



The Old Radio Times

The Official Publication of the Old-Time Radio
Researchers

Fall 2018

www.otrr.org

No. 100

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Walter Winchell: Newspaperman and Radio Personality of Many Hats Bob Stepno

Walter Winchell helped establish the image of the American news reporter as a smirking, fedora-wearing, fast-talking insider, a regular at nightclubs and theaters, a friend of cops and gangsters, showgirls and moguls. And, in Winchell's case, a power-broker who could make and break careers with a mention in his column.

Perhaps it's only appropriate that he should play the newspaper reporter Hildy Johnson in a radio production of the classic play and film [The Front Page](#). (Click that title to download or stream an MP3 audio if your browser doesn't show an audio-player icon.)

Film producer Cecil B. DeMille introduces Winchell with some remarkable comments, including, "He's the most original, most highly paid, most copied and most widely known among reporters... He's left-handed and does not carry a gun." Perhaps readers thought he *did* carry a gun — to go with the police radio and siren said to have been installed in his car, both all the better to chase



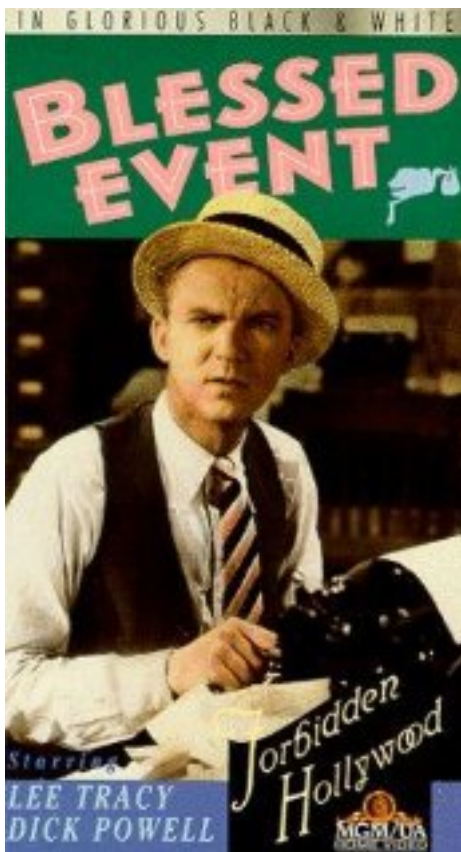
down stories on the streets of New York.

Students of popular culture might compare some of the radioplay dialogue with the original and the [His Girl Friday](#) remake. Was it Winchell or a scriptwriter who made his version's Hildy's critique of journalism refer to readers snarkily as "a million nitwits and their wives" instead of the gentler "a million hired girls and motormen's wives" that I remember from [another production](#)? (Hildy's critique of journalism is about 12 minutes into the program. Winchell is also

interviewed — as himself, not as Hildy — at the end of the show.)

Real news meets coincidence: That June 28, 1937, broadcast opens with an announcer mentioning that pilot Amelia Earhart, scheduled to be on the show, had “not yet completed” her round-the-world flight, but was expected to be on the program the next week. Her last verified radio transmission was July 6, after which she had officially disappeared.

Another coincidence: The actor who created the Hildy Johnson role on Broadway, Lee Tracy, went on to play a Winchell-like gossip columnist in the 1932 movie *Blessed Event*.



The real Winchell got his start during the Roaring Twenties as a hustler of Broadway gossip for a vaudeville paper, then for the daily *Mirror* and Hearst syndication to newspapers

across the country, along with a radio program and a national audience. (At its peak, Winchell’s column appeared in more than 2,000 papers, according to [The New York Times](#).)

His column would look familiar to any reader of 21st century blogs, maybe even Twitter. In print and on the radio he specialized in short scraps of information and staccato punchlines, separating items with stars and ellipses in print and the click of Morse code dots and dashes on the air. His mixture of opinion with the news and frequent references to “this reporter” were also a departure from the earlier impersonal style of reporting. Today’s readers can find samples from the 1930s in Google’s scanned-newspaper archives.

He was quick to take up the anti-Fascist cause in the 1930s, and slow to tone down his anti-Communist and pro-Joseph-McCarthy rhetoric in the 1950s. Moving his “columny” to television, he had less success with his gimmick of talking rapidly while tapping out a staccato accompaniment on an old telegrapher’s key, on camera. For an example, see this [December 1953 broadcast preserved at the Internet Archive](#).

