



# The Old Radio Times

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## DUFFY'S TAVERN: YEAR ONE

by Martin Grams, Jr. ©2011

Early radio broadcasting required fine-tuning -- and not the kind that came from dial twitching. Case in point: June 26, 1931. NBC presented "The Fearful Seven," the tale of Merton Moth and his noiseless glider, Michael Mosquito -- brief glimpses into the home lives of Fanny Fly, Frankie Flea, Grand Roach and their friends. The NBC offering was promised to be a comedy, and ensured newspaper columnists that the comedy element would predominate the production. There was nothing funny with the story, and radio, had it not already established itself as a medium of music, news, prayer and commentary, might have been doomed as a result of disastrous broadcasts such as this. If radio audiences wanted authentic laughter from a weekly, half-hour program, what they needed was Ed Gardner. It would not be until ten years later that *Duffy's Tavern* would usher in a new form of comedy entertainment.

As the genially sarcastic, ever-hopeful con man Archie -- who never had a last name, even as Duffy himself was never seen -- he defined the cynical second-generation Irishman at the outer fringe of New York's social order. The program fast developed a following that crossed social, economic and geographical boundaries. *Duffy's Tavern* ranked with Fred Allen's program as broad an appeal as the goofiest slapstick comedies on the air.

Archie was the pivot of the establishment, but he was not alone there. Always on hand were the absent proprietor's gabby, man-hungry

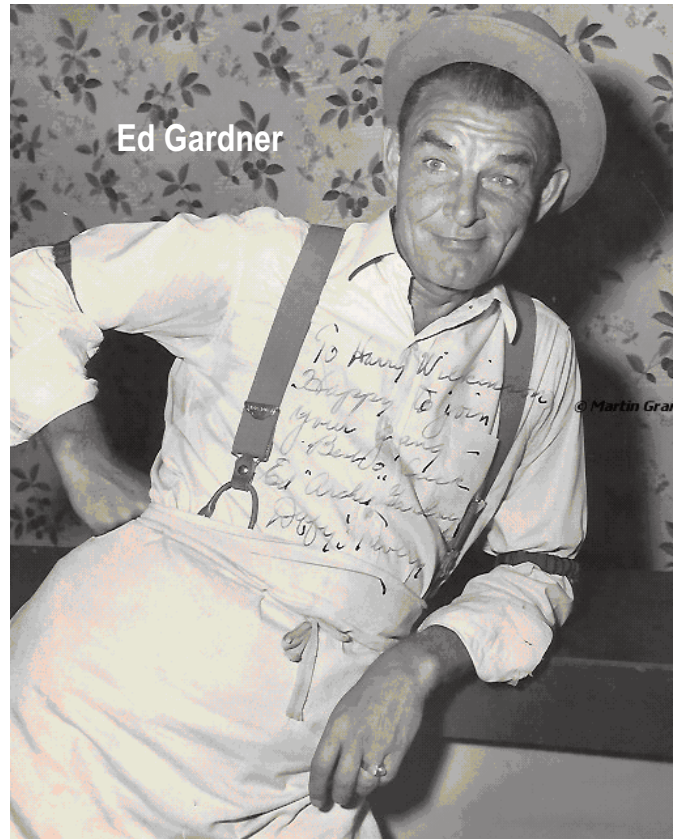


Photo credit Dan Reidstra

daughter, known simply as Miss Duffy, who spoke in pure Brooklynese, and the waiter Eddie, a shrewd black menial who obeyed with "Yazzuh" but always got the better of his boss in their verbal exchanges. Habitues included Clifton Finnegan (who did not appear on the program until season two), a moron with occasional flashes of brilliance whose every line began with "Duhhh," and radio veteran Colonel Stoopnagle, the orotund inventor of such useful devices as the 10-foot pole, "for guys who wouldn't touch with one," and the gun with two barrels, one to shoot ducks with and the other, which didn't work, to not shoot other hunters with. Crackpot O'Toole, forger and poet who wrote

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mostly bum check and sonnets “in pure cubic centimeter,” was another Duffy’s regular. Not heard but often discussed was Two-Top Gruskin, a two-headed baseball player whose value to his team was that he could watch first and third at the same time. Two-Top (whose real name was Athos and Porthos Gruskin) once went to a masquerade ball as a pair of bookends and won the affections of a pretty girl because he was a tall blond and brunette. “There was just something different about him,” she explained. Officer Clancy made frequent visits, usually threatening to close the place for some petty violation, ever thwarted by Archie’s logical argument: “You can’t close us up. We aint’ got a license.”

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Archie wasn’t otherwise so successful with his unceasing efforts to con or exploit his guests. When smooth-talking Slippery McGuire, seeking to beat his bar tab, suggested to Archie how he can make a fortune by patenting electricity, Archie pays him \$10 to register the patent. After coughing up another \$3 to print stock certificates and \$5 more to include DC along with AC, he believes himself the King of Kilowatts, even though Eddie is doubtful (“I always connected you more with natural gas”). The plans falls through when Archie learns that Benjamin Franklin had beaten him to the patent, but Slip-

pery launches him on a new career by informing him that Franklin had carelessly forgotten to take one out on the kite.

The long-running radio program moved production to Puerto Rico in 1949 to take advantage of a tax exemption the island gave to new industries, although the Third Avenue setting remained the same. But the stellar guests who had once regularly visited Duffy’s didn’t care to travel so far for a broadcast, and the program’s ratings fell precipitously.

*Duffy’s Tavern* was the brain child of Ed Gardner, a former executive for an advertising agency, later responsible for such radio programs as *Ripley’s Believe-It-Or-Not* and *The Joe Penner Show*. The radio comedy retained a popularity large enough to spawn a stage play (1948), a major motion picture (1945) and a short-run television program (1952) plus two experimental pilots (1947 and 1949).

The success of *Duffy’s Tavern* was dependent on the gag writers for the program. The first two seasons consisted of three writers: Mac Benoff, Parke Levy and Abe Burrows. Having read every radio script, this author can verify that the funniest scripts are definitely the earliest broadcasts. But the program was doomed when Burrows and the other writers were unable to create enough scenarios to keep the program fresh. By late 1942, they had already begun recycling their plot devices: Archie tries to sell fake jewelry to Finnegan; Archie writes a pageant about American history; and the plot most often used... Archie entertains Mrs. Cornelia Piddleton (occasionally spelled “Pittleton” depending on which scripts you consult) and her Lord Byron Ladies’ Literary Society and, after losing his guest speaker, attempts to pawn off Finnegan as the celebrated presenter. The program’s saving grace began with the third season, when *Duffy’s Tavern* made the move to

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Hollywood and celebrities began making guest appearances. Archie and the cast were able to poke fun of the celebrities as they did in the first season. (The move to Puerto Rico in 1949 didn't help any, and proved a disaster, ultimately forcing NBC to make the decision to axe the program for good.)

Regardless of what past encyclopedias report, the July 1940 broadcast of *Forecast* failed to gain the immediate attention of a sponsor. The network, hoping to sell a number of studio-created in-house programs without the need of an advertising agency, made arrangements for every broadcast of *Forecast* to be transcribed, in case the program could later be sampled by a potential sponsor. It wasn't until months later that *Forecast* ultimately helped convince the Magazine Repeating Razor Company to sponsor the program, thanks to the efforts of the J.M. Mathes Advertising Agency (who knew that Magazine wanted to hock their product, Schick Razor, on the radio). In September of 1940, two transcription discs were cut from *Forecast* and executives at Mathes circulated one recording to potential sponsors, while retaining the duplicate as a master backup.

The initial contract between the sponsor and the network stipulated a 16-week sponsorship from March 1, 1941 to June 14, 1941, which was a bit unusual since most contracts with the network were placed on a 13-week schedule (13 times 4 equals 52). Since it was proven that listenership was at the lowest during what was generally considered vacation time, 13 weeks in the summer were usually dedicated to a different radio program, paid for by the same sponsor, but for a cheaper price.

To attract new listeners, at the suggestion of the network, the first season featured at least one celebrity guest every week. Under the same contract, CBS had the option of approval when

choosing the celebrities. Obviously, the network made sure that no celebrity appearing on *Duffy's Tavern* would cross-promote a radio program presently heard over a competing network. Celebrities include Parks Johnson and Wally Butterworth, hosts *Vox Pop*; Colonel Stoopnagle was the weekly host of *Quixie-Doodles*; both programs aired over CBS. At the time Paul Lukas, Hildegard, Milton Berle and Orson Welles were making their guest appearances, they were not presently committed to a radio program on the rival networks. And for the broadcast of June 7, 1941, certainly a major influence by CBS, Ilka Chase, actress and novelist whose radio program, *Luncheon at the Waldorf*, recently concluded, paid a visit to the tavern. Her appearance on *Duffy's* was designed to promote her new radio program, which



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premiered on June 6. The announcer, John Reed King\*, closed the episode with the following mention: "Archie wants me to thank Ilka Chase for coming here tonight and to announce that he will be her guest next Friday night on her new program for Camel Cigarettes... Penthouse Party."

The first season also introduced listeners to two regulars: Shirley Booth and Eddie Green. Miss Duffy, the proprietor's daughter, liked almost every man who walked into the tavern, and she had a friend, Vera, who also liked men. This certainly added a female element to the program, opening the door to jokes about matrimony, romance, dating and other similar topics. "In matrimony you marry an armful and wind up with a roomful," Archie once quipped. "It takes two to make a marriage -- a single girl and an anxious mother," Miss Duffy explained. After Miss Duffy explained her cosmetic affairs to Archie, the bar keep turned to Eddie. "What with lipstick on their lips, rouge on their cheeks, mascara on their eyes, polish on their nails, and now paint on their legs, the dames sure take a shellacking."



*Shirley Booth and Ed Gardner*

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\* Footnote: John Reed King was the first announcer for the series, who welcomed the studio audience by explaining the evening's proceedings, and performed the commercials. King was also emcee of CBS' *This is the Life* and announcer of the *Gay Nineties Revue*.

