



The

# Old Radio Times

The Official Publication of the Old-Time Radio Researchers

October 2006

Over 1,500 Subscribers

Number 11

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## Will the Real Matt Dillon Please Stand Up?

Bruce Behan

I just purchased a 3-DVD set containing 19 episodes of the classic television series *Gunsmoke*. I grew up watching and loving *Gunsmoke* for most of its television run (in addition to the regular weekly hour-long color broadcasts, we got reruns of the half hour black and white episodes on a local CBS affiliate). But I can just barely remember listening to it on radio, since I was only eight years old when the radio version was cancelled. Many years later, long after *Gunsmoke* had left television and I had become a grown man, I happened to hear one of the old radio episodes on radio station WBBM in Chicago. The episode was "Prairie Happy," and I fell in love all over again. Since then I have become something of a "Gunsmoke activist," praising this series to anyone who will listen, and eagerly sharing my collection of radio episodes with family and friends alike.

When I purchased the DVD's, it was partly because of my earlier love for the old TV series, but mostly because I knew that many of the early television episodes had been adapted from the radio scripts, and I thought it would be fun to compare them. What I discovered was that although they bear the same names, the same characters, the same locale, and the same storylines, the two *Gunsmokes* are very different. That difference lies partially in the writing, but mostly in the way the two casts interpreted their roles. Here are some of the differences I have noted, and what they suggest to me about the character portrayed.

Radio's Matt Dillon, portrayed by William Conrad, is a highly complex character. He is,



*William Conrad as Matt Dillon*

by his own admission, "a little lonely," due to the nature of his job as marshal, a position filled with dangers that prevent his leading a normal life. He is also a highly intelligent man, with a strong intuition. He can often piece together seemingly disparate facts to determine who the criminal is and guess what his next move will be. He is usually as adept at out-thinking an outlaw as out-gunning him, and has a knack for getting to the right place in time to prevent a crime. He is not by nature suspicious of others without good reason, and he is outgoing and friendly to any stranger who does not prove themselves a threat to peace and order in Dodge.

Conrad's Dillon is an expert gunman – he needs to be to stay alive. But his training in

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**Matt Dillon** (Continued from page 1)

this area did not come from his job as marshal – he wouldn't have lived long enough. He learned his skill in a past life, perhaps as a gunman, and the appearance of several of his former friends and acquaintances who show up in Dodge now and again to commit various crimes leads us to believe that Matt's past life wasn't necessarily always on this side of the law.

Regardless of his past, Matt is driven to keep law and order, so much so that the thought of leaving his position in order to pursue a normal life enters his mind seriously but once (there was an episode written about it). He is especially concerned about those not able to defend themselves – women, children, the weak and the aged, those who on their own would probably succumb to the rigors of the frontier.

He tries hard to be fair in his dealings with others, and does his best to dispense justice in an even-handed manner. But like all intelligent men, he sometimes struggles with determining exactly what the just thing to do is, and how justice differs from point of law.

He can be articulate, in a laconic and folksy kind of way. In "The Cabin" he describes the beginning of a trip back to Dodge from Hayes City:

It was over a hundred miles back to Dodge, but I figured I could make it easy in a day and a half. I'd been in Hayes City as a government witness in a murder trial and I was anxious to get back. So I rode out of Hayes one morning a couple of hours before light. The ground was clear of snow but it was midwinter and it was sharp cold. When the day came there was no sun – only a dark grey sky drilled by high, cold, searchin' wind.

Later in that same episode, Belle, a woman Matt has just rescued from two psychopathic murderers, asks him if he is married. He answers simply, and to the point: "I'd make a poor husband . . . for any woman . . . in my profession it's just too chancy."

Dillon is a disturbed individual. The violence that he witnesses, and often is forced to take part in, have left him scarred. He probably carries the day's violence to bed with him, and his sleep is likely to be fitful and filled with troubled dreams. He rarely laughs wholeheartedly, and mostly in the presence of those with whom he is on intimate terms. Occasionally he loses patience and we see a fierce temper that he is often at pains to keep in check. He hates killing, even those who he feels need to die. He prefers they meet their end at the hands of one of their own kind. But he will not back down from shooting

any man who threatens to bring harm to him or to others. And in spite of all the brutality of daily life on the frontier, he remains optimistic about the future of Dodge City and the Kansas Territory.

Physically, Dillon is a man about 40 years old, but because of the stress of his job and the difficulties of life in the West, he probably looks closer to fifty. He is a thickset, powerfully built man around six feet tall, or just under, which makes him a bit taller than most men of his era. There is a gravelly quality to his voice, put there by the choking dust of the prairie. There is nothing about his clothing that would make him stand out from any other citizen of Dodge. It may have been decent at one time but is now fairly threadbare and with numerous holes. It has soaked up the Kansas dust so long that it is now as dull and colorless as the buildings along Front Street. Dillon doesn't shave very often and probably doesn't bathe with any regularity, so he smells strongly of bad whiskey, cheap tobacco and stale sweat.

Dillon's closest companion is his deputy, Chester Proudfoot, with whom he exercises an extraordinary amount of patience. Despite Chester's bungling incompetence, Dillon relies on him again and again, even in matters of life and death. Dillon is equally devoted to Doc Adams, Dodge City's resident sawbones. His relationship with prostitute and bar-owner Kitty Russell is a bit more difficult to determine. He treats her as an equal. He probably loves her, and likely she makes herself available to him discreetly when he needs to satisfy his urges. But because marrying would be "too chancy," Matt manages to keep Kitty emotionally at arm's length, and he relies on Kitty's independent nature to help him maintain a "best of friends" relationship. All in all, Conrad's Dillon is a very human character, someone with whom we can well identify, since he is in essence very much like us.

Television's Matt Dillon, played by James Arness, is altogether a more subdued character. He never develops the layers of complexity that Conrad achieves. Like Conrad's Dillon, Arness' character refrains from marrying, perhaps more from a feeling that a family might draw his attention away from his role as peacekeeper, than out of any fear of leaving a widow and orphans behind should a gunfight turn out badly for him. Like Conrad's character, he is intelligent and intuitive. But there appears to be a difference in what motivates the two men. TV's Dillon seems to view his profession as a noble pursuit, and his role as a guardian of law and order as helping to safeguard the tiny island of civilization called Dodge City. Radio's Dillon seems compelled to maintaining peace and security for reasons he may not himself be able to fathom;

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## **Matt Dillon** (Continued from page 2)

but it is unlikely he finds anything noble in having to gun down a young cowboy whose had a little too much booze and a bit too little discretion. There is often a pause of extreme remorse in radio's Dillon after a gunfight that rarely shows up in the TV program. Quite often, in fact, TV's Dillon will shoot down a lawbreaker then carry on with hardly a second thought, as if he has just swatted a fly and brushed it away. This difference in their response to the ugly realities of their job highlights a key difference between the two men – Arness' Dillon considers himself a professional lawman who cannot allow personal feelings to get in the way of efficiently performing his duties. Conrad's Dillon, while he may consider himself no less a professional than Arness' character, is still too much of a human being not to feel somehow diminished whenever he is forced to kill someone. And that is the reason he pauses, even momentarily.

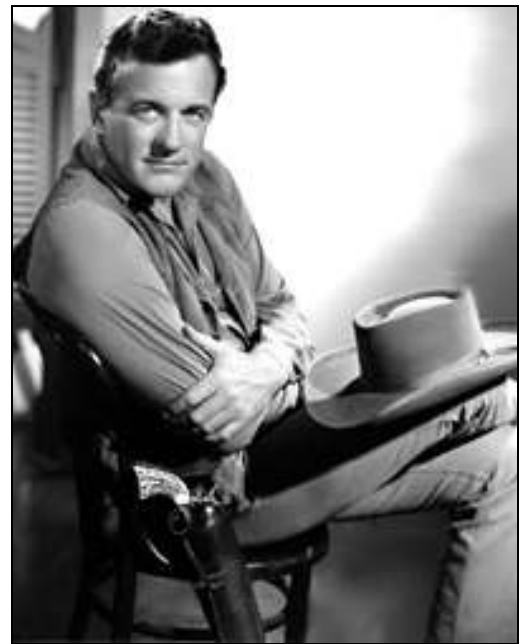
Conrad's Dillon is aware of the realities of his job – that his success as a lawman is as much a matter of luck as of skill, and that luck can always desert him whenever it wishes. Arness seems to feel his success is due to his abilities, and if he doesn't consider himself immortal, he at least seems to come off a bit as a superhero. One has only to watch a few of the television episodes to realize that Arness' Dillon does a lot of posing – standing around with his thumbs hooked on his belt buckle, surveying the street with a watchful, menacing expression on his face. Although we can't see Conrad's Dillon, he seems to us to be always in action – walking, riding, sitting with Kitty at the Long Branch, or even just bantering with Chester or Doc.

TV's Matt Dillon seems to be a fairly happy individual. He is less troubled overall by the unpleasantness of his job, and he rarely has trouble sleeping. He has a well formed idea of justice and he acts on it. He appears to be patient and even-tempered, rarely raising his voice above a level to convey anything more than extreme annoyance.

Physically, he is a younger Matt Dillon than Conrad's character, and much taller and somewhat leaner. He is always clean shaven, and, we assume, bathes regularly. We never see him use tobacco, although he does drink. His clothes, if somewhat wrinkled, are at least clean and in good shape. If you spotted a group of Dodge City men standing in a group, and Dillon were among them, you would spot him right off as a significant person.

There is an unbreakable bond between Arness' character and his deputy Chester Goode. Dillon seems to view him almost as a brother. He is not only patient with Chester, as he is with everyone else, but is often indulgent

with him, giving roles and responsibilities that Chester is perhaps not well suited to assume. He is also close to Doc Adams, in whose skill he and the whole town have unquestioning faith. His relationship with Kitty is less complex than the one between her and radio's Dillon. Kitty loves him passionately, as everyone but he seems to realize. He thinks of her as a good friend, someone he can unburden himself too, on those rare occasions it is necessary for him to get a load off his chest. In fact he may be more open and honest with Kitty than he is with Chester or Doc. But it is difficult for us to image him having slept with Kitty, since that might lead to a relationship that would serve only as a distraction from his real work, which is to keep peace in Dodge.



*James Arness as Matt Dillon*

# Going From Listening To Doing

Tim Germain

As a boy I started listening to OTR on a public radio station where I lived. When we were able, my father and I would record the shows onto cassette tapes so we could listen to them whenever we wished. It's a wonder those cassettes still play. *The Lone Ranger, Hopalong Cassidy, Fibber McGee and Molly, The Great Gildersleeve, Jack Benny, X Minus 1*, among others paraded across the theater of my imagination. I still am amazed to think that Jack Benny is not taking place in his home, the department store, or train station but around a microphone on a stage.

When I finally got a computer with internet connection I found that I could easily download OTR so I started my OTR collection. I also found several groups at Yahoo dedicated to OTR. I joined several. In one of these groups, OTRFriends, a generous person named Greg Shreeve offered to give me several series so I credit him with starting my collection. My collection has grown greatly through generous people in each of these groups who faithfully send on the distros.

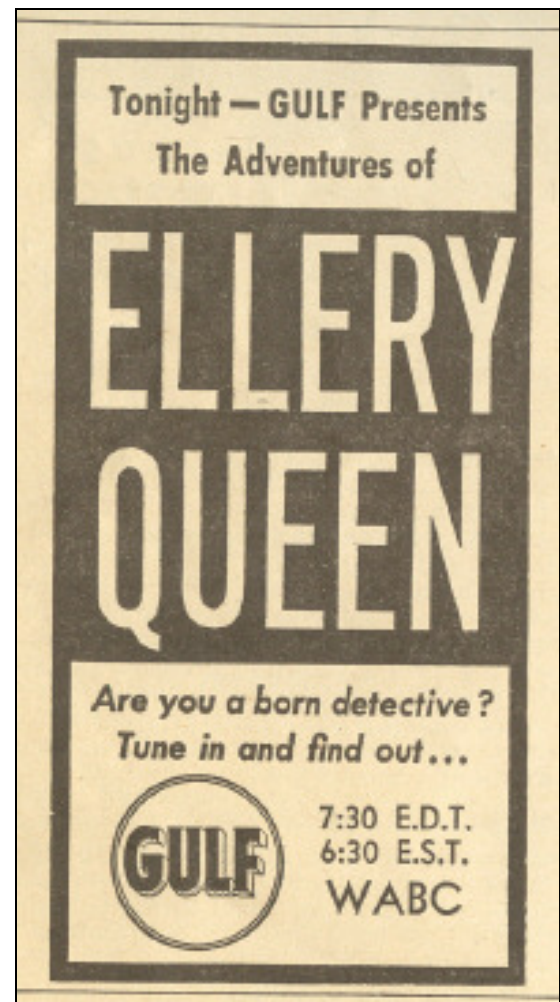
A couple months ago I was checking out the website of the local amateur theater group and saw that they were having an old-time radio workshop. The workshop, lasting three weeks, would discuss old time radio personalities, shows and how they were produced, and the basics of radio voice. The workshop would culminate with a live radio reproduction and broadcast of a radio show.

My daughter, Melody, and I decided to go. We wanted to learn more about OTR and how it was produced. A man named Lawrence Nepodahl hosted the workshop. He is very knowledgeable about the crime/detective genre of OTR. He appeared several times on the "When Radio Was" program with Carl Armari.

The first night was a discussion of radio shows, mostly from the crime genre, and the talented people who provided the voices. The second night we started cold reading the Ellery Queen scripts that would be used for the rebroadcast. (Here's a bit of Ellery Queen trivia for you. Sidney Smith, who portrayed Ellery Queen for a time, was a professor during the 1970's at Northern Illinois University here in DeKalb, Illinois, where I live.) Many people experimented with different voices for the characters. Ever heard a coal delivery man in the northeast with a heavy Spanish accent? I did that night. On the third night of the workshop the man who would be doing the sound effects for the Ellery Queen production came in to talk about making and finding sound effects. Want a

crackling fire? Just crinkle a bit of cellophane in your hand. The third night was also audition night for the Ellery Queen production, called "The Strange Disappearance of James Phillimore" (it may have been broadcast under the name of "Mr. Short and Mr. Long" or something like that). About ten people were there to audition. It was a lot of fun hearing the different voice interpretations of each character. Yes, my daughter and I both were given a part in this production. Melody is a telegraph messenger who turns out to be the vil . . . (maybe I shouldn't tell). I am a coal delivery man (minus the Spanish accent). The Ellery Queen production of "The Strange Disappearance of James Phillimore" is set to be broadcast on a local station here in DeKalb, Illinois on Thursday, October 26.

So that's the journey of one person who started as an OTR listener and is going on the stage in an OTR reproduction. Where is OTR taking you?



# A Rough Guide To Collecting Those Old 78s

Lorne Van Sinclair

For 50 years the 10 inch 78 RPM disc was the standard format for records in North America and Europe. In 1901 the Berliner flat disc beat out the Edison cylinder to become as the medium by which popular songs were distributed to the masses. It ruled supreme until 1948 when the 45 and LP were introduced, but it took 10 more years before it was completely phased out. It's safe to say the 78 disc recorded, and in fact is largely responsible for, one of the most fascinating periods in American popular music.

Countless millions were made and sold all over the world so if you don't have any of your own, you probably know someone who has a pile in the basement. That person probably thinks of them as either a bunch of junk or valuable beyond belief just because they're old. The key to collecting or selling them is discrimination, so whether you're interested in starting your own collection or would just like some idea of what to do with that pile, it helps to know a bit about their history and why people collect them.

