

# Old Time Radio **DIGEST**

No. 48 November-December 1991 \$2.50



CONCENTRAT'S  
6th ANNUAL

OLD-TIME  
**RADIO**  
&  
**NOSTALGIA**  
CONVENTION

# Old Time Radio DIGEST

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with  
Judy**



**8:30 PM**

**WLW**

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**Is A**

**TELEVISION**  
*Radio  
best*

APRIL 1949  
Volume 2, No. 5

# *BC Finished?*

**When their star boarders chug-chugged over to CBS in Jack Benny's old Maxwell, the struggle for network supremacy took on all the drama of the first Louis-Conn fight.**

**The challenger has riddled the champion's defenses seriously, but a knockout is problematical.**

*by Saul Carson*



**T**HERE is a peculiar sound in the air. It is static, but not the ordinary kind. You may not hear it too clearly as yet when you turn the dials of the radio at home, but it's there just the same. Don't bother calling a man to check the tubes or dissect the condenser. This trouble is subtle, beyond the repair of a mere mechanic. As yet, it is only the voice of premonition, the eerie beep of a presentiment. We know it comes from Radio Row. But just exactly where in the world's capital of broadcasting does that ominous noise, the sound-effect of possible doom, originate?

*Could it be NBC—the National Broadcasting Company?*

Has CBS—Columbia Broadcasting System—not only pre-empted NBC's claim as the Nation's No. 1 Network but also given the *coup de grace* to its giant rival? And if that is true—is that good?

To be sure, a certain Mr. William S. Paley might not mind such a situation. He happens to be chairman of the CBS board of directors,

the big man atop the CBS heap. Dr. Frank Stanton, president of CBS, could presumably also stand up under the burden of sweet success. But the rise of one network to a superior position need not mean the eclipse of another of our coast-to-coast broadcasters. If it does—that's serious. *That's very serious for us, the listeners.*

If NBC is done, will we get better programs, and more of them? Where will they come from, and will those better programs reach into our homes or become mere sounds in the night? And what of the two remaining networks in radio, American Broadcasting Company (ABC) and Mutual Broadcasting System (MBS)? And what, further, of the television situation where it appears that we shall probably have as many as six national networks by 1952 or 1953?

It is certain that NBC has been shaken, badly. Part of that radio static heard by those whose ears are attuned to such signals comes from the gnashing of teeth on the sixth floor of Radio City in New York. There, NBC's executive offices are located. There, anguish is accompanied by anger. And the anger is directed at CBS. For CBS, this year, has wounded NBC.

Being rich and strong of purse, NBC has a whole corps of doctors studying the situation. The communiques coming from the sick room are, of course, optimistic. Sometimes the physicians fail to admit that the wounds inflicted by CBS are more than mere scratches, only superficial breaking of the outer skin. But we, the customers huddled at our radio sets, have reason to wonder: Are the NBC doctors telling us the entire story? Is the CBS-inflicted injury deeper, perhaps affecting the heart itself?

Consider that Sunday night fiasco. Jack Benny has been bought by CBS—stock, yak and hoke. There he stands, as always of a Sunday night at seven, his retinue as of old but his Hooper rating higher than ever. Rave and rant, if you will, against the habit of counting program popularity by the reports of Mr. Hooper's telephonic snoopers. The fact remains that these horrible Hooper points are being computed no differently today than they were a few short months ago. There is only one difference: Benny is now on CBS and not on NBC.

"B.B. came A. & A." No, that's not a fancy formula but a statement of fact. Before Benny there was the case of Amos 'n' Andy. When CBS took this pair away from NBC, it was the beginning of the revolution—but NBC refused to recognize the fact. Now A. & A. are on that CBS Sunday night lineup. Edgar Bergen has packed Charlie McCarthy and Mortimer Snerd into the toy chests, and is bringing his family to CBS.

Al Jolson is threatening to desert radio—and NBC.

Then there is Fred Allen. He had been slipping for a couple of years anyway. By reorganizing his Sunday night tour, at the opening of the 1948-'49 season, forsaking his old Alley for a walk down Main Street, he acknowledged that a refurbishing of his comedy apparatus was in order. He rolled up his sleeves. He not only tried to inject fresh

humor into his situations, he also battered that wise old head of his against a wall. But the wall was built of solid gold being coined on the ABC network by "Stop the Music." Allen wanted to Stop that Nonsense. But he was no Joshua, and Jericho's fortress did not fall. Someone was stopped cold—but it was not the musical quiz on ABC. It was Allen in person. He became sour. NBC's own press department admitted that fact. Said NBC's public relations boys: "Talk to Fred Allen and he'll tell you, *a bit sourly*, that today's humor reflects the age we live in." Those italics are mine, but the philosophy comes straight from the horse's mouth at NBC. This awful age "we live in" seems to have been unnoticed until the CBS carnage had begun to hurt. Allen's time was changed, but his decline was not braked. And that augured little good for NBC.

If you can stand further sorrow, let's go on with this roster of NBC calamities. Horace Heidt was taken from his relatively safe spot of Sunday night at 10:30, and moved into Jack Benny's former time on NBC. The network made a great-to-do about this being radio's No. 1 spot. It became radio's No. 1 tragedy for Heidt. He was secure where he had been. Pitted against Benny on CBS, Heidt was like a

Golden Gloves winner put into the ring against Jack Dempséy. Sure—the one Jack, like the other, is a tired old battler, while Heidt has youth on his side in more ways than one. But even in his dotage, the old master can show faster footwork and swing a punch more deftly than any amateur. Heidt, no amateur himself, acts only as master of ceremonies presenting hopefuls. They couldn't stand a single round against Benny on CBS. Again, the loss in audience was NBC's, the gain was CBS'.

CBS did not stop with the break-up of NBC's Sunday night roster. It went after everybody in sight—with large wads of Uncle Sam's soundest currency. Red Skelton was signed up. Fibber McGee and Molly were wooed. Duffy's Tavern was eyed. Having tasted blood, CBS went after more—again, and again, and again. In-

deed, it went beyond NBC. It went after everything else that's big, and profitable, on the air. Paley himself went to Hollywood to tackle Bing



Crosby, who has been doing his stuff on ABC. NBC tackled Crosby. ABC tried hard to hold on to Crosby. They fought for him as if—well, as if he were Bing Crosby. CBS won. The loss was not only ABC's—which can ill afford such damage. The CBS-Crosby deal affected also NBC.

