed published and distributed by RMS & Associates Edited by Bob Burchett

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*Jack Benny* says:  
"Fred Allen is making cracks about my being on the Dennis Day Show That guy is so green with envy— every time he opens his mouth somebody mails a letter. Tune in Dennis show tonight—Allen won't be on it!"



Tune in  
**THE NEW  
DENNIS DAY  
SHOW**  
Tonight **WIBA  
6:30 P.M.**

*Fred Allen says:*  
"Jack Benny on the Dennis Day Show... hmmm. That's the first time a ham ever brought along its own eggs. Tonight Benny won't be on... that's one good reason for tuning in..."



**THE NEW  
DENNIS DAY  
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# Come and visit Jack Benny

by Polly Townsend *Radio Mirror Magazine*

Under one roof: a house for everybody, and for everybody a house of his own.

This is Mary Livingstone's recipe for a harmonious family life, and it works like a talisman-even in Hollywood where (despite the well-paid efforts of half the psychiatric brains in the country) more marriages explode in the headlines than go on year in year out in a sort of a miraculous serenity.

Of course, if you're living in Quonset hut with your bride and her mother and planning to put Junior in the dresser drawer, a description of the Jack Bennys' serene and well-roofed existence will only hasten your trip to the divorce court, or to Washington to have the heads of the housing expeditors.

But even in such dire straits as that you will be thinking and planning for your dream home of 'the not too distant future and a look-in at a housing system which is different-and which works-may come in handy.

As any good architect or builder will tell you, you must start planning your house by thinking hard about the way you live, about what sort of people your house must provide for, and what sort of work and play and rest and hobbies make up their lives.

For work is not just work - nor rest just rest; etc., etc. And people - and if you're living in a Quonset hut you have found this out - are not just people. Every individual has a way of living all his own, and if it is blocked and thwarted too long by the external conditions of his life, he will explode with as much noise and almost as

much release of radio-active poison matter as did the atom bomb over Bikini.

Mary Benny knew this when she planned her house, and she planned carefully for *lebensraum* for three as disparate human beings as ever found shelter under a single rooftop."

First of all, of course, the house had to 'Work for Jack Benny. More of the sweat and toil which produces the Benny radio show every -week goes on at the Benny home than in Jack's office or at NBC studios - so Jack's *lebensraum* had to provide for working space, shut off from the noise and confusions of the rest of the household. As for Jack's recreation - if there is work to be done, he doesn't get any. His rest, ditto - if the script is in trouble Jack Benny can get along with catnaps, spending more of the small hours awake and at work than pounding the pillow. His hobbies - well, unless you count golf and gin rummy and seeing his friends (which he gets around to during the radio season only when Mary insists that he leave the woe to the writers for a spell), his hobbies are more work. Jack's housing needs, then, are simple: quiet, privacy, the right to turn on the lights in the middle of the night - a room of his own.

Then there is Joan, the Bennys' daughter twelve years old, healthy, active and gregarious. Her work - the teachers at El Rodeo School pile on the home work, to hear Joannie tell it - so there must be a place to study. Her hobbies are horseback riding, swimming, playing the phonograph and the piano with the more friends around the merrier. Her rest black out! The



Jack and Mary in their living room

sort of exhaustion Joan's life promotes is not like her father's; it makes for good, sound sleep, nine until seven, with no interruptions. Her needs; a place for hollering - alternating with sleep - preferably far away from her father's retreat and suitably soundproofed, i.e., a room of her own.

Mary's own habit patterns seem distinctly normal - humdrum, even - after a glance at the rest of the family, but on closer inspection they, too, make for a bit of planning. From long years in the theater, Mary has appropriated the custom of going to bed very late. This does not mean that she must be up and doing until dawn. The up-staying is just as pleasant if you're propped up in bed with plenty of pillows' and a cigarette and some new books. But it means compromising on the other end of the night. Mary's maid knows that Mrs. Benny will want her breakfast tray before noon only if she has a vital business appointment. So Mary, too, needs a room of her own.

As a result the second floor of the

Bennys' spacious Georgian home in Beverly Hills is laid out in three suites - so different in character and equipment that they could be three separate apartments, in three never conflicting worlds.

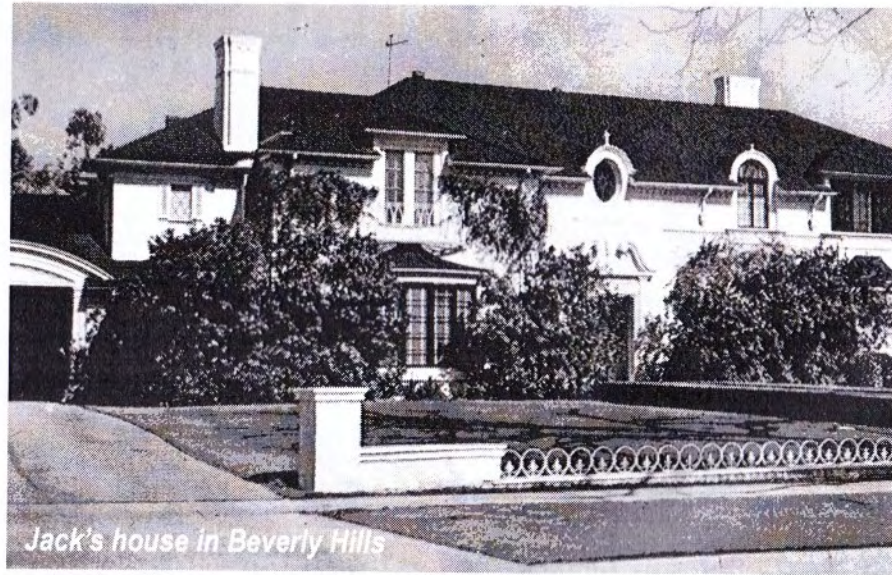
"Never?" As Gilbert and Sullivan put it, "Well, hardly ever."

Even with Mary's meticulous planning, Hard Working Jack and Hard Playing Joan sometimes manage a head-on collision.

At these moments, Rule No. One of family policy invoked: "Daddy, if he is working, is always right."

Recently, Jack's producers and writing staff were working at the house with the boss. They were up, against a knotty script-cutting problem. Down the hall with her door ajar, Joannie was practicing her piano lesson. She plays very well, but anyone's practicing has a tendency to become monotonous. And besides, the counting - one-two-three-four - was distinctly audible, and distracting, in the script session.

Jack sent Producer Bob Allen to Joannie's



Jack's house in Beverly Hills

suite with a message.

"Your daddy," he said, "wants you to practice downstairs."

Joannie sighed, Junior Miss Aggrieved.

"I *thought* he would," she said. Un-said was Career Woman's age-old complaint. "And my work, I suppose, has no importance around here."

But she went.

Mary Benny often sits in with the writers and Jack on the radio conferences.