Why would anyone want a scratchy old 78? Nostalgia is the reason many people start, they go looking for original copies of the music of their youth, which are often easy to find, but then they get the bug. Records have all the right ingredients to keep collectors interested, there's an infinite variety of things on which to base a collection. Music fans naturally like to own an original copy of a musical masterpiece. 78s also have a strong emotional pull beyond simple nostalgia, that's because listening to music on original 78s is a great experience, quite different from listening to the same music on an LP or CD.

The LP, like the modern CD, is designed to provide more passive entertainment, it plays in the background while you do something else. You may hear many great songs but you often don't remember them all later. The single record however, demands your attention. It's only 3 minutes long so, like a baby, it has to be changed often. You can't do anything else but listen to it, so you experience the music much more intensely. When you take a single out of its sleeve, read (perhaps admire) the label, place it on the turntable, hear the "clunk" of the needle hitting the first groove, then that glorious sound comes out, you don't ever forget it.

Now wait, I hear you say, "glorious sound"? Aren't 78s scratchy and tinny sounding? Not necessarily. Quite simply, a well-recorded 78 that's made of good, low-noise



material that hasn't been worn or scratched, sounds stunning when played on the right equipment. That's a whole lotta factors to come together, but it happens.

## How to play them

The equipment you use to play a record is important. A novice might be tempted to "use the player it was designed for" but that's not always a good idea.

Old gramophones, with their heavy arms and throw-away needles, destroy records quickly. Unfortunately, so do classic juke boxes. The same is generally true for "record players," those all-in-one units, popular in the 1940s and 50s, with an amplifier and speaker that sounded so bad you couldn't tell the record was being plowed up like a turnip field every time that cast iron tone arm was dragged across it.

Better to use a more modern turntable, they're easy to find, the trick is to get one with a 78 speed and a good needle. If you have to tape a quarter on the end of the tone arm to keep the needle in the groove, then it's probably worn out and is destroying your records. It's critical to clean the needle gently using a cotton swab and alcohol then examine it carefully before using it. Look at it with a small microscope or at least a strong magnifying glass. Most garden-variety needles have a horizontal shank. There should be a ball at the end on one side, that's the tip. If it's one of those flip LP/78 needles, there will be one on each side of the shank and the 78 tip should be obviously bigger than the LP tip. Make sure the tip looks smooth, even, and rounded. There may be some flat wear marks on the side, that's OK, but if it's chipped or shaped like a chisel, don't use it. Next look at the shank. Cheaper ones usually rest on a piece of rubber, more expensive

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## 78s (Continued from page 4)

ones just float. Make sure it isn't bent or broken. There should be some 'spring' to it and the tip should point straight down.

At the very least, the turntable should have a light tone arm with some kind of counterweight at the back, better if it's adjustable. An old klunker, even a record player, is fine if you're just starting or as a tester for scratchy records, but for maximum enjoyment you'll want a good turntable that can handle a high-end, light-weight magnetic cartridge. You can usually find one second-hand quite cheaply, but the needle can be a problem.

Many of the best cartridge manufacturers still make styluses (at this price they're not needles anymore) for 78s but they often cost hundreds of dollars so it's worth the effort to search out a good one in a trade or a deal. Even if it's worn out, there are companies in California and Britain that repair them for a reasonable price.

### What to look for

Music is a matter of personal taste so the best thing to do if you're starting out is to buy whatever looks interesting to you as long as they're cheap, play them, decide what you like, then go look for more. It's an inexpensive and fun way to educate yourself in music. Eventually you find your niche, your own personal take on things. Most people base their collections on a musical style or era, certain personalities, or even labels. In 1970, I decided to concentrate on black gospel recordings strictly for their musical value. Almost no one else was buying them at the time so it was relatively easy to acquire a world-class collection that's increased dramatically in value over the years. However, you don't collect records to get rich, prices are unpredictable and it's often hard to sell a record collection. If you enjoy what you collect, you can't go wrong.

Although values can get into hundreds, even thousands of dollars, only a very small percentage of 78s are worth much money. It's the same as the market for anything, what's important is supply, demand, and condition. Age is not a factor. Generally, the more popular a record was when it was first released, the less chance it has value for collectors now. There isn't room in this whole magazine to adequately discuss prices so let's just look at roughly what's out there, how to date them, and what types might be interesting or valuable. Remember, this is just a rough guide so there are exceptions to everything.

One thing you'll find a lot is classical recordings. While there is a small group of highly specialized collectors looking for rare discs, (vocal performances on

obscure labels usually), most instrumental classical 78s have little or no value. Millions were sold in "albums" during the 1940s and 50s, and like encyclopedias, they mostly sat on the shelf and now take up more room than they're worth. Buy them cheap for your own personal enjoyment if you wish, but don't expect much if you try to sell them.

Occasionally, you'll turn up a few "picture discs" where the grooves were pressed into clear plastic over what was usually a cartoon-like drawing that covered the entire record. The Vogue Picture Record Co. of Detroit made a whole series that was very popular and are prized by collectors today because they look good on display. Vogues usually sell for between \$30 and \$60, some rare ones might be higher. Picture discs made by other companies, including RCA Victor, are rarer and can fetch quite a premium. So-called "kiddie" picture discs abound, some plastic, some made of cardboard, that contain children's songs or Mother Goose rhymes. They are very colourful and the collector market for them is still in it's infancy so to speak, so you can buy them cheaply. That might be a good place to start an interesting and potentially valuable collection if you just like to look at them.

### Historical perspective

Collectors divide all 78s into two general categories, pre-war and post-war. 1942 is the dividing line, that was the year the U.S. finally entered World War II but there was also a bitter musician's strike and a subsequent recording ban that stopped all record production for about a year. Most collectors restrict themselves to one or the



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## 78s (Continued from page 5)

other category, so let's take a brief look at each separately. Pre-war records are divided into electrical and acoustic recordings. In the beginning records were made the same way they were played back, with a horn. No microphones or amplifiers were involved so to most of us they sound more like a telephone than a record. Better sounding "electrical recordings" were introduced in 1925, though they were not identified as such on the label because the companies were afraid nobody would buy their old acoustic recordings, which remained for sale well into the 1930s.

The size of the label can help you determine the approximate age, before 1935 or so they were usually larger, 3 1/2 inches across as opposed to 3 inches on later records. Another way is to look at the lead-in and lead-out grooves. Before 1923 there were none, you have to push the needle onto the playing surface. Automatic changers were introduced in 1923 and an inner groove was added that would make the tone arm oscillate back and forth to trip the mechanism. The earliest records, before 1920, only had music on one side, sometimes with a pattern on the other side. Ironically, that pattern, especially "His Master's Voice" logos, make those records desirable as display items because more often than not, the music is boring.

During most of the pre-war era, a few large and powerful corporations, Victor, Columbia, Decca and some others, dominated the industry completely. There were many other small companies, but most were either squeezed out or bought up and turned into subsidiary labels. The majors pretty well decided on their own what

music was made available and most of it isn't very exciting to the modern listener. These companies did record some jazz along with "race" and "hillbilly" artists, but considered them to be novelties, they didn't really understand the music or distribute the records well. This, along with the Great Depression and the fact that many records were melted down in the 1940s for the war effort, means that recordings from the 1930s of what we now consider to be the best music of the era are often very rare. Collectors sometimes have to settle for worn, scratched or poorly made copies which have a background noise that British discographer Brian Rust describes as "frying bacon beside Niagara" but if you find a clean copy, even the acoustic recordings can sound wonderful.

Big dance bands, swing, and pop vocal records from this era are relatively common and not usually valuable. Spoken word, opera, personality, and show tunes are collected, but the big market is for jazz, boogie woogie, "hot" string bands (western swing) and early "field recordings" of blues, hillbilly, and gospel performers which were mostly sold in the southern U.S. Prices vary from almost nothing for a common pop recording to hundreds of dollars for rare jazz to thousands of dollars for say, a 1933 Robert Johnson blues record.

Post-war 78s are quite different. After the war technology and plastics improved, the major companies re-tooled, which meant a dramatic improvement in sound quality. More importantly, their cast-off machinery was bought by savvy entrepreneurs who started their own little companies. "Indies", as they were called, recorded the music of the street, to sell in their own neighbourhoods. They nurtured and popularized Chicago blues, rock-a-billy, be-bop jazz, country & western, do-wopp harmony, bluegrass, gospel, R & B and eventually, the early part of rock 'n' roll (some say the only good part). Many of them like Atlantic, Mercury, MGM, and Capitol are corporate giants now and they, along with hundreds, maybe thousands of other indies, made the post-war 78s that collectors are looking for. The best known include Sun, Chess/Checker, Chance, Specialty, Modern and Peacock. Perry Como may have sold more back then, but Muddy Waters and Hank Williams records are worth a lot more today.

Juke box collectors have triggered a great demand for rock 'n' roll 78s, which are also very popular overseas. Prices easily go \$30 and up but condition is critical - worn ones are common, unplayed ones are rare. They're somewhat less rare in Canada, where we kept the 78 format a bit longer. The rule of thumb for R & R 78s is, the later the better. It's widely believed that 1958 was the

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## 78s (Continued from page 6)

last year for production in the U.S. but I've seen some from 1959. In Canada, some exist from 1960, though they're very scarce. Word has it that the first Beatles records were released on 78s in Pakistan, but the labels aren't written in English. Of course Elvis Presley 78s always command a premium and some exist only as Canadian pressings.

### Where to look

Most readers of this magazine will have seen many at flea markets and the like, you can find some real treasures almost anywhere, and you'll find different types of music in different parts of the continent. There are still some collector shops and used record stores that carry them. As the proprietor of a record collectors' show, I have to mention that venue. Not all shows have dealers with 78s, too many now are rock oriented, but at my show, called the Musical Collectables Show & Sale, there's always a lot of variety and quite a few 78s. It's held three times a year at the Queensway Lions' Centre in Toronto. The date for the next show is October 15th, 2000. In Canada you can call 1-800-255-4416 for more information.

There are magazines that cater to record collectors and feature tons of records for sale by private dealers. Two of the biggest are Goldmine and DISCoveries. There are also quite a number of records sold by mail-in auction. These are usually for experienced collectors only as you have to write in a bid based on a written description - not for the faint of heart. One of the best for old time blues, country & gospel, both pre-war and post-war is from Doug Seroff of Greenbriar Tenn. Otherwise just dig around, once people find out you collect them, you will probably be offered tons of stuff you don't want. Just be patient, wade through them, and most of all, enjoy yourself.

*Lorne VanSinclair has "retired" from active collecting but over the years, he estimates he has rifled through several million 78 RPM records and keeps about a thousand for listening enjoyment. He can be reached at Box 2383, Orillia Ont. L3V 6V7 Canada or email [Lvs@rogers.com](mailto:Lvs@rogers.com).*

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## How Groucho and his Brothers Left Their Marx on Network Radio, Pt. 2

Robert Jennings & Wayne Boenig

The Depression caused most movie studios including Paramount to look for escapist material. You could hardly be more detached from reality than with the Marx Brothers who specialized in unrelenting confrontational satires of every authority figure or institution they encountered. Their zany antics often bordered on insanity, or at least anarchy, and their next Paramount release *Monkey Business*, which took place on an ocean liner, made full use of their natural talents. The follow-up movie, *Horse Feathers*, featuring a send-up of the American college system and Prohibition and was their most successful film yet, winning them a cover on Time Magazine in the process.

This film also completed the development of Harpo's stage personality, with his now magical long coat. At various times during the movie he pulled from his coat such unlikely items as a fish, a coiled rope, a big wooden mallet, a sword, a cup of steaming hot coffee and a candle which was burning at both ends.

In 1933 *Duck Soup* came out, their last Paramount film. This did well at the box office, but it was certainly not as successful as *Horse Feathers*. However it did finish up as the sixth best grossing film of the year. The timing of *Duck Soup* was unfortunate, since it was a biting satire of dictators, diplomacy, and the general lunacy of warfare. That same year Benito Mussolini was rattling sabers and frightening politicians world-wide with his declared ambition of turning the Mediterranean Sea into Italy's private protectorate and establishing a naval base on the Greek island of Leros to achieve that goal.

Adolph Hitler had just come to power in Germany, and was busy demonstrating how rapidly he could turn a democracy into a dictatorship. Meanwhile, Japan was invading China without bothering to declare war, while Josef Stalin was in the process of finishing up his first nationwide purge of "traitorous" engineers, technicians and scientists who had "deliberately sabotaged" the glorious planning of Soviet industrial development. The movie's theme meant that foreign revenues on the film would be limited.

By now the team had shrunk from four members to three. Brother Zeppo left the act after *Duck Soup* to become a show business agent. He began business by representing his brothers, together and singly, and he continued to do so thru the late 1940s when he left show business to go into manufacturing airplane parts. Much

later he moved to Florida where he got into the citrus growing business. He was an excellent businessman, picking up many important clients over the years as an agent and even became something of a power broker helping to arrange production and financing on behalf of his clients' many entertainment projects.

Paramount dropped the crew after the release of *Duck Soup*, and it has become fashionable among Marx fans to blame the movie's anti-fascist theme and its lower box office figures as the reason for the break, but there is more reason to believe that behind the scenes situations were the real cause of the separation.

Paramount was happy with the box office revenues from the Marx Brothers, either four brothers or three, but they were not happy with the brothers themselves. They were reportedly being paid \$200,000 per picture, plus 50% of the net profits on their movies. However there was a considerably amount of sparring and open disagreements, sometimes bitter, personal and vicious, about how the pictures should be developed, how the comedy skits should be handled, and especially how the team should be treated. Groucho, Harpo and Chico believed, with some justification, that the studio had no respect for either their art or them personally and that Paramount regarded them as disposable "Kleenix" stars, useful while they sold theater tickets, but not really part of the Paramount 'family.'

In 1933 they attempted to form their own production company and turn their friend George S. Kaufman's Broadway musical political satire "Of Thee I Sing" into a movie. In November 1933 Harpo made a tour of Russia as a good-will ambassador. Neither of these moves endeared them to the bigwigs at Paramount.

Meanwhile Chico had become close friends with producer Irving Thalberg. At the suggestion of Thalberg, the team moved to MGM. This was a match made in Hollywood heaven. Irving Thalberg was a genuine motion picture genius, a man who instinctively knew and understood how to make successful movies of every type. A well read intellectual, he also had a keen eye for what the public liked, and more importantly, he had the ability to visualize stars and writers in exactly the right kinds of movies to fit their talents and how to showcase those talents best on film.

What Thalberg instinctively realized was that the Marx Brothers needed a structured direction for their comedy. This was similar to the innovations George S. Kaufman had introduced in their Broadway shows. What Thalberg did was to offer story plots in which the Marx Brothers were friends of the underdog, often young star crossed

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## Marx & Co. (Continued from page 8)

lovers, whom they would attempt to aid in their own unique way, while they could vent and wreck their comedic vengeance on those people in the story who were either the actual bad guys, or who were the personification of pretensions snobbery.

Margaret Dumont became the perfect foil for the boys in this last category, the absolute ultimate caricature of the stuck-up high society matron. She began appearing with the team in *The Cocoanuts* in both the stage and the movie versions, and went on to appear in five more of their movies. Groucho referred to her as “the fifth Marx Brother.” She projected naive ladylike innocence to Groucho’s perpetual leer, and perfected the character of the regal society lady who never quite got a joke no matter how obvious it might be.

