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Fort Laramie:

One of the Last and One of the Best Jack French

The Golden Age of Radio ended, not with a whimper, but with a robust bang. Many of the best network and syndicated shows began in the 1950s, even though public interest and advertising dollars were switching to television, *Fort Laramie* was certainly one of the finest radio series, and were it not for *Gunsmoke*, it could be termed the best adult Western program ever aired.

Fort Laramie is a close relative of *Gunsmoke* since it had the same producer-director, same writers, same sound effects men, and many of the same actors. *Gunsmoke* had been running for almost four years when Norman Macdonnell brought *Fort Laramie* to CBS. The latter had the same gritty realism, attention to detail, and integrity that audiences admired in *Gunsmoke*.

Both Dodge City, Kansas and Fort Laramie, Wyoming were real, and significant, locations in our history of the Western Expansion. The original Fort Laramie, located on the eastern Wyoming prairie (about 100 miles from where the city of Laramie is now located) was an important fur trading post from 1834 to 1849. For the next forty years, it was a U.S. Army post. Located near the confluence of the North Platte and Laramie Rivers, this military post was in the heart of the homeland of the Sioux, Cheyenne, and Arapaho.

From 1841 to 1849 the fur trade in that area continued to decline, but the fort was a major stop – over for wagon trains of settlers heading west, enroute to Oregon. The U.S. government bought the site of Fort Laramie in



1849 to house a military force which would protect this part of the Oregon Trail from hostile Indians. The fort also served as a station for the Overland Stage, the short-lived Pony Express, and a supply depot for the lengthy military campaigns against the Sioux and the Cheyenne under Sitting Bull in the 1870s.

The earliest paintings of the fort, dating back to 1837, show it to be a log stockade with high walls and raised blockhouses. However by the time it became a military outpost in the 1840s, this structure had disappeared and Congress refused to appropriate the money for a new and larger stockade. Never in the two decades the Army occupied Fort Laramie was it enclosed by walled fortifications. The “fort” was simply several military buildings grouped around a flat parade ground.

The military post was abandoned in 1890 and allowed to fall into decay, and no significant restoration was attempted until 1937 when the state of Wyoming purchased the site of some 200 acres and later deeded it over to the National Park Service. It is currently administered as the Fort Laramie National Historical Site under the Department of Interior and is open to tourists year-round.

When Norman Macdonnell created *Fort*
(Continued on page 2)

Fort Laramie (Continued from page 1)

Laramie in late 1955, he made it clear to his writers that historical accuracy was essential to the integrity of the series. Correct geographic names, authentic Indian practices, military terminology, and utilizing actual names of the original buildings of the real fort, was insisted upon. So when the radio characters referred to the sutler's store (which is what the trading post was called prior to 1870), the surgeon's quarters, Old Bedlam (the officers' quarters) or the old bakery, they were naming actual structures in the original fort.

While Macdonnell planned to use the same writers, soundmen, and supporting actors in *Fort Laramie* that he relied upon in *Gunsmoke*, he naturally picked different leads. Heading up the cast was a 39 year old, Canadian-born actor with a long history in broadcasting and the movies, Raymond Burr. He had begun his career in 1939, alternating between the stage and radio. He turned to Hollywood, and from 1946 until he got the part of Captain Lee Quince in *Fort Laramie* in 1956, he had appeared in thirty-seven films. A few were excellent (*Rear Window* and *The Blue Gardenia*) some were average (*Walk a Crooked Mile*, *A Place in the Sun*) but many were plain awful (*Bride of Vengeance*, *Red Light* and *Abandoned*).

With Burr in the lead, Macdonnell selected two supporting players: Vic Perrin as "Sgt. Goerss" and Jack Moyles as "Major Daggett," the commanding officer of the post. (The original Fort Laramie usually had a Lieutenant Colonel as the C.O. but Macdonnell probably preferred a shorter military title.) Perrin, a 40 year old veteran radio actor had been in countless productions, but had achieved name recognition only on *The Zane Grey Show* where he played the lead, "Tex Thorne." Jack Moyles was also a busy radio actor, having started in 1935 in *Hawthorne House*, with later major roles in *Romance*, *Twelve Players*, and *Night Editor* as well as the lead in *A Man Called Jordan*. From 1947 to 1948 he was a regular in *The Adventures of Philip Marlowe*, which Norman Macdonnell directed, although I'm not sure that this was their first association.

By the mid-1950s when *Fort Laramie* began, most of the actors on the west coast were doing some television and movie work so the program was rehearsed and taped for transcription during the evening. Once a week the cast and crew gathered at CBS Studio One in Hollywood to tape the show. In 1956 this was the last radio production studio in use in California. The series debuted on January 22, 1956, with an episode entitled "Playing Indian."

Fort Laramie had one of the strongest supporting casts in radio history: John Dehner, Sam Edwards, Virginia

Gregg, Barney Phillips, Larry Dobkin, Ben Wright, Jeanette Nolan, and Harry Bartell. Most of them were also working regularly on *Gunsmoke*. And while Bill Conrad ("Matt Dillon") and Georgia Ellis ("Miss Kitty") never got to *Fort Laramie*, Parley Baer ("Chester") and Howard McNear ("Doc Adams") did. They both had major roles in the 7-29-56 production entitled "Nature Boy" and McNear had a reoccurring role as "Pliny" the sutler.

Later, to create a foursome of major cast members, Macdonnell introduced "Lt. Seiberts" in episode #7, which aired 3-4-56 and he gave the role to Harry Bartell. This show, "The Shavetail," was based upon the nickname that enlisted men in the U.S. Cavalry in the 1800s gave to new officers fresh out of West Point. The term originated from a custom of shaving or docking the tail of an untrained horse so the troopers would be wary of such a mount.

Bartell, who in 1956 was 42 years of age, and older than both Perrin and Burr, related to me recently that he had doubts about being able to project the voice of a young, junior officer. However anyone who has heard Bartell in this role will be convinced his fears were groundless. His voice clearly portrays that of a youthful, inexperienced but earnest college graduate.

For the next thirty-three episodes, the expanded regular cast would consist of four characters: "Major Daggett," (Moyles), "Capt. Quince" (Burr), "Lt. Seiberts" (Bartell) and "Sgt. Goerss" (Perrin). While there were many other officers, enlisted men, scouts, and civilians in *Fort Laramie*, most of the actors who played them were present for only one or two separate episodes. In addition to Howard McNear, who had a reoccurring role as the sutler, Sam Edwards appeared in several programs as "Trooper Harrison."

Like its counterpart, *Gunsmoke*, this military adventure show had strong women's roles, realistic and sympathetic portrayals of Native Americans, and an emphasis on the ordinary struggles of the Western frontier. *Fort Laramie* was an honest reflection of the difficulties of life on an isolated military post in the early 1880s.

Four writers produced nearly all of the scripts for this series: John Meston, Kathleen Hite, Les Crutchfield, and John Dunkel – the same quartet that did most of the writing on *Gunsmoke*. Hite, who died in 1989 (the same year as Vic Perrin), was recently described by Harry Bartell as "a hell of a writer" and she certainly was responsible for some of the best episodes in this remarkable series.

There was little room for humor in this gritty, poignant Western program, but Hite could manage to fit it into her
(Continued on page 3)

Fort Laramie (Continued from page 2)

scripts, both realistically and logically. Her stories provided little bursts of zest and humanity mixed with somber themes of betrayal, death, remorse, and in one episode, rape.

But regardless of who was writing the script, the storyline of each episode accurately reflected military life at the original Fort Laramie. The 8-26-56 program, "The Chaplain" dealt with the threat of scurvy, the 3-25-56 show, "The Coward" described the residual pain of the Civil War, and the 2-5-56 episode, "Food For the Indians" chronicled the tragedy of the disappearing buffalo. Occasionally an actual incident from the history of the West would be recycled in fictional form. For example, in the 8-5-56 show, "The Massacre," John Dehner plays a religious zealot, Major Petrie, who leads his troopers into slaughtering a large group of peaceful and unsuspecting Indians. This particular episode closely parallels the historical facts of the Sand Creek Massacre of November 1864 when Col. J.M. Chivington (a former Methodist preacher) and his Colorado volunteers attacked a placid group of reservation Cheyenne and murdered 150 of them, mostly women and children.

The soundmen, Ray Kemper and Bill James, who were assisted by Tom Hanley, were simply second to none in this department. Just as they were doing on *Gunsmoke*, they created the most convincing and imaginative sound effects the most critical listener could appreciate. Every crack of a rifle, creak of the McClellan saddle (official Cavalry issue in the mid 1800s), and footsteps going across the dirt parade ground, over the gravel path, and up the wooden steps, were all done with authentic precision. At the time, the sound effects were so well done, a casual listener wouldn't even notice. But now, of course, with the trained ear of us hard-core OTR fans, we can fully appreciate the skills of this talented trio.

Kemper, James, and Hanley never missed a chance to shade the texture of a scene with the perfect sound, whether they created it manually or pulled it from their reservoir of audio discs. Each time a character got up from a table, you heard the chair legs scrape against the wooden floor before the footsteps started.

Fort Laramie lasted for only ten months but most of the cast regulars got to be good friends, if they were not already before. Late in 1956 Burr came jubilantly into the evening recording session and announced, "Men, we're all going to be rich!" He then explained that he had auditioned for the part of the district attorney on a soon-to-be-produced television series, *Perry Mason*. Instead he was awarded the title role.

Unfortunately, Burr had overestimated the power of the leading man in a television series to get work for his friends. Although *Perry Mason* ran for nine years in prime time, Bartell only received one day's work on the series and Perrin got none.

The final broadcast of *Fort Laramie*, the 40th episode, "Army Wife," was aired on October 28, 1956. Many of the cast regulars continued to see each other, both in a social and professional vein. Vic Perrin and Ben Wright were both close personal friends of Harry Bartell and their camaraderie was undiminished after *Fort Laramie* ended.

Dramatic radio was nearly gone now as television ascended quickly. *Frontier Gentleman* (with John Dehner in the lead) lasted 41 episodes in 1958 and *Gunsmoke* hung on until the summer of 1961 and many of the former cast members of *Fort Laramie* found work on these shows, among others. But the bugle was clearly sounding "Retreat!" for network radio drama. Too soon, it was over.

Fortunately, for all of us OTR fans, every episode of *Fort Laramie* was transcribed and is currently in trading currency. It must be very comforting for the few remaining cast and crew members of that esteemed series to know that it will continue to be enjoyed by generations to come.



Radio Premiums

Relive Them Again!

or

“Quick, Mom, I Need Another Box Top!”

Charles Sexton (User310378@aol.com)

Remember when you sent for your first radio premium? Perhaps it was the Shadow Blue Coal Ring, or a Tom Mix Identification Bracelet, or one of Chandu's latest tricks. Whatever it was, you couldn't wait for it to arrive and the wait seemed forever.

I was convinced most of my letters containing the required box top and/or dime had been lost in the mails before finally receiving my prize. Jean Shepherd's movie, *A Christmas Story*, beautifully recreates this frustration as it features a 10 year-old boy named Ralphie who checks his mailbox daily for the Orphan Annie Code-O-Graph he ordered “ages ago.”

Many articles and books have been published over the past several years describing those fabulous giveaways associated with the many children's radio programs of the 1930s, '40s and '50s. Many of them contain glorious pictures of badges, rings and glow-in-the-dark goodies designed to reawaken our collective youth and cause us to head for the nearest flea market. If you've ever tried to find any premiums at a flea market or toy show, you know they are scarce, at best, and the prices they command are usually quite “stiff.”

While reference books offer much information describing radio premiums (notably the Tomart series of price guides, **Tomart Publications, 3300 Encrete Lane, Dayton, OH 45439**), none identify any of the old-time radio broadcasts available today which feature actual commercials for many of the premiums or which use them in the body of the show.

So, for those who yearn for a cheap nostalgic “high,” OTR is the answer. There are many shows in circulation in which a premium is offered in the commercial portion of the show or is used in the body of the show, whether or not the premium itself is actually offered. Next time you place an order for shows with your favorite dealer or radio club library, pick up a couple of those listed below and experience the feeling of being 10 years old once again.

To help identify the show, the date of broadcast is given, when known; otherwise a title or description of the show is provided. Also, some premiums are mentioned in several episodes (i.e. Superman Comic Character buttons) but only one representative sample/date is used.



Baseball

9-27-39 - Although not technically a premium in the sense we will be using the term for the remainder of this series, this offer is included because it would have appealed to the age groups which listened to children's serials. Walter “Big Train” Johnson, star pitcher for the Washington Senators from 1907 to 1927 was a broadcaster for the Senators in 1939. During the course of a game with the Cleveland Indians on September 27, 1939, Johnson announced he would be appearing personally at various Washington area food stores and would be happy to autograph packages of Wheaties. He didn't have to add “free of charge.”

Bobby Benson

There were two different runs of this show, the first from 1932-1936, sponsored by H-O Oats Cereal, and the second, from 1949-1955, sponsored for part of the run and sustained by the network the remainder of the time.

6-13-50 - Title of episode: “The Face of Jabaco.” Sponsor was the Kraft Food Company. Prizes were awarded for naming Amigo's colt. (Amigo was Bobby's horse.) Suggesting a name for something was a fairly routine contest on radio. The prizes for this one, though, suggested that mom might be a more loyal listener than her children. The grand prize was a home freezer! Other prizes included a gas range, sets of encyclopedias, and women's blouses. The kids could compete for four wrist watches, four portable radios and 93 Nelda Hobby kits. The hobby items included leather craft, bead craft, and school kits. A label from a jar of Kraft Chocolate Flavored Malted Milk was required for each name submitted.

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Radio Premiums (Continued from page 4)

no date - Title of episode: "The Three Wise Monkeys."
No sponsor is identified. This episode included a contest to name Tex Mason's horse. Listeners were to send in a suggested name and include a photo, drawing or magazine picture of what they thought Tex's horse looked like. The latter item was to be used as a tiebreaker. The grand prize was a Bobby Benson bicycle and two were awarded, one to a boy and one to a girl. Other prizes consisted of Bobby Benson western clothes including shirts, ties, hats, gun and holster sets and Bobby Benson play clothes.

Buck Jones in *Hoofbeats*

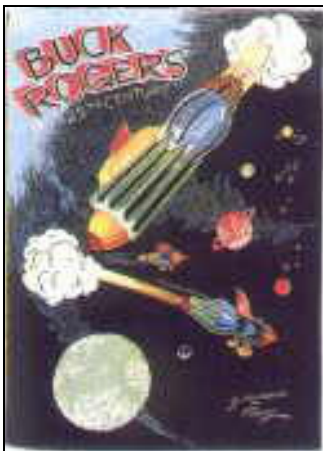
This program starred one of the movies' great cowboy heroes and aired in 1937-38. It was sponsored for part of that time by Post Grape Nuts Flakes cereal.

6-0-37 - Buck invited kids to join the Buck Jones Club and receive a membership badge and club manual. The manual told how to get free prizes such as cowboy boots and western chaps. All you needed to join was one box top from Grape Nuts Flakes.

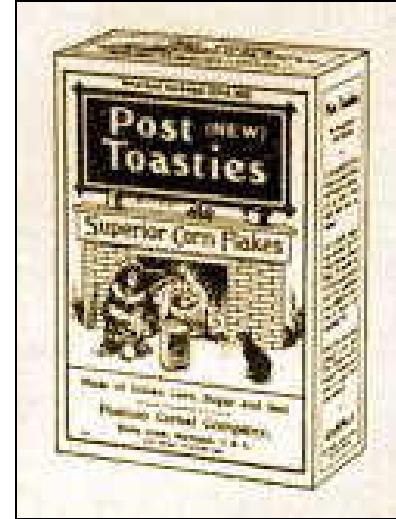
Buck Rogers

This program surfaced several different times during the 1930s under a variety of sponsors and in 1946-47 under the sponsorship of Post Toasties Corn Flakes.

4-5-39 - Sponsor: Popsicle, Fudgesicle and Dreamsicle Ice Cream Bars. Listeners saved the paper bags the ice cream came in for free gifts such as a wrist watch, doll, table tennis set and hundreds of other prizes. Also, a free gift list was available at ice cream dealers. It included a coupon worth ten bags and also identified how many bags were needed for each gift shown.



4-14-47- Sponsor: Post Toasties Corn Flakes. The closing of this episode referenced a future Post Toasties Circus to be available soon. This was the last Buck Rogers episode broadcast, so the circus was unrelated to Buck's adventures; however, further details on this offer are unavailable.



Part one of Charles' article on OTR premiums originally appeared on Lou Genco's site (<http://www.old-time.com/>). It is reprinted here by permission of the author.



Interesting Previews of the World's Greatest Broadcast Metropolis

Samuel Kaufman

Radio News, December 1933

The world's largest and most modern broadcasting studios will be opened for their inaugural broadcast on the evening of November 15, 1933, when the National Broadcasting Company officially enters the elaborate studio suite in Radio City, New York's huge realty development devoted to entertainment.



NEW HOME OF THE N.B.C.

Circled in the center foreground is the N.B.C. Studio section of Radio City. The executive offices are in the tower building.

Covering some 400,000 square feet of floor space, in an 11-story wing of the RCA skyscraper, the new NBC studios embody most up-to-date broadcasting ideas. The entire world was combed by network engineers and research men for innovations that would help improve the gigantic radio headquarters from technical, decorative and practical angles.

