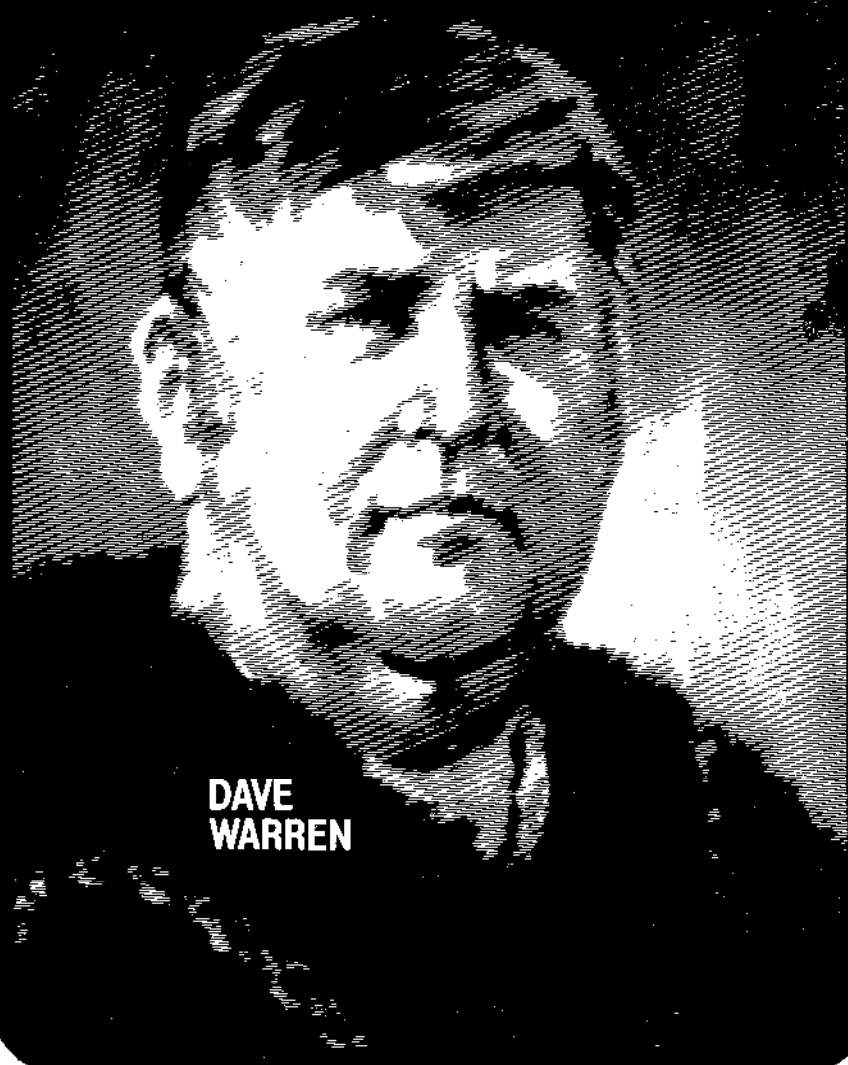


Old Time Radio **DIGEST**

No. 83 September-October 1997 \$3.00



**DAVE
WARREN**

Old Time Radio DIGEST

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Tribute to Our Cover Artist, Dave Warren by Herb Brandenburg



I thought of featuring a biography of our cover artist, Dave Warren. Many of you know Dave through the Old Time Radio Conventions held in Newark, N. J. and Cincinnati, Ohio. He has been doing most of the cover illustrations since the Old Time Radio Digest was conceived. Dave started years ago doing Joe Webb and Bob Burnham's Collector's Corner magazine. His lifetime friend since the 4th grade is Bob Burchett. Bob did the production work for the Collector's Corner and asked Dave to do the covers. He continued on with our Old Time Radio Digest through these many

years as his contribution to radio as a hobby.

Dave has been one of Greater Cincinnati's finest illustrators these past 40 years. His work has been published in many of the national magazines, as well as for national companies such as Procter & Gamble, The Drackett Company, Cincinnati Milacron, General Electric, Frigidaire, Nutone, Gibson Greeting Cards, U. S. Playing Card Company, National Y.M.C.A., Red Cross Shoe Company, Baldwin Piano, Kenner Toys, and Standard Publishing. Dave has done work for many of the advertising

agencies and studios in Cincinnati and Dayton, Ohio over those years. He has produced illustrations for billboard and display units for big local businesses besides the ones listed above, such as The Cincinnati Bengals, River Downs, Cincinnati Gas & Electric Company, Cincinnati Bell Telephone, Burger Beer, Schoenling Beer, and The Kroger Food Company, to name a few. In 1968, Dave did President Nixon's campaign poster for the Young Republican Club in Washington, D. C.

A little history of Dave's background. He and Bob Burchett met in the 4th grade at Grant School in Portsmouth, Ohio. At that time, both started drawing their own characters based on Batman & Robin and Buck Rogers. Dave's character was Wing Man, and Bob's character was Wonder Man. The characters both had airplane-type space shuttles and young side kicks. As Dave and Bob got older, in the 6th, 7th, and 8th grades they were drawing their own little comic strips. Dave says Bob's comics always looked so much better because his strips were so clean and neat. He said Bob's lettering and panels were always so good. Bob's dad was one of Portsmouth's best sign painters. His dad's shop was always so neat and clean, and Bob has continued on to this day with a neat, clean studio. Dave says that his studio looks like "hell bent for Lexington." He's organized enough to know where most everything is to be found.

In high school Bob continued on with art classes, and Dave took up architecture and mechanical drawing instead of art. He said that the art teacher was not really that good, and he didn't want to be influenced by any wrong teaching.

Dave went to Ohio University. There he took up art once again. He said that he was "oh, so lucky" at that time to have two excellent teachers at Ohio University. One had been a Chicago illustrator (Mr. Mutchler) and Charlie Smith, who had been one of Shaten Studio's (in Cincinnati) best

designers.

Bob went to the University of Cincinnati and majored in Advertising Art. Bob received a lot of experience while in college, through to a co-op program, where you went to school seven weeks and worked eight weeks at an art studio. After graduating, he went to work for Shaten Studio, which was one of the best studios in Cincinnati until he was drafted into the Army. After two years he returned to Cincinnati and worked at Steinau Fisher Studio, where he got to work with one of Cincinnati's best cartoonists, Whitey Fisher.

Dave worked in Portsmouth, Ohio at a silk screen company two years after college. He went to work for Sales Art Studio in Cincinnati, Ohio.

A few years later, Dave and Bob started working for themselves serving many of the companies and advertising agencies in Cincinnati.

Dave and Bob grew up with radio in the 40's and early 50's. They would send in their boxtops and 10 cents and wait for their brown or green envelope from the Tom Mix or Superman radio shows.

The Whistling Ring, The Magnet Ring, The Rear View Mirror Ring, and The Glow In The Dark Badge from the Tom Mix Show were their precious prizes. They both also had a Sun Dial Wrist Watch From the Superman Show. They would send coded messages to each other in grade school using the Captain Marvel and Captain Midnight code system. So, radio meant a lot to those two boys growing up.

Dave is semiretired working from his studio in his home, and Bob built a small studio on his farm land in Kentucky.

Dave is doing mostly oil portraits now. The portrait that he's most proud of is of Ulysses S. Grant, which now hangs in Grant's birthplace in Point Pleasant, Ohio. Also, a portrait of President William Howard Taft hangs in the administration building of Taft's birthplace.

Dave has just finished two-color illustrations for Barbara Cook's Adventures in Cassettes Magazine Catalog.

I'm proud to have known and been associated with Dave and Bob these past 18 years.