In addition, Thalberg suggested that non-comedic musical numbers be scattered throughout the pictures, and to make the mixture even more inviting, their old collaborator George S. Kaufman was added as the principle writer for the script.

*A Night At the Opera* came out in 1935, and was quickly hailed as a masterpiece. It packed theaters not only nation-wide, but also around the world in a hilarious send-up of the world of opera. In 1937 *A Day At the Races* was an even more phenomenal success.

Unfortunately disaster struck during the 1936 planning of this film – Irving Thalberg died of pneumonia on September 14, 1936, at age 37. His overall health had never been very good, but it was an ironic twist that he had visited the home of one of the Marx brothers without bothering to take along a coat or sweater, had been drenched in a sudden cloudburst, and then developed the pneumonia that killed him a few weeks later.

The death of Thalberg, the guiding genius behind MGM, not only left the studio in disarray, it also left the Marx Brothers without a friend and champion at the studio.

Meanwhile it had become obvious to the boys, particularly Groucho, that the world of entertainment was rapidly changing. Vaudeville had died a quick hard death with the first months of the Depression, and altho movies were still doing well, the world of broadcast radio was increasingly gaining prominence as a favorite medium of popular entertainment.

The Marx Brothers, and in particular Groucho, were determined to somehow break into and master this new medium. There were unfortunately, many difficulties along the way which nobody could have anticipated.

As popular vaudeville, stage and movie stars, as well as

being friends with many top radio performers of the day, it would have been relatively easy to arrange some guest spots on a variety of programs to test the waters.

However, that was not the Marx Brothers way. Beginning on November 28, 1932, *Flywheel, Shyster, and Flywheel* a thirty minute prime-time radio show premiered, of which fifteen minutes, the heart of the show, would be devoted to brothers Groucho and Chico. This began on NBC as part of the “Five Star Theater” of shows. It was sponsored by Standard Oil and was aired in the seven-thirty time slot.

The “Five Stars” in the title apparently referred to the five separate petroleum divisions of the Standard Oil conglomerate who banded together to promote their Esso gasoline and motor oils. As the program’s opening proclaimed, they presented “Five stellar productions each week. Every night a first night. With the world’s greatest singers, musicians, actors, writers, and speakers collaborating in a gigantic entertainment program for your enjoyment. This, in a word, is the Five Star Theater.”

Other nights of the week featured performers such as Josef Bonime’s orchestra with John Charles Thomas as soloist, a dramatization of a romantic adventure novel, a condensed opera presentation, and a program adapting popular detective novels to radio.

Texaco had sponsored Ed Wynn as the Texaco Fire Chief and had racked up impressive sales gains with the association. The Five Star format was Standard Oil’s response and an effort to expand their market share using similar radio tactics. Groucho and Chico were the Monday night leader for the series, and the only comedy program in that schedule. You could hardly have asked for anything better.

Groucho and some of the other brothers had done a few news, interview and general publicity broadcasts previously, but this was their first real experience with network radio, and they jumped in with both feet.

The show originally began with the title “Beagle, Shyster, and Beagle,” but a real law firm named Beagle objected, in the form of a threatened lawsuit, and the name was hastily changed with the fifth show. The program was primarily broadcast from New York, but sometimes it came out of Los Angeles, at enormous added expense to the sponsor, since the radio transmission lines ran east to west and the networks charged murderous rates to reverse the feed.

Rumor had it that the brothers barely bothered to rehearse for their on-air performances. For their efforts Groucho and Chico were remarkably well compensated, especially considering that 1932 was the heart of the

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## Marx & Co. (Continued from page 9)

Depression. For each of the fifteen minute skits they were reportedly paid \$6,500. By way of comparison, in that same year close to two thirds of the nation's families were living on less than \$1,350 per year, about \$26 a week. For that kind of money the brothers were also expected to do at least one sixty second commercial per show promoting Esso gasoline.

The show featured Groucho as the malpractice attorney Waldorf T. Flywheel. Chico was Emanuel Ravelli, his bungling assistant. Harpo, known on stage and in the movies for never speaking, was absent from most of these episodes, and Zeppo had apparently already made his decision to leave the act and become an agent, so he was not present at all. The program also featured a singer performing at least one song per show along with some popular instrumental orchestra music to fill out the half hour.

Writing for this series is credited to Nat Perrin and Arthur Sheekman, aided by assorted assistants including George Oppenheimer and Tom McKnight. Nat Perrin went on to movie and television writing fame in later years, and is most familiar today as the writer for many of the Abbott and Costello movies and the producer of such TV series as *The Addams Family*.

Arthur Sheekman was one of the very few professional writers that Groucho knew and trusted. Sheekman was originally a newspaper columnist and critic. Groucho liked his writing style and had specifically contacted him asking his help in creating Hollywood scenarios for the team. He and Groucho had also pooled their efforts to write for Max Gordon's Broadway revue "Three's a Crowd." He had been responsible for doing the screenplay for *Monkey Business*, after Groucho rejected the original script by S. J. Perelman as being too literary, even though Sheekman's script closely followed the one Perelman had turned in. He also worked on *Duck Soup* doing additional dialog for the team and went on to write many other movies, and remained Groucho's close friend for life, assisting Groucho on his many published books.

The series ran thru May 22, 1933, twenty-six shows, and are important for Marx Brothers scholars and collectors because many separate routines which were test-played on the radio programs appeared in their later movies. Then again, some of the radio skits were recycled with little or no change from their earlier movies and theater work.

For many years it was believed that not a single one of these radio programs had survived so none had ever been actually heard by collectors. However Michael Barson, a

long time Marx Brothers fan, researched the program thru the files of the Library of Congress, and discovered that all but one of the scripts had been lodged for copyright. Only the script for program #21 was missing. A book presenting all twenty-five of those scripts was released by Pantheon Press in October 1988 in a Trade Paperback format, then later as a hardback. The book is no longer in print, but many used copies can be found among internet book services such as Alibris.com at very reasonable prices.

A group of actors imitating the Marx Brothers recreated six of these scripts on BBC radio in 1990. This proved to be so popular with British listeners that six more scripts were recreated the following year, and a final group of six was adapted in 1992. Michael Roberts was featured in the Groucho role of Waldo T. Flywheel, Frank Lazarus played the part of Chico doing Emmanuel Revelli, while Lorelei King played all the female roles. Notable guest stars playing the other cast roles included Spike Mulligan and Dick Vosbrugh. The first batch of these recreations was rerun on BBC Radio 2, and copies have been released on CD thru the BBC Radio Service. Then, miraculously, in the late 1990s a transcription copy of one of the original programs, the final show, surfaced, along with partial copies of two others. Since then the copies have gone into general circulation among the radio collecting community, and copies of all three transcriptions are available as streaming audio files over the internet at whyaduck.com, so modern radio fans can now hear what some of the originals shows were like.

Although very interesting to hardcore fans of the Marx Brothers, what the scripts clearly show, and what the short run of the radio series bears out, is that radio was not a medium the Marx Brothers as a team were ever going to master.

Their wild, chaotic skits depended on visual as well as vocal comedy skills. This material, while ideal for the vaudeville stage or the motion picture screen, did not work well on radio. In addition, a look at the scripts and listening to the surviving audio clips demonstrate that the pattern of jokes, particularly one-liners, came so fast that it would have been very difficult for the average listener to have kept up with the flow. There is also precious little story plotting. The skits serve primarily as a vehicle for whatever puns, jokes and humorous insults can be mined from each particular separate situation. When the scene changes, the pattern of joke material shifts with it, with no particularly relationship to the events that came before it. The show started off with very solid ratings numbers due to the fame of the Marx Brothers from their Broadway

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## Marx & Co. (Continued from page 10)

shows and movies. Indeed the C.A.B. radio rating service placed the show as the twelfth most popular program of the 1932-33 season with final totals of 22.1, but that was averaging in the impressive beginning listener count with the steadily falling numbers that developed after the first five weeks. In fact by the end of the run the show had sunk like a rock in the ratings, and even the national popularity of the Marx Brothers was suffering.

By way of comparison, the top show on the air was Eddie Cantor with a rating of 58.6. Jack Pearl was the second most popular show with 47.2, Ed Wynn came in third with 44.8 and *Maxwell House Showtime* had 34.6 for fourth place. *The Flywheel Show* finished below *The Sinclair Weiner Minstrels* at 22.7 and just barely managed to top the *Chevrolet Program* whose only appeal was that it featured Al Jolson, with a rating of 22.0. *Amos and Andy* and *Myrt and Marge* appeared opposite each other on NBC and CBS in the 7:00 time slot and their totals were 29.4 and 24.2 each respectively, meaning that almost none of the goodwill from the previous timeslot carried over to the Marx Brothers show.

Even so, Standard Oil might have considered sponsoring another year if it had not been such an expensive program to produce. In addition, none of the other shows in their "Five Star Parade" cracked the top twenty, or even got near the top twenty. An enormous cash investment in radio programming had apparently not resulted in the sales gains they had hoped for, so the company exited the radio business with the end of the season.

However, Groucho and Chico were nothing if not determined.

On March 4, 1934, the first episode of *The Marx of Time* appeared. This was a satirical take-off of the popular *March of Time* current events radio and film series of the day. This show ran for eight weeks, thru 22 Apr 1934, with Groucho playing reporter Ulysses H. Drivel, assisted by Chico as "Pinelli." American Oil was the sponsor, and the show was carried regionally on CBS in those parts of the nation where American Oil had a marketing presence, primarily the northeast. Harpo apparently appeared on two episodes of this show.

Again, no copies of this show are available for collectors to hear. It would appear that the format held a great deal more promise than the *Flywheel* program. Focusing on satirizing current news events should have given free reign for both Groucho and Chico's comedy strengths, yet the show only ran eight weeks. Some of the team's movie commitments may have interfered with the

development of this program, however the very short run of the series does not argue well for its appeal to either the public or the sponsor.

The brothers revisited this concept again in 1937 when they did an eight minute radio skit aired for *Leo Is On the Air*. *Leo Is On The Air* was an MGM fifteen minute program used to promote the studio's upcoming movie releases. They performed a skit in which they promoted their new movie *A Day At the Races*, and the skit is full of references to *The Marx of Time* and *Time Marxes On!* in parody of the original *March of Time* movie shorts.

Following the failure of *The Marx of Time* Groucho and Chico appeared as guest stars on several network programs. Chico was a guest on the *Burns and Allen* show of November 29, 1933, and on May of 1934 both brothers were on *Hall of Fame*.

Also beginning in 1935 all of the team appeared occasionally on *Hedda Hopper's Hollywood Hotel*, sponsored by Campbell's Soups, for which they were paid nothing. (Hedda Hopper used her clout as a Hollywood gossip columnist to get free appearances by show business personalities, and pocketed all the money Campbell budgeted to the show for guest appearances.) These appearances were for short skits based on their new movie releases and were clearly studio arranged publicity offerings promoting their latest films.

*This piece by Mr. Jennings and Mr. Boenig was originally presented to a small, private group. It has been revised by the authors. It is the second installment of a four-or-five piece series on Groucho Marx.*

# *The Clock Down Under*

Ian Grieve

*The Clock* has raised its head again with a researcher of George Reeves' roles trying to hear George in Australian episodes.

I haven't completed the log to the standard I wanted, with episode descriptions and cast details. But in the interest of trying to correct the circulating episodes, here are the Australian broadcast dates, episode titles, and numbering. Each episode needs to be listened to in order to identify which title it belongs to. I have done the ones I have from collectors transcription discs and was waiting for copies from the Australian Archives to do the rest, but they do not have the time or staff or, it seems, the inclination, to honour the agreement they made with me.

If anyone wants to work on correcting the series, please let me know and I will assist with the half I have already completed.

## *The Clock – Australian Version*

This is an interim log for the Australian production from the U.S. Scripts of *The Clock*. The full log contains episode descriptions and cast details. This log is released in order to assist OTR Researchers in correcting the Australian (Grace Gibson Productions) circulating episodes that have been renamed to match the earlier U.S. version of the series.

You will find Australian episodes with U.S. dates and the episodes numbered in the order of the U.S. series. The episode titles have also been taken from the U.S. series.

Anyone seriously interested in correcting the circulating episodes should contact me and I can provide them with the episode descriptions and cast details I have already documented.

The Clock 27-09-55 EP01 MY LOVING WIFE  
The Clock 04-10-55 EP02 THE MYSTERY OF LORING SQUARE  
The Clock 11-10-55 EP03 THE MILLIONAIRE  
The Clock 18-10-55 EP04 THE ACTOR  
The Clock 25-10-55 EP05 THE STORY OF MR LITTLEFIELD  
The Clock 01-11-55 EP06 THE ONE-EYED CAT  
The Clock 08-11-55 EP07 JUNGLE DRUMS  
The Clock 15-11-55 EP08 AUNT EMMY  
The Clock 22-11-55 EP09 THE HUNTER AND THE HUNTED  
The Clock 29-11-55 EP10 THE HELPING HAND  
The Clock 06-12-55 EP11 THE DENTIST'S CHAIR

The Clock 13-12-55 EP12 GHOST STORY  
The Clock 20-12-55 EP13 THE OTHER WOMAN  
The Clock 27-12-55 EP14 THE BANK VAULT  
The Clock 03-01-56 EP15 THE HITCHHIKER  
The Clock 10-01-56 EP16 GAOL BREAK  
The Clock 17-01-56 EP17 TIME IN REVERSE  
The Clock 24-01-56 EP18 THE DOUBLE-CROSS  
The Clock 31-01-56 EP19 AMAZON ISLAND  
The Clock 07-02-56 EP20 PRETTY COUSIN AMY  
The Clock 14-02-56 EP21 THE PAST OR THE PRESENT  
The Clock 21-02-56 EP22 DEATH VALLEY  
The Clock 28-02-56 EP23 STAR-CROSSED LOVERS  
The Clock 06-03-56 EP24 HOLLYWOOD HEARTBREAK  
The Clock 13-03-56 EP25 THE PERFECT CRIME  
The Clock 20-03-56 EP26 GUILTY AS ALWAYS  
The Clock 27-03-56 EP27 ONLY DEATH IS TIMELESS  
The Clock 03-04-56 EP28 RETRIBUTION  
The Clock 10-04-56 EP29 COMING EVENTS  
The Clock 17-04-56 EP30 THE ISLAND PARADISE  
The Clock 24-04-56 EP31 GAMBLER'S LUCK  
The Clock 01-05-56 EP32 BEHIND THE MASK  
The Clock 08-05-56 EP33 THE HYPNOTIST  
The Clock 15-05-56 EP34 RENDEZVOUS WITH LOVE  
The Clock 22-05-56 EP35 FLAMING FRANCES  
The Clock 29-05-56 EP36 THE DREAM HOME  
The Clock 05-06-56 EP37 THE MIND READER  
The Clock 12-06-56 EP38 THE SHRUNKEN HEAD  
The Clock 19-06-56 EP39 THE MATADOR  
The Clock 26-06-56 EP40 THE SENTIMENTAL COP  
The Clock 03-07-56 EP41 LOVERBOY  
The Clock 10-07-56 EP42 TROUBLE AT KEY WEST  
The Clock 17-07-56 EP43 OPHELIA  
The Clock 24-07-56 EP44 CLEO THE SECOND  
The Clock 31-07-56 EP45 MR JECKYLL AND HYDE  
The Clock 07-08-56 EP46 LEFTY AND DELILAH  
The Clock 14-08-56 EP47 HAZEL  
The Clock 21-08-56 EP48 BEAUTY AND THE BEAST  
The Clock 28-08-56 EP49 LEON  
The Clock 04-09-56 EP50 THE SWEET CHEAT  
The Clock 11-09-56 EP51 THE ANGEL WITH TWO FACES  
The Clock 18-09-56 EP52 GERTRUDE

*This information was originally posted on the Old-Time Radio Researchers Yahoo Group at <http://groups.yahoo.com/group/OldTimeRadioResearcherGroup/> It is modified slightly and reprinted here with permission of the author.*

# OTR in the Blogosphere, Pt. 1

Ryan Ellett

This month we start a series of interviews to shed light on the various old-time radio- related blogs available to fans. As you'll see, the writers all approach their blog with a unique angle and with a wide variety of experience in the OTR hobby. First up is Charlie Summers who also runs the Old-Time Radio Internet Digest. His *Nostalgic Rumblings* can be found at <http://blogs.oldradio.net/>.