So, as a matter of fact, does Joan.

What's more, Joan isn't afraid to criticize her Daddy's jokes --- and her Daddy isn't too proud, sometimes, to accept her criticism.

Once recently, however, when Joan objected to a particular boffola on the grounds that it was "corny" her father overruled her. "Keep it in," he ordered. "It may be corny but it's funny."

"THAT'S what you think," Joan -- not easily abashed -- argued. "But you should be in my shoes. On Mondays, I have to

face my friends!"

The joke was blue-penciled.

Jack's big room is a sort of bed-sitting room with a desk' almost as big as the bed, with shelves for scripts and reference books, and big, bright working lights, comfortable chairs, man-sized tables at the bedside with sharpened pencils and paper, books and the inevitable box of sleep-promoters. The colors are masculine and unbedroomy-brown and beige. The suite includes a dressing room, done in brown leather, a porch overlooking the garden, and Jack's bath--where he may leave the top off the toothpaste tube if he feels like it.

Joan, who is the smallest member of the family, rates the biggest suite--because her activities are so varied she needs plenty of room to blow off steam.

Her "apartment" has a big bedroom -- with two beds, one for her frequent overnight guests--a dressing room with



A place where a man can work or relax as he sees fit -- Jack's room

one whole wall of perfume bottles, a private bath, and a huge playroom, this room farthest away from the family. The playroom is the heart of the place. It has the phonograph and record collection, the spinet piano, Joan's collection of dolls and toy horses, her books, the photographs of her friends, the clutter which goes with being young, and alert and busy. Joan's governess, Julia Vallance, who has shared her life for five years, is the sort of calm, imperturbable woman who likes children and doesn't mind messing and who can provide efficiently for a little girl's health and safety without imposing too rigid a set of rules. As Joan would put it, "She doesn't go around saying no and shushing you all the time."

Joan prefers to think of Miss Vallance as her "secretary." Not many of her schoolmates at public school can afford the luxury of a "governess" and Joan thinks the whole custom a little snobbish.

Mary Benny's personal rooms, in noticeable contradiction, are never cluttered, and they certainly are the prettiest rooms of all. The bedroom, in soft blue, rose and white is Victorian in feeling -- without being stiff. The fireplace of black marble is for real fires -- friendly and inviting. The chintz draperies and upholstery are in a cheerful floral pattern, which is repeated in the wall paper on two ends of the room.



When you stay up late reading and get up equally late in the morning, as Mary does, your bedroom should be comfortable and beautiful, Mary's is both.



Upstairs, everything's private, but in the big, comfortable playroom the Bennys can be a family.

The blue-tufted oversized bed is pure feminine heaven, where a substitution of fat pillows for flat ones makes it easily as inviting for staying awake as for dropping off to sleep. Mary has, in addition, her private mirrored dressing room where vast cedarlined closets house what Howard Greer has called the smartest wardrobe in favorite bath oils and perfumes.

With such a plan, it is plain to see, there need never be any conflict of personalities—any reason for any of the members of the household to be uncomfortable for the sake of any of the others. A reconnaissance flight over the Benny home at any eleven A.M.—which caught Jack hard at work on a script, Joan practicing for her piano lesson, and Mary blissfully asleep—would prove incontrovertibly that planning makes perfect. Planning makes freedom, too, complete freedom for every member of the family to do what he likes, when he likes-to be

himself. And that makes for an adjusted, happy family.

The rest of the house is planned just as systematically for living happily together—and don't think for a moment just because the upstairs levels are designed as they are that the Bennys live in complete isolation with no traffic from one "apartment" to another. It is here that Mary's impeccable butler, Oscar, has his innings. Oscar is the perfect butler, English, proper, and-and this is unusual-always affable. Oscar is always smiling. (He doesn't know, fortunately, that Jack's writers with typical lack of reverence for the Way Things Are Done refer to him always as "Smiley.") And here, too, the rooms have as many moods as there are occasions which the Bennys enjoy as a family.

The drawing room is quite formal, its furnishings handsome, some of them rare and priceless since the Bennys have not had to consider a strict budget in planning

their home. Mary Benny would be the first, however, to concede that a formal living room can be just as lovely without real antiques, without Chinese jade lamp bases, and real collectors' items among the objets d'art. She has gone to a great deal of trouble, as a matter of fact, to detract from the museum aura of such fabulous pieces by doing her upholstered pieces with her first thought for comfort, and by a subtle use of color-pale green, rose, and ivory, and a real fire's happiest companion, brass.

It is in this room that the Bennys welcome guests at their more elaborate parties. The drawing room's complement in character and style is the formal dining room, a beautiful room done in grey and gold, with a long table which comfortably will seat twenty, with massive silver pieces from old England and a crystal chandelier. These two rooms, along with a panelled library with dark blue oriental rugs and a Dutch tile fireplace are among the show spots of Hollywood.

A pair of rooms all three Bennys like much better, and live in much more, are the big, rambling playroom which faces on the garden and a sunny yellow, and pale grey breakfast room in which green vines in silver urns bring the garden indoors.



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LINA OMAI  
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COAST TO COAST

KGLO  
3:00 P.M.

# Coming Major

by Ezra Stone & Weldon Melick

## Chapter Twenty-Three

From the Opry House to the White House in a little over a year! Soldier theatricals had come a long way since "entertainment" was provided at Upton by selectees summarily called to the small stage and ordered to be funny. We actors had weathered ridicule and discouragement and even had our loyalty challenged. There had been times when the obstacles seemed too great, when the temptation was strong to abandon our floundering crusade for soldier self-entertainment and seek a place in military units of established and unquestioned value.

True, the Tita tour had temporarily sidetracked us on a mission of home-front morale. But it might also prove a golden opportunity to break down the strong rational prejudice in civilian minds against using soldiers for soldier morale. And we all sensed that we were passing a most important milestone in this direction as the entire company of about three hundred twenty-five assembled in front of the National Theatre at 11 :30 Friday night, following the show, and marched through the streets of the capital to the White House gates. Being received in a body at the White House constituted the highest recognition for the work we believed in.

Polite but vigilant plain-clothes men FBI'ed us at the door of the East Wing, collected our special invitations, and had us form in a long line. Being in these hallowed halls gave me a fanciful feeling of timelessness. I don't think I'd have been much surprised if Abraham Lincoln had stepped out of a picture frame and said,

"I'll show you around. This' is the guide's day off."

The rest of the boys hadn't been told that President Roosevelt was going to greet each one in person. When a rumor sizzled down the long human fuse that the President himself was waiting at the head of the line, they forgot the venerated halls and tiptoe voices. Sergeant Dick Bernie restored order with the veiled threat, "The next guy who sounds off has to meet the Vice-President instead."