BOB

DAVE



DAVE

BOB



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Brush Up Your Gildersleeve

by Clair Schulz

When the subject of the most elusive program is raised, fans of old-time radio will cite their favorite quarry which has been on their most-wanted list for years. They may, for instance, be yearning to hear Groucho and Chico Marx wreck havoc with Flywheel, Shyster, and Flywheel or Marvin Miller solve cases as Peter Quill or Arthur Q. Bryan pontificate as Major Hoople. But if the topic of the moment happens to be which show was the most *allusive*, *The Great Gildersleeve* sticks out just like the titular character's waistline.

The Great Gildersleeve gives listeners the impression that John Whedon, Sam Moore, John Elliott, and Andy White wrote the scripts with an anthology of English and American literature or Bartlett's *Familiar Quotations* close at hand. While other writing teams probably said, "How can we twist some wheeze to fit this situation?" the duos of Whedon & Moore and Elliott & White may have asked, "What quote can we toss in here that seems appropriate?"

Seasonal references were employed to set the scene. In the fall Throckmorton Gildersleeve would describe the brisk air by reaching for the handy "frost on the punkin" line from James Whitcomb Riley, or, with niece Marjorie's assistance, remind everyone of Helen Hunt Jackson's assertion that we "cannot rival for one hour/October's bright blue weather." On a day when her uncle has spring fever and wants to cavort barefoot in the grass, Marjorie has some apposite lines from Robert Browning's "Pippa Passes" ready: "The year's at the spring,/and day's at the morn./Morning's at seven;/the hillside's dew-pearled. . ."

On other episodes the announcers told us the time of day or the state of Gildy's temperament with the help of the immortals. As "the curfew tolls the knell of day," the great man plods his

weary way home from work like Thomas Gray's ploughman in "Elegy Written in a Country Churchyard." But if he is introduced to us with euphoric lines beginning with "Breathes there the man, with soul so dead" from Sir Walter Scott's "The Lay of the Last Minstrel," we know Throcky will be in an upbeat frame of mind.

But Gildersleeve himself was the best barometer of his moods. When his bluster or bungling didn't convey his feelings, he let the bards speak for him.

In the lap of tranquility he would recite from Longfellow's "The Village Blacksmith": "Something attempted, something done,/has earned a night's repose." Heeding the call of the beach, he echoes John Masefield when he admits "I must go down to the sea again." When feeling on top of the world, he bursts forth with an apt line from Byron's "Childe Harold's Pilgrimage": "On with the dance! Let joy be unconfined!"

At other times Gildersleeve became more philosophic. In a Gray mood he would dip into the "Elegy" again to remind one and all that "the paths of glory lead but to the grave." Trying to look for the silver lining in the clouds, he reached for the sentiment that can be traced all the way back to Euripides: "The darkest hour is just before dawn." When the Jolly Boys thought Judge Hooker was at death's door, Gildy tried to put up a brave front by tapping into some Tennyson to indicate the way he would like to go: "Let there be no moaning at the bar when I put out to sea."

In Walker Percy's novel *Lancelot*, the narrator declares that "Death's banal, but fiberglass in the neck is serious business." For Gildersleeve being lovesick was the pain in the neck that put him in darker moods than the prospect of facing the grim reaper.



When he would utter the famous "It is a far, far better thing that I do, than I have ever done" speech from *A Tale of Two Cities* or adapt Longfellow's "The Day is Done" so he could fold his "tents like the Arabs and silently steal away," he would infuse the words with so much self-pity we have to laugh at the incongruity of this whimsical

windbag treating an apology or humiliation like a life-threatening illness or disaster.

Horace Hooker, like Gildersleeve, used literature to make a point, but the point was usually a barb designed to get under the water commissioner's skin. "Why so pale and wan, fond lover?," the opening line of Sir John suckling's "Song,"

followed by Hooker's derisive chortle stung the recently-rebuffed ladies' man. On another occasion it was Gildy's conscience and not his pride that became the target when the Judge quoted from Richard Barnfield's "Address to the Nightingale" to remind him of those he should trust: "Everyone that flatters thee/is no friend in misery./ Words are easy, like the wind;/faithful friends are hard to find."

Richard Peavey dispensed a few quotations in addition to sundae and sundries when Gildersleeve stopped by the drugstore for advice. The pharmacist once described his home life as being like that portrayed in "The Shooting of Dan McGrew":

"So cramful of cozy joy and crowned with a woman's love." Peavey's history of being henpecked might be traced back to the day he heard a speaker deliver the stirring "I am the captain of my soul" portion of William Ernest Henley's "Invictus." Peavey thought the orator was glaring at him, but because his stronger-willed wife believed he was looking at her the druggist had to settle for being a captain's mate.

Nearly everyone on the show had a chance to wax poetic from time to time. Leila Ransom and Floyd Munson demonstrated that they could be Whittier if not witty when the former drawled out Barbara Frietchie's "Shoot if you must, this old gray head,"



He's back... and funnier than ever!

TUNE IN EVERY SUNDAY EVENING NBC NETWORK 6:30 P.M. EASTERN WAR TIME

In Following Cities, Tune in at Times Shown:

Asheville—WISE—Monday, 10 P.M.
 Baltimore—WBAL—Monday, 7:30 P.M.
 Bristol—WOP1—Monday, 10 P.M.
 Buffalo—WEBR—Monday, 7 P.M.
 Columbia—WIS—Monday, 8 P.M.
 Detroit—WXYZ—Tuesday, 7:30 P.M.
 Florence—WOLS—Monday, 8 P.M.
 Ft. Worth—Dallas—KGKO—Sunday, 9 P.M.
 Greenville—WFBC—Sunday, 9:30 P.M.
 Kingsport—WKPT—Monday, 10 P.M.
 Miami—WIOD—Monday, 6:30 P.M.
 Philadelphia—KYW—Monday, 7:30 P.M.
 Pittsburgh—KDKA—Monday, 7:30 P.M.
 Raleigh—WPTF—Monday, 8 P.M.

★ The whole family will chuckle and roar at radio's funniest fat man! Last year "The Great Gildersleeve" soared to popularity faster than any comedy drama on the air...and this year it's funnier than ever! Don't miss this hilarious radio comedy!

Presented by Kraft

and Summerfield's brassy barber recalled the "barefoot boy, with cheek of tan." Even surly Rumson Bullard could quote the classics to suit his purposes as he did when he ranted against the younger generation by repeating the "As the twig is bent" maxim from one of Alexander Pope's moral essays.

For Birdie and Leroy it would have been out of character to be spouting epigrams. Birdie learned her lessons from life, not from books, and Gildersleeve's nephew reacted to life's vicissitudes not with memorized couplets, but rather with distinctive ejaculations like "Oh, for corn's sake!" If Leroy started quoting Keats or Milton, listeners would have stared at their radios and copied Walter Tetley's patented delivery of "Are you kidding?"

But when Marjorie would dreamily recite the verses of Rupert Brooke or Robert Herrick, or when Hooker would moralize by delivering part of the "quality of mercy is not strained" speech from *The Merchant of Venice* or the "proper study of mankind is man" aphorism from Pope's "Essay on Man" it sounded perfectly natural on this show, one of radio's more literate situation comedies. When Throcky or Marjorie read aloud from *Little Women*, *A Christmas Carol*, or *Ivanhoe*, they just reinforced the belief the audience already had, that this was a program which placed a high value on both language and literature.

The repeated use of allusions was ideally suited to *The Great Gildersleeve*, the leisurely-paced comedy that unashamedly took time for the plaintive sighs and awkward pauses which portended more than words could express. Quotations would also be used for ironical effect such as the night Gildy sententiously preached that "Procrastination is the thief of time" (one of Edward Young's "Night Thoughts"), an axiom rarely heeded by the speaker who habitually put off finishing water reports and asking women for dates until the last minute. Just as the literary sources were usually

not attributed, the bits of dialogue in which the characters unconsciously revealed themselves were sometimes left with no zinger to underscore the message so the audience could fill in the gap with a line of their own from *Don Quixote*: "The pot calls the kettle black."

