



# The Old Radio Times

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## **RACISM AND OTR... A REPLY** by George Wagner



It has taken me nearly a year since reading Dave Reznick's "Racism and OTR" (COLLECTOR'S CORNER, Summer, 1981) to calm down enough to reply to it. It is not my intention to defend classic radio against any of the charges made by Mr Reznick. Rather, I am going to champion OTR. Oh Lord, am I!! going to champion it'.

Radio programming of the 1930s, 1940s and 1950s, probably more than any other media" worked almost ceaselessly to eliminate racism from the American social conscience. Millions of Americans who had never known human beings of another race, or even of another religion, came to both appreciate and respect them through radio. People who had never met either a Jew or a Black fell in love with Jack Benny and

Rochester. We will never know how many potential "American" Nazis were drawn back into the human race because of the magic of The Goldbergs. Equally, we will never know how many immigrant Jews, refugees from devastating European programs and suddenly thrust into a strange new world, learned through radio that they had little (if anything) to fear from their American Christian brothers and sisters.

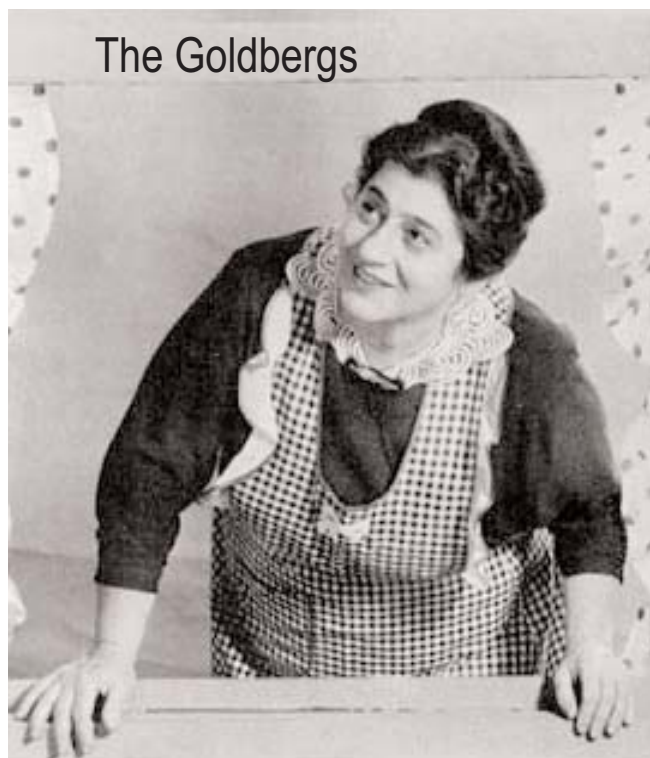
Mr. Reznick charged that the fictional detective Charlie Chan was a racist stereotype. It is difficult to conceive what Mr. Reznick meant. When Barl Derr Biggers wrote the Chan stories, most writers pictured Chinese-Americans as either laundry workers or as railroad cooks. Biggers, reacting against this arrogant nonsense,

portrayed Chan as a Detective-Inspector on the Honolulu Police Force. Reznick found that racist, although God only knows why. I agree that it is offensive to stereotype people in menial occupations, but what in the world is racist about the idea of a Chinese-American criminologist? Calling Charlie Chan anti-Chinese is as silly as calling Sherlock Holmes anti-British or Hercule Poirot anti-Belgian.

Mr. Reznick also objected to the fact that Charlie Chan is usually portrayed by a white actor. (He similarly lambasted Al Jolson for his minstrel type characterizations.) Here Mr. Reznick opened a very ugly can of worms, that of reverse racism. There is a widely-held convention today — a view, largely limited to whites, which I find fraught with danger for a free society — that states that while Blacks are perfectly free to play white roles (i. e., Jean Genet's play THE BALCONY), Whites are never permitted to play black ones. In any honest theater, however, the most important question is not who plays the role, but how it is played. To rule, as Mr. Reznick seems to, that "white" cannot play Black or Chinese roles, is as offensive to me as ruling that James Earl Jones can no longer play Macbeth, or that Leontyne Price can no longer sing "white" opera, or that Yo-Yo Me can no longer interpret "white" symphonio compositions. Such reasoning would also rob the theater of Sir Laurence Olivier's version of Othello.

One of Mr. Reznick's "proofs" of the racism of OTR was the "coon" songs recorded on early cylinder records. Most of these songs were indeed racist, but what in hell do they have to do with OTR? Such tunes were recorded a quarter-century and more before the advent of OTR, so I fail to see any possible connection. Doubtless Mr. Reznick did seem some connection, but he should have been considerate enough to ex-

## The Goldbergs



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plain it to the rest of us.

Even so, a few calm words on these early songs may not be entirely out of order. The "coon" songs, as objectionable as these may have been, were part of the assimilation of Black America into the warp and woof of multi-racial and multi-ethnic America. In the years before recording millions of White Americans not only hated their Black fellow-citizens, but they also feared them with an almost hysterical terror. The "coon" songs, in their crude and harsh way, helped to shave away a great deal of that hatred and terror, and — in the very long run — to bring us all closer together.

While we're at it, let's defuse that nasty word "coon." It is simply a shortened form of the word raccoon. "Coon" originally referred to rural southerners White and Black alike — who trapped and ate a lot of raccoons. Daniel Boone and Davey Crockett were both early "coons." The word was an epithet directed, not by White against Black, but by city dwellers of both races against their country cousins.

Reznick also accused Amos 'n' Andy of racism. The evidence is entirely other way; no other show did more to bring Black America into

the mainstream of American life. The basic story-line of Amos and Andy was of two Americans from rural south who decided to try for their fortune's in the great northern city of Chicago. The two Americans happened to be Black. One early Amos 'n' Andy epic concerned a White criminal who fell in love with Amos' (Black) wife and decided that he wanted her for himself. The White man attempted to have Amos framed, tried, convicted and executed for murder, so that he could then move in on the newly-widowed Mrs. Jones. This would be strong stuff for 1982, let alone 50 years ago. But the American radio public, White and Black together, took it to their hearts.

Myriads of Americans who had never known a Black made their first Black friends in Amos Jones and Andrew Brown. Amos 'n' Andy taught White Americans that Black Americans were just like everybody else — they loved, loved, cried, prayed, dreamed, hoped, reared, raised families, laughed, went to work, grumbled at the boss, shot off firecrackers on the Fourth of July and gobbled turkey on Thanksgiving. Amos 'n' Andy did more towards achieving social integration in this country than did any other force of





*Ernestine Wade*

the same years. I want to assure Mr. Reznick that I will never “defend” Amos ‘n’ Andy, but I will “champion” it with all the breath I have. After I die I will come back as a ghost, God willing, and praise it some more.

One of Mr. Reznick's main objections to Amos 'n' Andy was that the two title roles were played by white men. This objection is valid Only if we accept the faulty premise that actors should only be permitted to play those roles to which they were born. I answered that theory earlier in this article; suffice it here to state that no view is more fatal to a healthy theater.

When in the 1940s the Amos ‘n’ Andy cast was expanded from its traditional two-men presentation to a full-sized stage spectacular, it became the most integrated program on the air. What is most important radio had its first interracial marriage, between (White) George "Kingfish" Stevens and that magnificent (Black) actress Ernestine Wade. Television has problems with that premise in the 1980s, but radio carried it off — with love — in the 1940s.

During it's early years Amos 'n' Andy was probably the sweetest tribute ever tendered by one race to another. In later years the program became an interracial love offering. But Mr. Reznick dismissed all this with the single word "racist," and that he would have to question the intelligence or sincerity of anyone who claims they can't see the harm done by A&A." Well, golly gee, Mr. Reznick. by your standards I must be both helplessly mentally retarded and shamelessly dishonest, for I can only see

the tremendous good done by Amos ‘n’ Andy What Mr. Reznick saw as "harm I see as exquisite beauty," and I treasure it as I treasure little else in this usually imperfect world.

Some of these same considerations apply to the Beulah show. Like Mr. Reznick, I am offended that at one time (and not very many years ago) black actors could only play cooks, domestics and faithful family retainers; but I equally question his apparent objection that Blacks should never be permitted to portray these roles. Mr. Reznick failed to realize that during the Beulah years many blacks held exactly these occupations, and for that matter continue to do so today. Thousands of Black house-maids tuned to Beulah every week to say that a Black domestic should not be allowed to hear herself portrayed on the radio strikes me as a trifle high-handed.



*Marlin Hurt*



*Hattie McDaniel*

The character of Beulah was originally played by a White actor, Marlin Hurt. He died a short time after the program went on the air, however, and the role was there after played by Black actresses. Mr. Reznick found this all racist. What he failed to see was what an excellent actor Hurt was — one of the finest in radio. Exactly how good he was can be seen in the caliber of the Black actresses chosen to replace him. The list included some of the greatest names in theatrical history — Academy Award winner Hattie

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McDaniel, Ethel Waters, Lillian Randolph and Louise Beavers. Other Blacks associated with the program included Dorothy, Ruby and Vivian Dandridge, Amanda Randolph, Butterfly McQueen and Ernest "Ernie Bubbles" Whitman; in short, Beulah was one of the most talent-filled radio show ever broadcast.

Mr. Reznick mused that "what a black woman must have thought about taking over a part originated by a white man can hardly be surmised. Dave, I'll try to surmise it for you. Since the White actor was Marlin Hurt, the word may well have been "flattered." Just like if someone asked me to take over a radio part originated by Hattie McDaniel. Wow,

I am entirely nonplussed by Mr. Reznick's criticism of Eddie Anderson's characterization on the Jack Benny Program. Rochester was presented a good man, a humane man, a great guy, a faithful friend, a loyal employee, a trustworthy confidant, a wise and kindly human being, an all-around All-American — who happened to be Black. This is what Mr. Reznick meant by racism? As a child I listened to the Benny show for several years before I realized that Rochester was black. I loved him both before and after. (Several friends had exactly the same experience with Amos 'n' Andy).

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Reznick claimed that the Rochester character was developed as "presumably interior" to Jack Benny. Methinks that Dave presumed far too much! I am sincerely sorry that Reznick saw Rochester in this light, for it says more about Mr. Reznick than it does about Rochester. To me Rochester was simply a friend.

Mr. Reznick also found it racist that Rochester sometimes spent time with friends in Harlem. I don't even understand the charge. It certainly isn't racist for an Irish-American to visit friends in Boston or for a German-American to visit friends in Cincinnati, so what is offensive about an African-American visiting friends in Harlem?

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*Artie Auerbach, Mr. Kitzel*



*J. Carroll Naish*

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Mr. Reznick likewise criticized the Benny show for its portrayal of Mr. Kitzel. The inference was that Mr. Kitzel somehow represented an anti-Jewish stereotype. But the suggestion that Benny ever permitted anti-Semitism on his program is so patently ridiculous that I am not even going to answer the charge.

Even veteran character actor J. Carroll Naish came under Mr. Reznick's wrath. He condemned Naish with the snide comment that the actor "made a career not of doing realistic accents but comedy stage accents." Unfortunately for Mr. Reznick his statement is as untrue as it is ungrammatical. J. Carroll

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Naish was one of the greatest dialectal artists the movies ever produced, a brilliant character actor who made more than 130 major motion pictures in less than 30 years, who created a marvellous parade of fascinating screen personages, and who still found time for extensive radio and television work.