As an aide identified each soldier, the President shook hands, calling him by name. Atired in dinner clothes, he sat in a huge, high-backed armchair. The massiveness of his head and the breadth and thickness of his shoulders would have dwarfed a chair of ordinary size. Mrs. Roosevelt stood beside him, smiling and greeting each boy as he left the President.

He seemed rather glad to see me, and no wonder—I was the last man in the line. He scrutinized my face again and then remarked to Mrs. Roosevelt "He doesn't look a bit different on-stage!" Then I knew it had been my artificial complexion that had startled him at our meeting outside the theatre. What looks like flesh and blood behind footlights looks like tomato aspic in the glaring sun. It was undoubtedly the first time the President had ever seen a soldier in full combat attire and grease paint at close range. He probably thought I had suddenly developed a high fever.

Dick Burdick, writing for our yearbook, described the feeling every boy had, I think, when he felt the grip of the President's hand and heard his own name

spoken by a voice that will echo down through centuries to come. "I had planned to stare long and hard," Dick said, "to drink in the scene so it would last. But somehow my senses jammed and everything went blurred and vague, like a snapshot out of focus. My lips moved, but my voice' was trapped in my throat.

"Then it was over. I had met my Commander-in-Chief, and I suddenly had a deep conviction of security and trust and yes, a surge of unembarrassed patriotism. I came out of my trance, shook hands with Mrs. Roosevelt, said good evening, and even managed to smile a little, and she was smiling a lot.

"I watched some of the others coming off the assembly line to see whether that 'hand operation' did the same thing to them as it had to me. Broadway sophisticates that most of them were, accustomed to meeting all sorts of celebrities, they were plainly stirred by the honor the President was according us. Each one came away with a numb expression, as if he wouldn't be able to tell you his name."

I don't suppose the boys were gracing the White House quite the way some of their fond mothers undoubtedly dreamed over their cradles that they would. But the dreams were prophetic insofar as those boys have been called upon to have a part in shaping the destiny of their country and that of the world.

Our crowd more than filled the state dining room. Tables with vases of red roses and plates stacked high with sandwiches had also been arranged in the three reception rooms known as the Oval, the Red, and the Green rooms.

Hank Henry, noting the fare, accused Meister and Merrill of having catered for the occasion. Actually we weren't expect-

# Who eats tooth paste for his birthday tonight? (WHAT NEXT???)



## Tune in! "THE ALDRICH FAMILY" with EZRA STONE

ing any more in the way of refreshments, as it was after midnight. And those sandwiches looked mighty good about then. In a few moments, however, to our surprise and delight, waiters started serving an honest-to-goodness meal. We foresook the sandwiches, although I noticed some pocket had suspicious bulges.

The supper wasn't elaborate, just

wholesome and homey, like the whole affair. Cream of tomato soup chicken salad, a tomato stuffed with cream cheese and chives, cake, brick ice cream, and coffee. Mr. and Mrs. Harry Hopkins and Robert Sherwood sat down with us. The only woman in our bunch, of course was "Corporal" Reilly, our beloved wardrobe mistress.

Joe Lawrence, our little trombonist who has such short reach that he has to manipulate the slide with his foot in the farthest position, went up to Mrs. Roosevelt as we were going in to supper and asked if he could be excused. He wouldn't have dared to put such a request to his Commanding Officer, But, relying on a gracious woman's sympathy to understand his predicament, he explained that he had made heavy date with a certain young lady and didn't want to stand her up. Mrs. Roosevelt gave him her amused assurance that he wasn't a prisoner in the White House. One of the blessings of living in a democracy is that when the President asks you over to his place you needn't feel obliged to stay for supper and waste your whole evening.

Harry Hopkins entertained those of us seated near him with stories of former White House tenants. He related, among other things, how President Coolidge used to check fire department efficiency by turning in false alarms and then hiding in the bushes on the White House lawn to time the engines' arrival with a stopwatch. And that Teddy Roosevelt used to let his kids ride their ponies up and down in the White House elevator, which still bears their hoof marks.

While we were eating, Mrs. Roosevelt visited all the rooms and talked to each group for a few moments. She has a most

remarkable combination of stately bearing and vibrant spirit. Her personal charm is all the more striking because the camera fails so utterly to catch it.

As she came into our room we rose to our feet, but she motioned us down, saying, "Don't get up every time I come into the room, boys. You know my reputation as a traveler!"

She spoke briefly about the function of the state dining room, told us how certain of the White House rooms were closed for the duration, referred to the President several times in a domestic, unassuming way as "my husband," and commented on their favorite picture of President Lincoln, one showing him in repose.

She said she was sorry some of the boys were unable to attend because of illness or duty and that she would write to them individually, asking them to come when they could. I told her in particular about Spence Case, Sr., who had been our clerk, the first person besides myself to be assigned to *This Is The Army*. He had been stricken after our arrival in Washington and taken to the Walter Reed Hospital. I learned later that Mrs. Roosevelt sent him a big bouquet of chrysanthemums with a personal note. His son, also in our show, told me that her thoughtfulness gave his father one of his last pleasures.

One of the boys asked if we might have our invitations back, and Mrs. Roosevelt fractured White House conventions in order to have them returned. Someone else wanted to take a rose for a souvenir, and she told us to help ourselves. For our gang the plural of "a rose" is twenty-four dozen roses, and they disappeared as if they had been a mirage. Books of matches with the President's initials on

the cover in the shape of a sailboat, which we were told he had designed himself, vanished in the same manner. I guess the boys all wanted some tangible evidence, when they got back to their hotels, that the whole evening hadn't been a mirage.

I confess my part in the sacking of the White House was as eager and thorough as anyone's. I had even planned to leave my hat in the checkroom, if necessary, to be able to retain my green cardboard hat check bearing the Presidential seal and White House imprint. By sleight-of-hand, however, I managed to walk out with both.

Mere kleptomaniac didn't afford sufficient nourishment for Jimmy MacColl's venturesome spirit. He had chosen this auspicious event for his perfect crime. He must have been plotting it for several months,

awaiting the most opportune moment. Our uniform ties used to be black, I believe as a symbol of mourning for the soldier dead in all previous wars. But for some reason sun-tan cravats had supplanted them in the gravy backfield, although our black ones had never been called in. Strict orders were issued governing the minutest details of our dress for the White House visit, neglecting to mention only our sun-tan ties. So the black tie which Corporal James MacColl lovingly exhumed and flaunted at formation in front of the theatre on this state occasion stood out like a sore thumb on a nose. Reprimanded for the brazen irregularity, he pleaded with poker-faced innocence, "But, sir, I thought this was to be a formal affair."