NBC's failure to get Crosby symbolized all the trouble facing this network. It was in deep trouble. And it had much to lose. NBC was a very profitable organization. A network's profit comes from various sources. One of these sources is the quality and popularity of its talent. When you, *the listener*, tune in on Network A, preferring it to Network B, the advertiser wants to give *his* biggest business to Network A. But there is another important consideration—the ability of any network to reach you at your radio receiving set. That ability depends on the locations of its transmitters and on the amount of power behind those transmitters. A 50,000-watt transmitter located in a large metropolitan center like Kansas City can reach more listeners—and sell them more of the advertiser's goods—than a half-dozen transmitters operating at 10,000 watts in smaller cities like Keokuk or Topeka. Well, NBC was in the network business first, before CBS or any of the others. NBC had behind it the backing of Radio Corporation of America—it is still a fully-owned subsidiary of RCA. NBC used to have two national networks—the old "Red" and "Blue." When the federal government forced NBC to sell one of these networks—that one is ABC now—NBC took the *best* locations and the *majority* of 50,000-watt transmitters.

As you can see without the aid of a table of logarithms, the network with the best affiliate stations around the country stands the best chance of making the most money. That was the position of NBC. But if CBS should prove to advertisers that it gets and *keeps* more listeners than NBC? The advertisers would, then, switch mostly to CBS. Many affiliate stations would, then, want to switch also. Do you see how a blow at NBC's Benny, followed through with a punch at ABC's Crosby, could weaken the heart of a network?

How many more punches has CBS up its sleeve? And if it should land a few more—would it bring about the death of NBC? Would the empire crumble?

Don't get the idea that NBC is in complete coma. It has been knocked down, but it isn't out. It's still in there trying. How hard it tries—and how successfully—upon these factors depends the answer to our prime question about the possible demise of NBC.

A long time ago—back in the summer of 1947—Niles Trammel, president of NBC, assured me in all sincerity that NBC doesn't make any money out of its network operations anyway. He said its profits come from the stations which it owns and operates. Shortly after he had told me that, there was an amusing incident at a labor-management conference in which the four networks were negotiating a contract with the Radio Writers' Guild. Every time the Guild



representatives asked for more money in a certain department, the NBC man spoke up in protest. The NBC man insisted that NBC makes no money out of its news department, makes no profit on dramatic programs, earns no dividends on soap operas—in short, NBC is starving. The union rep finally spoke up: "What *do* you make money on—the Radio City Guided Tours?"

Trammel didn't go quite that far. He admitted that NBC did make money on six individual stations which it owns. But his bosses—at RCA—might ask: "Then why bother having a network? Let somebody else have the network headaches, and we'll just run our own stations."

Actually, NBC started thinking about tightening up its network programming some time before Mr. Paley of CBS started ladling gold



***Battle for  
network supremacy  
continues as stars flock  
to CBS banner.***

out of his rich pans. For a number of years, NBC programming has been very smug, afraid to experiment, afraid to try any new tack. Then a new program vice president was appointed. His name is Ken R. Dyke. He didn't move very fast. But he had begun to do something about programs by the time CBS opened its war.

Dyke did not exactly go after brand new ideas with the hunger of one who knows he must eat to live. NBC was still eating. But he did give NBC's "University of the Air" more freedom. He did finally let NBC concede that the documentary form is here to stay, and thus NBC started its fine "Living: 1948" program (which is now, of course, "Living: 1949").

But when CBS brought out the heavy artillery, new life came suddenly to the NBC program department. The complacent giant opened his doors wide open to all who might have fresh ideas or talent. Dyke set up a special unit to consider new programs, and the word went out that anyone with an idea could have it considered at NBC. Overnight, ideas began pouring in. They came, for a while, at the rate of 50 or 60 a day. Dyke's new program unit set aside 52 new programs for detailed consideration in the first three weeks after Benny had moved to CBS.

Naturally, NBC was not telling what those new ideas were. When Gimbel's is ready to tell Macy's—it's through full-page ads informing the customers that the goods are actually on the counter. But for once,

NBC was really in the market—and for people with program ideas, the seller was on the favorable side.

NBC was also trying to fight fire with more of the same, jingling its coin against all comers. It lost on Crosby, but it did try to get "Theatre Guild on the Air" away from ABC, and stood ready to buy anything that's proven successful. And NBC did go one step further. It actually developed a brand new comedy team, Dean Martin and Jerry Lewis.

In preparation for this jeremiad, I looked into the forthcoming Martin and Lewis show. The principals are young men who met up in an Atlantic City bistro and found that Lewis' squeaky comedy voice



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complements Martin's handsome personality and pleasant singing. They went down to Miami, and Walter Winchell heard them there as a duo, and dubbed them "terrific." Hollywood put them into the filming of "My Friend Irma" (which is an air-package owned by CBS) and Arthur Godfrey gave the boys a big send-off on the CBS network (if that seems ironic, make the most of it).

I heard the recording of the program which Martin and Lewis did as an "audition" for NBC. I think they were very amusing. NBC will probably have them on the air by the time you read these lines, and NBC hopes some advertiser—on the basis of the same "audition platter" that I heard—will sponsor the new Martin and Lewis show. I wish NBC, and anyone who sponsors the program, best of luck. I think Martin and Lewis deserve a break, and I hope, profoundly, that they get it. But—

But Martin and Lewis are not the answer to NBC's loss of Jack Benny, *plus* the loss of Edgar Bergen, *plus* the loss of Red Skelton, *plus* the possible loss of Allen, *plus* the bruted loss of Jolson. *Nobody is that good.*

There is another point that's extremely important to us listeners. Suppose NBC does develop two, three, four teams like Martin and Lewis, and suppose they are judged tops? Will that amount to a new type of programming? The answer is: It will not. NBC is still thinking along old channels, still operating along old worn-out patterns. NBC could have shown courage, for instance, when its Sunday night lineup was broken up.