It is especially tragic that Mr. Reznick condemned Naish's characterization of "Luigi" on *Life with Luigi*. Mr. Reznick apparently felt that program was offensive to Italian-Americans. This was, so help me, the same program that won all sorts of awards from Italian-American and other ethnic and patriotic groups, and which John Dunning praised in his TUNE IN YESTERDAY for its warm, exaggerated portrayal of life for the minorities in America. The fact that the program was loved by Italian-Americans was totally ignored by Mr. Reznick, who deduced by divine fiat that it was actually offensive to them.

Mr. Reznick also claimed that radio was anti-Irish. "The more stupid the cop," he wrote, "the more likely he has to be Irish." My own radio memories, on the other hand, are that the more incorruptibly honest the police officer was, the more likely it was that his name was Murphy, or Kelly, or O'Hara. By and large,

Irish-Americans were portrayed on the radio as great Americans with red-white-and-blue blood.

According to Mr. Reznick racism "forced" Eddie on Duffy's Tavern to call the tavern manager "Mr. Archie" I call my own supervisor Mister," for goodness' sake for the simple reason that he is the man who pays me my salary. I'm afraid that Mr. Reznick was desperately looking for racism where none was even intended.

Mr. Reznick further stated that "racial humor in general did more harm than good." I strongly disagree. Racial and ethnic humor is exactly what kept the free world from going the route of 1930s Germany and Russia and Italy and Japan. Hitlerism did not break out because of German racial and ethnic humor, for Germany had no honest humor of this type; that is the whole point, and one that Mr. Reznick seems in woeful danger of missing.

According to Mr. Reznick, the 1980s see us "entering a frightening new era of reaction and intolerance." I entirely agree with him. But I think that he is confusing the effect with the cause.

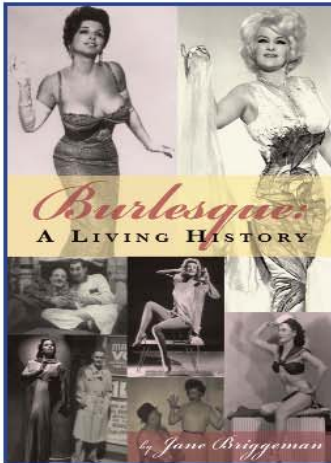
I believe that we are entering this unhappy era precisely because we don't have Amos 'n' Andy with us any longer ! ■



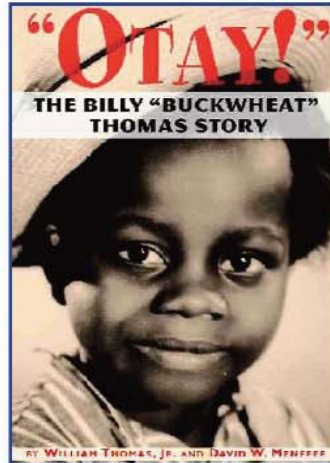
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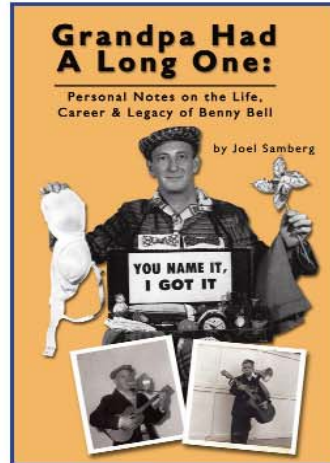
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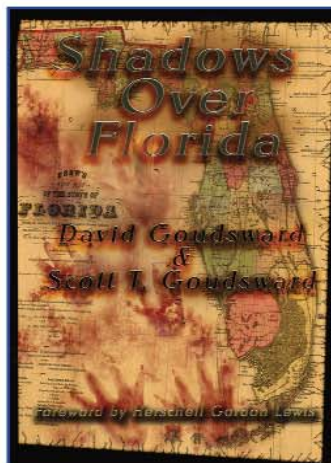
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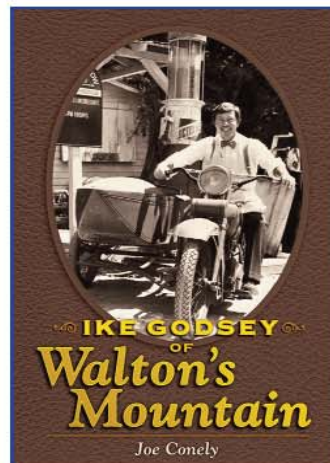
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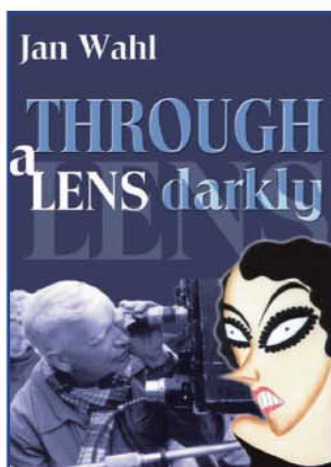
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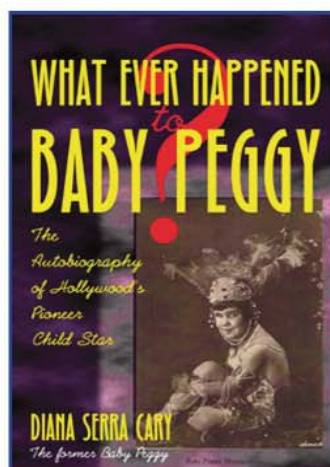
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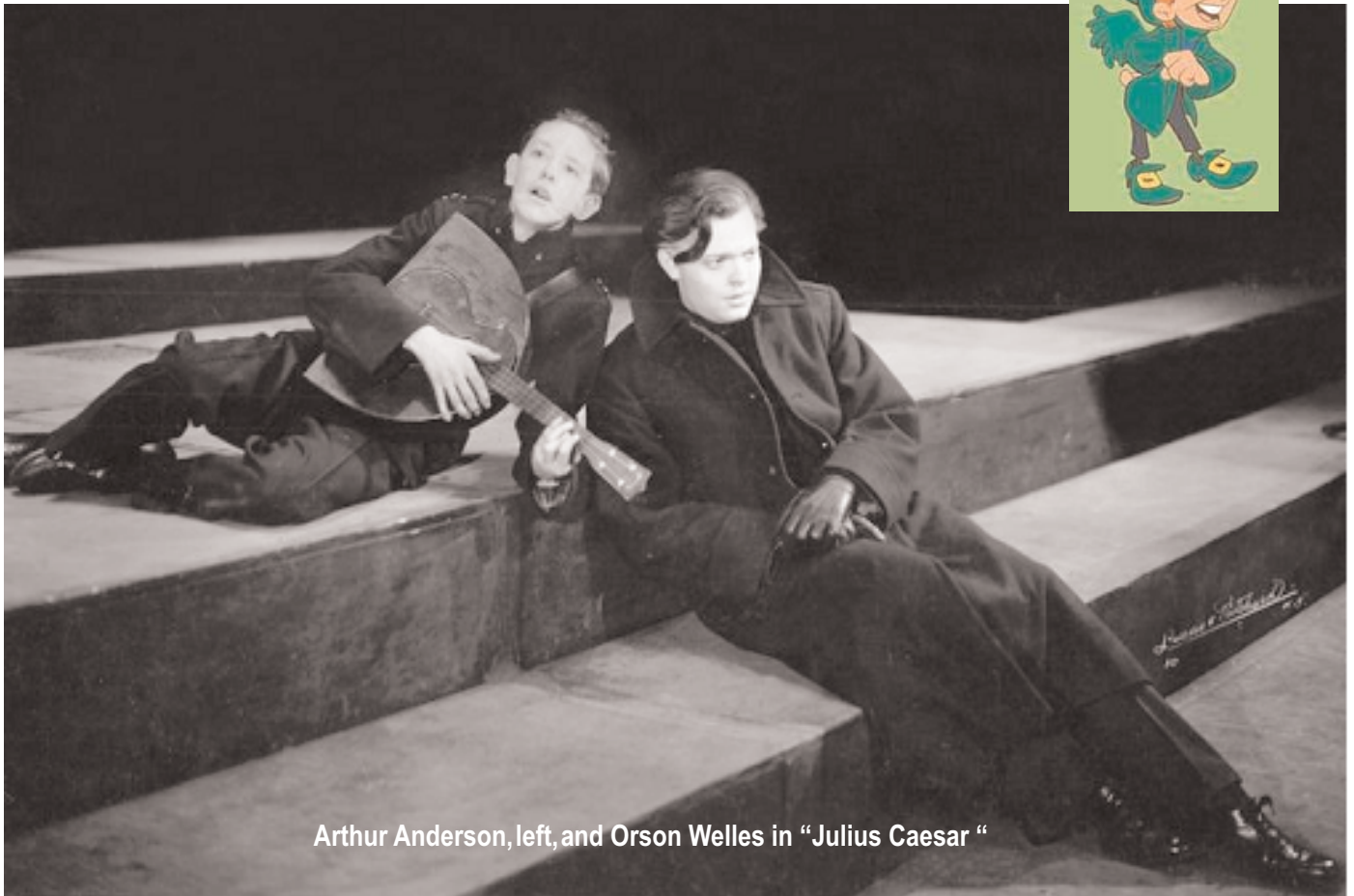
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## Arthur Anderson, Voice of Lucky Charms Cereal's Leprechaun, Dies at 93

by SAM ROBERTS



Arthur Anderson, left, and Orson Welles in "Julius Caesar"

Arthur Anderson, who performed on radio as a teenager with Orson Welles's Mercury Theater and appeared on Broadway, in films and on television, but whose most enduring role was as the voice of Lucky Charms cereal's leprechaun, died on Saturday in Manhattan. He was 93.

A friend, Craig Wichman, confirmed the death. Mr. Anderson was the voice of Lucky the Leprechaun, a mischievous cartoon redhead in a green coat, from 1963 to 1992. "Frosted Lucky Charms," he'd sing, "they're magically delicious." "I never got free cereal," he told ABC News in 2005. "But they gave me lots of green money. And it was a fun character to play. Hardly a day goes by when somebody doesn't ask me to sing

the Lucky Charms jingle, and I'm proud of that." The versatility of his voice — his Irish brogue was bogus; he was the Staten Island-born son of immigrants from Denmark and England — had been paying off since his first professional radio role, as a ukulele-playing orphan on a show called "Tony and Gus" on NBC in 1935 when he was only 12.

After acting in "The Mercury Theater on the Air," Mr. Anderson was cast in 1937 as Lucius, the herald to the 22-year-old Welles's Brutus, in a Broadway production of "Julius Caesar" set in Fascist Italy. Arthur sang, accompanying himself on a ukulele camouflaged as a lute.

His most memorable moment during the



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show occurred offstage. After heeding an order to stop hurling light bulbs at a brick wall, he decided to light matches to test the melting point of the sprinkler heads. Besides setting off a fire alarm, he triggered a deluge just as Brutus ascended the pulpit above the body of Caesar on the stage below.