*Who got locked in  
a dark-room  
with Geraldine Love?*

Hear

**"THE ALDRICH FAMILY"**

**TONIGHT!**

**6:00 CST NEW STATION WIBA**



Further Adventures of the  
**THIN MAN**  
 Dashiell Hammett's Comedy Thriller

by Dee Neyhart from the Digital Deli 2012©



1934's *The Thin Man*, starring Myrna Loy and William Powell

**Background**

Dashiell Hammett's *The Thin Man* was first published as a magazine serial in 1933. *Knopf* published it as a novel in 1934. The film version of *The Thin Man* was taken from Dashiell Hammett's 1934

detective novel of the same name, and based upon a married couple that was reportedly modeled on Dashiell Hammett's own relationship with playwright *Lillian Hellman*. *The Thin Man* was Hammett's fifth--and final novel--following *The Maltese Falcon* and *The Glass Key*. The 'thin man' referred to in the title is in fact the murder victim, *Clyde Wynant*, in the magazine serial, novel and film, who only appeared--and disappeared--in the initial film.

One of M-G-M's lower budget films of the era, it was reportedly shot in fourteen days, yet earned over \$2 million--the best earnings record of the total of six 'Thin Man' films from M-G-M. The remaining five films were:

- After the Thin Man (1936), a Best Picture nominee
- Another Thin Man (1939)
- Shadow of the Thin Man (1941)
- The Thin Man Goes Home (1944)
- The Song of the Thin Man (1947)

All six of the 'Thin Man' films starred *William Powell* and *Myrna Loy*. The Loy/Powell collaboration had already proved a powerful one on screen for the film couple. Indeed, Powell's onscreen coupling

with various actresses in films prior to *The Thin Man* amply demonstrated the appeal of both Powell's droll responses to his usually strong-willed and opinionated female partners, his natural talent as a gentleman detective/comedian, and the already proven appeal of the Powell/Loy chemistry on screen.

*Dashiell Hammett* wrote some of the screenplays for the six Thin Man films, but the real scenarists for the series were the remarkable married team of *Albert Hackett* and *Frances Goodrich*, close friends and 'protectors' to one degree or another Dashiell Hammett in real life. Hackett and Goodrich created a revolutionary style of dialogue between Nick and Nora Charles for their day. The style was often mimicked after the Thin Man films became runaway favorites with each new installment. But no one seemed to quite capture that same combination of Hackett/Goodrich dialogue and Powell/Loy delivery and chemistry.

**NBC premieres The Thin Man as a Summer replacement**

NBC thought the 'Thin Man' concept appealing enough to try it out over Radio for the Summer of 1941, the same period during which *The Shadow of the Thin Man* (1941) was released. Starring *Les Damon* and *Claudia Morgan*, the Summer run of 1941 was also produced and directed by *Himan Brown* and overseen by its creator, Dashiell Hammett. The music was provided by *Fred Fradkin*, an NBC staff composer.

We should point out early in our description of this fine, long-running series that precious few examples of the run survive in circulation. The handful of examples of the programs over the years come from the various AFRS electrical transcriptions that have survived. The AFRS transcribed at least fifty of the Thin

Man programs as variously, *The Thin Man*, *Mystery Playhouse*, *Frontline Theatre* and *Globe Theatre* programs for both our American fighting forces overseas and the United Nations fighting forces. Most of the information we'd normally find in the opening or closing credits of the recordings of Thin Man programs are absent in most of the AFRS produced transcriptions. We were therefore forced to rely almost entirely on contemporaneous newspaper articles, spot ads and Radio program listings to prepare our research for this article.

World War II played something of a role in the evolution of this program over the years. Its initial male lead, *Les Damon* departed from the role for the two years

DON'T MISS OUR PREMIERE TONIGHT—  
 KGIR AT 9

Further Adventures of the  
**THIN MAN**  
 Dashiell Hammett's Comedy Thriller

A WOW IN THE MOVIES  
 NOW ON THE AIR  
 with that same debonair detective and his  
 wise-cracking wife (not forgetting the famous pup)

"Mr. and Mrs. Thin Man" delight you again with  
**ROMANCE • COMEDY • EXCITEMENT**  
 A Weekly 1/2 hour presentation by Woodbury

Premiere Spot Ad for *The Adventures of The Thin Man*, July 2, 1941

while he performed service overseas in the Burma Theatre of Operations. In his absence, *Les Tremayne* and *David Gothard* assumed the role of *Nick Charles*. *Claudia Morgan* both inaugurated the role of *Nora Charles* and continued in the role for all nine seasons of the various *Thin Man* programs. In addition you will note a characteristic World War II theme in many of the titles for Seasons One and Two of *The Adventures of the Thin Man*.

Those of us who remain fans of both the *Thin Man* films and the Radio programs over the years are obviously struck by the contrasts in chemistry between *Nick* and *Nora Charles* on Screen and *Nick* and *Nora Charles* over the Air. But the suspension of disbelief comes quite quickly when listening to the Radio examples. The snappy patter, while not rising to the level of that between *Detective Sam Spade* and *Effie Perrine*, nor to the level of either the on-screen *Thin Man* or *Sam Spade* personae, is still well paced and the dialogue is consistently entertaining.

Through its five seasons of the World War II years, *The Adventures of the Thin Man* remained a universally well received and widely anticipated series. It didn't hurt that the three remaining *Thin Man* films were issued throughout this period, either. The public's thirst for more of *Nick* and *Nora Charles* and their irrepressible pup *Asta* seemed satisfied for the most part with the Radio rendition, until the next film release of the 'high-Octane' version of *The Thin Man*. Indeed there seems to be a direct correlation between the popularity of the Radio programs and the continuing release of new *Thin Man* films over the period. By the time *The Song of the Thin Man* (1947) had arrived and departed, interest in the Radio version of the *Thin Man* waned with Hollywood's waning interest in extending the Film franchise.



*Les Damon* is radio's version of *Nick Charles* in "The Adventres of the *Thin Man*" (From the Dec. 1942 Movie Radio Guide)

Between 1945 and 1948, CBS, NBC, and MBS fiddled the *Thin Man* format into obscurity. First with a series of guest star exchanges, which saw guest stars appear on the *Thin Man* programs followed by *Nick* and *Nora Charles* appearing on the guest star's own Radio program. Promoted with great fanfare, *Boris Karloff*, *Hildegarde*, *Shirley Booth*, and *Victor Moore* were among the various reciprocal invitees. Secondly, changing the 1948 format to emphasize *Nora's* desire to see *Nick* succeed in life as a businessman--and thus more like a *conventional situation comedy*, also fell flat. The format change was an attempt to skirt the new *National Association of Broadcasters* programming code which assigned a 9:30 p.m. EST curfew on mystery dramas, in an effort to keep prime time broadcasts free of criminal violence. Halfway into *The New Adventures of the Thin Man* NBC realized that the revised format wasn't working, so they scrapped the watered down *Thin Man* and returned to the detective

mystery drama format. But that required them to park it in the only available post-curfew time-slot--10:30 p.m. on *Wednesday nights*. Of course, rather than salvaging the format, the impromptu re-vamping virtually assured an exponential drop in its already dwindling audience.