Shirley Booth was known primarily as a Broadway actress, who, up to the time Duffy's Tavern premiered, won critical praise for her role of Ruth Sherwood in the 1940 production of *My Sister Eileen*. During her tenure on Duffy's, the first three seasons, she received top billing at the opening of every broadcast, always billed as "the star of *My Sister Eileen*." When Booth left the series in 1943, actresses playing the role of Miss Duffy never received such limelight, downgraded to simply name mention like the rest of the cast.

**BOOTH:** (to Ilka Chase) Your friends are always so classy, ain't they? They're all raconteuses, chanteuses, danseuses... it's a wonder you never bring down any hippopotamotuses.

Eddie Green, who would later find greater fame as Stonewall, the fix-it-all lawyer on *Amos n' Andy*, played Eddie the waiter, gripper-extraordinary at Duffy's, an apprehensive citizen of Harlem, and was in real-life a well-known Negro comedian. He was also in the food business (ironically), and owned a chain of Harlem restaurants for a couple decades. Eddie was the equivalent of Jack Benny's Rochester -- who often had the best come-back lines for his employer.

**ARCHIE:** With a dame like Elsa Maxwell coming here you think this tablecloth is high class enough?

**EDDIE:** Well, I tell you what you can do with it.

**ARCHIE:** What?

**EDDIE:** Tear one more hole in the corner and tell her it's Italian lace.

The listening audience often dismissed reality because orchestras like John Kirby's did not play in taverns like Duffy's; and sooner or later it would occur to the listeners as odd that although Archie was a bartender, no one ever seemed to take a drink. But no one noticed it at the time, which said something about one of the most





Archie to squawk about the music and demand an Irish tenor. These conversations are one-way affairs. Archie answers to Duffy explaining everything. Program did not score as well as the original *Forecast* show, but was plenty good. Everything will depend upon script and how consistently Gardner can perform. Session as it stands is certainly a novel comedy set-up. Band is John Kirby's, a restrained tho swingy orchestra. Series' first guest was Colonel Stoopnagle, strictly terrific in a lunatic impersonation of an Irish tenor. Some of the plugs for Schick Razor were cleverly worked into the script."

### SEASON ONE

March 1 to June 14, 1941

Columbia Broadcasting System

**Sponsor:** Magazine Repeating Razor Company

**Day and Time:** Saturday, 8:30 to 8:55 p.m., EST

**Music:** John Kirby's Orchestra

**Announcer:** John Reed King

**Series Regulars:** Shirley Booth and Eddie Green

**Episode #1** Broadcast Saturday, March 1, 1941

Guest: Col. Stoopnagle

Plot: Plot is described above.

**Episode #2** Broadcast Saturday, March 8, 1941

**Guest:** Deems Taylor

**Plot:** Still seeking musical night life for the tavern, in reference to Duffy's request last week, Archie tries to figure out where he can hire musicians until Deems Taylor happens to drop-by. Taylor kindly invites Archie and Miss Duffy to be his hosts tomorrow at the Philharmonic. When Archie explains the tavern needs a little musical addition, Taylor gets them a calypso singer. John Kirby's Orchestra performs "Dance of the Sugar Plum Fairies" during the intermission.

### Memorable Lines

**ARCHIE:** Eddie... what is a calypso?

**EDDIE:** Why, er, that's when the sun gets blotted out.

**ARCHIE:** Eddie, that's an eclipso... you see that, Mr. Taylor, and he's twice as smart as Duffy – and it's three to one you didn't know what a calypso was until you go on *Information Please*.



**Episode #3** Broadcast Saturday, March 15, 1941

**Guest:** Orson Welles

**Plot:** Discussions about the bard and Francis Bacon are discussed on account that Orson Welles is dropping by. Welles happens to be in New York City to do a play called *Native Son*, written by Richard Wright, which Welles and John Houseman were producing. Taking advantage of the opportunity, Archie tries to get Welles to participate as the feature attraction for the tavern's St. Patrick's Day pig roast since it's the kind of job for a ham actor. Joan Edwards, who would later become a semi-regular on the program, is the musical guest and sings "Do I Worry?"

### Memorable Lines

**BOOTH:** Mr. Welles, you're my idea of the perfect Shakespeare actor. I will never forget you in that picture, "Romeo and Juliet."

**WELLES:** I was never in the picture, "Romeo and Juliet."

**SHIRLEY:** You see, Archie... it was Norma Shearer.



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## Memorable Lines

**ARCHIE:** Well, you're lookin' great. How's things in the drama?

**WELLES:** Well, Archie. My theatrical activities have been somewhat curtailed since my Hollywood peregrination.

**ARCHIE:** Oh, well, of course that's up to the individual.

**WELLES:** Well, naturally.

**ARCHIE:** So you were in Hollywood, hah? They keep you busy out there?

**WELLES:** Well, kind of.

**ARCHIE:** What were you doing?

**WELLES:** Same old thing – writing, directing, producing, and acting.

**ARCHIE:** Boy, you sound like a one-man Preston Sturges...

**Episode #4** Broadcast Saturday, March 22, 1941

**Guest:** Bill "Bojangles" Robinson

**Plot:** An income tax inspector arrives to look over the books while Archie attempts to lure Bill "Bojangles" Robinson to perform at Duffy's under an exclusive contract. Distracted because of the audit, Archie ultimately makes an error. While entertaining a man in the tavern named Sherman, Archie is unaware that the new guest is a spy for the Stork Club, and without Archie being aware of it, Robinson signs an exclusive to the Club and promptly leaves for new pursuits. John Kirby and his Orchestra perform "Why Cry Baby?" and "Hot Time in the Old Town."

**Episode #5** Broadcast Saturday, March 29, 1941

**Guests:** Hildegarde and Arthur Treacher

**Plot:** Treacher is billed as "Hollywood's favorite screen butler" and steals the limelight from the entire radio cast in this script. Treacher goes from a gentleman's gentleman to a bum's bum when he is hired by Archie to become his assistant, who in turn also answers the phone for Archie. Treacher's dreams of how to improve the tavern do not work, however, and Archie is forced

to reduce the overhead. Hildegarde, who received top billing above Treacher in the opening of the broadcast, is constrained to a few lines of dialogue and singing "Sweet Petite."

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**Episode #6** Broadcast Saturday, April 5, 1941

**Guests:** Morton Downey and the Vox Pop Boys

**Plot:** Miss Duffy tries to convince the Vox Pop Boys (Parks Johnson and Wally Butterworth) to allow her to audition for their program, and she sings "You Walked By." Morton Downey shows up and sings "Molly Malone." Eddie gets mistaken as a contestant for the Vox Pop program. John Kirby and his Orchestra performs "Keep an Eye on Your Heart," and "The Dance of the Sugar Plum Fairies," the latter of which he performed in the first broadcast of the series.

## Memorable Lines

**WALLY:** Well, the first question is: When waiting on table should you serve from the left or from the right?

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**EDDIE:** Well, that depends on which side of the customer is closest to the kitchen.

**WALLY:** Sorry, Eddie, you should always serve from the left.

**EDDIE:** From the left, eh?

**WALLY:** Yes.

**EDDIE:** Well, personally, I ain't superstitious.

**Episode #7** Broadcast Saturday, April 12, 1941

**Guest:** Arthur Murray

**Plot:** Dance expert Arthur Murray gives some of the tavern's guests, including Miss Duffy, some dancing lessons and Larry Adler, the world-famous harmonica player (now appearing at the Roxy in New York City), performs three variations on a theme by Paganinni. Duffy, meanwhile, spends his time stuck in a phone booth at the tailor shop without any pants, and is unable to come to the tavern and meet Murray in person. Archie pays Francis McCabe five bucks for dancing lessons. In order for Sam the Tailor to accept Duffy's check, he needs proof Duffy is who he says he is, so Archie has Adler perform a song live on the radio by request of "Sam the Tailor."

**Episode #8** Broadcast Saturday, April 19, 1941

**Guest:** Colonel Stoopnagle

**Plot:** Archie thinks the tavern needs a hostesses to help bring customers in, so Archie hereby calls to order the Board of Directors of Duffy's Tavern, Limited, (limited, of course) consisting of Archie, Eddie and Miss Duffy. Stoopnagle, making an idiot's delight in assuming the tavern is no longer around, decides to buy a band and a bar and call it a tavern – Duffy's Tavern – "what a name!" When Stoop discovers that there is already such a place, he decides to sue them for plagiarism. This is the first episode to make reference to Clancy, the Cop. Joan Edwards returns to sing another song.

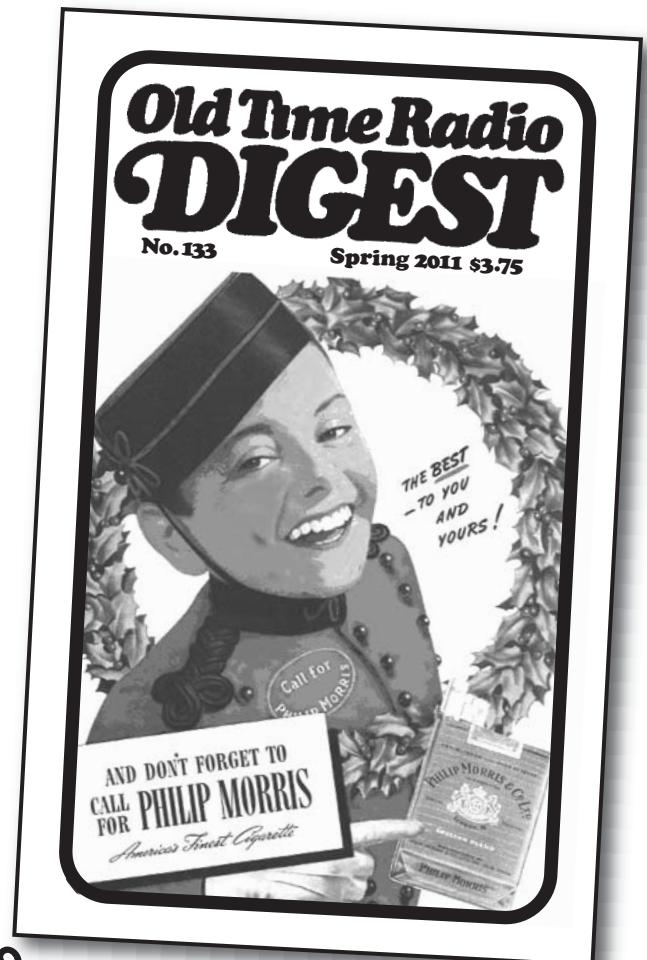
### Memorable Lines

**ARCHIE:** Oh, Colonel Stoopnagle... how are you?

**STOOPNAGLE:** Shhh, I'm traveling incognito.

**ARCHIE:** Incognito, huh?

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**STOOPNAGLE:** Yes, I don't want to know that I've been here... Don't refer to me by name.

