



OLD RADIO TIMES

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Recycled Scripts

Dale Speirs

During the era of old-time radio, there were no readily available cheap home recording devices. Even the network studios hesitated to spend big money on transcription disks or, in the late 1940s, tapes. This is why so many OTR episodes are unknown as audio recordings. A radio show was considered the same as a stage performance. After it was done, the scripts were tossed into a garbage can and that was the end of them.

Many series were later recorded on disks for syndication. Records would be mailed to subscribing radio stations out in the boondocks. From those disks came the best quality mp3s of today. Thousands of these OTR shows are available as free mp3s from www.archive.org or www.otrrlibrary.org

Many other shows were recorded off the air by amateurs who enjoyed building their own tape or disk recorders and hooking them up to radios. These shows tend to have poorer sound quality, especially over-the-air static, hisses, and pops, but often are the only recordings ever made of an episode.

New Year's Eve: Variations On A
Theme By Benjamin Zubelsky.

The old-time radio comedy series *The Jack Benny Show*, written by his stable of regular writers, regularly recycled scripts. There was nothing wrong about that. Often fans of a radio series wrote in

asking for a repeat performance, especially for seasonal episodes such as Christmas or New Year's Eve. The home listener did not have any other method of hearing a show again. Listeners heard it once on the radio and that was that.

These repeat performances were done live-to-air, and sometimes transcribed on to disks. The scripts were mostly used as is, with a bit of updating. Jack Benny's New Year's Eve show was particularly popular, so he recycled the same basic script almost annually. It wasn't done every year. Some New Year scripts were originals.

Jack Benny played a tightwad, was vain about his blue eyes, but did not hide the fact that he wore a toupee. Not quite his girlfriend was Mary Livingstone, played by his wife Sadie Marks. She had mild dyslexia and occasionally misread words in the script. Her most famous garble was on another episode where, in a skit set in a diner, she ordered a chiss sweeze sandwich. That got such a laugh that for the rest of the series, characters would walk into a restaurant and ask for a chiss sweeze sandwich.

Benny's announcer Don Wilson was a tall and rotund man who participated in the script. He enthusiastically touted the sponsor's products, particularly when it was Jell-O. The show also featured a tenor named Dennis Day, who sang a sentimental song in each episode, and played the village idiot in the comedy sketches.

The band leader at this time was Phil Harris, who played himself as a heavy drinker and party man. Most of his musicians were on parole or had past

records, and dressed like street bums because Harris was too cheap to buy them uniforms.

Benny's valet Rochester van Jones (played by Eddie Anderson) wasn't the cliched servile type that Hollywood took as a standard. He was sarcastic and poked fun at his boss's cheap ways. The two men were closer to friends than a master-servant relationship. That occasionally got Benny into trouble with his Southern audiences, who thought Rochester was a little too uppity at times.

An early version of Benny's repeated New Year's Eve episode was "Goodbye 1938, Hello 1939," aired on January 1, 1939. The format it followed was typical of subsequent versions, and only some details were changed. The show opened with a two-minute spiel by Wilson for Jell-O, followed by about ten minutes of gags by the cast, a song by the resident tenor, and a musical number by the orchestra. Some of the gags were random and some of them helped set up the second half of the show, which was a short play.

The play about the New Year was always set in a rental house. The name of this episode varied but in later years it was often referred to as "The New Tenant." The old tenant, that is, the old year, was preparing to move out and make way for the young kid, the new year, who was moving in.

Benny played the old year 1938, and Livingstone his wife. They had twelve children, the months of the year. In later versions, the wife became Columbia, who had 48 children. (Benny's radio series, and OTR in general, were dead by the time Hawaii and Alaska made it 50 in 1959.)

They fretted about leaving the house in poor condition because of the events of the past year, including a flood. Little did they know what the middle 1940s would bring. Old Man Mars, played by recurring actor Andy Devine, came by to apologize for the scare he gave everybody in October, an obvious comment about Orson Welles' famous 1938 broadcast of "War of the Worlds."

The New Year, a boy named 1939, finally arrived and complained about the messy condition the house was in. 1938 told him that the china was all smashed up and needed repair, a reference to the Japanese occupation of China. On a more poignant note, 1938 told his successor that if he saw some lost sheep roaming about, be sure to find

room for them. Benny and most of his writers were Jewish, and were referring to the refugees fleeing Europe seeking sanctuary. On that note, Mr. and Mrs. 1938 departed to who knows where.

The show that was aired on December 29, 1940, made references to the war, although the USA would not be in it for another year. "Father Time Rides Again" began with a skit about Benny setting up a Christmas tree on a transcontinental train. It was based on reality, as the week before the cast had done a show in New York City, and had just returned to California.

The second half was the annual "New Tenant" play. Most of the lines were the same, but the commentary on world events was of course different. Benny, as the old man of 1940, noted that on the far side of a large swimming pool next to the house, two ruffians were messing up that side of the neighborhood. There was a bulldog trying to keep them under control by itself and not having much luck. The references were obvious.

"New Year's Eve Skit" of December 27, 1942, was aired from New York City, where comedian Fred Allen had joined the cast (Benny was to appear on Allen's show the following week). The audience were military personnel on leave. The first half was the usual assorted music, songs, and gags. The "New Tenant" play was the second half, but some changes were introduced into it.

Benny was still the old year, 1942, the tenant vacating to make way for 1943. Allen played Uncle Sam and Livingstone was his wife Columbia. They were the proprietors of the house. At the start of the play, Benny told her she had 48 children, to which she replied in dismay "Holy smoke!"

Alaska, not yet a state, was personified by Don Wilson, who complained he was having trouble with Japanese lice, a reference to the occupation of some of the Aleutian Islands by the Imperial Japanese Navy. Reference was also made to the Battle of Midway, and tenor Dennis Day did a humorous imitation of Hitler speaking on the radio.

Allen got the loudest and longest laugh when someone asked Uncle Sam why he was wearing two pairs of suspenders. He replied that he had been doing that since Pearl Harbor: "I'll never get caught with them down again."

The next version of "The New Tenant" was aired a day late on January 2, 1944, for which Benny apologized. It aired from Hollywood, so band leader

Phil Harris played Uncle Sam. Most of the opening dialogue and the rest of the cast were unchanged.

The group listened to a baseball game on the radio between the United Nations and the Axis Polecats. The Axis team did well in the early innings, but in the middle of the game the tide started to turn. The United Nations team loaded the bases with no outs and their next batter walking up to home plate. At that point Uncle Sam told 1943 that it was time for him to go. 1943 protested that he wanted to hear how the game turned out, but Uncle Sam was firm and shut off the radio. Tune in again this time next year.

In peacetime, not every year repeated the "New Tenant" script. "Goodbye 1947, Hello 1948" aired on December 28, 1947, again from Hollywood. Livingstone was off sick with a cold, so she was replaced by Alice Faye, the wife of Phil Harris and a singer/actress in her own right (The two later had their own comedy OTR series).

Faye was dubious about being Columbia because the Jack Benny series was aired on NBC. One of the competing networks was CBS, the Columbia Broadcasting System. Benny assured her it was okay and the NBC management had been good sports about it. She wasn't pleased to learn that she was a mother of 48 children.

But on with the sketch. Benny was once more the old year, 1947, and was sorting out what to take with him. He had a stack of records of hit songs of that year. Faye suggested he take those pesky flying saucers with him. The modern era of flying saucers had begun in 1947 when a pilot spotted one and set off a craze that persisted for decades.

Dennis Day did some deliberately bad imitations of foreign accents when he portrayed the countries of Mexico and Britain personified. Harris was again Uncle Sam, and reassured Britain that he would get the loan. When 1948 arrived as a young boy, 1947 lectured him with a sentimental spiel about the USA being a land of freedom and opportunity, which was true as long as you weren't black or a woman. That part hasn't withstood the test of time.

The "New Tenant" sketch was revived for the December 31, 1950, episode, titled "A New Year's Fantasy." It was specifically mentioned that it was

a revival after several years of unrelated New Year episodes. Livingstone was back playing Columbia to Harris's Uncle Sam. Benny, as Old Man 1950, mentioned the death of Al Jolson that year, who was a good friend of his. He also mentioned in passing the nascent civil rights movement.

Wilson played The World, complaining about a bellyache around his 38th Parallel. This was an obvious remark about the Korean War, which had begun that June. Part of the sketch involved listening to a debate at the United Nations about the war. Uncle Sam was very busy gearing up for the war, saying he did it before and he'd do it again. He also complained about the cold freeze in Florida at the start of 1950 and the rail and coal strikes.