So it was that the *Thin Man* franchise winnowed down to a mere hint of its former popularity, having been handed down the Network line from NBC, to CBS, back to NBC, back to CBS, down to MBS and finally down to ABC. Button, button, who's got the button . . . or should that be *hot potato*. By the Summer 1950 season it wasn't even being promoted in Radio listings any longer. ABC was never much of a believer in newspaper spot ads to promote their Radio programming.

**But it doesn't end there . . .**

The *Thin Man* franchise wasn't completely dead. *Les Damon* and *Claudia Morgan* teamed up four years later in *The Adventures of The Abbotts*, a format very similar to the later years of *The Thin Man*. Fast forward seven years more and *The Thin Man* appeared on TV as an MGM Television production starring *Peter Lawford* as *Nick* and *Phyllis Kirk* as *Nora*. The program ran for seventy-two more episodes before it folded. Of course that wasn't the end of married sleuths over Radio, on Television, or in Film. We had *Mr. and Mrs. North* and their twenty-year franchise over various media. CBS tried--and failed--to bring their own *Deductions Deluxe* flavor of the *Thin Man* to production in the Summer of 1941 as one of their *CBS Forecast* preview offerings. 1965's *Get Smart*, though ostensibly more a parody of *The Man from U.N.C.L.E.*, was very much in the mold of the *Thin Man* vis a vis the relationship between *Agent Smart* and *Agent 99*. Then Television's *McMillan and Wife* (1971-1977) and *Hart to Hart* received favorable responses for five seasons each in the late 1970s and early 1980s. Thereafter, fol-

There's a  
Glamour Girl  
on the Adventures of the

THIN  
MAN  
Tonight



Hildegarde  
goes sleuthing  
with Nick and Nora in  
radio's merriest mystery

5:00 P. M. KSL

*Hildegarde* guest stars in the *Thin Man* episode of 45-09-23. She returns the favor a month later on her own national *Hidegarde Show*.

lowed *Remington Steele* (1982-1987) then *Moonlighting* (1985-1989). And then of course we have the various similarly 'married by proxy' detective couples to this very day. Witness *Monk*, *In Plain Sight*, and *The Closer* as current Television examples.

In whatever the guise, couples detectives, by whatever formula gets them to the inevitable dénouement, have been American favorites for almost eighty years and seem to find their way back into mainstream popularity every decade or so. The Thin Man, with every passing year seemingly distancing itself even further from the original Dashiell Hammett formula has nevertheless embedded itself in the fabric of American pop culture at various junctures over the past eighty years. Not exactly the hard-boiled formulae of The Fat Man or Sam Spade or Secret Agent X-9, but still pure Dashiell Hammett no matter how watered down.

And as a personal schadenfreude pleasure, the more succeeding iterations of the original Thin Man formula deteriorate, the better and better the original William Powell/Myrna Loy Films seem to improve like a fine wine or scotch--each year getting a bit mellower, each passing year increasing their worth.



Les Tremayne was one of several that played Nick Charles.

Speaking of  
Mystery Thrillers



TONIGHT  
6:00 P. M. KTSA

Victor Moore guest stars in the Thin Man episode of 45-11-04. He returns the favor two weeks later on his own show.

## Two Products Make People Smile

by Danny Goodwin

"Ipana for the smile of beauty"  
"Sal Hepatica for the smile of health."  
— Tiny Ruffner

Radio's golden age has seen a number of programs sponsored by the Bristol-Myers duo of Ipana Tooth Paste and Sal Hepatica. Since Ipana provided its users with a healthy mouth and Sal Hepatica provided its users with proper nature calling functions, smiling was the theme with these two products. On the radio, the listeners knew Ipana as "The Smile Of Beauty" and Sal Hepatica as "The Smile Of Health." Let's take a look at how the two products began their co-sponsoring relationship.

It all began in 1934 on NBC's Red Network. Bristol-Myers had sponsorship of the network's 9PM to 10PM time slot on Wednesday evenings. The original idea was to have two separate half hour programs. The first program was the long running *IPANA TROUBADOURS*, a musical program featuring the top bands of the era. It was followed by the *SAL HEPATICA REVUE*, a comedy/variety program starring Fred Allen.

Unfortunately, there was a small problem with this setup. There was a distinctive ratings unbalance. The Ipana program didn't register a number in the Co-Operative Analysis of Broadcasting (C.A.B.) Ratings, while Allen's program achieved a respectful 18.5. Something had to be done.

Since Allen's program was the more popular of the two, Bristol-Myers gave him the full hour for his comedy/variety pro-

gram. Although *THE IPANA TROUBADOURS* program was bumped out, the Ipana Troubadours name was identified with the new program's orchestra. Instead of selecting one of the two products to sponsor the program, both Ipana and Sal Hepatica were its co-sponsors. With all the changes completed, *THE HOUR OF SMILES* was ready for the airwaves. Unfortunately, the program was on the air for only 4 months. The reason for its de-



Won't you, too,  
switch to IPANA—for  
just a single month?

mise wasn't due to bad ratings, but to Allen's discontent with its current format. He wanted to give the program the feeling of Small Town, U.S.A. Allen got his wish to make the changes he wanted--- to a certain extent. Bristol-Myers also had some changes for the program!

The new program was renamed *TOWN HALL TONIGHT*. In tribute to the two sponsors, the program opened with the *Ipana Troubadours* playing *There Are Smiles*. With a connection to the previous format, announcer Tiny Ruffner introduced the program as "An Hour Of Smiles in Town Hall Tonight, folks." After the sponsors were announced, the *Ipana Troubadours* shifted gears and played a rousing rendition of *There's A Hot Time In The Old Town Tonight*.

At first, Allen wouldn't have the whole hour for his comedy/variety. Bristol-Myers wanted the last half hour of the program to feature an amateur talent contest with Allen as the M.C. After a couple of years, the talent contest was dropped and Allen once again had the full hour for the comedy/variety format. Through it all, Ipana and Sal Hepatica continued to co-sponsor the program.

*TOWN HALL TONIGHT* stayed on the air until 1939, when the sponsor wanted the "Town Hall" theme dropped--- against Allen's wishes. The program was re-named *THE FRED ALLEN SHOW*, but the style of comedy was basically the same as before--- excluding the "Town Hall" theme. This format became famous for the impromptu antics of "Mr. Ramshaw" the eagle, who flew around loose in the studio during the last half hour of a broadcast. Let's not forget, Ipana and Sal Hepatica were still the program's co-sponsors.