**ARCHIE:** What'll I call you?

**STOOPNAGLE:** Colonel Stoopnagle.

**ARCHIE:** I wish I were an idiot so I could enjoy this conversation.

**Episode #9** Broadcast Saturday, April 26, 1941

**Guest:** Tallulah Bankhead

**Plot:** Archie tries to teach Eddie the proper way to introduce a woman of Bankhead's stature to the tavern, by adding class to the joint. Eddie even fixes up the table with wax bananas. Bankhead, however, won't eat at the tavern when she learns that beer and pig knuckles are on the menu. Archie happens to be away for a moment when Bankhead arrives and when he returns, he mistakes her for a normal customer, and makes embarrassing remarks about the tavern while talking up the great Tallulah Bankhead – unaware she is standing in front of him the entire time. Bankhead closes the broadcast reciting a dramatic poem, "Abe Lincoln Walks at Midnight." John Kirby's orchestra performs "Arabian Nightmare."

**Trivia, etc.** The poem Bankhead recites originated from Burton Egbert Stevenson's *The Home Book of Verse* (1879).

**Episode #10** Broadcast Saturday, May 3, 1941

**Guest:** Hildegard and Maxie Rosenbloom

**Plot:** When Maxie Rosenbloom stops by the tavern, he accidentally crushes Miss Duffy's hand because of his strength. Hildegard stops by and the prize fighter finds her "vivacious." Because Archie is in love with the singer, he gets jealous and makes an attempt to woo her after referring to her as "Mademoiselle Hildegard, from the Savoy Plaza - the chanteuse." Hildegard gives Archie a prompt rejection and proves to Archie, who was in disagreement with Rosenbloom, that a big handsome mass of muscle is what women really want.

**Memorable Lines**

**BOOTH:** Why did you give up fighting to go on the radio?

**MAXIE:** Well, all the time when I was a fighter, my ambition was to talk on the radio, but, at the end of every fight, they gave the other guy the microphone and he would say, "Hello, mom, I'll be right home."

**BOOTH:** Well, why didn't you say hello mom, I'll be right home, too?

**ARCHIE:** What, in his condition?

**Episode #11** Broadcast Saturday, May 10, 1941

**Guest:** Elsa Maxwell

**Plot:** To celebrate Duffy's 25th anniversary, Archie hires Elsa Maxwell, social set worker, to give a party at the tavern. He attempts to impress Maxwell with suggestions on party games, but Miss Duffy insists on playing post office and spin the bottle. Duffy, meanwhile, is beaten with a baseball bat and unable to attend the tavern to celebrate. Jacques Fray and Mario Braggiotti, a famed piano duo who performed on radio as early as 1932, supplied musical entertainment using their two pianos.

**Memorable Lines**

**ARCHIE:** Oh, hello, Duffy. Congratulations on your twenty-fifth wedding. Mrs. Duffy kissed you how many times? No kiddin', twenty-five?... Oh, with a baseball bat.

**Episode #12** Broadcast Saturday, May 17, 1941

**Guest:** Milton Berle

**Plot:** Comedian Milton Berle pays a visit to the tavern, having grown up in the neighborhood and hasn't seen the place since he was a kid. He is shocked to see how the condition of the tavern has worn down. Archie attempts to convince Berle to emcee a floor show, suggesting it would improve the tavern's clientele. When Duffy is disillusioned, Berle relents and performs comedy monolog.

**Memorable Lines**

**ARCHIE:** Say, Duffy, guess who's coming here tonight? Milton Berle. That little noisy kid who used to hang around here all the time. Milton Berle... Duffy, remember the kid who used to buy joke books, memorize the jokes and then say he made them up himself?... Well, that's

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That being said, The Old Radio Times will run free ads from individuals, groups and dealers whose ideals are in line with the group's goals and who support the hobby.

Publishing houses who wish to advertise in this magazine will be considered if they supply the publisher and editor with a review copy of their new publication. Anyone is free to submit a review or a new publication about old time radio or nostalgia though.

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We will gladly carry free ads for any other old time radio group or any group devoted to nostalgia. Submit your ads to: [bob\\_burchett@msn.com](mailto:bob_burchett@msn.com)

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Milton. Sure's he's been in Hollywood... yeah, done pretty good, too. Yeah, I know you always said he was a smart kid. Remember -- he was the only kid on the block who could explain the funny papers to you.

**Trivia, etc.** Orson Welles was scheduled make a return to the program for May 17 broadcast, but he took ill on the West Coast and was unable to fly to New York, so Milton Berle substituted.

**Episode #13** Broadcast Saturday, May 24, 1941

**Guest:** Paul Lukas

**Plot:** Paul Lukas, recent winner of the NY Drama Critics Award, stops by the tavern as a guest. Miss Duffy assumes Lukas won the Nobel prize. Archie proposes to singer Peg La Centra, after she performs "A Romantic Guy, I." She is swept off her feet when she meets Paul Lukas and Archie's chances drop to zero.

**Episode #14** Broadcast Saturday, May 31, 1941

**Guest:** James J. Walker

**Plot:** James J. Walker, former mayor of New York City, is an old friend of Duffy's and stops by to check out the tavern and the people working hard behind the counter. Duffy apparently used to be an old election district captain and helped Walker get 600 votes in the district. Walker has ulterior motives, however, when he explains to Archie that he is here to help save the relationship between Duffy and his wife. Miss Duffy mistakes Walker as the new bartender and gives him tips on how not to overflow the glasses, and how they all have fake bottoms. This is the first appearance of Crudface and Dugan, Archie's lawyers.

### Memorable Lines

**DUGAN:** Don't answer that, Archie.

**CRUDFACE:** I object.

**ARCHIE:** Objection sustained.

**DUGAN:** Hey Crudface, what's that sustained?

**CRUDEFACE:** That's a radio program without a sponsor.

**Episode #15** Broadcast Saturday, June 7, 1941

**Guest:** Ilka Chase



**Plot:** Ilka Chase, actress and novelist, pays a visit to the tavern. Archie wants her to do for the tavern what she did at the Waldorf, and suggests calling the new radio program "Dinner at Duffy's." Such a stunt might keep the tavern open over the summer, but when the question of salary comes along, she says no dice. Chase adds: "Is this to be Dinner at Duffy's or Supper at Sing Sing?" Chase leaves when the food is too rich at the tavern, having heard Archie explain what they serve, claiming she's going back to the Waldorf for some good old-fashioned corned beef and cabbage.

**Trivia, etc.** In the beginning of this episode, Archie makes a mention that next week is the last night for Duffy's Tavern, because Duffy plans to close the tavern for the summer. Chase's former program, which was broadcast in the afternoon time slot, concluded just a couple weeks before her appearance on *Duffy's Tavern*.

**Episode #16** Broadcast Saturday, June 14, 1941  
**Guest:** Miss June Nevin

**Plot:** Miss June Nevin of the Moore-McCormack Steamship Lines, the one that hires entertainers and bands for the boats that go to South America, is guest in this episode and when Archie finds out who is planning to pay a visit, not only does this prompt a Carmen Miranda joke, but he attempts to get Eddie Green "the singing waiter" to get booked for the coming season. Crudface and Dugan, Archie's lawyers, show up towards the end of the broadcast and create a fiasco that messes up the entire affair.

**Trivia, etc.** At the conclusion of this episode, the announcer informs the radio audience that *Duffy's Tavern* will return in the middle of September and to pay attention to local newspaper listings for details. ■

**Shameless plug...** *I am finishing my book about Duffy's Tavern, which has been in the works for about ten years. Only thing holding me up is contacting a certain individual in the Midwest has what I know will fill in the remaining gaps I need to complete the manuscript. The book is contracted through Bear Manor Media and due for a 2012 release.*



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# Beyond Kansas City: The Texas Rangers and Life on Red Horse Ranch

by Ryan Ellett

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The Texas Rangers were formed in the early 1930s by Arthur B. Church, the hands-on owner of Kansas City's KMBC, the city's CBS affiliate. The Texas Rangers was an eight-piece band that specialized in cowboy and western music, though they were not adverse to mixing gospel, traditional, and other miscellaneous tunes into their repertoire. The Rangers were actually two quartets, one of singers and the other of musicians. The exact membership of the group during the earliest days is a bit hazy, but all the performers were KMBC staff musicians who were tasked with creating a western outfit. This assignment came though none of the them actually had any notable background in western or cowboy music. The most authentic of the Rangers troupe was Texas-born singer-songwriter "Tex" Owens (Doie Hensley by birth), the Original Texas Ranger. Owens, an employee of

KMBC for most of the 1930s, was, interestingly, never an official member of the band even though he performed with them regularly.

Even though the Texas Rangers were picked up by CBS's coast-to-coast network as early as November 1, 1932, the band was primarily a regional act based out of Kansas City which performed both on KMBC radio and in concert in the surrounding counties. It's not known exactly when the band appeared in its first musical drama show, *Flying Horse Ranch*, but it was likely in 1933 or 1934. The characters played by the band members were in place when the Rangers arrived in Chicago in August, 1934, to record at the World Broadcasting studios. On August 27, 1934, the full eight-piece band, along with Owens providing additional vocals, recorded two sides, "Dude Ranch Party" Pt. 1 and 2. The next day Owens recorded four solo



*Cast of the Red Horse Ranch*

tracks; his signature “Cattle Call” (later popularized by Eddy Arnold), “Two Sweethearts,” “Rocking Alone in an Old Rocking Chair,” and “Pride of the Prairie”.

