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The Five O'Clock Shadow

by Will Murray



If the history of film and TV is a sea of faces, then the history of the Golden Age of Radio is an ocean of voices, and one voice — one laugh, really — reverberated above all the others. It doesn't matter whether you grew up on Old Time Radio or listen to static-filled tapes from that era, if there was a symbol for those pre-television days, it was *The Shadow*.

The Shadow was a pioneer. One of the first dramatic shows of its kind, it was one of the last to go off the air. For 25 years — ignoring brief gaps — *The Shadow* was a radio constant. Only his voice changed.

From the very beginning, *The Shadow* captured the public imagination. It was 1930. Radio was so primitive that as obvious an idea as a dramatic series featuring continuing characters was a

novelty. This was before *Jack Armstrong*, before *The Lone Ranger*, *The Green Hornet* and the other great heroes of that era.

Radio shows were most often glorified commercials, some only 15 minutes long. Usually, the sponsor name was part of the show's title. This was the case with a half-hour show inappropriately titled *The Detective Story Hour*. It was sponsored by Street & Smith's *Detective Story Magazine*, a weekly pulp. The show consisted of a dramatization of a selected story from that week's issue. *The Detective Story Hour* aired Thursday nights at 9:30. At the end of each episode, listeners were exhorted to rush out and buy the current issue.

No tapes of this show survive, but it's safe to assume that as

drama, the *Detective Story Hour*. *The Shadow* was a great commercial. From the beginning, *Detective Story Hour Magazine* sales shot up. The reason had nothing to do with story selection, but with the show's narrator. When the *Detective Story Hour* premiered over CBS on July 31, 1930, he was a disembodied, nameless voice. But then scriptwriter Harry Engman Charlot decided to give him personality.

After rejecting a number of names like *The Inspector* and *The Sleuth*, Charlot hit upon *The Shadow*. It was not an original name. There had been numerous other Shadows going back to the days of dime novels. Charles Dickens had toyed with the idea of an omniscient character by that name, and even Street & Smith once ran a story about the mvste-

rious "Shadow of Wall Street" back in 1929.

But Charlton's Shadow possessed something the others did not: He had a voice. To Depression listeners still getting used to radio, it was a far cry from Kate Smith or the Silver Masked Tenor when that cynical laugh followed by the chilling words, "The Shadow knows all," began each program. It was just a gimmick, really, but its impact was instant. Everyone wanted to know more about *The Shadow*.

Ruthrauff & Ryan, the advertising agency in charge of the show, was quick to capitalize on America's fascination. It refused to reveal anything about the mysterious man. The official line was that *The Shadow* broadcast, masked and robed, from a sealed room, his voice piped into the regular studio to blend with those of the cast, who didn't know who he was, either. True or not, the country ate it up. The more gullible actually believed *The Shadow* was real.

The early history of radio is so poorly documented that today, the identity of the original Shadow is clouded. After a year, it was leaked that *The Shadow* was really a mustachioed actor named Frank Readick Jr. Numerous contemporary articles claimed him as the first Shadow, but it's since been verified that it was a man named James LaCurto who created the role only to leave after a few weeks for Broadway. In truth, LaCurto may not have merely



abandoned the role. A New York Evening Journal article in November 1930 — only four months after *Detective Story Hour* began — claimed that Street & Smith had canceled the show in the face of parents groups' complaints that children insisted on staying up late to hear *The Shadow* — and then had nightmares.

If this is true, Readick may only have stepped in after the show was revived. The confusion is increased by the fact

that LaCurto briefly replaced Readick as *The Shadow* in 1934. And still further increased by the fact that *Detective Story Hour* is supposed to have run the full 1930-31 season, the November 1930 cancellation story notwithstanding.

Whatever the case, the enormous success of *The Shadow* proved the undoing of *Detective Story Hour*. It was yanked off the air by a nervous Street & Smith.

But *The Shadow* refused to die.

For the 1931-32 season, he narrated two other shows, Blue Coal Radio Hour, where he read detective stories and was host of a musical interlude, and Love Story Hour where he narrated stories from Street & Smith's Love Story Magazine! Presumably, these were considered "safe" occupations for the mysterious voice who had frightened the nation's children. But the juggernaut of fame was not to be stopped.

The story of how Street & Smith decided to launch a Shadow Magazine in 1931 to copyright the character is too well-known to repeat here, but suffice it to say they did, and it became a runaway hit. It was in the magazine where the sardonic voice was fleshed out into the familiar hawk-faced and cloaked crime-fighter of legend.

Collectors of the magazine have long been puzzled over the illustration of a sinister figure in a monk's hood and robes adorning a lower corner of the early issues. Obviously, he was supposed to be The Shadow — but he didn't look a thing like the traditional slouch-hatted Shadow of those early covers.

The truth is that the illustration was of the *radio* Shadow, and was painted from a publicity still of James La Curto. A later attempt to remodel Walter B. Gibson's pulp hero into the LaCurto image was abandoned and, when Frank Readick stepped into the roil, he donned the black cloak and hat

(as well as a domino mask) before the microphone.

With a new magazine spreading The Shadow's fame, Street & Smith relented in January 1932, and a new show, boldly called *The Shadow*, was aired by CBS — for five episodes. No one knows why the abrupt cancellation, but pressure groups may have been the cause.

By October, Street & Smith tried again, perhaps buoyed by the new twice-monthly frequency of *The Shadow Magazine*. Frank Readick again took the role, this time for NBC which aired it on Wednesday nights. The show continued the old format of *The Shadow* as narrator, but this time the near evil tone of his voice was ameliorated by his constant scolding of listeners that "Crime does not pay."

Each episode ended with The Shadow speaking in a code familiar only to readers of the magazine. Key words in a long speech were emphasized by *The Shadow* — these spelled out the message, "Lawbreakers always lose."

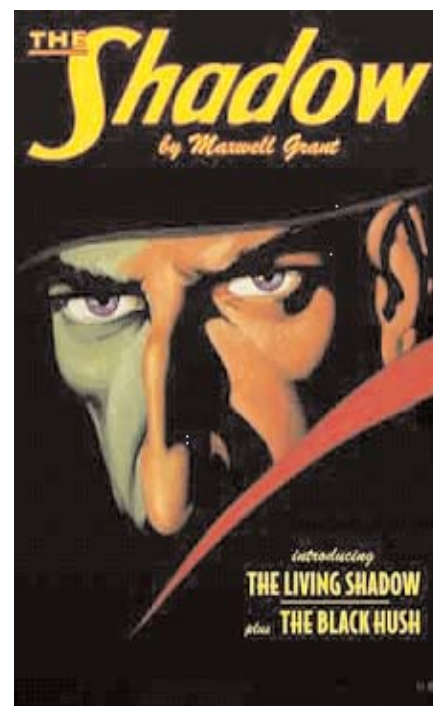
This approach and The Shadow's crime-busting pulp activities mollified critics. During the 1934-35 season, the show was broadcast Monday and Wednesday nights at 6:30. By this time, Harry Charlton was no longer scripting having been committed to Bellevue Hospital. He was later found poisoned in a Bowery flophouse on Septem-

ber 28, 1935.

His death caused consternation at Street & Smith when the wire services reported the passing of the author of *The Shadow*. The new scripts were the work of mystery writers Prentice Winchell and Theodore Tinsley (who later wrote Shadow novels.) among others.

At the close of this third season of *The Shadow*, friction broke out between Street & Smith and long-time sponsor Blue Coal. The former wanted to drop *The Shadow*, and the latter was afraid to tamper with the successful format. As a result, *The Shadow* went off the air once again - this time for a Year.

Street & Smith, in cooperation with Ruthrauff & Ryan, went to work adapting Walter Gibson's novels for a projected new series. They hired Edward Hale Bierstadt, scripter for the Warden Lawes



program, to produce the first episode, "The Death House Rescue," a standard mystery about The Shadow's efforts to save an innocent man from the electric chair. It was right out of Gibson's novels. The Shadow, aided by his right-hand agent, Harry Vincent, is invisible, presumably blending into the shadows with his cloak and not because of any hypnotic powers—although he does demonstrate telepathic abilities never seen in the pulp. There's no Lamont Cranston, no Margot Lane, and no Commissioner Weston. Gibson was pleased with the show's direction.

But turmoil broke out between Bierstadt and Ruthrauff & Ryan, who controlled the creative direction. Bierstadt left the series at some unidentified point. He may or may not have written the second script, "The Red Macaw," in which Margot Lane replaces Vincent as The Shadow's operative. She enters the script pleading with millionaire Lamont Cranston to give up his evening forays as The Shadow. This establishes Cranston as The Shadow's true identity, in contradiction to Gibson's oft-stated assertion that Cranston was just an alias, and not the real Shadow. In fact, Gibson hastened to establish aviator Kent Allard as The Shadow's true name in a 1937 novel, perhaps to clarify things for the radio writers, but in vain. They ignored Allard.

Margot Lane was entirely the invention of someone at Ruthrauff & Ryan. She hadn't appeared in

the novels up to that point, but she wasn't created out of whole cloth, either. The radio show needed the voice contrast of a female sidekick, and Bourne Ruthrauff of Ruthrauff & Ryan looked to Broadway actress Margot Stevenson for inspiration. The original lead in *You Can't Take It With You*, Stevenson was a friend of Ruthrauffs.

While Agnes Moorehead is supposed to have been the first Margot Lane, a persistent rumor has it that Stevenson herself inaugurated the role, only to quit soon after.