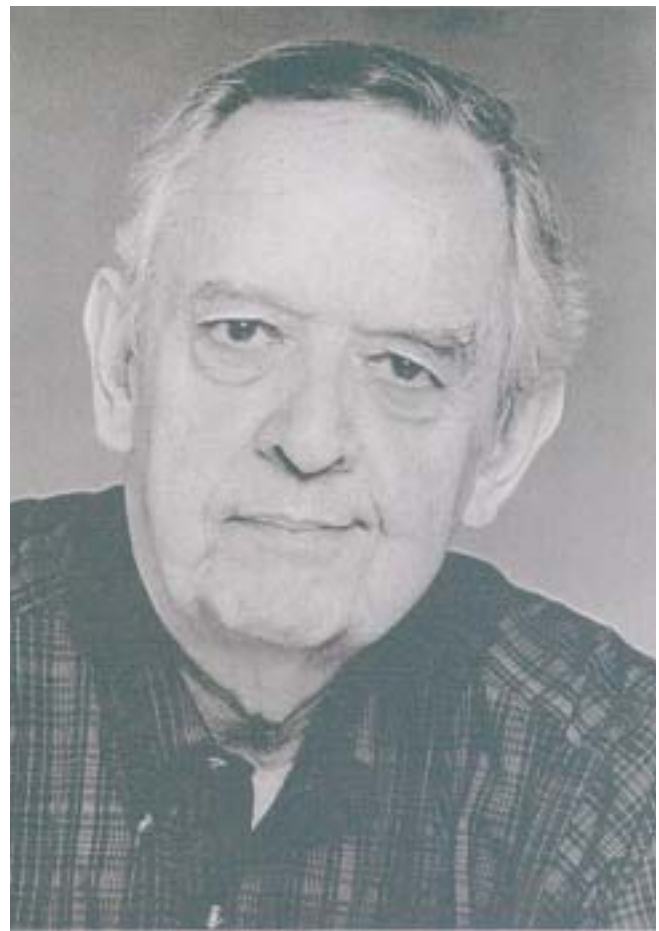
Appalled at what he had done, young Arthur beat a hasty retreat, according to John Houseman, Welles's collaborator, in his 1972 memoir, "Run-Through." But before he did, Arthur paused to call his mother from a pay phone and announced, "Hey, Mom, I'll be home early." (In the 2009 film "Me and Orson Welles," a composite character based partly on Mr. Anderson was played by Zac Efron.)

Arthur John Miles Anderson was born on Aug. 29, 1922, the son of George Christian Anderson (his name had been changed from Andersen when he immigrated to the United States), an electrical engineer, and the former Violet Brookfield.

He attended the Professional Children's School in Manhattan and was heard on "Uncle Nick Kenny's Radio Kindergarten" and on "Let's Pretend," a radio show that re-enacted fairy tales, from 1936 to 1954.

In 1963, Mr. Anderson successfully auditioned for the Dancer-Fitzgerald-Sample advertising agency, which was seeking a voice for an animated leprechaun to promote the toasted oats and marshmallow bits — pink hearts, yellow moons, orange stars and green clovers — that General Mills sold collectively as Lucky Charms. He considered the part a wedding present. He married Alice Middleton, a casting director, who died last year. He is survived by their daughter, Amy Anderson.

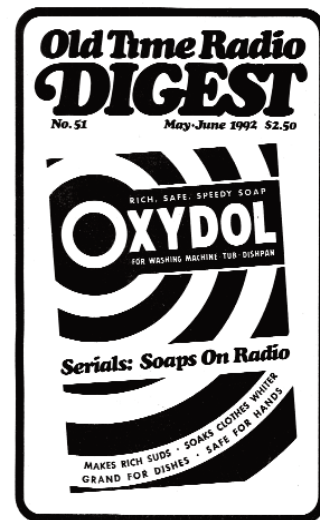
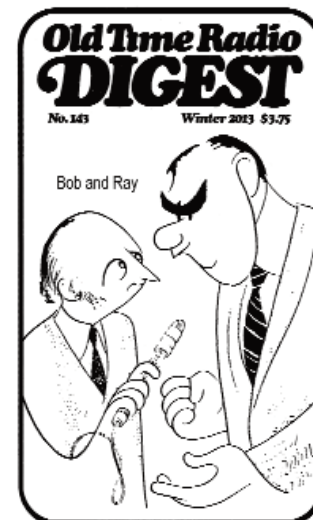
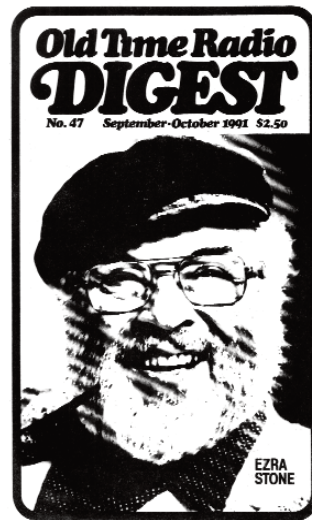
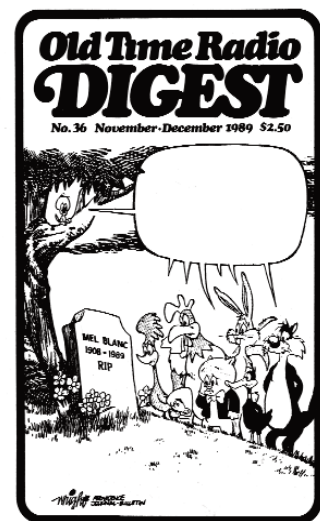
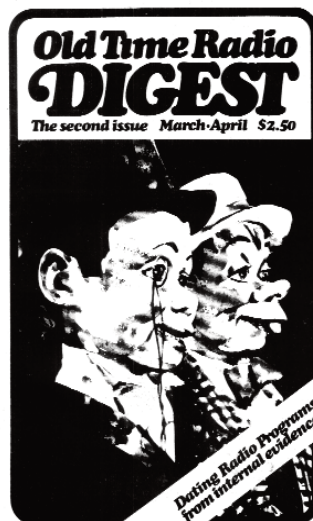
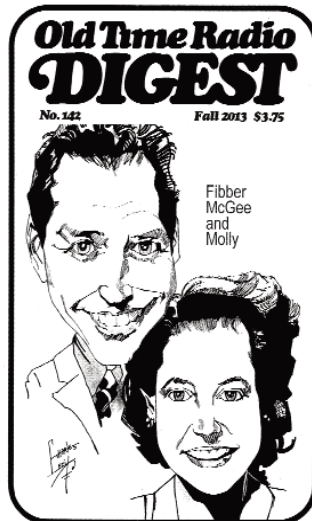
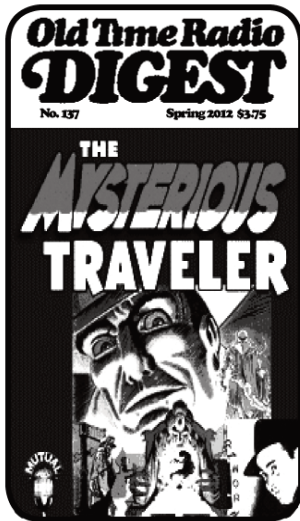
Mr. Anderson also appeared in the Woody Allen film "Zelig" (1983) and John Schlesinger's



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"Midnight Cowboy" (1969) and on television in "Car 54, Where Are You?" and "Law & Order." He was the voice of Ducky Drake, the mascot for the Drake's Cakes brand; appeared in performances at the Metropolitan Opera; filled in for the puppeteer on "The Rootie Kazootie Club"; published two memoirs; and was a regular at annual conventions of the organization Friends of Old Time Radio.

"His range was incredible," said Sean Dougherty, an organizer of the conventions. "He made himself famous playing a leprechaun, though he wasn't in any way Irish. On 'Let's Pretend,' he played a troll, a parrot, a giant in 'Jack and the Beanstalk.' He was always the oddball voice. Arthur said: 'I never got the girl, not in 19 seasons. I was never starred, I was never featured. But I always worked.'"



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## Extraterrestrial DX Circa 1924: "Will We Talk to Mars in August" by Thomas M. White

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Today, whenever someone hears a radio station, it is safe to assume the signals originated on Earth. However, in the summer of 1924 there wasn't the same certainty. In August some were carefully making last minute adjustments to their radio sets, hoping to hear signals from Mars. Some, thanks to stations like WHAS, would temporarily claim success.

Today, because of the various landings on Mars, the red planet is seen as a vast and probably lifeless desert. But in 1924 there was reason to believe that extensive vegetation, and perhaps even advanced life, existed on the red planet. Some even believed that Martian inhabitants would be far superior to human beings. Astronomer Percival Lowell had been the United States' foremost proponent of the existence of an advanced Martian civilization. In a series of writings Lowell claimed his telescopic observations had revealed, on especially clear nights, an intricate network of lines on the Martian surface. He hypothesized that these lines were a complex canal system, used to irrigate the dying planet with water drawn from the polar ice caps. Most other observers saw only vague shadings on a smudgy sphere, distorted by the Earth's atmospheric turbulence. But if Lowell's observations were correct, then an advanced civilization must have existed on Mars, and might still exist. Communication with these beings promised great scientific revelations.

Over the years there had been various proposals for contacting Mars. Flashing a series of bright lights towards the planet had been suggested by the electrical experimenter Nikola Tesla, but never attempted. A New York Times

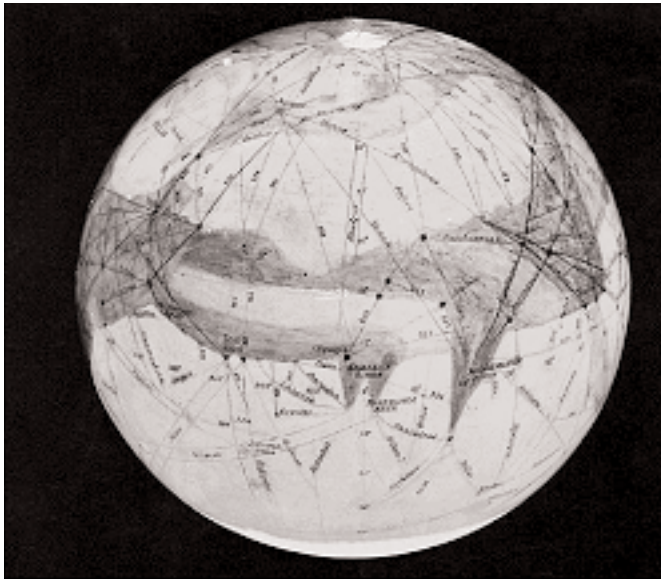


*Astronomer Percival Lowell*

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editorial endorsed the suggestion that a proof of the Pythagorean theorem be carved on a vast scale on the Siberian steppes. Not only would this be big enough for easy viewing, but the canal-digging Martians would be favorably impressed with our own engineering and mathematical skills. A little known Clark University professor by the name of R. H. Goddard was experimenting with rocketry, which he claimed would one day link the planets, but his work was still barely getting off the ground.

Thanks to the march of science, Earth now had a powerful new communication tool--radio. During the previous four years millions had witnessed, in their own living rooms, the miracle of capturing voices from half a continent away.



*Percival Lowell's complex canal system*

The previous November some had received transatlantic signals exchanged during the International Radio Week tests. Would not a Martian civilization, builders of a canal system far beyond the capabilities of humans, be thoroughly versed in the advanced use of radio? On earlier close passes, perhaps over many thousands of years, Mars might have fruitlessly attempted to hail its backward neighbor. Earthlings now had the technology required to receive signals across vast expanses of space. On August 23rd Mars and Earth would come to within 55.7 million kilometers of each other, their closest approach since 1804. Perhaps for the first time the Martians would find us listening.