Radio transcription series were a potentially lucrative source of income for the right talent and Arthur Church was sure his Texas Rangers fit the bill. Freeman Correll and Charles Gosden had popularized the concept of radio transcription, the business of recording a program to rent or sell to interested stations, with their blockbuster *Amos 'n' Andy* show in the late 1920s. During the early 1930s several transcription companies sprang up offering new material to radio stations. *The Air Adventures of Jimmy Allen*, *Chandu*, *the Magician*, *Tarzan*, and *Cecil and Sally* were just a few series which achieved a considerable degree of popularity via various transcription services. By the middle of the decade four companies, the C. P. MacGregor Service, the RCA/NBC Thesaurus Library, the Standard Radio Library, and the World Broadcasting Service, had the most market share with

their contracts with 350 stations nationwide.

Gomer Cool, a Missouri native who received some formal training on the violin at the Kansas City Horner-Conservatory under the eye of Danish-born composer Sir Carl Busch, began working at KMBC in 1929. He was called upon by Church to write a set of scripts which aired as *Flying Horse Ranch*. Finding the broadcasts successful on local radio, Church began planning to use the series to vault his Texas Rangers to greater fame via syndication efforts. The scripts were not ground-breaking in any way. They related the continuing story of a group of ranch hands on the Flying Horse Ranch who are called on to save their beloved ranch from the nefarious schemer Steve Bradford who would take control of it if given the chance. More important than Cool's story was the music of the Texas Rangers. There were three to five songs per fifteen-minute episode, each performed by the Texas Rangers, Tex Owens, or both. These nine musicians all took dramatic parts in the program in addition to their playing.



How much time passed between the airing of *Flying Horse Ranch* and when advertising agency J. Stirling Getchell, Inc. expressed interest in the program is not yet known. Neither is it known exactly how such a small radio series came to the attention of Getchell's New York agency. Regardless, Getchell was made aware of Church's series and decided it would be a good vehicle to promote the Socony-Vacuum Oil Company. Getting the attention of such an up-and-coming ad company was a real coup for Church. Getchell's agency had earned its first major account just three years earlier in 1932 when they were given the chance to promote Chrysler's new model, the Plymouth. After sales took off other notable companies came knocking, including the then-second largest oil company Socony-Vacuum (later Mobiloil, now part of ExxonMobil).

Contracts between the two parties were signed on March 30 and Cool's *Flying Horse Ranch*, now re-named *The Red Horse Ranch*



(officially dubbed *Life on the Red Horse Ranch* but rarely referred to by the entire name) in honor of Socony's famous red horse logo, had the financial backing to get recorded. The contract indicates a dozen KMBC employees were signed for the project: Gomer Cool, Doie Hensley (Tex) Owens, Duane Swalley, Edward Cronenbold, Roderick May, Robert Crawford, Ruth Barth, John Preston, Paul Sells, Herbert Kratoska (frequently referred to as "Herbie"), Eddie Edwards, and Marion Fonville (misspelled "Folville" on the contract and "Fondville" in a newspaper review). A photo taken in Chicago

hints at fourteen players, however. One of the extra two has been confirmed as Clarence Hartman who began performing in the band around this time.

Though no information survives indicating which parts each cast member played, most of them can be surmised without much trouble. Robert Crawford likely played "Bob" for the obvious reason he generally went by that name and similarly, "Tex" was surely played by "Tex" Owens. As the only female in the cast, Rose Carter would have been played by Ruth Barth. Texas Rangers historian Kevin Coffey has identified Marion Fonville as "Alabam." Fonville was an announcer which would make him a prime candidate for the series announcer as well. Gomer Cool is identified in various documentation as "Tenderfoot" and Edward Cronenbold is documented as "Tuscon." Herbert Kratoska played Arizona, Hartman portrayed "Idaho," and Sells was "Monty." The other three primary characters, Cheyenne, Sam Carter, and Cookie, have not yet been positively identified with the other known actors.

The *Red Horse Ranch* contract called for KMBC to produce and record no less than twenty-six episodes, each of which would have 90 seconds of space at the beginning and end for a commercial message. The station had to cover all production costs but retained all rights to the show, allowing them to market it further when the partnership with Socony-Vacuum Oil ended. This initial order of 26 episodes was to be recorded by April 15, 1935, so they could then be sent out to anywhere within the territory being targeted by J. Stirling Getchell for Socony's Lubrite product.

The advertising agency was required to run at least two episodes per week, thus the 26 shows would fill a thirteen-week block, a common broadcasting schedule at the time. The

contract indicates a full year's worth of episodes (104) was to be produced though there is no indication so many were ever made. *Variety* magazine reported in the summer of 1935 that the Texas Rangers had finished recording 39 additional episodes of *Life on Red Horse Ranch*. This matches the sixty-five scripts which exist in the station's archives, of which only the first 26 World broadcast recordings are circulating so far in the old time radio community. An additional 38 episodes are believed to exist in private collections, thus accounting for 64 of the 65 recorded. Beyond the original 65 broadcasts two additional undated scripts numbered 97 and 100 exist but there are no clues as to whether the contents were ever aired.

Recording on *Red Horse Ranch* began Tuesday, April 2, at the World Broadcasting studios in Chicago where the Texas Rangers had cut two sides back in August, 1934. The first 26 episodes were all cut in four days with each actor earning fifty dollars per day for their work. World Broadcasting Systems was a major player in the burgeoning radio transcription market, recording both music and dramatic radio fare, and Church was wise to associate his product with the company.

While in Chicago the Rangers did an extra three hours of recording at the Decca Record Studios earning themselves another twenty dollars. On April 6 they laid down eight tracks on a Saturday afternoon. The songs were: "Goin' Down to the Santa Fe," "Prairie Dreamboat," "Careless Love," "Let the Rest of the World Go By," "New River Train," "Lonesome Valley Sally," "The Big Corral," and "Trail to Mexico." Immediately following this session a band called the Happy Hollow Hoodlums with exactly the same instruments (fiddle, accordion, guitar, and banjo) recorded three songs, "Down Home Rag," "Panama," and a promotional recording for Julian Kohange Company, a shoe store. That



KMBC had a long-running program rural comedy program called *Happy Hollow* leads to the easy theory that the Hoodlums were the Texas Rangers. These recordings were instrumentals with no vocals, but why the musicians would record under this alternate moniker is not explained by company documents.

*Red Horse Ranch* was not the commercial breakthrough that Church hoped. The program did reach a respectable number of radio markets, including some of the largest in the Midwest. It was aired on WGN (Chicago), WWJ (Detroit, some sources claim legendary station WXYZ), WHK (Cleveland) and WCCO (Minneapolis). Smaller markets included some in Illinois (WTAD, Quincy, WJBL, Decatur, WDZ, Tuscola, and WEBQ, Harrisburg), Iowa (WOC, Davenport, and WHO, Des Moines), Indiana (WFBM, Indianapolis, WKVB, Richmond, WHBU, Anderson, WBOW, Terre Haute, and WLBC, Muncie), Missouri (KMOX, St. Louis, and KFRU, Columbia), Colorado (KGIW, Alamosa, KLZ, Denver, KFXJ, Grand Junction, and KIDW, Lamar), South Dakota (KABN, Aberdeen, and KGFX, Pierre), Wyoming (KDFN, Casper, and



KWYO, Sheridan), Kansas (KGNO, Dodge City, KFH, Wichita, and WIBW, Topeka), Montana (KGIR, Butte, KFBB, Great Falls, and KGCX, Wolf Point), Nebraska (KMMJ, Clay Center, KFOR, Lincoln, WOW, Omaha, and KGKY, Scottsbluff), and North Dakota (WDAY, Fargo, and KLPM, Minot).

Indeed, there is little that makes *Life on the Red Horse Ranch* stand out to modern listeners. The ranch hands are, for the most part, indistinguishable from each other and the characters are pretty much stock characters for western fare. Sam Carter is the noble ranch owner, trying to scratch out an honest living in a tough business. Rose Carter, Sam's daughter, is a kind-hearted gal who wins the heart of all the boys, especially Alabam. Cookie, the African American cook, displays dim-witted buffoonery typical of many radio black-face characters of the time. Steve Bradford, the bad guy trying to take ownership of the Red Horse, blends with countless such characters from western radio, television, and film. The cowboy drawl is not convincing

and the minimal use of sound affects blunts some of the scenes. Nevertheless, numerous contemporary old time radio listeners have found the series perfectly listenable and even entertaining, if not on the level of the era's most beloved programs. What *Red Horse Ranch* lacks in story and acting quality is more than made up for by the polished sound of the Texas Rangers.

*Life on Red Horse Ranch* was broadcast in the markets mentioned above over a period of about two years before interest waned. Still, KMBC received enough requests for information on the series in succeeding years that Cool felt compelled to write an internal memo in 1939 addressing the status of the series. It was, as the recordings suggest and as Cool himself professed, not an action show. The episodes were built around dialog and songs, and the few action sequences were, with only bare-bones sound effects, stilted and undramatic. Cool even showed flashes of irritation to those within the company who continued to try and sell the series as a competitor to such classics as *The Lone*



*Ranger*. The program was intended to spotlight the music of the Texas Rangers; sustained action was not doable when a quarter-hour broadcast featured four songs (“no more, no less,” though that was not always the case). In fact, to market the show as an action program was dishonest and sure to disappoint any buyer in a short period of time.