The sketch faded away as old-time radio did. Benny began doing occasional television specials but while he was still popular with older audiences, by the time of his death in 1974 he had been passed by.

A Tale Thrice Told

The Whistler was an old-time radio anthology series that aired from 1942 to 1955 only on a western radio network. It was not a mystery series, since both the narrator and the lead characters explained the action along the way. The listener followed step by step the planning and commission of the crime. The scripts were "perfect crime" stories, whereby the murderer set up and committed a perfect crime. After gloating about having gotten away with it, the episode then cut to the final commercial. Upon returning to the epilogue, a twist ending was revealed that trapped the murderer, based on a trivial detail mentioned earlier.

"Search For Maxine," written by Harold Swanton, first aired on March 13, 1949. It began with Theodore Pomeroy wanting to borrow \$5,000 from his cousin Walter for an investment opportunity. He visited Walter at his apartment and found him drunk. The loan was refused, Theodore became angry, they argued, and Theodore swung at his cousin. Walter went down and hit his head on the side of a table.

Panicked at having killed him, Theodore was about to flee when he noticed that the telephone was off the hook. Picking it up, he spoke and found there was a woman at the other end. She had heard the argument but didn't know Walter was dead. Theodore tried to get her name but she wouldn't give it, not trusting him any more than she did Walter. She did say she had

heard Theodore's name mentioned.

The telephone call ended. Theodore realized that within a few hours Walter's body would be discovered and the news would be out on the radio and newspapers. He grabbed Walter's address book and ran off, knowing he had to locate the woman before she heard the news and told police.

Trying each name in the book, he phoned each woman and eventually got the right one. Her name was listed as Maxine but without a surname or street address. He then became a detective and a good one too, for despite the tremendous stress he was under, he tracked her down, step by logical step.

Theodore met with her and took her at gunpoint to a park where he intended to kill her. He lost his nerve and didn't go through with it. Confessing to her, he told the whole story. Just then the police arrived. They had been searching for him because Walter had been admitted to hospital. Walter, having been drunk, had told them he had taken a bad fall and that Theodore was his next of kin. He wanted to talk to his cousin about loaning him money.

The guilty fled when no one pursued.

Exactly two months later, the episode was re-aired. This time it appeared on the CBS eastern network as "Four Hours To Kill," broadcast as an episode of *The Philip Morris Playhouse* on May 13, 1949. Few people would have heard the earlier version due to separation of radio networks in those days.

Swanton changed a few details. Theodore and Walter were now brothers. Walter was not drunk, just a successful lawyer. The rest of the plot proceeded as it did in the earlier version. The sound effects were better and the episode seemed slightly better produced.

The ending was modified with Theodore getting to the newspaper first and reading that Walter was recovering in hospital. He then confessed to Maxine and the music cued up for the final commercial.

Swanton must have had a very good agent, because on January 12, 1950, "Four Hours To Kill" was staged on the mystery series *Suspense*. The cast was different but little else. The episode must have had excellent ratings.

Purchasing Groups

The Old Time Radio Researchers Purchasing Group:
Contact Jim Wood at OTRPG@Bookfixer.com Dues: 5\$ per month.

Ted Davenport Purchasing Group:
Contact Ted at tedotr@sbcglobal.net
Dues: 25\$ per month for 5 hours of both circulating and uncirculating material.

Doug Hopkinson Purchasing Group:
Contact Doug at auditorium117@gmail.com
Dues: 25\$ per month for 5 hours of drama/comedy programming; 10\$ per month for 2.5 hours of musical/variety programming; \$30 for all 7.5 hours.

Visit Our Blog

Another little-known resource for the Old Time Radio Researchers is our blog, found [here](#). It was dormant after the death of Jim Beshires but in recent months we have reactivated it. Please subscribe to be automatically notified of new posts.

A Reminder

The Old Time Radio Researchers online library remains one of the most valuable sources of downloadable OTR programs available freely to the wider public. Many newer members appear unfamiliar with this resource. [Visit here!](#)

Support the *Old Radio Times*

Since its debut in December 2005, the *Old Radio Times* has been offered free to the old-time radio community. It is the only free group publication in the hobby and it will remain so. However, as a way to help readers show their appreciation for the zine, we've created a Patreon page where you can pledge a regular donation to the upkeep of the zine and the work of the Old Time Radio Researchers in general.

Visit [the Times' Patreon page](#) to become a subscriber, paying \$1 (or \$2) to our dusty coffers each time a new issue is published. We are currently on a bi-monthly schedule so the total annual cost could be as little as \$6.

Production Assistant - The Unsung Hero Part three of a Series by Joseph Kessler Adams

On stage the real power lies with the stage manager. When rehearsals are done and the show is out of the hands of the writer and the director, the stage manager takes over and runs the show from opening the back of the house, checking in actors, and setting up the stage, to checking lights, sound, and the other hundred jobs that are required before the front of the house is opened for the audience.

The same behind-the-scenes power rests with the badly named “production assistant” or “P.A.” in a radio production. This is the man or woman who is the primary interface between the producer, the writer, the director, the actors, the sound effects technician(s), and the studio or other facility operators, and who maintains the calendar to keep the show coordinated.

I think it's a horrible label and if you come up with a better name, I'll use it.

The new production group needs someone who has experience with extreme note-taking and who is good at coordinating communications between all of the members of the team. They sit in on meetings between the primary team of producer, writer, and director to get the show going. As meetings go on, it is the P.A. who reminds people of what was previously agreed to, what questions were left hanging, and what new information has come into the mix since the last get together. It may be in the form of written reports or just a verbal recap at the beginning of the session.

The P.A. is the primary contact for actors booking times for auditions, who then sits in on auditions with the director, and then does the call backs, if needed, for actors to return for a second reading before casting.

With casting, the production assistant puts together the cast list with phone numbers and emails, makes sure everyone knows the schedule, confirms for the next get together, and becomes the first contact when there is a problem. The P.A. also puts together getting script copies made (whether printed out or using a photocopy service)

and gets them to the actors and other production people prior to the first session).

During rehearsal the P.A. notes the revisions by the Director, including line or word deletions and other changes. During performance the P.A. marks the script for possible needs to redo a scene for whatever reason - mis-pronunciation, wrong word, noise on the mike line, someone bumping into the microphone stand, off-mike noise, plane going over - for whatever reason.

Lurking

Sometimes the P.A. is watching over the producer's shoulder to see where they have forgotten something, or made a mistake. Sometimes they are watching over the director for the same reason.

There are no secrets with the P.A. Secrets are some kind of lie that someone doesn't want anyone else to know. Secrets destroy relationships and theater troupes are a relationship. But it is also the P.A.'s job to offer solutions to any problems the secret may have created.

Auditions

The P.A. sets up whatever room is found for auditions. Auditions require two rooms - a room for actors to wait (the “green room”) and the room where they actually perform for the director. The P.A. can delegate someone to help, but someone needs to stay in the green room to check people in, collect 8x10 photos (which most actors will show up with, even for radio) with resumes, maintain a list of audition order, and then ferry the resume and photo in to the director with each performer.

Before the actual audition session decisions will be made between the producer and director for a projected calendar with dates and times for rehearsal(s) and performance (live or recorded). This calendar can be included for the actors to check dates to see if they would be able to commit to the production dates.

You also need the “sides,” the pieces the director will ask the actors to read with almost no preparation. These can be from the actual script to be performed or from other sources.

Discussed else where is the value of snacks, little finger foods, water (at the least), and an available bathroom, so I won't repeat it here. But seek out that information and know why you want to be sure they are available.

If the P.A. has someone running the green room, they may be needed to sit it with the director to discuss each auditionee as they make their appearance. It is usually a good idea to have a review session after the full audition (in the same room or at another location afterwards) to discuss likely casting or if a call-back session will be needed.

The P.A. can provide a valuable reality check for the director as they try to recall the specifics of each performer's reading, energy, and ability to cooperate.

Auditions may carry over to a second session and the P.A. will make the necessary phone calls to get people back in.

Script Duplication

Modern technology allows for the ability to print collated copies of the script on demand, but that will burn a lot of ink and makes the costs of printed scripts more expensive.

The neighborhood photocopy shop is becoming more rare, and chain stores are charging very high rates for simple photocopy scripts, which would be even more expensive if they needed binding of any sort. Radio script pages are collated, but unbound.

A web source available at the time of writing, and I hope later for you, is <https://www.bestvaluecopy.com/>. These folks offer everything you'd need for script copies and reasonable rates and fast turnaround.

Copies can include the full script or selected pages to use as cold reading audition, or outside sources, as the director feels is needed.

You will need copies for the producer, the director, sound effects, engineer, music, yourself, and each actor in the cast. For auditions you need about as many as you expect to have actors in the room at the same time.