**Old Radio Times:** Explain your introduction to old-time radio.

**Charlie Summers:** I've been listening to and collecting Old-Time Radio since the late 1960's. Wish I could tell you that was in the cradle . . .

**ORT:** When did you begin your blog?

**CS:** March 12, 2004.

**ORT:** What inspired you to start a blog focused wholly or in part on old-time radio?

**CS:** See <http://blogs.oldradio.net/tb/2> (the first posting, written somewhat tongue-in-cheek - but pay attention to what I wrote back then about the idea of an, "Old-Time Radio Blog.")

**ORT:** What distinguishes your OTR-themed blog from others?

**CS:** That question is no more answerable than what distinguishes me from any other human on the planet. As people are different, their blogs must also be different, reflections of their own personalities. I know you want me to say something like, "I 'podcast' OTR programs," or "I publish scripts," but the truth is I simply blog about anything that strikes my fancy. I really like OTR, so it strikes my fancy a lot, but I have lots of interests, all reflected on the blog. (Heck, I recently wrote a large entry about a new cell phone I bought. Go figure.)

**ORT:** Actually, we were hoping you were ready to endow our editorial position with a small stipend. Describe the aim and focus of your blog. What else do you blog about in addition to OTR?

**CS:** My interests are varied, and so the blog postings are as well. Many OTR collectors look down on contemporary television where I do not, so I talk frequently about it and even review new shows as they leak out onto the Net. I am a software architect, so I discuss trends in computing. I am a news junkie, so I point

to stories that interest or amuse me. If I get a burr in my saddle, I'll whine about it. If someone provides interesting research material, I make it freely available. People on the Digest were kind enough to provide my daughter with a complete copy of *Jonathan Thomas and his Christmas on the Moon*, so I'm using the blog to podcast it to anyone interested. The blog is like me; most days happy, some days cranky, other times giving back something someone's given me, almost always curmudgeonly.

**ORT:** How frequently do you post new material?

**CS:** Daily or more frequently.

**ORT:** What do you enjoy most about blogging?

**CS:** Never thought about "enjoyment" as part of it, frankly. I share information and opinions with the readers in a fashion I hope is somewhat entertaining, but while it is occasionally satisfying I do other things for "enjoyment," like having lunch with my eight-year-old or listening to an OTR show I never heard before.

**ORT:** What do you enjoy least?

**CS:** Finally a simple one; blog comment spammer scum.

**ORT:** Can you describe other areas of the old-time radio hobby in which you're active? (i.e. clubs, conventions, the Digest, etc.)

**CS:** Far too numerous to mention, and unfair of me to mention only a few. I have been part of the hobby for so long I am involved wherever my talents and skills are useful, in "clubs, conventions, the Digest (obviously), etc." I am blessed to know most of the hobbies' major players (legitimate dealers, club officers, surviving performers, etc.) personally, and so tend to get information ahead of the curve. (Darned people won't let me tell anyone most of the time, though.)

*Many thanks to Charlie for dropping by the virtual office and answering questions over a virtual cocktail. Contrary to the curmudgeony image he likes to convey, all my experiences with him, whether via email, in chat rooms, and indirectly at the Cincinatti convention, have shown Charlie to be true blue and a great chum to old-time radio.*

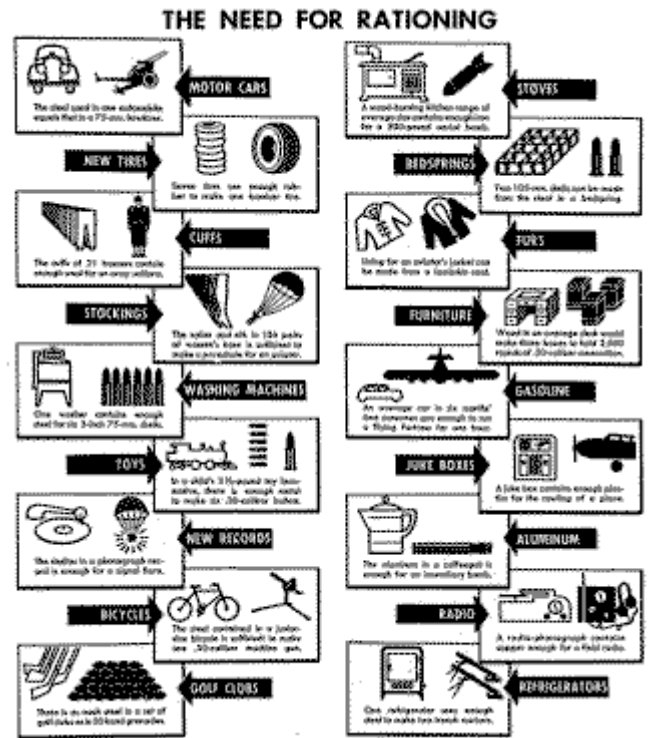
# Radio in 1945

Donna Halper

As 1945 began, World War II was still raging on, but at least there was some hopeful news – in mid January, American forces liberated the Philippines. As the year progressed, there would be other news that was not so hopeful, shocking news of concentration camps in Europe, and sad news about the death of President Roosevelt. But on a day to day basis, what was probably on your mind was wondering how the boys overseas were doing – it seemed that just about everyone had some family member fighting the Nazis. (There were even some women in the military, although not in combat roles – the WACS and the WAVES had become much more accepted, and many young women signed up to help their country. The 12 March issue of Time magazine featured a cover story about some of these women, especially Captain Mildred McAfee of the U.S. Naval Reserves.)



Americans were still dealing with the effects of rationing – you couldn't even buy a new car, since most companies had shut down their assembly lines during the war. Even the magazines were affected, since paper was also limited, and magazines were being asked by the War Production Board to conserve. A few magazines went from weeklies to monthlies, and some ceased publication, but there was still plenty to read. Among the most popular were *Time* and *Newsweek*, but you also enjoyed *Life*, *Reader's Digest*, *Look* (movie star Rita Hayworth made the cover in early March), *Coronet*, and *Saturday Evening Post*. Movie fans loved *Photoplay* (there was an interesting article about Judy Garland in the April issue); *Radio Mirror* had added the word “television” to its title, but it was still mostly about radio stars and celebrity gossip. There was *Downbeat* for fans of jazz and big band



music: you could always find interesting stories about the performers. In January, the tragic disappearance of Glenn Miller's plane on a flight from England to Paris was still front page news, as his fans hoped for the best; but on a more cheerful note, the great Duke Ellington gave a very impressive concert, including several new songs, and the critics were eagerly awaiting some new recordings from him. *Downbeat* also offered lots of photographs of talented performers – and a weekly cover photo of a popular star, such as Frances Langford or Peggy Mann. Another must-read for music fans was *Song Hits*, which provided the lyrics to all the songs you loved, and also had plenty of pictures of the people who performed them. African-Americans had an important new feature magazine, as Chicago-based publisher John H. Johnson put out *Ebony*; and the members of the Armed Forces were probably reading *Stars and Stripes*.

With so many men fighting overseas, women still made up a large part of the work-force, and you could find them in many non-traditional jobs: in media, for example, there were quite a few all-female radio stations, since most of the male announcers had been drafted. Interestingly, despite stereotypes about what the female gender was incapable of learning, a number of women who had been ham radio operators were quickly trained to be radio engineers, and they kept the stations on the air throughout the war. A few women even became war correspondents, reporting from the scene of some of the fiercest battles and

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## Radio in 1945 (Continued from page 13)

keeping people informed about how the troops were doing. The Boston Globe hired British journalist Iris Carpenter, who travelled with the 3rd Armored Division and wrote compelling stories about what she saw. And you may have read May Craig's commentary – she wrote for the Gannett newspapers – or Eleanor Packard's war reports – she was a correspondent for United Press. The best known of the female radio commentators, Dorothy Thompson, only did an occasional broadcast by this time, but she still wrote articles for various magazines. Several women print reporters tried to get on the air doing news, but they encountered considerable opposition from the men at the networks – among the men opposed to women doing broadcast news was the legendary Edward R. Murrow. (If you want to read more about the changing roles of women in media, my recently published book, *Invisible Stars: A Social History of Women in American Broadcasting* goes into much greater detail.)

As for popular broadcast journalists, in addition to Murrow and his colleagues Eric Sevareid and Bob Trout, pioneer newsman H.V. Kaltenborn (who had first done radio news in 1921) was still on the air. In print, one of the most respected war correspondents, Ernie Pyle, lost his life in August when he was hit by Japanese gunfire as he covered the fighting in the South Pacific; he was one of fifteen journalists killed that year. Another popular journalist was cartoonist Bill Mauldin, whose depictions of the typical “dogface soldiers” Joe and Willie, won him a Pulitzer prize; *Life Magazine* did an article about him in early February.

As the war dragged on, you tried to find ways to keep your mind occupied, while waiting for news from your soldier or sailor. It was a good time to be a sports fan – despite the fact that many players were now fighting overseas, there was still a pennant race, and it was an exciting one in 1945. Star players like Mel Ott of the New York Giants made the cover of *Time* magazine in early July, and in late September, fan favorite Hank Greenberg hit a dramatic home run – on the final day of the season – to win the pennant for the Detroit Tigers. But as I said earlier, women were working in some non-traditional occupations, and baseball was no exception. In 1945, the The All-American Girls Professional Baseball League continued to develop a loyal following. It was founded in 1943 by Phil Wrigley, and in 1945, you were reading about some of its best players in a 4 June feature article in *Life Magazine*. (Speaking of baseball, few people realized that behind the scenes, a major social change was about to occur: Brooklyn Dodgers General Manager Branch

Rickey was working on a way to end segregation in his sport, and in August, he met with a young African-American athlete named Jackie Robinson, who was playing in the Negro Leagues at that time. By late October, Rickey had signed Robinson to a contract, and soon after, baseball history would be made.)



*Frank Sinatra*

But baseball wasn't the only diversion; of course, there was music, and 1945 was a good year for it. If you liked that up-and-coming singer Frank Sinatra, you heard him in late January on the *Edgar Bergen and Charlie McCarthy Show* on NBC (sponsored by Chase & Sanborn coffee); he also had a number of hits, including “Saturday Night is the Loneliest Night of the Week” and “Dream” – and if that song sounded familiar, it had first been the closing theme for Johnny Mercer's radio show on NBC.

Among the other big hits, the Andrews Sisters did very well with “Rum and Coca Cola”; bandleader Les Brown had two number one songs, “Sentimental Journey” and “My Dreams Are Getting Better All the Time”, and Stan Kenton had a huge hit with “Tampico.” Also popular in early to mid 1945 were Johnny Mercer with “Ac-Cent-Tchu-Ate the Positive,” and Ella Fitzgerald teamed up with the Ink Spots to do “I'm Beginning to See the Light.” Jo Stafford, who also sang with the Pied Pipers, had her first big hit in May, with “Candy,” and Perry Como had several hits – for Perry, his first #1 song came in August with “Till the End of Time.” But nothing cheered people



*Perry Como*

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## Radio in 1945 (Continued from page 14)

up more than comedy, and Spike Jones was on the charts in 1945 with “Chloe” (who could forget that immortal line, “Where are you, you old bat?”) and a great parody of “Cocktails for Two.”

You continued to depend on radio; as it got you through the Depression, so it helped you through the war. In April 1945, a new show went on the air on Mutual; *Queen for a Day* was a big hit with the female audience, and a few years later, it became a popular TV show. Also new in 1945 were several detective shows, *Philo Vance*, starring Jose Ferrer, and *Hercule Poirot*, based on the well-known Agatha Christie murder mysteries; and the crime drama *This is Your FBI* also made its debut. And New York radio fans got an unexpected bonus: in July, when there was a newspaper strike, Mayor Fiorello LaGuardia went on the air and read the comic strips so people wouldn't have to miss their favorite. Later, in October 1945, an important news show began: *Meet the Press*, which would eventually go on to a long and successful career on TV.

Throughout the year, the established programs such as *Fibber McGee and Molly* and the *Bob Hope Show* continued to get good ratings. You could still hear many radio stars who had been around for a long time, such as Eddie Cantor (assisted by Bert Gordon and announcer Harry Von Zell) and Jack Benny – in 1945, you were enjoying the talented Mel Blanc doing several character voices, but of course there were still Mary Livingstone and the much loved Rochester. Arthur Godfrey finally got his own network series, *Arthur Godfrey Time* on CBS beginning in April. And the Armed Forces Radio Service was making sure the GIs overseas got their share of excellent entertainment: *Command Performance* featured such stars as Bing Crosby, Dinah Shore, Judy Garland, and Jimmy Durante, all of whom donated their time to help the war effort. And on 14 June, what had once been the NBC Blue Network officially became known as ABC under its new owner, Edward J. Noble (who had bought it in 1943 and operated it as the “Blue Network” till now).

A milestone was reached at the Miss America pageant, when Bess Myerson became the first Jewish winner; unfortunately, during her reign, she experienced a number of anti-Semitic incidents. This was especially ironic given that 1945 was the year the world learnt about the death camps and the murder of millions of Jews, as the Allies liberated the camps and news reporters, Edward R. Murrow among them, gave on the scene accounts. Americans were shocked at the brutality of the Nazis, and commentators remarked upon how tolerance is an

essential American value. As if to reinforce that point, Frank Sinatra made a short film called *The House I Live In*, in which he spoke out and sang about the need for all Americans to accept each other's race, religion, and ethnicity. Today, that seems rather obvious, but in 1945, it needed to be said, in a country that was still racially segregated, where a Jewish Miss America was sometimes treated rudely, and where Japanese-Americans were still in internment camps. Sinatra made his statement eloquently, and the film won a special Academy Award.



Bess Myerson

There were many big news stories in the first few months of 1945 – in addition to the liberation of the concentration camps starting in January, there was the Yalta Conference in early February (attended by President Roosevelt, along with British Prime Minister Winston Churchill and Soviet Premier Joseph Stalin).



Later in February, the Marines were victorious at Iwo Jima, commemorated by an award-winning photograph of them raising the American flag. And then, on 12 April, President Roosevelt died of a cerebral hemorrhage. He was only 63, and his death touched millions. Radio stations dropped all commercials for several days, people wept in the streets as the funeral cortege passed, and suddenly Vice President Harry S Truman found himself President of the United States. Ironically, two of the other protagonists in the war drama also died in April – Italy's Benito Mussolini was executed and Germany's Adolph

(Continued on page 16)

## Radio in 1945 (Continued from page 15)

Hitler committed suicide. After that, Germany finally surrendered on 8 May; it would take until 15 August for the Japanese to surrender, after two devastating atomic bombs destroyed the cities of Hiroshima and Nagasaki. The formal surrender ceremony occurred on September 2; the war was finally over. America was caught up in a massive celebration - the troops could finally come home and life could return to some semblance of normal again.