The new studio layout far surpasses the facilities of any radio station or network in the world. Even the model Broadcasting House of the British Broadcasting Corporation in London, long considered the best studio center in the world by radio experts, is outdated in the New York project.

Until Merlin Hall Aylesworth, president of NBC and

Radio-Keith-Orpheum recently took New York radio editors and columnists on a tour of the nearly completed studios, a veil of secrecy surrounded the enterprise. O.B. Hanson, NBC Manager of Plant Operation and Engineering, once delivered a paper on the studio planning before the Institute of Radio Engineers, but the finished studios were far ahead of all advance ballyhoo.



ARTIST'S SKETCH OF THE GREAT RECEPTION ROTUNDA

Of the thirty-five studios in the Radio City plans, sixteen will be functioning by the opening night. The remaining nineteen will be opened at later dates. The studios range in size from intimate speakers' chambers of small dimensions to a huge auditorium measuring 78 by 132 feet and three stories in height. The large studio will contain a semi-circular stage capable of accommodating a 100-piece orchestra. About 1,000 guests will be able to watch the proceedings from the main floor while 250 more will be accommodated in the second floor-level balcony, which faces the stage.



HUGE AUDITORIUM STUDIO OF RADIO CITY

The second largest studio will be used for dramatic programs. It is two stories in height and measures 50 by 89 feet. The stage utilizes a glass-curtain similar to the one introduced in the NBC Times Square studios atop the New Amsterdam Theatre Building. When the curtain is lowered, studio visitors will hear the program over amplifiers while viewing the actors through the huge glass

(Continued on page 7)

Radio City (Continued from page 6)

window. Eight additional studios are two stories in height. Two have floor measurements of 50 by 80 feet, two 25 by 40 feet, and four 30 by 50 feet. Side galleries are provided for guests who may view the programs through glass windows. Special galleries of smaller sizes are provided for clients who wish to view broadcasts, auditions or rehearsals.



PREVIEW OF THE WORLD'S LARGEST STUDIO

The large auditorium studio as it nears completion. It is three stories in height, 132 feet long and 78 feet across. The huge balcony on the far side will allow visitors to watch and hear the programs as they are broadcast.

One of the unusual features of the Radio City undertaking is a group of four studios built around one central control room of circular design. The control room floor consists of a giant turntable so that the equipment may be swung about mechanically to face any of the four studios.

“It is possible,” Mr. Aylesworth said, in speaking of the unique studio arrangement, “that this may be of great use in the future for television broadcasting since all that would be necessary to shift scenes would be to swing from one studio to another. For the present it will be useful in certain types of programs, where an orchestra may be put in one studio, a speaker in another, and so forth.”

A special children's studio will be used for juvenile broadcasts. A separate lounge room for the youngsters adjoins the studio and both rooms are appropriately decorated.



WASHING AIR FOR ARTISTS

A small section of the air-purifying system for the new studio building.

Two of the most important engineering problems to cope with in the studios' design were air-conditioning and soundproofing. The absence of windows or direct natural ventilation in the studios necessitated the installation of the largest air-conditioning plant in the world for the NBC's use.



CONTROL ROOM FOR AIR-CONDITIONING PLANT

The studios will have the largest air-conditioning system in the world. Below is the control panel for regulation of temperatures in all studios and other parts of the building.

The air-conditioning plant occupies the greater part of the tenth floor in the NBC wing, while the refrigerators for cooling the air are in the basement. The air conditioning

(Continued on page 8)

Radio City (Continued from page 7)

control board, a panel of sixty-four giant dials shows a continual graphic report of temperature at every section of the building. The operators can keep the air condition constant by observing and correcting variations due to the number of persons in the studios and other causes. At the operator's will, the air can be circulated, washed, humidified or dehumidified.

Mr. and Mr. Aylesworth explained that all of the studios, through the special soundproofing are virtually "floating" free from the building. All of the studio floors, walls and ceilings are separated and insulated from the building framework. Each studio is surrounded by tons of Rockwool, Transite and textiles. Pads of heavy Felt are placed at all points of contact between the studio and the building, with enough slack to take up possible vibrations in the steel framework. A perforated composition acoustic material is used either visibly or behind decorative cloth in the studios.

Some studios have sliding-wall panels, which are operated mechanically from the control rooms to vary acoustical effects by altering the extent of hard surface exposed.

Mr. Aylesworth said that in most modern broadcasting studios, it has been the practice to place the main control room in the horizontal center and have it surrounded by the studios. Because this was not practical in a building of this sort, the principle was retained in the vertical plane with the master control located on the fifth floor and the studios laid out on lower and higher floors. In addition to the master control, the floor contains the main equipment room, power and battery rooms, technical laboratory, maintenance and operations shops, telegraph rooms and switching booths. Visitors' observation galleries run through the technical departments as well as the studios, the NBC officials believing that listeners are interested in the backstage scenes as well as the studio settings.

For special news broadcasts, where parts of programs come from such remote points as airplanes, ships, pack-transmitters on the backs of announcers, or from foreign countries, a specially designed control room has been erected to handle the setting-up of the multi-point productions. Thus, the program director can keep in touch with as many as ten different pick-up points either by wire or short waves, and to switch to any of the desired sources momentarily. The apparatus also enables the director to talk back to any or all points of program origin.

Mr. Aylesworth is of the opinion the studio decoration is especially important because of the effect it has on radio performers and speakers. As a rule, he pointed out, interior

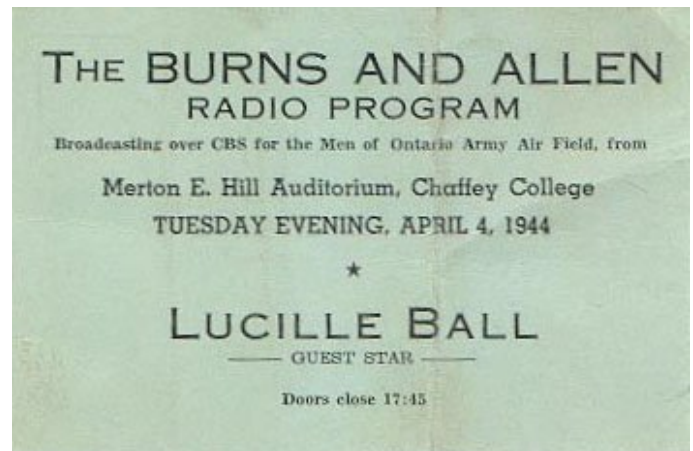
decorators are hampered when executing studio assignments on account of acoustical requirements. The chief decorative materials, due to these acoustical needs, are textiles. A long period was spent in going over specimens of wools, linens and silks for the studio decorations. Cloth has taken the place of even paint and paper in the decorative scheme. Woven linen was found to be best for studio ceilings, backed by acoustical materials. The studios are of conservative modern design. Color, either harmonizing or contrasting, is the basic decorative scheme of each studio.

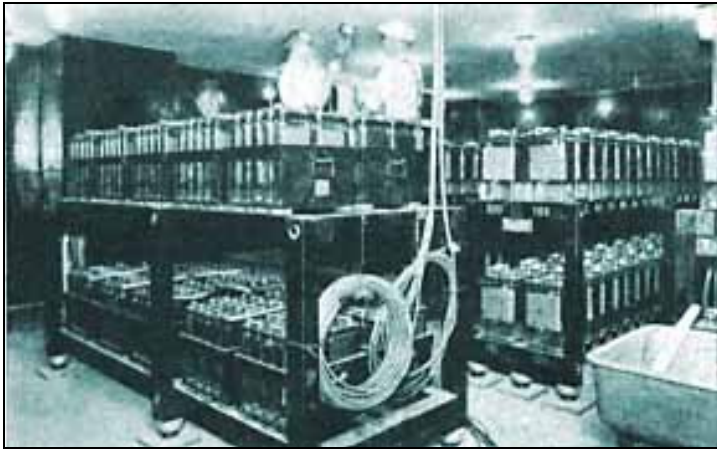
Four "speakers" studios utilize distinctive mood design. The scheme of one speaker studio is English Tudor with oak panels and a fireplace. Another studio is of Georgian style, a third of early American and the fourth modernistic.

Wood-paneling and fireplaces are also noted in the main reception lobby, sponsors' rooms and guest rooms.

The growing demand from radio listeners for permission to attend broadcasts and observe favorite stars in action at the microphone is the reason for elaborate provisions to accommodate guests at the Radio City studios. It has been rumored that a small admission fee may be charged, but it is understood that there are many obstacles in the way of this plan, as such a move might bring the studios under a theatrical rather than a broadcasting classification.

Studios are laid out to accommodate the largest possible number of visitors with minimum confusion. When the guests enter, through a large mezzanine rotunda, they will take special elevators to the second floor lobby where they will be directed by hostesses. There are several lounge and smoking rooms, opening out on terraces. Audition studios and sponsors' and artists' lounge rooms are also on this floor. Special elevators from the reception floor take guests to the visitors' galleries of the various studios.





A RESERVE POWER PLANT

A battery room where sufficient battery power is reserved to continue operation for seven days should a natural catastrophe or bombing disable the regular power plant. This reserve situated in bomb-proof chambers would continue operation.

NBC will move into the new studios gradually so that broadcasting will not have to be interrupted. The transfer from the old headquarters at 711 Fifth Avenue to Radio City has been under way for several past weeks. Although broadcasts may originate from the new site before November 15, it will be on that day -- the seventh anniversary of the chain -- that the official opening program will go on the air.

In another part of Radio City -- the huge Music Hall theatre--there is another completely equipped broadcasting studio which has been used by S.I. Rothafel (Roxy) for his Sunday afternoon Roxy Gang programs over the NBC.

American broadcasting on the whole, benefits by the gigantic radio development in Radio City. Long the leader in the field of broadcast entertainment, America makes still greater strides forward in world radio pioneering.



Meet Our Readers

My name is Lois Culver, widow of Howard Culver, deceased, radio (etc) actor – free lance, played lead in *Straight Arrow*, many *Gunsmokes*, and *Jack Webb* shows, last *Ellery Queen*, etc etc.

I worked in radio 1940-44 at small station KWLK in Washington, (jack of all trades), plus several years as National Traffic Manager at KFI, Los Angeles.

So, you see, radio is in my blood. I am now 87 and have an IRC Channel called “#OldRadio” which is in its 10th year on Starlink-IRC network.

Lois Culver
Grants Pass, Oregon
loiseula@charter.net



How Groucho and his Brothers Left Their Marx on Network Radio, Pt. 3

Robert Jennings & Wayne Boenig

In 1935 an audition disk was cut for *The Marx Brothers Show*. The subtitle was “Hollywood Agents,” a possible jab at brother Zeppo’s new profession. For years many collectors believed this was made in 1938; however, references to personalities such as Jean Harlow, who died in 1937, use of music from *A Night at the Opera* and the appearance of Hollace Shaw, who by 1936 was a regular singer on the CBS *Saturday Night Serenade* program, clearly place this as a 1935 production. Unfortunately this audition went nowhere.

On September 1, 1936, on the *Camel Caravan Show* Groucho and Chico performed a skit called “The Adventures of Mr. Duffle and Mr. Duffle In Hollywood.” For this skit they were promptly sued for plagiarism by Garnett Graham and Earl Carroll. The plaintiffs claimed that they had sent the skit to the Marx Brothers, but had never received payment for the material. The brothers claimed they had received the skit from Al Boasberg, a script broker, who represented it as being his property. The situation was complicated by the fact that Boasberg had died of a heart attack earlier in 1937, so obviously he could not testify as to his involvement one way or the other.

This civil suit was originally lodged for \$26,000, but the plaintiffs and the Marx Brothers settled out of court for \$7,500. However the judge also charged them with a misdemeanor violation of the federal copyright laws. That action went to trial, where the Marx Brothers lost in November of 1937. *The Atlanta Constitution* reported that the jury was out “only briefly” before finding them guilty. The judge slapped them with a \$1,000 fine for the incident.

Groucho and Chico continued to make sporadic guest appearances. On October 25, 1938 Harpo Marx appeared on the intellectual quiz show *Information Please*. This was a disastrous appearance that had him honking and whistling through the entire show, and demonstrated once and for all that Harpo’s character had no place on radio in any format.

Meanwhile, things were happening in the world of movies. In 1938 they strayed over to RKO to make *Room Service*. Then came three MGM flicks *At the Circus* in 1939, *Go West* in 1940, and *The Big Store* in 1941. These were all enjoyable, but certainly not up to the high standards set by their earlier Paramount or MGM releases. Around this same period Groucho tried his hand at writing

screenplays for the movies. His script for *The King and the Chorus Girl* was accepted and turned into a movie in 1937. A collaboration with Ken Englund was not.

Back on the radio frontier, Groucho and Chico were still trying to come up with an idea that would let them master the medium. From 15 January through 9 July 1939, both were regular panelists on a talk show called *The Circle*.

The concept was to bring together “the elite of the entertainment world,” to discuss subjects that might come up naturally at a social gathering of such individuals, including music, poetry, and drama, along with other more frivolous matters. Sponsored by Kellogg’s Corn Flakes, this was a heavily scripted program which strived to sound spontaneous. Ego conflicts among big name movie stars such as Ronald Coleman, Basil Rathbone, Carole Lombard, Cary Grant and others associated with the program have often been blamed for the show’s demise.

Meanwhile, war in Europe had broken out in September of 1939 and was sucking most of the nations on the planet into the fray. Despite widespread public isolationist sentiment, it was clearly only a matter of time before the United States would be in the war too.

By 1940 and 1941 a whole flurry of Groucho’s essays and articles were being published regularly in the top magazines of the day. Some of them even made it into hardback collections.

One of his books, *Many Happy Returns* was a humorous look at taxes and put forward the suggestion that the nation would be better off if everybody decided to stop paying taxes entirely. This book appeared on New Year’s Day of 1942, only a few weeks after the bombing of Pearl Harbor. The timing could not have been worse. Simon and Schuster remaindered the volume by the end of the year.

Chico decided that he would sidetrack comedy and seek a career making use of his musical talent and organizational skills. In late 1941 or early 1942 he formed his own orchestra. He appeared at supper clubs and dance halls and sometimes made appearances with his brother Harpo. Bobby Clark was signed on as the male vocalist early in the band’s career and Chico’s band even played some network radio dates. The time was right for dance orchestras, but there is no indication that Chico’s group offered anything new, unique or special in the way of popular big band music, and indeed, the band broke up in the summer of 1943.

For the 1941 season, through July 15 1942, Groucho was a semi-regular on the Rudy Vallee Sealtest program. Vallee’s program, a longtime 1930’s rating winner, had

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Groucho (Continued from page 10)

suffered problems with the end of the decade and was attempting to recreate itself with a comedy and music format. Groucho's appearances were apparently scripted by Vallee's regular writers with little or no input from Groucho himself.

By 1941 and the release of *The Big Store* it was clear to everybody in the team that they were not going to make it together in radio. In fact the brothers had started to drift apart creatively and in other ways as well. In April they announced that they were officially breaking up the Marx Brothers. Groucho's first marriage (of three official marriages) was also about to break up. His final divorce degree was granted in July of 1942.

Groucho decided to strike out on his own and find some radio format that would suit his talents. Meanwhile, he was in steady demand as a guest on many popular network shows, as well as making a long series of appearances on Armed Forces Radio programs such as *Command Performance*, *Mail Call* and *G.I. Journal*. During his appearances on *Command Performance* he was often requested to sing the song "Lydia the Tattooed Lady" from the *At the Circus* movie. Over the months the lyrics to this interesting tune changed, becoming somewhat more varied and always slightly more risqué. Movie censorship was stricter than radio censorship, and censorship standards were lowered even farther when dealing with a program created for Armed Forces Radio and intended to be broadcast only to our fighting troops overseas.

In 1943 it looked as though the radio spotlight was at last going to shine his way. He became a regular on *The Pabst Blue Ribbon Town* beginning with the March 27th program. Out of the sixty-three show run of this comedy variety offering, Groucho appeared sixty-two times.

Other featured performers included Virginia O'Brien, Leo Gorcey (yes, that Leo Gorcey), and Donald Dickson, with music provided by the Robert Armbruster orchestra. Groucho even managed to slip his brothers onto a few shows. Chico appeared at least three times as a guest host, and Harpo contributed to the final program.

Much of the series was apparently broadcast on the road as the cast performed from various military camps around the country, which may explain why so few of these programs have survived.

The show left the air for the summer break in 1944, but when it returned in the fall Danny Kaye was the star. Groucho went to Milwaukee to meet the executives of the Pabst company before the end of the 1944 season. Publicity photos of this visit were made and were released.

Copies of all those shots are in the hands of collectors. The story goes that at a dinner out with the Pabst top brass Groucho jokingly ordered a Miller beer with the meal. The Pabst executives were not amused. When the Pabst show returned to the air in the fall, they had a brand new star, presumably one that would drink his sponsor's product.

Once more Groucho did guest appearances around radio row, including a spot in January 1944 on the first show of *Orson Welles' Radio Almanac*, a short lived effort in which Welles attempted a folksy mix of information, variety and comedy.