As for Cranston, a masterstroke of casting put 22-year-old actor Orson Welles in the role. Welles took the part only after demanding that he not be required to attend rehearsals. It was an outrageous request, but entirely necessary. Welles had so many radio projects going, including his pet, the *Mercury Theater*, that he sometimes rushed from the end of one live broadcast to the beginning of another. Many times, he hired an ambulance to get him to the Shadow studio on time.

While casting was going on, the search for a new sponsor had been undertaken. It fell to Shadow Magazine editor John L. Nanovic to write a presentation for the revamped series, and he sent a copy of it to Blue Coal, along with a request for a letter of recommendation to shop prospective sponsors. He was



astonished when Blue Coal replied that, having reconsidered, they were willing to underwrite the new show! Thus, when *The Shadow* returned to the air over the Mutual Broadcasting System on September 26, 1937, it was under the familiar Blue Coal banner.

Against the musical backdrop of the original Shadow theme, *Glooms of Fate*, Orson Welles for the first time asked the famous question: "Who knows what evil lurks in the hearts of men?" And replied: "The Shadow knows!" Because no pre- 1937 Shadow transcriptions exist, it's impossible to know if those famous words were a carry-over from the earlier shows. The closing was just as famous: "The weed of crime bears bitter fruit. Crime does not pay. The Shadow knows." For a time, they experimented with a variant closing: "As you sow evil, so shall you reap evil." These early openings were extremely creepy and sometimes don't even sound like Welles. Perhaps transcriptions of LaCurto or Readick were used instead.

Welles' portrayal of The Shadow was delightfully mysterious and full of theatrical touches, although his Shadow laugh sometimes verged on cackling. In contrast to later seasons where Lamont Cranston dominated the scripts, Welle's Shadow was a constant, pervasive presence, forever lurking in the background, hunted by the law, issuing warnings, and sending radio instructions to Margot Lane, who clearly loved the cool Cranston. For his part, Cranston was a man with a mission and hinted that his efforts were directed at uncovering a secret mastermind who controlled most of the criminal activity in New York - a subplot ignored by the

scriptwriters who followed Bierstadt. With the sixth episode, "The Temple Bells of Neban," The Shadow's invisibility is explained for the first time. His great mental powers, including telepathy, mind-control and "the mesmeric trick that the underworld calls invisibility" were taught him by a Hindu Yogi in India. In this story, he tangles with a Hindu woman who controls the so-called "temple bells of Nebal" — the only thing which can make Cranston visible. Before she can accomplish that feat. The Shadow arranges for her to be bitten by a cobra. These first-season episodes were extremely well-written and acted. The novelty of *The Shadow* seems to have inspired the writers, who included Arch Oboler, moonlighting from Ligilis Dill under an unknown pseudonym. and Frederic Dannay and Manfred B. Lee, better known as "Ellery Queen." *The Shadow* tangled with The White God, a madman with a death ray; The Prophet. a cultist, and his

trained panthers; a pseudo-Ku Klux Klan called The White Legion; and a horde of enemy agents. Although he doesn't carry twin automatics like his coldprint counterpart, he is more than just a mocking voice. In one episode, criminals discussing The Shadow in a closed room are astonished to see glowing red letters appear on the wall, saying, The Shadow— sees and — knows all. In another, a criminal is prevented from dropping a live hand grenade into a crowd when The Shadow wills him to hold onto it — until it explodes.

The fourth episode closed on the funeral of a criminal killed by The Shadow as a bunch of forget-me-riots arrive. With them is a note signed "The Shadow." This episode was called "Murder by the Dead," and involved an executed criminal who seemingly returns from the dead to wreak vengeance on those who convicted him. It was such a good plot that it was reused with variations every year or so on The Shadow, not to mention in other shows.

The number of first season epis-





odes to center around death row plots makes one wonder how soon Edward Hale Bierstadt actually left the series. At that time John Nanovic acted as story editor, a post he quit after reading the penultimate script for that season. Nanovic complained to Ruthrauff & Ryan that listeners wouldn't stand for the ridiculousness of "The Silent Avenger," in which the brother of a criminal scheduled to be hanged at Sing Sing at 5 O'-Clock in the morning threatens to assassinate the Governor at that exact time. The trouble was, the Governor is shown riding in a parade—at 5 a.m.! The agency patiently explained that no one noticed plot holes in radio, but when the show was aired, they got several complaining letters.

When Welles left the series after that season, he was replaced by Bill Johnstone, a less flamboyant, but quite capable, actor. It was Johnstone's mature delivery that set the standard for all successors to the role. During Johnstone's

tenure, 1938-43, the format was polished. The Cranston-Margot relationship went from master and slave to Nick and Nora Charles, sans Asta, in deliberate imitation of Dashiell Hammett's popular Thin Man films.

The Shadow's occult powers are ignored, except for the necessary invisibility, which is neatly explained at the beginning of each show with the ambiguous but convincing "power to cloud men's minds" line. Margot (played by Marjorie Anderson from 1940-44) gives up trying to convince Cranston to retire, and Commissioner Ralph Weston (played by Dwight Weist and later Santos Ortega and Kenny Delmar) has stopped chasing The Shadow.

A new theme is introduced, to *Omphale's Spinning Wheel by Saint-Saens*. The show was recorded under a spectral blue light like the one favored by the pulp Shadow. The polishing only made The Shadow more popu-

lar. By 1938, it was the highest-rated daytime show on radio, where it remained for years. Its widespread appeal was such that one 1941 article contrasted the "new" Shadow to the old hooded narrator by calling him a "reformed evil-doer." Naturally, the show sold tons of Blue Coal and increased the readership of *The Shadow Magazine* to the point that Margot Lane had to be incorporated into the pulp series.

But subsequent seasons never equaled the creative high of the Orson Welles episodes. In polishing the characters, The Shadow's omniscient presence was reduced to a formula of exactly two appearances per episode: once before the mid-show commercial, and again at the climax. The handling was so pat, listeners could time The Shadow's entrances with a stopwatch.

During the war, director Bill Tuttle decided to inject some humor into the series and instructed script writer Sidney Slon to intro-

duce a humorous Brooklyn cabbie named Shrevvy as a friend of Cranston's. Slon had no inkling that Shrevvy was based on Moe Shrevnitz, The Shadow's sober cab driver/agent in the novels. Gibson's stories were largely ignored, although early episodes borrowed titles and ideas from The Shadow Magazine. There were two different episodes titled, "The Creeper," for instance, but neither resembled Gibson's novel of that title.

One story, "The Shadow Challenged," might have been a tribute to the real man behind the cloak. It pitted Cranston against the evil Professor Allard, who possessed the power to cloud men's minds. Of course, the radio Shadow didn't really wear the traditional cloak and slouch hat. He didn't need them. He was invisible.

For the 1943-44 season, Bill Johnstone gave over the role to the more urband Bret Morrison, the man who would hold the part longest and be most identified with it. A former Mr. First Nighter, Morrison actually quit after one season.

He was replaced by a Hollywood actor named John Archer in 1944. Archer left midway through the year, and was replaced by Steve Courtleigh. None of Archer's episodes are known to exist today, so his performance can't be rated, but the one Courtleigh episode still available, "The Destroyer," readily explains why he was not renewed for the next season.

Bret Morrison returned to the role in 1945, backed up by Lesley Woods as Margot. She was replaced a year later by Grace Matthews for three seasons, then by Gertrude Warner, who, with Morrison, held onto their roles until the bitter end, nearly 10 years later.

Among the cast at the Longacre Theater, where he performed dressed in the traditional but superfluous cloak and hat, Morrison was known as the "Five O'Clock Shadow" because the show was aired at 5:30 each Sunday afternoon. Actually, the nickname could have applied to every actor to take the role from 1938 to 1954. The time slot never changed.

Over the years, rumors have who claimed to have played the part including *Shadow* orches who may have replaced Frank Readick briefly in 1932; Robert Hardy Andrews, who probably never played the role and Arthur Vinton and Grayson Maynard Enlow, who seem to have filled

in for Morrison sometime in the '40s. Of course, there were numerous foreign-language broadcasts of the show, each with its own cast.

The amazing thing about The Shadow was neither its popularity nor its long-evity similar shows like The Lone Ranger equalled it—but the utter rigidity of its characterization and formula. Lamont and Margo never grew. The only cast change involved phasing Shrevvy out after the war. After the first season or two, the plots were all the same, except for the frequent traditional Easter and Christmas Eve episodes. Horror was the basic commodity. Not true horror, despite an influx of very talented script-writers including future science fiction writers Max Alonzo Dean Cole, writer of *The Witch's Tails radio show*. In stead, the shows offered spurious horror in stories like "The Gibbering Things," "The Three Mad Sisters of Lonely Hollow," "Nightmare of the Ghouls," and the unforgettable "Wig Makers of Doom Street." No matter how weird, how



terrible, how inexplicable the forms of evil The Shadow encountered, all was sensibly explained in the end.

Try to imagine a modern TV show being that static and surviving.

It was, all told, an eccentric operation. One scripter, William Morwood, recalled that, at their first meeting, producer John Cole explained to him: "You hear a lot of crap about The Shadow. Crazy plots, freak situations, yak, yak, yak. Don't you believe it. All you need is an offbeat idea and the rest is duck soup. Got any ideas?" When Morwood mentioned his hoary idea for a ruby stolen from the forehead of an Indian idol, Cole launched into a frenzied extrapolation of the plot, complete with organ stings, wild gestures, and mocking laughter. Finally, Cole collapsed into his chair and asked a stop watch-holding secretary, "How long, Ev?" When she told him, "Five minutes, 21 seconds," he said to Morwood, "See?"