You may need to get the script from the author, as revised by the producer and director, and reformat it to fit radio script requirements - line numbers, fonts, and other requirements the

producer and the director have agreed to. Changes and deletions from rehearsals can usually be handled by hand written notes on each personal copy.

Advance Delivery to Actors

Unless the director does not want the actors to see the script before the first read through, the production assistant will be the one who gets a script into everybody's hands. That either will mean sitting in a place at specific times where each actor can show up to receive their copy, or running around to deliver to everyone, or some combination thereof. It is important that the P.A. not be abused by a prima-donna actor who can't be bothered to pick up his or her script, but sometimes real considerations will require a round of in-person deliveries.

First Reading

At the first reading you should allow the director to tell each person what role(s) they will be performing and, if there are doubled actors, the kind of voice wanted for each role.

This will be the most relaxed time for the P.A. because everyone is already in the same room so the need for communication facilitation is minimal. The P.A. will simply be listening to the show as it emerges from the actors to see the form of the program peeking out over the edges.

The P.A. and director should set a time away from the actors to discuss how the first reading went and plan strategies to encourage improvement and solutions to problems that may have appeared. At this meeting the P.A. will be able to tell the director details that they liked about the initial energy and what red-flags they may have seen and heard during that first read-through in pushing the play into full reality. The P.A. serves as a "first audience" for the director to see how the show will be perceived.

Enjoy the show in the first session with the full cast and the director, because after the first reading the full job of P.A. will crash down on you.

Rehearsal

After the first reading the P.A. will begin keeping the Book. Unlike a stage play, actors are not expected to memorize their script - it is never out of their hands. But the director will stress certain words or give some interesting notes to shape a scene. In whatever shorthand you decide to use, you will be able to

remind the director of previous notes.

Try not to interrupt the director but develop a signal that will allow him or her to ask, "Did you have anything to remind us of something at that point?" It is not to protect the director's fragile ego but it shows your acceptance of their position of authority to the actors. That is also a part of the communication skill - in the theater it is called "giving stage," or letting someone else have focus in the moment. Behind-the-mike is a whole other world of actions and communication. Learning to defer to the director ensures the actors know the chain of command and their place in it.

Here, it is for the P.A. to show the way.

Recording or Live Production

During recording or the live performance of the show, the P.A. will be busy before the show helping arrange the furniture in the studio (from chairs to mike stands, to cables and lights), checking in to confirm all of the performers have shown up, ensuring the snacks and hydration are in place (telling each actor to bring their own is acceptable), and making sure no one has called in with some last minute drama of their own.

If there are headphones, first priority is to the director to hear what is coming through the lines from the microphone(s) to the control room. The P.A. may want to wear headphones to track possible problems from the control for re-takes that have nothing to do with the performers.

Headphones for each actor could be problematic, but possible. If they have not previously performed with headphones it could be distracting.

During production, the P.A. sits beside the director with the Book, making notes of how many retakes have been taken, and for what length. The Book then becomes the primary reference for editing voice tracks in post-production.

Post Production Logs and Archive

At the end of the recording session the engineer needs to go back through the recording to make sure it was all recorded. We have discovered whole scenes missing because someone forgot to punch "record." It happens. Check before the performers have left the studio.

While the thoroughness of the show recording is being checked, the downtime is a good opportunity to confirm the name each performer wants used and the part(s) they played. Names of the sound effects, engineering, and any other support staff should also be recorded for the logs.

The director and the engineer will edit down the voice tracks for post-production, eliminating mistakes and otherwise polishing the tracks that will become the core of the production - the actors and their performance.

The first piece of post-production will be the announcer, including the opening, and closing credits, as the director and producer have agreed to word them. Usually just the director and the announcer are involved. The director may send the announcer into the studio and while the director stays in the control room to hear only what comes through the wires to be sure the sound is right. Other times the director will sit across from the announcer in the studio, directing to be sure the voice gives what is needed to frame the show. The P.A. stays out of the way but keeps the Book for the announcer's script and track edits required before adding that sound to the show.

Even if your show may have had the luxury of live sound effects, you will probably want to "sweeten" the show with additional performed effects, loops for background sounds, or other necessary effects. You may be asked to help match sound needs with the available pre-recorded sound effects tracks. The voice tracks as a cue will make adding sound effects almost enjoyable.

Music is also easily added after all the voice tracks are edited and the sound effects are laid in place. The Book becomes the primary reference for post-production, if any actors are needed to show up to lend their voice to fix a line or two that cannot be repaired by other means.

At the end of post-production, you will have a preliminary mix to be reviewed by the director, the producer, the engineer, and the P.A. Others might be invited to comment before going to a final mix. Sometimes the preliminary mix stands and becomes the final version of the show. New producing groups seldom get that level of perfection with their first show and some additional time in post-production may be necessary to achieve a satisfying final mix.

Promotion

When you have a final mix, the production assistant will shift energies back to the producer and supply the details needed for promotion. The P.A. will help organize the biographies of the participants of the show, heavily focusing on the writer, director, and cast.

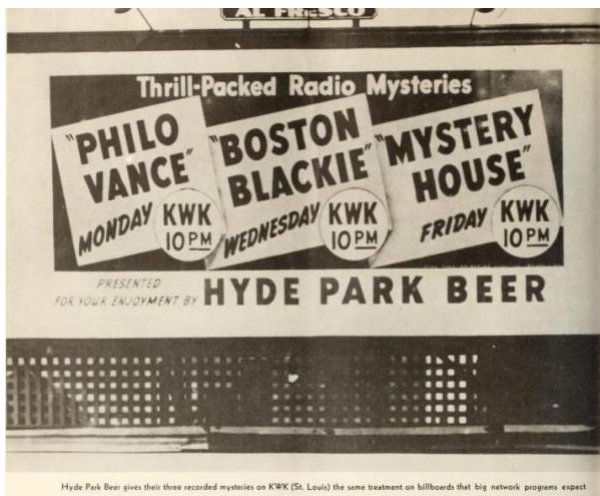
Promotion will include releases to newspapers, websites, and any local news sources who could serve the show when it is about to air on a local station. If you have a small network arranged, there will be complete duplication of that material for the distant stations and their local news outlets.

If the production does not have a publicity director, the P.A. and the producer will have the job of alerting people to the availability of the show from live broadcasts, streaming, webcasts, podcasts, and direct sales through the internet.

Any channel that improves the public awareness of your show will be considered and, most often, used: *“All publicity is good publicity if they spell your name right.”*

The production assistant is on the scene from the show’s initial meetings through to the press for public awareness to promote the show via live broadcast, web presence, and sales. Despite the light weight feel of the phrase “production assistant,” I hope you now see that the P.A. is a position of real responsibility and great value in producing a successful show.

Next time: Writing for Radio. I hope you will tune in.



Wistful Vistas

From the Editor’s Desk

Ryan Ellett

It has been a quiet summer here in the editorial offices. With Covid-19 ramping back up mid-summer we shelved our moderate vacation plans and settled for a couple day trips in the area.

OTRR has gotten back up to speed with our Maintained (formerly Certified) sets and have steadily been putting out 1-2 per month for much of the year. This has long been a core mission of the group so we’ve really focused our volunteer efforts there.

This issue we’re pleased to have newcomer Dale Spiers contributing an article on script re-use, a topic that has been investigated in depth by only a few writers.

You’ll find several essays later in the issue pulled from our most recent releases of My Friend Irma, Jeff Regan, Investigator, and Life with Luigi.

Joe Adams’ series on audio drama production continues this issue as does Larry Maupin’s reviews of soap opera episodes, a favorite genre of his. We’re starting a new series this month, looking back 100 years at our favorite medium.

We are always looking for new content. Book reviews, reminisces, and historical articles are eagerly accepted. No professional writing experience necessary!

Edited by Ryan Ellett

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Title font by Joe Adams

2020 Maintained Releases (v. Year Month)

[Counterspy](#) v. 2001
[The Clyde Beatty Show](#) v. 2001
[Rocky Fortune](#) v. 2001
[The Weird Circle](#) v. 2004
[Broadway’s My Beat](#) v. 2004
[The Adventures of Philip Marlowe](#) v. 2005
[The Danny Kaye Show](#) v. 2006
[My Friend Irma](#) v. 2006
[Firefighters](#) v. 2007
[Jeff Regan, Investigator](#) v. 2007
[Life with Luigi](#) v. 2008

Maupin's Musings

Larry Maupin

OTRR member Larry Maupin has been listening to many new episodes as they're added to our library. He especially likes soap operas so was delighted when we got the generous donation of rare and upgraded content from Michael Psarakis. Maupin has methodically gone through each episode and published his thoughts on the OTRR.io group. He's graciously given us permission to reprint them here.