Recognizing pertinent allusions unobtrusively integrated into the plot is just one of the pleasures of listening to *The Great Gildersleeve*, a program that, because it relied on characterization rather than on jokes for its humor, seems to improve with the passing years. Age cannot wither it, nor tape squeal stale its infinite variety. Whether the credit for its enduring charm belongs mainly to the actors or to the writers is a moot point. All that matters was best expressed by Shakespeare in *As You Like It*: "The little foolery that wise men have makes a great show."

"THE GREAT GILDERSLEEVE"

Every Sunday Evening 6:30 P.M. EASTERN WAR TIME NBC Network

In Following Cities, Tune in at Times Shown:

Asheville—WISE—Monday, 10 P.M.
 Baltimore—WBAL—Monday, 7:30 P.M.
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 Raleigh—WPTF—Monday, 8 P.M.

Presented by Kraft

Spin-off Radio Show

by Read G. Burgan

LAKE LINDEN, Mich. If you think that "The Great Gildersleeve" was a radio series about a Water Commissioner played by Willard Waterman... you are wrong. Then again... you are right. Confusing? No more so than the life of radio's most infamous blowhard and lover, Throckmorton P. Gildersleeve.

As radio programs go, "The Great Gildersleeve" was hardly a pioneering show. When it first appeared on Aug. 31, 1941, radio was well beyond its infancy. But it broke new ground in at least one area—the spin-off, where a new program is created by spinning off a program based on one of another program's characters—and gave radio listeners one of its most enjoyable programs for nearly 18 years.

Peary's brainchild

"The Great Gildersleeve" was the brainchild of Harold Peary. Peary, whose original name was Harold Jose Pereira de Faria, was a Portuguese immigrant. He began his career in radio in the late 1920s, using his abilities as a character actor and singer in a variety of roles on both the west coast and in Chicago. In San Francisco he was featured on an NBC program called "The Spanish Serenader."

While in Chicago he joined the cast of the "Fibber McGee and Molly" program.

At first he played a number of fairly anonymous roles, but eventually began playing a character called Gildersleeve. For a while the character was fairly amorphous, hardly being the same from one program to the next. But with Peary's urging and help, the character began to take shape.

By the late 1930s, Throckmorton P. Gildersleeve had moved next door to Fibber McGee and Molly in Wistful Vista. McGee and Gildersleeve were

cut from the same bolt of cloth. Both were boastful, abrasive and short-tempered. For nearly two years they traded insults and looked for ways to do each other in.

Gildersleeve was one of the few characters on the show who was a match for the obnoxious McGee. His stock phrase was, "You're a haaaard man, McGee."

But Peary had ambitions beyond Wistful Vista. In 1941 Kraft Foods cast Peary in his very own show, "The Great Gildersleeve," originating in NBC's Hollywood studios and airing on Sunday evenings from 6:30-7 p.m. Peary was 35 years old, had curly hair, a dark mustache and weighed in at 220 pounds when he began his new series.

The early episodes created a detailed snapshot of Gildersleeve, including the fact that he graduated from Princeton with the class of 1914. Assuming he was 22 years old when he graduated, that would have made him 49 years old in 1941. But network news releases in 1943 listed Gildersleeve as 42 years old! As the series progressed, these kinds of details faded into the background.

In the transition episode aired on Aug. 31, 1941, Throckmorton P. Gildersleeve boards a train to leave Wistful Vista and travel to Summerfield to assist his nephew Leroy and niece, Marjorie, who have been orphaned. When he leaves, he tells the staff of his Gildersleeve Girdle Works (Our motto, "If you want a corset, of course it's... Gildersleeve") that he will only be gone a few days... at least three days, or maybe the end of the week."

Girdle works

For the rest of the 1941-1942 year, his employment status is in limbo.

While he frequently makes reference to his Girdle Works company, he never returns. In later episodes he comes and goes from his office, but we are not told what he does aside from managing the affairs of his nephew and niece—and these are not spelled out.

It goes without saying that Harold Peary was the Great Gildersleeve. His voice was perfect for the part. His trademark was a laugh that has been described as hefty, lecherous, and dirty. The truth is, however you describe it, Peary's laugh was the one all-consuming, identifying trademark of the Great Gildersleeve. His most frequent exclamation was, "This is going to be one of my baaaaad days." Peary's size paralleled that of Gildersleeve, who was described as portly. Many episodes included jibes about his girth.

During the first year, the episodes were written by Leonard L. Levinson. From the very first episode, many—but not all—of the characters that became a part of the series were present. Nephew Leroy was an outspoken brat who had the measure of his uncle "Mort" and was quick to deflate his pompous ego with his classic response: "What a character!" Much to the chagrin of parents everywhere, Leroy gave the kids of the forties several clichés including, "Are you kiddin" and "For Corn Sake." Walter Tuttle began the role in 1941 when he was 18 years of age but looked and sounded like the twelve-year-old he was playing.

Softer role

Niece Marjorie played a softer role. She served as a buffer between Leroy and his "Unk," while fending off Leroy's jabs at her boyfriends. Lurene Tuttle played the role for the first three years. Lillian Randolph played their black maid, Birdie Lee Coggins. While Birdie was a stereotypical role, Lillian Randolph gave the character life and joy. She never hesitated to contradict

Gildersleeve and often had the last word.

The last of the early characters to stay with the show was Judge Horace Hooker, played by Earle Ross. "Gildie" runs afoul of the judge while on the train to Summerfield and begins a lifelong feud with the "old goat." In point of fact, Ross makes Hooker sound like an old goat. His high-pitched nasal rattle of a laugh was unmistakable.

But the first year's episodes were flat. Most of the time was spent with his nephew and niece, and although it made for pleasant listening, it just was not great stuff.

In 1942, John Whedon took on the writing, and was later joined by Sam Moore. Almost immediately two changes were made. One was the introduction of Peavey, the local druggist. Peavey was reminiscent of Wallace Wimple of Fibber McGee and Molly. Both were henpecked. Peavey was played by Richard LeGrand, who began the role at 60 years of age. LeGrand had played in vaudeville since 1901, and in radio since 1927. People could not wait to hear him say dryly, "Well, now, I wouldn't say that."

New job

The second major change was getting Gildersleeve appointed as the Water Commissioner of Summerfield. This gave him status in the community, a real job that people could relate to (Although one wonders why he did not go to work until 10 a.m.!), and real problems to deal with. For the next 16 years, Throckmorton P. Gildersleeve would be known as the Water Commissioner of Summerfield.

The process by which Gildersleeve became Water Commissioner introduced a third change—serialization. It took three episodes to have Gildersleeve appointed Water Commissioner. In the past, each of the episodes had been complete in itself, with little link to one

another. From then on, there often would be running themes, frequently with cliffhanger endings to keep the audience in suspense until the following week.

In later years, several months were required to resolve the plot when Gildersleeve ran for mayor or when he found himself engaged to both Leila Ransom and Eve Goodwin. Perhaps the most famous of the Gildersleeve serials was the finding of a lost baby. A nationwide contest was held in which listeners wrote in their suggestions for the baby's name. Thousands responded. It was radio at its best.

Blunting the edge

Whedon and Moore also took the edge off of Gildersleeve's character. On the Fibber McGee and Molly show, he was a foil for McGee. But there was no McGee in Summerfield. While Gildersleeve remained pompous, a blowhard, and a stretcher-of-the-truth, he became mellow-er and warmer.