In spite of skepticism (the Marconi organization called it a "fantastic absurdity"), plans were organized on various fronts. Apparently no attempt was made to transmit signals to Mars. Transmitter powers were too limited, and it was known that the newly discovered Heaviside Layer (ionosphere) would absorb and scatter any signals sent from Earth on the frequencies then in use. (Although no doubt some announcers couldn't resist the temptation to say hello "to

our Martian listeners".) It was hoped that more powerful Martian transmissions would be able to bridge the gap. Thus, the task on Earth would be to intercept these transmissions. And every home with a radio was a potential detector.

Professor David Todd, former head of the Amherst College astronomy department, worked to organize radio silent periods, to aid the reception of any interplanetary signals. Major General Charles Saltzman responded by ordering all American military stations to monitor and report any unusual signals, but he didn't order any cut-back in normal transmissions. Admiral Edward W. Eberlen, Chief of Naval Operations, did the same for his branch of the military. Professor Todd had requested that every radio station maintain a five minute silence each hour over a two day period. Only WRC in Washington, DC appears to have complied with this request, although officials in other nations were reported "interested".

Interpretation of the signals also merited attention. A Martian broadcast might be in the form of a speech delivered in an alien tongue, or Earth might be serenaded by a lilting Martian tune. But most expected any transmissions to use a code based on some mathematical key. William F. Friedman, Chief of the Code Section in the Office of the Chief Signal Officer of the Army, announced he was available to interpret any otherworldly codes. Friedman had already gained recognition by deciphering a series of messages between two defendants in the Teapot Dome scandal.

Monitoring centered on Saturday night, when the two planets were at their closest. However, strange signals were reported even before the nearest approach of the planet. Radio operators in Vancouver reported on Thursday that they were receiving a series of "four groups of



*R.H. Goddard rocketry*

dashes in groups of four". Both the form and origin of the strange signals were unidentified, and a close watch was promised. In London a specially constructed 24-tube set picked up "harsh notes" of an unknown origin. WOR engineers in Newark, New Jersey reported similar sounds at nearly the same wavelength. A Bostonian reported a strange ringing, ending with an abrupt "zzip".

Into the midst of all this activity marched WHAS in Louisville, Kentucky. By coincidence, military maneuvers near Louisville were scheduled on Friday, the day before Mars' closest approach. (Mars was, after all, the god of war). WHAS saw the maneuvers as an opportunity to score a first, and scheduled a special half hour program, where for the first time a "war" corre-

spondent would broadcast live the progress of the mock battle. Credo Fitch Harris, then manager of WHAS, reported on the events in his book "Microphone Memoirs". WHAS's innovative program featured a remote broadcast carried by telephone lines direct from the "front". A Colonel Hamer provided commentary. By chance he was located between two three-inch field artillery pieces firing in an alternating sequence at four times per minute. Scattered small arms fire could be heard at the same time. Because the colonel's remarks ended a few minutes earlier than expected, the close of the program consisted solely of the sounds of the firing of the artillery and small arms, unbroken by any announcements.

According to Mr. Harris, this final segment was thought by some listeners to have originated from Mars. Imagine the reaction of an unsuspecting person, searching for evidence of Mars, coming across this odd program. (Most schedules listed WHAS as carrying orchestra music at this time.) Every fifteen seconds a loud "bong" was heard, as the loud artillery reports overwhelmed the microphone. In between the small arms firing sounded like a strange code, clearly not Morse. Could it be Mars? Could it be anything but Mars?

Eventually the various mysterious reports were sorted out. The operators of the 24-tube set decided they had heard nothing more exotic than "a combination of atmospheric and heterodyning". (RCA engineers calculated that, for the signals to have originated from Mars, a one million megawatt transmitter, consuming the equivalent of 2.7 million metric tons of coal hourly was required. The engineers suggested that the Martians had better outlets for their talents and resources). The Vancouver signals were identified as a new type of beacon being developed to aid

navigation in Washington state inland waterways. And although WHAS eventually took great pride in its contribution to the confusion, as Credo Harris' book greatly overstates the number of reports that could be traced to WHAS, everyone eventually figured out the true nature of the mock battle broadcasts.

The final consensus was that there was no evidence the red planet had shown any interest in talking to us, although, as noted by the New York Times, "...men would never cease trying to establish communication with Mars". Camille Flammarion, 82 year old French astronomer, was confident not only that the Martians were far superior to Earthlings, but that they ultimately would contact us through the means of mental telepathy. (Fourteen years later Orson Welles' famous "War of the Worlds" broadcast would convince many that the Martians were indeed making an unexpected direct, and very unwelcome, contact.)

Perhaps it's best that Mars turned out not to have any radio stations. It's difficult enough having to regulate radio on an earthly scale. Having to include other planets in regulatory agreements would just make things even more complicated.

By the way, I just noticed something. No one ever explained where the Boston "zzip" signals came from...



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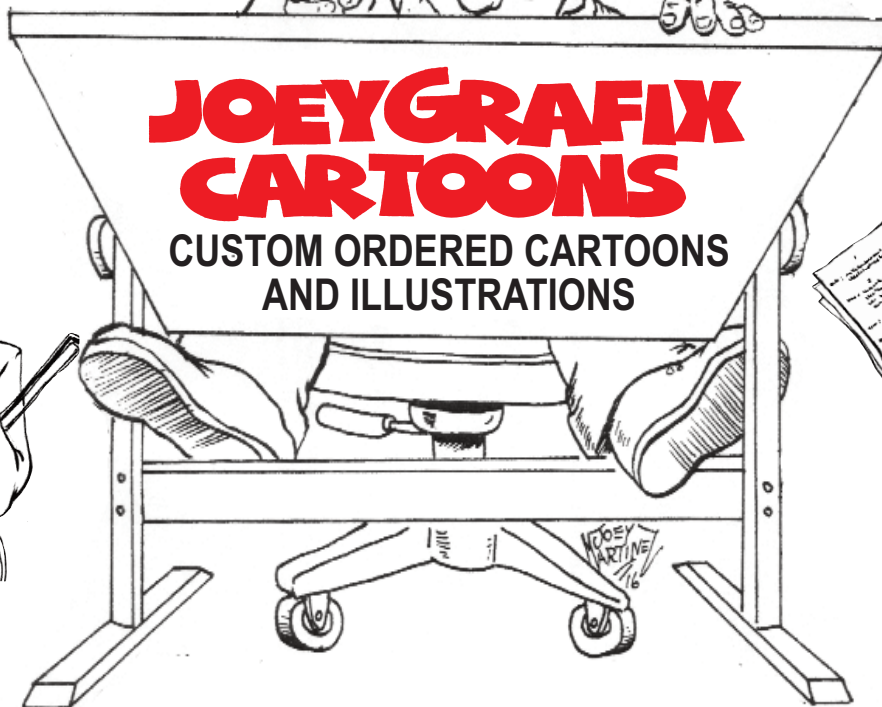
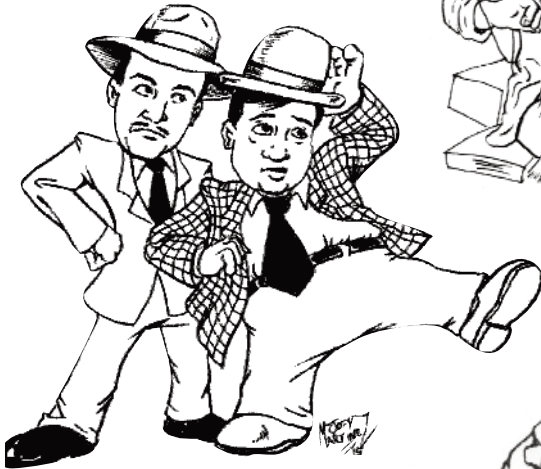
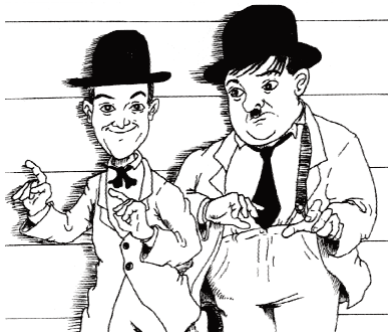
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Publishing houses who wish to advertise in this magazine will be considered if they supply the publisher and editor with a review copy of their new publication. Anyone is free to submit a review or a new publication about old time radio or nostalgia.

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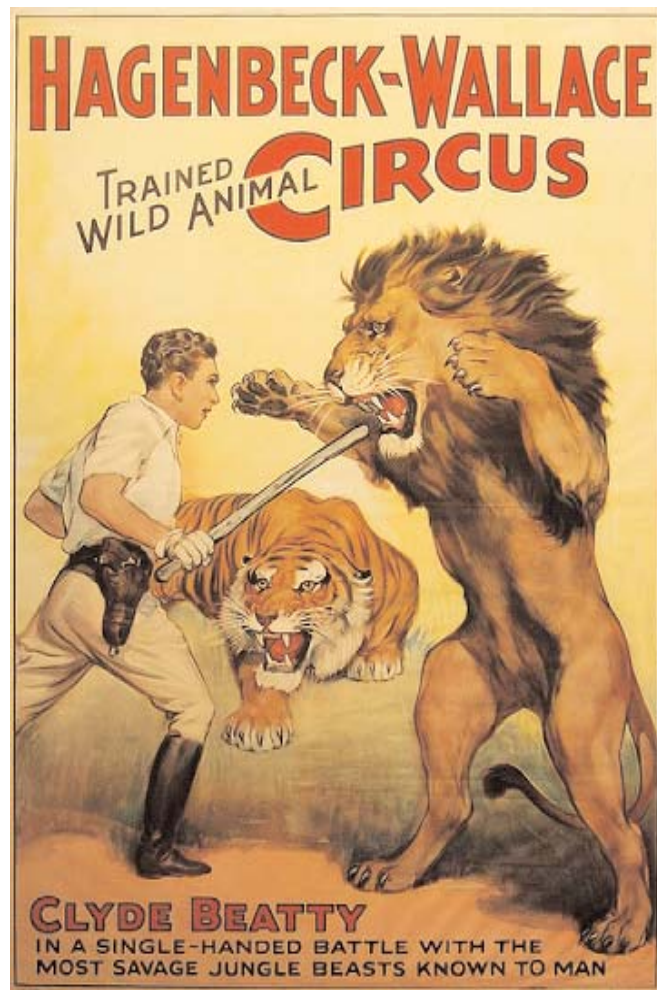
## The Clyde Beatty Radio Show (1950-1952) by Eric Beheim

During the 1930's, '40's and '50's, Clyde Beatty enjoyed a celebrity status that, today, we only associate with leading athletes and movie stars. In addition to top billing in the circus world, he was the subject of several best-selling books, starred in a number of hit motion pictures, and was called upon give major product endorsements. His popularity with children was equal to that of Gene Autry, Tom Mix, and Frank "Bring 'em Back Alive" Buck. As a result, there were Clyde Beatty "Big Little" books, comic books, and two cliff-hanger movie serials. Then, in 1950, he was given his own weekly radio show.