VI. Program: *Big Sister*

Broadcast Date: May 20, 1942

Suggested Title: Walking

Lead In: "Good morning ladies, this is Jim Ameche [clock begins striking]. And there's the clock in Glen Falls Town Hall telling us it's time for the story of 'Big Sister' brought to you by Rinso--R-I-N-S-O: the new anti-sneeze Rinso." Music, and full Rinso commercial.

First Scene: The announcer says "It's a fine spring morning in Glen Falls." Dr. Carville and his foster daughter Diane are having a conversation, and when they are finished she decides to take a walk.

Second Scene: Diane sees Neddie walking home from school. They discuss a recent automobile accident which has left Carlotta in a wheelchair, and wonder if she will ever recover. After Neddie leaves, Diane ponders her lonely life and recalls that Reed Bannister recently told her that he loves her. But she knows that Reid is in love with Ruth Wayne, and Diane thinks she herself would probably just ruin his life. She thinks of herself as dangerous, and thinks of writing Reid a letter and telling him he will never know "how close he came to disaster" when he declared his love for her.

Third Scene: Neddie at home with "Big Sister" Ruth Wayne, who has baked an apple pie for the Carvilles. They discuss Neddie's growing up and how he feels about it. They go for a walk together.

Fourth Scene: Carlotta tells visitors she never expects to be able to walk again. They console her.

Conclusion: Commercial for Rinso, theme music. Then Jim Ameche says "Ruth Wayne has a

strange caller tomorrow. Please be sure to listen to the story of 'Big Sister'." Then a promo for "Bright Horizon," heard over most of these stations each weekday morning Monday through Friday at 11:30 Eastern War Time." Final statement: "The town of Glen Falls and the names of all characters used in this broadcast are fictitious."

Notes: (1) Good audio quality, although the volume is very loud at some points and very soft at others; (2) The episode is very interesting but has a little too much moralizing.

VII. Program: *Big Sister*

Broadcast Date: September, 1943

Sponsor: Rinso

Suggested Title: Frank Wayne Suspected of Murder
Opening: Commercial for Rinso. Woman says she has been using Rinso "ever since I got my new Speed Queen.washer. I knew that the Speed Queen people recommended Rinso."

Lead In: "Did Drew Mason die of a heart attack, or was he murdered by Frank Wayne?" Dr. Carville thinks Frank is capable of murder, but "Ruth Wayne finds it impossible to believe that her brother-in-law is guilty."

First Scene: Ruth, Frank and Diane in Dr. Carville's office. He receives a phone call from the Medical Examiner who reports that Mason died of heart disease. Frank thinks that exonerates him and says so.
Second Scene: Frank is waiting at the gate when Ruth comes out, and walks her home. They discuss why Drew Carville is so convinced that Frank killed Drew Mason and dismiss the matter. Frank offers to help Ruth financially while her husband John Wayne is away. She replies that his income as a Captain in the Medical Corps is sufficient for her and their son.

Third Scene: "And now, as Frank arrives home he finds Bill his Hindu servant waiting for him at the door." Bill tells him that the undertaker from Summerville has called about funeral arrangements for Drew Mason. Bill thinks Frank probably killed Mason, and reminds Frank that he saw him walking up to Mason's room with a gun and then heard Drew scream. Frank replies, "You didn't hear anything because the gun didn't g off. Before I could do anything he very conveniently died of a heart attack, which I think is very decent of him. Don't' you?"

Conclusion: Another Rinso commercial. "Then announcer says "Dr. Carville pays a call on Ruth, and

for the first time in his life isn't certain that he's welcome. Be sure to listen to 'Big Sister' tomorrow."

Notes: Audio quality is very good to fair (some considerable blurring in scene at Dr. Carville's office).

VIII. Program Title: *David Harum*

Broadcast: August 10, 1945. Friday, 11:45AM Eastern War Time over WEA-F New York. NBC. Sponsor: Bab-O ("a grease-dissolving cleanser"). An offer at end to send a free farm sanitation book to hog raisers.

Content: Nighttime at Jonathan Blake's house where Jenny Gray has been "a virtual prisoner" since her accident. The demented Grace, who thinks of Jenny as her daughter, tells her that Blake loves her and will marry her. Jenny replies that she loves only Ralph Prescott and begs Grace to let her leave. Meanwhile David Harum and Susan Wells arrive on the grounds to rescue Jenny, and encounter an armed guard. He points a gun at David, but Susan brains him with a rock

Comments: The audio quality is poor. This episode is tolerable, but not very good. The best soap opera episodes have a balance between melodrama and the ordinary details of everyday life. This one is all melodrama. Note: The Japanese surrender was imminent. A brief war bulletin at beginning of episode.

IX. Program Title: *Fibber McGee & Molly*

Broadcast Date: December 22, 1955, recorded from KNB-San Francisco ("a service of RCA"). Audio quality very good.

Suggested Episode Title: Christmas Cards

Opening: Theme music, then "'We'll see what's happening in Wistful Vista shortly.'" Commercial for Alka-Seltzer.

Content: Molly and Fibber are at home and begin opening the day's mail. The doorbell rings and Dr. Gamble, their physician and friend, comes in with a present. The best line of the episode comes when Fibber relates a time when friends of his Uncle Dennis gave him a jug of brandied peaches as a Christmas present. Uncle Dennis choked up with emotion and said "Fellas, it's not the gift of the peaches that counts, it's the spirits in which it was given."

The plot concerns that fact that Fibber and Molly have forgotten to send the doctor a Christmas card and it is December 22nd. They decide to deliver one in person and leave it in his mailbox so he will think it was sent earlier. Another good line comes when McGee says "The guy we'll never forget, we forgot."

Conclusion: Another commercial, this one for Tabcin "for cold relief." Announcer: "'Fibber McGee & Molly is brought to you Monday through Friday at this time by Miles Laboratories, makers of Alka-Seltzer. Promo at end for 'Daytime Companion,' weekdays on NBC Radio."

X. Program Title: *Just Plain Bill*

Broadcast Date: January 12, 1955

Sponsor: Miles Laboratories

Suggested Title: Day 3 of Nancy's Murder Trial

Opening: Commercial for Alka-Seltzer. Announcer says "And now 'Just Plain Bill'." This week the little town of Hartville is rocked by the sensational murder trial of Bill Davidson's lovely daughter Nancy Donovan for the murder of the evil Thelma Nelson, the woman who was scheming to marry Bill Davidson for his land and who was mysteriously shot to death during a bitter quarrel with Nancy."

Scene: The courtroom. A person referred to as "Mr. Sinclair, a retired businessman," sits in the back and thinks to himself that he will testify against Nancy and help send her to the electric chair, and then complete his plans to take Bill's land which he thinks contains "a uranium fortune." It is the third morning of the trial. Bill tells Nancy that this morning the prosecution will call witnesses against her. Sinclair takes the stand and says he is presently living at the Hartville Hotel. He testifies that the evening before her murder Thelma Nelson told him that Nancy Donovan had come to her home with a revolver and threatened to kill her if she didn't give up her plans to marry Bill. Nancy loudly protests her innocence. Conclusion: Another Alka-Seltzer commercial, then a very brief scene with Nancy's lawyer and Bill, then a commercial for One-a-Day Multiple Vitamin Tablets. Then "Your announcer is Fred Cullen. Be sure to listen to 'Just Plain Bill' on this same station tomorrow."

Notes: (1) Audio Quality very good throughout; (2) Very melodramatic and nostalgic, and a pretty good episode.

The Case of Al Jennings vs. The Lone Ranger

Martin Grams, Jr.

Beginning with the radio broadcast of February 14, 1944, a new schedule of Lone Ranger stories was initiated whereby Monday broadcasts were devoted to a historical character and the Lone Ranger's brush with historical fame, Wednesday broadcasts featured Dan Reid, and Friday broadcasts were general Western-type stories. Officially Dan Reid was brought back into the series permanently on Wednesday, February 9, and the Lone Ranger met the famous Wyatt Earp back on the broadcast of January 3, but the new format was made official with the broadcast of February 14. Fans today refer to those Monday broadcasts as part of the "biography" series, with stronger emphasis on The Lone Ranger wearing a mask to suggest he was merely concealing a famous face known to many.