On most radio shows, romance was left to the young. But as Summerfield's most eligible bachelor, Gildersleeve became a first-class lover, albeit by 1940s standards. Throckmorton dated Summerfield's most beautiful women, wrote them poetry, stole their kisses and wooed them with his beautiful baritone singing voice.

Later, one more feature was added to the Gildersleeve mix—the Jolly Boys. The Jolly Boys was a social club consisting of Gildersleeve, Peavey, Judge Hooker, and two additional regulars, Floyd Munson the barber, and Police Chief Gates. Floyd was played by Arthur Q. Bryan, Gates by Ken Christy. Ironically, Bryan later joined the cast of Fibber McGee and Molly as Doc Gamble, helping to fill the void created when Peary left that series.

The Jolly Boys was a loosely defined group who met in the hall above Floyd's barbershop. Unlike the Rotary or

Kiwanis Clubs, it had little purpose other than to provide a place for the boys to play games and sing. Their motto was: "One for all and all for one." More often than not their meetings turned into a free-for-all. The Jolly Boys provided a natural setting for Peary to showcase his baritone voice, and sing he did—both as a soloist and as a member of the Jolly Boys quartet. In later years, entire broadcasts were devoted to Gildersleeve's attempts to revive interest among the members of that lagging organization.

Film career

The Great Gildersleeve appeared in several movies during the 1940s, including *Look Who's Laughing* (1941), where he appeared with a number of radio stars, including Fibber McGee and Molly and Edgar Bergen. Two Gildersleeve movies were released in 1943, *The Great Gildersleeve* and *Gildersleeve On Broadway*. While these films gave Gildersleeve fans a chance to actually see their hero, they disappointed many because, with the exception of Lillian Randolph, none of the other Gildersleeve regulars were featured (Richard LeGrand does appear in a delightful portrayal of Peavey in the second film). Leroy was played by a soprano singing angel faced boy who would have made Walter Tetley ill.

After nearly 10 successful years as the Great Gildersleeve, Harold Peary grew tired of the role and quit. The last program featuring Peary aired on June 14, 1950. With the originator of the role gone, you would expect the program to die. Right? Wrong.

The program resumed on Sept. 6, 1950, with Willard Waterman in the lead role. Waterman's career had paralleled Peary's. He began in radio in Chicago in 1936 and went on to play numerous roles on network radio. His voice so closely resembled Peary's that most people never noticed the difference. And one has to admit that there is something singularly

appropriate about a man named Waterman playing a Water Commissioner.

Like other radio programs, "The Great Gildersleeve" began to fall on hard times in the mid 1950s as television gradually eclipsed radio. In 1954 the program became a daily, 15-minute series. In 1955 it returned to a weekly half-hour program, in which form it continued until 1958.

Harold Peary died in April of 1985 at the age of 76. Willard Waterman died this year on Feb. 1, at the age of 80.

Fortunately, recordings of most of the Great Gildersleeve series have survived. This slice of radio's golden age will undoubtedly garner a whole new generation of followers in the years ahead.

One can almost hear Peavey saying, "Well, now I wouldn't say that." With Leroy adding, "Are you kiddin'?" Followed by Gildersleeve's, "Lecceeeeroy!" And then an all-knowing, self-satisfying laugh....

(one hour later
than before)

NEW TIME TONIGHT!

9:00 P.M., E.S.T. (8 C.S.T.)

WTAM
WWJ
WMAQ

Tune in
**FIBBER MCGEE
AND MOLLY**
WITH TED WEEMS' ORCHESTRA

.. BY THE MAKERS OF JOHNSON'S WAX AND GLO-COAT

McCOY'S (THE REEL) RECORDINGS

HOW WELL I REMEMBER.....
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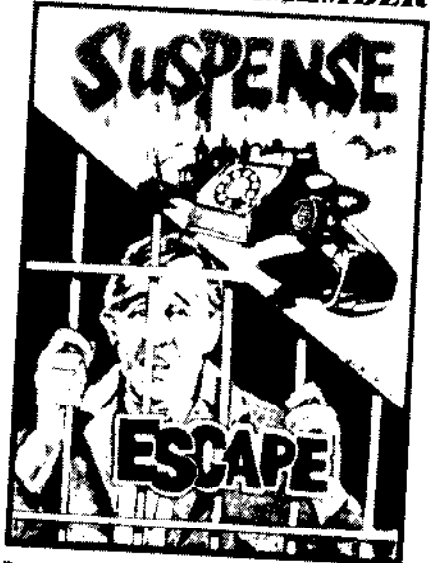
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Fibber McGee and Molly

by Read G. Burgan

LAKE LINDEN, Mich. Jim and Marion Jordan were born and raised in America's heartland. They transported their middle-America values into the living rooms of America and became radio's No. 1 comedy couple — Fibber McGee and Molly.

James Edward Jordan was born in a farm house near Peoria, Ill., on Nov. 16, 1896. He and his three brothers and three sisters moved to the city of Peoria when Jim was 12. He was raised in Catholic schools and sang in the church choir, where, on a cold December day in 1915, he met Marian Driscoll.

Marian was born only a few miles away from the Jordan farm on April 5, 1898. Like Jim she had three sisters, but nine brothers. Marian displayed musical aptitude at an early age. She played piano and violin and sang. Jim, too, possessed musical talent and sang tenor in a male vocal trio that was popular in the Peoria area.

Comedy couple

Jim and Marian put off marriage while Jim sought permanent employment. His heart was in show business and in the fall of 1917 he sang tenor with a vaudeville group called "A Night With The Poets." The group toured a regional vaudeville circuit in the United States and Canada before ending in the spring of 1918 after more than 200 performances.

Jim became a local mail carrier and married his beloved Marian on Aug. 31, 1918. A week later Uncle Sam drafted the new groom. It was World War I. While in the service, Jordan organized an entertainment group that toured military hospitals in France. After his release from the army, Jordan tried a number of different jobs: mechanic in a machine shop, selling life insurance, clerking in a

department store. None of these satisfied the restless Jordan and repeatedly he and Marian drifted in and out of the entertainment world as aspiring musicians. They did moderately well, but touring was incompatible with the kind of family life the Jordans envisioned.

In the 1920s, radio was in its infancy and Chicago was rapidly becoming one of the major production centers for the burgeoning radio industry. In 1925, radio station WIBO hired the Jordans for 10 dollars a week to sing on a program called "The Jordans, Marian and Jim." She played piano and both sang.

From 1925 to 1931 the Jordans appeared in a variety of programs on several Chicago radio stations. They continued to dabble in vaudeville and used their radio appearances to announce their vaudeville engagements. During this time, the Jordans began to discover they had a talent for storytelling. Marian experimented with the characterization of a little girl, Jim with a character who told outrageous tall tales.

By 1931 the Jordans were in demand in the Chicago radio community. Both together and separately they appeared in several ongoing series including "Three Doctors," "Mr. Twister, Mind Trickster" and "Kaltenmeyer's Kindergarten." They made guest appearances on "The Saturday Night Jamboree," NBC's "National Farm and Home Hour" and "Don McNeill's Breakfast Club."

Perhaps the most important step in their professional development was their series "Smackout," which began on March 2, 1931, on Chicago's WMAQ. This 15-minute program was aired Monday through Saturday. Here the Jordans developed many of the characters that they later perfected on their "Fibber McGee and

Molly" program. And here they began a lifetime association with Don Quinn.

Quinn was a cartoonist and joke writer from Grand Rapids, Mich. He had a fertile imagination and was a gifted writer. It was the Jordans and Quinn who together developed the concept for "Smackout."

Tall tales

In this series, Luke Gray (played by Jim Jordan) was the owner of a country store located at Smackout Corners. When customers came looking for an item, Gray was always "smackout" of whatever they wanted.