Overlooked in the initial euphoria was the fact that black soldiers, who had fought valiantly overseas, were coming back to a still-segregated America. Having defended American values like freedom and democracy against Nazi tyranny, many returning soldiers would become frustrated at being denied equal rights at home. Radio had been very reticent to discuss America's racial divide, even on news programs; and while certain black performers like Duke Ellington and Ella Fitzgerald had gained mass appeal, by and large, radio was still a mainly white industry. The few black characters on the air were usually typecast as servants, and frequently not very intelligent or honest servants. Jack Benny's black valet Eddie "Rochester" Anderson, had a role that was somewhat more respectfully done than most – he and Benny often engaged in repartee, and Rochester could give as good as he got – but Rochester still fit most of the stereotypes. In 1945, you seldom if ever heard a black announcer on the network, although in a small but growing number of cities, there were local stations with black announcers. And in one new CBS show, *Beulah*, the black maid was not black at all, and not even a woman – the role was played by a white man, Marlin Hurt. As for black dramatic actors, they seldom found any challenging roles. One welcome exception was a theater company founded in Harlem in 1940: in 1945, New York's WNEW began airing some of the productions of this critically acclaimed group, the American Negro Theater; among the performers whose careers started there were Sidney Poitier and Harry Belafonte.

Also overlooked when the war ended was what would happen to the many women who had worked in every industry, including broadcasting. Before the war, companies required them to sign agreements which stated that once the men came back, the women would simply resign from their jobs. In our modern world, it is doubtful that such a transition would have occurred without protests and lawsuits, but in late 1945, most women accepted it and left without much of a fight. Magazine ads that had shown a confident "Rosie the Riveter" were about to be replaced by a smiling housewife, extolling the joys

of having the perfect home. In radio, the change must have been very noticeable – where stations had relied on women reporters, writers, and announcers during the war, now nearly all of those women were replaced by men. To be fair, the women of the 40s were probably willing to let the man have their jobs back – the idea of a "career woman" was not common in that era, and society's expectation was that women should be homemakers or do volunteer, charitable work. Some surveys showed that a large number of women wished they could have continued working, even part-time, but already the marriage rate was skyrocketing, as returning soldiers married their sweethearts, and the national conversation turned to having a home and raising a family.

But while 1945 showed signs of potential social change, that was not on most people's minds. What had affected nearly everyone's life had been rationing. On 15 September, much of it finally came to an end – first, rationing of gasoline and fuel oil ended, and so did those 35 m.p.h. speed limits; then on 30 October, came the end of shoe rationing. As each item gradually was restored (and many people couldn't wait to buy a new car after all this time without one), a new optimism pervaded the culture. Not only was the war over, but so were the many little inconveniences. There were new toys to invent, new games to play, and of course there were movies to see. In November 1945, the first Slinky was demonstrated; it had been created by Richard James, a Philadelphia engineer, and his wife Betty had come up with the name. Other new inventions in 1945 included one from New Hampshire's Earl S. Tupper, who created food storage containers which came to be known as "Tupperware." And although you couldn't buy one yet, a Raytheon engineer named Percy Spencer invented what became the microwave oven. Ballpoint pens were big sellers in 1945, as the new and improved models didn't tear the paper and contained plenty of ink; also catching on was something we today call "frozen foods" – back then, the best-known brand, Birdseye, called the product "frosted foods" and popular singer Dinah Shore appeared in magazine advertisements doing testimonials about how convenient these items were. And speaking of advertising, in 1945 you heard a lot of radio ads from Procter & Gamble Co., which according to Broadcasting magazine, spent around \$11 million for commercial time.

You probably were not that much aware of some of the new technology, but 1945 was the year the first electronic computer was built (it was completed in November). ENIAC (Electronic Numerical Integrator Analyzer and Computer) was a huge machine with 17,468 vacuum

(Continued on page 17)

## Radio in 1945 (Continued from page 16)

tubes, 70,000 resistors, 10,000 capacitors, 1,500 relays, and 6,000 manual switches.

Computer terminology was developing too: a Navy engineer, Grace Murray Hopper, was working in the computer laboratory at Harvard when she found that the reason one machine wasn't working was that a moth had flown into a relay; this gave birth to the term "computer bug," a term commonly used to explain any glitch in a computer's programming. And while some people say the story is a legend, the Navy has a display that commemorates Admiral Hopper's many achievements, and it contains her log book from August 1945, with the moth taped to a page and a note explaining where it had been found. And as for other technological advances, we moved much closer to having TV available to everyone when in October, the FCC lifted the wartime ban on opening new television stations or manufacturing equipment. But there were still only nine TV stations on the air, and about 7,000 people had TV sets. WNBT in New York was one of the earliest, and it did numerous demonstrations with department store retailers, in the hopes that more people would purchase televisions. However, TV had a way to go before the average person would be familiar with it – in fact, George Gallup was conducting a poll to find out how many people had ever heard of TV or had ever seen a demonstration.

Movies were still what most people preferred in 1945, and the biggest box office hit was probably *The Bells of St. Mary's*, starring Bing Crosby and Ingrid Bergman; it made \$21.3 million.



Other popular movies included *State Fair* (which included the hit song "It Might as Well Be Spring"), and *Anchors Aweigh* – the first movie Frank Sinatra did in color. *The Lost Weekend* won an Academy Award for Best Picture, and Ray Milland was named Best Actor for his realistic portrayal of alcoholism in that movie. Joan Crawford won Best Actress for her role in *Mildred Pierce*. As for books, 1945 was the year George Orwell wrote "Animal Farm." And in theater, you may have seen Tennessee Williams' outstanding drama, "The Glass Menagerie" on Broadway.

If you were working at the average job in 1945, the minimum wage was now boosted to 40 cents an hour. You could buy a gallon of milk for about 62 cents and a loaf of bread was 9 cents. A new car, however, was around \$1,000, although some luxury cars, like the Cadillac, could cost as much as \$2500. Meanwhile, efforts were made to get Congress to pass an Equal Pay for Equal Work bill, but to no avail. (It would not pass till 1963.) And now it can be told: the popular graffiti that servicemen (and many other people) wrote everywhere, "Kilroy was Here" was named for an inspector of rivets at the Fore River Shipyard in Quincy MA – and yes, there really was a (James) Kilroy.

The year ended with the Irving Berlin classic "White Christmas" at #1 on the charts; sung by Bing Crosby, it would sell millions world-wide. The many Sinatra fans were happy that, just like the year had begun with their hero making a guest appearance on radio, the year concluded the same way, as Frank sang his hit "Nancy With the Laughing Face" on the *Ginny Simms Show*. The United States agreed to join the United Nations, the annual Army-Navy football game ended with Army victorious (President Truman attended, and according to *Time*, he rooted for Army); and those who celebrated Christmas had a difficult time finding any holly (not because of rationing – but because of bad weather in those states where most of it was grown). Meanwhile, the kids all wanted to go see that Disney movie *Pinocchio* – it was in technicolor and featured the hit song "When You Wish Upon a Star." And as America greeted the new year, the Baby Boom was about to start, and it would change society in ways few people could predict.

*Donna Halper is a broadcast historian at Emerson College. This article originally appeared at [www.old-time.com](http://www.old-time.com) and is reprinted here by permission of the author.*

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## PRESS RELEASE

### **New OTR Reference Book For Locating Scripts**

A new, easy to use and inexpensive reference book is now available to help locate scripts for Golden Age of Radio broadcasts.

Designed to be an additional resource for collectors, re-creation groups and researchers when none of the “usual” script sources, e.g., the Internet, eBay, OTR club archives and library special collections bear fruit or are feasible or practical, *Radio Scripts In Print* by Susan and David S. Siegel (Book Hunter Press, 2006) identifies more than 1,700 scripts that can be found in 174 books that can either be purchased or borrowed from a library using the inter-library loan process.

The scripts cover series as well as one time only specials, ranging from comedy and drama to mystery, suspense, documentaries, science fiction, news, religion, soaps, etc. Included among the 1,700+ scripts are

- Popular series such as *Cavalcade of America*, *Columbia Workshop* and *Theatre Guild*
- One time only specials such as Stephen Vincent Benet’s *They Burned The Books*
- Scripts for series for which only a very few programs are available in audio such as *Flywheel*, *Shyster*, and *Shyster*
- Scripts of lesser known programs that may be of historic interest to collectors and radio historians but which are not known to be available in either audio or print format such as *Ultra Violet* a science fiction program written by Fran Striker that predates his *Lone Ranger*
- Scripts of interest to teachers (elementary through high school) who may want to use radio plays to stimulate interest in classic literature, American history and the lives of famous Americans

The book's user friendly format is designed so that the reader can search for scripts by series name, program (script) title or author or adapter. The listings also include, when the information was available, the date the script was broadcast, and the network or station that aired the program.

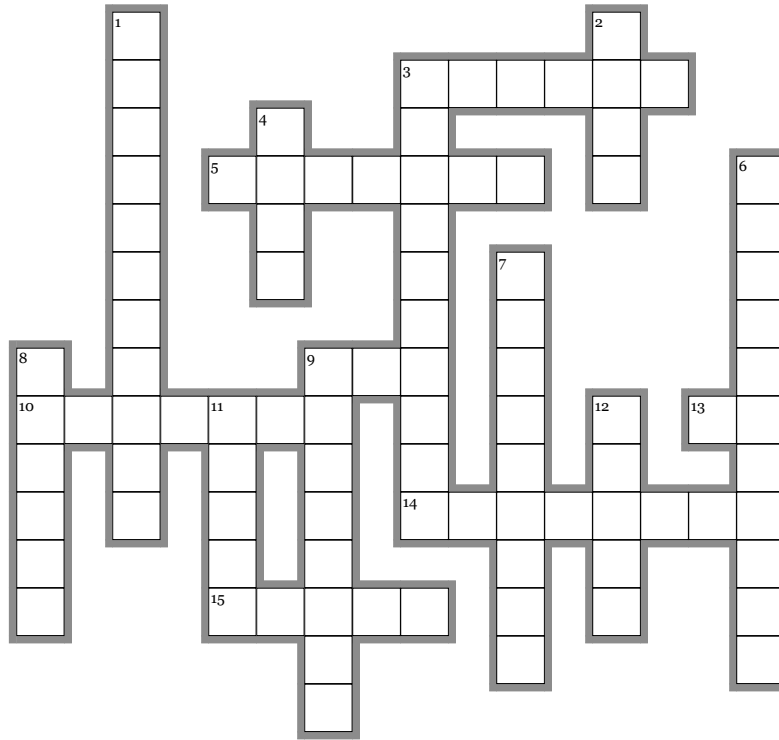
*Radio Scripts In Print* sells for \$16.95, plus \$4.00 shipping and handling, and can be ordered directly from Book Hunter Press at [www.bookhunterpress.com/radio](http://www.bookhunterpress.com/radio), by email at [bookhunterpress@verizon.net](mailto:bookhunterpress@verizon.net), or by phone, (914) 224-6608. Visa and Mastercard are accepted.

*Radio Scripts In Print* is the latest OTR reference book from the Siegels. Earlier this year the couple co-authored *A Resource Guide to the Golden Age of Radio: Special Collections, Bibliography, and the Internet*, the first ever guide to 3,800 primary and secondary sources for researching the Golden Age of Radio. Many of the 2,300 special collections identified in the *Resource Guide* also contain scripts. The book has received wide praise from academic libraries and radio researchers.

# My Friend Irma

By

Fred Bertelsen



Created with EclipseCrossword – [www.eclipsecrossword.com](http://www.eclipsecrossword.com)

## Across

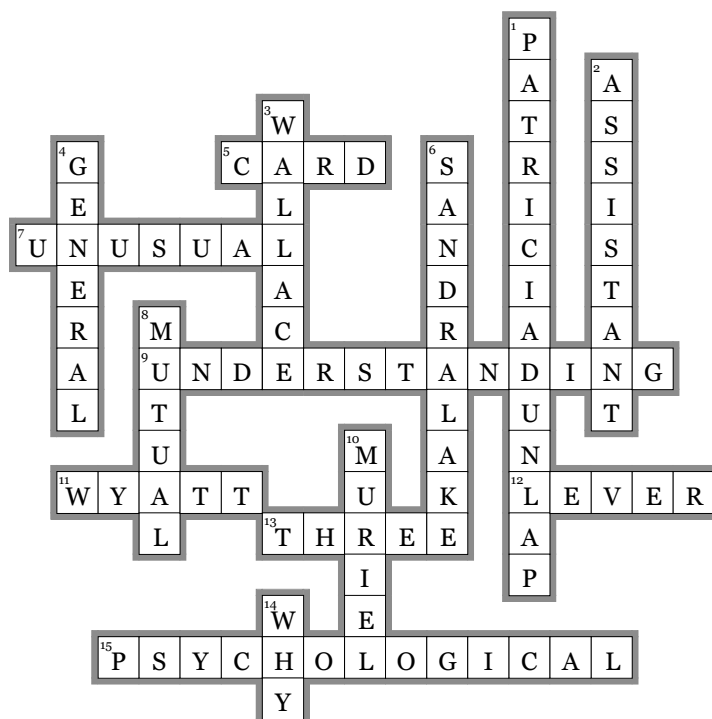
3. In about 1953, Jane moved to Panama and Kay \_\_\_\_\_ became Irma's roommate.
5. Hans \_\_\_\_\_ portrayed the Professor who lived upstairs.
9. My Friend Irma was broadcast on \_\_\_\_.
10. Mrs. \_\_\_\_\_ was Jane and Irma's Landlady.
13. Irma's boyfriend was \_\_\_\_.
14. Irma's last name was \_\_\_\_\_.
15. Jane \_\_\_\_\_ was Irma's roommate.

## Down

1. The 2<sup>nd</sup> theme song for the show was the easily recognized Sentimental Rhapsody, from " \_\_\_\_\_ " (2 wds)
2. \_\_\_\_\_ Erickson played Jane's boyfriend Richard.
3. " \_\_\_\_\_ " was the 1<sup>st</sup> theme song for My Friend Irma.
4. Irma's boyfriend was played by \_\_\_\_\_ Brown.
6. Jane was in love with her boss, Richard \_\_\_\_\_, III
7. Professor \_\_\_\_\_ was Jane and Irma's upstairs neighbor.
8. Gloria \_\_\_\_\_ played the Landlady.
9. \_\_\_\_\_ (2 wds) was the Creator-writer-producer-director of My Friend Irma.
11. Cathy \_\_\_\_\_ was Jane on the radio and TV.
12. \_\_\_\_\_ Wilson played Irma

# Last Month's Answers

## *Crime Files of Flamond*



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## Wistful Vistas

Ryan Ellett

You know you're an old-time radio/ broadcast history junkie when a book called *Farm Broadcasting: The First Sixty Years* grabs your eye and gets the adrenaline flowing. That book (John C. Baker, Iowa State University Press, 1981) had just that effect as I was perusing the shelves at our library's semi-annual book sale. Other titillating books that snuck into my "to buy" stack included *Commercial Broadcasting Pioneer: The WEA Experiment, 1922 – 1926* (William Banning, Harvard Press, 1946) and *From Ma Perkins to Mary Hartman: The Illustrated History of Soap Operas* (Robert LaGuardia, Ballantine Books, 1977).