In the fall of 1944 things looked up again as Groucho became a frequent guest on the *Bird's Eye Open House*, better known as the *Dinah Shore Show*. This proved to be an almost regular gig which lasted through the spring of 1946, a solid two year run. Groucho appeared in a wide variety of skits that offered a considerable range of his acting and comedic talents. Spoofs of popular movies of the day were common, but so were skits in which he depicted a wide range of different character types. In one show he might be a down and out hotel manager who desperately wants to sell his building, while another show might find him playing himself as he invites Dinah to a Thanksgiving dinner where everything seems to go wrong.

This program achieved a season's ranking slot of 16th place with a Hooper rating of 17.6 in 1944, and continued to hold onto strong numbers throughout the next two years. Other guests included Ozzie and Harriet and occasional appearances by Peter Lorie, but it was clear to everyone that Groucho's comedy skits had been a solid contributing factor to the program's success.

Meanwhile, he continued to make the circuit as guest star on many big name programs. He did a spot on the *Chase and Sanborn* 1945 summer show, then had a prestige role as a judge in a two part Norman Corwin fantasy "The Undecided Molecule" for *Columbia Presents Corwin* in July 1945. He was on the *Ginny Simms Show* twice that winter. In February of 1947 he did a couple of appearances on Bing Crosby's network program.

He took time out of his busy schedule to wed Kay Gorcey, former wife of Leo Gorcey, in July 1945, his second marriage.

Somewhere around this same time period other problems begin to develop with the family. Chico, in addition to being an incurable womanizer, also had a serious gambling habit. It was an addiction that plunged him deeply into debt. The team decided to make another quick movie together to raise money to pay off Chico's

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Groucho (Continued from page 11)

enormous gambling debts.

There was nothing subtle or innovative about the film that followed. *A Night in Casablanca* came out in 1946 for United Artists. The plot involved a Nazi war criminal who wants a job as a hotel manager for ulterior motives and thinks nothing of killing off his rivals in order to get the job. This film had many excellent sight gags and it did well at the box office, but making it was a strain on all the brothers and it was not a production the boys were willing to brag about in later years.

Another movie involving all the Marx Brothers was *Love Happy* which came out in 1949. *Love Happy* was originally going to be a movie featuring just Harpo. But Harpo convinced the producers to add Chico to the cast, knowing his brother was always in need of money due to his gambling. The producers then insisted that the movie ought to have all three brothers, and Groucho was persuaded, very reluctantly, to join the cast as well. But he did not perform with his brothers. All his scenes, which were few in number, were shot separately, and edited into the rest of the film. Today *Love Happy* is primarily remembered not as a Marx Brothers movie, but as the film which introduced Marilyn Monroe to the world.

Chico and Harpo began appearing in night clubs and revues, sometimes working together. When gambling caught on in Las Vegas, they worked more or less regularly at various casino shows.

In April of 1946 Groucho cut yet another audition disk, titled *The Beverly-Groucho Hotel*. Probably developed from a couple of skits on the *Dinah Shore Show*, this audition program was never aired. He was also working on the movie *Copacabana* for United Artists in which he starred with Carmine Miranda and Gloria Jean. This was released in 1947.

Then, on April 27, 1947, lightning finally struck. But it was an odd burst of energy that almost didn't hit the target. Groucho was a guest on Bob Hope's program, a special show that featured a host of celebrities. When Groucho was at the mike, Bob Hope accidentally dropped his script. Legend has it that Groucho immediately put his foot on the script, and then deliberately dropped his own.

What followed was a hilarious eleven minute long unrehearsed session that had the audience in almost continuous laughter. It happened that John Guedel was in the audience and was so impressed by Groucho's ability to ad lib that he approached him after the show with a proposal to do a free-form radio program. Asked by Guedel if he could be spontaneously witty all the time, Groucho told him it would be almost impossible for him

not to be. For years Groucho had felt that his major handicap on network radio was the fact that he was chained to scripted material which did not suit his particular comedy style.

Guedel had done radio before. He had worked with Art Linkletter to create *People Are Funny*, a hit radio show which became even more popular when visuals were added with television. He also featured Linkletter on *House Party*. He had been responsible for turning big band leader and big band singer *Ozzie and Harriet* into a hit radio sitcom. He had had the title *You Bet Your Life* in the back of his mind for over a year, originally intending it to be a fifteen minute daily program more or less based on current events. He worked for a week or so before coming up with the revised format for a radio program still to be called *You Bet Your Life*, which he then presented to Groucho.

And Groucho immediately hated the entire concept. The idea of going from big box-office movie star, respected comedian, popular guest star on all the top radio programs of the day, to becoming master of ceremonies on a quiz show, of all things, would represent a dramatic step-down in his opinion and would likely be seen as complete failure in the eyes of the rest of the show business world.

But Guedel persisted. The program would be a quiz show in name, but the quiz part would be almost incidental to the actual meat of the show, which would feature Groucho interviewing and talking with interesting people from a wide variety of backgrounds. Groucho would ad-lib humor, his own brand of humor, it would be a showcase for Groucho's wit and personality. Groucho listened and opted to try the show, to see if it would actually work. But he made no firm promises until Guedel sweetened the deal by offered him a fifty-fifty partnership in the program.

An audition record was cut, and the show was sold with ABC as the network and Elgin-American as the sponsor, pushing their line of jewelry, cigarette cases, bracelets and the like. The first show aired on Monday October 27, 1947 and the reaction from the critics was fully as hostile as Groucho had predicted. *Newsweek Magazine* summarized their critique by declaring that Groucho as the master of ceremonies on a quiz show was "like selling Citation to a glue factory."

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.

OTR in the Blogosphere, Pt. 2

Ryan Ellett

This month we continue our series of interviews with old-time radio's bloggerati. This month we bring you a chat with Ivan Shreve, who pumps out the *Thrilling Days of Yesteryear* almost daily at

<http://blogs.salon.com/0003139/>.

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

Ivan Shreve: My introduction to OTR was a result of the nostalgia boom in the 1970s, when many radio stations began broadcasting the great old programs of the past in an effort to cash in on the "everything-old-is-new-again" wave. The very first program I remember hearing was *Lum 'n' Abner*, which went out on weekday afternoons over a station in Charleston, West Virginia. As the 70s went on, I was introduced to more and more old-time radio through public radio stations, Radiola records, etc.

ORT: When did you begin your blog?

IS: The launch date for *Thrilling Days of Yesteryear* was November 4, 2003.

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

IS: When I first stuck my big toe into blogging, the initial result was called *Weapons of Mass Detraction*, and it was going to be a politically-themed blog but at the same time would include my other interests, passions, etc. After the first week or so, it became obvious that I wasn't contributing anything to the "blogosphere" that wasn't already being written about by people who did it much better than I ever could. I went looking for something that I hadn't seen previously covered and because I had a job that at that time allowed me to listen to OTR broadcasts (since it was pretty slow at night) I thought an old-time radio blog would be kind of novel. I was also inspired by an entry at one of my favorite blogs, *World O'Crab*, which talked about (in a humorous way) Aunt Jenny's Real Life Stories. An OTR blog seemed like something I could do that would be both unique and a lot of fun.

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

IS: I love to read criticism – whether it be about movies, television or OTR – and find out why people like or dislike something. Most of the OTR sites that I was visiting would talk about shows but rarely ventured into the "I like this show because . . ." / "This program bites because . . ." realm, and so I decided that right off the bat

the readers of my blog would know why I had an affection for or revulsion to certain shows. I also – and again, this is when I had copious amounts of free time – would try to transcribe dialogue from particular shows I had listened to in order to give people a sense of what that particular broadcast was all about.

ORT: Describe the aim and focus of your blog.

IS: In the beginning, *Thrilling Days of Yesteryear's* main concentration was on old-time radio, though I stated in the very first post that there would be occasional side trips to movies and TV shows. Sadly – and I'll be the first to admit complicity in this – I don't do as much OTR as I once did, primarily because I just can't find the time to sit down and give it the attention (otherwise known as listening) that it deserves. This has kind of been both a blessing and a curse; the blog has sort of become a celebration of nostalgia, which has widened the audience a good deal (the readership is now in the high two figures), but I still get an e-mail every now and then pointing out that I've kind of drifted away from old-time radio. I plead guilty.

ORT: How frequently do you post new material?

IS: My standard rule is that I try to post something new at least once a day. But since I've broken that so many times I've rationalized it more as a guideline. If I'm swamped with work or outside activities, I just can't sit down and devote the time I need to write something post-worthy, and I hate just knocking something out for the sake of having something on the blog (though I have committed this crime in the past). One of my pet peeves about certain blogs is the way they link to other articles that the authors probably spent a great deal of time and effort on and, in essence, consider that their post for the day. If I link to something, I'll at least try to include some sort of pithy comment as to why I either a) agree with the author's perspective or b) think s/he's a complete pinhead.

ORT: What do you enjoy most about blogging?

IS: Blogging provides an outlet for creativity. I'd love to be able to make a living at writing, but most of the subjects that interest me don't exactly pay a king's ransom, and so I'm realistic enough to realize that for the time being, it should pretty much stay a hobby. I also enjoy when someone comments about something I posted because it assures me that at least one person bothered to read it and was interested enough to offer his or her take. I've been fortunate that a few people who've read my blog have contacted me and said: "Hey . . . you seem to have a talent for slapping a noun against a verb – would you be interested in writing something OTR-related for us?"

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That's how I was tabbed to contribute many of the liner notes for the Premier Collections released by First Generation Radio Archives, for example.

ORT: What do you enjoy least?

IS: Sitting down and writing. Dorothy Parker once said: "I hate writing. I love having written." Truer words were never spoken.

ORT: Are you active in other areas of the old-time radio hobby?

IS: Oh . . . I suppose my status right now would be that of semi-retirement. I've joined a few clubs in the past, but I have a bad habit of letting memberships lapse. I try to keep up with what's going on with publications like *The Old Radio Times* and *The Old-Time Radio Digest* . . . sometimes it seems like there's just not enough hours in the day to do all that. Maybe I should speak with someone in charge about requisitioning some.



As you can see, Ivan and I got along just famously over our Cokes. In the time I've known him, he's been a great resource on different matters and was very supportive of my brief fling into the OTR blogsphere a couple years back. Check out his site and let him know you read about it in the Times.



Majesty Over Melodrama

Jeff Kallman

You could see the prematurely craggy grille squeeze just so to amplify the empathetic severity in the voice, as [Lionel Barrymore](#)'s Mayor Russell tried to reason with his friend, Judge Jim Williams, whose son decided to enlist in the Navy as World War II ramped up toward the bristling battles of the Pacific.

"He's got plenty of time ahead for fighting," father pronounced. "Right now, he's gonna finish law school."

"The boy feels it's his duty to go, and he's right," the mayor rejoined.

"Welllllll," replied the father, "he shall go, someday, if necessary – but not yet." It was an exclamation more than a declaration. "Not just yet. Let him finish school."

"Aaaaaugh," began Barrymore's mayor, in a groaning but not necessarily exasperated sigh. And then he sank into his homilitic persuasion.

Do you remember the Cummins boy who used to deliver groceries? Well, he's gone. Charlie Jackson's son from Harvard, and the young D.A. in your own court? Why, confound it, man, this is a last, desperate war for survival. The country has to be defended and held at any cost. Oh, I'll grant you raised the boy well, Jim, you taught him pride in country, pride in himself. Today, you should say, 'Thank God. Thank God for this son who's got enough honour and honesty to face the facts that his country is in a death struggle and needs him.

Then the mayor asked the judge whether he would have less courage than his son, to which the judge replied he would go himself, if he could. "It's easier to die yourself than to see someone you love die." After which the son and his bride-to-be persuaded the mayor to marry them post-haste. "We're the ones making the sacrifices," cooed the bride-to-be (played by [Lurene Tuttle](#), freshly minted as niece Marjorie in *The Great Gildersleeve*), "and we have the right to whatever happiness we can get."

The mayor married them. A newsboy ballyhooed a midnight extra detailing a big Naval battle a few months hence, after which came a telegram to the mayor's office, leaving Barrymore's mayor the harrowing job of telling three town families their sons died in action in the Coral Sea. Including and especially the son whose father the

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Mayor of the Town (Continued from page 14)

judge Mr. Mayor had so recently convinced to let his duty-driven son go off to war.

Thus began [Mayor of the Town](#), which spent four episodes on NBC before moving to CBS a month after its 1942 premiere. It's been classified a situation comedy, but with more situation than comedy it anticipated such coming radio and television exercises as [Father Knows Best](#), where the laughs if any were the doing of the laugh track more than the often mawkish script. Except that *The Mayor of the Town* at its best was lower on the artificial sweeteners and slightly higher on the elemental believability scales, even if creator and primary writer [Jean Holloway](#) seemed prone enough to dulling the line between small town reality and Hallmark card surreality.

Barrymore's casting probably did the most to overcome that dulling, even if you've probably bypassed *The Mayor of the Town* running straight to snap up any of his various annual radio turns as Scrooge in someone's interpretation of *A Christmas Carol*. (Usually, but not exclusively, it would be [Orson Welles](#)'s.) He brought precisely the weary dignity to Mayor Russell that you might have expected of a man who made a film with [Joan Crawford](#) and lived, and he kept even the most soap-operatic passages from sinking too deep into the suds.

But one only guesses at the thespian separation Barrymore made to play his Mayor Russell in the face of a Judge Williams lain soul deep by the death of the son he intended his professional heir. "How is it possible that you don't understand how this has gone with me?" Russell rejoins to Williams's seething, accusatory grief. "Why, I taught Tom how to hold his first baseball bat. I taught him to swim. A few months ago I officiated at his wedding."

"Yes, you officiated at his wedding," answered Williams, in a low voice through implicitly clenched teeth. "And tomorrow you will hold further ceremony for him, and his comrades. You will make a speech about patriotism and expect to fill our hearts with your words." A pause, before a half-shouted cry. "Well, the devil take your words! Couldn't you even leave me in peace in my sorrow? Did you have to impose even on my grief?"

"I thought we were almost brothers," answered the mayor, Barrymore's voice in a battle between wavering and whittling. "I thought what came to one of us came to both." The following day, after having endured a comparable searing of grief from the widowed young bride, he did indeed deliver the speech of which he was accused of preparing. And you heard Barrymore's voice amplify enough from a well to which a microphone is only an echo.

Believe me, I know the personal grief of each and every one of you. I who have no sons of my own blood have shared the lives of yours. I've known the progress of teeth and broken legs, and baseball teams and romances. I've heard them sing at football games and insult the baseball umpires. And now I've seen them march away to play a deadlier game. Still singing, still insulting, some of them are not to return.

Some of them have already given their lives in the name of America. And you who saw them go ask me, 'Is it right? Why did they go? What did they die for?' And I must answer you in this manner. They died for Patrick Henry. Nathan Hale, and John Paul Jones. They died for schools and movie houses and summer picnics, country roads, woods in Maine, the lakes in California, for the right to say what they like, and to like what they like, and debunk what they don't like, all those things that became suddenly sacred to them when they were threatened.

A plea for the nobility of some childrens' deaths, spoken through the actor's craft by a father whose own two children fell to disease, not in battle, before they were even old enough for school. It's as impossible to know which rends a parent more deeply as it is to know whom beside Lionel Barrymore could have kept such a homily from substituting melodrama for majesty entirely. (He had, in fairness, a certain augmentative training a year earlier: he was part of [Norman Corwin's landmark *We Hold These Truths*](#), commemorating the Bill of Rights's 150th birthday. [Walter Huston](#), [Marjorie Main](#), [Edward G. Robinson](#), [Rudy Vallee](#), and Orson Welles joined that party.)

But the widowed bride took the old mayor's arm to escort him home, and the grief-shorn judge congratulated him for a fine speech, before harrumphing his way into a checkers invitation. And the widowed bride saved it from bathos by asking permission to watch, "just to see that you don't cheat." Both of them.

Mayor Russell may have had no sons but he had a widowed daughter, Margaret ([Bea Benaderet](#), I think), whose first appearance in the second show came by way of an anxious telephone call from Philadelphia. Seems the mayor's granddaughter, en route to Grandpa by train

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Mayor of the Town (Continued from page 15)

([Agnes Moorehead](#) as secretary Marilly was dispatched to meet her), had plunged full into the old tradition of the weekly crush. “It was all right when it was Tyrone Power and Robert Taylor,” warbled Mom, “but last week she was going to elope with the insurance man.”

Barrymore's mischievous two-syllable snicker said what the script didn't put into his mouth. It could have been worse.



COTRA Brings Canadian Old-Time Radio out of the Shadows

COTRA – the Canadian Old-Time Radio Alliance, is pleased to announce the establishment of a web site to celebrate Canada's accomplishments at a time when radio was king.

“Countries like the United States, Great Britain, Australia, and South Africa have had the good sense to keep that part of their heritage alive by making it possible for people to collect radio shows from that era, but sadly, the same can't be said of Canada,” says COTRA president, Devon Wilkins. “We could and should be justly proud of the programs that were produced back then. Andrew Allan was a radio dramatist who was emulated by people around the world, Wayne and Shuster ranked right up there with the best of THE comedy teams, and *Treasure Trail* was a quiz show that rated fifth place in evening programming in the whole of North America. But instead of putting it out there for all the world to admire, the powers that be have chosen to hide it away in difficult to access archives.”