Leading figures in the battle of the Webs (from left to right) Brig. General Daniel Sarnoff, President and Chairman of the Board of Directors, of the Radio Corporation of America

There is a non-network station in New York (WNEW) which practices a type of programming called by a fancy label, "counter-poise." All that high-falutin' name means is this: Do the opposite of what the other fellow is doing. Put another way, it means: If your competitor has the best mousetrap — don't try to outsell him on mousetraps, sell cats instead. NBC might have taken a lesson from WNEW. Then, instead of trying to put Heidt up against Benny, it would have made an announcement along these lines: "NBC has decided that the Sabbath hours from seven to nine shall be dedicated to the best of drama. We shall have two solid hours of the best dramas, performed by the finest stars in the world, in plays especially written for us by the greatest playwrights in the world, scored by the greatest musicians"...etc., etc., etc. That would have shown imagination and courage. WNEW has made a lot of money through "counter-poise" imagination. NBC showed no such tendency.

By displaying lack of imagina-



America and founder of NBC; Niles Trammell, President of NBC; William Paley, Chairman of the Board, Columbia Broadcasting System, and Dr. Frank Stanton, CBS President.

tion and courage, NBC affected all of us listeners in more ways than one. It not only took from us the opportunity of getting really fresh, vigorous programs by tuning in on our local NBC affiliate. It also threatened to affect the programs of all other networks.

Mutual, which has more stations than any other network, has never been too sharp in developing new type of commercial programs (except in news). Its educational and religious department is also good, but has too few opportunities to show its stuff. NBC's lying down on the job was no shining example for Mutual.

ABC, staggering under the loss of Crosby and threatened with the loss of "Theatre Guild," had only one big league star left—Walter Winchell. ABC's slip, when it starts showing in public, is no prettier than any other dame's.

There was even danger that NBC's losses might affect CBS, although in a different way. CBS has been, for many years, the outstanding network for the creation of new types of programs, development of new types of talent.

It has had more genuine artistic sense than all the other networks combined. It is CBS that electrified radio years ago with Archibald MacLeish's "The Fall of the City." It was CBS that took a young fellow off a local station and gave him his head—his name is Norman Corwin. It was the "CBS Workshop" that developed some of the most exciting shows ever heard on the air. It was CBS that first gave to radio an example of how music can really be integrated with drama in the work of composer Bernard Herrmann. Furthermore, CBS developed programs that were more popular—like "My Friend Irma," "Mr. Ace and Jane," "Life With Luigi," and many others. CBS developed the great radio documentaries, and set the pattern along those lines for the rest of radio to follow.

I recite these grand accomplishments here for one reason. Will CBS continue along those paths—or will it lie down, putting all its eggs into the Benny-Crosby baskets? There are ominous signs. The "Mr. Ace" show was taken off the air, a victim of Hooperitis. Quietly, Corwin's contract was terminated, and Herrmann was not scoring any music for CBS. "Workshop" went the way of all Hooper flesh a long time ago. Let's hope CBS has not lost that old drive. Let's hope its increased profits from more popular programs will be poured right back into more, rather than less, experimental work toward better listening. But while we don't lose sight of CBS, let's keep that NBC situation in focus. If NBC was so far behind CBS innovation when

it had all the big stars—what kind of NBC will we have now that the big money fellows don't live at NBC any more? Are RCA's accountants likely to step in and ask the worried brass at NBC: "Isn't there some way to turn an honest dollar in addition to the Guided Tours?"

The RCA accountants may have to take other factors into consideration. These include:

1) General David Sarnoff, head man of RCA, takes great pride in NBC. Sarnoff founded and developed NBC. He won't let it go by default without a fight. If he has to chop heads at NBC, from the very top, he'll do so. He is very sentimental about his NBC baby.

2) RCA needs NBC in radio because RCA manufactures and sells not only radio receiving sets but also radio transmission equipment.

3) Television.

RCA has a tremendous investment, and a very large stake, in television. RCA's now very-naughty baby, NBC, has done a great deal for the development of television — which helps, since RCA also sells television transmission equipment as well as television receiving sets. NBC developed far more imaginative and better television programming than anyone else in the field (including CBS, which is coming up now but made a late start because it had spent so much effort and money trying to develop full-color television in place of black-and-white video).

If all the Sarnoff sentimentality and the hard facts of accountants probing into NBC radio are not convincing enough, television

makes it mandatory to keep NBC going.

But how will NBC radio be kept going? Where is that shot in the arm? It has the dollars, but it has had vast financial resources for a long time. That's not enough. Paley also has dollars, and is putting them to better use now. And if dollars alone cannot turn the trick, how will NBC's heart be kept going? And if the heart stops— *Is NBC finished?*

To change the simile, the answer is this: There are two strikes against NBC, but the ball game isn't over.

RCA may throw in a new pitcher.

Or RCA may discover where that radio heart is.

The heart of radio is not in the counting house, nor in NBC's (or anyone else's) beautiful, streamlined, wonderfully-equipped studios.

The heart of radio is not even in the stars.

*The heart of radio is in the listener.*

We, the listeners, can make radio toe the line and serve us because we happen to own the air which the broadcasters use through licenses which we give them through our Government.

We can organize our listening, through local councils, through the kind of listener-panels this magazine is establishing, through monitoring what's on the air, and through sounding off, talking back to the broadcasters.

Whether NBC is here to stay is important. But it is much more important to let all broadcasters know that the embattled listener is here to stay. ★ END

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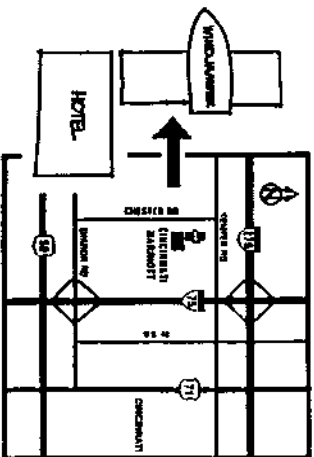
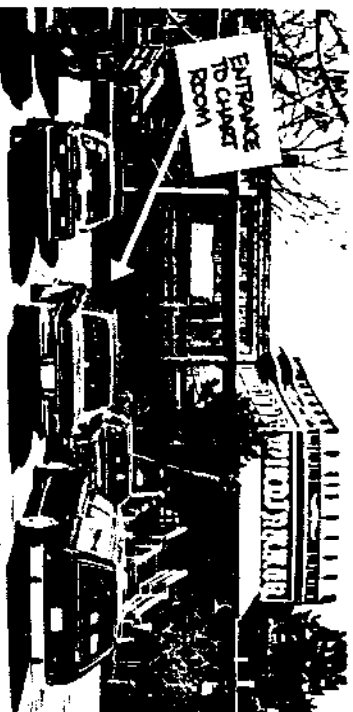
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**OLD TIME  
RADIO  
&  
NOSTALGIA  
CONVENTION**