After his last radio newscast in 1957, Winchell had one more off-camera broadcast revival that put his voice back in living rooms across America, and he still can be heard on television reruns. He was the narrator for the 118 episodes of [The Untouchables, a 1959-1963 TV dramatic series](#) about gangsters and federal agents during the prohibition years, the years when Winchell first became a star. He died in 1972.

With Broadway as a beat and celebrity gossip as his stock in trade, Winchell quickly became a Broadway celebrity himself, satirized and scandalized in plays, books and movies. He wrote conversationally, used popular slang and made up new words when he ran out. His column infuriated his editor, Emile Gauvreau, who felt he went too far with both invasions of privacy and inventions of language.

Despite their mutual animosity, Gauvreau followed Winchell to the *Mirror*, where Winchell continued to turn alimony into “yellimony,” married into “altar’d it,” champagne and wine into “giggle-water,” and featured concatenations like “swelegant” and (90 years before texting) “Omygahd!”

Here’s a sample from “Walter Winchell on Broadway,” as preserved in the digital archives of the *Rochester Evening Journal* from Nov. 10, 1930:

Princess Murat, only seventeen, and Harry Glynn, sassiety’s favorite youknowwhat, are uh-huhing it . . . The Carroll Wainrights, of the Gould tribe, have curdled . . . Germaine (“Ladies Al”) Giroux shelved Rudy’s Villa Vallee Satdee, threatening to demand a “public apology” for an undressing room scene there. Mrs. J. Harriman, whose decree is due soon, is courting already with a twenty-one-year-old attorney . . . The George Palmer Putnam-Amelia Earhart wedding was listed for Satdee, but what happened? . . . Giff Pinchot, the Republican, is posted at the Yale Club for dues. . .

Novels like Gauvreau’s *Scandalmonger* and the movie *Blessed Event* based their titles and lead characters on the columnist and his tricks at getting naughty news items into the paper. When it was unacceptable to write about private things like pregnancies and divorces, Winchell had women expecting “blessed events,” and had couples going to Nevada to have their marriages “Renovated,” back when divorces were easier to obtain in Reno.

Years after *Blessed Event* a Winchell-like manipulative gossip columnist was featured again in 1957’s *The Sweet Smell of Success* with Burt Lancaster, which was turned into a Broadway musical in 2002 — quite the return trip for the Winchell legend.

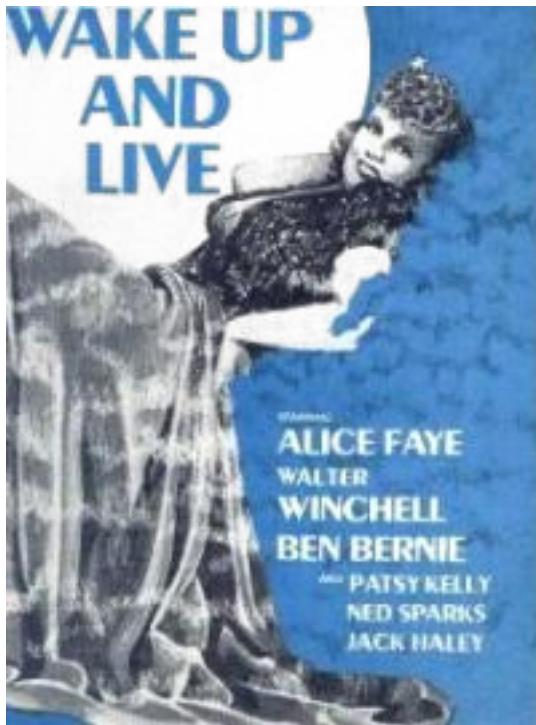
For today’s students of the media, Winchell illustrates the blurring of boundaries as old and new media compete, and both evolve. Winchell began writing about the world of entertainment as news; the tabloids he worked for and his writing style added to the idea of news as entertainment. The ethics of the reporter as publicist, promoter and manipulator are easy to blur, too. For a sample of his radio style, a radio listener preserved a [1945 Winchell broadcast](#) that is now online at the Internet Archive. [A number of episodes can also be found at the Old Time Radio Researcher’s library <http://www.otrrlibrary.org/w.html> under “Walter Winchell” ed.]