As well as advocating a loosening of the reins on such valuable material, COTRA has taken BOLD steps to share those precious memories with people all across Canada and around the world. www.cotra.ca gives visitors a glimpse into the formats of dozens of programs such as *The Happy Gang*, *The Wayne and Shuster Show*, *Just Mary*, hockey, and *Don Messer and His Islanders*, and whenever possible, it celebrates the lives of the people who made those programs happen.

“But because THAT KIND OF information is so difficult to come by, the web site will be a work in progress for quite some time to come,” Wilkins points out. “So if you feel that you have something to contribute, we'd love to hear from you.”

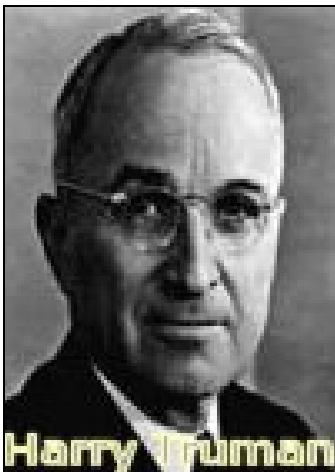
COTRA can be contacted by sending an E-mail to: Oldtimeradio@rogers.com

Radio in 1947

Donna Halper

I was born in 1947, although as the old joke goes, I was too young to remember. But there is a lot to remember about 1947 if you are a fan of old-time radio. 1947 was the second year of the post-war Baby Boom, and it was also the last year when radio would lack any meaningful competition: television was on the air in a few cities and was due to arrive in others very soon. But radio was still king: in fact, more than 400 new stations were going on the air, many in small towns where a local station was of great importance. According to Broadcasting magazine, by the end of the year, there would be 1,962 stations; most of them were AM, but a slowly increasing number were trying the FM band.

In politics, President Truman created a new cabinet-level position – the Secretary of Defense.



He also changed the name of the Boulder Dam to the Hoover Dam. And what would become known as the “Marshall Plan” (foreign aid to help the European economy) was first proposed by Secretary of State George C. Marshall in a speech at Harvard University. (And his wife was named the Best Dressed Woman in Public Life that year by the Fashion Academy in New York.) Meanwhile, returning veterans from World War II were heading for college in record numbers, thanks to the G.I. Bill of Rights (which had been enacted in 1944); in 1947, more than a million former servicemen were taking college classes. And speaking of servicemen, in New York, the annual convention of the American Legion took place in late August. It featured a massive parade of 52,000 veterans (many from World War I), representing all 48 states; newspapers estimated that over 2 million spectators watched it.

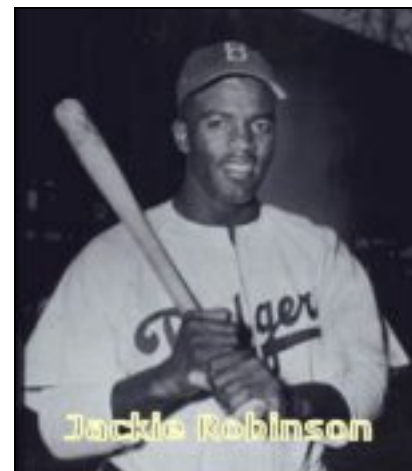
If you had \$1700, Pan American Airways was

beginning to offer flights around the world. But it wasn't a very good year for the airlines: despite the fact that test pilot Chuck Yeager broke the sound barrier in October, 1947 would be remembered for a number of plane crashes.



In January, Grace Moore (known as the “Tennessee Nightingale,” a popular star of opera, movies and radio) was killed in a plane crash in Denmark along with 21 others. In late May, 43 people were killed in a plane crash at LaGuardia Field in New York, and 53 died in a plane crash in Port Deposit Maryland. And in October, a flight from Los Angeles to New York crashed, killing in Utah, killing 52. No wonder people preferred to drive. The move to the suburbs had begun, as the Long Island NY community called Levittown opened; you could rent a two-bedroom home there for \$65 or buy one for \$6990, with no down payment for veterans (but unfortunately, only white families were welcome; in 1947, much of America was still segregated).

There was one place where segregation came to an end however: the world of sports. In mid April 1947, major league baseball finally had its first black player, the legendary Jackie Robinson of the National League's Brooklyn Dodgers.



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Radio in 1947 (Continued from page 17)

In early July, the American League's first black player was Larry Doby of the Cleveland Indians. Life was not easy for either man: both endured insults and threats from fans, as well as rudeness from team-mates, yet Robinson and Doby were expected not to react no matter how badly they were treated. Despite the enormous pressure and the hardships he endured that first year, Jackie Robinson hit .297 and led the league in stolen bases, as the Dodgers broke the National League attendance record. (Doby didn't play much during the 1947 season, but his career would take off the following year.)

In 1947, you were probably listening to the games on radio, enjoying such great announcers as Red Barber, who called the games for the Dodgers or Mel Allen who called them for the Yankees. But for the first time, you could watch the World Series on television; those who owned a TV saw the Yankees defeat the Dodgers 4 games to 3. On a sad note, Babe Ruth was diagnosed with terminal throat cancer, and more than 58,000 fans jammed Yankee Stadium in late April to honour him on "Babe Ruth Day." There was one other sports event worth noting: the most famous female athlete of her day, Mildred "Babe" Didrickson Zaharias, became the first American to win the British Women's Amateur Golf Championship.

In addition to losing Grace Moore, a few other well-known people died in 1947, including industrialist and automobile manufacturer Henry Ford, at age 83; popular three-time mayor of New York Fiorello LaGuardia, at age 64; and former gangster Al Capone, at age 48 – rumour had it he died of syphilis. And speaking of scandal, the death of Elizabeth Short, a young beauty queen who was murdered in Hollywood, kept the public and the media fascinated. Known as the "Black Dahlia," she was only 22 when her naked body was found. As of this writing, her killer has never been positively identified.

1947 was a good year for hit songs, and there were many. Among those artists who had number one songs were Francis Craig with "Near You," Vaughn Monroe with "Ballerina," the Harmonicats with "Peg of My Heart," Tex Williams with "Smoke, Smoke, Smoke that



Cigarette," Ted Weems with "Heartaches," Ray Noble and Buddy Clark with "Linda," and Dinah Shore with her version of the "Anniversary Song."

Other big hits in 1947 were Arthur Godfrey's novelty "Too Fat Polka," Ted Weems and Perry Como with "I Wonder Who's Kissing Her Now," and "My Adobe Hacienda" by Eddy Howard. It was also a good year for some new vocal sensations – Vito Farinola changed his name to Vic Damone and sang on the radio for the first time in March, on WHN in New York. It would be the beginning of a long and distinguished career. And another Italian vocalist, Frank LoVecchio, better known as Frankie Laine, had his first million selling hit, "That's My Desire."

If you liked theatre, this was the first year for the Tony Awards (named for director Antoinette Perry). Among the winners were Jose Ferrer ("Cyrano de Bergerac"); Ingrid Bergman ("Joan of Lorraine") and Helen Hayes ("Happy Birthday.") And on Broadway, 1947 started with the hit musical "Finian's Rainbow" (featuring the song "How are Things in Glocca Morra"). Another popular musical, "Brigadoon," written by Lerner and Loewe, opened in mid March at the Ziegfield Theatre-tickets were \$1.40 to \$4.60 during the week.

Bert Lahr was making audiences laugh at the Belasco, where he starred in "Burlesque" for much of the year and Tennessee Williams' drama, "A Streetcar Named Desire," opened in early December; Elia Kazan was the director. At the movies, the Academy Award for Best Picture of 1947 would go to *Gentlemen's Agreement*. (The book, about anti-Semitism, was a best-seller for its author, Laura Z. Hobson. And speaking of books, James Michener did well with "Tales of the South Pacific." And this was the year when "The Diary of Anne Frank" was first published.)

Back to movies, the 1947 Oscar for Best Actor went to Ronald Coleman (*A Double Life*) and Loretta Young was best actress (*The Farmer's Daughter*.) And other popular movies in 1947 included *The Ghost and Mrs. Muir* and *The Secret Life of Walter Mitty*. (The star, comedian Danny Kaye, had his own radio show on CBS beginning in 1945.)

In a harbinger of things to come, *Meet the Press*, which had begun as a radio show, made the move to television in November. Many other shows would begin doing the same. But on the other hand, a few new radio shows made their debut in 1947, most notable among them Groucho Marx with *You Bet Your Life*, which debuted in October. *My Friend Irma*, starring Marie Wilson, first aired in April; so did the crime drama *The Big Story*. And the

(Continued on page 19)

Radio in 1947 (Continued from page 18)

Adventures of Philip Marlowe began as a summer replacement in 1947 on NBC, with Van Heflin. (It would change networks to CBS and give the starring role to Gerald Mohr the following year.) *The Ford Theater* attempted to broadcast famous plays, using radio performers instead of stage actors and actresses. It debuted in October, promising a wide range of theatrical works from comedies to musicals to serious dramas. Critics liked it, but the public never warmed up to the show.

Phil Silvers had a brief series in 1947, playing a reporter on ABC's *The Phil Silvers Show*, but it only lasted for 5 months. Much more successful was *Lassie*, which first went on the air in June; it became a hit with the juvenile audience, although kids probably didn't realise that sometimes the barking or growling was done by a real dog and sometimes by a human (Earl Keen) who specialised in doing imitations of animals. But TV was where a couple of former radio stars could now be seen doing children's shows: one was Boston's legendary Big Brother Bob Emery, whose career had begun on radio in 1921; now, he was in New York with the *Small Fry Club* (formerly known as the *Big Brother Club*) also, Bob Smith became "Buffalo Bob" and made his TV debut with the *Howdy Doody* show. Meanwhile, on CBS News, an Edward R. Murrow protégé, Eric Sevareid, began doing regular daily newscasts in February.

In 1947, you could buy a copy of Time magazine for 20 cents. A copy of Coronet was 25 cents. The gentleman who needed a shave could buy ten Gillette Blue Blades for forty-nine cents. Boys who needed a sturdy pair of shoes could always buy a pair of "Tuff-Guys," selling for \$7.45. For the young woman who wanted some nice figure skates, Abercrombie and Fitch was selling the ladies' model (made in Canada of the finest materials) for \$21. A wool flannel skirt from Best & Co. could be purchased for \$7.95 and the matching pure wool sweater was \$10.95. And if you had \$1900, you could get a new Nash sedan to drive; a Cadillac sedan would cost you \$4750.



And if you wanted a nice black and white TV, that cost about \$274, and an increasing number of people were buying them, even though nationally, there were fewer than 20 stations on the air.

It was a time when social trends had undergone swift and dramatic changes. Rosie the Riveter from World War II was no longer the ideal for women. Now, magazine articles and advertisements stressed that a woman's true happiness could only be found in her home and her family. Psychology texts stated that a woman who wanted to work was trying to be a man: a 1947 best-seller called "Modern Woman: The Lost Sex" taught that a normal woman should be passive, dependent, and willing to endure sex with her husband so that she could fulfill her destiny by becoming pregnant (no, I am not exaggerating; it really did say that). One of the authors, Freudian psychiatrist Dr. Marynia Farnham had even appeared on *The March of Time* to persuade those women who wanted to keep the jobs they had during the war that their mental health would be in jeopardy unless they stopped working. (For more about changing gender roles in the late 40s, you can read the chapter I wrote in *Invisible Stars: A Social History of Women in American Broadcasting*.)

The political climate was also about to become much more conservative: the Cold War had begun, and commentators like Walter Winchell were sounding the alarm about the threat of Communism. Even veteran news reporter H.V. Kaltenborn spoke about the "Communist menace," while certain members of congress and even the president began calling for loyalty oaths, and rumours spread that the media had been infiltrated by Communist sympathisers. What would later become known as McCarthyism was taking hold, and many innocent people would soon be accused of being un-American. As if this wasn't disconcerting enough, there were a growing number of reports of strange unidentified objects in the sky – in June, Kenneth Arnold of Boise Idaho claimed he saw nine of them, travelling at a speed of 1,200 miles an hour; he was not the only one that year to insist that 'flying saucers' were real.

Amid the uncertainties of the Cold War era, people relied on radio to keep their mind off of world events. But since the end of World War II, something was changing at the majority of stations – radio was moving away from live music and studio orchestras and towards recorded music and disc jockeys. One survey in *Broadcasting* magazine found that by the fall of 1947, 9 out of 10 stations had some disc jockey programs on their station. And another thing was about to change in radio, although the full impact would not be apparent for several more

(Continued on page 20)

years. It was in December 1947 when three physicists at Bell Labs (John Bardeen, William Brattain, and William Shockley) invented a replacement for the vacuum tube-the transistor. This new technology wouldn't become affordable till the early 50s, paving the way for the production of smaller portable radios.

As Americans contemplated a world where Communists might take over and UFOs were watching everyone, they undoubtedly were grateful for their favourite radio stars. Many of the soap operas were still on the air, and a survey in *Variety* showed that 8 out of 10 women chose a soap opera as her favourite show. This immediately got the critics upset about the lack of intellectual stimulation in soap operas, prompting Irna Phillips, who had been writing and creating soap operas since 1930, to defend them in a *Variety* opinion piece. As popular as soap operas (or 'daytime dramas,' as they were sometimes called) were, they got some competition from fans of the big money quiz shows-one listener, a housewife from Lockhaven, PA, won \$17,500 in cash and prizes on *Truth or Consequences* with Ralph Edwards; it was perhaps the largest prize total of any quiz show of that era.

Meanwhile, Richard Nixon was elected to his first term in the House of Representatives, and Joe McCarthy was beginning his first term in the Senate. The President's Committee on Civil Rights issued a report in late October condemning segregation and demanding that the armed forces integrate; President Truman began taking steps to make it happen. Radio was cautiously raising the subject of racism, and a few local stations in the north and the midwest offered thought-provoking public affairs programs on the subject. There still were no all-black (or Negro, the term still in common use) radio stations, but in Chicago, which had several black announcers, WJJD was about to offer an all-black soap opera, *Here Comes Tomorrow* – unfortunately, it was delayed because it couldn't find a sponsor right away, but it did get on the air eventually. There were even more changes to come, but most Americans weren't asking a lot of questions. They were busy buying a new car or moving to the suburbs or having another kid. It was 1947, and the era of sitting in front of the TV was about to begin.

Donna Halper is a broadcast historian at Emerson College. It is the final in a series of articles that originally appeared at www.old-time.com and is reprinted here by permission of the author.

The Old-Time Radio Researchers currently has \$646.48 in the Treasury. We recently made a joint purchase with the Best Encode Group for the series *Aunt Mary*. 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, 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, Ryan E: Tasseu Martillo, Mark McClure, Jim McGee, Henry Morse, Stephen Myers, David Oxford, Robert Philips, Ron Shalow, Ed Sehlhorst, Gary Stanley, Clorinda Thompson, Jerry Young, Michael Galbreath, Kenneth Lynes, Greg Cloakley, David Shipman, Daryl Taylor, Scott Carpenter, Peter Risbey, Joseph Webb, John Davies, Stephen Miles, Vernon Tefertiller and Gordon Whitman.

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 Selhlorst, Mark Herskovitz, Park Lawrence and Jim O'Roark. 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 \$5,100.00 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:

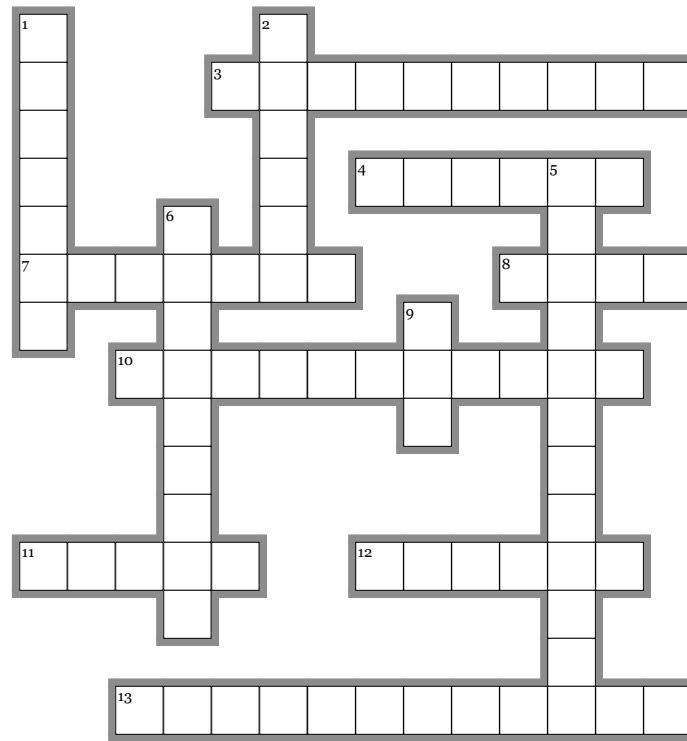
Tony Jaworowski
15520 Fairlane Drive
Livonia, MI 48154

or send via Paypal to
ajaworowski@ameritech.net

Voyage of the Scarlet Queen

By

Fred Bertelsen



Created with EclipseCrossword – www.eclipsecrossword.com

Across

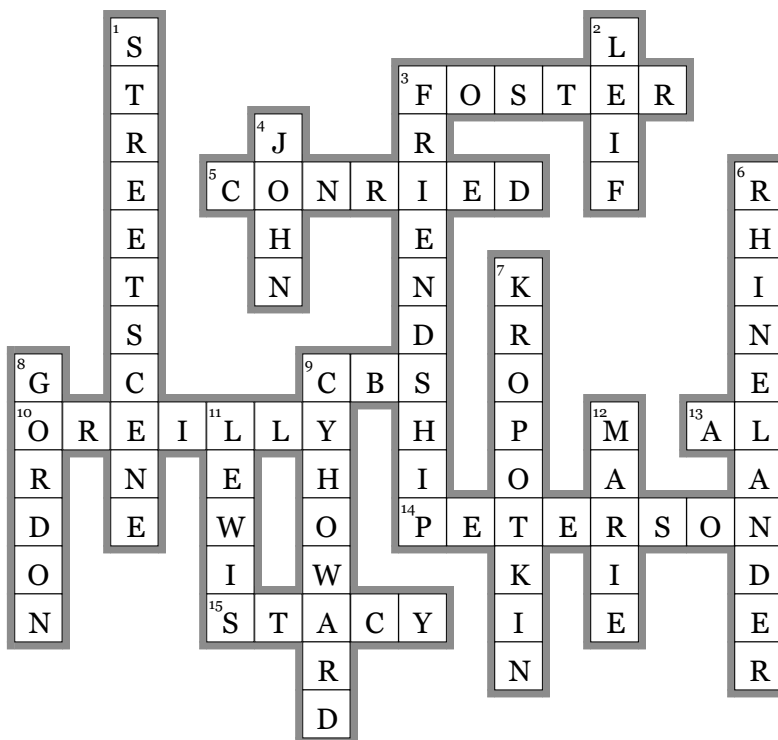
- _____ (2 wds) played the original master of the Scarlet Queen in the audition episode.
- Sound effects for this series were superb thanks to Ray Kemper, Bill James, and Tom _____.
- Richard _____ composed the original score for this series.
- The Scarlet Queen was "the proudest ship to _____ the seas."
- In 1950 there was an attempt to revive the series with a new name "Log of the _____" (2 wds)
- _____ Burton was the Producer of this series.
- Philip _____ was the master of the Scarlet Queen.
- The Scarlet Queen began her voyage from _____ (2 wds).