The idea for a Clyde Beatty radio show came from Shirley Thomas, the wife of Walter White, whose Commodore Productions had scored a major financial triumph in 1949 with a syndicated Hopalong Cassidy radio show. The basic premise of The Clyde Beatty Show was best summed up in the announcement that opened each episode:

"The world's greatest wild animal trainer Clyde Beatty with an exciting adventure from his brilliant career. The circus means thrills, excitement, and snarling jungle beasts. The circus means fun for young folks and old. But under the Big Top you see only a part of the story. The real drama comes behind the scenes where 500 people live as one family; where Clyde Beatty constantly risks death in the most dangerous act on earth. This master of the big cats has journeyed to Africa and India, hunting down his beasts in their native jungle. All of this is part of the Clyde Beatty Show.

The series was produced in Los Angeles using top West Coast talent. Radio actor Vic Perrin played the part of Clyde Beatty and Eve



McVeagh was his wife Harriett. (By the time the show aired, the real Harriett Beatty had passed away. However, the producers retained her as a character and she figured prominently in most of the stories, which were usually identified as having taken place "a few years ago.") A total of 52 thirty-minute episodes were produced. Targeted at younger listeners, the plots ranged from fairly realistic to wildly imaginative. The best episodes were based on incidents described in Beatty's books. At other times, the script writers were allowed to let their imaginations to run wild, creating stories which Beatty and his close friends must have found highly amusing: Clyde Beatty in an underwater battle with a octopus (Danger in the Deep); Clyde and Harriett captured by headhunters (Amazon



Adventure), Clyde Beatty vs. a voodoo cult (Zombie), Clyde Beatty hunting gorillas in Africa (Jungle Joe), and Clyde Beatty investigating reports of a living unicorn (In Search of a Myth.) In at least two cases, scripts were based on incidents from the career of Frank Buck. Leopard on the Loose relates the shipboard escape and subsequent recapture of a leopard that Buck described in his 1930 book *Bring 'em Back Alive*. Borneo Devil Beast is loosely based on Buck's account of capturing a giant orangutan. Episode # 45 Mystery Island seems to have been inspired by Beatty's 1934 12-chapter movie serial *The Lost Jungle*: Clyde and Harriett find themselves on an uncharted island that contains wild animals from both Africa and India. (It is later revealed that these animals had escaped from a freighter that had gone aground on the island's rocky shore.)

Even though it was produced at a time when radio was rapidly taking a back seat to television, *The Clyde Beatty Show* had first-rate production values, with good acting, sound effects, and music. Clyde Beatty (Vic Perrin) often served as the narrator, setting the stage and then describing events in the story that would follow. Whenever the action took place during a circus performance, authentic circus music was used, taken from the 1941 Columbia Records album *Circus*, recorded by Merle Evans and the Ringling-Barnum band. And, although not an actual piece of circus music, the show's theme music, written to sound like a rousing march, was performed circus-style by a studio band. (Known as the *Clyde Beatty Radio March*, this music was later used as an overture by circus band leaders on the shows that Beatty was appearing with.)

In 1950, *The Clyde Beatty Show* was sold to the Mutual radio network for sponsorship by Kel-



logg's. In most markets, it aired three times a week at 5:30 p.m. It ran from December 11, 1950 to January 18, 1952. (At age 5, this writer was a faithful listener. Even today, he can still recall one of the advertising jingles: "Snap, Crackle and Pop. Rice Krispies are good for you. Fun to listen to. Fun to eat. Eat Kellogg's Rice Krispies. We do!")

Of the 52 episodes that were produced, 46 still survive in good sound. All of these episodes are "family friendly" and still have the power to hold your interest, even in a world grown jaded by high-energy stories and special effects.

Having listened to all 46 episodes, here is my pick of the top 16 shows from this series:

***Brush with Death*** (my all-time favorite) is based on Beatty's famous big cage encounter with the male lion Nero that almost cost him his leg and his career. In a rare occurrence, Harriett (Eve McVeagh) takes over as narrator for this episode after Clyde is temporarily put out of commission.

***Beauty and the Beast*** (my second all-time favorite) is based on material from Beatty's 1941 book "Jungle Performers" and relates how he

---

taught Harriett to become a wild animal trainer. For a dramatic conclusion, the scriptwriters drew upon another true incident: the time when Harriett filled in for Clyde at the Milwaukee Shrine Circus when he was sick in bed with a cold and high fever.

**Tiger Escape** is based the famous incident that occurred when the tigress Gracie escaped from her cage and Beatty had to find and recapture her inside the half completed Detroit Shrine Temple hotel.

**Crisis on the Set** is loosely based on an incident that occurred in 1934 when Beatty was in Hollywood filming the "The Lost Jungle." (The script writers wittingly or unwittingly made it seem as if the incident actual happened to Beatty's young co-star from the 1935 serial Darkest Africa.)

**The Flying Politos** is a well-told circus story about a family aerial act that needs to find an immediate replacement for one of its members. The most likely candidate is a son who is away attending college. Although a fine athlete and in top physical condition, he wants nothing to do with the circus.

**For Children Only** pits the Clyde Beatty Circus against some corrupt local politicians who are

trying to squeeze the show for graft money in order for it to be able to set up and appear. **Hold that Tiger** takes place in an unnamed Southern California city (although sharp-eared listeners will soon identify it as being San Diego.) The Beatty circus donates a troublesome tiger to the local zoo, but while it's being delivered, it escapes into the nearby park. Clyde and his cage crew volunteer to go in and recapture it if possible.

**The Fabulous General Ike** is another good circus story about a young homeless boy whom Clyde and Harriett rescue and bring to the show. While working in the horse department, the boy successful trains a horse named "General Ike" and becomes a star performer. Just when everything is going well, the boy's drunken father shows up, expecting to cash in on his son's success.

**Never Trust a Gilly** has a stronger-than-usual story about two con artists who blackmail a young circus worker into helping them rob the red ticket wagon.

**Daniel in the Lion's Den** is the one surviving episode that is set in Beatty's zoo in Fort Lauderdale. A young cage boy who has shown great potential while working with the big cats wants





Clyde to take him on as an apprentice. This does not sit well with an older hand (a character who might have been based on Beatty's old assistant trainer Louis Roth.)

**The Marvelous Marvins** is another "behind the scenes" circus story about two male midgets who are hired by the show to present their specialty aerial act. Trouble starts when the two have a serious falling out over a lovely lady midget who is also with the show.

**Oklahoma Hoax** uses a rather original story idea: a town which the Beatty show just played reports that an escaped python has been sighted, and blames the circus. Although none of the show's big snakes are AWOL, Clyde and the snake handler go back to investigate. When they arrive, they discovered that, not only has the python been captured, but it is being exhibited in public by the couple that first reported seeing it on the loose.

**Cage Boy** offers a plot with a mystery angle: Beatty's big cats are being poisoned one by one, and the evidence seems to point to a new cage boy who recently signed on. Another likely candidate is an older cage boy who has it in for the younger hand. (Determining the identity of the culprit will keep you guessing right up to the very end.)

**The King of Clowns** has an off-beat story about an eccentric old clown who is either a comic genius or mentally deranged. And if Clyde didn't have enough troubles, a series of serious accidents starts to plague the Beatty Circus.

**Dangerous Ambition** offers a tanbark version of the sorcerer's apprentice: a young cage boy feels that he knows enough to start working Beatty's big cats on his own. Of course, Clyde won't let him, but then, when nobody's around . . .

**Canine Courage** is the one surviving episode that features a dog based on the real life "Timber," Beatty's pet German shepherd that is mentioned in his 1933 book "The Big Cage."

If you're old enough to remember old time radio drama, these shows will bring back a lot of happy memories. For those of you born *after* the "golden age- of radio, you're in for a special treat. (If you have to make a long daily commute, pop one of these into your car's CD player and the trip will be over before you know it!) However, be warned! Old radio shows *are* addictive. Listening to just one is never enough, and before you know it, your television set will be covered with cobwebs and your closet will be overflowing with shoe boxes filled with assorted old radio shows on CDs and MP3 discs. Happy listening! ■



Going strong for 30 years, the **Metropolitan Washington Old Time Radio Club** brings people together who have an interest in Old Time Radio (OTR). This is done through monthly meetings consisting of presentations about OTR stars and programs, and recreations of classic OTR shows, plus occasional performances of member-penned scripts produced in the OTR style.

**Radio Recall** is our illustrated twelve page journal published every other month, edited by Jack French, OTR historian and author. Articles by Jim Cox,



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## Memorable Villains of Old Time Radio by Tim DeForest



It's usually the heroes we remember best—*Matt Dillon, The Lone Ranger, The Green Hornet, Sam Spade, Mr. Keen*. The various crooks, killers and con men come and go each week, but it's the good guy who sticks in our minds.

### ***Gunsmoke: "The Cabin "***

December 27, 1952 (29 Minutes)

Occasionally, though, it's the villain that stands out in our imagination. Sometimes, this is because he's particularly loathsome, such as the two brutal thugs who hold Matt Dillon and a woman prisoner in the *Gunsmoke* episode "The Cabin" (December 27, 1952).

But most of the memorable bad guys are those who present the hero with a particularly difficult challenge; who are smarter than the average crook and harder to bring to ground. These particular villains might be despicable scalawags, but--by golly--they've got style.

During his career on radio, Superman went up against seemingly countless killers, spies, mad scientists and corrupt politicians. But it was during a 39-part storyline from Fall 1945 that the Man of Steel went up against his most deadly

and unforgettable adversary.

"Superman vs. Atom Man" begins on October 10, 1945 and runs through December 3. (Actually, the serial ties in so closely with both the preceding and following story arcs, you have to start with the September 24 episode and end with the January 8, 1946 episode to tie up all the various plot threads.)

### ***Superman: "Superman vs Atom Man"***

October 10, 1945 (12 Minutes)

A German scientist named Der Teufel (That's German for "the devil") gets hold of a chunk of Kryptonite. With the help of some other Nazi war criminals, he distills the Kryptonite into liquid form and injects it into a young fanatic named Heinrich Milch.

Milch gains the power to shoot out destructive energy blasts that can turn large buildings into rubble. Also, because his blood stream is now laced with Kryptonite, his mere presence causes Superman to grow weak.

The super powered Nazi (now known as "the Atom Man") is played by Mason Adams, who does a wonderful job of endowing the villain



with fanatical hatred and determination to crush the nations that defeated Hitler. Bud Collyer is typically perfect as Clark Kent/Superman and the plot itself is a well-written amalgamation of the mystery and science fiction genres. The final super powered battle between Superman and the Atom Man, breathlessly narrated by Jackson Beck, is one of old-time radio's most exciting sequences.

One particular villain was so memorable, the show in which he appeared was named after him. The Shadow of Fu Manchu is a syndicated serial produced in 1939 and featured adaptations of the original Sax Rohmer novels. Only about half of the episodes produced still survive, but through incredible good luck, these make up one complete storyline.