Outside of the nature of the show, Cool warned of the physical state of the now-four-year-old World pressings. KMBC actually had few quality records to share with potential buyers, with most of the best sounding examples stored in Chicago and New York. Listening to the copies on hand in Kansas City was “not [his] idea of how to get the show sold.” Cool was – not to be cheeky – cool to the program at that point. He warned KMBC sales staff to “be pretty careful about what shows” they auditioned to potential clients since the sound quality for some of them could only be described as “pretty terrible”

Cool may have had other reasons for downplaying the saleability of *Red Horse Ranch*, however. By the end of the 1930s the Texas Rangers had received considerable time on

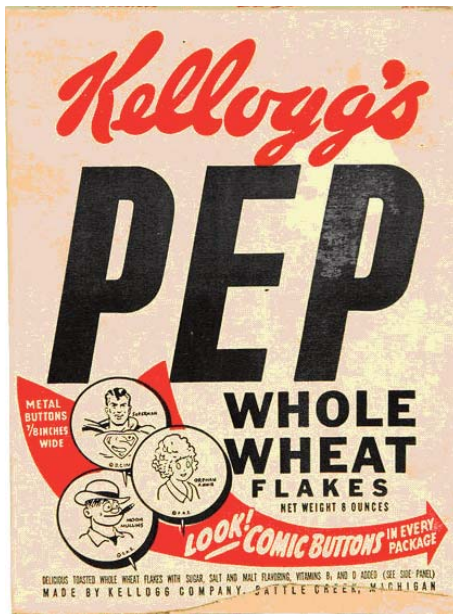
CBS' nationwide network and he was regularly pitching script ideas to networks and sponsors for new Rangers programs. Plus, the motion picture industry was getting some attention from Church. The last thing they would have wanted was for some early recordings with less than stellar acting performances in less-than-desirable sound to begin circulating and leave a poor impression on possible financial suitors.

Ultimately, Church pulled the plug on *Red Horse Ranch* by the end of the decade. In addition to the problems outlined by Cool, copyright issues with some of the songs performed by the band created headaches. With film, radio, and recording opportunities before the Rangers, *Red Horse Ranch* was shelved permanently before World War II broke out.

The first 26 episodes of *Life on Red Horse Ranch* were acquired by Randy Riddle in recent months and are now being made available in a distribution by the Old Time Radio Researchers. Hopefully most, if not all, the rest of the series' 65 episodes will be added to the group's holdings and offered to old time radio fans as a reintroduction to a 75-year-old-series, the creative work of Arthur Church, and the music of the Texas Rangers. ■







**Winning Bid:** \$1,262.79 (includes 15% Buyer's Premium) **Bids:** 13  
**Bidding Ended:** January 31, 2008  
 8.5" tall assembled and complete with all the flaps. ©1948 Superman Inc. Front of box has ad for Pep pins including images for Superman, Orphan Annie and Moon Mullins. Back panel features Superman 8-panel comic strip and from a numbered series of at least 12. Comes with a COA signed by Tom Tumbusch & Ted Hake.



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# The 4th Revised Ultimate History of Network Radio Programming & Guide to All Circulating Shows

Written by Jay Hickerson October, 2010  
Editor of Hello Again

# 565-page reference book listing over 6000 network, regional, local and syndicated radio programs. (Soft cover and spiral bound). This information was first presented in this combined format in 1992 with separate publications issued in 1986.

# Traces each program by giving broadcast dates, sponsors, network and air time. Often a brief description with one or two cast members is given. The main purpose, however, is to trace each program by showing when it was on the air.

# Lists ALL shows available to collectors. Exact dates and sources are mentioned in most cases.

# Includes theme music titles if known. Most complete source available.

Includes All Information  
AS OF OCTOBER 1, 2010

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## Meet the Members: Dave White

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Please tell us a little something about you and your history of old-time radio. How did it all begin for you?

As it happens, I was born (in 1951) just as radio's Golden Age was ending and TV's was beginning. I didn't really discover OTR until I was in my teens when, having developed a fascination (which I have never lost) for listening to distant radio signals, I began hearing OTR shows being broadcast at night on some of the few stations still carrying them in the late '60s. My interest grew when I got a job at the local radio station on my 16th birthday, and began seeking out anything and everything related to radio history. In the years between then and now, the time I've had available to enjoy OTR has waxed and waned, but my enjoyment of it has never gone away.

How many hours a day and week do you listen to OTR? Do you have a listening schedule or is it just random?

The average would probably be in the neighborhood of 6-8 hours a day. OTR is my "background music" in the office during work hours, my iPod playlist when I go on my daily two mile walk, and is available 24/7 in every room of the house thanks to Internet radio and a Part 15 transmitter.

By what primary means do you listen to your OTR?

Internet radio

What shows keep you going today?

*Broadway Is My Beat, Dangerous Assignment, Columbia Workshop*

What are your favorite OTR Comedies and why?

As a lifelong fan of well executed puns and malapropisms, I'm particularly fond of shows that

relied heavily on them, like *Duffy's Tavern, Burns & Allen, Fibber McGee & Molly*

Do you have any least favorite Comedies?

*Life of Riley, Father Knows Best*

What are your favorite OTR Mysteries and why?

*Mysterious Traveler, Sherlock Holmes, Dark Venture* – for no particular reason other than that I like them!

What are your favorite OTR Westerns

*Six Shooter, Frontier Gentleman, Have Gun Will Travel*

What are your favorite OTR Science Fiction shows and why?

*X Minus 1, Dimension X*. As a youngster, I read a lot of science fiction and these shows are the ones that contain the most of the kind of SF stories I particularly liked.

What show do you wish you had more of to listen to?

I'll never be able to listen to even a fraction of what's available, so this isn't an issue for me.

Please tell me who the best actor and actress in OTR is and why? Memories of him and her?

I suppose my favorites would be those who were not only actors, but were also writers, directors, and/or producers: Elliot Lewis, Orson Welles, Gertrude Berg

Is there a series that existed once but now there are no known copies, that you would like to hear?

( Not answered )

Is there anything else you'd like to say?

Just this: THANKS! It was only a couple of years ago that I became aware of OTRR (via [archive.org](http://archive.org)) and that discovery has dramatically increased my interest in, and enjoyment of OTR.

Thank you for taking part in this 'Meet The Members'.

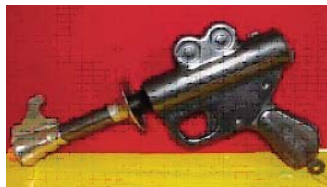
## Eye on Ebay: Passing the Buck

By Doug Hopkinson

My most recent pilgrimage to ebay had me searching for Buck Rogers paraphernalia. Buck Rogers began his career as Anthony Rogers in a pulp magazine called *Amazing Stories* in 1928. One year later his name was changed to Buck and he had his own syndicated comic strip. In 1932, he had his own radio show that ran until 1947. In 1933 a short film was made. In 1939 a popular serial film was made and finally in 1950 he made it to television. Buck Rogers captured the imagination of children and adults alike. This interest in Buck did not go unnoticed by anyone smart enough to see an opportunity to exploit it and turn it into financial profit. Mostly this exploitation was directed at children in the form of radio premiums and toys. Foremost in the toy category was the gun.

Now that the synopsis is concluded, let us look at some of what is currently being listed on ebay.

First up we have the 1934 model Buck Rogers Rocket Pistol manufactured by the Daisy Manufacturing



Company. Yes, the same company that makes the bb guns we all grew-up with. This model is the XZ-31, not to be confused with the smaller version the XZ-35. The XZ-31 is just over 9" in length while the XZ-35 is just over 7" long. The XZ-35 is also known as the Wilma model, named for Buck's female companion Wilma Deering. Both these guns are "pop-guns". They only make noise. They do not expel projectiles. These guns are both quite prevalent on ebay. Prices range greatly, mostly due to the condition of the piece. This particular example is in marvelous condition. Note that this listing has the

best offer option. The seller has declined 6 best offers so far. At \$550 it's not a great bargain but there have been similar ones that have sold for more.

Here is an example of an XZ-31 that is not in nice condition. Note that this item is a 7 day listing and began at \$9.99.



There were 5 bids in the first full day that brought the current price to \$42.21.

Next up have a look at this! A Buck Rogers Liquid Helium Water Pistol! Oh wait, sorry, it's just the box for a Buck Rogers Liquid Helium Water Pistol. But you could own it! For just \$1000.00!! Nothing says "cool me down" like liquid helium does on a hot summer day. (Incidentally, there is such a thing as liquid helium.)



Next we have a truly scarce piece of Buck Rogery. A Solar Scouts Embroidered Patch. The seller claimed to know virtually nothing about it and started the auction at \$49.99 At that price I personally was interested in it. I decided to watch it and was considering putting a bid in up to \$300.00 Why you ask?

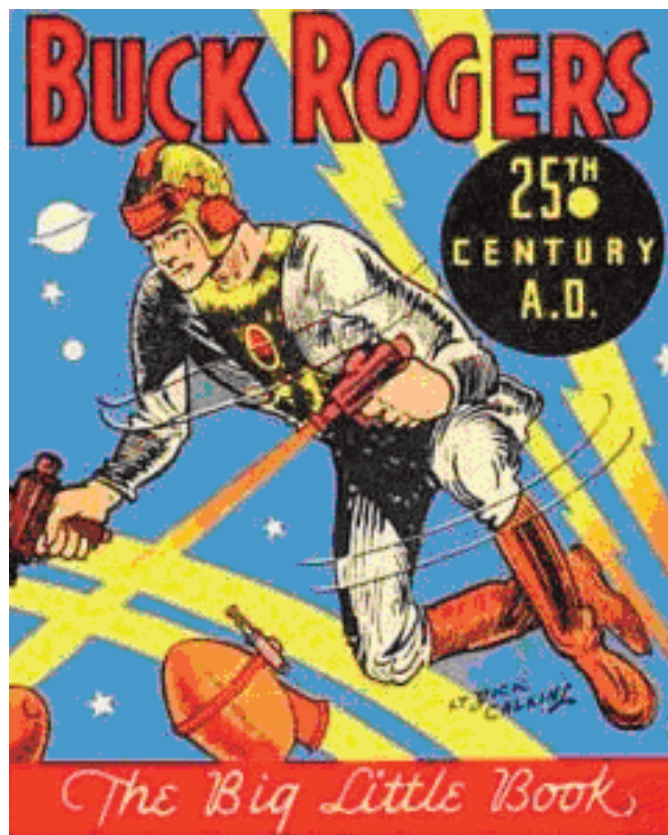
A bit of research reveals this patch to be a premium from Cream of Wheat in 1936. For a boxtop and 15 cents you could get this 3" embroidered patch. Today it is considered to be the rarest of all in the Buck Rogers premium cate-



gory. As you can see, this example was in perfect condition. The expected sale was between \$4000 and \$8000. It sold for a paltry \$3750.00!