During those broadcasts the Lone Ranger fought shoulder-to-shoulder with Buffalo Bill against renegade whites and Native Americans. For young listeners it was the Lone Ranger who helped Wild Bill Hickok tame the town of Deadwood. It was the Lone Ranger who sent a warning to General Custer who led a foolhardy attack on Native American forces. It was these broadcasts more than any other that helped establish the program's opening catchphrase: "Nowhere in the pages of history can one find a greater champion of justice..." The Lone Ranger even persuaded Pat Garrett to become a special lawman, assigned to track down Billy the Kid.

The Biography Series eventually came to a close before the end of August 1944, after one of the broadcasts created a legal stir with The Lone Ranger, Inc. Al Jennings, an 80-year-old reformed train robber and one-time Wild West bad man, glamorously portrayed in an episode of *The Lone Ranger*, filed a lawsuit against The Lone Ranger, Inc., seeking damages for the way he was portrayed on the radio broadcast. To everyone's surprise, including the script writer, Al Jennings was still alive at the time they depicted his criminal exploits on *The Lone Ranger*.

In 1899, Jennings was sentenced to life in prison for train robbery. Due to the legal efforts of



The real Al Jennings

his brother John, his sentence was reduced to five years. He was freed on technicalities in 1902 and received a presidential pardon in 1904 by President Theodore Roosevelt. After writing a number of semi-autobiographical books and stories based on his criminal escapades, Jennings moved to California and worked in the motion picture industry making Westerns. Throughout 1919 and the surrounding months, Jennings took up a professional acting career often portraying himself on screen perpetuating the myth of a "good bandit." Jennings became a popular speaker, evangelist and writer – his life being serialized in *The Saturday Evening Post*.

On the evening of August 7, 1944, *The Lone Ranger* broadcast presented one of the usual weekly biography sketches in which the masked man brushed along a legend from the by-gone era. The Lone Ranger shot a gun out of the hands of an Oklahoma bad man, Al Jennings, who at the time was not only ravaging the countryside with his depredations, but who was in the very act of persuading a teenage boy to join his notorious band of bank and train robbers.

When The Lone Ranger appeared on the scene and promptly took over, he upbraided Jennings in a stirring speech in which virtue and morality were given high due, and in which he added the punctuation by shooting the iron out of Jennings' hand with the characteristic aplomb which only he could muster. But this was almost a costly mistake against The Lone Ranger entity.

As soon as papers were served against The Lone Ranger, Inc., George W. Trendle handed down diction to director Charles Livingstone to cease dramatizing exploits of *The Lone Ranger* that involved his encounters of famous outlaws and heroic figures. Jennings was the star witness as the trial of his \$100,000 defamation suit, which ran two days in September of 1945. Adding fuel to the fire was the fact that Jennings named the Don Lee Broadcasting Company and the Weber Baking Company (the local sponsor of *The Lone Ranger* in the area where Jennings lived), as defendants.

"They made me mad," said Jennings who, when he took the stand, appeared more like a cracker barrel philosopher than the terror of the West. "They had this Lone Ranger shootin' a gun out of my hand – and me an expert! You can't shoot a gun out of a man's hand, anyway – except in the movies. Not without shooting his hand near off. Who is this Lone Ranger, anyway?" Jennings declared the program made him out like a bank robber, but he confessed he never robbed one in his life. His complaint also alleged how the program called him a burglar, and depicted him as inducing a young boy to join his bandit gang, and let the masked Lone Ranger treat him like a common criminal.

Eleven women and one man – a jury in Superior Judge Robert Scott's court – sat for more than a week in fascinated silence as Jennings described how he became an evangelist for a time to "clear my conscience" and help others avoid a life of crime. "But I got a little tired of that," he told Judge Scott, who was also a former minister. "Some of the preachers I found were worse than some of the outlaws, but some, of course, were marvelous."

To clarify, the breath of the case was "defamation of character" and for Jennings to have won his case, he would have had to establish

different rules for different citizens and to set the precedent for publicizing anyone's life without his permission or consent. At least, this is what his lawyer, R. Ralston Jones, should have advised his client. Instead, Jennings chose to lodge his complaint against the defendants by emphasizing how the program damaged the reputation he built up since he was freed from prison and led a life of aspired morals.

The defendants contended Jennings had no right to damages because he was a real notorious train robber and once the head of a bandit gang. They contended he had publicized his life so fully that he had no privacy left regarding the matter. It was that very book that was consulted as reference for *The Lone Ranger* broadcast, in which the author described a similar episode in which a 17-year-old boy asked to join the gang and finally was admitted.

On the afternoon of October 2, 1945, a verdict was handed down and Al Jennings lost his suit. A jury in Superior Judge Robert H. Scott's court returned a 10 to 2 verdict against the reformed train robber. The verdict upheld Defense Attorney Clarence B. Runkle's contention that Jennings' career was not private, because Jennings himself frequently wrote details of his deeds and glorified his crimes in a series of motion picture film shorts.

The main reason for their decision, one jury member later explained to a newspaper reporter, was that Jennings wittingly or otherwise had spent the week on the stand convincing the jury that no one could defame his reputation. "Gentlemen," he said on one occasion after describing a particularly violent gun battle in his hectic career. "I regret to say I had to kill three of those men!" The jurors gasped. "But would I encourage a boy to embark on a life of crime?" hastily countered the ex-bad man. "No!" The California court decided that Al Jennings was not entitled to his \$100,000, and the jury's esteem of Jennings had not suffered because of the disputed radio broadcast.



New Releases

Major releases since our last issue include *My Friend Irma*, *Jeff Regan*, *Investigator*, and *Life with Luigi*.

My Friend Irma Ryan Ellett

My Friend Irma was developed in-house by CBS staff who were charged with creating new programming that could subsequently be pitched and sold to prospective sponsors. This was a new trend that departed from the prevailing model of the previous decade and a half in which advertising agencies would package a show – create the concept, hire the talent, and produce the broadcast – and find potential sponsors. Under the old model networks such as CBS made money by selling time on their coast-to-coast network of stations, or a regional group of the network's stations.

While an extremely profitable system by the mid-1940s, network executives recognized even more money could be made by creating and selling their own shows to sponsors in addition to selling airtime to those same sponsors. The idea was in full swing in 1946 when CBS was pitching a number of such shows, among them *The Bill Goodwin Show*, *The Robert Q. Lewis Little Show*, *Theater of Romance (Romance)*, *Diamond as Big as the Ritz*, and CBS staff writer Cy Howard's *My Friend Irma*.

CBS thought highly of Howard's scripts and really pushed it with their sales force. Despite the big push by the network to land a sponsor early, finally getting one to ink a deal took longer than expected and raised a few eyebrows in the trade publications. The Borden company initially showed interest but wouldn't commit allowing Lever Brothers to swoop in and nab the sponsorship via the Young & Rubicam Agency beginning with the series' first full season in the fall of 1947. Lever Bros. was looking to replace *The Joan Davis Show* in their sponsorship portfolio since its costs had ballooned to \$18,000 per episode. The new *My Friend Irma* was going to set the company back only \$7,000 per episode, well under half the cost of *Davis*.

My Friend Irma debuted over CBS on April 11, 1947 in a late Friday night timeslot. Marie Wilson was cast as the lovable but not-too-bright Irma Peterson and Cathy Lewis as her roommate Jane Stacy, whose friendship waxed and waned depending on the problems Irma had most recently caused. John Brown was cast as Peterson's boyfriend Al who was loveable and harmless but adverse to even thinking about working. Hans Conreid appeared regularly as neighbor Professor Kropotkin, Lief Erickson as Jane's boss and sometimes love interest Richard Rhineland III, and Alan Reed as Irma's exasperated attorney boss Mr. Clyde.

Within months of its debut there was already talk of adapting the program to the big screen by Hal Roach's studio. Talks ultimately fell apart and it would be two years before Irma hit the motion pictures for Paramount in a film that most famously introduced Dean Martin and Jerry Lewis.

Almost from its inception *My Friend Irma* became a regular in the Hooper and Neilson top-15 ratings. During its first full season, 1947-48, sponsor Lever Brothers placed the show with *Lux Radio Theater* and *Arthur Godfrey's Talent Scouts* (also regular top-15 shows) to form a two-hour Monday night juggernaut that raked in listeners. Network executives claimed that *Irma*, combined with *Talent Scouts* (another show that was developed in-house by CBS) ended up costing Lever Brothers a paltry \$1 for every 400 homes reached during that 1947-48 season.

Marie Wilson as Irma Peterson was the core around which the rest of the cast was built. Irma's best friend Jane was played by Cathy Wilson during the first season before taking an unexplained rest from the show during the second season, in which the part was taken over by Joan Banks. Wilson returned for season 3 (1949-1950) and stayed until late in the 1952-1953 season when Mary Shipp replaced Lewis as Irma's new roommate, this time named Kay Foster.