Although Winchell began in print, he developed a style that was almost a visual representation of the new medium of radio — the dots and dashes punctuating his column, the “slanguage,” the brevity all translated easily into his own radio program.

Before he was in newspapers, Winchell had been on the stage in vaudeville, and the radio show and syndicated column helped him make the jump from Broadway to Hollywood, appearing in several movies — usually playing Walter Winchell, or someone much like him.

The 1932 film *Blessed Event* included references to the columnist feuding with a band-leader, played by Dick Powell. In two 1937 movies, *Wake Up and Live* and *Love and Hisses*, Winchell brought the same kind of feud to the screen himself, opposite band-leader Ben

Bernie. [Lux Theater brought Wake Up and Live to radio](#) seven years later, but without Winchell or his name.



Instead, the columnist character was renamed Marty Hackett and played by James Gleason in an extended Winchell impersonation. Gleason was no stranger to the world of newspapermen in popular culture, playing Henry Connell, the gruff editor who fires Barbara Stanwyck and sets the plot rolling in Frank Capra's *Meet John Doe*. The headline star of the *Lux* episode, however, was a [former cub sports reporter](#) named Frank Sinatra — in what Cecil B. DeMille called the hit singer's first radio drama role. Sinatra plays a microphone-shy singer, the Jack Haley part in the movie. Others in the radio cast are Bob Crosby, Marilyn Maxwell and James Dunn.

In addition to *Blessed Event* (1932), featuring a Winchell-style newspaper gossip, similar films the same year included [Okay, America!](#) and [Is My Face Red?](#) As Winchell and gossip spread to radio, so did films, including [Take the Stand](#) (1934), [Here Comes Carter](#) (1936), and

[Behind the Headlines](#) (1937), with Lee Tracy again. (Tagline: "He made the yellow journals green with envy...")

For a discussion of these and other radio-broadcaster films, see "[From A Voice in the Night to A Face in the Crowd: The Rise and Fall of the Radio Film](#)" by Richard R. Ness (Western Illinois University), a paper delivered at the AEJMC Conference in San Francisco, August 2006, and archived at the Image of the Journalist in Popular Culture project (www.ijpc.org) at the University of Southern California.

You can see Winchell himself played by Stanley Tucci in the 1998 made-for-HBO movie "[Winchell](#)," with an interesting take on his radio delivery, character and life. ([Play the trailer](#) at IMDB.) It was based on the 1976 biography [Winchell, His Life and His Times](#), an inside look by [Herman Klurfeld](#), who ghost-wrote much of the content of Winchell's columns for almost 30 years. For a more recent source, see the 1995 Winchell biography by Neal Gabler, *Winchell: Gossip, Power, and the Culture of Celebrity*.

Edward Weiner's earlier Winchell biography, [Let's Go to Press](#) is apparently out of copyright and available at the Internet Archive. But there are [many other biographies](#), including [Walter Winchell: a novel](#), a 1990 book by Michael Herr that, as the [New York Times review](#) points out, is actually a cross between a novel and a screenplay — perhaps an appropriate way to tell the story of a man who crossed so many media boundaries himself.

Thanks to radio historian Martin Grams for inviting me to write more about Winchell and Wake Up and Live for attendees at the 2011 [MidAtlantic Nostalgia Convention](#).

Changing of the Guard

Evan West

It has been well over a decade since my last article for the *Radio Times*. While that article dealt with what got me started in the wonderful hobby of OTR collecting, I wanted to reflect on how technology has evolved over the years.

I remember visiting local bookstores and some big box stores in the Dallas, TX area in search of exciting new tales and adventures. In the mid to late '80's I relied on the "new and upcoming releases" sign located behind the checkout counter that announced stories to be released soon— typically a couple months out.

One of my first purchases was cassette tapes of Louis L'Amour short stories in dramatic audio form. Around this time, Simon & Schuster was releasing the *New Adventures of Sherlock Holmes* on cassette. This was the original series that got me hooked on OTR, and I still do have those original box sets that started my collection.

Another place I use to purchase audio cassettes was the gift store of the Cracker Barrel restaurant of all places. Here I found a wonderful supply of *The Shadow* cassette tapes. The very first one that I purchased had the two episodes "Ghost Town" and "The Cat That Killed."