There are a plethora of Buck Rogers items to be found on ebay. What I've presented today is a tiny fraction of what is available on any given day. If you don't want to put out big bucks for Buck, you can go with something like this last item I'm going to show you. Starting bid was \$3.99. That's what I did. ■



## Bud Collyer (1908-69)

By Billy Jack Long

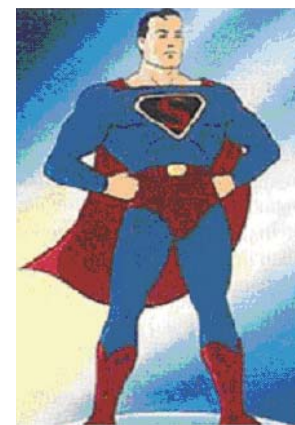
Clayton Johnson Heermance, Jr., was born June 18, 1908, in New York City into a show business family, well, the family would become a show business family. However, he didn't get in-

involved in acting until he was a law student at Fordham University (his father was a lawyer). For acting, he decided to use the nickname his family always called him, Bud, plus his mother's maiden name, Collyer. His sister, June Collyer (born Dorothea June Heermance), did the same thing when she went into acting. His brother, Richard (Richard V. Heermance), used his original birthname.



In the mid 1930s, he was out of law school and working as a law clerk. Still working in radio, he earned as much in one month on radio as he earned in a year as a clerk. In 1940, he went into acting full time.

Bud became Superman in the early part of that year. The original idea of Superman was very different than what he became. Originally, he couldn't fly. He could leap (jump) tall buildings. He hadn't been adopted by the Kents but, when his flying saucer from Krypton landed on



earth, a rich man saw the baby in the road and sent him to an orphanage in Metropolis.

Some of Superman's vulnerabilities happened on account of radio. When Bud Collyer decided to take a couple of weeks off to take a vacation with his family, it was explained that Superman had been exposed to kryptonite and it would take some time to recover. They never recorded shows and did reruns back in those days.

Superman and Clark Kent had two different voices. Superman had a deep voice while the mild mannered newspaper reporter, Kent, has a high squeaky voice. Bud pulled this off excep-

tionally well.

It should also be pointed out that the producers of Superman didn't want anyone to know who the actor was who was playing him. The broadcasts were open to the public, so Bud wore a mask. Sometimes, the cast went to various grocery stores and other venues. Bud had to wear a mask when he went.

Besides performing on the radio program, he also acted in the Superman cartoon series, produced by Paramount Pictures in Hollywood. Bud would move to Los Angeles for that part of his life. When the cartoons were finished (mid 1940s), he returned to New York.

After radio, Bud Collyer was a TV game show host. His most popular shows included *Beat the Clock*, *To Tell the Truth*, *Break the Bank*, and *Winner Take All*. He continued working in television, which included a new Superman cartoon series for Saturday morning TV, until his death on September 8, 1969, at the age of 61. He died of blood circulation problems at his home in Greenwich, Connecticut.

Bud Collyer was married twice. First, to Heloise Law Green from 1936 to 1951. They had a son. The second, to actress Marion Shockley, had two daughters and a son. Bud was a Sunday school superintendent and recorded the audio version of Good News for Modern Man, the New Testament in Today's English Version, for

The original sponsor of Superman was Kellogg's. The usual featured cereal was Kellogg's Pep. Corn Flakes, Rice Krispies, and other products

manufactured by the Battle Creek, Michigan, cereal company were often mentioned on the show. ■



## OTRR ACQUIRES NEW EPISODES & UPGRADED SOUND ENCODES FOR MAY/JUNE

This is a list of newly acquired series/episodes. They may either be new to mp3 or better encodes. These were acquired by the Group during the month of June. They were purchased by donations from members and friends of the Old Time Radio Researchers. If you have cassettes that you would like to donate, please e-mail [beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com) For reel-to-reels, contact [david0@centurytel.net](mailto:david0@centurytel.net) and for transcription disks [tony\\_senior@yahoo.com](mailto:tony_senior@yahoo.com)

### 1949 Christmas Seal Campaign

49-01-26 Guest - Rod Cameron.mp3

49-12-03 Guest - John Charles Thomas.mp3

49-12-12 Guest - Gordon Macrae.mp3

49-12-19 Guest - Bob Hope.mp3

### Adventure Trails

46-03-22 Stampede On The Chisolm Trail (Audition).mp3

### Adventures By Morse

46-01-18 Audition #1.mp3

46-01-19 Audition #2.mp3

46-01-20 City Of The Dead 1.mp3

46-01-27 City Of The Dead 2.mp3

46-02-03 City Of The Dead 3.mp3

46-02-10 City Of The Dead 4.mp3

46-02-17 City Of The Dead 5.mp3

46-02-24 City Of The Dead 6.mp3

46-03-03 City Of The Dead 7.mp3

46-03-10 City Of The Dead 8.mp3

46-03-17 City Of The Dead 9.mp3

46-03-24 City Of The Dead 10.mp3

### Air Force Hour

50-06-03 First Tune - Triumph Of Old Glory.mp3

50-06-10 First Tune - June Is Bustin' Out All Over.mp3



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**Allen And Jean**

46-04-20 News About New York.mp3

**Allen Prescott Show**

46-06-21.mp3

**Are These Our Children**

46-07-26 Nora Bailey Story (rebc 46-09-29).mp3

46-11-17 Edith Hayes Story.mp3

**A Christmas Carol**

49-12-25 Stars Lionel Barrymore.mp3

**A L Alexander's Mediation Board**

43-06-28 A Martial Dispute.mp3

**A Woman's Story**

44-11-18 Audition.mp3

**Adventures In Research**

44-12-30 Eyes And Ears For The Millions -  
pt 1.mp3

45-01-06 Eyes And Ears For The Millions -  
pt 2.mp3

**Bermuda Crash Flyers**

49-11-20 Guest - Edith Mizarand.mp3

**Bob Crane Show**

57-11-13.mp3

**Burl Ives Show**

46-12-15 First Tune - Wish I Was An Apple On  
A Tree.mp3

46-12-19 (14) First Tune - Blow Ye Winds Of  
Morning.mp3

46-12-20 First Tune - Get Along Little Dog-  
gies.mp3

46-12-21 (17) First Tune - Blow Ye Winds Of  
Morning.mp3

**Bill Cunningham News**

49-10-02 Does Russia Have The Bomb.mp3

**Blue Ribbon Time**

45-10-26 Jack Benny Goes To See Danny  
Kaye's New Movie.mp3

**Bob Burns Show, The**

46-10-06 Winston Has Been Kidnapped.mp3

**Club 930**

49-11-15 DJ - Merle Ross.mp3

**Club 930**

49-11-18 DJ - Gene Baker.mp3

**Coke Club**

46-07-19 First Tune - So It Goes.mp3

46-07-22 First Tune - I'd Be Lost Without  
You.mp3

46-08-26 First Tune - Evalina.mp3

46-08-28 First Tune - Five Minutes More.mp3

46-08-30 First Tune - The Girl That I Marry.mp3

46-09-02 First Tune - Walking Away With My  
Heart.mp3

46-09-04 First Tune - My O'Darlin, My O'Lovely,  
My O'Brien.mp3

46-09-06 First Tune - I Don't Know Why I Love  
You Like I Do.mp3

**Chesterfield Supper Club**

48-12-17 First Tune - Down Among The Shel-  
tering Palms.mp3

48-12-20 First Tune - Santa Claus Is Coming To  
Town.mp3

**CBS News Of The World**

43-10-20 Gains Are Reported By The Allies (op  
cut).mp3

**Cecil Brown News**

50-02-23 Franco In Spain.mp3

**Coast Guard Memorial**

48-08-04 Guest - Bob Hope.mp3

**Danny Kaye Show**

45-01-13 (02).mp3

45-01-20 (03).mp3

45-01-27 (04).mp3

45-02-03 (05).mp3

45-02-10 (06).mp3

45-02-17 (07).mp3

45-02-24 (08).mp3

45-03-03 (09).mp3

45-03-10 (10).mp3

45-05-11 (19).mp3

**Dick And Jeannie**

xx-xx-xx (19) First Tune - Believe It,  
Beloved.mp3

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## **Dick And Jeannie**

xx-xx-xx (20) First Tune - I Want a Girl Just Like the Girl That Married Dear Old Dad.mp3

xx-xx-xx (21) First Tune - Paper Doll.mp3

xx-xx-xx (22) First Tune - Gonna Dance With the Dolly with the Hole in Her Stocking.mp3

xx-xx-xx (23) First Tune - Blue Room.mp3

xx-xx-xx (24) First Tune - Pennies From Heaven.mp3

xx-xx-xx (37) First Tune - This Heart of Mine.mp3

xx-xx-xx (38) First Tune - The Charm of You.mp3

xx-xx-xx (39) First Tune - I Dream of You More Than You Dream I Do.mp3

xx-xx-xx (40) First Tune - I'm Through With Love.mp3

xx-xx-xx (41) First Tune - I Only Have Eyes for You.mp3

xx-xx-xx (42) First Tune - Don't Blame Me.mp3

xx-xx-xx (79) First Tune - I'll Be With You in Everything I Do.mp3

xx-xx-xx (80) First Tune - I'm a Little on the Lonely Side.mp3

xx-xx-xx (81) First Tune - I Ain't Got Nobody.mp3

xx-xx-xx (82) First Tune - All of My Love With All of My Heart.mp3

xx-xx-xx (83) First Tune - Irish Lullaby.mp3

xx-xx-xx (84) First Tune - Under a Blanket of Blue.mp3

## **Don Wright Chorus**

49-10-16.mp3

49-10-30 First Tune - Make Believe.mp3

## **Double Or Nothing**

49-10-13.mp3

50-08-30.mp3

## **Dinah Shore Birdseye Open House**

46-03-21 First Tune -Atlanta, GA (East Coast).mp3

46-03-21 First Tune -Atlanta, GA (West Coast).mp3

## **El Lobo Rides Again**

49-11-09 The Ambush.mp3

## **Engineer Operating Awards**

49-04-16 Rescue Of Cathy Fiskus.mp3

## **Eddie Cantor Show (Pabst)**

47-06-12 (38) Eddie Interviews A Prospective Son-In-Law.mp3

## **Faith In Our Time**

49-02-01 Guest - Dr Jay Richard Sneed.mp3

## **Family Hour**

xx-xx-xx (74) First Tune - Beat Out That Rhythm On The Drums.mp3

## **Fun At Breakfast**

46-02-27 First joke is about a case of son.mp3

46-02-28 A routine where they start a telegraph company.mp3

46-03-21 A routine where they start a telegraph company.mp3

## **Family Robinson**

xx-xx-xx (76) Dick returns from Chicago, announcing he has inherited an estate.mp3