Irma's boyfriend Al was played by John Brown for the first years of the show's run but scripts from 1952 and 1953 indicate Sid Tomack assumed the part after several weeks of no appearances by the character. This overlaps his time playing Al on the televised version of *My Friend Irma* so it seems he took over the radio role as well though other reference works don't reflect this information. The versatile Hans Conreid played eccentric neighbor Professor Kropotkin until March 10, 1953 when Wanderkin, played by Kenny Delmar,

was introduced. Kropotkin subsequently disappeared from the series but Delmar's Wanderkin stepped in and essentially played the same part just with a slightly altered name and accent.

Gloria Gordon was the supporting staple, playing the battle-axe landlord (and foil to Professor Kropotkin and Wanderkin) Mrs. O'Reilly for nearly the entire length of the series. Later in the show's run the Martins move in next door and become the focus of some episode plots.

In December 1949 it was announced that Hans Conreid and Gloria Gordon had cut an audition disc reprising their roles as Professor Kropotkin and Mrs. O'Reilly in a spin-off called *The Professor and Mrs. O'Reilly*. Created by Cy Howard and Parke Levy, the masterminds behind *My Friend Irma*, the new program was embraced by CBS but never made it past the audition phase. *My Friend Irma* did nothing groundbreaking but what it did, it did well and did consistently. The show ran until 1955 and spawned two films (1949, 1950), a television series (1952-1954), a comic strip, a comic book written by the now legendary Stan Lee (1950-1955), and a stage play (1951).



Jeff Regan, Investigator
Patrick Andre and Ryan Ellett

Jeff Regan, Investigator, was one of countless private detective series that proliferated in the years following WWII. The series initially featured Jack Webb in the title role, who was coming off his work in *Pat Novak for Hire*, followed by *Johnny Madero*, *Pier 23*. The series premiered July 10, 1948, over the CBS network. Originally promoted as *Joe Canto*, *Private Eye*, the series was never actually broadcast under that name. However, Barton Yarborough, Jack Webb's first partner in *Dragnet*, would make a guest appearance in the show playing a bit part named Joe Canto. The series was sometimes incorrectly called *The Lyon's Eye* by collectors because Regan frequently opened each show stating "I'm Jeff Regan. They call me The Lyon's Eye" or something similar.

The first run of *Jeff Regan* ran from July 10 to December 18, 1948. Webb continued to play a hard-boiled character as in previous roles, but this time with a better relationship with the police. Webb left the show after 24 episodes when CBS declined his request for a \$15 per episode raise. He returned for a brief run on a revived *Pat Novak for Hire* before premiering on his signature program, *Dragnet*, in June 1949.

After 10 months, *Jeff Regan* was brought back to the air on October 5, 1949. After auditioning some 60 top actors for the role, Frank Graham was selected to play Regan. Regan's boss Anthony J. Lyon had been voiced by Wilms Herbert and then Herb Butterfield during the Jack Webb era. The 1949 revival cast Frank Nelson as Lyon. Nelson was best known as the sarcastic character who would pop up almost anywhere on *The Jack Benny Show*.

Paul Dubov assumed the Jeff Regan mantle during a part of the program's run. For eight weeks between April and June 1950 he stepped in to replace an ailing Frank Graham. Frank Graham's return as Jeff Regan lasted just a couple months, with the last episodes being recorded on August 2, 1950 for broadcast later. However, the program ended after Graham's tragic death at the age of 35 on September 2, 1950. The final episode of *Jeff Regan, Investigator* titled "The British are Coming" aired the following day, September 3, 1950.

Bob Stevenson was the primary announcer for the show. Del Castillo, Dick Aurandt, and Milton Charles were responsible for the music. Although there was

indication to take it to a national audience, the show never aired beyond CBS' West Coast network.

Jeff Regan, Investigator holds up as an above-average example of the mid-century detective genre. This is due to the considerable talent invested in the program which included the voice talents of Jack Webb, Herb Butterfield, and Frank Nelson as well as the writing skills of E. Jack Neuman, who created the program, Larry Roman, William Froug and William Fifield. Some of his stories were good enough that E. Jack Neuman would re-use many of the *Jeff Regan* scripts when he worked on other series.

Information for this synopsis was taken from John Dunning's *Encyclopedia of Old Time Radio*, The Great Detectives of Old Time Radio website, Jay Hickerson's *Ultimate History of Network Radio Programming*, and "The Secret Files of Jeff Regan, Investigator" by Stewart Wright, published in *Radiogram*, June 2019.



Life with Luigi Ryan Ellett

In early 1948 writer Cy Howard was fresh of the success of his first network hit, *My Friend Irma*, that had debuted on CBS the year before in 1947. It was quickly working its way to the top 20 ratings when Howard approached the network with a follow up program. The new series, tentatively titled the *Little Immigrant*, followed the exploits of a newcomer from Italy, Luigi Basco, who was making a new life for himself in Chicago.

Early in the development of the series General Foods was already expressing interest in signing on as sponsor. Hy Kraft was chosen to develop the scripts for each episode based on Howard's general ideas that originally envisioned the program as more of a drama than a comedy. In one interview Howard described it as a "comedy-documentary." His second effort was clearly not going to be the same light-hearted affair the zany *Irma* often focused upon. By June 1948 J. Carrol Naish was signed for the lead role of Luigi.

Howard shared his vision for the series in various press opportunities. He intended it to include two orchestras; not just the standard large studio orchestra but a smaller three-piece Neapolitan outfit as well. He wanted to avoid a "booming" opening theme song and envisioned the microphone panning over Naish's character as he went about his business in the fictional Little Italy Chicago neighborhood. Howard's term for this production effect was "comedy in narration," a technique that had proved successful with *My Friend Irma*.

The portrayal of racial and ethnic minorities was more heavily scrutinized by the late 1940s than even before World War II. Howard deliberately chose not to set the program in New York and intentionally gave Luigi the non-stereotypical job owning an antique store, avoiding traditional jobs such as organ grinder or fruit vendor. Howard also spent several weeks the summer of 1948 in Italy researching the show (at the network's expense, of course).

Young & Rubicam, the agency that handled Howard's previous work *My Friend Irma* for Lever Bros. was not happy that CBS was letting him run with a second show. Even though Howard was not going to have chief writing responsibilities, they were afraid it would split his attention and diminish the quality of *Irma*.

In September 1948 CBS inked Cy Howard to a fresh five-year deal to continue developing new programs for the network. *The Little Immigrant* was just one of a rash of 22 shows created in-house and packaged by CBS West Coast under the watchful eye of Harry Ackerman. Fifteen of these 22 programs found sponsors. Among this batch of shows included such collector favorites as *My Friend Irma*, *My Favorite Husband*, *Mr. Ace & Jane*, *Our Miss Brooks*, and *The Adventures of Philip Marlowe*.

Life with Luigi was part of CBS' powerhouse Sunday night lineup that included *The Jack Benny Show*, *Amos 'n' Andy*, *The Adventures of Sam Spade*, *Electric Theatre* with Helen Hayes, *Our Miss Brooks*, and *Lum 'n' Abner*. *Life with Luigi*, which had initially attracted the attention of General Foods, went on the air as a sustained series. Just a few months after its September 21, 1948, debut it was only pulling a 8.6 Hooper against ABC's *Stop the Music* that earned a powerful 22.3.

In late January *Life with Luigi* switched time slots with the later *Lum 'n' Abner* at the behest of sponsor General Motors to get the hillbilly comedians in a more friendly time slot. Not long afterward in February 1949 it was announced that Hy Kraft was leaving his writing responsibilities. In March Howard turned over directing duties to Mac Benoff who had also taken over as head writer after Kraft's departure. As writer and director for most of the program's run, *Life with Luigi* was very much a product of Benoff's talents.

After failing to find a sponsor during its first year on the air despite so much initial excitement, talk in the trade magazines during the summer of 1949 was that *Life with Luigi* would soon be cancelled. Further effort would instead be put toward transitioning the program to television. Just a month later in July, however, the show was given a reprieve by CBS and returned to the 8:30 Sunday night slot after General Motors dropped sponsorship of *Lum 'n' Abner*.

Finally, sixteen months after its premier, the William Wrigley Jr. Co. signed on as sponsor for *Life with Luigi* in November 1949 via their agency, Arthur Meyerhoff & Co. Both of these companies, incidentally, were based in Chicago, the setting for *Life with Luigi*. Wrigley's

sponsorship began January 10 with the show placed on Thursday evenings at 9:00. The new spot placed it against *The Bob Hope Show* which was hardly less competition than their previous time spot opposite *Fibber McGee and Molly*.