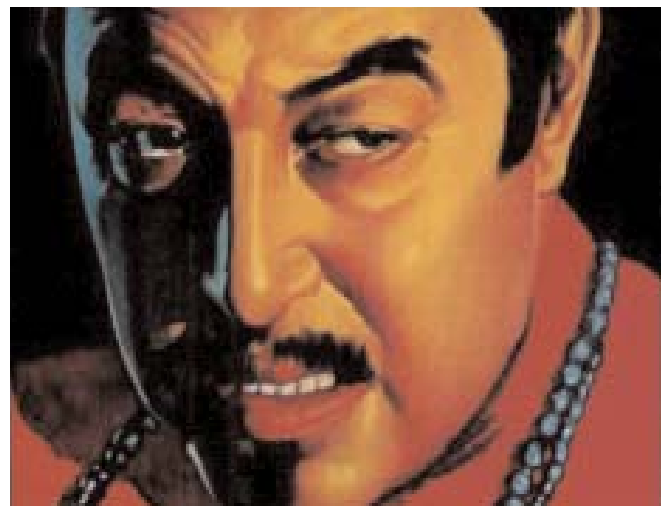
### **Shadow of Fu Manchu: "Episode 1"**

May 8, 1939 (13 Minutes)

Fu Manchu (described as "tall, lean and feline, with a brow like Shakespeare and a face like Satan") is a criminal mad scientist intent on overthrowing Western civilization. To this end,

he employs human assassins, poisonous insects, poisonous snakes, several other trained animals of various species and a variety of death traps. His arch enemy, Sir Denis Nayland Smith, is kept in a state of perpetual motion running around England, desperately trying to foil one evil scheme after another.

The show successfully wraps a feeling of spine-tingling menace around a sense of adventure and keeps us entertained through 39 episodes of sudden death and narrow escapes. It all ends with what might be the most insidious death trap ever devised (involving a compartmentalized cage and a bunch of hungry rats) and one last narrow escape before Fu Manchu meets his apparent doom. No body is recovered, though, and Smith quite rightly suspects Fu might still be alive. Some villains are just too cool to die.



The Lone Ranger had his own run-in with a mad scientist in a six-part story arc from 1943. The Temple of the Sun saga begins on March 29, 1943 and ends with the April 9 episode. Like the Atom Man and Fu Manchu, the villain this time around really stands out from the crowd. Calling himself El Mundo (which means "The Universe" in Spanish), he sets up shop in an

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ancient Mayan temple he's discovered near the Mexican border.

***Lone Ranger: "Aztec Mystery"***

March 29, 1943 (29 Minutes)

From this base, he uses a combination of murder, kidnapping and extortion to try to take over nearby ranches. His eventual goal is to establish a small nation of his own, strategically located to allow him to control trade between the States and Mexico.

El Mundo uses electricity to set up death traps in and around the temple. His minions include some outlaws who are simply working for the promise of money, but most of his followers are poor slobbs he's drugged into a zombie-like stupor after convincing them he holds the secret of immortality. His femme fatale sister Myra is equally ruthless in her efforts to further his plans.

The uncredited actor who plays El Mundo does a great job, giving the villain a calm, usually emotionless voice with just a hint of a stutter at the beginning of most of his sentences. All this helps to toss just a dollop of science fiction into the Ranger's usual Old West setting and still have it all make good story sense.



The scripts are excellent throughout the saga and all the various good guys have their moments. The Ranger gets plenty of opportunities to be heroic, but it's Tonto—using his knowledge of Indian medicine—who whips up an antidote to El Mundo's stupor-inducing drug. The Ranger's nephew Dan outsmarts some kidnappers at one point, while the local sheriff finds a clue that proves El Mundo has framed an innocent man for murder. It all leads up to an explosive and satisfying conclusion.



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***Mercury Theater on the Air:***

"Immortal Sherlock Holmes "

September 25, 1938 (57 Minutes)

***Sherlock: "The Haunted Bagpipes"***

February 17, 1947 (29 Minutes)

***Sherlock: "The Final Problem"***

April 17, 1955 (27 Minutes)

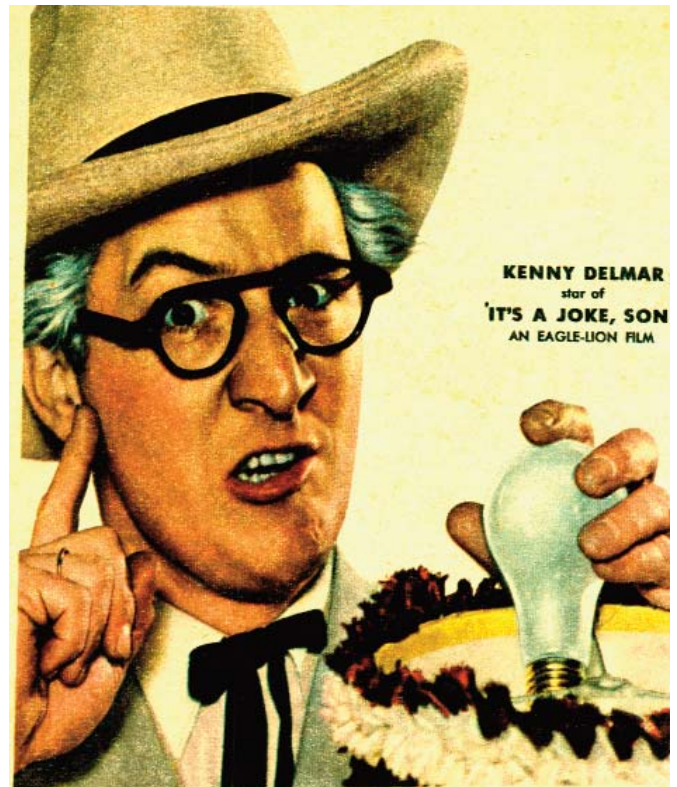
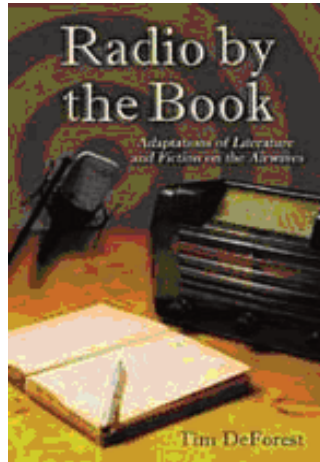
Sherlock Holmes' nemesis, Professor Moriarty, popped up to vex Holmes more often on radio than he did in the original prose stories. The mathematician-gone-bad matched wits with Holmes in a Mercury Theater on the Air episode from September 25, 1938, attempted to use bubonic plague as an instrument of mass mur-

etective in "The Final Problem" (April 17, 1955).

All these stories have strong heroes as well as strong villains. It's this dynamic—a battle between equals in which the outcome is uncertain—that make these stories stand out. See also *Memorable villains of Old Time Radio Collection*.

Tim DeForest has been geeking out on various elements of early 20th Century pop culture for most of his life. He is the author of several books on old-time radio, comic strips and pulp fiction. His first book—*Storytelling in the Pulp, Comics and Radio: How Technology Changed Popular Fiction in America*--was published in 2004. *Radio by the Book: Adaptations of Fiction and Literature on the Airwaves*, was published in 2008. Tim also maintains a blog about comics, radio and pulp fiction.

Tim has also written magazine articles on military history and the American West. He regularly teaches several Bible studies and has served as a short-term missionary in Haiti and south Sudan. This article first appeared at [www.otrcat.com](http://www.otrcat.com) ■



### "Bulbsnatching" says Sen. Claghorn "is just a YANK-EE trick!"

Hold on there, Senator. We're from the South *and* the North, and we say...

**CLAGHORN:** That's double talk... Ah say, that's fence straddlin'! No! General Electric has lamp factories in every part of the country—South, North, East and West. And we say bulbsnatching's wrong wherever you do it.

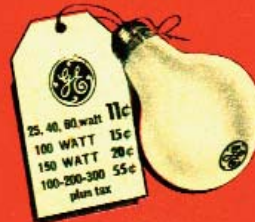
**CLAGHORN:** General Electric?—Ah say, that's a live-wire crowd. Live wires! That's witty, Son!

Senator, the subject's *bulbsnatching*. People who rob one light socket to fill another leave their families in the dark, invite accidents, and end up straining their eyes with wrong size light bulbs.

**CLAGHORN:** In that case, Son, Ah'm agin' it! Uh — it'll bear investigatin', that is!

Better look into G-E lamp bulbs first, Senator. There's your answer to bulbsnatching. They cost so little, anyone can keep a spare supply on hand. And what a value—extra bright, extra efficient, extra dependable, thanks to G-E Lamp Research which is constantly working to make G-E Lamps *Stay Brighter Longer!* Make sure when you buy light bulbs they're marked G-E—General Electric, that is!

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## **OTRR ACQUIRES NEW EPISODES AND UPGRADED SOUND ENCODES FOR MARCH AND APRIL**

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 months of March and April 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) & for transcription disks [tony\\_senior@yahoo.com](mailto:tony_senior@yahoo.com)

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### **Baby Snooks Show, The**

46-09-06 Snooks Skips School To Work On Her Book.mp3

46-11-01 Hallowe'en Night Antics.mp3

### **Bachelor's Children**

38-07-08 Janet Falls For Sam.mp3

38-07-11 Sam Is Engaged To Margery.mp3

39-01-24 Sam and Janet Are Married.mp3

39-12-22 It's Christmas Eve.mp3

39-12-25 It's Christmas Day.mp3

### **Bands For Bonds**

49-11-19.mp3

### **Barry Wood Show, The**

46-xx-xx (117) First Tune - I've Got My Eyes On You.mp3

46-xx-xx (118) First Tune - She's The Girl-friend.mp3

46-xx-xx (123) First Tune - The Lone Prarie.mp3

46-xx-xx (124) First Tune - There's No Business Like Show Business.mp3

### **Bermuda Crash Flyers**

49-11-20 Guest - Edith Mizarand.mp3

### **Best Plays**

52-12-14 Craig's Wife.mp3

### **Best Seller**

45-09-20 Heritage Of The River - Part 3.mp3

### **Between The Bookends**

45-09-14 Writing Of 'The Star Spangled Banner.mp3

45-09-21 Letters From Servicemen.mp3

### **Beulah**

46-08-26 Audition Program with Bob Corley as Beulah.mp3

### **Big Story, The**

49-10-12 The Lonliest Man On Earth.mp3

### **Bill Cunningham News**

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

### **Billie Burke Show, The**

46--8-03 The Playground.mp3

46-04-27 The Tramp.mp3

46-07-27 The Concession Stand.mp3

### **Blue Ribbon Time**

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

### **Bob Becker's Dog Program**

38-11-27 Lassie The Scotch Terrier.mp3

### **Bob Burns Show**

43-02-18 Guests - Burns And Allen.mp3

43-04-01 April Fools Day.mp3

46-10-06 Winston Has Been Kidnapped.mp3

### **Bob Crane Show**

57-11-13.mp3

### **Bob Smith Show, The**

47-08-25 Guest - Donald Duck.mp3

### **Bob Wills & His Texas Playboys**

53-xx-xx (01) First Tune - In The Mood.mp3

53-xx-xx (02) First Tune - Silver Lake Blues.mp3

53-xx-xx (03) First Tune - Fool, Fool, Fool.mp3

53-xx-xx (04) First Tune - C Jam Blues.mp3

53-xx-xx (5) First Tune - Lonestar Rag.mp3

53-xx-xx (6) First Tune - Brownskin Girl.mp3

### **Boston Symphony, The**

44-1-xx (32) First Tune - National Anthem.mp3

### **Boswell Sisters, The**

32-xx-xx First Tune - I've Lost You.mp3

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### **Boswell Sisters, The**

xx-xx-xx (3192) First Tune - If My Friends Find You...mp3

### **Boulevard Of Make Believe**

xx-xx-xx (01) Nelson gives advice to a new starlet.mp3

xx-xx-xx (12) Wally talks to the police.mp3

### **Breakfast In Hollywood**

54-10-17 Audition.mp3

### **Bride And Groom Show**

47-05-21 First Bride - Betty Garvin.mp3

47-05-23 First Bride - Edna Campbell.mp3

### **Bundles For Britain**

4x-xx-xx Guest - Wendy Barrie.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 Doggies.mp3