While the general focus of the old-time radio hobby is obviously the classic drama programs, I like to occasionally step back and take a larger look at the field of radio during the Golden Age. While it is surrounded in a somewhat romantic glow (especially for younger generations who never experienced it originally), books about farm broadcasting and DJs (*The Deejays*, Arnold Passman, Macmillan Co., 1971) put the dramatic genre in perspective to other genres that shared the airwaves at the same time.

It's also a good way to pick up OTR information that gets overlooked in our hobbies more mainstream books.

For instance, I found out in *Farm Broadcasting* that the FCC's ruling that multiple network ownership by one company would end, in addition to the sale of the Blue Network (future ABC) the ruling led to John Shepard's closing down New England's Colonial Network because he also owned the Yankee Network. Where's *Jeopardy!* when you need it?

I think we've brought you another great issue this month. Bruce Behan's piece on Matt Dillon kicks things off. For those of us who are unfamiliar with the television version of Dodge City's famous peacekeeper, Bruce's comparisons make for interesting reading. OTRR Tim Germain kicked in a great piece on a local effort to continue the old-time radio tradition.

We continue our multi-part story about Groucho Marx and start a new multi-part series focusing on old-time radio-themed blogs. If you don't already, I hope you'll check them out and let the authors know you appreciate their efforts.

Our general nostalgia piece this month focuses on 78rpm records, one of the granddaddies of recorded mediums. If you poke around antique shops and auctions enough you'll come across plenty of these old shellac fossils. Lorne Van Sinclair's article on collecting 78s is a great introduction to the records and collecting them.

Until next month chums, keep on keeping OTR alive and well.

## Joint Venture Brings *Gunsmoke* to Certification

About two months ago OTRR was approached by representatives from the Talk N Trade Forum about the possibility of doing a joint certification of *Gunsmoke*. A number of members from that forum had been working for some time on collecting every known episode in the best sound quality and had finally put it together with some 'extra' bonuses and wanted to see if OTRR could put it on the fast track to certification.

Of course we were delighted. Fast forward to today and the end result will soon be distroed in a group near you.

The radio series, which first aired April 26, 1956 and ran until June 18, 1961 on CBS, starred William Conrad as Marshal Matt Dillon, Howard McNear as the ghoulish brittle Doc Charles Adams, Georgia Ellis as Kitty Russell and Parley Baer as Dillon's assistant Chester Proudfoot.

The show was distinct from other radio Westerns, as the dialogue was often slow and halting, and due to the outstanding sound effects, listeners had nearly a palpable sense of the prairie terrain where the show was set.

Some listeners, such as vintage radio authority John Dunning, have argued that the radio version of *Gunsmoke* was far more realistic than the TV series. Episodes were aimed at adults and featured some of the most explicit content of their time, including violent crimes, scalplings, massacres and opium addicts. Many episodes ended on a somber note, and villains often got away with their crimes.

Nonetheless, thanks to the subtle scripts and the outstanding ensemble cast, over the years the program evolved into a warm, often humorous celebration of human nature. *Gunsmoke* was one of radio's most enduring series.

This archival certified set is made up of either two DVDs or seven CDs, and contains every known episode, including the two auditions and the precursor 'Pagosa' from the *Theater Of Romance* series. It features many extras such as many Armed Forces Radio Services broadcasts, many of the Australian versions broadcasts, the 1974 mini-series 'The History of Gunsmoke, a bloopers folder, the rehearsal episodes, several e-books and the first television broadcast of *Gunsmoke*, in addition to other features.

The Old Time Radio Researchers Group would like to thank the following people who helped on this series -

Series Preparers - Michael Kramp, Douglass Keeslar, Steve Smith, Richard Andrews

Listeners - Michael Kramp, Douglass Keeslar, Steve Smith, Richard Andrews

Series Synopsis - Wikipedia, the free internet encyclopedia

Series Coordinator - Bob Gilroy

Audio Briefs Announcer(s) - Doug Hopkinson, Ron Speegle

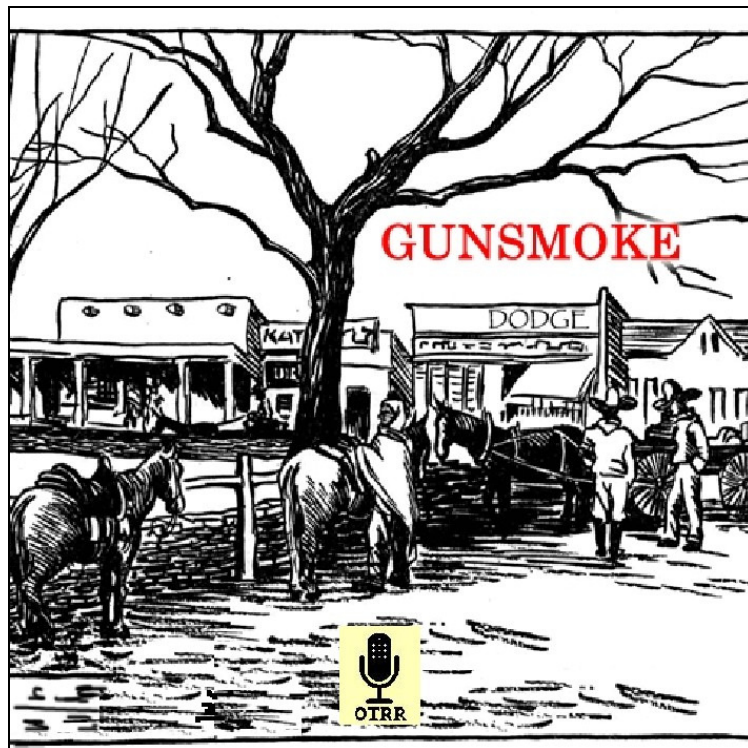
Audio Briefs Compiler(s) - Jim Beshires

Pictures, other extras - Jim Beshires, Art Sjostrom

Artwork - OTRR Group Members

And all the members of the OTRR for their contributions of time, knowledge, funds, and other support.

*Gunsmoke* is not the first joint project between OTRR and Talk N Trade. Work is still in progress on another collection 'US History Through the Eyes Of Old-Time Radio.' Look for this to be released before the end of the year. Members of the Talk N Trade Forum are hard at work on putting together *The Life Of Riley* as the next joint venture.



# *The Day of the Triffids*

Jeff Kallman and Roger Hohenbrink

By strict definition, a triffid is a curiosity among fiction's flora. Perhaps that ties to traits we might dare to think make it only – do I dare deploy the word – human.

The triffid is believed to be capable of rudimentary, animal-like behaviour. So are men and women, to hear men and women speak of it. The triffid is believed to be capable of uprooting itself and walking. So are husbands and wives, to hear various husbands and wives speak of it. The triffid is said to possess a deadly, whiplike, poisonous sting. So do – well, one redundancy is enough.

The triffid may be a bit of a hybrid. A kind of cocktail blended of various plants. One man's hybrid may be another man's cocktail, but this hybrid won't cost you thirty thousand on Automobile Row.

Triffids were even said to be kept by many a home as a kind of garden pet. They differed from the fauna variety of house pet in that the fauna needed fixing once but the triffid time and again, because it rejuvenates its sting. Commercially, the sting is left alone because the oil quality is affected when fixed.

Whatever the triffid is or is not, its origin is thought to be bio-engineering. A kind of Frankenplant, if you will, said to be laden with edible oils and proteins. That should tell you right away the triffid was discovered first in the decade of Lucy, the Goons, the tail fin, and the Moondog Rock and Roll Matinee. Develop or discover such flora today, and certain elements in the human hybrid will picket your home accusing you of environmental rape.

Unfortunately for Mr. Bill Masen, he discovered a far deadlier kind of rape after he was stung in the eyes by a triffid. He was destined unhappily to learn that during his blindness a strange meteor shower blinded most of his fellow earthmen, in London and elsewhere. And as happens often enough when the blind must lead the blind, there are those who cooperate, there are those who fight, and there is little enough time before society, actual or alleged, crumbles.

And yet Mr. Masen will discover that love is truly blind. That society once impaired is a difficult patient to revive. That there may be things we are best left not understanding. And, that the sting of the triffid outlives its physical pain. A pain far less arduous to cure. As you will discover with the production of John Wyndham's *The Day of the Triffids*.

This set is a high quality release with all episodes at 63/44 encodes provided by Doug Hopkinson. We always try to upgrade a series when be can before certification

with better encodes and much credit goes out to the original compiler James Blazier for all his work on this series. James's lower encodes was used for the Wiki first lines and many other parts of this certification.

This set has a great audio intor brief written by Jeff Kallman and recorded by our announcer Doug Hopkinson. The Wiki first lines and descriptions were by Josella and Robert Gilroy & Menachem Shapiro. And to complete this set for your library shelf is Roger's jewels case labels.

This is the list of people who worked many hours to bring you *The Day Of The Triffids*.

James Blazier (Series Compiler)

Robert Gilroy (2<sup>nd</sup> Listener)

Robert Gilroy, (Series Coordinator)

Jeff Kallman (Audio Brief Writer)

Doug Hopkinson (Audio Briefs Announcer)

Doug Hopkinson (upgrades)

Doug Hopkinson & Jim Beshires (Audio Brief for OTRR Information)

Josella and Robert Gilroy

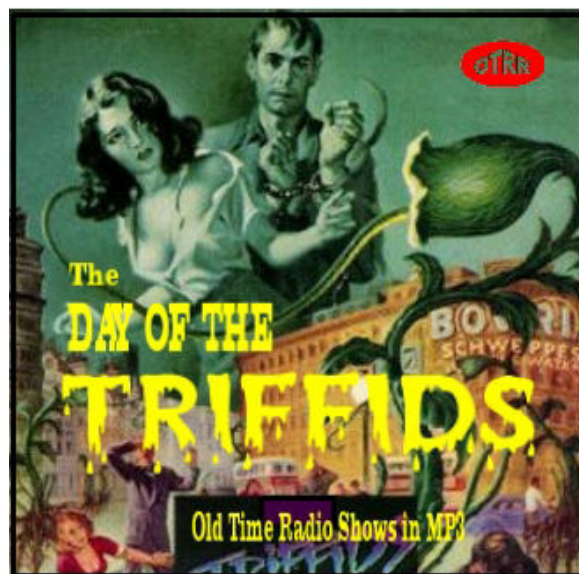
& Menachem Shapiro (Wiki First Line)

Roger Hohenbrink (Audio Briefs Descriptions Moderator And Jewel Case CD Label Artwork)

And all the members of the OTRR group.

The story takes place in England and begins with Bill Mason recounting what has happened since the triffids first began appearing. The triffids are carnivorous plants which were originally bred to produce a natural oil that would take over the fish oil market. During breeding the triffids some how gained a low level of intelligence.

Till next time, happy listening and beware of any Triffids found in your backyard garden.





# Changes Diet For Radio Show

Danny Goodwin

“Wheatena is his diet he asks you to try it with Popeye the sailor man.”

- Kelvin Beech

Radio was a magical media for the children who heard it during its golden age. Just like the adults had their favorite programs, the small fry also had theirs. For the most part, these programs featured the children’s favorite comic strip characters. Not only could they read about them in the Sunday newspaper, the children could hear them live and in person over the airwaves. One of the comic strip characters is the subject of this article.

On Tuesday, September 3, 1935, the stations of NBC’s Red Network debuted the first episode of *Popeye the Sailor*. It was a serial program heard three times a week (believed to be Tuesday, Thursday, and Saturday) at 7:15 PM.

It was the story of Popeye, who was all Navy from head to toe – complete with the grizzled accent of an “Old Salt.” His girlfriend (for the most part) was Olive Oyl, who adored Popeye, but also had something of a fickle nature. Popeye’s friend was J. Wellington Wimpy, or “Wimpy” as he was referred to by his friends. His love was hamburgers – and LOTS of them (too bad McDonald’s didn’t sponsor this program). Matey was a young boy who was adopted by Popeye. Swee’ Pea was a baby left on Olive’s doorstep. Last but certainly not least was Bluto, a big, rough, mean sailor who loved to stir up trouble – and to beat the starch out of Popeye.

The characters and the stories on the radio program were similar in content to the comic strip – with one noticeable exception. In the comic strip, when Popeye was completely out of gas, he always had a can of spinach in his shirt. He had enough strength to pop the can open and pour the contents into his mouth. In split second speed, Popeye had the strength of ten men (amazing stuff that spinach). In no time at all, Popeye whipped the daylights out of Bluto, won Olive’s heart (for the moment), and everyone lived happily ever after – until the start of a new story in next week’s comic strip.

If spinach was the sponsor of the Popeye radio show, it would be the perfect fit. During the 1930’s, there were makers of canned fruit and vegetables (including spinach), but none of them came forward. For a radio program to survive on the air, it was very important to have a sponsor. Wheatena wasn’t spinach, but it was the sponsor of the *Popeye* radio program (if you’re not familiar with Wheatena, it was a hot wheat cereal). As you already

know, the sponsor called the shots on the radio program they sponsored, so the trick here was to involve Wheatena into the program. There was only one answer – Wheatena replaced spinach as Popeye’s strengthening food.

At the beginning and end of each broadcast, there were the usual Wheatena commercials narrated by announcer Kelvin Beech. While Beech made Wheatena sound so good, the small fry in the listening audience were wondering how it would be involved in the story.

In the enclosed sound clip, Olive, Wimpy, and Matey planned a picnic. They boarded a streetcar that was going to the city limits. This streetcar had a reputation of going fast. On this trip, it was a little TOO fast. With some sharp curves coming up, the streetcar operator tried to slow it down, but the brakes jammed. After the streetcar hit a truck in the tracks, the driver was thrown out. The conductor of the streetcar showed his bravery by voluntarily jumping off. It was Olive, Wimpy, and Matey on the speeding streetcar by themselves. In a nutshell, it didn’t look very good for the trio.

With the streetcar gathering more speed, Popeye came to the rescue. He stood in the middle of the tracks, bracing himself to stop the streetcar. This may not necessarily be the smartest thing Popeye or anyone else could do. The speeding streetcar continued its deadly pace. It appeared Popeye was headed to the ship in the sky. Miraculously, Popeye wasn’t hit by the streetcar, but he was hanging on to the opposite end for dear life.

The streetcar was now approaching a busy area of the city. Something had to be done – and fast. Matey started cooking some Wheatena. Popeye said that in order to stop a fast moving streetcar, not to mention heavy, he needed three bowls full of Wheatena. Popeye devoured the Wheatena. In split second speed, he had energy and strength. Popeye slowed down the streetcar. It took a few seconds, but Popeye managed to completely derail the streetcar before it approached the busy intersection. It was a scary moment, but the good news was nobody was hurt – except Popeye’s feet that felt the heat from the friction of slowing the streetcar down.

Although Wheatena gave Popeye super human strength on the program, the makers of the cereal doesn’t promise the same result to everyone who eats it. Eating Wheatena at breakfast time supplied the energy needed to get the day off in the right direction.

Wheatena worked out very well in Popeye’s stories on the radio. Good thing the sponsor wasn’t something that was NOT to be eaten. Working that into the story might be very interesting.