What's so tough about plotting a Shadow?" What was so tough? The hero was. Script-writers avoided the show because of the difficulty they had challenging a character who could go anywhere, investigate anything, and learn the innermost secrets of anyone who challenged him completely undetected. The very thing that made him the perfect radio hero, his invisibility, baffled the writers and killed any chance for a migration to television, although a pilot was produced in 1955. The Shadow

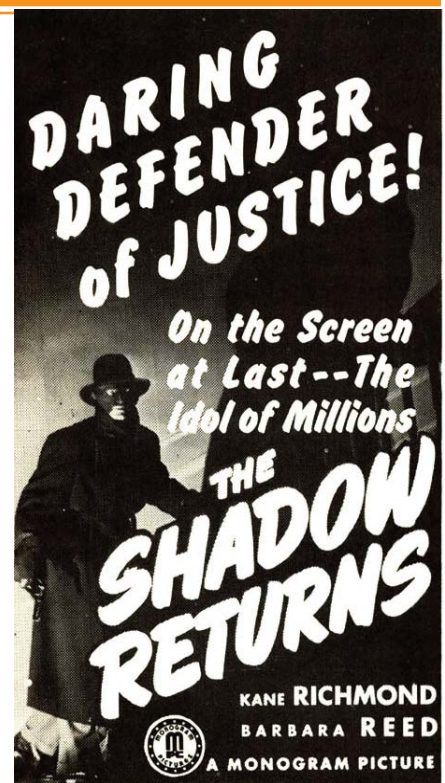
underwent a gradual demystification.

The final Shadow episode was aired Dec. 26, 1954. The story, "Murder by the Sea," opened with the ultimate Shadow cliché: Cranston and Margot.. returning from a car trip, take a wring turn and become lost. Taking refuge in Dunmore Manor, they stumble upon inter-family murder—or is it the work of a witch? Cranston investigates through two midshow commercials, and The Shadow appears only once, briefly near the climax, in accordance with the post-war formula. He doesn't do much, just announces himself, points to the guilty party and locks him in a closet until the police arrive.

At the end, Margot says, "A frightful, shocking story, Lamont." To which Cranston replies, "Yes. But as in every other story of murder and greed—in the end— Justice prevailed." It was the perfect summation of 25 years of The Shadow formula—the reason for its success and ultimately why it went off the air.

By the time The Shadow ended, it was a mercy killing. Even the cast, comfortable, if not resigned to its roles, was embarrassed by the shoddiness of the later seasons. Bret Morrison even went so far as to pen a couple of scripts himself, in the vain hope of improving things.

But such are the vagaries of



nostalgia, that only eight years after its death, The Shadow returned to the airwaves in reruns for the new generation to meet, and for the old to relive. Bret Morrison and Grace Matthews recorded two final episodes for a special record in the '60s, The Official Adventures of The Shadow and, although Morrison died in 1978, The Five O'Clock Shadow lives on in reruns over America.

They tell the story of a 17-year-old-girl who was let off on a forged check charge back in the '40s after being lectured by a judge. When he asked, "Have you learned a lesson from this?" she replied, "Crime doesn't pay." His Honor then said, "You learned that from forging this check?" No, sir," she shot back. "I learned that from The Shadow."

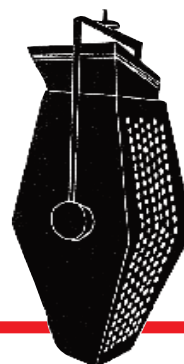
But perhaps that lesson was

driven home hardest to Robert Smith, who for years made crime pay as the Ruthrauff & Ryan man in charge of *The Shadow*.

Ordered by his doctor to take a vacation from his radio responsibilities, he took the train home to Pennsylvania, where his mother picked him up in the family car. During the drive, Smith noticed it was 5:30 and tuned the car radio to *The Shadow*. A horrifying shriek came over the air at that moment, and it so frightened Smith's mother, she drove the car into a ditch and Smith spent the rest of his vacation in the hospital—a victim of *The Shadow*. ■



Daytime diary



1941 TUNE IN magazine



AUNT JENNY has just told the story of Ann Bennett, a divorcee, who almost allows the unsuccessful experience of her first marriage to block her future happiness. Ann builds up a happy, secure life for herself and her daughter, Suzy, and — does not admit-or does not even realize — that basically it is a lonely life. Then her employer, Hal Waring, proposes marriage. What is Suzy's reaction? And what is Ann's? M.F, 12:15 P.M. EST, CBS.

BACKSTAGE WIFE Mary Noble is disturbed by the presence of starlet Dora Dean at Rupert Barlow's Long Island home, for she knows that Dora is strongly attracted to Larry, Mary's actor husband. Mary does not realize that Dora has become Barlow's guest as the result of Barlow's newest plan to break up the Nobles' marriage. Will the pretty young actress succeed in capturing Larry's serious attention? M-F, 4 P.M. EST, BC.

BIG SISTER The long struggle between Dr. John Wayne and Dr. Reed Bannister comes to a climax when a stranger, Dr. Roger Marlowe, becomes director of the Health Center, and Reed and his wife Valerie leave

Glen Falls. This could be the beginning of a better relationship between Ruth Wayne and her husband, but instead things become worse when John resents the fact the new head is a younger man than he. M-F, 1 P.M. EST, CBS.

BRIGHTER DAY At last the lingering memory of Nathan Eldredge is gone from Liz Dennis' thoughts. She knows now she does not love him, and also that she is becoming increasingly interested in organist Mark Ellis. Can she help him with the problem of his oncoming blindness? And what will happen to Althea Dennis as stardom seems within her reach? Does this mean the end of relations with her family? M.F, 2:45 P.M. EST, CBS.

FRONT PAGE FARRELL David Farrell, star reporter on the New York Daily Eagle, faces one of the most curious problems of his career when he gets involved in the murder of a famous cartoonist who is killed in a room with a time lock on the door. Did one of the peculiar people living in his home gain entrance to the locked workroom? David and wife Sally help solve the "Case of the Invisible Killer." M-F, 5 :15 P.M. EST, NBC.

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Mel Blanc – One Man Mob

He plays a crowd of
characters on the radio

You've heard his voice a thousand times. But you didn't know it belonged to one man. He's Mel Blanc who's played scores of different people on the air and on movie sound tracks. Some of them are pictured above. Besides these, he's been Private Snafu with Bob Hope, Roscoe Wortle with Judy Canova and Scotty Brown of Abbot and Costello fame.

As a Mr. Fix-it on the Mel Blanc Show, CBS, Tuesdays, he uses his own voice, tosses in Zooky the hired man, too. Between shows and movie jobs, Blanc is the hard-working proprietor of a real-life hardware store in Venice, Cal. This grew from a hobby to a full-time business.

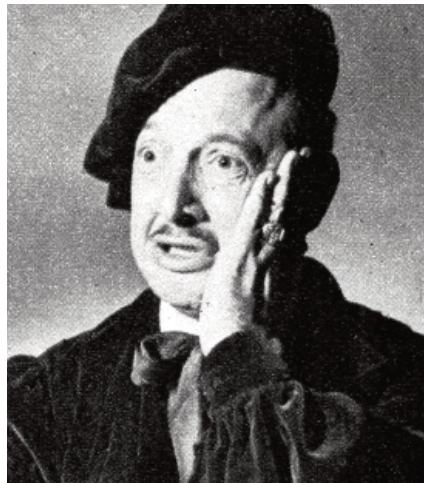
An ex-violinist and bandsman, 38-year-old Mel lives in a Santa Monica beach house with his wife and 8-year-old son, tootles on a tuba for recreation. His wife describes him as a Mr. Fix-it in everybody's home but his own. He treasure-hunts in junk shops, piles the loot in the garage. He also likes to gaze out to sea through binoculars and an old telescope. Although he says that sea-gazing relaxes him, Mrs. Blanc notices that all the neighbors draw their blinds.

Blanc has been mimicking odd characters since his childhood in Portland, are. This was spent

largely in front-row seats at the good old Orpheum. He played in dance bands and theaters throughout the Northwest, was a pit orchestra director at 22. After writing, producing and acting in his own radio show for two years in Portland, he came to Hollywood in 1935. Here, he starved for several months- "three meals a week were a luxury." But when he returned two years later, he hit the bigtime in a network appearance with Al Pearce. Now, he's not starving. But he complains, "I've been too busy to eat."