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

46-xx-xx First Tune - Wyoming Will Be Your New Home.mp3

### **CBS News Of The World**

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

### **Cape Cod Mystery Theater**

96-xx-xx (17) Murder From The Bridge.mp3

### **Capture of Lizzie Stone**

xx-xx-xx.mp3

### **Cat, The**

46-10-21 Audition.mp3

### **Cavalcade Of America,**

The 42-01-19 An American Is Born.mp3

### **Cecil Brown News**

50-02-23 Franco In Spain.mp3

### **Chance of A Lifetime**

xx-xx-xx (Audition).mp3

### **Chesterfield Supper Club**

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

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

### **Christmas Sing With Bing**

61-12-24.mp3



### **Cisco Kid, The**

51-08-26 (640) The Devils Highway.mp3

57-01-10 (471) The Giant Of Laredo.mp3

57-01-15 (472) The Lancers Of The Black Horse Brigade.mp3

58-05-13 (609) Larrupin' Lil.mp3

58-05-15 (610) The Outlaw Brand.mp3

58-05-27 (613) Intrigue In Ensenada.mp3

58-05-29 (614) Pot O' Gold.mp3

58-06-03 (615) Bullets At The Bridge.mp3

58-06-05 (616) Sir Cisco, Knight Of The Round Table.mp3

58-06-17 (619) The Tunnel.mp3

58-06-19 (620) Bandits Of Tucuman.mp3

58-06-22 (621) War In The Pecos Valley.mp3

58-06-24 (622) Ghost Town Gazette.mp3

58-08-14 (637) Killer In The Jailhouse.mp3

58-08-19 (638) Mistaken Identity.mp3

58-08-21 (639) Mesa Of The Hidden Bandits.mp3

58-08-28 (641) The Sheriff's 44's.mp3

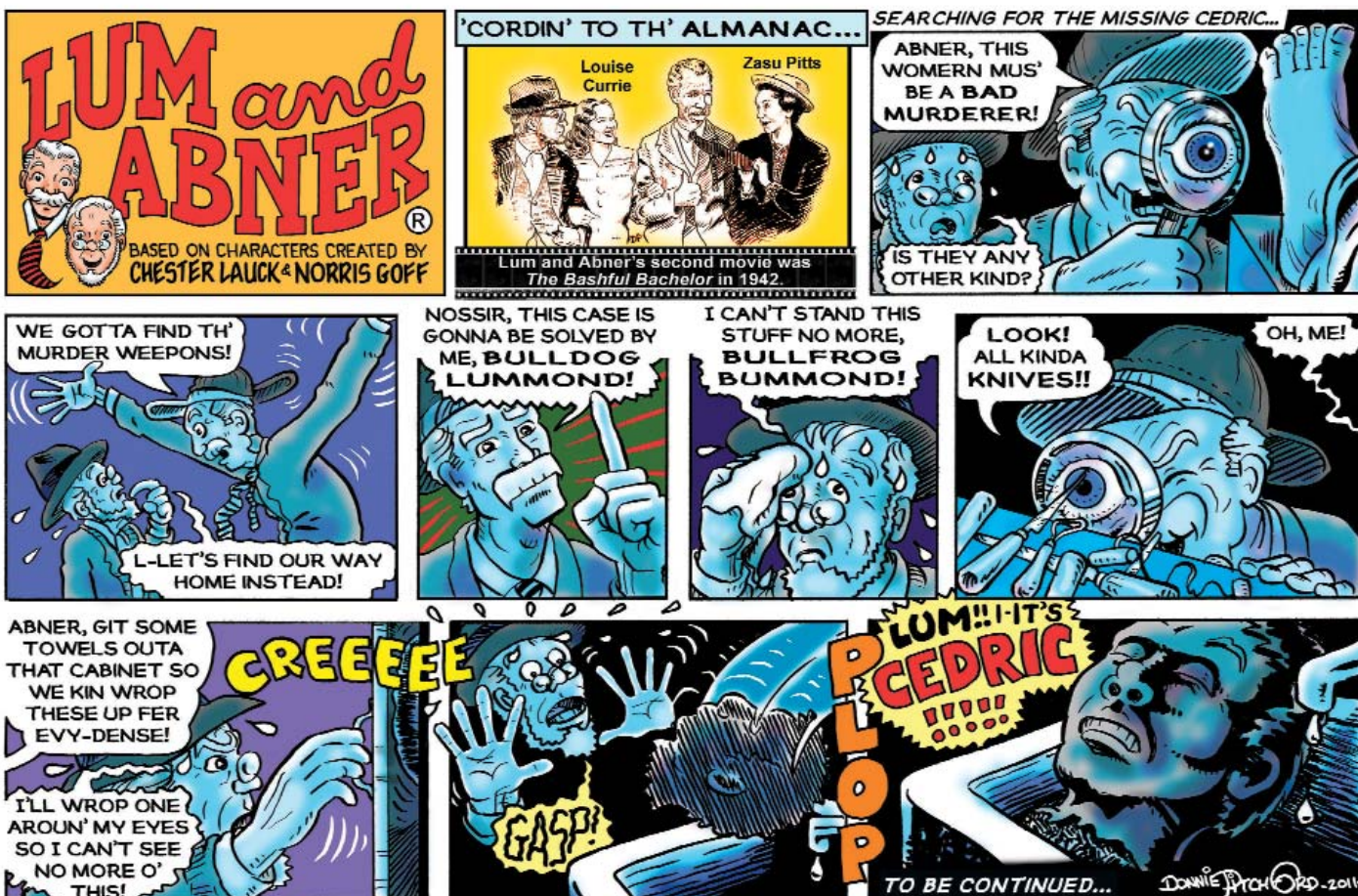
## Cisco Kid, The

58-09-02 (642) Holdup At The Pass.mp3  
58-09-18 (647) Headless Valley.mp3  
58-09-23 (648) The Vandals.mp3  
5x-xx-xx (649) Marshal Riker's Revenge.mp3  
5x-xx-xx (650) Blackmail At Roundup.mp3  
5x-xx-xx (651) Charley Page's Crusade.mp3  
5x-xx-xx (652) The Masquerading Of Denver Dan.mp3  
5x-xx-xx (653) Vanishing Gold.mp3  
5x-xx-xx (654) The Night Of The Fire.mp3  
5x-xx-xx (685) The Ship In The Desert.mp3  
5x-xx-xx (686) The Schoolmarm.mp3  
5x-xx-xx (687) Robbery On The Railroad.mp3  
5x-xx-xx (688) Indian Ambush.mp3  
5x-xx-xx (689) Manhunt For A Killer.mp3  
5x-xx-xx (690) Builders Of The Road.mp3

5x-xx-xx (691) The Lady Blacksmith.mp3  
5x-xx-xx (692) The Two Sheriffs Of Mesa.mp3  
5x-xx-xx (695) The Emperor Of Santa Fe.mp3  
5x-xx-xx (696) House Of Gold.mp3  
5x-xx-xx (697) Rescue In Matamoros.mp3  
5x-xx-xx (698) Death Gun.mp3  
5x-xx-xx (711) The Fighting Lumberjack.mp3  
5x-xx-xx (712) Sombero Mine Disaster.mp3

## Claudia

48-01-19 (81).mp3  
48-01-20 (82).mp3  
48-01-21 (83).mp3  
48-01-22 (84).mp3  
48-01-23 (85).mp3  
48-01-26 (86).mp3  
48-01-27 (87).mp3  
48-01-28 (88).mp3



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**Claudia**

48-01-29 (89).mp3  
48-01-30 (90).mp3  
48-02-02 (91).mp3  
48-02-03 (92).mp3  
48-02-04 (93).mp3  
48-02-05 (94).mp3  
48-02-06 (95).mp3  
48-02-09 (96).mp3  
48-02-10 (97).mp3  
48-02-11 (98).mp3  
48-02-12 (99).mp3  
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48-02-18 (103).mp3  
48-02-19 (104).mp3  
48-02-20 (105).mp3  
48-02-23 (106).mp3  
48-02-24 (107).mp3  
48-02-25 (108).mp3  
48-02-26 (109).mp3  
48-02-27 (110).mp3  
48-03-01 (111).mp3  
48-03-02 (112).mp3  
48-03-03 (113).mp3  
48-03-04 (114).mp3  
48-03-05 (115).mp3  
48-03-08 (116).mp3  
48-03-09 (117).mp3  
48-03-10 (118).mp3  
48-03-11 (119).mp3  
48-03-12 (120).mp3

**Club 930**

49-11-15 DJ - Merle Ross.mp3  
49-11-18 DJ - Gene Baker.mp3

**Club Hollywood**

48-04-30.mp3

**Clyde Beatty Show, The**

50-03-02 (01) The Devil Cat.mp3

50-03-09 (02) Crisis On The Set.mp3

**Coast Guard Memorial**

48-08-04 Guest - Bob Hope.mp3

**Cocoanut Grove Ambassadors**

31-xx-xx First Song - Come Take Me (Gus Arnheim).mp3

31-xx-xx First Song - I Don't Know (Gus Arnheim).mp3

31-xx-xx First Song - I Found A Million Dollar Baby (Gus Arnheim).mp3

31-xx-xx First Song - I'm Just A Fool In Love With You (Gus Arnheim).mp3

31-xx-xx First Song - It's Love (Gus Arnheim).mp3

31-xx-xx First Song - Look In The Looking Glass (Gus Arnheim).mp3

31-xx-xx First Song - Me (Gus Arnheim).mp3

31-xx-xx First Song - Sing A Little Jingle (Gus Arnheim).mp3

31-xx-xx First Song - Stardust (Gus Arnheim).mp3

31-xx-xx First Song - To Be Worthy Of You (Gus Arnheim).mp3

31-xx-xx First Song - You Don't Need Glasses (Gus Arnheim).mp3

31-xx-xx First Song - You Really Started Something (Gus Arnheim).mp3

32-xx-xx First Tune - Down Among The Sleepy Pines (Jimmie Grier).mp3

32-xx-xx First Tune - I Need Loving (Jimmie Grier).mp3



## Cocoanut Grove Ambassadors

32-xx-xx First Tune - I Promise You (Jimmie Grier).mp3  
32-xx-xx First Tune - If I Ever Meet The Girl Of My Dreams ( Jimmie Grier).mp3  
32-xx-xx First Tune - Love Goes On Just The Same (Jimmie Grier).mp3  
32-xx-xx First Tune - Rain On The Roof - (Jimmie Grier).mp3  
32-xx-xx First Tune - River, Stay Away From My Door (Jimmie Grier).mp3  
32-xx-xx First Tune - September ( Jimmie Grier).mp3  
32-xx-xx First Tune - Sometime In Summertime (Jimmie Grier).mp3  
32-xx-xx First Tune - Sweet Georgia Brown (Jimmie Grier).mp3  
32-xx-xx First Tune - We Met Love (Jimmie Grier).mp3  
32-xx-xx First Tune - We've Got To Put That Sun Back In The Sky (Jimmie Grier).mp3  
32-xx-xx First Tune - When It's Sleepy Time Down South (Jimmie Grier).mp3  
32-xx-xx First Tune - You Could Have Been The One Baby (Jimmie Grier).mp3  
32-xx-xx First Tune - You're My Everything (Jimmie Grier).mp3  
32-xx-xx First Tune - You've Got To (Jimmie Grier)