# Librarian's Shelf

## New Release

**Day of the Triffid**  
Complete Ver. 1

**Gunsmoke**  
Accurate Ver. 1

## OTRR Certified Sets

**50 Years of Radio on NBC**  
Complete Ver. 1

**Absolute Power**  
Complete Ver. 1

**Academy Award Theater**  
Complete Ver. 1

**Adventures By Morse**  
Complete Ver. 1

**Adventures of the Poll Parrot**  
Accurate Ver. 1

**Alka Seltzer Time**  
Complete Ver. 1

**An Evening with Groucho**  
Complete Ver. 1

**Big Show**  
Accurate Ver. 2

**Black Museum**  
Accurate Ver. 2

**Blair of the Mounties**  
Accurate Ver. 1

**Blue Beetle**  
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**Box 13**  
Complete Ver. 1

**Bright Star**  
Accurate Ver. 1

**Candy Matson, Yukon 28209**  
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**Case Dismissed**  
Accurate Ver. 1

**Chet Chetter's Tales from the Morgue**  
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**Cinnamon Bear, The**  
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**Claybourne**  
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**Crime Classics**  
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**Cruise of the Poll Parrot**  
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Accurate Ver. 3

**Mystery House**  
Accurate Ver. 1

**Philo Vance**  
Accurate Ver. 1

**Planet Man, The**  
Accurate Ver. 1

**Port of Call**  
Complete Ver. 1

**Richard Diamond (4 discs)**  
Accurate Ver. 1

**Rocky Fortune**  
Complete Ver. 1

**Rogue's Gallery**  
Accurate Ver. 2

**Rotary Golden Theater**  
Complete Ver. 1

**Sam Spade, The Adventures of (2 discs)**  
Accurate Ver. 2

**The Secrets of Scotland Yard**  
Complete Ver. 1

**Shell Chateau**  
Accurate Ver. 1

**Six Shooter, The**  
Complete Ver. 4

**Smiley Burnette (4 discs)**  
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**Stand By for Crime**  
Accurate Ver. 1

**Tennessee Jed**  
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**You Can't Do Business with Hitler**  
Accurate Ver. 1

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Accurate Ver. 1

**Complete** – Set includes complete series.

**Accurate** – Set includes all known episodes in existence.

\*These series are available on compact disc, via Streamload online delivery, and on our very own Internet Hub. Contact Alan Foster at ([allanpqz@gmail.com](mailto:allanpqz@gmail.com)) for more details.\*



## News 'n Notes

We have some openings in the Purchasing Group. If you are interested cost is \$5.00 per month to help purchase new materials. In return, you get a copy of everything we purchase encoded either at 256, 128, or 64kbs, depending on the size of the series/purchase. You get these months in advance of their official release. The only restriction is that you do not share them until they are officially released. If interested, email Jim Beshires at [beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com)

\* \* \*

We have created a special group for the various libraries the group has. Doug Hopkinson will be moving the OTR Library and WAV Library over there and Ron Speegle will be moving the DVD/VCD Library there as well. So, if you are interested in borrowing any of the multitude of old-time radio programs, OTR-related movies, TV series, or serials, you need to go and apply for membership. Go to <http://groups.yahoo.com/group/OTRRLibrary/> and apply for membership – it's free.

## Treasury Report

The Old-Time Radio Researchers currently has \$364.08 in the Treasury. We recently purchased an extremely large collection from one dealer and approximately \$800.00 from Radio Archives. We also refunded David Oxford and Doug Hopkinson for purchases made on behalf of the group.

Thanks to the following people for their monthly contributions - Patrick Belanger, Jim Beshires, Dale Beckman, Robert Booze, Anita Boyd, De DeTevis, Pete Calvallo, Ryan Ellett, Scott Erickson, Lisa Fittinghoff,

Alan Foster, Allan George, Archie Hunter, Mike Hamm, Doug Hopkinson, Steve Cottle, Clyde Kell, Sean Boyd, Chris Antonacci, Robert Johnson, Charlie Henson, Roger Hohenbrink, Tony Jaworowski, Dave Johnson, Jim Jones, Tom Mandeville, Tasseau Martillo, Mark McClure, Jim McGee, Henry Morse, Stephen Myers, David Oxford, Robert Philips, Ron Shalow, Ed Selhorst, Gary Stanley, Clorinda Thompson, Jerry Young, Michael Galbreath, Kenneth Lynes, Greg Cloakley, David Shipman, Daryl Taylor, Scott Carpenter, Peter Risbey, Joseph Webb, John Davies and Stephen Miles.

Also the following people have recently made one time contributions - Keith Mayes, Harold Waters, Johnathan Lytle, James Farst, Paul Kemp, Ed Alterson, AJ Feldridge, John Affayroux, Del Ahistedt, Daniel McGovern, Michael Opela, John Baker, Stephen Franklin, Lisa Fittinghoff, Robert Phillips, David Oxford, Ron Speegle, John Buxbaum, Robert Graham, Henry Morse, Dee DeTevis, John Burns, Michael Galbreath, Ken Towson, Daryl Taylor, Diane Hull, Harry Keller, Ed Selhorst, and Mark Herskovitz. These contributions were in lieu of the pledges they made when the group was considering purchasing a transcription disk player.

So far this year the OTRR has purchased/rented over \$4,800.00 in new or better sounding materials.

If you would like to assist in bringing new series and better encodes to the otr community, or otherwise support the work of the Old-Time Radio Researchers, please mail any amount to:

Tony Jaworowski  
15520 Fairlane Drive  
Livonia, MI 48154

or send via Paypal to  
[ajaworowski@ameritech.net](mailto:ajaworowski@ameritech.net)



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Old Time Radio I alive and well in the pages of The **OLD TIME RADIO DIGEST**. Our recipe is to have a nice mix of current articles by collectors with material from old radio publications of the past. We are in our 20th year. Oldest OTR publication without a club association.

## Buy – Sell – Trade

ASTROLOGY REPORTS - Designed with you in mind. Choose from seven different reports. E-mail beshiresjim@yahoo.com for a complete listing. Most reports \$20.00. All proceeds go to the OTRR Purchasing group to assist in buying new series/episodes.

Anyone interested in trading raw ET .wav dubs please contact Cliff at [cliff\\_marsland@yahoo.com](mailto:cliff_marsland@yahoo.com).

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### Contributors:

Bruce Behan \* Fred Bertelsen \* Jim Beshires \* Wayne Boenig \* Ryan Ellett \* Danny Goodwin \* Donna Halper \* Roger Hohenbrink \* Roger Jennings \* Jeff Kallman \* Lorne Van Sinclair

Submissions and submission inquiries should be sent to Ryan Ellett, Editor, [OldRadioTimes@yahoo.com](mailto:OldRadioTimes@yahoo.com). Articles may be submitted as a word-processing file or in the body of an email.

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<http://www.otterprojectonline.info/>  
<http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/>  
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## Old-Time Radio Researchers Information

### OTRR INFORMATION AND OFFICIAL BUSINESS

123 Davidson Ave, Savannah 31419

Telephone 912-961-7956

#### GROUP LEADERS

Jim Beshires ([beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com))

Doug Hopkinson ([atoning2003@yahoo.com](mailto:atoning2003@yahoo.com))

Clorinda Thompson ([cthompson@earthlink.net](mailto:cthompson@earthlink.net))

Dee Detevis ([dedeweedy@aol.com](mailto:dedeweedy@aol.com))

#### TREASURER

Tony Jaworoski, 15520 Fairlane Drive, Livonia, MI 48154 ([tony\\_senior@yahoo.com](mailto:tony_senior@yahoo.com))

#### ASSISTANT GROUP LEADERS

Acquisitions (cassette) - Ed Sehlhorst ([ed.sehlhorst@gmail.com](mailto:ed.sehlhorst@gmail.com))

Acquisitions (paper-based items) - Ryan Ellett ([OldRadioTimes@yahoo.com](mailto:OldRadioTimes@yahoo.com))

Certified Series Moderator - Bob Yorli ([yorli@yahoo.com](mailto:yorli@yahoo.com))

Webmaster - OTR Project - any of one ([otrmail@mail.com](mailto:otrmail@mail.com))

OTRR DVD/VCD Library - Ron Speegle ([ronspeegle@hotmail.com](mailto:ronspeegle@hotmail.com))

OTR Web Moderator - Jim Sprague ([sprocketj@comcast.net](mailto:sprocketj@comcast.net))

Missing Episodes Moderator - Clorinda Thompson ([cthompsonhsd@yahoo.com](mailto:cthompsonhsd@yahoo.com))

Distro Moderator - Dee Detevis ([dedeweedy@aol.com](mailto:dedeweedy@aol.com))

Distro2 Moderator - Dave Tysver ([dave.tysver@verizon.net](mailto:dave.tysver@verizon.net))

OTR Project Moderator - Andrew Steinberg ([nightkey5@yahoo.com](mailto:nightkey5@yahoo.com))

Final Preparations Moderator - Roger Hohenbrink ([rhothenbrink@earthlink.net](mailto:rhothenbrink@earthlink.net))

OTTER Moderator - Archie Hunter ([y\\_know\\_archie@hotmail.com](mailto:y_know_archie@hotmail.com))

Hubmaster - Philip ([phlipper376@yahoo.com](mailto:phlipper376@yahoo.com))

Software Development - any of one ([otrmail@gmail.com](mailto:otrmail@gmail.com))

Streamload - Allan ([allanpqz@gmail.com](mailto:allanpqz@gmail.com))

Mail Library - Doug Hopkinson ([atoning2003@yahoo.com](mailto:atoning2003@yahoo.com))

Wiki Master - Menachem Shapiro ([m.shapiro@gmail.com](mailto:m.shapiro@gmail.com))

Sound Restoration Moderator - Henry Morse ([spock1@yahoo.com](mailto:spock1@yahoo.com))

Sound Restoration Moderator - Anita Boyd ([synagogue@yahoo.com](mailto:synagogue@yahoo.com))

Purchasing Group Distro Moderator - David Oxford

Newsletter Editor - Ryan Ellett ([OldRadioTimes@yahoo.com](mailto:OldRadioTimes@yahoo.com))

Liason to the Cobalt Club - Steve Smith ([gracchi@msn.com](mailto:gracchi@msn.com))

Liason to the Talk N Trade Forum - Douglass Keeslar ([dfinagle@frontiernet.net](mailto:dfinagle@frontiernet.net))

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\* \* \* \* \*

## New Acquisitions By the Old-Time Radio Researchers

Adventures Of Dick Cole 46-xx-xx (23) Hermit Of The Silver Mine.mp3

Carling Country xx-xx-xx Skeleton Coast.mp3

Carling Country xx-xx-xx Stockade.mp3

Eleventh Hour xx-xx-xx Accident On Curve.mp3

Eleventh Hour xx-xx-xx Blackmail And Love

(AFRS).mp3

Eleventh Hour xx-xx-xx Cave-in.mp3

Eleventh Hour xx-xx-xx Death Of Elenor.mp3

Eleventh Hour xx-xx-xx Imposter (AFRS)(some noise).mp3

Eleventh Hour xx-xx-xx Let The Play Begin.mp3

Eleventh Hour xx-xx-xx List.mp3

Eleventh Hour xx-xx-xx Radioactive Blackmail.mp3

Eleventh Hour xx-xx-xx Scientist Quits.mp3

Eleventh Hour xx-xx-xx The Case Of The Curious Confession.mp3

Eleventh Hour xx-xx-xx Threatening Letter.mp3

Men At Sea 43-07-11 (2) Story Of A Convoy

Men At Sea 43-07-18 (3) Land Locked Shipyards

Road Of Life 48-05-25.mp3

Road Of Life 48-06-30.mp3

Road Of Life 48-07-23.mp3

Road Of Life 48-11-28.mp3

Road Of Life 48-12-03.mp3

Road Of Life 48-12-04.mp3

Road Of Life 48-12-15.mp3

Road Of Life 48-12-16.mp3

The Little Things In Life 76-01-21 (123).mp3

The Little Things In Life 76-01-19 (121).mp3

The Little Things In Life 76-01-20 (122).mp3

The Little Things In Life 76-01-22 (124).mp3

Theater Five 64-08-03 (001)Hit and Run.mp3 (In Either 128 or 64 encodes)

Theater Five 64-08-04 (002)A House of Cards.mp3

Theater Five 64-08-05 (003)Terror from Beyond.mp3

Theater Five 64-08-06 (004)Homecoming.mp3

Theater Five 64-08-07 (005)The 245,000 Smile.mp3

Theater Five 64-08-10 (006)Rebellion Next Week.mp3

Theater Five 64-08-11 (007)The Big Dog.mp3

Theater Five 64-08-12 (008)Jump, Jump.mp3

Theater Five 64-08-13 (009)Melodrama.mp3

Theater Five 64-08-14 (010)The Stranger.mp3

Theater Five 64-08-17 (011)The Fun Party.mp3

Theater Five 64-08-18 (012)The New Order.mp3

Theater Five 64-08-19 (013)Ring of Evil.mp3

Theater Five 64-08-20 (014)Your Time Is Up.mp3

Theater Five 64-08-21 (015)Molecule Masquerade.mp3

Theater Five 64-08-24 (016)A Caller at Midnight.mp3

Theater Five 64-08-25 (017)Dream of Death.mp3

Theater Five 64-08-26 (018)The Late Matthew

Dillard.mp3

Theater Five 64-08-27 (019)My Other Self.mp3

Theater Five 64-08-28 (020)Incident at Apogee.mp3

Theater Five 64-08-31 (021)The Scream.mp3

Theater Five 64-09-01 (022)Outside Time.mp3

Theater Five 64-09-02 (023)The Fix.mp3

Theater Five 64-09-03 (024)The Trouble with Alphie.mp3

Theater Five 64-09-04 (025)Cry in the Night.mp3

Theater Five 64-09-07 (026)Sorry to Let You Go.mp3

Theater Five 64-09-08 (027)Incident at Shadow Valley.mp3

Theater Five 64-09-09 (028)The Decoration.mp3

Theater Five 64-09-10 (029)First Encounter.mp3

Theater Five 64-09-11 (030)To Whom It May Concern.mp3

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Theater Five 64-09-15 (032)My Brother's Keeper.mp3

Theater Five 64-09-16 (033)The Big Freeze.mp3

Theater Five 64-09-17 (034)The Understudy.mp3

Theater Five 64-09-18 (035)The Group.mp3

Theater Five 64-09-21 (036)The Kiss Off.mp3

Theater Five 64-09-22 (037)The Odyssey of Number Fourteen.mp3

Theater Five 64-09-23 (038)We Are All Alone.mp3

Theater Five 64-09-24 (039)The Evil That Men Do.mp3

Theater Five 64-09-25 (040)A Genuine Grenotte.mp3

Theater Five 64-09-28 (041)Look Who's Talking.mp3

Theater Five 64-09-29 (042)The Wrong Arm of Justice.mp3

Theater Five 64-09-30 (043)A Very Private Phone Call.mp3

Theater Five 64-10-01 (044)John Hansen, Hermit.mp3

Theater Five 64-10-02 (045)Subject Number 428A.mp3

Theater Five 64-10-05 (046)The Arithmetic of Honor.mp3

(Continued on page 32)