These sources would make up the bulk of where I expanded my collection of radio drama. I was unaware of any local groups or vendors, so it was mainstream-only sources for me. This changed as I moved into the internet era which for me began in the mid to late '90s when I was in high school.

Here I discovered Bulletin Board System (BBS), Internet Relay Chat (IRC) and Yahoo Groups. This led to a veritable explosion in my collection. Tapes had started to be replaced by CDs and with the sources available via the internet, I was able to break from just the mainstream local sources and be in touch with people that did reel-to-reel to CD transfers (vendors like Ed Carr). Also, CD distros from Yahoo Groups, offered a variety of genres within OTR.

Wistful Vistas

From the Editor's Desk

Ryan Ellett

Happy holidays, friends! Thanks for taking time to browse the latest issue of the *Old Radio Times*.

The unpredictable publication schedule for this ezine reflects the challenges faced by the Old Time Radio Researchers this year, that's for sure. The death of long-time leader Jim Beshires in March left the group in a lurch. In many ways we're still sorting out who's doing what, what projects are being undertaking, and to an extent, what our big picture goals are.

We're extremely grateful for those who have stuck with us and continue to volunteer countless hours to the many duties required to keep the OTRR rolling along.

This month we welcome Evan West back to our pages. He first wrote for us a dozen years ago and has provided follow-up thoughts on how the hobby has changed in the intervening years. Hopefully Evan won't wait another decade to scribe some more words for these pages.

Bob Stepnos is a regular contributor on the OTRR Facebook page and he took the time to adapt one of his blog entries for this issue's feature article on Walter Winchell.

In the new year please consider how you might be able to contribute to OTRR, be it articles for the *Times*, money to the purchasing group, or efforts on a certified set. The number of hobbyists continues to decline and groups are floundering more; only with your participation can we energetically approach the 2020s, a decade which will begin celebrating many 100th anniversaries in radio history!

We also saw an increase in streaming and cloud sources for sharing. I remember one of the first ones that I used was Streamload for sharing files. Today, Dropbox is a popular file sharing service. Enthusiasts like myself have also moved from Yahoo Groups to the likes of Facebook for discussion and interaction.

With the wide availability of cheaper hard drives and technology available to the average user, I am able to do so much more with my collections. I installed my own server at home to share all my content locally throughout my house. I can access my collection via my cell phone, television, or computer throughout my house.

All my content on the server is organized by playlist. Gone are the days where I thought I was on top of the world with a dual tape deck that had auto reverse. The process of transferring OTR content from one source to another (mainly from analog of some type to digital) in some ways has changed, but in other ways has stayed the same.

Just the knowledge on how to go about handling transfers (particularly going to digital) has changed. When I first started collecting, it was mainly reels to CD conversions. Then it was from those CDs to digital files. Unfortunately, at the time those digital files were low quality .mp3s as hard drive space and internet bandwidth was still at a premium and that was one way to keep costs down. Now we are seeing higher quality .mp3 encodes as well as a drive to have lossless WAV (and similar) files for "working" copies.

Just like things have changed with technology, I have had changes in my life as well. I am now the proud dad of a 16 month old son who I hope will one day share my love of audio dramas. What began as a hobby for me is now something that I can pass down to my son.

While the collecting hobby had started for me as a means of entertainment of my favorite genres, it has slowly transitioned in to setting things up to pass it on to the next generation. The evolution of technology in some ways makes this easier, but it has come with some pitfalls.

Instead of having to deal with an untold number of cassettes or CDs, it consists of servers that have all my shows. The ability to share/trade/communicate with others in the hobby has grown and has become easier to do. The wealth of knowledge in combination with the ever-changing landscape of technology is growing and getting better, but I can't predict what the future holds and what will be the predominate technology in my son's future.

As I prepare for the changing of the guard for the future generation, I feel comfortable that this wonderful form of storytelling is in good hands for future generations and will be available for years to come.



A Sack Full of Xmas Profits!

"CHIMNEY CHATS WITH MRS. SANTA CLAUS"

A Tested 25-day Promotion for the Toy Department of YOUR LOCAL DEPARTMENT STORE

25 COMPLETE SCRIPTS
Prices Start at \$50.00 for Complete Series

- Takes only one announcer and a woman's voice.
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Write now for sample script and details of highly successful run for large St. Paul store. Show can also be used for any other type store selling Xmas toys! Kids love it!