32-xx-xx First Tune -The Little Old Church In The Valley (Jimmie Grier).mp3  
32-xx-xx Tune Song - Freddy The Freshman (Jimmie Grier).mp3  
xx-xx-xx First Song - A Boy And A Girl Were Dancing (Phil Harris).mp3  
xx-xx-xx First Song - A Million Dreams (Phil Harris).mp3  
xx-xx-xx First Song - A Shelter From A Shower (Ted Fio Rito).mp3  
xx-xx-xx First Song - At The Bottom Of The Hill (Ted Fio Rito).mp3  
xx-xx-xx First Song - Baby (Phil Harris).mp3  
xx-xx-xx First Song - Black-eyed Susan Brown (Phil Harris).mp3  
xx-xx-xx First Song - Brother, Can You Spare A Dime (Phil Harris).mp3  
xx-xx-xx First Song - By The Fireside (Jimmie Grier).mp3  
xx-xx-xx First Song - Flirtation Walk - Ted Fio Rito).mp3  
xx-xx-xx First Song - For All We Know (Ted Fio Rito).mp3  
xx-xx-xx First Song - Goofus (Phil Harris).mp3  
xx-xx-xx First Song - Gotta Date With An Angel (Phil Harris).mp3  
xx-xx-xx First Song - Hat's Off, Here Comes A Lady (Phil Harris).mp3





xx-xx-xx First Song - Have A Little Dream On Me (Ted Fio Rito).mp3

xx-xx-xx First Song - Here Is My Heart (Ted Fio Rito).mp3

xx-xx-xx First Song - Here It Is Monday (Phil Harris).mp3

xx-xx-xx First Song - How Can You Say No (Phil Harris).mp3

xx-xx-xx First Song - I Found You (Jimmie Grier).mp3

xx-xx-xx First Song - I Loves Ya (Jimmie Grier).mp3

xx-xx-xx First Song - I'd Be Telling A Lie xx-xx-xx (Ted Fio Rito).mp3

xx-xx-xx First Song - I'm Making Hay In The Moonlight (Phil Harris).mp3

xx-xx-xx First Song - Just Friends (Jimmie Grier).mp3

xx-xx-xx First Song - Kahlua Lullaby (Ted Fio Rito).mp3

xx-xx-xx First Song - Look Who's Here (Phil Harris).mp3

xx-xx-xx First Song - Love At Last (Ted Fio Rito).mp3

xx-xx-xx First Song - Love Is The Sweetest Thing (Ted Fio Rito).mp3

xx-xx-xx First Song - Love Me Tonight (Phil Harris).mp3

xx-xx-xx First Song - Medley Dames, I Only Have Eyes for You, & Try to See It My Way, Baby (Ted Fio Rito).mp3

xx-xx-xx First Song - Medley You're Blasé & Sophisticated Lady (Ted Fio Rito).mp3

xx-xx-xx First Song - Mimi (Phil Harris).mp3

xx-xx-xx First Song - Oh Oh Marie (Phil Harris).mp3

xx-xx-xx First Song - Playing With Fire (Phil Harris).mp3

xx-xx-xx First Song - Say It (Ted Fio Rito).mp3

xx-xx-xx First Song - Serenade for a Wealthy Widow (Ted Fio Rito).mp3

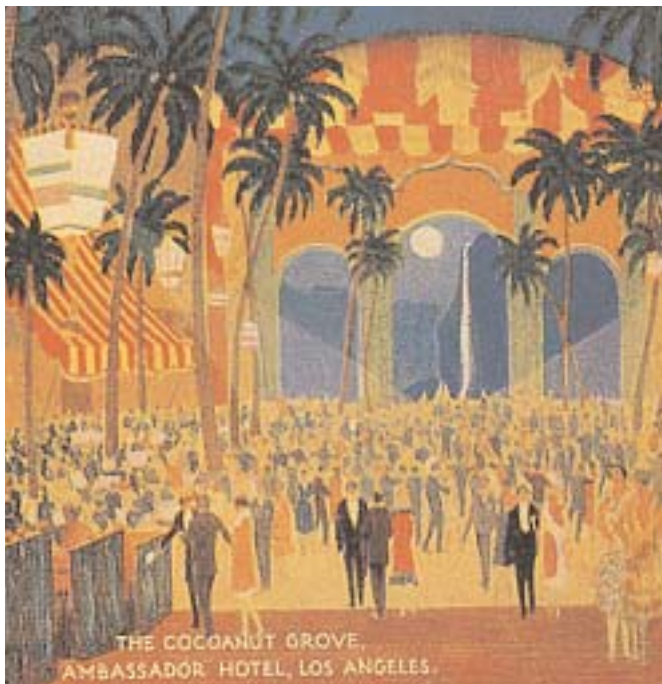
xx-xx-xx First Song - Seven Little Steps To Heaven (Phil Harris).mp3

xx-xx-xx First Song - Starlight (Jimmie Grier).mp3

xx-xx-xx First Song - Stay As Sweet As You Are (Ted Fio Rito).mp3

Cocoanut Grove Ambassadors Song - Suzanne (Phil Harris).mp3

xx-xx-xx First Song - Take Me In Your Arms (Phil Harris).mp3  
 xx-xx-xx First Song - Tell Me I'm Wrong (Ted Fio Rito).mp3  
 xx-xx-xx First Song - Tell Me Tonight (Ted Fio Rito).mp3  
 xx-xx-xx First Song - That's Why I'm Jealous Of You (Jimmie Grier).mp3  
 xx-xx-xx First Song - The Cop On The Corner (Phil Harris).mp3  
 xx-xx-xx First Song - The Moon Song (Phil Harris).mp3  
 xx-xx-xx First Song - The Parade Of The Wooden Soldiers (Ted Fio Rito).mp3  
 xx-xx-xx First Song - Tired (Jimmie Grier).mp3  
 xx-xx-xx First Song - Tired(Jimmie Grier).mp3  
 xx-xx-xx First Song - Too Beautiful For Words (Ted Fio Rito).mp3  
 xx-xx-xx First Song - Too Many Tears (Jimmie Grier).mp3  
 xx-xx-xx First Song - Used To Be You (Jimmie Grier).mp3  
 xx-xx-xx First Song - We Met Love (Jimmie Grier).mp3



xx-xx-xx First Song - What A Pleasure Meeting You (Phil Harris).mp3  
 xx-xx-xx First Song - Y O U, Just Plain You (Phil Harris).mp3  
 xx-xx-xx First Song - You're My Everthing (Jimmie Grier).mp3  
 xx-xx-xx First Song - You've Got Everything (Ted Fii Rito).mp3  
 xx-xx-xx First Song - Young And Healthy (Phil Harris).mp3

**Coke Club**

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

**Colgate Sports Newsreel**

45-09-14 (306) Guest - Brace Beemer.mp3  
 45-11-09 (314) Guest - Tommy Dorsey.mp3  
 47-10-03 (418) Guest - Bucky Harris.mp3  
 47-10-10 (419) Guest - Gene Autry.mp3  
 Colgate Sports Newsreel 48-01-09 ( 432) Guest Eddie Cantor.mp3  
 49-07-15 Guest - Frank Sinatra.mp3

**Comedy Writers Show**

Fred Allen Script Written.mp3

**Constance Bennett Calls On You**

45-09-xx.mp3

**Contintential Celebrity Club**

46-03-09 First Tune - Taking A Chance On Love.mp3

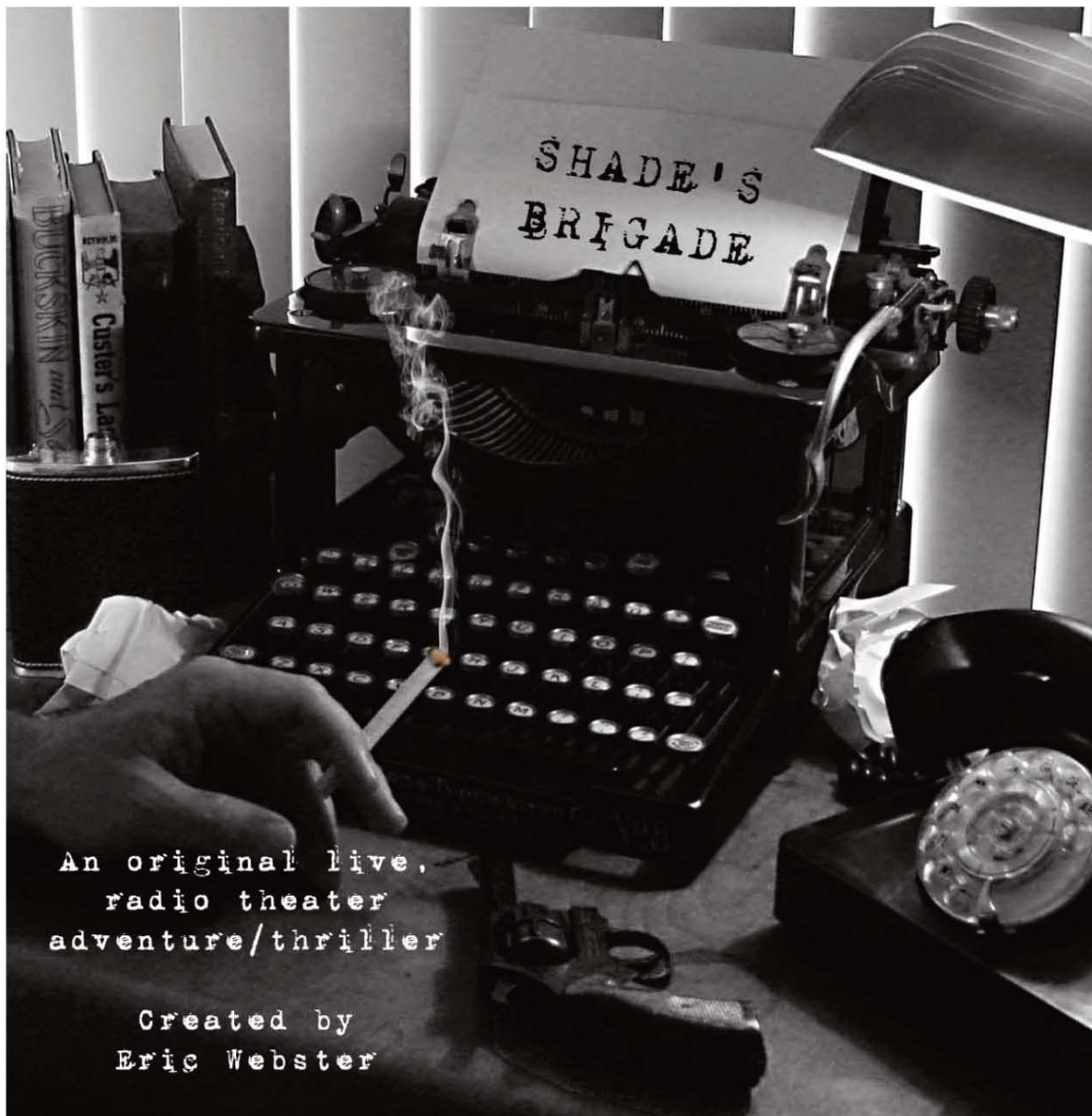
**Coronet Cigarette Program**

50-03-12 (1).mp3



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