Down

- The series was written by Gil Dowd and Robert _____.
- Actor William _____ appeared several times on the Voyage
- _____ (2 wds) was Philip Carney for the entire run of the series except for the audition episode.
- The ships mate was Red _____
- Ed _____ played Red, the ships mate

Last Month's Answers

My Friend Irma



Created with EclipseCrossword – www.eclipsecrossword.com

Wistful Vistas

Ryan Ellett

If you have young kids like me, then your holiday season has already kicked off with the Halloween sugarfest. Thanksgiving is rapidly approaching with Christmas and New Years soon to follow. It's probably my favorite time of the year. Too often, though, the weeks go so quick I don't take the time to enjoy the season as much as I'd like.

I'm determined to make this year different, however. Dennis Crow, a contributor to the online OTR Digest, generously offered to send any interested party a self-made *Cinnamon Bear* package with a map, song lyrics, and other goodies at no cost.

This year my wife and I had decided to attempt a daily family listening of the show from Thanksgiving to Christmas, as has been done by countless other OTR fans over the decades since it aired. With Dennis' kit I hope we create a memorable experience for the little ones.

Got any of your own OTR holiday traditions? Let us know.

This issue we're pleased to bring you another feature by Jack French, editor of MetroWashington's newsletter. I'm a big fan of *Gunsmoke* so I'll need to give this program a listen.

Charles Sexton has generously given us permission to begin reprinting some articles he's written on old-time radio premiums. I love perusing the antique malls for old radio-related goodies, but as Charles mentions, the prices for so many of these premiums are out of my reach.

We hope you enjoy the vintage piece on the opening of NBC's Radio City. It offers a unique, first-hand look at these historic radio facilities.

This month features further installments of Jennings' & Boenig's great research on Groucho Marx. Also, in our continuing profile of OTR blogs, you'll meet Ivan Shreve, author of the daily *Thrilling Days of Yesteryear* blog. You'll also find the final piece in Donna Halper's wonderful series on everyday life during the Golden Age of radio. For those that didn't live through those years, these articles have given a good glimpse into life at the time, bringing more meaning to the surviving radio programs. Hopefully she'll decide to fill in the missing years in the future.

You'll also find in this issue a list of the videos available through our video rental library. It includes both films and classic television programs, many related to old-time radio.

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

Famous Babies Sell Products On Radio

Danny Goodwin

With the “Great Depression” gripping the lives of the American people, the decade of the 1930’s was a dark period in American history. Jobs were scarce; dust storms raised havoc in the Midwest; and the morale was at an all time low. It was a time the people needed something – anything to get them out of their despair. That miracle took place in 1934 at Collander, Ontario (Canada) with the birth of the Dionne Quintuplets (Yvonne, Marie, Annette, Emilie, and Cecile).

The fascination of the babies spread like wildfire. The small Ontario town quickly became a tourist attraction, and the Dionne Quintuplets were instant celebrities. Sharing the spotlight with the children was Dr. Allan Roy Dafoe, who delivered the babies on that historical day and later became their guardian.

With the interest at a fever pitch, advertising agencies sought Dafoe to feature the babies in the advertising of their respective products. In no time, the Dionne Quintuplets and Dafoe became the 1930’s answer to Arthur Godfrey for effective advertising. In magazine ads, they all had their pictures taken for the products they were selling. However, advertising on the radio proved to be a challenge.

Simply put, the children were much too young to say the words about the products they were selling on the air. To get around this small problem, the announcer simply mentioned that Dafoe “selected” the products for them. For example, he selected Colgate Dental Cream, because it cleaned the children’s teeth thoroughly, yet gently, and Palmolive Soap because of its gentle olive oil content. Both Colgate Dental Cream and Palmolive Soap were already top selling brands – and with Dafoe and the quins in their corners, both products were more popular than ever.

In 1937, Palmolive Soap combined the people’s interest in the quins with their interest in radio premiums. On Columbia’s *Palmolive Beauty Box Theater*, announcer Jean Paul King described an offer that would “Thrill Your Children” – and maybe thrill a few adults as well. The premium was “A Day With The Quins,” a cutout book with natural color pictures of the Dionne Quintuplets. There were 4 pages with 63 different outfits the children could cut out and dress the quins. Although the premium was designed for the children, their parents also had a gift. The cutout book cover was a copy of a full color oil painting of the Dionne Quins saying good night to Dafoe. It could be placed in a frame and hung on the wall. In order to receive this premium, the listeners sent in the black bands from 3 Palmolive Soap wrappers (no money was required). To the surprise of absolutely no one, the response for this premium was overwhelming. If any copies of this premium survive today, it would be a valuable collector’s item.

As the 1940’s began, the public’s interest in the Dionne Quintuplets started to decline. They continued to have their names mentioned in radio commercials, and their faces pictured in magazine ads well into the decade. Noticeably missing from the 1940’s advertising was Dr. Dafoe, who died in 1943.

If you’re wondering what products featured the Dionne Quintuplets in their advertising, some of the brands I have come across were Karo Syrup, Musterole, Colgate Ribbon Dental Cream, Palmolive Soap, Kre-Mel Pudding, Lysol Disinfectant, Lysol Hygenic Soap, Chevrolet, Quaker Oats, GM’s Body By Fisher, Baby Ruth Candy Bar, Remington-Rand Typewriters, Pure Test Cod Liver Oil, Hinds Honey & Almond Fragrance Cream, and Carnation Evaporated Milk.

This article was originally published on Lou Genco’s OTR site <http://www.oldtime.us/commercials/>. It has been reprinted here by permission of the author.

Librarian's Shelf

New Release

Fort Laramie
Complete 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
Complete Ver. 1

Box 13
Complete Ver. 1

Bright Star
Accurate Ver. 1

Candy Matson, Yukon 28209

Accurate Ver. 1

Case Dismissed
Accurate Ver. 1

Chet Chetter's Tales from the Morgue

Complete Ver. 1

Cinnamon Bear, The
Complete Ver. 1

Claybourne
Complete Ver. 1

Cloak and Dagger
Accurate Ver. 1

Crime Classics
Accurate Ver. 3

Cruise of the Poll Parrot
Complete Ver. 1

Dark Fantasy
Accurate Ver. 1

Day of the Triffid
Complete Ver. 1

The Devil and Mr. O
Complete Ver. 1

Dimension X
Complete Ver. 1

Dr. Kildare
Accurate Ver. 2

Family Doctor
Complete Ver. 1

Frontier Gentleman
Complete Ver. 2

Gunsmoke
Accurate Ver. 1

In the Name of the Law
Complete Ver. 1

Incredible, but True
Complete Ver. 1

It Sticks Out Half a Mile
Complete Ver. 1

Kiddie Records
Accurate Ver. 1

Luke Slaughter of Tombstone

Complete Ver. 2

Magic Island (2 discs)
Complete Ver. 2

Marriage, The
Accurate Ver. 1

Mr. Keen, Trace of Lost Persons

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)
Accurate Ver. 2

Stand By for Crime
Accurate Ver. 1

Tennessee Jed
Accurate Ver. 1

Victor Borge Collection
Accurate Ver. 1

World Adventurer's Club
Complete Ver. 1

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

Yours Truly, Johnny Dollar
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) for more details.



News 'n Notes

The Old Time Radio Holiday Marathon is fast approaching. We now have a list of shows that will be playing on line beginning at 1 PM Eastern, and 10 AM Pacific on Saturday December 2nd, 2006. All of the shows will be archived and will be available for download soon after they appear on line.

Bob Acosta will begin our marathon with several exciting shows. In addition, Bob and several other hosts will be giving away CD's so make sure you are listening for your chance to receive them.

Also, there will be plenty of opportunity for you to interact with our hosts on line throughout the marathon. Bob will begin with 2 programs that aired originally in 1943 but do not currently exist in any audio format. *The Great Gildersleeve*, 12-19-1943, "Marjory is Kidnapped" and 12-26-1943 no title given, but it is part 2 of "Marjory is Kidnapped."

Bob will continue with:

Tales of the Texas Rangers "The Christmas Payoff" 12-23-1951.

Grand Central Station "Miracle For Christmas" 12-24-1949.

Amos and Andy Christmas Show 12-23-51.

Next John and Larry Gassman continue with:

Escape "Back For Christmas" 12-24-47, starring Paul Frees.

The Falcon "The Case of the Unwelcome Christmas Gift" 12-24-51.

Gunsmoke "A Christmas Story" 12-20-52.

The Jack Benny Show "Shoe Laces For Don" 12-08-46.

Richard Diamond, Private Detective: "A Christmas Carol" 12-21-51.

Continuing with Devon Wilkins from Canada:

Ma Perkins, Thanksgiving, November 24th, 1960.

One Man's Family "Christmas With The Barbers" 12-25-50.

Roy Rogers "The Night Before Christmas" 12-25-52.

Truth or Consequences 12-20-47.

Challenge of The Yukon "Christmas" 12-25-1943 (308).

ABC's *Midnight Cab* "The Mystery of the Child Holding A Dove" 12-26-1992.

Happy Gang Christmas

Superman Christmas.

Fred Bertelsen will finish out the Holiday Marathon with the following selections:

Father Knows Best "Thanksgiving" 11-23-1950.

The Lone Ranger "The Christmas Tree" 12-23-1947.

Blondie "Scrooge" 12-25-1939.

The Shadow "The Stockings Were Hung" 12-24-1939.

My Friend Irma "Double Surprise" 12-22-1947.

For more information about this marathon, and for last minute updates, go to <http://www.radiooutofthepast.org/>

To access our chat room you will need a microphone and some speakers on your computer. If you don't have a microphone, you can always just text chat with us. Go to <http://www.radiooutofthepast.org/> and enter on old radio conference room.

Once you are there, Enter on the edit field, (if using JAWS), and write your full name. Then Enter on log in and you should be in the room. If this is your first time using the software then you will be prompted to install it. Simply click on yes, and the install process will begin. It will take just a short time and then you will be able to enter the chat room.

We very much look forward to meeting you on Saturday, December 2nd, 2006 at 1 PM eastern time, 10AM Pacific time.

Robert Acosta, Chair, Planning Committee OTR Holiday Marathon, Helping Hands for the Blind, 818-998-0044.

Email: boacosta@pacbell.net

Group Meeting Summary

We had a good meeting on November 9, with a good number in attendance.

Discussed were -

1. We've recently purchased 500 cassettes. Ed S. will shortly be starting up another Great Cassette Project. This purchase is in addition to a large purchase of *Aunt Mary*, *Eternal Light*, and a 175 cassette collection of country music shows.

2. Jim Jones is working on a new web site for the group in connection with a web design class that he is taking. You can get a glimpse of what the new home page will look like by going to <http://www.jjonz.us/otrr04/index02.htm>. If you have comments, suggestions, Jim would love to have them.

3. We have a large number of series back-logged for certification. Most are already done; it's just a matter of getting them through the final stages. Hopefully we will be releasing *Fort Laramie*, *Theater Five*, *21st Precinct*, *Calling All Cars*, *Mr. President* and a couple more in the upcoming weeks.

4. We are starting a new project. If you have back issues of any old-time radio magazines, serial magazines, nostalgia or any of the magazines that was printed during the golden age of radio, we'd love to have them for the archives. If you don't want to part with them and have a scanner hooked to your computer, could you scan them in as .pdf files? That way more people could have access to them instead of just a few dozen paper copies wasting away somewhere. Thanks to Dr. Joe Webb for suggesting this and sending me a large number of issues he had on hand, including a near complete run of at least one. Ryan Ellett also has a large number that will eventually be scanned into .pdf files. I've already started scanning in Dr. Joes contribution and they will be made available on the website for everyone to enjoy! E-mail me if you either have 'zines you want to contribute or you can make scans of ones you have and don't want to part with.

5. The Old Radio Times will be celebrating its first birthday in December and would like to have brief bios of YOU!!

Kiddie Records Weekly Volume 2

Roger Hohenbrink

Ok. now that most of the Kiddie Records distros are almost complete we are ready to bring out Volume 2. Again, in this 2nd volume will be more old-time radio stars making kiddie records.

Mel Blane doing his "Bug Bunny and the Aladdin's Lamp," "The Noisy Eater" starring Jerry Lewis, Bongo, narrator is Dinah Shore and "The Little Red Monkey" with Rosemary Clooney. You will also find Bing Crosby, Tex Ritter, Jack Carson and Uncle Don and many more radio stars. Album covers and record sleeves plus storybooks for each kiddie record are part of this Old-Time Radio Researchers Special CD. And also look back to issue 8 of the Old Radio Times for more about Kiddie Records with "Tips For Starting A Kiddie Record Collection" by Peter Muldavin. Great article on collecting records.

Now with the permission of the Kiddie Records Weekly Web site, here is Volume 2. The goal of this great web site is to bring back to life these kiddie records and share them with a new generation of online listeners.

Be on the look out for more volumes of kiddie records distribution from the Old-Time Radio researchers and be sure to visit the Kiddie Records Weekly Web at <http://www.kiddierecords.com> and let them know how great their web site is.

Credits for this distribution:

The Kiddie Records Web Site crew - (Ford) weekly production compiler and Web site manager.

Torrent Zip Files are created and managed by (Brian) Metalboy.

Album covers and records sleeves restored by Kevin Anetsberger.

Descriptions provided by Dave Pruiksma.

Special thanks to UbuWeb and ArtMob, former hosts of the audio files.

All have volunteered their services and for that, we are very grateful.

Roger Hohenbrink (Compiler) and distro Jewel Case art work.

Till next time, go back to those good old days when you were little and listen again to these great records from the past.

Talk 'n' Trade Forum Launches New Collection

For the past several months a number of members of the Talk 'N' Trade Forum led by Douglas Keeslar have been working on 'The OTR Author Log Collection.' What follows is their press release.

"It is intended that it cover all anthology series, at least, and make available to the entire OTR Community a set of author logs in a database that is as correct and comprehensive as we can make it. For every episode that we can get the information for we will provide the author's name and any pen names that he might have so that any OTR Fan can sort the database by Author Name and come up with every episode within the covered series that was written or adapted by that author, whether it is William Shakespeare or Joe Gluck. Our reason for celebrating is that we have hit 5000 Episodes and now have something valuable to offer.

This product will be available [HERE](#) by free subscription. It will be available to any OTR TNT member and anyone else with a streamload account that wants it as a public service of OTR TNT. You post your name and streamload handle here and it will be added to the list of recipients now and every couple of months from now on with no further action necessary on your part. Every couple of months The OTR TNT Bookworms will send to your streamload account an updated OTR TNT Author Log Database Set, with any additions or corrections that may have occurred since the last distro.

We intend that the information we have will be available in four ways, three of which are available now.

1. We begin by creating a database in EXCEL of the individual series. If you have access to EXCEL this can be extremely valuable in that it allows you to sort the entire database by Author's Name or Episode Title or Adaptor's Name and come up with a nice, tidy list of whatever you are looking for much in the way most of us use the Otter Database now but with the focus on authorship. You can find every instance, for example, of Three Skeleton Key within Suspense or every episode of Escape written by H P Lovecraft or you can just browse down the list for surprises. You can also search the database using Control F for whatever you are looking for.