Train caller for Benny



Professor Le Blanc w/Jack Benny



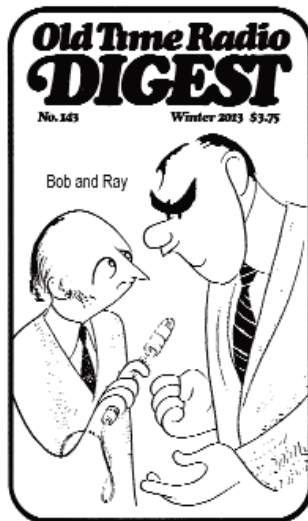
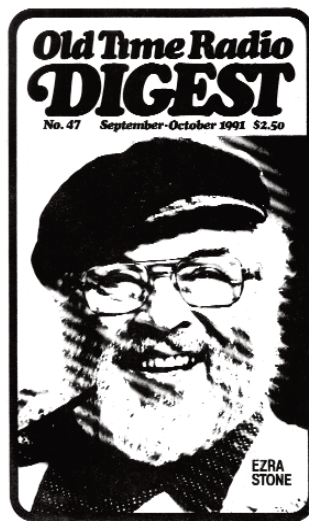
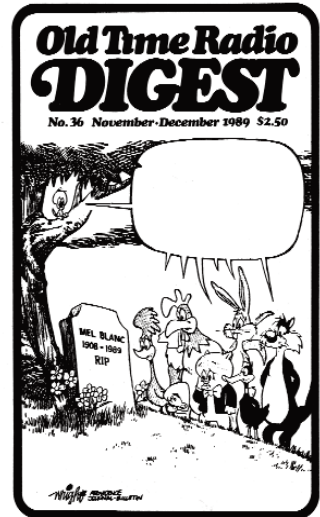
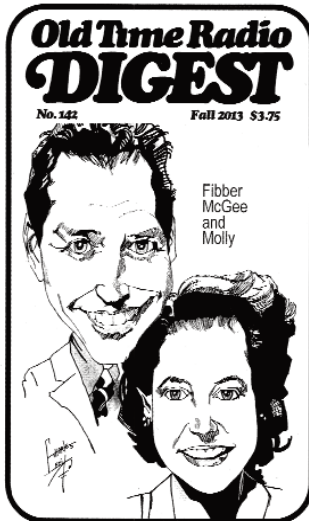
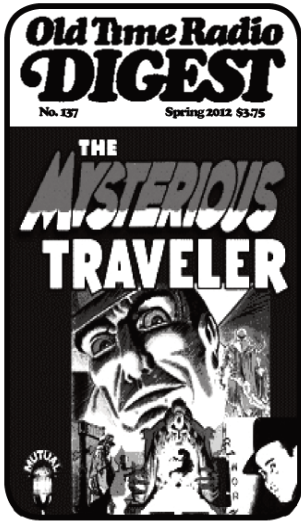
Zooky, hired man, on his own show



He's the voice of Bugs Bunny



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OTRRPedia by Paul Kornman

The Old-Time Radio Researchers maintains three major collections of media related to Old-Time Radio: Over 60,000 mp3 files in the Episode Library (<http://otrriibrary.org>), over 4,000 contemporary and modern periodicals in the Magazine Library (http://www.otrr.org/pg06b_magazines.htm) and over 8,400 graphics in the Art Gallery (<http://www.otrr.org/4img/index.php>).

The OTRRPedia (<http://otrripedia.net>) tool links over 10,400 Programs and more than 50,000 People to these resources, to each other, and to external references.

When users enters the OTRRPedia, they can choose to search for a Program, a Person, or a specific Episode Title. As shown in this screen shot, users can start their search for other criteria as well.

OTRRpedia
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Programs A-Z: # A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

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Search By Broadcast Date:

As of the mid-2015, these are the top 10 Programs and 10 People in terms of Links to information (not counting files in the library):

Program	Number Of Links
1. Jack Benny	220
2. Amos 'n' Andy	156
3. The Shadow	152
4. Fibber McGee & Molly	147
5. National Barn Dance	115
6. Fred Allen	112
7. Suspense	111
8. Bing Crosby	101
9. Lux Radio Theatre	99
10. Vicand Sade	88

Person	Number Of Links
1. Jack Benny	62
2. Bing Cosby	62
3. Bob Hope	52
4. Alice Faye	34
5. Vincent Price	30
6. Norman Corwin	27
7. Edgar Bergen	27
8. H. V. Kaltenborn	27
9. Fanny Brice	26
10. Kate Smith	26

PROGRAM HISTORY

For this article, I'll use Jack Benny as the example (for Program and Person). Note: some screenshots have been edited for space

considerations.

When users select a Program, they get information divided into 5 Categories:

Jack Benny Program, The

History | **Cast and Crew** | Episode List | References & Links | Images

Program History:
Show 10 entries Search:

Dates	Network	Country	Days	Time	Length
1932-05-02 - 1932-10-26	CBS	USA	M,W	09:30 PM	30
1932-10-30 - 1933-01-26	CBS	USA	Th,Su	00:00	30
1933-03-03 - 1933-06-23	NBC Red	USA	F	10:00 PM	30
1933-10-01 - 1934-04-01	NBC	USA	Su	10:00 PM	30
1934-04-06 - 1934-09-28	NBC	USA	F	10:00 PM	30
1934-10-14 - 1936-10-04	NBC Blue	USA	Su	07:00 PM	30
1936-10-11 - 1942-05-31	NBC Red	USA	Su	07:00 PM	30
1942-10-04 - 1944-06-04	NBC	USA	Su	07:00 PM	30
1944-10-01 - 1948-12-26	NBC	USA	Su	07:00 PM	30
1949-01-02 - 1955-05-22	CBS	USA	Su	07:00 PM	30

Showing 1 to 10 of 11 entries First Previous 1 2 Next Last

CAST AND CREW

Jack Benny Program, The

History | **Cast and Crew** | Episode List | References & Links | Images

Noted Roles Cast Member Guest Director Producer Writer Announcer Orchestra Leader

Show 10 entries Search:

Name	Position
Adrian, Iris	Cast Member
Anderson, Eddie 'Rochester'	Rochester (beginning 1937), Cast Member
Auerbach, Artie	Kitzel (Beginning 1944)
Baker, Benny	Cast Member
Baker, Kenny	Vocalist (1935-42)
Ballin, Robert	Director
Balzer, George	(Beginning 1943), Writer
Bartlett, Michael	Vocalist (1934)
Baruch, Andre	Announcer
Beloin, Ed	1934-43, Writer

Showing 1 to 10 of 99 entries First Previous 1 2 3 4 5 Next Last

EDISODE LIST

Jack Benny Program, The

History | Cast and Crew | **Episode List** | References & Links | Images

781 Downloadable Episodes (0%) are available at: [OTRR Library](#)

Episode List

Show 10 entries

Date	Episode #	Title
0000-00-00 (7)	353	Christmas Shopping for Perfume and a Necktie (West Coast)(39-12-17) [L]
0000-00-00 (7)	373	Clown Hall Tonight (West Coast)(40-05-05) [L]
1932-05-02	1	First Show [L]
1932-05-04	2	Hollywood Story
1932-05-09	3	Contest Routine
1932-05-11	4	Contest Routine
1932-05-16	5	Contest Routine
1932-05-18	6	Stay Six Months
1932-05-23	7	Golf - Soda Fountain
1932-05-25	8	Introducing Philander Kvetch

Showing 1 to 10 of 929 entries

[First](#) [Previous](#) [1](#) [2](#) [3](#) [4](#) [5](#) [Next](#) [Last](#)

REFERENCES & LINKS

Jack Benny Program, The

History | Cast and Crew | Episode List | **References & Links** | Images

Unless stated otherwise, the information on this website about the program *Jack Benny Program, The* was obtained from the following sources or the sources listed in the References & Links pages of the cast of this program.

781 Downloadable Episodes are available at: [OTRR Library](#)

Available Magazine Articles

OTRR maintains a collection of magazines related to Old-Time Radio. The following magazines have articles related to *Jack Benny Program, The*:

- [Radio Mirror 3505 \(1931-02-01\) - p.16](#)
- [Collectors Corner #06 Aug 78 \(1931-04-01\) - p.8](#)
- [Illustrated Press #2530 - Oct 1997 \(1931-12-01\) - p.7](#)
- [Radio Mirror 3511 \(1932-06-01\) - p.16](#)
- [Radio Album 1948 \(1933-04-01\) - p.4](#)

Miscellaneous Internet Links for *Jack Benny Program, The*:

- [2 articles on Mary's sister "Tabe"](#)
- [A Benny for your thoughts](#)
- [Adverts for Cape Huts](#)
- [Adverts for Jell-o](#)
- [Adverts for Lucky Strike](#)
- [Alls Jack with Benny](#)
- [Always the same, and yet never the same \(1951\)](#)
- [Benny goes Maxwell to scrap drive](#)
- [Benny was to do show from Mexico City but got ill](#)

IMAGES

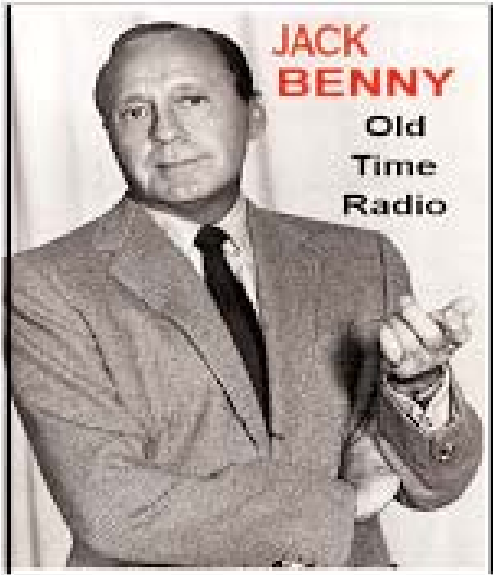

Jack Benny Program, The

History Cast and Crew Episode List References & Links **Images**

Pictures

< Prev 1 2 3 Next >

Play Slideshow < Previous Photo Next Photo >



Source File: Jack Benny 04

< Prev 1 2 3 Next >

BIOGRAPHY

The tables are searchable and sortable. The links open up separate Browser tabs to show the selected information.