In 1940, Allen left both Bristol-Myers



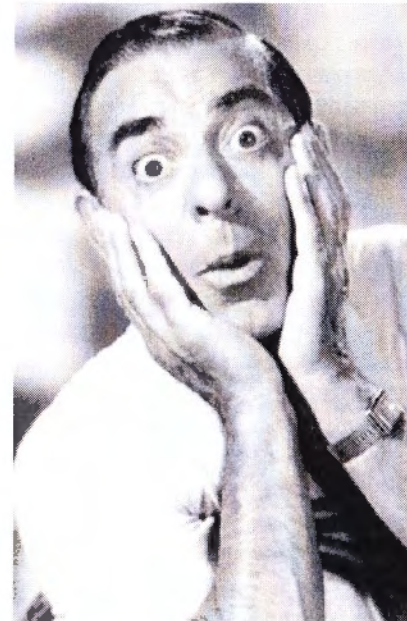
and NBC to host the *TEXACO STAR THEATER* on the Columbia Network. Ironically, the Texaco program was on the air Wednesday evening at 9PM--**opposite** the Bristol-Myers time slot! With their former star now their rival, Bristol-Myers had their work cut out for them. The company decided to take a huge gamble by bringing Eddie Cantor back to radio.

One of the top radio stars of the 1930's, Cantor made some controversial comments at the 1939 New York World's Fair. Despite the popularity of the program he starred on at the time (Columbia's *CAMEL CARAVAN*), the sponsor, Camel Cigarettes, abruptly cancelled the program--- and just like that, Cantor was out of a job. Since he was considered a controversial figure, no sponsor wanted Cantor's services for about a year after he made his infamous speech.

With some persuading, Bristol-Myers took a chance to have Cantor as their new star. The new program was known

as *TIME TO SMILE*, with those smiling products, Ipana and Sal Hepatica as the co-sponsors. Unlike Allen's program, Cantor's new show aired for 30 minutes instead of a full hour. *MR. DISTRICT ATTORNEY* followed after Cantor at 9:30. Bristol-Myers also sponsored the dramatic program, except Vitalis was the sponsor instead of the smiling duo. (Ipana and/or Sal Hepatica co-sponsored the program in later years with Vitalis).

Bristol-Myers' gamble paid off. Cantor re-established himself as one of radio's biggest stars, and *MR. DISTRICT ATTORNEY* became a popular mainstay on NBC's Wednesday night line-up for a decade. As for the smiling duo, Ipana and Sal Hepatica either sponsored or co-sponsored other popular radio programs. With their two smiling products, Bristol-Myers had a lot to "smile" about during radio's golden age.



## Of Mikes & Men

Privately, the "Thin Man" cast is much more devoted to art than sleuthing. Hero LES TREMAYNE does sculptures, heroine CLAUDIA MORGAN works with water colors, and frequent-villain LUIS VAN ROOTEN is a whiz at both woodcuts and architectural drawings.

Echoes-from-the-Past Dept.: Remember the court battles, a dozen years ago, when RUDY V ALLEE and WILL OSBORNE were fighting it out as to which one was the first to croon through a megaphone? Well, just recently, they've both been working for the same comedy "team-- and liking' it!--RUDY as the screen villain in M-G-M's "ABBOTT and COSTELLO in Hollywood," WILL as orchestra conductor for BUD's and LOU's NBC program.

Souvenir-hunting by swoon-fans really reached a new high (or low when two teen-aged Jersey youngsters broke into the Hasbrouck Heights home of FRANK SINATRA--and carted off the fan mail which had been accumulating while the crooner and his family were out in Hollywood!

Wanted: Metal sewing thimbles--size II or It-- for man who makes music by strumming a washboard, has worn out his own pre-war supply. Please send spares to HEZZIE of the HOOSER HOT SHOTS, "National Barn Dance," 2204 Tribune Tower, Chicago 11, Ill.

TUNE IN SEPTEMBER, 1945

# The Incredible Major

*Major Bowes has harnessed our national appetite for acting*

It's a bit puzzling, on first meeting Major Edward Bowes, to decide whether you are looking at a churchman or the head of a prosperous money-lending agency. His manner is faintly pious; his eyes are as cold as a polar bear's paws.

Still, it's his nose that really gets you. It is a great, engulfing over-riding thing which makes Durante's look like a wemple. The man behind it is about 66. He has hair which is thin and vaguely orange in color, he is faultlessly dressed, t. racious, suave. Perhaps the prime quality in the success of Major Bowes is the fact that he approached radio with stability of big business — he was already a bit and successful business man in the theatrical world when radio came along—at a time when many of the large figures in radio had no such stability.

Amateur hours were not new when the Major blossomed into a front-page radio man with his amateur hour. It was an old theatrical stunt, but the Major had the foresight—or hindsight—to realize that here was a program potentiality already tried in the theater. It remained for Bowes to adapt it to the microphone in such a big way that it immediately captivated the imagination of every theatrically ambitious youngster or oldster in the country—and made it one of the most widely heard programs in radio.

For years back Major Bowes was an American habit, something like the Sunday afternoon nap. Millions of people listened to him. His titles were many and diverse. He was honorary mayor of sixty-seven cities, honorary fire chief of fifty-

seven cities, honorary police chief of fifty-one cities, honorary editor of thirty newspapers. In New Jersey he was honorary president of the Homing Pigeons' Club. Ohio elected him a member of the Monday Afternoon Archery Society. The Ancient Order of Beekeepers, of Maryland, took him in and made him one of their own. In New York State he was honorary second baseman of the Albany Baseball Club. He owned a stable of racing horses: He had three yachts, eight automobiles, four chefs. His salary was around \$430,000 a year, or roughly about a quarter of a million dollars greater than that of his radio sponsor, Walter P. Chrysler, the automobile manufacturer.

In Yoga philosophy the life-giving element is called prana. It is no exaggeration to say that amateurs have been Major Bowes' prana. Tens of thousands of amateurs have appeared on his program, most of them for just about four minutes. And without any noticeable theatrical talent of his own he has made them payoff. His voice just escapes being commonplace. He has a pleasant, smooth personality. Hundreds of small clergymen have the same. All things considered, Bowes' success is a curious and remarkable phenomenon which can be explained in part at least by something in the American people, the desire, perhaps equally curious, to see and hear aspiring youngsters make their first taut effort for recognition.

Major Edward Bowes is a San Francisco boy. He was born around the year 1876 into a relatively poor family.



His father, a weigher on the docks, died when Bowes was a youngster, and the boy had to leave school and find a job. As a school-boy it happened that he was an uncommonly good penman and he turned this skill into money, writing fancily-trimmed greeting cards in the window of a San Francisco store. Later on he became a real-estate agent and made good at it. Still later he became one of a group which put up the Capitol Theatre, in New York. From its stage, in 1922, was broadcast the first radio program offered in a theatre.

The late Samuel F. Rothafel (Roxy) presided over these broadcasts from the Capitol Theatre until 1925, and when he left Bowes took over. He began his amateur hour in 1934 as a sideline. It became so popular that at one time about 300 amateurs a week were broke and stranded in New York City. In the early days, according to the Bowes office, 2,000 applications to appear were received every day.