Luigi performed admirably in the new time, earning a 12.9 Hooper to Bob Hope's 16.8 and Cy Howard soon found himself in the enviable position of having two programs in the top 20. Just a few months later *Luigi* was topping Hope who had fallen out of the top 20 Nielsen ratings altogether. The first 13-week contract cost Wrigley \$5,000 per week (compared to the \$3,500 sustaining costs to CBS) with an increase to \$6,000 if Wrigley renewed after the first period. *Luigi's* economical cost made the ratings victory over Bob Hope and his \$25,000 budget all the sweeter. This also led to renewed movement on a *Luigi* television series.

When signing with CBS Cy Howard made sure his contract had a profit-sharing component that, with two hit shows, it is estimated his income was above that of most of the network's executives.

In March 1952 Wrigley hinted it was cancelling its sponsorship of *Luigi* after the current 13-week period ended on April 1. CBS planned to continue it on a sustaining for a while in hopes of landing another sponsor. Wrigley shelved their cancellation plans, however, even though costs had risen to \$7,500 per week. Plans were under way in early 1952 to bring the *Luigi* show to television with the same cast and with Mac Benoff as writer/producer. General Foods signed on as sponsor for the 1952-53 television season at \$25,500 per episode and it was scheduled right after the top-rated *I Love Lucy*.

The radio version of *Life with Luigi* continued until 1953 when it suddenly left the air either after the March 17 or March 24 broadcast. The show disappeared without any fanfare but the historical record suggests it was due to writer/director Mac Benoff's appearance before the House Un-American Activities Committee to answer accusations about Communist affiliations. A few test episodes were recorded in May, 1954 to attempt turning *Life with Luigi* into a fifteen-minute daily show. Ultimately, the taint of Benoff's suspect associations, the increased scrutiny of shows that seemed to perpetuate ethnic stereotypes, and J. Carrol Nash's loss of interest in continuing his role, spelled the end of *Life with Luigi*, both on radio and television.

Radio 100 Years Ago

Enjoy a look back at what was going on in the world of broadcasting 100 years ago.



MAGNAVOX
RADIO TELEMEGAFONE
 Type R-1 with small horn \$75
 Type R-2 with large horn \$93

DEALERS
 Atlantic Radio Co., Boston, Mass.
 Doubleday-Hill Electric Co., Pittsburg, Pa.
 Pacent Electric Co., New York, N. Y.
 Intermountain Electric Co., Salt Lake City, Utah.
 Southern Electrical Co., San Diego, Calif.
 Magnavox Representative, 606 Mutual Life Bldg., Seattle.

Ask for Bulletin 21020

THE MAGNAVOX COMPANY
 2701-2765 EAST 14TH STREET
 OAKLAND, CALIFORNIA

CONNECT "A A" to your detector or amplifier, and "B B" to a 6-volt battery

Radio News July 1920



Miss Smith Recently Conducted a Very Interesting Radiophone Test Where She Transmitted Music to Many Amateurs Located in Her District. Not a Mean Looking Set, Judging From the Above Photograph Showing Her "Copying" Like a Regular "Opr."

Radio News August 1920

MADAM Nellie Melba, the opera singer, sang several songs into a microphone at the Marconi works in London and telegrams were received from Paris, The Hague and other cities, reporting that the songs were heard there very clearly.

Pacific Radio News August 1920

On June 29, 1920, at 8:00 p. m., the first lecture ever given over the radio telephone was delivered by Lieutenant Ellery W. Stone, U. S. Navy, General Manager of the Pacific Radio Supplies Co., from the radio station of the De Forest Radio Telephone and Telegraph Co. at the California Theatre, San Francisco.

Considerable interest was aroused in radio circles over Lieutenant Stone's speech particularly from the fact that it was the first time in the history of the radio art that a lecture by radio had ever been made. Operators for several hundred miles reported receiving the talk clearly and distinctly, and the students at several radio schools listened in as part of their instruction.

Lieutenant Stone was introduced to his "audience" by Mr. C. V. Logwood, chief engineer of the De Forest Co., who spoke as follows:

"As we have announced for the past week, we shall now have a lecture by Lieutenant Ellery W. Stone, U. S. Navy, general manager of the Pacific Radio Supplies Co., distributors for the Moorhead Laboratories of San Francisco. Lieutenant Stone is a member of the Institute of Radio Engineers, the U. S. Naval Institute and the American Institute of Electrical Engineers, and is the author of a book and many papers on radiotelegraphy?"

Following this introduction, Lieutenant Stone spoke for about fifteen minutes as follows:

Pacific Radio News August 1920

Picture a gigantic navy dirigible high in the air out at sea hovering over the Resolute and the Shamrock IV as they cut their way through the water. On her is a reporter who talks by wireless telephone to a destroyer, which, in turn, flashes radio messages directly into the office of the *New York Evening Post*. Here a man, listening at a receiver, writes down, almost as you would write a letter, the story of the race.

New York Times July 23, 1920

London experimenters recently succeeded in making a phonograph record of a voice 40 miles distant by using a radio telephone.

Buffalo Morning Express and Illustrated August 8, 1920

SEC. ROOSEVELT SPENDS LAST DAY WITH NAVY DEPT.

Washington, Aug. 6.—Franklin D. Roosevelt today spent his last day as assistant secretary of the navy at his desk at the navy department. He was preparing his office for his successor, not yet named.

Mr. Roosevelt planned to send a radio message of farewell to all the ships and stations of the navy throughout the world. He already had said goodbye to the bureau chiefs of the navy department. He planned to hold an informal reception for employes and officers of the navy department before relinquishing his duties.

Buffalo Courier August 7, 1920

SPONSOR

Vol. 1 No. 3 © January 1947



Johnson's Wax
54.9%

Brand A
11.3%

Brand B
4.9%

Brand C 2.6%

Brand D 2.5%

Brand E 2.4%

Brand F 2.2%

Brand G 1.1%

Brand H 1.0%

All Others
17.1%

WAX... *an industry now*

Fibber McGee and Molly built it

CLEOPATRA started it . . . selling wax. But it took centuries for the birth of wax as an industry. While there may be some who question that S. C. Johnson founded the U. S. wax industry in 1880, there are none who can prove it was a real business before that time . . . and if Johnson didn't start it, one of his now lesser competitors did at about the same time. Prior to Johnson



each furniture company made its own wax and most frequently it had a beeswax base. This was almost identical with what Cleopatra used on the Nile.

Wax is a preservative. During the war practically all machinery sent overseas was wax coated for protection. And today plenty of fruit is being coated with a special wax to assist in keeping its natural freshness.

Johnson Wax is not beeswax, although it is a "true wax." It comes from the carnauba palm, which grows in northeast Brazil. (During the war synthetic waxes had to be developed due to the inability to transport the raw material from South America, but most producers of commercial waxes have gone back to natural bases now.)

In 1930 Johnson, looking for new worlds to conquer, started eyeing broadcasting. It didn't know how radio would sell a service type of product and it stepped into the water very hesitantly. It bought Ted Weems and his orchestra and started selling wax on a few stations. Nothing much happened and the agency, Needham, Louis & Brorby, tried a second time with Tony Wons and his *House by the Side of the Road*. Tony had a great following and the Sunday afternoon show did sell some wax, but there was no click.

Radio, Johnson officials decided at about this time (1935), could sell plenty of wax and they wanted to do a real job. They traveled to New York, heard over 75 auditions, and went back to Chicago (where the agency home office is still located) without a program. As a last resort some agent in the Windy City suggested that they listen to a small-town vaudeville team, Jim and Marian Jordan, who had been on radio station WMAQ for seven long years sustaining, the last four years in a five-a-week serial called *Smackout, the Crossroad Store of the Air*. The serial was written by a frustrated cartoonist, Don Quinn, who still writes their material. Phil Leslie helps with the scribbling these days. Jim Jordan played a small town Baron Munchausen who told the tallest stories in the corn country and Marian played the wife constantly called upon to be his buffer.

There was plenty wrong with the program from the Johnson point of view but Jack Louis, agency contact for Johnson (he's married into the business also since Mrs. Louis was Miss Johnson), and Bill Connolly, Johnson advertising manager, felt that they had found the basic ingredients for a successful show that would reach Johnson Wax sales prospects. Jack Louis bought Jim and Marian Jordan and Don Quinn and they started to build a program. The program in name and content belonged to Johnson Wax and for years it was the least costly of any top-ranking show on the air. Louis named the program, *Fibber McGee and Molly*, although he states that any one of a hundred other names would have been just as successful. Louis and Connolly lived with the program for years from its first Johnson airing in 1935 on a Blue network of 26 stations.