Marian developed the character of Teeny, Luke's precocious little friend. She also played a variety of other characters including Mrs. J. High Hat Upson, the widow Wheedledeck and Bertha Boop. Before the series ended, Jim and Marian had portrayed more than 150 characters. McGee's famous utterances, "Dat rat it!" and "Ah, pshaw!" were first spoken by Luke Gray on "Smackout."

Two events combined to enhance the prospects of Jim and Marian Jordan. On Nov. 1, 1931, NBC bought radio station WMAQ. And in 1934 the Tony Wons radio program sponsored by the Johnson Wax Company was discontinued.

Looking for a new vehicle to promote its products, the Johnson Wax Company decided to give Jim and Marian Jordan their own network program.

The "Fibber McGee and Molly" program debuted on April 16, 1935, from NBC's Studio 8-H in New York. From the very beginning, Don Quinn was hired to write the series, but the Johnson Wax Company insisted on having total control over both the program's story line and the commercials. Because the company's primary products at that time were auto polish products, the ongoing story line featured a middle age couple touring the country in their car. After four weeks the program returned to Chicago and continued there until 1939.

Fortunately, in the fall of 1935, the

Johnson Wax Company decided to promote its new line of floor wax products. On Aug. 26, 1935, the McGees purchased a home in Wistful Vista, thus setting the stage for the format that would characterize the program for the next 20 years.

The McGee home and the constant flow of neighbors, friends and relatives became the focal point of the program. In a recent "Old Time Radio Digest" on the Internet, someone raised the question, "Was 'Wistful Vista' a street or a town?" A good question since the McGees lived at 77 Wistful Vista. The answer is that it was both.

It is difficult to pinpoint what made the "Fibber McGee and Molly" show so successful, in part, because its success was synergistic, one in which the whole was greater than the total of its parts. But each of the parts made an important contribution, not the least of which was the creative writing of Don Quinn who created a ever increasing stable of wacky characters.

The Jordans would meet with Quinn on Fridays to explore ideas for the next week's show. The process would continue through the weekend. On Mondays the entire cast would read through Quinn's script, which was often accepted without change. On Tuesday evening, the cast would convene in a small conference room off the studio at 5:30 p.m. and read through the script one final time before going on the air for the half-hour broadcast at 6:30 p.m. PST. Occasionally, last minute changes based on cast members' suggestions would be inserted in the script.

Consummate performers

Jim and Marian Jordan were consummate performers. While the name Fibber suggested a character given to telling tales, McGee was much more. He was an inveterate braggart who felt he had the answer to any problem. He invented devices destined to make him a millionaire while solving some of the world's most pressing problems — like the time he invented an automobile ignition lock

that ejected the key when it was turned off so that people wouldn't leave their keys in the car for teens eager to steal a car for joyriding. Jim Jordan had a wonderful ability to rattle off long, silly alliterations that would have tangled the tongue of almost anyone else.

Marian, too, was a wonderful performer. She portrayed Molly with an ever so subtle, melodious Irish brogue. She always had the measure of McGee and was quick to puncture his balloon or predict disaster when he embarked on one of his zany schemes.

The cast

Bill Thompson was only 23 years old when he joined the Fibber McGee cast in 1936. He played several characters through the years, including The Old Timer and Horatio Boomer. But he was best known for his milquetoast portrayal of Wallace Wimple, the classic henpecked husband. Our current concern for spousal abuse blunts the humor of these sketches, but at the time his descriptions of his "big old wife, Sweetie Face" and her constant antics were hilarious. She was frequently throwing him against walls and ceilings while training the sheriff's department in self defense. Wimple's refuge was his bird book and Walter Mitty-like dreams of revenge on his terrible wife. Molly liked to say, "She may have all the brawn, but he has all the brains."

Whimple's wife, Sweetie Face, was one example of Don Quinn's ability to create characters who were described and talked about but never actually heard. Myrt the telephone operator was another. Almost every time McGee made a phone call he would end up saying, "Oh, is that you Myrt? And how's every little thing?" Then he would hold a one-sided conversation with the imaginary Myrt. She was a regular on the program who was played by no one.

Even the announcer played an important role in the program. "Fibber McGee and Molly" was one of the first radio programs to successfully integrate commercial messages into the body of the program. Harlow

Wilcox was more than the sponsor's spokesman, he was a regular character in the series and McGee would playfully refer to him as "Waxy." Listeners would wait to see how he would manage to slip the sponsor's message into yet another broadcast. On several broadcasts, writer Quinn even made Wilcox the subject of an ongoing comedic situation in which he could no longer pronounce "linoleum." How do you promote a product for waxing floors when you can't even pronounce a key word? It was good for at least two shows' worth of laughs.

McGee's closet

Music played an important role, too. In the beginning of their career, the Jordans sang and played, but did no talking. Once the Fibber McGee and Molly program took hold, the Jordans ceased singing and concentrated on comedy. In 1936, the studio orchestra featured Ted Weems' band and singer Perry Como. Orchestra leader Billy Mills took over the musical responsibilities in 1938. The Mills orchestra included many talented musicians including Spike Jones and pianist Buddy Cole.

During the early years, the program featured a number of vocal groups, but in 1940, The Kings Men male quartet became a permanent fixture on the program. The Kings Men and the Billy Mills orchestra each provided one number on nearly every show. At various times, Darby was under contract to MGM, Walt Disney studios and 20th Century Fox.

McGee's closet was one of radio's longest running sound gags. People would eagerly wait for McGee to say, "I'll get it for you. It's right here in the closet." Followed by Molly's cry, "McGeeeeeeee ... Don't open that closet." Too late. By the time the words were out of her mouth, the door was open and the fun had begun.

For what seemed like an endless amount of time listeners heard almost every imaginable item tumble out of that closet.

Don Quinn knew how to milk a joke for all its worth, when to subtly change it and when

to let it lie dormant for a while. The program could go for several weeks without reference to the closet. Sometimes he would change the scene by having one of McGee's visitors open it and then it was McGee himself who would holler, "Don't open that door!" And on very rare occasions, McGee would pull open the closet door to total silence. The proud McGee would then exclaim, "I just cleaned that thing out yesterday." Fortunately, it didn't stay clean long.

The Jordans won many accolades for their portrayal of Fibber McGee and Molly. By 1949, an estimated 40 million people listened to their program. On April 15, 1948, St. Joseph's College in Collegeville, Ind., bestowed honorary doctorate of law degrees on the Jordans.

Don Quinn knew how to milk a joke for all its worth, when to subtly change it and when to let it lie dormant for a while.

As radio began to lose ground to its one-eyed rival, television, the "Fibber McGee and Molly" program was altered from a once-a-week half-hour show to a five-times-a-week fifteen-minute show. The Kings Men quartet, the Billy Mills orchestra and the studio audience were eliminated. The only regulars retained were Arthur Q. Bryan and Bill Thompson, supplemented by supporting guest actors. March 23, 1956, was the last regular broadcast of the McGee program.

However, in June of 1955, NBC inaugurated a bold new network radio service called "Weekend Monitor." In its original form, it ran from 8:00 a.m. Saturday morning until midnight Sunday. "Weekend Monitor" was a sort of free-form program containing a whole host of unrelated short features.

Role reprise

In 1957, Jim and Marian Jordan were

invited to reprise their "Fibber McGee and Molly" program in a series of five-minute sketches on "Weekend Monitor." Five were aired on Saturdays and five more on Sundays. These programs were recorded at Radio Recorders Studio in California and shipped to New York. They continued these vignette versions of their program until September of 1959. Some of these sketches were re-aired in 1960 and 1961 over "Weekend Monitor."

In 1960 NBC proposed that the Jordans once again take up the Fibber McGee mantle for "Weekend Monitor." But Marian Jordan's health had always been fragile. In the fall of 1937 her physician committed a critically ill Marian Jordan to a sanitarium and she did not return to the program until

almost two years later, in April of 1939.