**New Acquisitions** (Continued from page 31)

Theater Five 64-10-06 (047)The Last Land Rush.mp3  
Theater Five 64-10-07 (048)Echo of Madness.mp3  
Theater Five 64-10-08 (049)Justice Is an Uncertain Thing.mp3  
Theater Five 64-10-09 (050)I'm Sorry, Mom.mp3  
Theater Five 64-10-12 (051)All the Bright Young Ones.mp3  
Theater Five 64-10-13 (052)The Autocrat.mp3  
Theater Five 64-10-14 (053)The Dog Killer.mp3  
Theater Five 64-10-15 (054)The Good Samaritians.mp3  
Theater Five 64-10-16 (055)The Captive Spirit.mp3  
Theater Five 64-10-19 (056)An Honorable Way.mp3  
Theater Five 64-10-20 (057)The Man Who Loved Jellyroll.mp3  
Theater Five 64-10-21 (058)Captain Gamble's Uniform.mp3  
Theater Five 64-10-22 (059)Including Murder.mp3  
Theater Five 64-10-23 (060)The Sacrifice.mp3  
Theater Five 64-10-26 (061)Sirens in the Night.mp3  
Theater Five 64-10-27 (062)The Prodigal Son.mp3  
Theater Five 64-10-28 (063)Odds on the Tower.mp3  
Theater Five 64-10-29 (064)A Nightmare.mp3  
Theater Five 64-10-30 (065)The Second Chance.mp3  
Theater Five 64-11-02 (066)June 17th, Where Are You.mp3  
Theater Five 64-11-03 (067)Why Can't Life Be More Like in the Movies.mp3  
Theater Five 64-11-04 (068)Body Without the Crime.mp3  
Theater Five 64-11-05 (069)Twenty Minutes in the Life of Melinda Madison.mp3  
Theater Five 64-11-06 (070)Living Credit.mp3  
Theater Five 64-11-09 (071)The Nameless Day.mp3  
Theater Five 64-11-10 (072)World Enough and Time.mp3  
Theater Five 64-11-11 (073)The Gift.mp3  
Theater Five 64-11-12 (074)A Brand New Life.mp3  
Theater Five 64-11-13 (075)Deedle Deedle Dumpling My Son X-1.mp3  
Theater Five 64-11-16 (076)The City Manager.mp3  
Theater Five 64-11-17 (077)The Contract Maker.mp3  
Theater Five 64-11-18 (078)A Little Piece of Candle.mp3  
Theater Five 64-11-19 (079)To Be or Not to Be Maybe!.mp3  
Theater Five 64-11-20 (080)A Nothin' Place.mp3  
Theater Five 64-11-23 (081)Dark Appointment.mp3  
Theater Five 64-11-24 (082)The Talkers.mp3  
Theater Five 64-11-25 (083)A Little Knowledge.mp3  
Theater Five 64-11-26 (084)The Neighbor.mp3  
Theater Five 64-11-27 (085)The Lesson.mp3  
Theater Five 64-11-30 (086)To Helen with Love.mp3

Theater Five 64-12-01 (087)Finders Can Be Losers.mp3  
Theater Five 64-12-02 (088)Found Money.mp3  
Theater Five 64-12-03 (089)Fog.mp3  
Theater Five 64-12-04 (090)Sound Track of a Happy Family.mp3  
Theater Five 64-12-07 (091)Bug Off.mp3  
Theater Five 64-12-08 (092)Congratulations, Mr Mayor.mp3  
Theater Five 64-12-09 (093)The Weapons at Hand.mp3  
Theater Five 64-12-10 (094)I Love You.mp3  
Theater Five 64-12-11 (095)Bang Bang You're Dead.mp3  
Theater Five 64-12-14 (096)Now Listen to the Tiger.mp3  
Theater Five 64-12-15 (097)The Victim.mp3  
Theater Five 64-12-16 (098)An Average American Murder.mp3  
Theater Five 64-12-17 (099)Just Call Me Lucky.mp3  
Theater Five 64-12-18 (100)Nuptial Flight.mp3  
Theater Five 64-12-21 (101)Six-Foot Flower Box.mp3  
Theater Five 64-12-22 (102)Finders Keepers.mp3  
Theater Five 64-12-23 (103)The Flea Circus.mp3  
Theater Five 64-12-24 (104)The Wish Fulfillment Machine.mp3  
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Theater Five 65-01-01 (110)Discotheque.mp3  
Theater Five 65-01-04 (111)The Blank Check.mp3  
Theater Five 65-01-05 (112)Devil Dust.mp3  
Theater Five 65-01-06 (113)The Corporation.mp3  
Theater Five 65-01-07 (114)Don't Call Me, I'll Call You.mp3  
Theater Five 65-01-08 (115)The Delinquents.mp3  
Theater Five 65-01-11 (116)The Button Stealers.mp3  
Theater Five 65-01-12 (117)Bravo, Bravo.mp3  
Theater Five 65-01-13 (118)Man on the Canyon Wall.mp3  
Theater Five 65-01-14 (119)The Wandering Spaceman.mp3  
Theater Five 65-01-15 (120)The Trophy.mp3  
Theater Five 65-01-18 (121)The Wheel.mp3  
Theater Five 65-01-19 (122)Across the River from Grandma's House.mp3  
Theater Five 65-01-20 (123)A Dream of a Scheme.mp3  
Theater Five 65-01-21 (124)The Imposters.mp3  
Theater Five 65-01-22 (125)The First Weekend.mp3  
Theater Five 65-01-25 (126)Where Art Thou, Romeo.mp3  
Theater Five 65-01-26 (127)Mr Horn's Holiday.mp3  
Theater Five 65-01-27 (128)Tomorrow 6-1212.mp3

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**New Acquisitions** (Continued from page 32)

Theater Five 65-01-28 (129)The Hostage.mp3  
Theater Five 65-01-29 (130)I've Got Your Number.mp3  
Theater Five 65-02-01 (131)The Boy.mp3  
Theater Five 65-02-02 (132)The Time, the Place, and the Death.mp3  
Theater Five 65-02-03 (133)The Hunters.mp3  
Theater Five 65-02-04 (134)Greater Love Hath No Man.mp3  
Theater Five 65-02-05 (135)The Underdeveloped Nation.mp3  
Theater Five 65-02-08 (136)Cold Storage.mp3  
Theater Five 65-02-09 (137)The Eye of the Storm.mp3  
Theater Five 65-02-10 (138)Lovely Boy.mp3  
Theater Five 65-02-11 (139)The Sybil of Sycamore Lane.mp3  
Theater Five 65-02-12 (140)The Chain.mp3  
Theater Five 65-02-15 (141)The Forgotten.mp3  
Theater Five 65-02-16 (142)A Little Game on Saturday Mornings.mp3  
Theater Five 65-02-17 (143)Post Time.mp3  
Theater Five 65-02-18 (144)It's a Work of Art.mp3  
Theater Five 65-02-19 (145)Listen, Mother.mp3  
Theater Five 65-02-22 (146)A Tale for the Nursery.mp3  
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Theater Five 65-02-24 (148)The Man Who Heard Everything.mp3  
Theater Five 65-02-25 (149)Toby's Wonderful Egg.mp3  
Theater Five 65-02-26 (150)Little Girl, Little Girl.mp3  
Theater Five 65-03-01 (151)You Bet Your Life.mp3  
Theater Five 65-03-02 (152)French Quarter.mp3  
Theater Five 65-03-03 (153)Annie Is Watching.mp3  
Theater Five 65-03-04 (154)The Land of Milk and Honey.mp3  
Theater Five 65-03-05 (155)April Snowfall.mp3  
Theater Five 65-03-08 (156)Last Ride on the Merry-Go-Round.mp3  
Theater Five 65-03-09 (157)Just for Kicks.mp3  
Theater Five 65-03-10 (158)Broken Image.mp3  
Theater Five 65-03-11 (159)Publish or Perish.mp3  
Theater Five 65-03-12 (160)The Janitor.mp3  
Theater Five 65-03-15 (161)Divorce American Style.mp3  
Theater Five 65-03-16 (162)Any Port in A Storm.mp3  
Theater Five 65-03-17 (163)Across the River To Grandfather's House.mp3  
Theater Five 65-03-18 (164)If the Spirit Moves You.mp3  
Theater Five 65-03-19 (165)They Call Me Howie.mp3  
Theater Five 65-03-22 (166)Bad News for Mrs Bristol.mp3  
Theater Five 65-03-23 (167)The Hazelton Story.mp3

Theater Five 65-03-24 (168)Point of Impact.mp3  
Theater Five 65-03-25 (169)There's One Born Every Minute.mp3  
Theater Five 65-03-26 (170)The Widow.mp3  
Theater Five 65-03-29 (171)The Avenger.mp3  
Theater Five 65-03-30 (172)Bright House, New House.mp3  
Theater Five 65-03-31 (173)Eye of Kali.mp3  
Theater Five 65-04-01 (174)Three On A Death.mp3  
Theater Five 65-04-02 (175)Get Away with Murder.mp3  
Theater Five 65-04-05 (176)The Welcome Lady.mp3  
Theater Five 65-04-06 (177)Till Death Do Us.mp3  
Theater Five 65-04-07 (178)Mirror, Mirror on the Wall.mp3  
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Theater Five 65-04-13 (182)The Lion Who Wasn't There.mp3  
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Theater Five 65-04-15 (184)Panic.mp3  
Theater Five 65-04-16 (185)He Was a Good Boy.mp3  
Theater Five 65-04-19 (186)Incident in Ceylon.mp3  
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Theater Five 65-04-28 (193)The Beneficiary.mp3  
Theater Five 65-04-29 (194)Junior.mp3  
Theater Five 65-04-30 (195)Make My Name Clean.mp3  
Theater Five 65-05-03 (196)Driver's Seat.mp3  
Theater Five 65-05-04 (197)Incident on Us 1.mp3  
Theater Five 65-05-05 (198)The Name Game.mp3  
Theater Five 65-05-06 (199)Reunion.mp3  
Theater Five 65-05-07 (200)The Ten-Year-Old Car.mp3  
Theater Five 65-05-10 (201)Lift to Beyond.mp3  
Theater Five 65-05-11 (202)Nightmare at 26,000 Feet.mp3  
Theater Five 65-05-12 (203)Around the Corner from Nowhere.mp3  
Theater Five 65-05-13 (204)Wrong Turning.mp3  
Theater Five 65-05-14 (205)A Birthday Present.mp3  
Theater Five 65-05-17 (206)The Gandy Walker.mp3

(Continued on page 34)

## New Acquisitions (Continued from page 33)

Theater Five 65-05-18 (207)Will Integrity Ruin Clint Marble.mp3  
Theater Five 65-05-19 (208)Blind Man's Bluff.mp3  
Theater Five 65-05-20 (209)Death of an Old Flame.mp3  
Theater Five 65-05-21 (210)Two Birds, One Stone.mp3  
Theater Five 65-05-24 (211)Rocky Loves Julie.mp3  
Theater Five 65-05-25 (212)The Dance Hall.mp3  
Theater Five 65-05-26 (213)Incident at Phong Trang.mp3  
Theater Five 65-05-27 (214)Barefoot in Athens.mp3  
Theater Five 65-05-28 (215)The Protective Circle.mp3  
Theater Five 65-05-31 (216)Lake Toplitz.mp3  
Theater Five 65-06-01 (217)Mama's Girl.mp3  
Theater Five 65-06-02 (218)Noose of Pearls.mp3  
Theater Five 65-06-04 (220)Untrue Confession.mp3  
Theater Five 65-06-07 (221)Two Came Back.mp3  
Theater Five 65-06-08 (222)Skeletons.mp3  
Theater Five 65-06-10 (224)The Wishing Stone.mp3  
Theater Five 65-06-14 (226)The Manor House.mp3  
Theater Five 65-06-15 (227)A Bad Day's Work.mp3  
Theater Five 65-06-16 (228)Incident at Simbarundi.mp3  
Theater Five 65-06-17 (229)Country Boy.mp3  
Theater Five 65-06-18 (230)The Banana Ball.mp3  
Theater Five 65-06-21 (231)The Roper.mp3  
Theater Five 65-06-22 (232)The Pigeon.mp3  
Theater Five 65-06-23 (233)Goodbye Matt.mp3  
Theater Five 65-06-25 (235)Ride with Death.mp3  
Theater Five 65-06-28 (236)Custody of the Mother.mp3  
Theater Five 65-06-29 (237)You Can't Fight City Hall.mp3  
Theater Five 65-06-30 (238)Method in the Madness.mp3  
Theater Five 65-07-01 (239)Teacher, Teacher.mp3  
Theater Five 65-07-02 (240)Children of Death.mp3  
Theater Five 65-07-05 (241)Devotion.mp3  
Theater Five 65-07-06 (242)Jailbreak.mp3  
Theater Five 65-07-07 (243)Don't Hesitate to Call.mp3  
Theater Five 65-07-08 (244)A Matter of Appearances.mp3  
Theater Five 65-07-09 (245)Ed's War.mp3  
Theater Five 65-07-12 (246)Casualty of a Small War.mp3  
Theater Five 65-07-13 (247)The Marked Man.mp3  
Theater Five 65-07-14 (248)The Walls of Poison Ivy.mp3  
Theater Five 65-07-15 (249)The Big Waves.mp3  
Theater Five 65-07-16 (250)Flies with Honey.mp3  
Theater Five 65-07-19 (251)Summer's End.mp3  
Theater Five 65-07-20 (252)Flights of Angels.mp3  
Theater Five 65-07-21 (253)In Time of Trouble.mp3  
Theater Five 65-07-22 (254)Jazz Festival.mp3  
Theater Five 65-07-23 (255)Whatever Happened to the 5 - 25.mp3

Theater Five 65-07-26 (256)In Absence of All Intelligent Life.mp3  
Theater Five 65-07-27 (257)I Spy Sister Sarri.mp3  
Theater Five 65-07-28 (258)Death Watch.mp3  
Theater Five 65-07-29 (259)Big Deal on Sutton East.mp3  
Theater Five 65-07-30 (260)Joey.mp3

Under Arrest 48-05-01 Spook Of Sherwood Mansion.mp3  
Under Arrest 48-06-06 Pack Of Cigarettes.mp3

## Database Updates

### September 23, 2006

#### REVISED LOGS -

That Hammer Guy(Mickey Spillane Mysteries)  
Big Town(Dropped The)  
Kollege Of Musical Knowledge

#### SPELLING -

Double Or Nothing  
G I Jive  
Cisco Kid  
Command Performance  
Bill Sterns Sports Newsreel

#### ADD'L EPISODES AVAILABLE -

Bell Telephone Hour  
Men At Sea  
Forecast

#### OTHER -

Tex And Jinx Show - Episode information corrected  
The Lady In Blue - Added Episode Information  
Hollywood Star Playhouse - Added Episode Information  
Singles and Doubles – Many

### September 23, 2006

#### NEW LOGS -

Kraft Music Hall 33-34 -Paul Whitman  
Kraft Music Hall 40-46 - Bing Crosby  
Kraft Music Hall 47-47 - Eddie Duchin  
Kraft Music Hall 47 - Nelson Eddie  
Kraft Music Hall 47-48 - Al Jolson

#### REVISED LOGS -

Black Museum  
Gunsmoke  
Murder Most Foul  
Jungle Jim

(Continued on page 35)

**Database** (Continued from page 34)

**SPELLING -**

Big Town  
Proudly We Hail  
The Pacific Story  
Unit 99  
Captain Midnight  
Box 13

**OTHER -**

Tex & Jinx Show - Episode Corrections  
My Friend Irma - Add'l Episodes Available  
Burns & Allen - Add'l Episodes Available

**September 23, 2006**

**REVISED LOGS -**

Twilight Zone  
Gunsmoke

**NEW LOG -**

Hearts In Harmony

**SPELLING -**

Kraft Music Hall - Paul Whiteman  
Cisco kid

**ADD'L EPISODES ADDED**

Guest Star

**OTHER -**

Eb And Zeb - episode identifiers added  
Exploring Tomorrow - Episode Correction  
My Friend Irma - Episode Identifiers Added

Changed \$ to read actual dollars - many series