Similarly, when users select a Person, these tabs are shown:

Benny, Jack

Biography Programs Episode List References & Links Audio Clips Images

Personal Information:
Full Name: Jack Benny
BirthDate: 2/14/94
DeathDate: 12/26/74
BirthName: Benjamin Kubelsky
BirthPlace: Chicago, IL

PROGRAM LIST

Benny, Jack	
Biography	Programs
Episode List	References & Links
Audio Clips	Images

Programs:
 Show 10 entries Search:

Program	Position
Arthur Godfrey Time (Arthur Godfrey And All The Little Godfreys)	Guest
Bing Crosby Show, The	Guest
Blue Ribbon Town (see also Danny Kaye)	Guest
Command Performance - AFRS	Guest
Dinah Shore Show, The	Guest
Ford Theater Hour, The	Role (Guest Star)
Fred Allen Show, The	Guest
Gracie Fields Show, The	Guest
Jack Benny Program, The	Role (Host)
Quiz Kids, The	Guest

Showing 1 to 10 of 17 entries
[First](#) [Previous](#) [1](#) [2](#) [Next](#) [Last](#)

EPISODE LIST

Benny, Jack			
Biography	Programs	Episode List	References & Links
Audio Clips	Images		

Program	Episode	Date Broadcast	Role
Texaco Star Theater	Guest - Jack Benny	1943-01-10	Guest
Bill Stern's Sports Newsreel (aka Colgate Sports Newsreel)	Guest - Jack Benny	1945-12-28	Guest
Bing Crosby Show, The	Guest - Jack Benny	1953-02-12	Guest
Bob Hope Show, The - Intimate Revue	Guests - Jack Benny, Doris Day(Lever Brothers)	1948-09-14	Guest
Bob Hope Show, The - Intimate Revue	Guest - Jack Benny	1948-11-09	Guest
Bob Hope Show, The - Intimate Revue	Guest - Jack Benny, Doris Day	1949-12-06	Guest
Bob Hope Show, The - Intimate Revue	Guest - Jack Benny	1954-12-30	Guest
Club 15	Guest - Jack Benny	1951-05-17	Guest
Club 15	Guest - Jack Benny	1951-05-20	Guest
Dennis Day Show, The (see Day in The Life Of Dennis Day, A)	Guest Star - Jack Benny	1946-10-03	Guest

REFERENCES & LLIKS

Benny, Jack

Biography	Programs	Episode List	References & Links	Audio Clips	Images
---------------------------	--------------------------	------------------------------	--	-----------------------------	------------------------

Unless stated otherwise, information on this website about [Jack Benny](#) was obtained from the following sources or the sources listed in the [References & Links](#) pages of the programs listed for this person.

GRR Magazine collection articles about [Jack Benny](#):

- [Radio Stars 3810](#) (p. 33)
- [Illustrated Press #350 May 08](#) (p. 31) (1925-11-01)
- [Radio Log 1931](#) (p. 16) (1929-12-01)
- [Hello Again - Vol 5 #01 Jan 1925](#) (p. 5) (1930-08-01)
- [Radio Mirror 3504](#) (p. 16) (1931-01-01)

Other Internet Links for [Jack Benny](#):

- [Jack Benny's Hollywood](#)
- [Kroy Old Time Radio Blog](#)
- [Old Time Radio Scrapbook](#)
- [The International Jack Benny Fan Club*](#)
- [The Museum of Broadcast Communications - Radio Hall of Fame: Jack Benny](#)
- [Wikipedia](#)

RadioGoldIndex for [Jack Benny](#)

Time Magazine articles about [Jack Benny](#):

- [\\$10,000 Chip \(1945-12-17\)](#)
- [All Hail to Jack Benny! \(1941-05-19\)](#)
- [Benny & Mastertwins \(1941-04-21\)](#)
- [Bigger & Better \(1950-09-25\)](#)
- [Bond Show \(1941-09-01\)](#)
- [Counter-Offensive \(1950-06-05\)](#)
- [Radio Guide 39-04-29](#) (p. 5) (1955-04-29)

IMAGES

Benny, Jack

Biography	Programs	Episode List	References & Links	Audio Clips	Images
---------------------------	--------------------------	------------------------------	--	-----------------------------	------------------------

Pictures

[Play Slideshow](#) [Previous Photo](#) [Next Photo](#)



The image displays a gallery of photographs related to Jack Benny. On the left, there is a grid of 12 small thumbnail images, including portraits and scenes from his radio show. On the right, a larger, prominent black and white photograph shows two men in suits engaged in conversation. A vintage microphone with the CBS logo is positioned between them, suggesting a radio broadcast setting.

Behind the Scenes:

Years ago, the OTRRPedia was in need of tweaking and the original webmaster was unavailable. Jim Beshires sent out a message to the OTRR Yahoo group (<https://groups.yahoo.com/neo/groups/Old-TimeRadioResearchersGroup/info>) looking for someone with some experience with web sites. I volunteered and dug into the background code to make changes. I found a collection of (to me at least) convoluted code sitting on top of a SQL database that held the information.

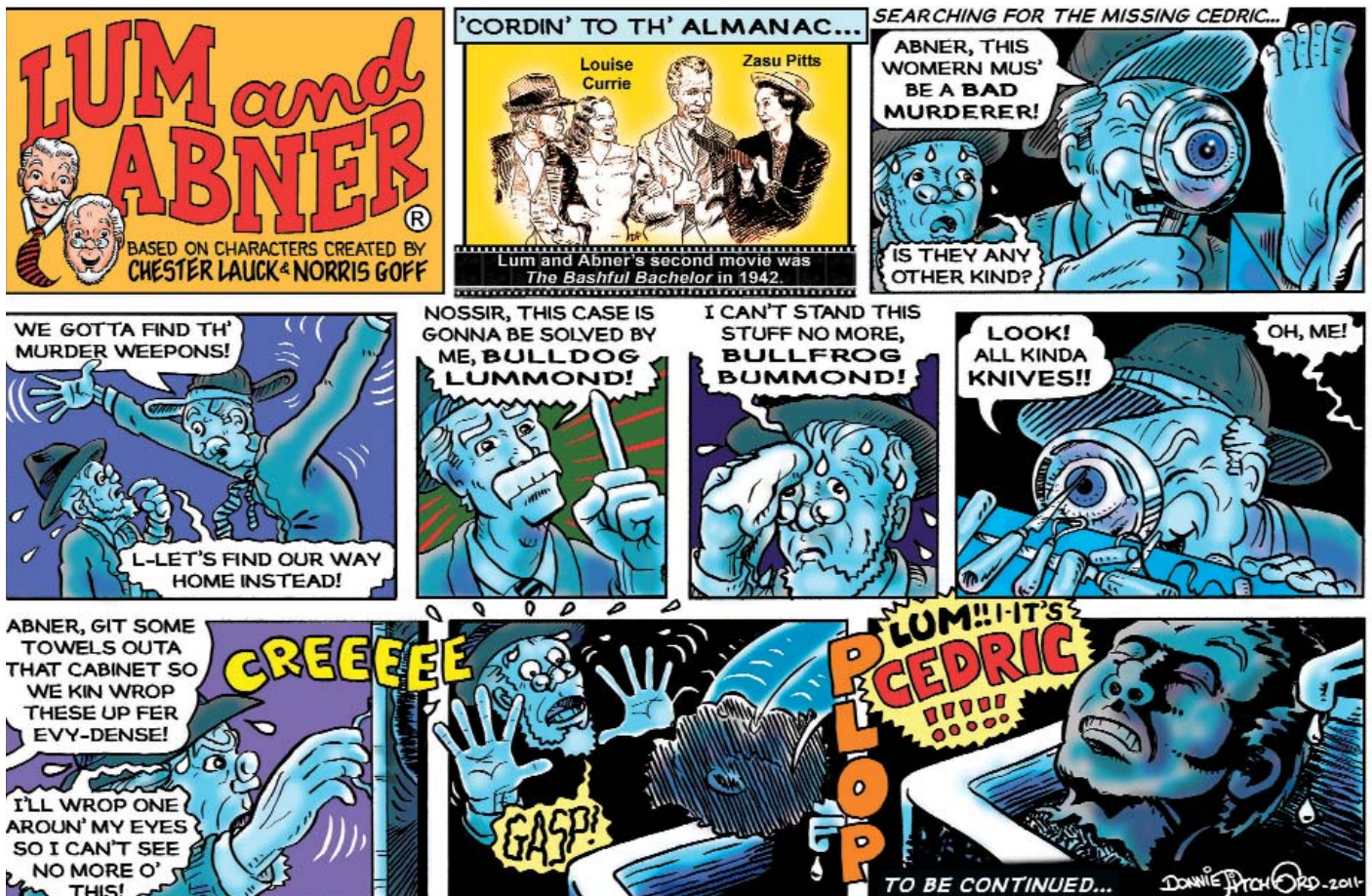
Over time, I took over the role of webmaster, and became more familiar with the structure. A large problem was the lack of standardization. The editors had entered names with different spellings (e.g. Marion Jordan, Marian Jordan, Marion 'Molly' Jordan), programs with different spellings (e.g. Lux

Theater, Lux Theatre, Lux Radio Theater), and dates in a variety of formats (e.g. 'June, 1943', '6/4/43', '430604', 'Jun 4, 1943', etc.). In short, it was mess.

About three years ago, I began a complete restructuring of the database and a rewriting of the code. On January 1, 2014, I unveiled the version you see today. For those that care for the technical details, the website uses a combination of a MySQL database, PHP scripts that interact with the database, and Javascript/JQuery code to display the information and provide the interface with the users and editors.