## **Father Knows Best**

48-12-20 Audition.mp3

## **Fred Waring Show, The**

47-12-05 A Salute To Walt Disney.mp3

xx-xx-xx (86) Salute To Fort Oglethorpe.mp3

xx-xx-xx (87) First Tune -When The Lights Go On Again.mp3

## **Freedom USA**

52-03-23 (14) Dead Letter Carrier.mp3

## **Great Caesar's Ghost**

46-03-08 Audition.mp3

## **Great Gildersleeve, The**

49-04-13 (323) The Circus Comes To Summerfield.mp3

49-04-20 (324) Haunted House.mp3

49-12-14 (343) The Christmas Spirit.mp3

49-12-28 (345) The Hayride.mp3

## **Guys Next Door, The**

47-07-25 Audition.mp3



### **Gi-Jive**

xx-xx-xx (1117) First Tune - Russian Lullaby.mp3  
xx-xx-xx (1118) First Tune - Little Jazz.mp3

### **Glamour Girl**

46-08-21 Audition.mp3

### **Great Gildersleeve, The**

48-06-02 Tape for Kraft Employees.mp3

### **Great Scenes From Great Plays**

48-10-15 (03) The Barretts of Wimple Street.mp3

### **Green Hornet**

45-08-23 (0717) Unexpected Meeting.mp3  
46-02-23 (0744) The Last of Oliver Perry.mp3  
46-03-02 (0745) A Question of Time.mp3  
46-03-09 (0746) The Letter (aka-Clearing The Mayor Of Graft).mp3  
46-03-16 (0747) A Pair of Nylons.mp3  
46-03-23 (0748) Youth Takes the Headlines.mp3  
46-03-30 (0749) Classified Ad.mp3  
46-06-01 (0758) Accidents Will Happen (aka City Transportation, Bus Accidents).mp3  
46-06-15 (0760) Revenge for Melakim.mp3  
46-06-22 (0761) The Champion.mp3  
46-08-03 (0767) The Torn Map.mp3  
46-08-10 (0768) Axford Makes a Deal.mp3  
46-08-17 (0769) One Too Many Frame-Ups.mp3  
46-08-24 (0770) Profits from War.mp3  
46-08-31 (0771) Death in the Dark.mp3  
46-09-07 (0772) Oliver Perry Tries Once More (aka-Oliver Perry Tries Again).mp3  
46-12-22 (0787) Return of the Missing Witness.mp3

### **Gangbusters**

53-06-13 Carlos Lajoya Is Shot And Killed'.mp3

### **H V Kaltenborn News**

40-12-19 The Isolationist Movement.mp3  
41-04-24 Convoys To England.mp3  
41-05-06 Aircraft Production.mp3  
41-05-27 Bismark Sunk.mp3

### **Hail The Champ**

46-11-07 Sports Quiz Show.mp3

### **Heart Strings**

46-02-06 Audition.mp3

### **Hollywood Dateline**

45-02-xx Plug For Roger Jessup.mp3

### **Hollywood Tour**

47-03-11 Guests - Mrs Larry Graves, Mrs Curtis Jackson.mp3

47-03-12 Guests - Ethel and Betty Duncan.mp3

### **Hop Harrigan**

43-02-01 Cargo Plane Crash.mp3

### **Horace Heidt Show**

44-12-25 First Tune - The Santa Claus Express.mp3

### **House Of Mystery**

47-08-03 A Gift From The Dead.mp3

### **Howard And Shelton For Royal Crown**

41-xx-xx (75).mp3

41-xx-xx (80).mp3

### **Hawthorne's Adventures**

49-xx-xx Guest - Dennis Day.mp3

### **Henn House, The**

50-xx-xx Guest - Mitzi Green (Audition).mp3



*"Stop, Malone, stop—you're breaking my arm!"*

---

## **Hollywood Personality Parade**

39-xx-xx.mp3

## **Hoosier Hot Shots**

50-10-07 First Tune - Jungletown.mp3

xx-xx-xx (01) First Tune - Here Comes A

Cheerful Rain.mp3

## **n Your Own Words**

55-04-14 The Ruth Kearns Story - pt 1.mp3

55-04-15 The Ruth Kearns Story - pt 2.mp3

## **I Love A Mystery**

49-10-31 The Thing That Cries In The Night  
Pt 01.mp3

49-11-01 The Thing That Cries In The Night  
Pt 02.mp3

49-11-02 The Thing That Cries In The Night  
Pt 03.mp3

49-11-03 The Thing That Cries In The Night  
Pt 04.mp3

49-11-04 The Thing That Cries In The Night  
Pt 05.mp3

49-11-07 The Thing That Cries In The Night  
Pt 06.mp3

49-11-08 The Thing That Cries In The Night  
Pt 07.mp3

ILAM 49-11-09 The Thing That Cries In The  
Night Pt 08.mp3

49-11-10 The Thing That Cries In The Night  
Pt 09.mp3

49-11-11 The Thing That Cries In The Night  
Pt 10.mp3

49-11-14 The Thing That Cries In The Night  
Pt 11.mp3

49-11-15 The Thing That Cries In The Night  
Pt 12.mp3

49-11-16 The Thing That Cries In The Night  
Pt 13.mp3

49-11-17 The Thing That Cries In The Night  
Pt 14.mp3

49-11-18 The Thing That Cries In The Night  
Pt 15.mp3

## **Information Please**

48-1-30 Guest - Helen Traubel.mp3

## **Jack Burch And The Boys**

44-10-13 First Tune - Are You Having Any  
Fun.mp3

## **Jimmy Fiddler Show**

51-05-21.mp3

51-05-22.mp3

51-05-23.mp3

51-05-24.mp3

51-05-25.mp3

51-05-28.mp3

51-05-29.mp3

51-05-30.mp3

51-05-31.mp3

51-06-01.mp3

51-06-04.mp3

51-06-05.mp3

51-06-06.mp3

1-06-07.mp3

51-06-08.mp3

51-06-11.mp3

51-06-12.mp3

51-06-13.mp3

51-06-14.mp3

51-06-15.mp3

51-06-18.mp3

51-06-19.mp3

51-06-20.mp3

51-06-21.mp3

## **Jimmy Powers**

49-08-07 Sports News.mp3

## **Joan Davis Show, The**

45-10-22 Recording Of Andy's Singing.mp3

46-05-27 (39) Joan Plans A Vacation (Re-  
hearsal).mp3

## **Leave It To Joan**

50-01-20 Guest - Al Jolson.mp3

## **Lester Smith Commentary**

49-08-08 Soviets Extending Rule Over  
Europe.mp3



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## Love On The Line

xx-xx-xx (01) Peggy calls up Paul to thank him (Audition 1).mp3  
xx-xx-xx (02) Peggy calls Paul to congratulate him on the big game (Audition 2).mp3  
xx-xx-xx (03) Peggy gets a call from Paul trying to talk her out of hating bankers (Audition 3).mp3  
xx-xx-xx (04) Paul calls up Peggy to tell her that he's tried to join the Navy (Audition 4).mp3  
xx-xx-xx (05) Paul tells Peggy about his uncle Joe who has spent time in the South (Audition 5).mp3  
xx-xx-xx (06) Peggy was kept after school because of her accent (Audition 6).mp3  
xx-xx-xx (a1) Paul and Peggy talk about the big game (Audition a1).mp3  
xx-xx-xx (a2) Aunt Prissy is upset About Paul and Peggy (Audition a2).mp3  
xx-xx-xx (a3) Paul has talked to Uncle Joe (Audition a3).mp3  
xx-xx-xx (b1) Aunt Prissy won't let Peggy go to the football banquet (Audition b1).mp3  
xx-xx-xx (b2) Aunt Prissy doesn't like Paul because he talks like a Yankee (Audition b2).mp3  
xx-xx-xx (b3) Paul and Peggy finally get to go to the football banquet (Audition b3).mp3  
xx-xx-xx (c1) Peggy Calls Up Paul To Thank Him (Audition c1).mp3  
xx-xx-xx (c2) Peggy calls Paul to congratulate him on the big game (Audition c2).mp3  
xx-xx-xx (c3) Peggy was kept after school because of her accent (Audition c3).mp3  
xx-xx-xx (c4) Paul calls up Peggy to tell her that he's tried to join the Navy (Audition c4).mp3  
xx-xx-xx (c5) Paul tells Peggy about his uncle Joe who has spent time in the South (Audition c5).mp3  
xx-xx-xx (c6) Peggy was kept after school because of her accent (Audition c6).mp3ohhny