During the beginning of that illness, Jim Jordan concluded each program with a special message to his wife — such as, "Hurry back Molly" — until the FCC pointedly reminded NBC that regulations prohibited any point-to-point communication on any regularly scheduled program on commercial radio frequencies. Reluctantly, Jordan dropped his personal messages to his beloved Marian.

As the Jordans pondered NBC's offer in 1960, a physical examination revealed that Marian had an inoperable ovarian tumor. Marian Jordan died on April 6, 1961.

It seems poignantly fitting that Jim Jordan died on April 1, 1988, at the age of 91 — surely April Fools' Day is a fitting memorial to one of radio's greatest tellers of tall tales.

Radio Rules the Airwaves

by Robert Makin

For folks who prefer nostalgia to virtual reality, "Americana on the Air" is a godsend.

Produced by the Americana Radio Theater, the old-time radio program will debut on Thursday at 8 p.m. on WDVR, a public station based in the Sergeantsville section of Delaware Township that can be heard in Hunterdon County at 89.7-FM and in Somerset County at 91.9-FM.

The two-hour variety show will feature performances of 1940's radio scripts, as well as live music. Just like old-time radio, an audience can see the show as it is broadcast from the 250-seat Great American Music Hall at Northlandz in Raritan Township.

Whether hearing or seeing the show, "Americana on the Air" is an opportunity for Central Jerseyans to expand their imaginations and cultural horizons with wholesome family fun, producer Fred Boenig says.

"Radio is so much more important than watching anything on TV, because it's done with your brain," says Boenig, who also owns Buckskin and Lace, a Bucks County, PA-based production company. "When you watch TV, your brain settles down, because you don't have to participate. It's like looking at a book without reading it. When you read, you have to use your mind. It's the same with radio."

The music of Rounder recording artist Jimmy LaFave and the barbershop quartet The Hunterdon Harmonizers will sandwich the sci-fi thriller "The Zero Hour" and the comedy "My Client Curley," which is about a dancing caterpillar that

becomes a big star.

Whether live or in the living room, the nostalgic production will entertain families, while providing local actors with a large potential audience, says Virginia Napurano, WDVR's operations manager.

"The signal covers a population of about four million people," Napurano says. "We hope all of them listen."

"WDVR is very family-oriented," she adds. "This fits beautifully with WDVR's philosophy. When you think of old-time radio, you don't think of shock jocks or anything like that. It's wholesome entertainment."

Loyal WDVR listener Anne Carluccio of Watchung is looking forward to hearing "Americana on the Air." She plans to share the imaginative nostalgia with her two young grandchildren.

"Kids' imaginations need to be revived," says Carluccio, who's 55. "They see everything with TV and video, but they don't use their imaginations. They're dancing to someone else's tune. In the formative years, we should let them draw their own pictures."

"I'm also glad that it's family oriented," she adds. "That's why my dial is super-glued to WDVR."

A big fan of "Prairie Home Companion," the country's highest-rated live radio show, Boenig has dreamed of producing a local version for the past 15 years. But it wasn't until last year that the Bucks County resident got in touch with Anthony Tollin, a radio director/historian from Fairfield.

While Tollin acquired the scripts from their writers and

assembled the seven-member professional cast, Boenig secured the station, venue, musical talent, communications technology and 16 sponsors.

"Even if it's a total flop, the next show will be better," Boenig says. "If we don't bring live radio back, it will be gone. There's very few places where you can hear it anymore, but it's a major part of our history."

Tollin, who has directed more than 100 productions for public radio stations and old-time radio conventions, says that he is doubtful that families will gather around the way they did during the heydays of the 1940's.

But he is confident that "Americana on the Air" will develop a large enough audience to warrant a weekly program.

"Often times such shows as 'Superman' and 'The Lone Ranger' were not as powerful on TV as they were on radio," says Tollin, who has directed such radio greats as Burgess Meredith and written several books about the medium. "You didn't have the wild flights of imagination and panoramic shots that were in your mind. On television, suspended by wires on a sound-stage, Superman never could fly as high as in the theater of imagination."

Radio drama is as much a creative challenge for the actor as it is for the listener, says Hackettstown-based actor/radio personality Bill Nutt.

Not only does each performer have to take on three or more roles, they also are restricted to using their voices, Nutt says.

"Sometimes actors convey a lot with looks, gestures and movement," he says. "When it's just voice, it's a creative challenge. Plus, I've been told that I have the perfect face for radio."

The fertile, local artistic community is grateful for the professional opportunities that "Americana on the Air" will provide, Nutt says.

"If we can have a forum, a showcase for local talent, that's a wonderful thing," he says. "I think it's really going to take off. I think it's going to bring a lot of attention to radio drama, because there's such a big nostalgic kick out there. It's so old that it's fresh."

"Americana on the Air" is a marriage between old-time radio and new technology, such as the ISDN lines that will digitally deliver the 50-year-old scripts to listeners.

Student interns from Hunterdon County Polytech in Clinton will have the opportunity to experience both aspects of the program, Napurano says.

"We could, if we wanted to, just play old-time radio programs," she says. "But we wanted to give the opportunity to students to work with us to see how it's really done. They'll have the thrill of working in old-time radio but with all the new technology."

Respectively written by David Kogan and Norman Corwin, two old-time radio heavyweights, "The Zero Hour" and "My Client Curley" also will be heard on the Internet, courtesy of Teios Systems. The Cleveland-based broadcast equipment manufacturer sold the ISDN line to Americana Radio Theater and is one of the program's sponsors.

By Halloween, which will feature the 1930's radio adaptation of "Dracula" by Orson Welles and John Houseman, the program should air weekly, Tollin says.

"We'll play with this and have fun," he says.

Classified Ads

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

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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.

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.

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.

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

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

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

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

Wanted. Copies of owner's manual for AKAI reel recorders. Models 1722W and GX-215D. Reproduced coies acceptable. Willing to pay reasonable price. Jack Palmer, 145 North 21st Street, Battle Creek, MI 49015

Wanted To Buy: Jack Benny's Christmas Shopping Shows from 12-8-48, 12-16-48, and 12-2-51. Must have perfect sound. Thanks. John Moran, 6351 Beck Road, Canton, MI 48187

Spiros Koliopoulos, 149 Autumn Ridge Drive, Montgomery, IL 60538. Interested in news bulletins on radio such as Pearl Harbor, Hindenburg Disaster, also broadcast before and during WWII.

WANTED TO BUY: Books and magazines about OTR programs, performers and stations 1920-1948 and RADIO DIGEST, WHAT'S ON THE AIR, VARIETY RADIO ANNUAL, 1937, 1938, 1939. Luther F. Sies, 101 West 23 Street, New York, NY 10011.

Large Collection — Open Reel — VG-EX sound. Will trade for nice sound. Catalog available. Jim Blythe, 941 Redding Rd., Asheboro, NC 27203

Want the following Abbott & Costello Shows: All 1945: April 05-26; May 03-17-24-31; June 14-21; October 04-11-18-25; November 08-15-22-29; December 13-27. Phil Evans, Box 10507, Stockdale Station, Bakersfield, CA 93389-0507.

Allan Ropchan, 8923 84th Avenue, Edmonton Alta, Canada T6C1E3 (403) 466-2761. Have 2500 Reels of OTR for Trading.

George Olsen, Craven Community College, Box 885, New Bern, NC 28563. Wants We The People 11/25/37 and Hobby 9/20/39.