New, novel, easy to sell! Let us give you the complete story!

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Murder at Midnight

A simple question on the OTRR Facebook page led to a week-long review and discussion of the group's certified set for *Murder at Midnight*. Originally released in 2010, somehow the set had disappeared from Archive.org where our sets are always uploaded during the distribution process. It also does not appear that a review of the set was ever published in the *Old Radio Times*. So, why not now to take a quick peek at this 8-year-old release of a classic series?

Sources agree that fifty episodes of this syndicated program were produced and initially released in 1946. Even though the show was syndicated, nearly all episodes and each of the logs used in compiling this set attach dates to each episode file.

While these dates may be accurate for specific broadcasts over a specific station, such labels have likely given the impression over the years that all listeners would have originally heard the same episode on the same broadcast day. Not so!

Adding to the confusion was a 1950 re-release of selected episodes from the original series. Different dependable logs confirm this series used the exact same recordings as that of 1946-1947. While some audio sources, then, offer episodes from both runs, the OTRR chose not to include duplicate episodes from the follow-up run.

The OTRR set includes the 33 known circulating episodes; sadly, the source of these files was not preserved in the documentation. As this article is being written, the set is currently undergoing some revisions to reflect episode numbers and titles provided by Martin Grams.

Tales of the witching hour, when night is darkest, our fears the strongest, our strength at its lowest ebb... midnight!



The Ultimate History and Its Development

Jay Hickerson

The Ultimate History of Network Programming and Guide to All Circulation Shows (Ultimate History) was first thought of in 1971, one year following the first issue of. It was mentioned to me in an early issue that it would be nice to have a source where we could quickly find the dates, sponsors, times and days on the air, network, etc., of radio programs.

A few books had been written with plot and cast information. I concentrated on the programming details. My first Network log was printed in 1971. Much later readers told me it would be nice to know where to find these shows. Remember, we didn't have the resources to find the shows as we do now. The internet was relatively new. My first circulating show log was written in 1986. The information came mainly from catalogues from the collectors and traders of the 70's and early 80's.

In 1992 I decided to combine the 2 books into what is now "The Ultimate History..." as mentioned above. I tried, and still am trying, to list every network and syndicated show on radio. I can safely say I have most of them. I rely on others for the information. Originally before 1992 I made many visits to the New Haven Public Library and scanned hundreds of copies of the Sunday *New York Times* radio section. Now you can get this and much more information on line.

I issued supplements every year. I encourage collectors to send me additions and corrections to the book. Many of the people who have helped are listed in the book. At 82 I am slowing down a bit. I hope to continue to write supplements as long as I can but I probably won't print a new book again.

[Ed. Note: Jay graciously continues to offer his Ultimate History to members and friends of the Old Time Radio Researchers at the discounted price of \$63. The ongoing importance of this publication cannot be understated both for hobbyists and researchers.]

Bond Series on 682

OF THE NATION'S 870 stations, 682 will carry the new transcribed *Treasury Star Parade* series released by the Treasury Dept. to promote defense bonds and stamps, according to Vincent F. Callahan, radio and press chief of the defense savings staff. The new series consists of three 15-minute programs each week featuring three or four stars as well as the music of Al Goodman's orchestra and chorus. This week's series will star Walter Huston as m.c., Frederic March, Florence Eldridge and Enya Gonzalez. Larry Elliot will announce the entire series.

Ann Shepherd turned in a glittering job Sunday (13) on the recorded Treasury 'Star Parade' series, as heard on WLIB, New York. She portrayed the Soviet girl sniper, Lt. Ludmilla Pavlachenko, who recently visited the U. S., in dramatization of her letter to America. Part was a honey, with unusual dramatic scope and a potent finish. Miss Shepherd was excellent throughout, revealing plenty of vitality for the strong scenes and proper intensity for the emotional passages. Bill Bachers' direction was evident, as was David Broekman's music.

NOW AVAILABLE

Supplement #3

The 5th Revised Ultimate History of Network Radio Programming and Guide to All Circulating Shows

Written by Jay Hickerson January, 2018

Lists changes and additions to network programming and more theme songs

Lists many new dated shows in circulation with the source of every show.