Editors:

There is a team of volunteers dedicating to adding more information (and cleaning up some of the current information). There are three basic types of editors:



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For more info: www.lumandabnersociety.org + Facebook: "Lum and Abner Comic Strip Group"

1. Reference - These editors consult standard reference material (primarily published books) and add missing information to the database for the **Program** or **Person** under review.

2. Media Linkers - These editors link data in our Media Libraries (**Art Gallery, Magazines,** and **Episode Library**) to the corresponding **Program, Person, or Episode** in the database.

2. Database Administrator - That's me. When an editor determines that a **Program** or **Person** is missing or has a duplicate record, I adjust the database. I also set up the tools that allow the editors to make their additions and corrections.

We're always looking for more editors. If you're interested, please let us know. We'll train you and you can work at your own pace. One area that needs help is the **Magazines**. We need volunteers to open the **Magazine** (PDF File), and note which **Programs** or **People** are mentioned or shown in the **Magazine** so we can link them together.

Spread the word:

At the bottom of every tab in the OTRRPedia is a direct Internet link to that tab's information. For example, the link to the Jack Benny Program's Episode List is: otrmedia.net/?cat=prog&id=5096&tab=2. Help us out by copying and pasting these links when you're emailing someone or you're on social media talking about aspects of Old-Time Radio. A suggestion for use would be: "Check out more information about [the topic] by visiting the Old-Time Radio Researcher's OTRRPedia: [insert link here]". By clicking the link, the user will jump directly to that tab.

The Future:

The OTRRPedia was designed to be mobile-phone friendly. You can access it through your phone or tablet just by going to the website, but the interface works best on a larger display. I have thought about an "app" version, but I'm not sure what interface makes sense for such a small screen.

I would also like to expand the types of information available through the OTRRPedia. The "Audio Links" for people is currently unde-

veloped. My plan is to link up People to specific clips within Episode Files. For example, just the 7 minutes that Jack Benny is on a specific episode of "GI Journal" would be accessible as an audio clip under Jack Benny's information. Similarly, I would like to designate musical segments within Episodes by such attributes as "song title", "song type", "singer", "composer", etc, so a user could gather, for example, all the available versions of "Jingle, Jangle, Jingle" or any song written by Hoagy Carmichael. A large dream would be to gather annotated transcripts of all the Episodes in the Library so users could search for specific topics or phrases like a website search.

Let us know if you have any ideas or suggestions of your own or would like to volunteer as an editor. **Happy (Data) Trails,**



**EVERY-
BODY
COMES
TO RICK'S
PLACE!**

Everyone who is on the internet and has email needs to take a quick few seconds and click on this link: www.RicksPlace.info and sign up. It's absolutely free. Rick's Place, named after the upscale nightclub and gambling den in Casablanca (1942), is a newsgroup that started back in January, providing the latest news about conventions, comics, books, movies, old-time radio and anything in between. This has proven to be a valuable vehicle that delivers pertinent information and items of interest to the membership. The discussion group has, in past issues, discovered that the Asheville Western Film Festival was recently cancelled due to a disagreement with the convention management and the hotel, new DVD releases, and recent old-time radio findings. Over 2,000 people have subscribed already, according to Dave, the man in charge, and an average of two additional people subscribe every day. "What I would like to see is more discussions about old-time radio," he explained. So take a moment and subscribe at www.RicksPlace.info. If you do not like what you read, you can always unsubscribe.

METROPOLITAN WASHINGTON OLD TIME RADIO CLUB

A

55

60

70

STANDARD BROADCAST

80

100

120

140

160

A

B

ON THE DIAL AT WWW.MWOTRC.COM

B

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,

Martin Grams, Jr., Karl Schadow, Jim Widner and other OTR researchers. OTR book reviews, upcoming OTR events, and historical footnotes. Available in full-color PDF via email, B&W hardcopy via USPS, or distributed to members at meetings.



RADIO RECALL

Metro Washington Old Time Radio Club



Gather 'Round the Radio

e-Newsletter for the Metropolitan Washington Old-Time Radio Club

Gather 'Round the Radio (GRTR) has been a monthly e-Newsletter feature of the Club since 2005, containing book and

music reviews, bits of nostalgia, and essays by Club members. Recently the GRTR has morphed into The GRTR Studio Edition which is a fanciful use of the format of old-time radio variety shows, and the popular NPR talk-show "Fresh Air." GRTR brings lively information about entertainment and nostalgia.

Dues: \$20/year (discounts available)

Member Benefits

- Access to our Audio Library (CD and cassette)
- Book and DVD Library
- Radio Recall and GRTR delivered directly to you
- Monthly meetings in the Washington DC area

For more information please visit our web site at www.mwotrc.com
or email: membership@mwotrc.com



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
For reel-to-reels, contact david0@centurytel.net & for transcription disks tony_senior@yahoo.com

Coronet Cigarette Program

50-03-12 Audition.mp3

Correspondents Around The World

45-10-12.mp3

Country & Western Caravan

54-xx-xx First Tune - Anything Can Happen.mp3

Curtain Time

47-08-09 Pathway Of A Star.mp3

47-10-11 Ticker Tape Romance.mp3

48-01-31 Bright Prospects.mp3

48-02-28 Reading, Writing And Romance.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

5-03-10 (10).mp3

45-05-11 (19).mp3

Dark Venture

47-01-14 (46) The Expert(Wildroot).mp3

Devil And Mr O, The

71-09-24 (02) The Neanderthal.mp3

72-03-18 (26) The Shrinking People.mp3

Dick And Jeannie

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

xx-xx-xx (20) First Tune - I Want a Girl Just Like

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

Dick And Jeannie 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

Dinah Shore

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

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

Dixie Four

49-10-09 First Tune - When God's Chariot Comes.mp3

Doctor Fights, The

45-08-28 (25) Medicine For The Enemy.mp3

45-06-19 (15) Mare Island And Back.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

Dr. Paul

45-12-13.mp3

45-12-24.mp3

53-12-21.mp3

Dude Martin's Sunrise Round-up

48-02-11 First Tune - Loaded Pistols And Loaded Dice.mp3

47-01-05 First Tune - If You Can't Break My Heart.mp3

Easy Aces

xx-xx-xx (749) Jane is serving on jury duty.mp3

xx-xx-xx (750) Jane gets picked for the jury.mp3

Eddie Cantor Show (Pabst)

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

El Lobo Rides Again

49-11-09 The Ambush.mp3

Engineer Operating Awards

49-04-16 Rescue Of Cathy Fiskus.mp3

Expectant Father

xx-xx-xx (Audition).mp3

Faces In The Window

53-03-07 Masque Of The Red Dead.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

Family Quiz

xx-xx-xx -Audition.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

Fibber McGee & Molly

42-04-07 Scrap Drive.mp3

44-01-11 Income Tax Time.mp3

44-01-18 Flowers From Ralph.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

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

Gangbusters

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

Gi-Jive

xx-xx-xx (1117) First Tune - Russian Lullaby

xx-xx-xx (1118) First Tune - Little Jazz.mp3

BearManor Media



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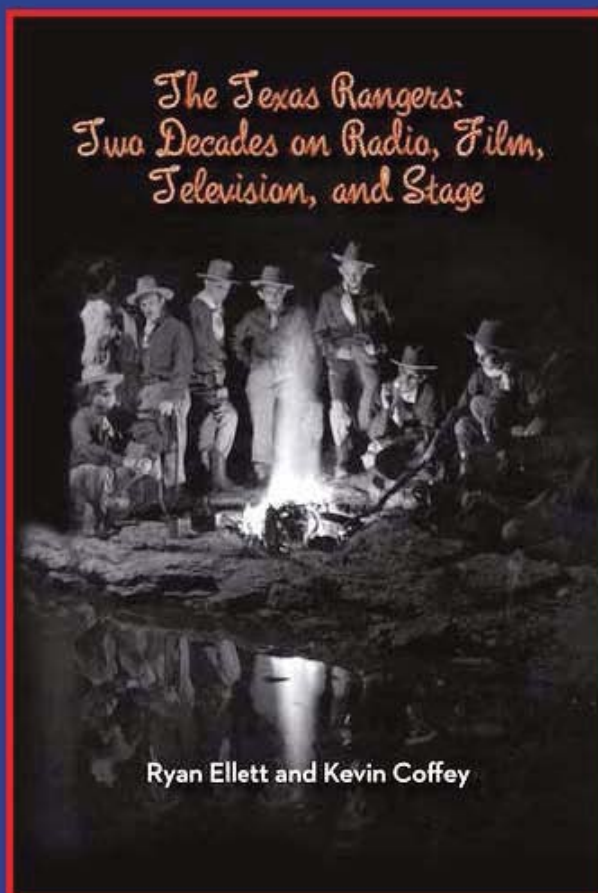
345 pages

e-book available

The Texas Rangers. Millions of people heard them on radio and saw them in movies featuring Gene Autry, Johnny Mack Brown, and others.

Kansas City's KMBC was home to many Country and Western artists during radio's Golden Age, but few could match the popularity and longevity of The Texas Rangers. Debuting in 1932, The Texas Rangers entertained America by radio, records, tours, motion pictures, and television before finally disbanding in the 1950s.