**APRIL 24-25, 1992 • MARRIOTT INN**  
HOURS: FRIDAY 3 PM-9 PM • SATURDAY 9 AM-4 PM

**SPECIAL GUESTS**

**WILLARD WATERMAN**  
WHO PORTRAYED  
**THE GREAT  
GILDERSLEEVE**  
ON RADIO AND TELEVISION

**SHIRLEY MITCHELL**  
WHO PORTRAYED  
**LEILA RANSOM**

**LOUISE ERICKSON**  
WHO PORTRAYED  
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SOUND EFFECTS ARTIST  
ON MANY OLD RADIO SHOWS



Willard Waterman began his acting career in Chicago doing a variety of soap operas, kid shows and dramatic anthologies (eg., **The Chicago Theatre of the Air; The First Nighter; Grand Hotel; Girl Alone; The Guiding Light; Lonely Woman; The Road of Life; Stepmother; Today's Children; Tom Mix.**

Although unquestionably a fine all-around actor, it was for his comedy roles that Waterman became best known. Succeeding Hal Peary as **The Great Gildersleeve**, he made the role his own on both radio and later television. Other comedy shows included **Harold Teen, Those Websters and The Halls of Ivy.** In addition to **Gildersleeve**, he is remembered on TV as Mr. Quigley on **Dennis the Menace** and for

outstanding guest performances on shows like **Bonanza**. His major motion picture credits include: **Riding High, It Happens Every Thursday, Hollywood or Bust, Auntie Mame, The Apartment** and **Hail to the Chief!** More recently, he has concentrated on stage roles. He has appeared in the musical **Mame** on Broadway and on tour with Angela Lansbury, Janis Paige, Jane Morgan and Ann Miller. Other musicals include: **How To Succeed in Business Without Really Trying** (as J.B. Biggley); **Pajama Game** (as Hassler); **Arsenic and Old Lace** (as Teddy) and **The Music Man** (as Mayor Shinn). We will be privileged to see him re-create his most popular radio role as **The Great Gildersleeve.**



Shirley Mitchell was radio's quintessential sexy Southern belle. She was **The Great Gildersleeve's** favorite love interest, Leila Ransom (a role she repeated in the television series). Another of her popular roles was that of Alice Darling, the scatter-brained, man-crazy war plant worker, who rented a room at 79 Wistful Vista from **Fibber McGee and Molly**. She was also heard as Shirley Anne on **The Sealtest Village Store**, as Kitty Archer (the Mouse) on **McGarry and His Mouse**, and as Molly Belle on **Young Love**. She often played supporting roles in such dramatic anthologies as **Romance**. Ms. Mitchell also did some film work including **Jamboree** and **Mr. Lord Says No!** She continued her fine comedic work on television as Kitty Deveraux on **Bachelor Father** (1958-59); as Janet Colton on **Pete and Gladys** (1960-62) and as Marge Thornton on **Please Don't Eat the Daisies** (1965-67). She will again play Leila in our **Great Gildersleeve** re-creation.

Louise Erickson was born in Oakland, Calif., moved to Hollywood when she was seven. That same year she made her radio debut in a juvenile radio series called **Uncle Whoa Bill**. Her role was that of a fairy princess.

A few years later she auditioned for a series known as **Dramas of Youth** and played featured parts in that show. Louise appeared in twenty different radio series, and played sub-deb roles on many of the important coast-to-coast shows.

Louise appeared in several films, among them "**Rosie the Riveter**," and she played the lead in Columbia's production of "**Meet Miss Bobby Socks**." Besides her "**Date with Judy**" role, she played Marjorie Gildy's niece, on **The Great Gildersleeve**. She will also re-create her role of Marjorie in **The Great Gildersleeve** re-creation.

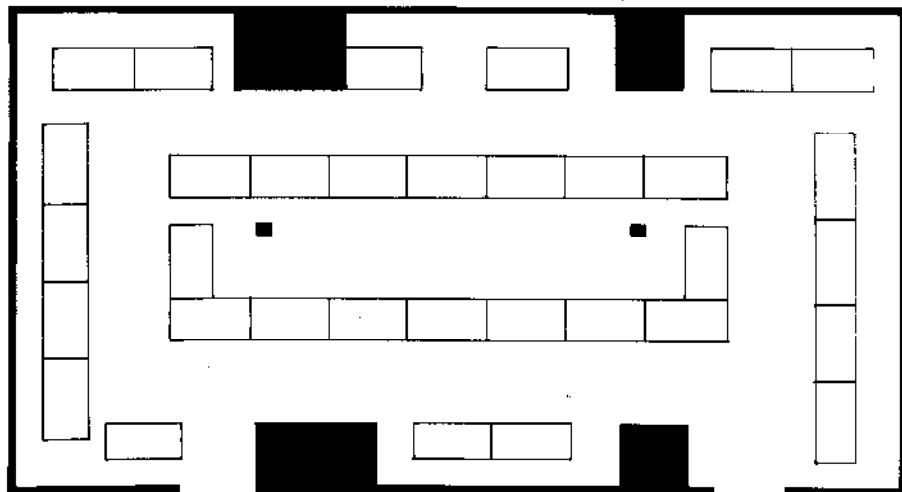


When **Barney Beck** sounds off, you'll laugh at his antics...gasps at the ingenuity...sigh at the nostalgia—and learn all about sound effects for radio, movies, TV and Broadway shows.

With an intriguing assortment of sound effects equipment, Barney Beck takes his audiences from the early days of radio when sound was all to the eerie vibrations that make science fiction even eerier. Combining superb showmanship and fascinating anecdotes about the flubs and the famous with a full measure of audience participation—he breathes fire and life into the exciting history of radio. Coconut shells, balloons, clever machines and his own body help him impersonate sounds ranging from a thumping heart and horses' hoofs to hornets and atomic blasts.