## Desmond Show

49-11-13 First Tune - I Never See Maggie Alone.mp3

## Mark Trail

50-11-22 Poisoned Turkey.mp3  
50-11-24 The Hawk Of Diamonds.mp3

## Martin And Lewis

53-xx-xx X Rated Commercial for 'The Caddy'.mp3

## Meet Me At Owls

49-12-27 Drugstore is in Pasadena.mp3

## Murder By Experts

49-12-26 Case Of The Missing Mind.mp3

## Musical Moments

36-01-15 (116) First Tune - Hawaiian Melodies.mp3  
36-01-17 (117) First Tune - Italian Selections.mp3

## Mutual Comedy Playhouse

49-11-10 The School For Scandal.mp3

## Mutual News

50-01-12 Winston Churchill Cuts Short Vacation.mp3

## Notorious Tariq, The

47-08-16 (01).mp3

## Ona Munson Show

44-10-26 Hollywood Gossip.mp3

## Palace Personalities

50-02-21.mp3

## Phillip Morris Playhouse On Broadway

52-01-27 Princess O'Rourke.mp3

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## [www.speakingofradio.com](http://www.speakingofradio.com)

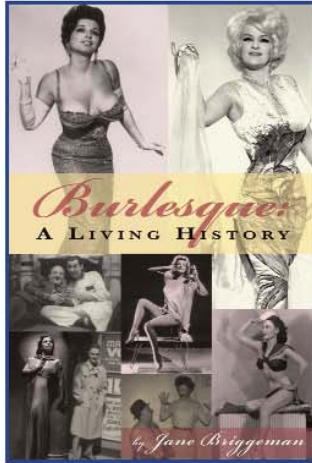
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This is Chuck Schaden's web site Speaking of Radio, an oral history of radio's golden age. Conversations with the stars who made it golden. I have listened to several of them, and they were very enjoyable.

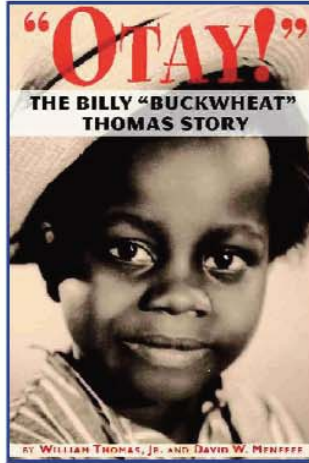
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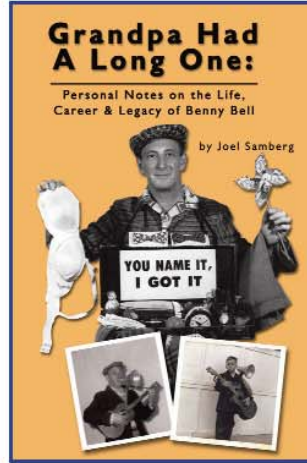
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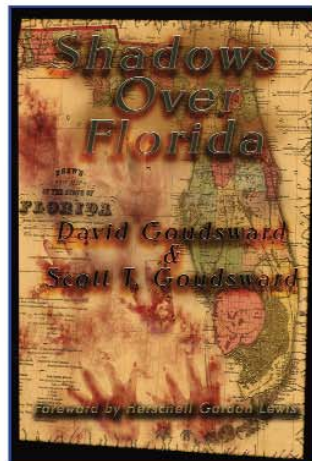
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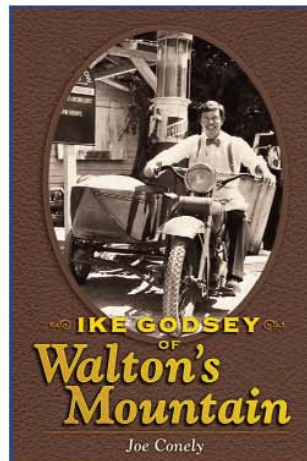
\$19.95



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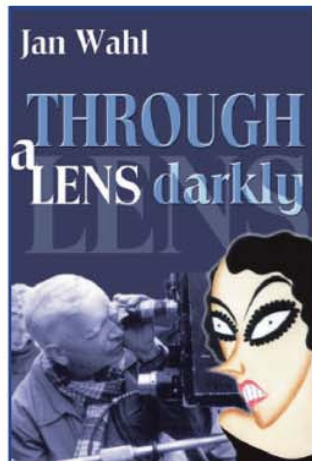
\$21.95



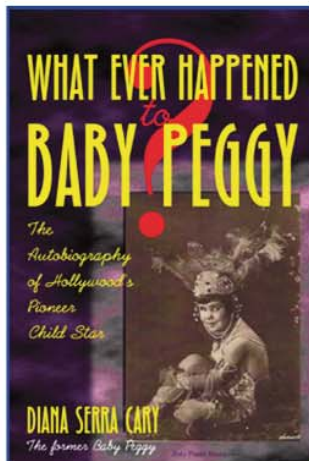
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# 6TH ANNUAL MID-ATLANTIC

# Nostalgia

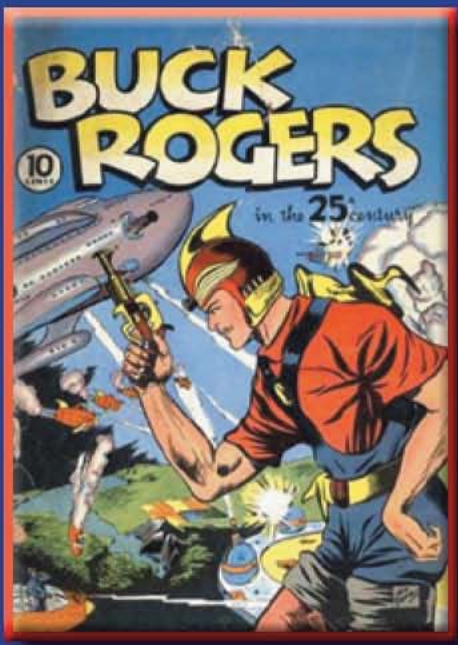
# CONVENTION

**MORE GUESTS  
TO BE  
ANNOUNCED!**



September 22 - 24, 2011 • Marriott Hotel, Hunt Valley, MD

[www.MidAtlanticNostalgiaConvention.com](http://www.MidAtlanticNostalgiaConvention.com)



**PATTY DUKE**  
*The Patty Duke Show*  
*The Miracle Worker*  
*Valley of the Dolls*



**BILLY GRAY**  
*Bud on Father Knows Best*  
*The Day the Earth Stood Still* (1951)



**KAREN VALENTINE**  
*Room 222, Hollywood Squares* **HER 2nd PUBLIC AUTOGRAPHING EVER!**



**CHARLES HERBERT**  
*The Fly* (1958)  
*The Twilight Zone*



**LAUREN CHAPIN**  
*Kathy on Father Knows Best*

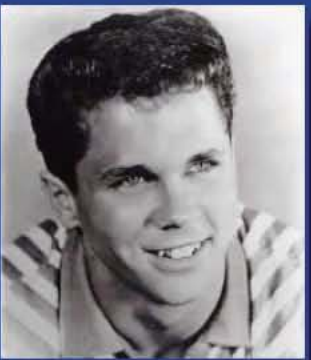


**JIMMY HUNT**  
*Invaders From Mars* & many Hollywood classics

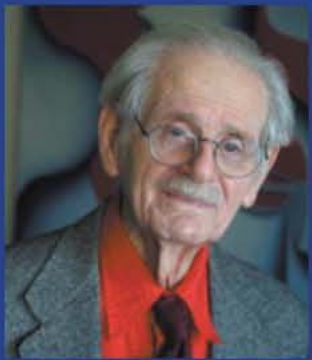
## A SALUTE TO                      **BUCK ROGERS!**

The adventures of Buck Rogers in comic strips, movies, radio and television became an important part of American popular culture. This pop phenomenon paralleled the development of space technology in the 20th century and introduced Americans to outer space as a familiar environment for swashbuckling adventure.

Not only will you be treated to a presentation about the history of Buck Rogers, but a special display put on by the Solar Guard Fan Club and The Radio & Television Museum in Bowie, Maryland.



**TONY DOW**  
*Leave It To Beaver*



**NORMAN CORWIN**  
Legendary Playwright



**DAVY JONES**  
*The Monkees* (1966 - 1968)





## DRIVE-IN MOVIE THEATER

**Friday night double feature! Friday night outside in the hotel parking lot! Starts at Sunset!**

### PANELS & PRESENTATIONS

- Restoring Motion Pictures from Archival Prints
- A History of The Enchanted Forest
- Charity auction benefiting St. Jude Children's Hospital
- The 80th Anniversary of *The Shadow*
- History of the DuMont Network
- *and much more!*

### MOVIE ROOM RUNS 24 HOURS A DAY!

- *Arsenic and Old Lace* (1962) with Boris Karloff
- *Olsen and Johnson* on television from 1952
- 1954 TV Wrestling Grudge Match
- *Queen Elizabeth* (1912) Sarah Bernhardt
- World War II cartoons
- The "lost" 1932 movie, *Beauty Parlor*
- *and much more!*

### DIRECTIONS

Driving directions: Take exit I-83 to Exit 20A (Shawan Road). Hotel is on the right. You can't miss it!

For GPS: 245 Shawan Road, Hunt Valley, MD 21031

Hotel Phone: 410-785-7000 • [MarriottHuntValley.com](http://MarriottHuntValley.com)

Nearest Airport is BWI (Baltimore-Washington International). There is an MTA light rail that will go direct from the airport to Hunt Valley located across the street from the hotel. Call to inquire for details.

### ADMISSION

Every person who pre-pays their admission in advance before August 1 will receive free goodies (books, DVDs, tee shirts, etc.) with a retail value more than the cost of admission! You can pay at the door, but if you pre-pay in advance, you get a discount and free goodies! Cost is \$15 per day in advance. Three Day Weekend is \$45.

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Phone: 443-286-6821

MANC, Po Box 52, Whiteford, MD 21160

E-mail: [mmargrajr@hotmail.com](mailto:mmargrajr@hotmail.com)

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