2. Since EXCEL is a fairly pricy program, some folks may not have it, so our next step is to export each series author log to a "single file webpage" that everyone can search, though not unfortunately sort, as long as he has a browser. This is therefore accessible by all. You go in the

series folder and there will be an EXCEL file and an Author log which is not yet otherwise published to the web.

3. We then add the new EXCEL file to the MASTER OTR TNT Author Log Database and at distribution we export it to Single File Webpage just like we did the individual series logs. At present it contains over 5000 episodes of 68 completed series. Worksheet one has all of the information contained in the individual logs, so now if you want to find out how many shows ripped off *Suspense's* "Three Skeleton Key" or if you want to see what series and to what extent Arch Oboler was involved within the series we have completed, you can find out by sorting or searching with the push of a button. Worksheet 2 will contain lists of author pen names that are too lengthy to put many times into Worksheet 1. Did you know that Ray Bradbury used 19 pen names, Harlan Ellison used 25, and some clown going by John Dryden in the radio logs, not to be confused with the 17th Century poet used 60? It will also contain other useful or interesting notes. Did you know that during the McCarthy era, if you saw Millard Kaufman's name on a show you couldn't necessarily trust it, since he acted as a front man for the more famous but blacklisted Dalton Trumbo? From now on I think we will start posting other interesting facts concerning the authors to this page. Worksheet 3 is a tally of all the series that we have either begun or completed to the date of distribution.

4. (Not yet implemented) We will take the logs and put them into a web-based application right here at OTR TNT or in a second HTML site bearing the same name and style as our own club home. We have as yet to settle on the easiest way to make it readily searchable but not too onerous to create.

If you would like a subscription, please email Douglas at dfinagle@frontiernet.net.

The Plea

In the last couple of months, Robot Girl and I have made this thing up with a gigantic assist from Clark DL. We think we are understandably proud of what we have done to date. The job we have taken on in this is huge but finite and we have gotten it down to a fine science. We have ways of doing it that make it very simple and we have found that there are a few resources from which the task can pretty easily be done. Yet the occasional question like which Joe Schwartz are we talking about leads to some fun and surprising places on the net. Did you know that Phyllis Bottome is really some poor lady author's

(Continued on page 28)

name? We have done MOST of the real monsters like *Suspense* and *Family Theater* and *CBS Radio Mystery Theater* and though there are some remaining like *Mutual Theater* and *Sears Theater*, most do not demand a commitment that is overly long.

We would like to see a few more hands at work on this in order to get the task done more quickly. I still have an ulterior motive in this in that I started out doing this because I needed the information for a Science Fiction by Author Collection and a Famous Authors in OTR Collection and I need the bulk of the information in one place to do that job. After the first of the year, I am going to start on some very big completion quests to build up the DAKs starting with DRAMA, HORROR and SCI FI. This will feed back into the logs, the two collections I mentioned above and should net a great many new complete series for everyone here at OTR TNT to share. If you enjoy a task well done, involving easily accessible tools and materials and a little fun detective work I urge you to contact me. If you have a favorite series that you would particularly like to know about or work on, the same. You will be embraced with open arms and yet it is understood that you are testing the water to see if you like it. Further, I have contacted two local colleges and Gwangi at Ball State in Indiana telling them that if they have any students in English or Communications struggling to come up with a research project, I have some of real value for the real world. In the History of Old Time Radio, the OTR Community is slowly taking the chaos of individual collecting and moving the Series into complete books for the ear and then perfecting them into the best possible complete books for the ear. The next logical step in the creation of this library is the creation of the card catalogue and that is what we are doing here. If you know anyone who is an English or Communications major, teacher or professor, please let them know about this possibility. Win, win, win, win.

OTRR Releases *Fort Laramie*

In keeping with its mission statement the Old Time Radio Researchers has added *Fort Laramie* to the list of its archival certified series. As the series is complete and contains some upgraded encodes, as well as other items of interest to the otr collector, the series has earned the label of "OTRR Certified Complete."

The Logs Researchers and Database compilers of the OTR Researchers Group have thoroughly researched this old-time radio series, utilizing information found on the Internet, books published on this series and old time radio in general. They have determined that, as of 15 October 2006, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, and number of episodes broadcast.

Each file has been named in accordance with the Uniform Naming Code as based on the OTR on-line database found at <http://groups.yahoo.com/group/Otr-Project/>

The Old Time Radio Researchers Group now declares this series to be Certified Complete.

These disc(s) are Release #(1) and represent the most up to date and accurate version endorsed by the OTRR. We have researched the series and are confident the information is complete as possible. Any previous versions should be discarded.

As always, it is possible that more information will surface which will show that some of our conclusions were wrong, please e-mail us and let us know if any corrections are required. Also, if you have any better encodes of the series, or additional episodes, please let us know so that we can include it with the next release of the certified series.

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

Series Compiler - Jim Beshires
Second Listening - Allan Foster
Series Synopsis - Rob Chatlin
Stars bios - Paul Motsuk
Pictures - Lee
Artwork - Chris Pyle
Better Encodes - Allan Foster

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

Researchers Launch New Project

The Old-Time Radio Researchers Group has launched another project in their ongoing effort to preserve both old time radio and the OTR hobbies past.

The collecting of radio programs really began to take off in the early 1970s, and almost immediately fans began to publish fanzines. This was one sure way to keep in touch and share interest, series, etc, as most fans were probably the only one in their town at the time. At least 25-30 publications saw the light of day during the early days, with perhaps 8 or 10 still in existence. What has happened to those early efforts to share information?

Except for a limited number still lurking in basements or attics, they have, for the most part, vanished. Many of them were printed on inferior quality paper and have simply deteriorated. Some can still be found in club libraries, with generally only one or two copies in existence, but the great majority of today's collectors will never have a chance to read what it was like in the early days. There were some great publications containing excellent articles both on the hobby and radio programs, along with pictures of some of today's best known names (albeit a much younger version of them).

Some months ago Researchers decided to try to build an archive of publications pertaining to the hobby. Success has been moderate with current publications, but what about those of the past? As we said, for the most part, they no longer exist, except for maybe two or three copies of each, and the majority of us will never see them.

Dr. Joe Webb, one of Researchers' most valued members, and one who has also been around since the early days of collecting (even publishing one or two of those 'zines) made a suggestion that an attempt be made to locate and scan in as many as possible of those publications. He even started the ball rolling by donating a large number, including some going back as far as 1974. These are in the process of being scanned into pdf files which will go up on the Researchers web site very shortly. This way our past can be preserved for the future.

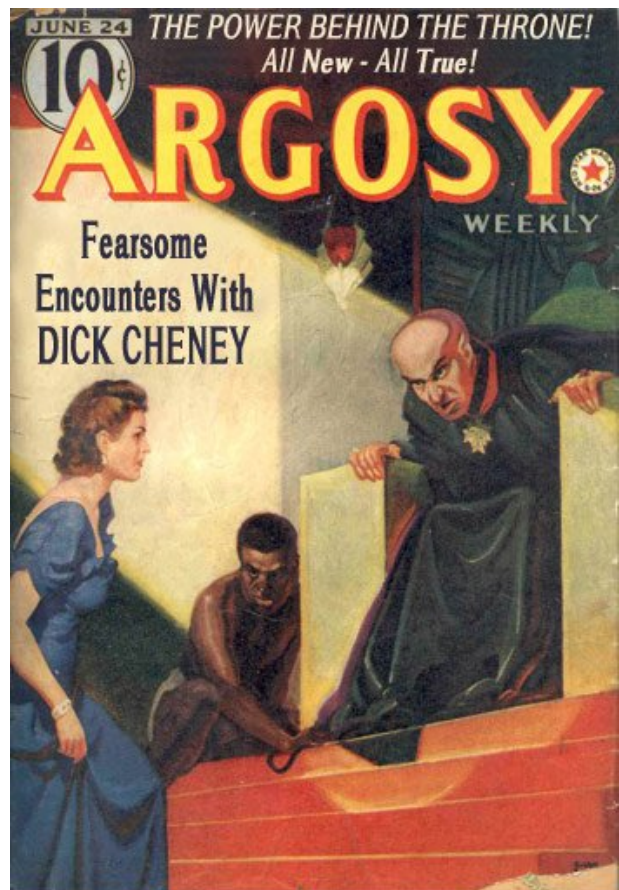
We'd like to have as many as possible made available for today's researchers and collectors. So if hidden away in your basement or attic are some of these, we invite you to either scan them into pdf files and submit for inclusion in the "Old-Time Radio Publications Archive," or donate or lend them for that same purpose. If you'd like to take part in this exciting way of adding to the enjoyment of the hobby for countless others, please e-mail me at beshiresjim@yahoo.com. If you have no way of scanning and would like to lend them for a short period of time, OTRR will pay your postage both ways, and you can be

sure that they will be handled with great care!

Publications we are looking for include, but are not limited to -

Airwaves
Collectors Corner
Radio Mirror
Otrafan
Hello Again
Radio Currents
Sperdvac Bulletin
On The Air
The Illustrated Press
The Big Bandwagon
Radio Album
Radio Guide
Radio News
Tune In
Memories
National Radio Trader
Yesteryear
Aircheck
Return With Us Now
OTR Digest

Or any of the other great publications dealing with old time radio. Help preserve our past for the future!!





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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

Wanted any old OTR fanzines. Also interested in most any radio printed materials (ads, magazines, manuals), pre-1955 or so. Email Ryan at OldRadioTimes@yahoo.com.

Anyone interested in trading raw ET .wav dubs please contact Cliff at cliff_marsland@yahoo.com.

Wanted speaker for my Philco 40-180. Most any early-40s Philco 12 inch speaker should work. Speakers from 41-280 and 42-380 are likely the same model. Email Ryan at OldRadioTimes@yahoo.com

Doug H. phone home.

Hi, Jim and Ryan. Other than finding occasional new programs on one of the OTR newsgroups, I haven't had much time to pursue my OTR hobby. My own hobby (writing and publishing books about pro wrestling history pre-1980) takes up every bit of my time that isn't spent at work or with family.

Just before leaving on a trip to Charleston, West Virginia, to visit my daughter and son-in-law, who are about to give me my first grandson, I found some copies of The Old Radio Times posted on a newsgroup.

Fascinating stuff! What a great publication that is. I'm now in West Virginia, visiting with family, and reading TORT when we're not doing anything else.

I read something about dues in one of the columns in TORT. If I can donate any \$\$ to the cause, please let me know how to go about that and what the dues are. Even if dues aren't collected and I somehow misunderstood, please let me know if and to who I can donate \$\$ to help.

I don't expect to get anything for nothing. I got the issues of TORT from a newsgroup. Is this a subscription magazine? An e-magazine for subscription? Please let me know how much I owe for the issues I downloaded and how to get future issues. I think what you're doing is wonderful and I enjoyed every article. Why The Radio Researchers? [from the December, 2005 issue, ed.] was the first article I read. It got me excited about OTR again and was fascinating to read.

I drive a tractor-trailer for UPS from Nashville, TN, to Cincinnati, OH, every day – 540 miles a day. I listen almost the whole time I'm on the road, everything from OTR to talk radio to modern radio to BBC. The availability of OTR due to the new technology has been a blessing to me and makes my job so much easier.

Thanks for listening to my ramblings. Please let me know what I can do to help.

Scott

Scott, Glad you enjoy the Times. I posted them to the newsgroups in case some new folks would see them. Looks like at least one did. We do not have any dues for the group, and the Times is distributed free to anyone interested. We do have people in the group that donate money which goes toward buying new programs for series members are working on. It is entirely voluntary, however. If you're interested in donating, our treasurer's contact information is included in the monthly treasury column (don't have it handy). Happy listening and happy reading.

Next month will be your 1st anniversary for the Times. Congratulations and thank you for being there to do this tremendous task for all of us to enjoy. Please keep up the good work.

Fred

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Visit us on the Web:

<http://www.otterprojectonline.info/>
<http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/>
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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
Against The Storm 40-09-12.mp3
Aunt Mary 46-02-11 Max Thinks About Going to Philadelphia.mp3
Aunt Mary 46-02-12 Mrs. Mead Hasn't Much Patience with Her Baby.mp3
Aunt Mary 50-12-11 (xxx) Randy Lane is Irritable.mp3
The Story of Aunt Mary 42-xx-xx (005) Jessie Brings Kitt's Train Tickets.mp3
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The Story of Aunt Mary 42-xx-xx (007) Ben Talks to David.mp3
The Story of Aunt Mary 42-xx-xx (008) Lefty's Anniversary.mp3
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The Story of Aunt Mary 42-xx-xx (153) Kitt Meets with Paul Cromwell.mp3
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The Story of Aunt Mary 42-xx-xx (297) Ben and Jessie Talk About Kitt.mp3
The Story of Aunt Mary 42-xx-xx (298) Mario Runs into Bill.mp3
The Story of Aunt Mary 42-xx-xx (299) Lily to Have Dinner with David.mp3
The Story of Aunt Mary 42-xx-xx (300) Peggy Reads Nick's Letter.mp3
The Story of Aunt Mary 42-xx-xx (301) Talking About Kitt's Disappearance.mp3
The Story of Aunt Mary 42-xx-xx (302) Dell Comes for a Visit.mp3
The Story of Aunt Mary 42-xx-xx (303) Mario's Temper Flares.mp3
The Story of Aunt Mary 42-xx-xx (304) Ben and Mario Talk.mp3
The Story of Aunt Mary 42-xx-xx (305) Bill and Peggy Get Together.mp3
The Story of Aunt Mary 42-xx-xx (306) Talking About Mario's Jealousy.mp3
The Story of Aunt Mary 42-xx-xx (307) Paul and Kitt Talk.mp3
The Story of Aunt Mary 42-xx-xx (308) Ben Is Reading Shakespeare.mp3
The Story of Aunt Mary 42-xx-xx (309) Ben Spreads False Rumors.mp3
The Story of Aunt Mary 42-xx-xx (310) Brett Wants to See Jessie.mp3
The Story of Aunt Mary 42-xx-xx (311) Kitt Having Severe Headaches.mp3
The Story of Aunt Mary 42-xx-xx (312) Georgie Spreading Ben's Rumors.mp3

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New Purchases (Continued from page 37)

The Story of Aunt Mary 42-xx-xx (315) Mario Has Doubts About Carla.mp3
The Story of Aunt Mary 42-xx-xx (316) Kitt Slips out of Reality.mp3
The Story of Aunt Mary 42-xx-xx (317) Aunt Mary and Lefty Talk.mp3
The Story of Aunt Mary 42-xx-xx (318) Rumors Are All over Town.mp3
The Story of Aunt Mary 42-xx-xx (319) Kitt's Landlady Wants Her to Move.mp3
The Story of Aunt Mary 42-xx-xx (320) Jessie Goes to See Brett.mp3
The Story of Aunt Mary 42-xx-xx (321) Carla Comes to See Aunt Mary.mp3
The Story of Aunt Mary 42-xx-xx (322) Aunt Mary Gives Mario a Ride.mp3
The Story of Aunt Mary 42-xx-xx (323) Paul Will Call Kitt's Father.mp3
The Story of Aunt Mary 42-xx-xx (324) Dinner at Mario's.mp3
The Story of Aunt Mary 42-xx-xx (325) Paul Tries to Reach Ben.mp3
The Story of Aunt Mary 42-xx-xx (326) Ben Talks with Mario.mp3
The Story of Aunt Mary 42-xx-xx (327) Peggy Tells of House Plans.mp3
The Story of Aunt Mary 42-xx-xx (328) Lily Has a Date with David.mp3
The Story of Aunt Mary 42-xx-xx (329) Jessie Learns of Kitt's Situation.mp3
The Story of Aunt Mary 42-xx-xx (330) Ben Learns of Kitt's Situation.mp3
The Story of Aunt Mary 42-xx-xx (331) Ben Picks up Carla's Scarf.mp3
The Story of Aunt Mary 42-xx-xx (332) Lily and David Talk.mp3
The Story of Aunt Mary 42-xx-xx (333) Georgie Talks to Randy.mp3
The Story of Aunt Mary 42-xx-xx (334) Brett and Jessie Talk About Kitt.mp3
The Story of Aunt Mary 42-xx-xx (335) Scarf Planted in Bill's Car.mp3
The Story of Aunt Mary 42-xx-xx (336) Brett Has a Drink with the Calvert's.mp3
The Story of Aunt Mary 42-xx-xx (337) Ben Refuses to Help Kitt.mp3
The Story of Aunt Mary 42-xx-xx (338) Mario Finds the Planted Scarf.mp3
The Story of Aunt Mary 42-xx-xx (339) Paul Calls Bill