With few commercially released singles, The Texas Rangers were soon forgotten after their heyday except by the most devoted fans of the genre. Now, nearly six decades after the end of their performing years, *The Texas Rangers: Two Decades on Radio, Film, Television, and Stage* offers an in-depth history of the Texas Rangers. This book provides a rare look into the personalities and business dealings that kept the group performing before the public for more than twenty years.



www.bearmanormedia.com

Glamour Girl

46-08-21 Audition.mp3

Great Caesar's Ghost

46-03-08 Audition.mp3

Great Gildersleeve, The

48-06-02 Tape for Kraft Employees.mp3

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

Great Scenes From Great Plays

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



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

Guest Star

47-06-05 (11) Guest - Beatrice Kaye.mp3

47-06-11 (12) Guest - Bob Hope.mp3

Guys Next Door, The 47-07-25 Audition.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

Hawthorne's Adventures

49-xx-xx Guest - Dennis Day.mp3

Heart Strings

46-02-06 Audition.mp3

Henn House, The

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

Hollywood Dateline

45-02-xx Plug For Roger Jessup.mp3

Hollywood Personality Parade

39-xx-xx.mp3

Hollywood Tour

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

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

Hoosier Hot Shots

50-10-07 First Tune - Jungletown.mp3

xx-xx-xx (01) First Tune - Here Comes A Cheerful Rain.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



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

I Love A Mystery

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

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

In Your Own Words

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

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

Information Please

44-05-01 Guest - Lester Pearson.mp3

45-12-24 Guest - Boris Karloff, John Mason Brown.mp3

48-1-30 Guest - Helen Traubel.mp3

xx-xx-xx (07) W.C. Pop Fuller.mp3

xx-xx-xx (08) Eugene O'Neal.mp3

Jack And Jill

3x-xx-xx Jack and Jill Get Married.mp3

3x-xx-xx The Haunted House.mp3

Jack Benny

44-03-19 (508) Dennis Dreams He Has a Radio Program.mp3

44-11-5 (525) Guest - Amos And Andy.mp3

Jack Burch And The Boys

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

Jack Webb Show

46-04-10.mp3

46-04-17.mp3

Jan Garber Orchestra

4x-08-10 First Tune - Highway To Love.mp3

Jimmie Mattern

xx-xx-xx (61) Jimmie meets Jack Clark.mp3

xx-xx-xx (62) Roosevelt's Bank Holiday sets

back plans for Jimmie's flight.mp3
xx-xx-xx (63) Jimmie's takes off on his around-
the-world flight.mp3
xx-xx-xx (64) Jimmie gets stuck in Siberia for 14
days.mp3

Jimmy Durante - Garry Moore Show

44-07-21 First Song - Umbriago.mp3
45-01-05 First Song - Poor Little Rhode
Island.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
51-06-07.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 Fiddler



Johnny Lee Wills

Jimmy Powers

49-08-07 Sports News.mp3

Joan And Kermit

38-07-10 Kermit Proposes To Joan.mp3

Joan Davis Show, The

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

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

John Charles Thomas

44-11-12 First Tune - On The Road To Man-
dalay.mp3

Johnny Desmond Show

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

Johnny Lee Wills

45-xx-xx First Tune - Back To Ole Smokey
Mountian.mp3
45-xx-xx First Tune - Big Water.mp3
45-xx-xx First Tune - Blessed Assurance.mp3
45-xx-xx First Tune - Blue Steel Blues.mp3
45-xx-xx First Tune - Boogie Woogie High-
balls.mp3
45-xx-xx First Tune - Boot Hill Rag.mp3
45-xx-xx First Tune - Bowmont Rag.mp3
45-xx-xx First Tune - Don't Be Ashamed.mp3
45-xx-xx First Tune - Done Gone.mp3
45-xx-xx First Tune - Foggy Mountian.mp3
45-xx-xx First Tune - I Want To Be With You Al-
ways.mp3
45-xx-xx First Tune - Little Angel With A Dirty
Face.mp3
45-xx-xx First Tune - Lone Star Rag.mp3
45-xx-xx First Tune - No Tears In Heaven.mp3
45-xx-xx First Tune - Red, Red Robin.mp3
45-xx-xx First Tune - Sleepy Rio Grande.mp3
45-xx-xx First Tune - Take Me In Your
Arms.mp3
45-xx-xx First Tune - Where Could I Go.mp3
45-xx-xx First Tune - You Are My Sunshine.mp3

Just Plain Bill

33-xx-xx Will Nancy Live.mp3

Kay Jewlers Birthday Book

47-04-15 Guest - Al Fosca.mp3

Kay Kyser's Kollege of Musical Knowledge

47-12-06 Guest - Loretta Lining.mp3

Keyboard Immortals

xx-xx-xx (02) The Music Of Chopin.mp3
xx-xx-xx (14) The Music Of Rubinstein.mp3
xx-xx-xx (15) The Music Of Debussy.mp3
xx-xx-xx (16) The Music Of Greig.mp3
xx-xx-xx (17) The Music Of Rachmaninoff.mp3
xx-xx-xx (18) Piano Concertos.mp3
xx-xx-xx (19) The Music Of Mendelssohn.mp3
xx-xx-xx (20) The Music Of Chopin.mp3
xx-xx-xx (22) Fanny Bloomfield Zeisler Plays
Piano Concertos.mp3
xx-xx-xx (23) Keyboard immortals Play Piano
Concert Favorites.mp3

Know Your Presidents

50-10-07 (01) Williard MO. H.S vs Mansfield
MO. H.S..mp3

Know Your Presidents

50-10-14 (02) Springfield MO H.S. vs Seymour
MO. H.S..mp3

Lady Go Lucky

46-12-18 (01) First Guest - Mrs John
Gullian.mp3

Laugh Parade

45-08-08 Guest - Tom Brennaman.mp3

Lawrence Welk Show, The

49-09-21 Guest - Max Sennett.mp3

Leatherneck Jamboree

xx-xx-xx First Tune - Boxcar Blues.mp3
xx-xx-xx First Tune - Don't Do This To Me.mp3
xx-xx-xx First Tune - I Get The Blues.mp3
xx-xx-xx First Tune - I Got Five Dollars.mp3
xx-xx-xx First Tune - I Want To Tell The
World.mp3
xx-xx-xx First Tune - I've Got A Jealous Lovin'
Heart.mp3
xx-xx-xx First Tune - My Front Door Is Open For
You.mp3
xx-xx-xx First Tune - My Prize Possession.mp3
xx-xx-xx First Tune - Ole Number Nine.mp3
xx-xx-xx First Tune - Salty Dog.mp3
xx-xx-xx First Tune - Sweet Temptation.mp3

Leave It To Joan

50-01-20 Guest - Al Jolson.mp3

Lester Smith Commentary

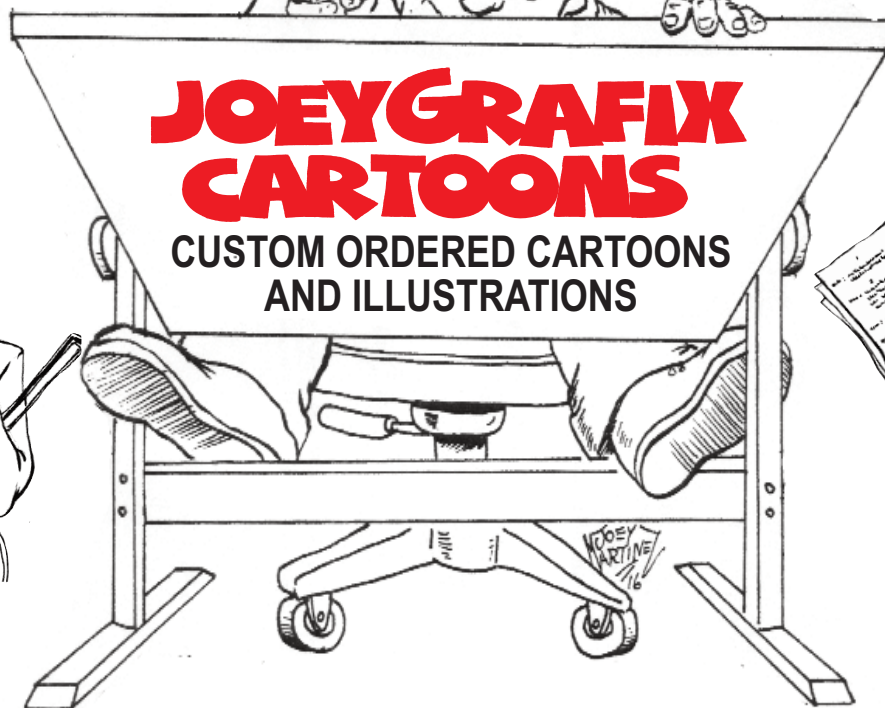
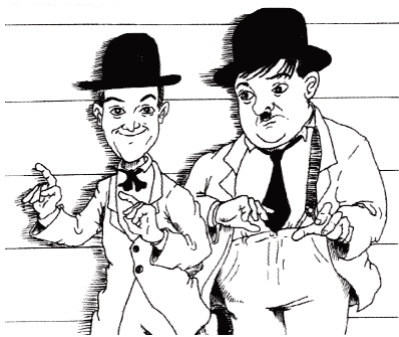
49-08-08 Soviets Extending Rule Over Eu-
rope.mp3