WANTED: Sergeant Preston LP records and VHS videos. Write Lee Weber, 468 E. Metz Rd., Columbiana, Ohio 44408

WANTED: Sergeant Preston or Challenge of Yukon tapes. Also records and videos. Dick Weber, 468 E. Metz Rd., Columbiana, Ohio 44408

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

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

Coming up on its 50th anniversary, CARE is looking for any relevant radio material from October '45 onward. Wanted: any programs or commercials mentioning CARE and/or CARE packages. Also, if you received or sent a CARE package, we'd like to hear from you. Contact: Scott Thigpen, CARE, 151 Ellis St., Atlanta, GA 30303. (404) 681-2552.

WANTED ON CASSETTE: Basil Rathbone, Your Hollywood Parade 12/8/37, The Circle 1939, Duffy's Tavern 6/6/44, Which is Which 10/25/44, Columbia Masterworks: Robin Hood, Treasure Island, Peter & The Wolf, Murder of Lidice, Great Themes in Poetry, Little Jesus, Night Before Christmas, Spike Jones Show, Scotland Yard, Tales of Fatima, Monitor Radio, Dinosaurs 1965, and any other radio programs and memorabilia with Basil Rathbone. Reply to: Bob Minerley, 2 Silvia, North Arlington, NJ 07032

Collector buys original tickets from live network radio and television broadcasts pre-1970. Reply to: Tickets, OTR, 1078 Cross Country Drive, Worthington, Ohio 43235.

WANTED ON CASSETTE TAPE: Eddie Cantor Show (40). I will trade those for more or trade from my 3,300 other shows. Send a list and I will too. I also need Lux (177), Cavalcade of America (246). Please write soon to Beth Holman, 16705 Craigmere Dr., Middleburg Heights, OH 44130.

WANTED: (Cassettes or Reel) Copies of That Other Generation program hosted by Rudy Vallee (a series of shows). State price and condition. Luther F. Sies, 101 West 23 Street, New York, NY 10011.

Wanted Chandu the Magician episodes 89 to 154 from 1948 and 1949. Write to: Alfred Burton - 197 Manor Drive - Pittsburg, Ca 94565

Wanted: 1950 Summer Replacement Show "Somebody Knows" by Jack Johnstone. (8 show run) Dick Olday, 100 Harvey Dr., Lancaster, NY 14080.

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 Nemeck, 1424 Heatherlon Dr., Naperville, IL 60563 is looking for program listings of old radio stations of the 30's and 40's especially WDZ, KMMJ, KMA, KFNF and KFEQ.

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

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. Oclagon soap premium kites. Alaga syrup tins.

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: The Adventures of Frank Merriwell. Herb Brandenburg, 4114 Montgomery Road, Cincinnati, Ohio 45212.

WANTED: Aldrich Family, Ozzie & Harriet in VG/EX sound. Comedy nut, have thousands to trade. Still looking for Baby Snooks. Will buy/sell, but prefer to trade. Write Lynn Wagar, B.C.A., 43 Joymar Dr., St. Cloud, MN 56301-9460.

WANT TO BUY OR TRADE FOR "ABIE'S IRISH ROSE", EXCEPT 1/13/43 - 1/8/44 - 6/17/44 - 5/27/44 LETS PRETEND "THE LEPRACHAN" Nathan Berlan - 175 Eastern parkway Brooklyn, New York 11238

MISSING DAUGHTER MATTER: Looking to contact Bob Bailey's daughter about possible "Johnny Dollar" article. Frank Dattilo, 3350 Wiscasset Road, Dearborn, MI 48120 (313) 271-8339.

WANTED: STRANGE AS IT SEEMS, CBS radio network program. Will meet your price for a copy of the specific episode dramatizing the Cahuenga Pass Treasure legend. Probably broadcast in November or December of 1939. Call collect. Joshua Alper (818) 789-5875.

WANTED: NBC RADIO MONITOR. I would like to buy some copies of the NBC weekend show, Monitor '55 thru Monitor '65. Warren Gerbe, 46-21 Colden Street, Flushing, New York 11355.

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- 09/23/55 Old Ned's Adventure
- C01698 09/26/55 The Black Patch
- 09/27/55 Rainbow Stampede
- C01699 09/28/55 The Treacherous Escort
- 09/29/55 Double Life
- C01700 09/30/55 The Ribbon Of Honor
- 10/03/55 Man Alive
- C01701 10/04/55 Deadly Silver
- 10/05/55 Adventure At Rockpoint
- C01702 10/06/55 The Stolen Watch
- 10/07/55 Call To The Colors
- C01703 10/10/55 A Twist Of Fate
- 10/11/55 Marked For Death
- C01704 10/12/55 The Telltale Bullet
- 10/13/55 As The Arrow Points
- C01705 10/14/55 Attack At Dawn
- 10/17/55 The Man On Top

- C01706 10/18/55 Imposter
- 10/19/55 The Mysterious Cotton Pickers
- C01707 10/20/55 The Empty Stagecoach
- 10/21/55 The Fiery Barricade
- C01708 10/24/55 A Lesson For Congress
- 10/25/55 Path Of Progress
- C01709 10/26/55 The Road To Nogales
- 10/27/55 Cell Mate
- C01710 10/28/55 Hide Hunters
- 10/31/55 Valley Of Creeping Death
- C01711 11/01/55 Glory Pass
- 11/02/55 Johnny Becket's Courage
- C01712 11/03/55 Billy-Be-Hung Returns
- 11/04/55 Mystery Woman

DR. KILDARE

- C01380 02/01/50 #1 Pre-frontal Lobotomy
- 02/08/50 #2 The Amputated Leg
- C01381 02/15/50 #3 Appendicitis - Barclay
- 02/22/50 #4 The Dying Wife
- C01382 03/01/50 #5 Hypochondria
- 03/08/50 #6 The Dope Addict
- C01383 03/15/50 #7 Appendicitis - Caroline
- 03/22/50 #8 The New Cancer Treatment
- C01384 04/12/50 #11 Allergy
- 04/19/50 #12 Hearing Problem
- C01385 04/26/50 #13 Amnesia And Paralysis
- 05/03/50 #14 The Abandoned Baby
- C01386 05/10/50 #15 The Girlfriend
- 05/17/50 #16 Nurse Parker Resigns
- C01387 05/24/50 #17 Diet
- 05/31/50 #18 The \$5,000 Theft
- C01388 06/07/50 #19 Familial Periodic Paralysis
- 06/15/50 #20 Lead Poisoning
- C01389 07/06/50 #23 Gillespie's Engaged
- 07/13/50 #24 The Hunting Trip

- C01390 07/20/50 #25 Peptic Ulcer
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- C01391 08/03/50 #27 International Bridgework
- 08/10/50 #28 Appendicitis Aboard Ship

- C00262 #72 The Rockwell Diamond
- #73 Stolen Rare Book
- C00263 #74 The Backstage Murder
- #75 The Apartment Swindler

- C00264 #76 The Abbott Painting
- #77 The Undersea Murder

BOSTON BLACKIE

- C00257 #60 Old Man Graham's Wife
- #61 The Stolen Plane
- C00258 #62 The Hooded Gang
- #65 Dead Girls And \$50,000 Ring
- C00259 #66 The Murdered Truck Driver
- #67 The Murdering Clock
- C00260 #68 Mating Leads To Murder
- #69 William's Fixed Court Case
- C00261 #70 The Diamond Smugglers
- #71 Jealous Partners
- C00265 #85 The Lenny Powell Murder
- #86 Blackie In Jail
- C00266 #87 Mary, Register Nurse
- #88 Police Impersonator
- C00267 #89 Gold Train
- #90 Carl Browning, Cleaning Shop
- C00268 #91 Jack Small Alias Bill Bigelow
- #92 Blackie And The Fur Thefts
- C00269 #93 Search For Jim Gary
- #94 Jacques Pierre And The Diamonds