About Kitt.mp3
The Story of Aunt Mary 42-xx-xx (340) Mario Storms Out.mp3
The Story of Aunt Mary 42-xx-xx (341) Talking over Kitt's Situation.mp3
The Story of Aunt Mary 42-xx-xx (342) Aunt Mary to See David.mp3
The Story of Aunt Mary 42-xx-xx (343) Carla Goes to See Aunt Mary.mp3
The Story of Aunt Mary 42-xx-xx (344) David Wants to See Ben.mp3
The Story of Aunt Mary 42-xx-xx (345) David and Ben Argue About Kitt.mp3
The Story of Aunt Mary 42-xx-xx (346) Aunt Mary Talks to Mario.mp3
The Story of Aunt Mary 42-xx-xx (349) David Is Going to Help Kitt.mp3
The Story of Aunt Mary 42-xx-xx (350) Kitt's Condition Explained.mp3
The Story of Aunt Mary 42-xx-xx (351) Taking Kitt to Huntsville.mp3
The Story of Aunt Mary 42-xx-xx (352) Dr Laraby Interviews Kitt.mp3
The Story of Aunt Mary 42-xx-xx (353) Report on Kitt's Condition.mp3
The Story of Aunt Mary 42-xx-xx (354) Jessie Goes to See Brett.mp3
The Story of Aunt Mary 42-xx-xx (355) Kitt Has Legal Trouble.mp3
The Story of Aunt Mary 42-xx-xx (356) District Attorney Calls Dr Laraby.mp3
The Story of Aunt Mary 42-xx-xx (357) DA Wants to Bring Charges.mp3
The Story of Aunt Mary 42-xx-xx (358) Ben Wants to Help Kitt.mp3
The Story of Aunt Mary 42-xx-xx (359) Lefty Scolds Mario.mp3
The Story of Aunt Mary 42-xx-xx (360) Ben Talks to Dr Laraby.mp3
The Story of Aunt Mary 42-xx-xx (361) Ben Is Angry at David and Aunt Mary.mp3
The Story of Aunt Mary 42-xx-xx (362) Mario Looks for Bill.mp3
The Story of Aunt Mary 42-xx-xx (363) Ben and Jessie Talk About Kitt.mp3
The Story of Aunt Mary 42-xx-xx (364) Bill Waiting at Mario's House.mp3
The Story of Aunt Mary 42-xx-xx (365) Mario Violent with Carla.mp3

(Continued on page 39)

New Purchases (Continued from page 38)

The Story of Aunt Mary 42-xx-xx (366) Carla Is Unconscious.mp3
The Story of Aunt Mary 42-xx-xx (367) Kitt Remembers Someone from Her Childhood.mp3
The Story of Aunt Mary 42-xx-xx (368) DA Will Not Postpone.mp3
The Story of Aunt Mary 42-xx-xx (369) Carla Found.mp3
The Story of Aunt Mary 42-xx-xx (370) Looking for Mario.mp3
The Story of Aunt Mary 42-xx-xx (371) Sheriff Arrives.mp3
The Story of Aunt Mary 42-xx-xx (372) Bill Questioned.mp3
The Story of Aunt Mary 42-xx-xx (373) Peggy Told.mp3
The Story of Aunt Mary 42-xx-xx (374) Georgie Curious.mp3
The Story of Aunt Mary 42-xx-xx (375) Situation Reported in Newspaper.mp3
The Story of Aunt Mary 42-xx-xx (376) Bill Depressed.mp3
The Story of Aunt Mary 42-xx-xx (377) Georgie's Theory.mp3
The Story of Aunt Mary 42-xx-xx (378) Randy's Picnic.mp3
The Story of Aunt Mary 42-xx-xx (379) Resignation Refused.mp3
The Story of Aunt Mary 42-xx-xx (380) Carla Conscious.mp3
The Story of Aunt Mary 42-xx-xx (381) Carla Questioned.mp3
The Story of Aunt Mary 42-xx-xx (382) Anna Asked to Leave.mp3
The Story of Aunt Mary 42-xx-xx (383) Carla Won't Tell.mp3
The Story of Aunt Mary 42-xx-xx (384) Peggy Questions Carla.mp3
The Story of Aunt Mary 42-xx-xx (385) Peggy Fails.mp3
The Story of Aunt Mary 42-xx-xx (386) Kitt's Memories.mp3
The Story of Aunt Mary 42-xx-xx (387) Randy's Memories.mp3
The Story of Aunt Mary 42-xx-xx (388) David Visits Kitt.mp3
The Story of Aunt Mary 42-xx-xx (389) Ben Talks to Sheriff.mp3
The Story of Aunt Mary 42-xx-xx (390) Curious About Mario.mp3
The Story of Aunt Mary 42-xx-xx (391) Bill Questioned.mp3

The Story of Aunt Mary 42-xx-xx (392) Reads Wakefield Newspaper.mp3
The Story of Aunt Mary 42-xx-xx (393) Forced Resignation.mp3
The Story of Aunt Mary 42-xx-xx (394) Aunt Mary Visits Carla.mp3
The Story of Aunt Mary 42-xx-xx (395) Pleading with Carla.mp3
The Story of Aunt Mary 42-xx-xx (396) Dr Questions David.mp3
The Story of Aunt Mary 42-xx-xx (397) Carla Will Tell What She Knows.mp3
The Story of Aunt Mary 42-xx-xx (398) Mario Wants to Mail Letter.mp3
The Story of Aunt Mary 42-xx-xx (399) Bill Won't Have to Resign.mp3
The Story of Aunt Mary 42-xx-xx (400) Story About Kitt's Lost Friend.mp3
The Story of Aunt Mary 42-xx-xx (401) Trip to Huntsville.mp3
The Story of Aunt Mary 42-xx-xx (402) Ben Sure of Jessie.mp3
The Story of Aunt Mary 42-xx-xx (403) Kitt's Friend Revealed.mp3
The Story of Aunt Mary 42-xx-xx (404) Deed to Mario's Sister.mp3
The Story of Aunt Mary 42-xx-xx (405) Board Wants Bill's Resignation.mp3
The Story of Aunt Mary 42-xx-xx (406) Wanting to Locate Mario.mp3
The Story of Aunt Mary 42-xx-xx (407) Bill Told of the Board's Decision.mp3
The Story of Aunt Mary 42-xx-xx (408) Mario Refuses to Go Home.mp3
The Story of Aunt Mary 42-xx-xx (409) Bill Wants to Find Mario.mp3
The Story of Aunt Mary 42-xx-xx (410) Mario Asked to Stay.mp3
The Story of Aunt Mary 42-xx-xx (411) Randy Asked to Help Kitt.mp3
The Story of Aunt Mary 42-xx-xx (412) Randy Talks to Dr Laraby.mp3
The Story of Aunt Mary 42-xx-xx (413) Jessie Learns of Brett's Plan.mp3
The Story of Aunt Mary 42-xx-xx (414) Lily and Randy Talk.mp3
The Story of Aunt Mary 42-xx-xx (415) Planning Trip to Chicago.mp3
The Story of Aunt Mary 42-xx-xx (416) Lefty Against Helping Kitt.mp3

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New Purchases (Continued from page 39)

The Story of Aunt Mary 42-xx-xx (417) Wanting to Change Henry Swanson's Mind.mp3
The Story of Aunt Mary 42-xx-xx (418) Anna Wants to Go Away with Mario.mp3
The Story of Aunt Mary 42-xx-xx (419) Trying to Convince Henry Swanson.mp3
The Story of Aunt Mary 42-xx-xx (420) Henry Changes His Mind.mp3
The Story of Aunt Mary 42-xx-xx (421) Henry Late for Board Meeting.mp3
The Story of Aunt Mary 42-xx-xx (422) Ben Blocks Bill's Reinstatement.mp3
The Story of Aunt Mary 42-xx-xx (423) Suspicious Ben.mp3
The Story of Aunt Mary 42-xx-xx (424) Randy Visits Kitt.mp3
The Story of Aunt Mary 42-xx-xx (425) Carla Pregnant.mp3
The Story of Aunt Mary 42-xx-xx (426) Leaving for Chicago.mp3
The Story of Aunt Mary 42-xx-xx (427) Mario Refuses to Go Home.mp3
The Story of Aunt Mary 42-xx-xx (428) Wakefield News Told to Dell.mp3
The Story of Aunt Mary 42-xx-xx (429) Talking to Capt Rouseau.mp3
The Story of Aunt Mary 42-xx-xx (430) Capt Rouseau Agrees to Help.mp3
The Story of Aunt Mary 42-xx-xx (431) Bill Told of Help from Capt Rouseau.mp3
The Story of Aunt Mary 42-xx-xx (432) Asks for Wakefield Paper.mp3
The Story of Aunt Mary 42-xx-xx (433) Jessie Agrees to Brett's Plan.mp3
The Story of Aunt Mary 42-xx-xx (434) Anna Questioned.mp3
The Story of Aunt Mary 42-xx-xx (435) Mario Must Hide.mp3
The Story of Aunt Mary 42-xx-xx (436) Anna Questioned Again.mp3
The Story of Aunt Mary 42-xx-xx (437) Kitt Tells of Hatred for Lane Family.mp3
The Story of Aunt Mary 42-xx-xx (438) Jessie Tries to Persuade Ben.mp3
The Story of Aunt Mary 42-xx-xx (439) Aunt Mary Goes to See Anna.mp3
The Story of Aunt Mary 42-xx-xx (440) Anna Denies Knowing Mario.mp3
The Story of Aunt Mary 42-xx-xx (441) Anna Admits

Knowing Mario's Whereabouts.mp3
The Story of Aunt Mary 42-xx-xx (442) Aunt Mary Told of Mario's Whereabouts.mp3
The Story of Aunt Mary 42-xx-xx (443) Bill Goes to Meet Mario.mp3
The Story of Aunt Mary 42-xx-xx (444) Bill Talks to Mario.mp3
The Story of Aunt Mary 42-xx-xx (445) Bill Tells of the Meeting.mp3
The Story of Aunt Mary 42-xx-xx (446) Orders Anna Out.mp3
The Story of Aunt Mary 42-xx-xx (447) Saying Goodbye to Anna.mp3
The Story of Aunt Mary 42-xx-xx (448) On the Train to Wakefield.mp3
The Story of Aunt Mary 42-xx-xx (449) Carla Told About Anna.mp3
The Story of Aunt Mary 42-xx-xx (450) Mario Wants to Talk to Board Members.mp3
The Story of Aunt Mary 42-xx-xx (451) Mario Talks to Board Members.mp3
The Story of Aunt Mary 42-xx-xx (452) Lily and Randy Talk.mp3
The Story of Aunt Mary 42-xx-xx (453) Kitt Doesn't Want to See Randy.mp3
The Story of Aunt Mary 42-xx-xx (454) Ben Talks to District Attorney.mp3
The Story of Aunt Mary 42-xx-xx (455) District Attorney Talks to Dr Laraby.mp3
The Story of Aunt Mary 42-xx-xx (456) Wedding Date Set.mp3
The Story of Aunt Mary 42-xx-xx (457) Ben Telephones Sanitorium.mp3
The Story of Aunt Mary 42-xx-xx (458) Tells Brett About Ben's Plans.mp3
The Story of Aunt Mary 42-xx-xx (459) Wedding Plans.mp3
The Story of Aunt Mary 42-xx-xx (460) Ben Arrives at the Sanitorium.mp3
The Story of Aunt Mary 42-xx-xx (461) Lefty's Housing Idea.mp3
The Story of Aunt Mary 42-xx-xx (462) Ben Visits Kitt.mp3
The Story of Aunt Mary 42-xx-xx (463) Brett Reassures Jessie.mp3
The Story of Aunt Mary 42-xx-xx (464) Ben Thrown out of Sanitorium.mp3
The Story of Aunt Mary 42-xx-xx (467) Dr Laraby Arrives.mp3

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New Purchases (Continued from page 40)

The Story of Aunt Mary 42-xx-xx (468) Doesn't Want Randy to Leave.mp3
The Story of Aunt Mary 42-xx-xx (469) Talking About Kitt's Situation.mp3
The Story of Aunt Mary 42-xx-xx (470) Ben Is Tender Toward Jessie.mp3
The Story of Aunt Mary 42-xx-xx (471) Aunt Mary Talks to District Attorney.mp3
The Story of Aunt Mary 42-xx-xx (472) Kitt's Feelings for Randy.mp3
The Story of Aunt Mary 42-xx-xx (473) David Visits Kitt.mp3
The Story of Aunt Mary 42-xx-xx (474) Dr Laraby Wants to See Aunt Mary.mp3
The Story of Aunt Mary 42-xx-xx (475) Talking About Ben's Will.mp3
The Story of Aunt Mary 42-xx-xx (476) Brett Introduced to Lily.mp3
The Story of Aunt Mary 42-xx-xx (477) Dr Laraby Talks to Aunt Mary.mp3
The Story of Aunt Mary 42-xx-xx (478) Lily Meets Brett for a Drink.mp3
The Story of Aunt Mary 42-xx-xx (479) Randy Told of Kitt's Feelings.mp3
The Story of Aunt Mary 42-xx-xx (480) Ben Makes Advances.mp3
The Story of Aunt Mary 42-xx-xx (481) Peggy Returns.mp3
The Story of Aunt Mary 42-xx-xx (482) Jessie Goes to See Brett.mp3
The Story of Aunt Mary 42-xx-xx (483) Lily Breaks Down.mp3
The Story of Aunt Mary 42-xx-xx (484) Lily Brushes off Randy.mp3
The Story of Aunt Mary 42-xx-xx (485) Kitt Talks to Bill.mp3
The Story of Aunt Mary 42-xx-xx (488) Lefty's Present.mp3
The Story of Aunt Mary 42-xx-xx (489) David Knows Lily's Secret.mp3
The Story of Aunt Mary 42-xx-xx (490) Indictment News.mp3
The Story of Aunt Mary 42-xx-xx (491) Gossip About Brett.mp3
The Story of Aunt Mary 42-xx-xx (492) Kitt Arrested.mp3
The Story of Aunt Mary 42-xx-xx (493) Kitt's Faith in Randy.mp3
The Story of Aunt Mary 42-xx-xx (494) Randy and Kitt

Talk.mp3
The Story of Aunt Mary 42-xx-xx (495) Jessie Waiting for Brett.mp3
The Story of Aunt Mary 42-xx-xx (496) Angus Refuses Kitt's Case.mp3
The Story of Aunt Mary 42-xx-xx (497) Randy Talks to Aunt Mary.mp3
The Story of Aunt Mary 42-xx-xx (498) Angus Visits Kitt.mp3
The Story of Aunt Mary 42-xx-xx (499) Randy Visits Kitt.mp3
The Story of Aunt Mary 42-xx-xx (500) Peggy Concerned About Randy.mp3
The Story of Aunt Mary 42-xx-xx (501) Real Estate Suggestion.mp3
The Story of Aunt Mary 42-xx-xx (502) Real Estate Plans.mp3
The Story of Aunt Mary 42-xx-xx (503) Randy and Peggy Argue.mp3
The Story of Aunt Mary 42-xx-xx (504) Asked About Feelings for Kitt.mp3
The Story of Aunt Mary 42-xx-xx (505) Ben Has a Heart Condition.mp3
The Story of Aunt Mary 42-xx-xx (506) Ben Comes Home for a Nap.mp3
The Story of Aunt Mary 42-xx-xx (507) Randy Promises to Wait for Kitt.mp3
The Story of Aunt Mary 42-xx-xx (508) Peggy, Aunt Mary and Lefty Talk.mp3
The Story of Aunt Mary 42-xx-xx (509) Brett Invited to the Calvert's.mp3
The Story of Aunt Mary 42-xx-xx (510) Kitt About to Be Sentenced.mp3
The Story of Aunt Mary 42-xx-xx (511) Kitt Sentenced.mp3
The Story of Aunt Mary 42-xx-xx (512) Ben Has an Attack.mp3
The Story of Aunt Mary 42-xx-xx (513) Aunt Mary Questions Randy.mp3
The Story of Aunt Mary 42-xx-xx (514) Thinks Randy Has Fallen for Kitt.mp3
The Story of Aunt Mary 42-xx-xx (515) Talking About Ben's Medicine.mp3
The Story of Aunt Mary 42-xx-xx (516) Suspects Ben Is Ill.mp3
The Story of Aunt Mary 42-xx-xx (517) Peggy Worried About Randy and Kitt.mp3
The Story of Aunt Mary 42-xx-xx (518) Jessie Told of Ben's Heart Condition.mp3

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New Purchases (Continued from page 41)

The Story of Aunt Mary 42-xx-xx (519) Jessie Is Angry with Brett.mp3
The Story of Aunt Mary 42-xx-xx (520) Jessie and Brett Make Up.mp3
The Story of Aunt Mary 42-xx-xx (521) David Drops by the Lane Farm.mp3
The Story of Aunt Mary 42-xx-xx (522) Peggy Concerned About Randy.mp3
The Story of Aunt Mary 42-xx-xx (523) Ben Is Upset.mp3
The Story of Aunt Mary 42-xx-xx (524) Possible Client for Randy.mp3
The Story of Aunt Mary 42-xx-xx (525) Brett Told of New Developments.mp3
The Story of Aunt Mary 42-xx-xx (526) Bill Told of Mr Bergman.mp3
The Story of Aunt Mary 42-xx-xx (527) Planning Ben's Death.mp3
The Story of Aunt Mary 42-xx-xx (528) Ben Has Another Attack.mp3
The Story of Aunt Mary 42-xx-xx (529) Jessie Refills Prescription.mp3
The Story of Aunt Mary 42-xx-xx (530) Lefty Receives Package.mp3
The Story of Aunt Mary 42-xx-xx (531) Peggy and Lily Talk About Randy.mp3
The Story of Aunt Mary 42-xx-xx (532) Randy Curious About Lefty.mp3
The Story of Aunt Mary 42-xx-xx (533) Randy Talks About Lily.mp3
The Story of Aunt Mary 42-xx-xx (534) Talking About the Bergman Tragedy.mp3
The Story of Aunt Mary 42-xx-xx (535) Brett Given Ultimatum.mp3
The Story of Aunt Mary 42-xx-xx (536) Randy Eager to See Kitt.mp3
The Story of Aunt Mary 42-xx-xx (537) Bill Comments on Peggy's Matchmaking.mp3
The Story of Aunt Mary 42-xx-xx (538) Randy Visits Kitt.mp3
The Story of Aunt Mary 42-xx-xx (539) Lefty's Secret Revealed.mp3
The Story of Aunt Mary 42-xx-xx (540) Ben Spreads Gossip.mp3
The Story of Aunt Mary 42-xx-xx (541) Lily Seems to Agree with Peggy.mp3
The Story of Aunt Mary 42-xx-xx (542) Randy Loses Mr Bergman's Business.mp3
The Story of Aunt Mary 42-xx-xx (543) Randy Talks to Mr Bergman.mp3