Barney Beck has created sound through the years for such shows as *The Shadow*, *Superman* and *Bob and Ray*...and currently does engineering for Gene Klavan, Bernard Meltzer, and many other WOR Radio personalities.

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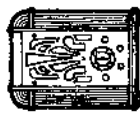
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*Old Time Radio Recordings, Services, and Supplies*

# Playing 16-Inch Electrical Transcriptions WITHOUT A 16-Inch Turntable!

by George Wagner

I will tell you a secret — how to play 16-inch OTR electrically transcribed recordings (the famous "ETs") without a 16-inch turntable. I call this method "The Jim Wagner System", in honor of my younger brother, Jim Wagner, who doped it out about 1966 when he was 15 years old. (He has since become a front rank radio broadcast and microwave engineer.)

We had scrounged up several dozen old 16-inch recordings. These were all OTR recordings (all that we then had!), but we had no way to play them, let alone put them onto tape. The "Wagner System" solved all that at almost no cost. The method proved so easy, simple and practical that we used it for several years. In fact, we continued to use it even *after* we obtained a regulation studio 16-turntable. The studio table just gathered dust in the corner.

The first thing my brother did was to obtain a cheap second-hand three-speed record player, the table model type that are in a sort of leatherette suitcase. (These are quite common in second-hand furniture and junk shops — and possibly your own attic.) He then removed the turntable deck from inside the case and threw the case away. He also removed the tone arm from the deck and placed this to one side. What Jim was interested in was simply the turntable, the motor underneath, and the board upon which the turntable and the motor were mounted.

Jim next made four stacks of books upon a worktable. These stacks, arranged in a square, made a sort of *nest* to support the board holding the turntable. The books were placed to a sufficient height to insure that the turntable motor cleared the work table underneath.

The only remaining problem was to jury-rig a tone arm long enough to reach

across the record and to find some way to make a pivot for the tone arm. The solution was this: Jim mounted a standard wood vise on the end of the work table and placed in it a ten or twelve inch long piece of plumbing pipe. (Almost any type of one-inch diameter pipe will do.) Then Jim took a wire coat hanger (sure glad Joan Crawford never heard of this), bent it straight, and wrapped one end of the coat hanger wire around the end of the tone arm he had removed from the record player. Jim bent the other end of the coat hanger wire into an ell-shape and mounted it in the pipe sticking up out of the vise. After Jim soldered in an extra length of electrical wire to reconnect the tone arm back to the amplifier (or tape deck), he was ready for business.

What surprised us the most is that the balance on the jury-rigged tone arm was like something out of a dream, and I *don't* mean a nightmare.

## TYPOGRAPHICAL ERRORS

This has nothing whatsoever to do with OTR. However, I thought Digest readers might enjoy the following line which appeared in exactly this way in the NEW YORK TIMES for December 8, 1988:

"The lawyers have until December 19 these diditalalecect t documes s in the ca. . ."

The next person who dares criticize typographical errors appearing in the Digest will be given the choice of being shot dead or of being forced to listen to 10 straight hours of 1991 AM radio!

— George Wagner

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## Classified Ads

SCIENCE FICTION RADIO SHOWS on reg. cassettes. Send for catalog, 25¢ John Ford, 411 Truitt St., Salisbury, MD 21801.

WANTED: Amos & Andy radio program items, puzzles & stand-ups. Bob Morgan, 4005 Pitman Rd., College Park, GA 30349.

Steve Dolter, 577 West Locust, Dubuque, Iowa 52001. (319) 556-1188  
200 reels, comedy, mystery, drama, Fred Allen, Jack Benny, Suspense, I Love a Mystery. Interested in books about OTR or OTH performers.

Raymond Stanich, 173 Columbia Heights, Brooklyn, NY 11201  
Music, personalities, drama, comedy, Railroad Hour, Chicago Theater of the Air, Fred Allen, Richard Diamond, Baby Snooks, Bickersons, Ray Bradbury. Co-authored book: "SOUND OF DETECTION-ELLERY QUEEN ON RADIO." Do research on old time radio. Issue logs.

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

CAPTAIN MIDNIGHT ITEMS wanted. DeWayne Nall, P.O. Box 555, Cleburne, TX 76031

Want these Lux shows: Red River, Alice in Wonderland, Paradise Case, Kent Coscarelli, 2173 Willester Ave., San Jose, Calif. 95124

RADIO ITEMS BEFORE 1935, sets, speakers, tubes, parts, literature & advertising. Schneider, 9511-23 Sunrise Blvd., Cleveland, OH 44133

WANTED: To hear from anyone with Baby Snooks programs. Buy, sell or trade. Will buy or exchange catalogs. Lynn Wagar, Box 202 B.C.A., St. Cloud, MN 56301.

HAVE MOST BIG BANDS in chronological order in exchange for Boswell Sisters, Annette Hanshaw, Ruth Etting, Lee Wiley from 78 records or broadcasts. Have most of their L.P.'s. Walter M. Keepers, Jr., 6341 Glenloch Street, Philadelphia, Pennsylvania 19135-1-77.

OLD RADIO SHOWS on cassettes. Rare Big Bands and Vocalists too! The absolute best quality. Free catalog. 2732-H Queensboro Ave., Pittsburgh, PA 15226

Tom Monroe, 2055 Elmwood, Lakewood, Ohio 44107. (216) 226-8189 Cassette and reel, mystery, adventure, sci-fi, westerns, drama, some comedy.

Vintage Radio Programs on cassettes. Comedy, Drama, thrillers, westerns and more. Lowest prices nationwide. Catalog \$1.00 (refundable). Galore, Box 1321, Ellicott City, MD 21043 (1474) (52)

Wanted: Juvenile adventure serials, Mysterious Traveler, Gangbusters, Fred Allen, 2000 + . Cassettes nationwide.  
Ken Weigel, 7011 Lennox Ave. #126, Van Nuys, CA 91405

Nelson Eddy and Bing Crosby Research; send data Box 724, Redmond, WA 98073-0724

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

Wanted: 1st Nightbeat program (2-6-50) as well as one where William Conrad appears. Victor Padilla, Jr. 104 Marcy Ave., Brooklyn, NY 11211.