Cost of Supplement #3: \$15.00 incl. P&H

**Cost of each previous Supplement: \$15:00 incl.
P&H; Cost of All three supplements is \$40 including
P&H**

Cost of entire 625-page book with the Supplements: \$73
including P & H

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352-728-6731; FAX 352-728-2405

E-mail: Jayhick@aol.com

Old-Time Radio Researchers

Acquisitions:

New Episodes and Upgraded Sound Encodes
David Oxford

Treasury Star Parade 430910 253 Fibber McGee and Molly (96-44).mp3
Treasury Star Parade 430930 269 Oklahoma (96-44).mp3
Treasury Star Parade 431225 3xx Let There Be Peace (96-44).mp3
Treasury Star Parade xxxxxx 071 Guests - Amos N Andy (96-44).mp3
Treasury Star Parade xxxxxx 072 Songs of The United Nations (96-44).mp3
Treasury Star Parade xxxxxx 073 Greenhorns (96-44).mp3
Treasury Star Parade xxxxxx 074 Guest - Harry James (96-44).mp3
Treasury Star Parade xxxxxx 075 I Am An American (96-44).mp3
Treasury Star Parade xxxxxx 076 Guest - Harry James (96-44).mp3
Treasury Star Parade xxxxxx 077 V For Victory (96-44).mp3
Treasury Star Parade xxxxxx 078 Education For Victory (96-44).mp3
Treasury Star Parade xxxxxx 098 Beyond Recall (96-44).mp3
Treasury Star Parade xxxxxx 099 Porgy And Bess (96-44).mp3
Treasury Star Parade xxxxxx 100 Showboat (96-44).mp3
Treasury Star Parade xxxxxx 101 The Chetniks (96-44).mp3
Treasury Star Parade xxxxxx 116 First Song - Lady Be Good (96-44).mp3
Treasury Star Parade xxxxxx 117 Guests - Jane Cowl, Vincent Price (96-44).mp3
Treasury Star Parade xxxxxx 122 Guests - Vincent Price, Dinah Shore (96-44).mp3
Treasury Star Parade xxxxxx 123 Rhapsody In Blue (96-44).mp3
Treasury Star Parade xxxxxx 162 The Goldbergs (96-44).mp3

Treasury Star Parade xxxxxx 163 Guest - Bobby Sherwood (96-44).mp3
Treasury Star Parade xxxxxx 164 Guest - Bobby Sherwood (96-44).mp3
Treasury Star Parade xxxxxx 165 They Also Serve (96-44).mp3
Treasury Star Parade xxxxxx 166 Guest - Bobby Sherman (96-44).mp3
Treasury Star Parade xxxxxx 195 The Aldrich Family (96-44).mp3
Treasury Star Parade xxxxxx 196 They Marched At Dawn (96-44).mp3
Treasury Star Parade xxxxxx 199 Guest - Buddy Clark (96-44).mp3
Treasury Star Parade xxxxxx 200 Guest - Lanny Ross (96-44).mp3
Treasury Star Parade xxxxxx 201 Guest - Sammy Kaye (96-44).mp3
Treasury Star Parade xxxxxx 202 Guest - Lanny Ross (96-44).mp3
Treasury Star Parade xxxxxx 203 Guest - Sammy Keye (96-44).mp3
Treasury Star Parade xxxxxx 204 Guest - Barry Woods, Georgia Gibbs (96-44).mp3
Treasury Star Parade xxxxxx 205 Guest - Sammy Kaye (96-44).mp3
Treasury Star Parade xxxxxx 206 Guest - Kenny Baker (96-44).mp3
Treasury Star Parade xxxxxx 231 Guest - Duke Ellington(first third of show missing) (96-44).mp3
Treasury Star Parade xxxxxx 232 Guest - Duke Ellington (First Third of show missing) (96-44).mp3
Treasury Star Parade xxxxxx 241 A Letter From Lincoln (96-44).mp3
Treasury Star Parade xxxxxx 242 Guest - Freddy Martin (96-44).mp3
Treasury Star Parade xxxxxx 245 Guest - The Moylan Sisters (96-44).mp3
Treasury Star Parade xxxxxx 246 Guest - Jan Garber (96-44).mp3
Treasury Star Parade xxxxxx 254 Guest - Freddy Martin (96-44).mp3
Treasury Star Parade xxxxxx 255 Big Jim (96-44).mp3