According to several radio polls, the Major these days shows signs of being winded. Hooper ratings, compiled by C. E. Hooper, Inc., show that in the past two years Bowes' percentage of total listeners has dropped from 40.1 to 31.0. In the same period his average national rating dropped from 17.5 to 13.9.

Once there were fourteen of the highly-publicized Major Bowes units which travelled through the country winning scrolls and keys to cities, playing vaudeville and moving picture theatres. Now there are three, The amateurs themselves are the Major's sharpest critics. It is clear that not all of them could become stars, and nothing so embitters the ambitious as failure. Professionals have also been used in these units and the amateurs do not always stand up well by comparison. This is another source of resentment.

It is undoubtedly true that of the thousands of youngsters who have appeared on Bowes' programs, less than half a dozen have won any real success in show business.

Watching Bowes as he works with the amateurs Thursday nights, you are aware of no excessive warmth between him and the talent, no camaraderie, certainly no careless rapture. You are aware of an impersonal business man being impersonal at his business. He just misses being aloof. On the other hand there is probably no place for anything more than that. He is at least impartially impersonal. There is his medium smile for the amateur as he approaches the microphone, his well-done smile when the youngster has done his bit. The rare smile, according to radio legend, is for the photograph of Bowes and the amateur that goes out to the hometown newspaper.

In New York, in radio's inner circles, it is pretty generally thought that amateur hours—not necessarily Bowes' but all amateur hours—are on the way out. The war naturally makes all such speculation just that speculation. The fickleness of public taste, in Bowes' case anyway, is discounted because of his reputation and following, and the fact that he has been a radio personality for close to twenty years, a record performance.

# Tonight's High Spot

and every Thursday night

**MAJOR  
BOWES**  
**AMATEUR HOUR**  
STATION WFBL—8P.M., E.S.T  
COLUMBIA COAST TO COAST NETWORK

SPONSORED BY  
**PLYMOUTH-DODGE  
DESOTO-CHRYSLER**  
DEALERS

TUNE IN Vol.1 No.1 March, 1943

## 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 com-

edy/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 mapropisms, gained lasting fame for his comedic recitations 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 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.

#### **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 in 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, appeared 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 nights until 6/19/42. *Twenty-eight of the 31 episodes have survived and Radio Memories has 26 of them in its collection.*

#### **DARE DEVILS OF HOLLYWOOD**

Matt Gilman, Lone Reed and Slim Gilbert were not exactly billboard stars or household names in the 1930's, but they were among the top stunt men and women in the motion picture industry. **DARE DEVILS OF HOLLYWOOD** was a quarter-hour, syndicated production broadcast in 1938, in which these "brave souls" described their most trying experiences on the filmlots. In the short series. Ms Reed, describes her daring exploits with a runaway buckboard, a fight on the backs of six horses, and jumping off a speeding train.

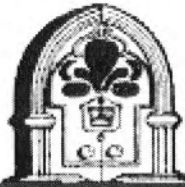
#### **DARK VENTURE**

Dark impulses from the minds of men and women lead them into the unknown. **DARK VENTURE** was a well-crafted mystery drama, created by Larry Marcus. The program was heard over ABC on various days, at different hours, for one year, between 2/19/46 and 2/10/47. Good solid radio stars including Carl Harburg, Lou Merrill, Betty Moran and Dwight Hauser were among the cast credits. *Radio Memories has four episodes available in their catalog*



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**THE JACK BENNY / FRED ALLEN FEUD**

- C17492 04/11/48 Murder At The Racket Club, Part 1 (Benny Show) 04/11/48 w/Basil Rathbone (Allen Show)
- C17493 04/18/48 Murder At The Racket Club, Part 2 (Benny Show) 04/18/48 w/James Farley (Allen Show)
- C17494 04/25/48 Charlie's Aunt (Benny Show) 04/25/48 w/Leo Durocher (Allen Show)
- C17495 05/02/48 w/Frank Sinatra 05/02/48 w/Henry Morgan (Allen Show)
- C17496 05/09/48 Oscar Is Returned (Benny Show) 05/09/48 w/Don McNeil (Allen Show)

**DARK VENTURE**

- C10216 07/31/45 Pursuit 11/19/46 The Only Inhabitant
- C14443 12/06/46 The Boarder 00/00/00 Turnabout
- C10217 01/14/47 The Expert 07/22/47 Elizabeth Is Frightened

**DANGEROUS ASSIGNMENT**

- C05718 07/09/49 Assignment: Relief Supplies
- 07/16/49 Assignment: Sunken Ships

- C05719 07/23/49 Assignment: Nigerian Safari
- 08/06/49 Assignment: Millionaire Murders
- C05720 08/13/49 Assignment: Alien Smuggling
- 08/20/49 Assignment: File #307
- C05721 02/06/50 Assignment: (NO TITLE) 02/13/50 Assignment: Captain Rock
- C05722 02/20/50 Assignment: The Greek Connection
- 03/06/50 Assignment: Wire Spool
- C05723 03/20/50 Assignment: International Blackmail
- 03/27/50 Assignment: The Sheik's Secret
- C16023 00/00/00 Assignment: Road To Mandalay
- 04/06/50 Assignment: Mine Disaster
- C05724 04/10/50 Assignment: Pirate Loot
- 04/17/50 Assignment: UFO's In Ecuador
- C05725 04/24/50 Assignment: The Nazi & The Physicist
- 05/03/50 Assignment: Sabotage In Paris
- C08875 05/10/50 Assignment: (NO TITLE)
- 05/17/50 Assignment: The Lost City
- C08876 05/24/50 Assignment: Burmese Witness
- 05/31/50 Assignment: Little White Pill

- C05728 06/07/50 Assignment: Deadly Bacteria
- 06/21/50 Assignment: Lefty & Sam
- C05729 07/26/50 Assignment: Five Gardenias
- 08/02/50 Assignment: Vienna Mystery
- C05730 08/09/50 Assignment: Death Drums
- 08/16/50 Assignment: Hired Killer
- C08877 08/23/50 Assignment: Bombay Gun Runners
- 08/30/50 Assignment: Guided Missile
- C08878 09/06/50 Assignment: Mine Disaster
- 09/27/50 Assignment: South America
- C08879 09/29/50 Assignment: Forged Papers
- 10/06/50 Assignment: Tokyo
- C08880 11/25/50 Assignment: The Football Play
- 12/02/50 Assignment: Empty Matchbook

**THE ALDRICH FAMILY**

- C09193 10/07/48 Mary's Surprise
- 10/14/48 The Great Weiner Roast
- C09194 10/21/48 The Babysitter
- 10/28/48 Sticky Situation
- C09195 11/04/48 The New Hat
- 11/11/48 Toy Repair
- C09196 11/18/48 Grab Bag Sale
- 04/07/49 Blind Date
- C09197 04/14/49 Shortstop
- 04/21/49 First Date
- C09198 04/28/49 First Impressions
- 05/05/49 Homer's Anniversary
- C09199 05/13/49 Spring Fever
- Ice Fishing For Fruitcake
- C09200 Model Airplane Race
- Mother's Day Dinner