Wanted: Trade or buy Tom Corbett and other SF cassettes. Mark Skullerud, 20110 21st Ave. NW, Seattle, Wash. 98177

WANTED: 16" RADIO transcription recordings. All types. — Paul Scriven, 238 West State Street, Niles, OH 44446. my40441

RADIO TRANSCRIPTION DISCS wanted. Any size, speed. — Box 724H, Redmond, WA 98052.

EDWARD HAMILTON, 933 Naismith, Pl., Topeka, KS 66606 wants CBS Radio Mystery Theater; prefers cassettes...

ALLAN SHERRY, 5410 Netherland Ave., Riverdale, NY 10471 is trying to locate the last date for Prescott Robinson on the air plus any other information about him.

THOMAS HEATHWOOD, 22 Broadlawn Pk., Chestnut Hill, MA 02167 looking for Portia Faces Life, especially July 1948 and April 1949.

ROBERT SHEPHERD, 129 Highfields Rd., Abington, MA 02351 wants to know: who was the announcer for Suspense after Larry Thor and also during Bill Robson's era as producer.

Ted Davenport, 1600 Wewoka, No. Little Rock, AR 72116 is looking for real traders for VG—EX material. 15,000—20,000 shows.

LOGS: Ray Stanica, 173 Columbia Hts., Brooklyn, NY 11201 has a complete log of Mercury Theater of the Air and Campbell Playhouse for a S.A.S.E. with 2 stamps.

WANTED: To hear from anyone with Baby Snooks programs. Buy, sell or trade. Will buy or exchange catalogs. Lyn Wagar, Box 202 BCA, St. Cloud, MN 56301.



WANTED: Masterpiece Radio Theater, other multipart NPR or BBC dramas. Buy or trade cassettes. Howard Lewis, 132 Hutchin Hill Rd., Shady, NY 12409

Don Berhent, 807 Glenhurst Rd., Willwick, OH 44094. The Shadow and movie serials. Books on both also.

Frank Tomaselli, 29-10 Donna Ct., Staten Island, NY 10314 is looking for 11 AM from 1939-1944; also Fred Allen's Town Hall Tonight.

Tom Heathwood, 22 Broadlawn Pl., Chestnut Hill, MA 02167. Shadow programs between 1941-44. Has supplement to his catalog for a S.A.S.E.

Chuck Juzek, 57 Hutton Ave., Nanuet, NY 10954. Green Hornet episode where Reid reveals himself to his father as the Hornet around 1943. Need log from 1936-40.

New club based in Seattle invites you to membership. Growing 700 cassette library, printed materials and newsletter. For information write Mike Sprague, Radio Enthusiasts of Puget Sound, 11732 NE 148th Place, Kirkland, WA 98034.

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

Harry Goldman, RR6, Box 181, Glens Falls, NY 12801 wants Kraft Music Hall of 12-11-47 (Al Joison) Jack Benny "The Bee", Fiorello LaGuardia tribute to Nikola Tesla over WNYC on Jan. 10, 1943.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CAN YOU HELP/I am looking for programs with magic or related material. My catalogue has 48 pages, November 1976, and grows. Will trade recordings of anything and catalogue with you. Drop a line: Snader, Box 12-655, Mexico 12, D.F. Mexico.

WANTED: Classical music broadcasts, ET's, Acetates, tapes, all speeds, sizes, formats, for cash. Joe Salerno, 9407 Westheimer #311A, Houston, Texas 77063.

Vintage broadcasts, reliving radio's past. Free flyers. 42 Bowling Green, Staten Island, NY 10314.

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

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

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

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

Wanted: 1950 Summer Replacement Show "Somebody Knows" by Jack Johnstone. (8 show run) Dick Olday, 100 Harvey Dr., Lancaster, NY 14060.

GILBERT HUEY, 90 W. Triple Tree Dr., Carrollton, GA 30017 is writing an article on Flash Gordon and needs much information on the radio and tv show.

Pam Nemeec, 1424 Heatherton Dr., Naperville, IL 60563 is looking for program listings of old radio stations of the 30's and 40's especially WDJ, KMMJ, KMA, KFNF and KFEQ.

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

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

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

For Sale: Boxed set of six tapes from Stephen King's Night Shift. Original Price: \$34.95. My Price: \$12.00 postpaid. Five sets available. Phil Nelson, 221 Scioto, Chillicothe, OH 45601.

Would like: Mysterious Traveler, Whistler, Pat Novak For Hire on cassette. I have a lot to trade. Write to: Victor D. Padilla, Jr., 104 Marcy Avenue, Brooklyn, NY 11211

Wanted: Amos and Andy, Roy Rogers, and Gunsmoke. Will buy or have shows to trade in X Minus One, Dimension X, Sgt. Preston, Captain Midnight, Suspense, Escape, others. Phil Nelson, 221 Scioto, Chillicothe, OH 45601.

WANTED: Aldrich Family radio programs on cassettes, as well as information. Kenneth Barker, 874 27th Street East, Owen Sound, ON N4K 6P3

FOR-TRADE: SCRIPT-FOR-PROGRAM THE SHADOW 9/26/37, 3/20/38, (have show also) 12/3/39, 4/11/54, 4/18/54, 4/25/54, 5/30/54, 7/4/54, 7/25/54, 8/1/54, 8/8/54, 8/29/54, 9/19/54, 9/26/54, 10/10/54, 10/17/54, 10/24/54, 10/31/54, 9/30/45-or 9/3/54 (not sure which I have). Adam Trachtenburg, 1243 Knorr St., Phila., PA 19111 (215) 745-8224

WANTED: NBC MONITOR. Broadcasts from '55 to '64. I have many complete editions from '65-'75. Write to: Warren Gerbe, 42-60 Bowne Street, Flushing, New York 11355-2907

RADIO SHOWS ON CASSETTE, also radio/tv related material. Catalog \$1, Phil Kiernan, 30235 Cupeno Lane, Temecula, CA 92390

JACK MELCHER, P.O. Box 14, Waukegan, IL 60087 wants to buy radio premiums, games, toys, buttons, comic related items. Disney, political, gum wrappers BUY SELL TRADE 312-249-5626

WILLIAM OSOVSKY, 2501 Ivy St., Chattanooga, TN 37404. Collector of Ralston Tom Mix premiums, green 20 Grand Ale bottles with neck and paper labels intact. Octagon soap premium kites. Alaga syrup tins.