Treasury Star Parade xxxxxx 256 Guest - Tommy Dorsey (96-44).mp3
 Treasury Star Parade xxxxxx 257 Fighters In Dungarees (96-44).mp3
 Treasury Star Parade xxxxxx 258 Guest - Vaughn Monroe (96-44).mp3
 Treasury Star Parade xxxxxx 259 Baby Snooks And Daddy (96-44).mp3
 Treasury Star Parade xxxxxx 260 Guest - Tommy Dorsey (96-44).mp3
 Treasury Star Parade xxxxxx 263 First Cousins (96-44).mp3
 Treasury Star Parade xxxxxx 264 Guest - Jan Garber (96-44).mp3
 Treasury Star Parade xxxxxx 267 Guest - Vaughn Monroe (96-44).mp3
 Treasury Star Parade xxxxxx 268 Guest - Joan Brooks (96-44).mp3
 Treasury Star Parade xxxxxx 270 Blondie (96-44).mp3
 Treasury Star Parade xxxxxx 273 Guest - Tommy Dorsey (96-44).mp3
 Treasury Star Parade xxxxxx 274 Bonus For Berlin (96-44).mp3
 Treasury Star Parade xxxxxx 275 Guest - Bob Crosby (96-44).mp3
 Treasury Star Parade xxxxxx 276 My Name Is Frank (96-44).mp3
 Treasury Star Parade xxxxxx 277 Guest - Jan Garber (96-44).mp3
 Treasury Star Parade xxxxxx 278 Guest - Ted DeCorsia (96-44).mp3
 Treasury Star Parade xxxxxx 279 Guest - Bob Crosby (96-44).mp3
 Treasury Star Parade xxxxxx 280 Communique From Grandma (96-44).mp3
 Treasury Star Parade xxxxxx 303 Pledge To Victory (96-44).mp3
 Treasury Star Parade xxxxxx 304 Guest - Sammy Kaye (96-44).mp3
 Treasury Star Parade xxxxxx 337 Twelve Desperate Miles (96-44).mp3
 Treasury Star Parade xxxxxx 338 Guest - Vaughn Monroe (96-44).mp3

Treasury Star Parade xxxxxx 347 Guest - Dinah Shore (96-44).mp3
 Treasury Star Parade xxxxxx 348 Guest - Ginny Simms (96-44).mp3
 Treasury Star Parade xxxxxx xxx Dimes for Invasion (96-44).mp3
 Treasury Star Parade xxxxxx xxx Mrs. Murgatroyd's Dimes (96-44).mp3
 Treasury Star Parade xxxxxx xxx Salute to 3rd War Loan By The Motion Picture Industry (96-44).mp3
 Your Hit Parade 1947-02-08 Andy Russell and Dinah Shore (192-44).mp3
 Your Hit Parade 1947-02-15 Andy Russell and Dinah Shore (192-44).mp3
 Your Saturday Date With The Duke 450421 002 1st Song - 'Three Cent Stomp'.mp3
 Your Saturday Date With The Duke 450427 xxx 1st Song - 'Blutopia'.mp3
 Your Saturday Date With The Duke 450428 003 1st Song - 'Midriff'.mp3
 Your Saturday Date With The Duke 450505 004 1st Song - 'Blutopia'.mp3
 Your Saturday Date With The Duke 450512 005 1st Song - 'Carnegie Blues'.mp3
 Your Saturday Date With The Duke 450519 006 1st Song - 'Teardrops In The Rain'.mp3
 Your Saturday Date With The Duke 450609 009 1st Song - 'Blue Is The Night'.mp3
 Your Saturday Date With The Duke 450616 010 1st Song - 'Indiana'.mp3
 Your Saturday Date With The Duke 450721 015 1st Song - 'In A Mellowtone'.mp3
 Your Saturday Date With The Duke 450908 022 1st Song - 'Carnegie Blues'.mp3
 Your Saturday Date With The Duke 450915 023 1st Song - 'Mood To Be Wooed'.mp3
 Your Saturday Date With The Duke 451117 032 1st Song - 'Can't You Read Between The Lines'.mp3