The Story of Aunt Mary 42-xx-xx (544) Ben Will Handle the Sale.mp3
The Story of Aunt Mary 42-xx-xx (545) Jessie to Visit Randy's Office.mp3
The Story of Aunt Mary 42-xx-xx (546) Aunt Mary Talks to the Bergman's.mp3
The Story of Aunt Mary 42-xx-xx (547) Lefty Told.mp3
The Story of Aunt Mary 42-xx-xx (548) Worried About Randy's Temper.mp3
The Story of Aunt Mary 42-xx-xx (549) Randy and Ben Argue.mp3
The Story of Aunt Mary 42-xx-xx (550) Brett and Jessie Argue.mp3
The Story of Aunt Mary 42-xx-xx (551) Randy Tells of His Visit to Ben's Office.mp3
The Story of Aunt Mary 42-xx-xx (552) Lefty Advises Against Telling Randy the Truth.mp3
The Story of Aunt Mary 42-xx-xx (553) Randy Told.mp3
The Story of Aunt Mary 42-xx-xx (554) Randy Returns Home.mp3
The Story of Aunt Mary 42-xx-xx (555) Plan to Make Randy Jealous.mp3
The Story of Aunt Mary 42-xx-xx (556) Brett Is Disgusted with His Situation.mp3
The Story of Aunt Mary 42-xx-xx (557) Jessie Interrupts Brett's Luncheon Date.mp3
The Story of Aunt Mary 42-xx-xx (558) Jessie Stays for Lunch.mp3
The Story of Aunt Mary 42-xx-xx (559) Lily Suspects the Truth.mp3
The Story of Aunt Mary 42-xx-xx (560) Randy Gives Lily a Ride.mp3
The Story of Aunt Mary 42-xx-xx (561) New Roommate in Prison.mp3
The Story of Aunt Mary 42-xx-xx (562) Kitt Talks to Her Roommate.mp3
The Story of Aunt Mary 42-xx-xx (563) Kitt Won't Get a Parole Hearing.mp3
The Story of Aunt Mary 42-xx-xx (564) Randy and Peggy Talk.mp3
The Story of Aunt Mary 42-xx-xx (565) Aunt Mary Asked to Visit Kitt.mp3
The Story of Aunt Mary 42-xx-xx (566) Aunt Mary Visits Kitt.mp3
The Story of Aunt Mary 42-xx-xx (567) Brett Drops by the Calvert's.mp3
The Story of Aunt Mary 42-xx-xx (568) Aunt Mary Has Doubts About Kitt.mp3
The Story of Aunt Mary 42-xx-xx (569) Dinner at the Supper Club.mp3

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New Purchases (Continued from page 42)

The Story of Aunt Mary 42-xx-xx (570) Kitt Talks to Dr Whitney.mp3
The Story of Aunt Mary 42-xx-xx (571) Randy Has a Real Estate Idea.mp3
The Story of Aunt Mary 42-xx-xx (572) Aunt Mary to See Dr Laraby.mp3
The Story of Aunt Mary 42-xx-xx (573) Dr Whitney Talks to Dr Laraby.mp3
The Story of Aunt Mary 42-xx-xx (574) David Told of Real Estate Plan.mp3
The Story of Aunt Mary 42-xx-xx (575) Kitt Cut out of Ben's Will.mp3
The Story of Aunt Mary 42-xx-xx (576) Dr Whitney Changes His Mind About Kitt.mp3
The Story of Aunt Mary 42-xx-xx (577) Randy Excited About Real Estate Progress.mp3
The Story of Aunt Mary 42-xx-xx (578) Brett Told of Proposed Changes in Ben's Will.mp3
The Story of Aunt Mary 42-xx-xx (579) Brett and Jessie Talk.mp3
The Story of Aunt Mary 42-xx-xx (580) Peggy Receives House Plans.mp3
The Story of Aunt Mary 42-xx-xx (581) Randy Asked If He Is in Love with Kitt.mp3
The Story of Aunt Mary 42-xx-xx (582) Lefty Will Loan Randy Two Thousand Dollars.mp3
The Story of Aunt Mary 42-xx-xx (583) Lefty Wants His Interest to Go to Peggy.mp3
The Story of Aunt Mary 42-xx-xx (584) Kitt Talks to Dr Whitney.mp3
The Story of Aunt Mary 42-xx-xx (585) Kitt Hears Rumor About Randy.mp3
The Story of Aunt Mary 42-xx-xx (586) Jessie Brings up the Past.mp3
The Story of Aunt Mary 42-xx-xx (587) Mrs Emerson and Dr Whitney Discuss Kitt.mp3
The Story of Aunt Mary 42-xx-xx (589) Dr Whitney Will Continue to See Kitt.mp3
The Story of Aunt Mary 42-xx-xx (590) Dr Whitney Will Help Kitt.mp3
The Story of Aunt Mary 42-xx-xx (591) Lily Sees the Dream House.mp3
The Story of Aunt Mary 42-xx-xx (592) Ben Offers to Buy the Dream House.mp3
The Story of Aunt Mary 42-xx-xx (593) Brett Plans to Kill Ben.mp3
The Story of Aunt Mary 42-xx-xx (594) Jessie to Call Ben's Lawyer.mp3
The Story of Aunt Mary 42-xx-xx (595) Sets Price of

Dream House.mp3
The Story of Aunt Mary 42-xx-xx (596) Invitation to David's for Refreshments.mp3
The Story of Aunt Mary 42-xx-xx (597) Kitt Questions David About Randy.mp3
The Story of Aunt Mary 42-xx-xx (598) Dr Whitney Will See Ben.mp3
The Story of Aunt Mary 42-xx-xx (599) Worried About Selling the House.mp3
The Story of Aunt Mary 42-xx-xx (600) Having Lunch with the Howard's.mp3
The Story of Aunt Mary 42-xx-xx (601) Ben Asked to See Kitt.mp3
The Story of Aunt Mary 42-xx-xx (602) Model House Sold.mp3
The Story of Aunt Mary 42-xx-xx (603) Dr Whitney Talks to Ben.mp3
The Story of Aunt Mary 42-xx-xx (604) Kitt Told of Ben's Refusal.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 Cave-in.mp3
Eleventh Hour xx-xx-xx Death Of Elaine.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 The Double aka Imposter (AFRS)(some noise).mp3
Eleventh Hour xx-xx-xx The Good Is Oft Interred (AFRS).mp3
Eleventh Hour xx-xx-xx Threatening Letter.mp3
Eleventh Hour xx-xx-xx (17) The Invisible Man.mp3
Eleventh Hour xx-xx-xx (18) The Mountian Climber.mp3
Eleventh Hour xx-xx-xx (9) Tavern Of Lost Souls.mp3
Epic Casebook xx-xx-xx (412) The Final Chapter.mp3
Epic Casebook xx-xx-xx (417) Grand Prix Is Death.mp3
Epic Casebook xx-xx-xx (420) Warnings Anonymous.mp3

Here's To Veterans xx-xx-xx (1006) First Song - Tonight.mp3
Here's To Veterans xx-xx-xx (341) First Song - Mr Callahan.mp3

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New Purchases (Continued from page 43)

Here's To Veterans xx-xx-xx (342) First Song - Indian Love Call.mp3
Here's To Veterans xx-xx-xx (371) First Song - I Didn't Want To Love You.mp3
Here's To Veterans xx-xx-xx (375) First Song - Delicado.mp3
Here's To Veterans xx-xx-xx (376) First Song - Thunderbird.mp3
Here's To Veterans xx-xx-xx (479) First Song - The Breeze That Brings My Baby Back To Me.mp3
Here's To Veterans xx-xx-xx (480) First Song - The Fiddlin' Bullfighter.mp3
Here's To Veterans xx-xx-xx (537) First Song - When You Wish Upon A Star.mp3
Here's To Veterans xx-xx-xx (538) First Song - When The White Lilacs bloom Again.mp3
Here's To Veterans xx-xx-xx (561) First Song - Plymouth Rock.mp3
Here's To Veterans xx-xx-xx (562) First Song - Timber Train.mp3
Here's To Veterans xx-xx-xx (625) First Song - Yellow Rose Of Texas.mp3
Here's To Veterans xx-xx-xx (690) First Song - You Made Me Love You.mp3
Here's To Veterans xx-xx-xx (691) First Song - Lazy Mary.mp3
Here's To Veterans xx-xx-xx (692) First Song - The Wang-Wang Blues.mp3
Here's To Veterans xx-xx-xx (693) First Song - Swinging On A Star.mp3
Here's To Veterans xx-xx-xx (694) First Song - Stardust Cha Cha.mp3
Here's To Veterans xx-xx-xx (695) First Song - The Hep Cats Summer Talk.mp3
Here's To Veterans xx-xx-xx (696) First Song - Ain't She Sweet.mp3
Here's To Veterans xx-xx-xx (697) An Evening With Lerner And Lowe.mp3
Here's To Veterans xx-xx-xx (698) First Song - Look, Look.mp3
Here's To Veterans xx-xx-xx (699) First Song - Before I Reach The Town-O.mp3
Here's To Veterans xx-xx-xx (700) First Song - You Gotta Look Up.mp3
Here's To Veterans xx-xx-xx (701) First Song - Yours Is My Heart Alone.mp3
Here's To Veterans xx-xx-xx (702) First Song - Hawaaii Calls.mp3
Here's To Veterans xx-xx-xx (708) First Song - The

World Is Waiting For The Sunrise.mp3
Here's To Veterans xx-xx-xx (709) First Song - Seven League Boots.mp3
Here's To Veterans xx-xx-xx (727) First Song - Mexican Jumping Bean.mp3
Here's To Veterans xx-xx-xx (732) First Song - Guenzite Polka.mp3
Here's To Veterans xx-xx-xx (738) First Song - Opus In Chartruse.mp3
Here's To Veterans xx-xx-xx (774) First Song - Bernie's Theme.mp3

Lone Ranger 47-10-08 (1521) The Mountain Of Missing Men.mp3
Lone Ranger 47-10-10 (1522) Summons In Silver.mp3
Lone Ranger 47-10-13 (1523) Silver Bullet Mine.mp3
Lone Ranger 47-10-15 (5124) Feud Plot.mp3
Lone Ranger 47-10-20 Driver's Boy.mp3
Lone Ranger 47-10-24 Bad Brother.mp3
Lone Ranger 47-10-27 The Worktrain.mp3
Lone Ranger 47-10-31 Two Gangs.mp3
Lone Ranger 47-11-03 Lady In The Mask.mp3
Lone Ranger 47-11-17 Clarabelles' Birthday Present.mp3
Lone Ranger 47-11-28 The Imperfect Frame.mp3
Lone Ranger 47-12-01 Sunset Valley.mp3
Lone Ranger 48-03-05 Holly Hill Holdup.wav
Lone Ranger 48-03-08 Toll Bridge.wav

Mail Call 47-10-01 (266) Guest - Frank Sinatra, Frances Langford.mp3
Mail Call 47-10-08 (267) Guest - Lina Romay, Groucho Marx.mp3
Mail Call 47-11-05 (271) Guest - Mel Torme, Ginny Simms.mp3
Mail Call 47-12-03 (275) Guest - Hoagy Carmichael, Jane Powell.mp3
Mail Call 48-12-08 (328) Guest - Frances Gifford, Ginny Simms.mp3
Mail Call xx-xx-xx (243) Guest- Dinah Shore, Tony Martin.mp3
Mary Lee Taylor 48-07-10 (0) Skeleton In the Attic.mp3
Mary Lee Taylor 48-10-23 (1) Moving To Capitol City.mp3
Men At Sea 43-07-11 (2) Story Of A Convoy.wav
Men At Sea 43-07-18 (3) Land Locked Shipyards.wav

One Night Sand 49-05-09 (2007) First Song - Crusin' Down The River.mp3
One Night Stand 44-07-06 (295) First Song - San Fernando Valley (AFRS).mp3

(Continued on page 45)

New Purchases (Continued from page 44)

One Night Stand 44-08-10 (349) First Song - Baby, Won't You Please Come Home (AFRS).mp3

One Night Stand 44-09-28 (372) First Song - Groove Diggin'.mp3

One Night Stand 45-11-08 (864) First Song - The Mourissi Waltz.mp3

One Night Stand 46-01-10 (848) First Song - Twelve O'Clock Whistle.mp3

One Night Stand 46-01-27 (857) First Song - The Bells Of Saint Mary.mp3

One Night Stand 55-xx-xx (3680) First Song - String Of Pearls.mp3

Right To Happiness xx-xx-xx Miles' Younger Sister, Deborah, Has Come Into The Inn..mp3

Road Of Life 47-12-01.mp3

Road Of Life 47-12-02.mp3

Road Of Life 47-12-03.mp3

Road Of Life xx-xx-xx Jim Was A Little Puzzled By Francie's Cool Reception.mp3

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

Secrets Of Scotland Yard xx-xx-xx Murder At Moat House Farm (no op or close).mp3

Spotlight Revue 48-10-29 Guest - Tony Martin.mp3

Spotlight Revue 48-11-05 Guest - Jerry Colonna.mp3

Spotlight Revue 48-11-19 Guest - Morton Downey.mp3

Spotlight Revue 48-12-17 Guest - Ralph Edwards.mp3

Spotlight Revue 48-12-24 Guests - The Harry Stanton Choir.mp3

The Aldrich Family 48-12-16 Henry Throws A Party.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

Under Arrest 48-06-06 Pack Of Cigarettes.mp3

Under Arrest 48-08-01 Spook Of Sherwood Mansion.mp3

Whispering Streets 58-xx-xx Owing A Car.mp3

Whispering Streets 58-xx-xx Suspicion (muffled).mp3

Whispering Streets 58-xx-xx The Doctor Is Back

(muffled).mp3

Whispering Streets 58-xx-xx The Helpful Sister In Law (muffled).mp3

Database Updates

October 21, 2006

NEW LOGS -

The Story Of Gunsmoke

Gunsmoke(Aus)

Country Music Time(Air Force)

Country Music Time (Navy)

REVISED LOGS -

Hopalong Cassidy

It's Maritime

Mr and Mrs North

Gunsmoke

ADD'L EPISODES AVAILABLE -

Request Performance

Men At Sea

One Night Stand

OTHER -

TV Lark - Spelling

Twenty-six By Corwin

Moon River - Episode Title Correctins

Bing Crosby (Kraft music Hall) Episode Title Corrections

Kraft Music Hall (Bing Crosby) Episode Title Corrections

DELETE LOGS -

Country Music Time

October 29, 2006

REVISED LOGS -

Secrets Of Scotland Yard

The Anderson Family

The Line-Up

Ripley's Believe It Or Not

Cisco Kid

Mr Keen

Imagination

ADDED NEW EPISODES -

John Steele, Adventurer

Under Arrest

Top Secret

The Witches Tale

(Continued on page 46)

New Purchases (Continued from page 45)

SPELLING -

Cliff Edwards Show
The World In Music
Zero Hour
Cisco Kid

EPISODE CORRECTIONS

Lone Ranger
Jungle Jim
Dark Fantasy
Command Performance

November 6, 2006

NEW LOG

Faces In The Window

NEW LOG -

Abies Irish Rose

REVISED LOGS -

The Witches Tale
Baby Snooks
Good News Of
Coke Time
The Hermits Cave
Walter Winchell
Hop Harrigan
Theater Royal
Forecast
Big Town

SPELLING -

Cisco Kid
Gang Busters
Favorite Story
Command Performance
Ripleys Believe It Or Not
Flit Frolics
The Key

OTHER -

A Life In Your Hands - Episode Title Information
Here's To Veterans - Add'l Episodes
Bright Star - Episode Title Change
The Casebook Of Gregory Hood - Renamed log
Lights Out - Episode title Change
American School Of The Air - Add'l Episode Available

November 15, 2006

NEW LOGS -

Police Woman
The Top Guy
This Is Civil Defense
Happy Hank

REVISED LOGS

Big Town
Roy Rogers
Crime Letters From Dan Dodge
Man From Homicide
Mystery Theater - ABC
Satan's Waitin
Adv of Rocky Jordan
Story Behind The Song
The Aldrich Family
On Stage

SPELLING -

Cisco Kid
Captains Of Industry
Cloak & Dagger
Lum & Abner
Kraft Music Hall- Al Jolson

ADD'L EPISODES

Baby Snooks
Amos And Andy
Circle Arrow Show
FBI in War And Peace