Wanted: Jake & the Kid, Hardy Family, Maisie on cassettes. N.A. McNamee, Box 602, Organ, New Mexico 88052.

Amos & Andy or Jack Benny Shows, other comedy shows. Rob Cohen, 6635 Helm Ave., Reynoldsburg, OH 43068

Wanted: Hercule Poirot shows, Mutual Net, 1945; or info. on these shows. Tim Goggin, 1777 N. Vine #409, L.A., CA 90028 Thank You, Tim Goggin

WANTED: Hercule Poirot shows, Mutual Net, 1945; or info. on these shows. Tim Goggin, 1777 N. Vine #409, L.A., CA 90028 Thank You, Tim Goggin

"THERE'S A SMALL HOTEL with a wishing well...". Can anyone identify the show having this theme? Michael Sprague, 11732 NE 148th Place, Kirkland, WA 98034.

Kitty Kallen is looking for radio and TV shows that she appeared on. She sang with Harry James, Jimmy Dorsey, and others. She worked on the Danny Kay radio show, David Rose shows, and her own show called Kitty Kallen Kalling. Contact Walden Hughes at (714) 545-0318 or write 2527 Duke Place, Costa Mesa, CA 92626.

WANTED: Episodes of AGAINST THE STORM, TERRY & THE PIRATES, THE WOMAN IN MY HOUSE, ONE MAN'S FAMILY episodes prior to 1946, and THE VOYAGE OF THE SCARLET QUEEN programs #6, 7 and 10. Will buy or trade cassettes. John L. Woodruff, 145 Park Avenue, Randolph, NJ 07869-3442.

# Past Times

Vol. 1, No. 2

THE NOSTALGIA ENTERTAINMENT NEWSLETTER

Fall 1990

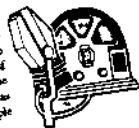
## Remember the Golden Days of Radio? Join the Club

By Randy Skerved

On September 30, 1962, CBS canceled *Sonny and Cher's Truly, Johnny Dollar*, the last no-dramatic shows on the network. The decline of dramatic radio, which had begun in 1948 with the rise of television, was complete, and the medium was dead—except in the memories of millions of people who still loved it.

The great radio programs of yesteryear get precious little air time these days. There are a few series syndicated nationally by Charles Michelson, and local programs done for free on college FM stations by radio buffs. But what if you're hooked on the man-expanding experience that's provided only by listening to old radio shows? Where can you hear and acquire those shows, and lots of them?

The best answer is to join an old-time radio club. One of the most active is Southern California's SPERDVAC, an acronym for The Society to Preserve and Encourage Radio Drama, Variety and Comedy. Founded in November by Ray Handberg, Jim Coonan, and Kevin Stern, SPERDVAC boasts a library of thousands of programs.



## OCTOBER MARK GROUCHO'S CENTENNIAL

By Paul O. Wenzel

Groucho Marx, whose razor-sharp wit, sly irreverence, wriggling eyebrows and ever-present cigar made him one of this century's most beloved comedians, would have been 100 years old on October 2. Never one for sentiment or ceremony, he decided not to stick around for the celebration, dying in 1977 at the age of 86.

Groucho's centennial promises to be much more elaborate than his brothers'. (Chico's centennial passed with little fanfare in 1967; Harpo's 100th birthday was celebrated in 1988, 24 years after his death. Through a series of parties around the country and a promotion by Christian Brew, brandy, tied in with a drink called the "Fuzzy Brother.")

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Each 16-page issue includes:

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- **News and reviews about classic movies** on videocassettes and discs.
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12 episodes with Lee Powell, Herman Brix
- G-Men vs. the Black Dragon 1942**  
15 chapters with Rod Cameron, Constance Worth
- Jesse James Rides Again 1947**  
12 chapters with Clayton Moore, Linda Sterling
- King of the Rocketmen 1949**  
12 episodes with Triss Coffin, Mae Clarke
- King of the Texas Rangers 1941**  
12 chapters with "Slingin'" Sammy Bough, Duncan Renaldo
- Manhunt in the African Jungle 1943**  
15 chapters with Rod Cameron, Duncan Renaldo
- The Masked Marvel 1943**  
12 episodes with William Forest
- Nyoka and the Tigermen 1942**  
12 chapters with Clayton Moore, Kay Aldridge
- Perils of the Darkest Jungle 1944**  
12 chapters with Alan Lane, Linda Sterling
- The Purple Monster Strikes 1945**  
12 chapters with Dennis Moore
- Radarmen from the Moon 1952**  
12 episodes with George Wallace, Aline Towne, Clayton Moore
- Son of Zorro 1947**  
13 episodes with George Turner, Peggy Stewart
- Spy Smasher 1942**  
12 adventures with Kane Richmond, Marguerite Chapman
- Zombies of the Stratosphere 1952**  
12 episodes with Judd Holdren, Leonard Nimoy, Aline Towne
- The Painted Stallion 1937**  
12 chapters with Ray "Crash" Corrigan
- Robinson Crusoe on Clipper Island 1936**  
14 chapters with Ray Mala
- S.O.S. Coast Guard 1937**  
12 chapters featuring Ralph Byrd
- Undersea Kingdom 1939**  
12 chapters with Ray "Crash" Corrigan
- Zorro's Black Whip 1944**  
12 chapters with George J. Lewis
- Zorro's Fighting Legion 1939**  
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- w/Gene Autry
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The Dead End Kids
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Magician) - 1934 - w/Bela Lugosi
6. The Shadow of the Eagle -  
1932 - w/John Wayne

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Toler
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ture-dripping chapters w/Ralph  
Lowrey, Eddie Quillan, Lyle Talbot

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Like the popular radio  
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**445 Dagnet, The Original II** "The Big Girls" "The Big Betty" "The Big Trunk" "The Big Boys" 100 minutes

**447 Dagnet, The Original III** "The Big Bar" "The Big Bird" "The Big Bounce" "The Big Assault" 100 minutes

**452 Dagnet, The Original IV** "The Big 17" 1952. "The Big Producer" 1954.. "The Big House Call" 1953.. "The Big Juvenile Gang War" 1957. 120 minutes

**456 Dagnet, The Original V** "The Big Sound Off" "The Big Ante" "The Big Tarbaby" "The Big Counterfeit" 100 minutes

**468 Dagnet, The Original VI** "The Big Crime" 1953 "The Big Thanksgiving" 1955. "The Big Housecleaning" 1955. "The Big Oskar" 1957. 100 minutes

**213 Jack Benny I** 1953/1954/1965 Three complete shows (last one on tape is 60 minute version). Guests include Bob Hope, Martin & Lewis, Bing Crosby, George Burns, Walt Disney, Elke Sommer, the Beach Boys, along with Jack's usual cast. Sketches include a spoof of Hope's "road" pictures.