Lone Ranger, The

42-12-14 Heading North.mp3
42-12-16 Design For Murder.mp3
42-12-18 Rope's End.mp3
42-12-21 Law Of The Apex.mp3
42-12-23 Dan's Strange Behaviour.mp3
42-12-25 A Nephew Is Found.mp3
43-09-08 Rustler's Return.mp3
Lone Ranger, The 43-10-11 The Belle Of The
Ball.mp3
43-10-13 The Whistler.mp3
43-11-19 Stingaree.mp3
43-11-22 Dan Tells A Story.mp3
43-11-29 Sign Of The Broken Thumb.mp3
43-12-01 Rats, Lice And Chinatown.mp3
44-01-28 Monty Regan.mp3
44-02-14 Buffalo Bill.mp3
44-02-25 The Rainmaker.mp3
44-03-08 Bolivar & Hacksaw.mp3
44-04-03 Ben Thompson.mp3
44-04-10 Calamity Jane.mp3
44-04-14 Law West Of The Pecos.mp3
44-04-24 Sam Bass.mp3
44-05-10 Jim Kalar.mp3
44-05-24 Chop Chop Handyman.mp3
44-08-23 Tricky.mp3
46-04-17 Drum Of Wa-Oh-Pa.mp3
46-05-20 North Star.mp3
46-05-31 The Silk Hankerchief.mp3
47-02-05 Pico Gonzales.mp3
48-06-30 15th Anniversary.mp3
54-08-06 Mort Pierce.mp3

Louella Parson Show

51-09-09 Guest - Jane Wyman.mp3
51-09-02 Guest - Dale Robertson.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)

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)

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

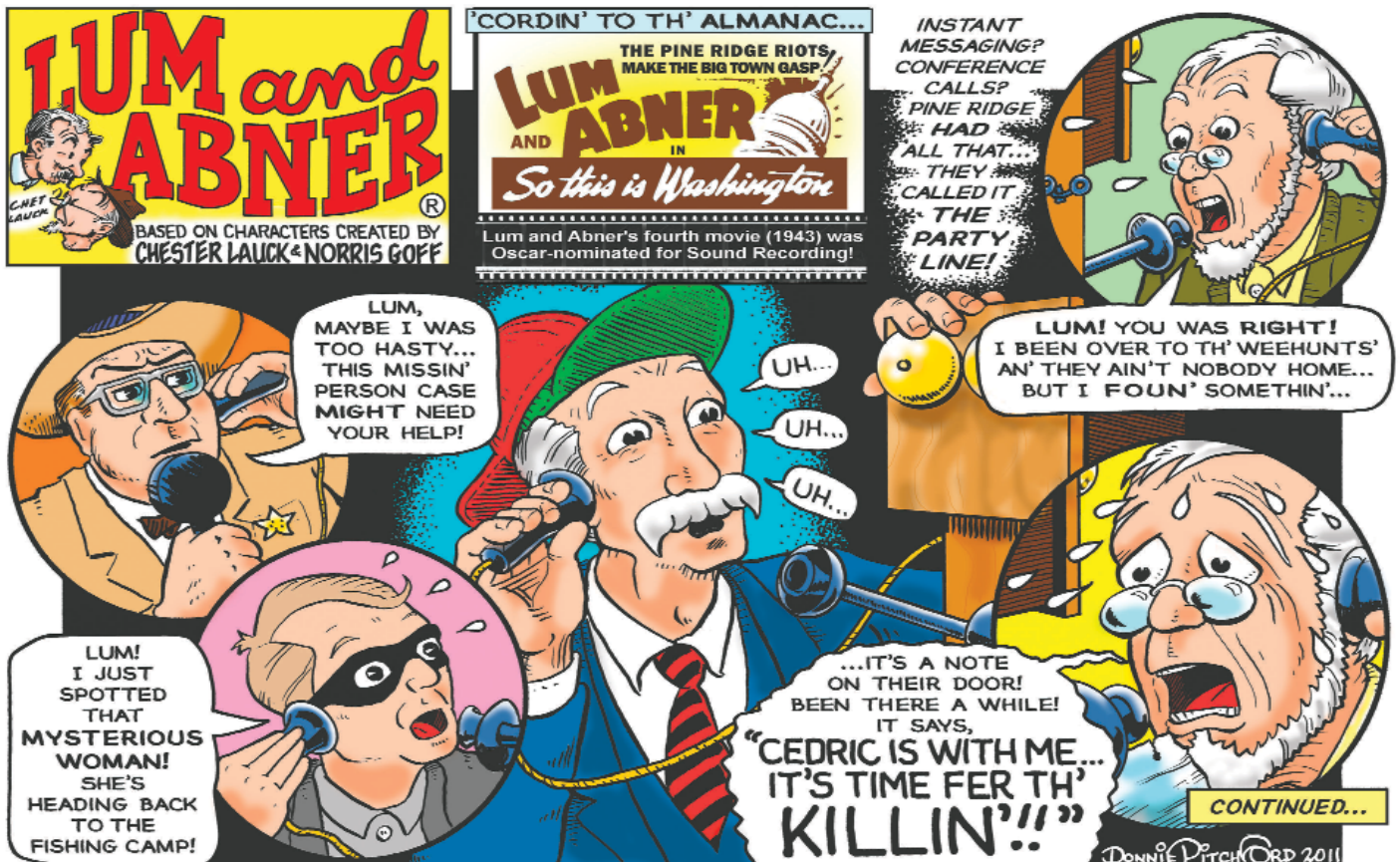
xx-xx-xx (c1) Peggy Calls Up Paul To Thank Him (Audition c1).mp3

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

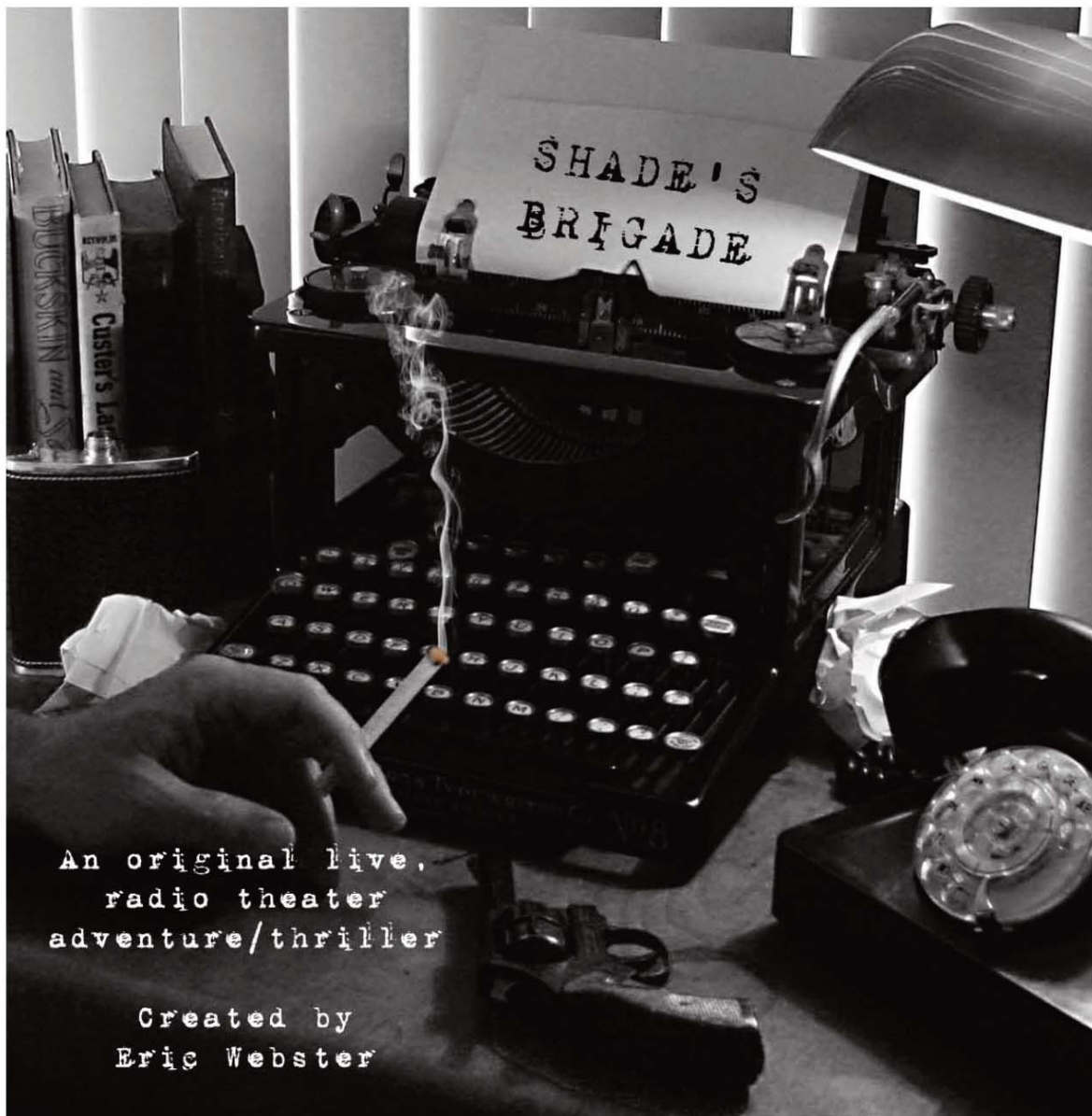
xx-xx-xx (c4) Paul calls up Peggy to tell her that he's tried to join the Navy (Audition c4).mp3

xx-xx-xx (c5) Paul tells Peggy about his uncle Joe who has spent time in the South (Audition c5).mp3



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