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- 05/04/48 Andy Saves A Millionaire (Skips)
- C01779 05/18/48 The Mountain Cabin
- 05/25/48 California Vacation
- C01780 10/10/48 Marriage Broker
- 10/17/48 Kingfish The Realtor
- C01781 10/24/48 The Fur Coat
- 10/31/48 Leroy's Secret Melody
- C00774 11/07/48 World Wide Correspondence School
- 11/14/48 New York Tourist Site Seeing Agency/FBI
- C00775 01/09/49 Kingfish's Conscience
- 01/16/49 1877 Nickel
- C00776 01/23/49 Baggage Checking Service
- 01/30/49 Antique Piano
- C00777 02/06/49 Lapsed Insurance Policy
- 02/13/49 Widow Parker
- C00778 02/20/49 Godfather To Amos' Baby
- 03/06/49 Photo Of Jewelry Store Robber
- C00779 03/13/49 Andy Engaged To Dorothy Richards
- 03/20/49 \$100 Worth Of Oil Stock
- C00780 03/27/49 Easter Dress - Pawn Shop Robbery
- 04/10/49 The Kingfish Is Evicted
- C00781 04/24/49 Andy Inherits \$2,000
- 05/01/49 Kingfish's Boarder
- C00782 05/08/49 Kingfish Has No Friends w/Mel Blanc
- 10/16/49 Charmaine LaRue And Her Mother
- C00783 10/23/49 Kingfish's Old Car Used In A Robbery
- 10/30/49 Charmaine & Andy's Pen Pal Both In Town
- C00784 11/06/49 Friendly Loan Company w/Jack Benny, Rochester
- 11/20/49 Thanksgiving Dinner

X MINUS ONE

- C00610 11/30/55 # 27 The Vital Factor
- 12/07/55 # 28 Nightfall
- C00611 12/14/55 # 29 To The Future
- 12/21/55 # 30 Marionettes, Inc.
- C00612 12/28/55 # 31 A Logic Named Joe
- 01/04/56 # 32 The Roads Must Roll
- C00613 01/11/56 # 33 Time And Time Again
- 01/18/56 # 34 Perry's Wonderful Dolls
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- C00615 02/08/56 # 37 The C-Chute
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- 04/10/56 # 46 Star Bright
- C00620 04/17/56 # 47 Jaywalker
- 04/24/56 # 48 The Sense Of Wonder
- C00621 05/01/56 # 49 Sea Legs
- 05/08/56 # 50 The Seventh Order
- C00622 05/15/56 # 51 Hallucination Orbit
- 05/22/56 # 52 The Defenders
- C00623 05/29/56 # 53 Lulungameena
- 06/05/56 # 54 Project Mastodon

THE COUPLE NEXT DOOR

- C02423 05/01/58 # 89 Your Slip Is Showing
- 05/02/58 # 90 Getting Dressed For Wedding
- 05/05/58 # 91 Making a Salad
- 05/06/58 # 92 Mr Rogers For Dinner

- C02424 05/07/58 # 93 Inheriting Money
- 05/08/58 # 94 Betsy Pays Off Debt
- 05/09/58 # 95 Pretending No One is Home
- 05/12/58 # 96 Packing For Boston Trip
- C02425 05/13/58 # 97 Getting Started For Boston
- 05/14/58 # 98 Driving To New York
- 05/15/58 # 99 Dinner With Old Boyfriend
- 05/16/58 # 100 Antique Spinning Wheel
- C02426 05/19/58 # 101 Aunt Effie is Sick
- 05/20/58 # 102 Another Tour of Boston
- 05/21/58 # 103 Aunt Effie's Old Friend
- 05/22/58 # 104 House of Seven Gables
- C02427 05/23/58 # 105 Will is Read
- 05/26/58 # 106 Considering Terms of the Will
- 05/27/58 # 107 Family Visitors
- 05/28/58 # 108 Invited To Madge & Charlie's
- C02428 05/29/58 # 109 Mr Rogers Hears About House
- 05/30/58 # 110 Painting the Lake Cottage
- 06/02/58 # 111 College Representative
- 06/03/58 # 112 Asking For Baby Bed Back
- C02429 06/04/58 # 113 Looking At Bids
- 06/05/58 # 114 Charlie's Dare
- 06/06/58 # 115 Morning of the Swim
- 06/09/58 # 116 Meeting Contractor
- C02430 06/10/58 # 117 Invited To Margaret Cooper's
- 06/11/58 # 118 Blasting Starts
- 06/12/58 # 119 Worrying About Damages
- 06/13/58 # 120 Picking Up Baby Bed
- C02431 06/16/58 # 121 Hauling Dirt
- 06/17/58 # 122 Cows In Yard
- 06/18/58 # 123 Must Get Rid of Cows
- 06/19/58 # 124 Charlie Helps With the Cows
- C02432 06/20/58 # 125 Transplanting Trees
- 06/23/58 # 126 Early American Mantle
- 06/24/58 # 127 Piano Lessons For Betsy
- 06/25/58 # 128 Foundation Trouble
- C02433 06/26/58 # 129 Doll Donation
- 06/27/58 # 130 Birthday Party At 4:00 a.m.
- 06/30/58 # 131 False Alarm
- 07/01/58 # 132 Betsy Resents The Baby
- C02434 07/02/58 # 133 Talks To Child Psychiatrist
- 07/03/58 # 134 Betsy's Weekend Guest
- 07/04/58 # 135 Sunburn
- 07/07/58 # 136 Fish Problems
- C02435 07/08/58 # 137 Unknown Guest
- 07/09/58 # 138 The Tent
- 07/10/58 # 139 Betsy Fixes Lunch
- 07/11/58 # 140 Sleeping In The Tent

JIMMIE ALLEN

- C01145 #1039 Reluctance For Solo Flight
- #1040 Speed Lands Jimmie's Plane
- #1041 Sabotage Suspected
- #1042 Speed To Be Jimmie's New Instructor
- C01146 #1043 Secret Drawings Stolen
- #1044 Major Moto Spotted
- #1045 Strut Breaks During Flight
- #1046 Looking Over Wreckage
- C01147 #1047 Flash Overhears Meeting Time
- #1048 Secret Meeting Overheard
- #1049 Lead Bars Found In Major Moto's Pockets
- #1050 Trouble During Test Flight
- C01148 #1051 Lead Weight Found In Wreckage
- #1052 Near Collision With Major Moto
- #1053 Stolen Documents Found In Speed's Possession
- #1054 Speed Held At Gunpoint
- C01149 #1055 Setting Trap For Thieves
- #1056 Mason Spotted In The Hanger
- #1057 Speed Cleared/Thieves Caught
- #1058 Pursuing Major Moto
- C01150 #1059 Major Moto's Plane Shot Down
- #1060 Search For Major Moto
- #1061 Major Moto Captured
- #1062 Imposter Leaves With Major Moto And Secret Documents
- C01151 #1063 Kidnapped By Moto's Gang
- #1064 Moto's Gang Captured/Secret Papers Recovered
- #1065 Solo Flight
- #1066 Gangsters To Escape
- C01152 #1067 Dick Needs A Job
- #1068 Offer To Buy Tract Of Land
- #1069 Mrs. Croft Wants To Sell Land
- #1070 Signing Of Agreement Delayed
- C01153 #1071 Suspicious Of Rip Bender
- #1072 Plans To Look Over Property
- #1073 Discussing Flight Plan To Texas
- #1074 Gangster's Plane Seen
- C01154 #1075 Spark Plugs Switched
- #1076 Fight With Biffer & Ace
- #1077 Oil Pressure Drops
- #1078 Forced Landing
- C01155 #1079 Telegram For Mrs. Croft
- #1080 Airplane Heard
- #1081 Jimmie, Flash & Speed Finally Arrive
- #1082 Looking Over The Croft Property



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