**220 Jack Benny II** 10/11/53 Fred MacMurray, Tony Martin, Dick Powell, Dan Dailey and Kirk Douglas. Jack holds a jam session at his house. / 10/25/53 Jack's guest is Humphrey Bogart...spoof of 1930's crime films. / 11/8/53 Mary persuades Jack to buy a new suit. / 11/22/53 Ronald Reagan introduces Jack as Tom Jones

**230 Jack Benny III** 4/19/52 Jack's guest is Fred Allen. / 1/6/57 w/Jayne Mansfield. Mel Blanc does a funny segment as an animal impersonator. / 11/15/53 Guest is singer, Johnny Ray. Jack blows up after he books Ray on the show only to find that Ray requires \$10,000 an appearance. Danny Thomas makes a cameo

**249 Jack Benny IV** 11/30/52 After a tough day at the studio doing his TV show, an exhausted Jack goes home to bed, only to be followed by burglars. / 1/1/56 Guests are college football coaches, on this New Years day show. / 4/23/59 Jack and guest Giselle MacKenzie get lost on their way back from a supermarket opening in a remote area of Arizona. / 12/22/56 A special Christmas episode finds Jack holiday shopping in a department store, and driving a poor innocent clerk (Mel Blanc)

**264 Jack Benny V** 1957.. Jack's guest is Hal March / Jack meets Mary Livingstone / 1953. Rochester gets the bird / 1953.. Jack goes to the carnival / 1953... w/Mel Blanc, Frank Nelson, Benny Rubin and Mr. Kitzel. & comedian Harry Shearer. 100 minutes

**444 Red Skelton Show, The** 2/24/52 Red proudly displays the Emmys his program won, does a pantomime routine, and the sketch spoofs British newscast Red's guests are Ed Sullivan and the King Sisters. Comedy includes a driver education lesson and a satire on the navy / 1/25/55 Guests are Reginald Denny and Mary McCarty. A spoof of trailer park living is seen. / 1/13/59 w/Edward Everett Horton, Richard Deacon. Red does "Freddie the Freeloader." 120 minutes

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09/20/53 The Empty Ash Tray  
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07/28/50 Fred Taruto  
09/22/50 Thomas King

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02/25/40 Yosemite-Last Episode  
03/03/40 w/Gracie Allen  
03/10/40 Mr. Benny Goes To Washington  
03/17/40 w/Orson Welles  
03/24/40 Pinocchio - Preview  
03/31/40 Pinocchio

THE JACK BENNY SHOW (REEL SP6-B)  
04/07/40 Buck Benny Rides Again  
04/14/40 Leaving For New York  
04/21/40 The Buck Benny Movie  
04/28/40 w/Peter Van Steeden  
05/05/40 The Hour Of Smiles  
(East coast show)  
05/05/40 The Hour Of Smiles  
(West coast show)

THE JACK BENNY SHOW (REEL SP7-A)  
05/12/40 Returning From New York  
05/19/40 Northwest Passage  
05/26/40 Mr. Northmer's Party  
06/02/40 Code Of The Hills  
06/09/40 Vacation Plans  
06/16/40 w/Ezra Stone

THE JACK BENNY SHOW (REEL SP7-B)  
10/06/40 The Blue Fairy  
10/13/40 Purple And Benal  
10/20/40 In The Market For A Car  
10/27/40 Hold That Line  
11/03/40 The Halloween Party  
11/10/40 Where's The Premier

THE JACK BENNY SHOW (REEL SP8-A)  
11/17/40 w/Mary Martin  
11/24/40 Don Wilson Just Married  
12/01/40 Jack Is Sick In Bed  
12/08/40 Packing For New York  
12/15/40 From Ritz Hotel, NYC  
12/22/40 Christmas Shopping In NYC

THE JACK BENNY SHOW (REEL SP8-B)  
12/29/40 Father Time Rides Again  
01/05/41 The Gift Exchange  
01/12/41 Late For The Show  
01/19/41 City Of Conquest  
01/26/41 Packing For New York  
02/02/41 w/Kerbert Marshall

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09/11/50 The Gold Behind The Waterfall  
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09/15/50 Left To Die  
09/18/50 The Sack Of Sand  
09/20/50 The Malumite Express  
09/22/50 The Torn Map

CHALLENGE OF THE YUKON (REEL SP13-B)  
09/25/50 Diagram Of Danger  
09/27/50 The Red Raiders  
09/29/50 Bog Crazy  
10/02/50 The Malacca Case  
10/04/50 The Yagabond  
10/06/50 The Criminal Coltie

CHALLENGE OF THE YUKON (REEL SP14-A)  
10/09/50 The Blue Paper  
10/11/50 Harper's Castle  
10/13/50 A Dog Called Sparty  
10/16/50 Fugitive From Bald Rock  
10/18/50 The Masked Gunman  
10/20/50 Out Of The Night

CHALLENGE OF THE YUKON (REEL SP14-B)  
10/23/50 Heart Of A Killer  
10/25/50 Dead Man's Whistle  
10/27/50 A Call To Action  
10/30/50 Undercover  
11/01/50 Contenton  
11/03/50 Whistling In The Dark

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09/20/53 Jenny Carter  
09/27/53 Will Feather  
10/04/53 MacAdams Brothers  
10/11/53 Silver Annie's Mine  
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