- C09201 School Picnic The Cross Country Race
- C15437 02/21/52 The Debate Team
- 11/23/52 Last Turkey For Thanksgiving

**THE CREAKING DOOR**

- C18631 The Ghost At Ridgeway's The Imposter
- C18632 The Inn Spectre
- A room For The Night
- C18633 Happier Dead
- Mystery Of The Mausoleum
- C18634 Three Wishes
- Midnight Express
- C16776 Bring Back Her Bones
- Face To Face
- C16774 I See Ghosts
- The Dummy
- C16775 Three Sisters
- The Haunted Hangman
- C17477 Eyewitness
- A Day Of Truce
- C17478 Victory Over Death
- Village Of Daleside
- C18372 The Wish To Kill
- Madame Moonlight

**FRED ALLEN**

- C19980 01/01/36 #65 Amateur Show
- C14011 01/22/36 #68 Mumbo Or Who Stole The Elephant?
- C19971 01/29/36 #69 Amateur Show
- C19972 02/05/36 #70 Amateur Show
- C19973 02/19/36 #72 Talkative Tom
- C19981 03/11/36 #75 Amateur Show
- C14012 10/07/36 Who Killed Rappaport?
- C13792 03/10/37 TOWN HALL TONIGHT
- Amateur Show w/Tom Dunne & Charles Chancer
- C14013 06/22/38 Telephone Weddings
- C14118 02/22/39 #95 Subway Posters
- C13896 10/25/39 Billy Rose
- C17092 10/11/39 Bert Lahr C14120
- 11/08/39 # 6 Donut King



C14310 12/27/39 #13 Dr. Allen Clinic  
 C13671 01/03/40 #14 Romance  
 C13207 01/31/40 w/Joe Louis  
**TOWN HALL TONIGHT**  
 C10703 03/10/37 Amateur Show  
 C10704 03/17/37 St Patrick's Day  
 C10705 05/18/38 The House That  
 Jack Built  
 C10706 03/22/39 Murder At Madison  
 Square  
 C16945 04/05/39 George Jessel  
 C10707 06/21/39 Crisis On the  
 Showboat  
 C10708 10/04/39 The Search For  
 Dr Livingston  
 C13898 03/27/40 Who Killed Mack  
 Borden  
**EDDIE CANTOR**  
 C10808 01/28/34 #58 College of  
 Matrimony  
 02/04/34 #59 Half of Everything  
 C10809 02/11/34 #60 Astologer/Boss  
 Visits  
 02/25/34 #62 The Bellboy  
 C10810 03/04/34 #63 Florida Night  
 club/Pirate  
 03/11/34 #64 Three Hats  
 (Politicians)  
 C10811 03/18/34 #65 Back From Florida  
 In a Bathing Suit  
 03/25/34 #66 Dressed In News  
 papers (Missing)  
 C10812 04/01/34 #67 April Fools  
 04/08/34 #68 Georgia Price  
 C10813 04/01/42 John Charles Thomas  
 12/23/42 Ida Lupino  
 C13852 09/20/36 First Show For  
 Texaco Town  
 09/27/36 Radio Station  
 Broadcast  
 C13853 10/04/36 Advertising  
 10/11/36 The Missing Radio  
 Show

C13854 10/18/36 Interruptions  
 10/25/36 Leslie Howard  
 C13855 11/01/36 Bobby Wants a Raise  
 11/08/36 Football (Missing)  
 C13856 04/25/38 Rudy Valle Subs  
 For Eddie  
 06/03/42 Veronica Lake  
 C15757 04/01/42 John Charles Thomas  
 12/23/42 Ida Lupino  
 C13857 11/25/42 Jack Benny  
 05/03/44 Mary Astor  
**FINAL BROADCASTS**  
 C07609 **BEST SELLER** 11/25/60  
**YOUNG DR. MALONE**  
 Last Show  
**LUM & ABNER** Last Show  
**HE SECOND MRS. BURTON**  
 11/25/60  
 C07610 **THE LONE RANGER**  
 05/27/55 Wagon Train  
**HAVE GUN, WILL TRAVEL**  
 11/27/60 Inheritance  
 C07611 **THE COUPLE NEXT DOOR**  
 11/25/60  
**THE RIGHT TO HAPPINESS**  
 11/25/60  
**NEWS**  
**WHISPERING STREETS**  
 11/25/60  
**MA PERKINS** 11/25/60  
**HOOR OF SMILES (Fred Allen)**  
 C18922 03/21/34 Judge Allen's Court  
 (Excerpt)  
 03/28/34 Judge Allen's Court  
 (Excerpt)  
 C18663 04/04/34 Bedlam Studio  
 (Excerpt)  
 04/11/34 Bedlam Detective  
 Agency (Excerpt)  
 C18923 04/18/34 Bedlam News  
 (Excerpt)  
 04/25/34 Bedlam Department Store  
 (Excerpt)

#### INNER SANCTUM

C11042 02/11/41 # 6 Mystery Of The  
 Howling Dog  
 08/03/41 #31 The Tell-Tale Heart  
 C11043 08/10/41 #32 The Death Ship  
 12/07/41 #49 Island Of Death  
 C11044 12/21/41 #51 The Man From  
 Yesterday  
 12/28/41 #52 Death Has Claws  
 C11045 01/18/42 #55 Dead Reckoning  
 05/03/42 #70 Study For Murder  
 C11046 06/14/42 #76 Terrible Vengeance  
 (1952 Australian Version)  
 03/07/43 #114 The Black  
 Sea Gull  
 C11047 08/01/43 #135 The Horla  
 04/15/44 #172 The Skull That  
 Walked  
 C11048 04/22/44 #173 The Melody  
 Of Death  
 05/13/44 #176 The Silent Hands  
**DENNIS DAY**  
 C00524 00/00/46 The Masquerade Ball  
 11/14/46 The Radio Script  
 C00525 12/25/46 The Christmas Show  
 02/12/47 Irresistible To Women  
 C14844 01/01/47 Guest Speaker  
 01/22/47 Mistaken For Missing  
 Heir  
 C00526 02/26/47 Unemployed  
 03/05/47 The Mistaken Bank  
 Robber  
 C00527 03/19/47 Ann  
 03/26/47 The New House  
 C00528 04/09/47 The Drugstore  
 Investment  
 04/16/47 The Marriage  
 Counselor  
 C00529 04/23/47 True Story Magazine  
 08/27/47 The Drama Critic  
 C00530 09/03/47 Dennis Runs For  
 Mayor  
 09/24/47 Billy Big Railroad Boss

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