Jim and Marian in their first broadcast serial, *Smackout*, played all the characters on the show. That wasn't carried over to *Fibber McGee and Molly*, which instead started out to build a number of subsidiary characters (although Marian still plays "little girl" today). One of these characters, Gildersleeve, has branched out with a program that rates

(Upper left) Ted Weems and orchestra were first on air for Johnson
(Middle left) Tony Wons (learning Italian) did wax selling too
(Bottom left) The Jordans, smalltown duo, became Fibber and Molly

much higher (15.6, November 30, 1946, Hooper) than *Fibber and Molly* did after 15 months on the air, 7.0.

At the start everyone had a hand in *Fibber McGee and Molly*. Agency employees were offered \$25 and \$50 for an idea, and the office boy and office porter increased their earnings by submitting plot ideas that were used. Ad-man Connolly and agency-man Louis rode herd on every episode and watched the listening grow. By April, 1937, the rating thermometer said 12.8. In 1944 it hit a 30.4 which made *Fibber and Molly* the highest rated comedy team on the air.

Not only did *Fibber McGee and Molly* become the highest rated comedy team on the air, but they proved that putting comedy shows back to back builds audiences. For years radio had thought that no evening was complete unless there was some music, some drama, and some variety shows on a station. With *Fibber McGee and Molly* followed by Bob Hope sponsors discovered (later CBS proved it with listener diary research studies) that mood sequences, such as a parade of variety shows, a group of comedy shows, or a chain of dramas, helped each show in the sequence. Year after year Hope and the McGees trade firsts in ratings all through the season. Now also Red Skelton profits from following Hope, although Red is on the air at a time, 10:30-11 p.m. est, that supposedly doesn't have top listening. *Fibber* and Hope also prove that any night that has top programs is a top listening night. Early in broadcasting Friday night (the evening before pay-day) was the most desired. Then Thursday with a host of top shows, including Bing Crosby's *Kraft Music Hall*, became the night. Now it's Tuesday for comedy shows (NBC), Monday for dramas (CBS), and Sunday for variety programs (NBC). No one program could have made these top listening nights—it's the combination of programs in the same mood placed back to back on the air. Likewise a successful program is not the result of any single creative talent; it's a chain of such talents.

Fibber McGee and Molly, as the Jordans and writer Quinn will be the first to admit, resulted from the labor of love that Louis, Connolly, and many other agency and client staffers put into the program. However some four years ago S. C. Johnson and Son, being the type of organization that it is, presented to the Jordans all rights to the name *Fibber McGee and Molly* and for the first time since 1935 the Jordans



Sound man's delight, closet of junk that crashes with every opening, is one of many trade-marks that have built *Fibber McGee and Molly*

Don Quinn, who scripts *Fibber McGee*, explains to Molly one of his gags—a self-explainer for a guy with a broken arm and a tired tongue

A production get-together with Bill Connolly, Johnson ad-manager, conferring with Frank Pittman, producer, and Jack Louis, agency exec



**EXTRA! 480-LINE FOOD PAGE ADS IN
DAILY NEWSPAPERS EVERY WEEK DURING
OCTOBER JOHNSON'S WAX PROMOTION!**



Yes, local NEWSPAPER ADVERTISING... IN ADDITION to Johnson's "Fibber McGee" radio and national magazine advertising to put over the October Johnson's Wax Promotion to your customers!

Big food-page ads in the local newspapers will sell Johnson's Wax to your customers throughout the month of October... ads your customers will see while making up the week-end shopping list!

This additional newspaper advertising blankets your trading area... every Thursday night... localizing Johnson's "Fibber McGee" and magazine advertising behind.

JOHNSON'S WAX in OCTOBER!

- These papers...
- Herald Tribune
 - Globe
 - News
 - Age News
 - Age Herald-American
 - Lead Press
 - Lead News
 - News
 - Angels Herald & Express
 - Times
 - News Journal
 - Explosive Star-Journal
 - Time
 - York Journal-American
 - York Sun
 - York World Telegram
 - of Dispatch Pioneer Press
 - Republic Bulletin
 - San Francisco Call-Bulletin
 - San Jose News

Here are the actual
**ADS TIE-IN
DATES**

TIMED FOR
PEAK SEASON SELLING

WAX TIE IN...to CASH IN!

WEEKLY THURSDAY NITE FOOD

Fibber McGee and Molly
say

"NEVER PUT OFF TILL TOMORROW WHAT YOU CAN WAX TODAY!"

NOW is the time to brighten your floors with JOHNSON'S PASTE WAX

It takes Johnson's Paste Wax to do all these things for your home!

GIVES UNEQUALED BEAUTY! You won't find anything anywhere that gives your floors, furniture, woodwork such polished beauty as Johnson's Paste Wax. 100 years ago, too!

PROTECTS AGAINST WEAR! Johnson's Wax gives your floors strength, longer-lasting protection. Actually, it's a natural oil protection waterproofing that keeps your whole home new looking and lovely for longer!

SAVES YOU WORK! Johnson's Paste Wax saves you hours of work, because dirt doesn't cling to a smooth, waxed surface.

There's nothing like **JOHNSON'S PASTE WAX**

PICK UP A POUND AT YOUR DEALER'S—TOMORROW

OCT. 3

Fibber McGee and Molly
say

"AN UNWAXED FLOOR GATHERS NO GLOSS!"

Polish your floors to bright shining beauty NOW with JOHNSON'S PASTE WAX

It takes Johnson's Paste Wax to do all these things for your home!

GIVES UNEQUALED BEAUTY! You won't find anything anywhere that gives your floors, furniture, woodwork such polished beauty as Johnson's Paste Wax. 100 years ago, too!

PROTECTS AGAINST WEAR! Johnson's Wax gives your floors strength, longer-lasting protection. Actually, it's a natural oil protection waterproofing that keeps your whole home new and lovely for longer!

SAVES YOU WORK! Johnson's Paste Wax saves you hours of work, because dirt doesn't cling to a smooth, waxed surface.

There's nothing like **JOHNSON'S PASTE WAX**

PICK UP A POUND AT YOUR DEALER'S—TOMORROW

Publication advertising consistently headlines Johnson Wax's radio couple—not to plug broadcasting but because Fibber McGee and Molly stop page-turners and increase reader attention as high as 50%.

FIBBER MCGEE and MOLLY

WIFE: "YOU OBTAINED OUR CAR, HUSBY?"

HUSBY: "I GOT BET DOD. GAMBLE HERE I CAN DO IT WITH MY EYES SHUT!"

WIFE: "YOU OBTAINED OUR CAR, HUSBY?"

HUSBY: "I GOT BET DOD. GAMBLE HERE I CAN DO IT WITH MY EYES SHUT!"

WIFE: "YOU OBTAINED OUR CAR, HUSBY?"

HUSBY: "I GOT BET DOD. GAMBLE HERE I CAN DO IT WITH MY EYES SHUT!"

JOHNSON'S CARNU
WAX POLISHED
"Cheap and Efficient
Takes Less
in One Easy Application"

MADE BY THE GREAT
JOHNSON'S WAX

Your car looks like new when you use CARNU!
Made by the makers of Johnson's Wax

owned themselves. Long before that they had fallen in love with California while out there doing a number of special broadcasts and moved to the Pacific Coast. The characters were so well set before they switched that it mattered not where they broadcast from, they'd be the same; Jack Louis and Bill Connolly had established with Quinn and everyone the *Fibber McGee and Molly* pattern.

Johnson Wax had built a program which in turn had built its sponsor into a corporation with branches around the world, with a factory that rated an entire section of *Fortune* magazine, that is selling more than 50 per cent of all the wax sold in America.

They had also built a salesman beyond compare, Harlow Wilcox... a salesman whose air speling has endeared him to all who dial *Fibber McGee and Molly*. Wilcox never kids the product or the sponsor. His opening and closing commercials are straight yet they're listened to as faithfully as the program itself. Even in the middle, the integrated commercial, Wilcox doesn't kid sponsor or Johnson Wax; the laughs are at the salesman himself, not at what he's selling. When Fibber tries to belittle what the selling has to say, with "We know all about that..." surveys prove that the dialers are with Wilcox not with McGee. The commercial identification of the show is 74.8 with only 0.4 of a per cent of the listeners getting the sponsor's name incorrect. Only *Take It or Leave It* with Phil Baker selling Eversharp every minute, Bob Hawk, selling Camels for R. J. Reynolds Tobacco Company, and *Lux Radio Theater*, with the product name in the program title, have higher sponsor recognition, the former with a 78.9, Hawk with an 81, and *Lux* with an 88.7.

SPONSOR

ADS DURING OCTOBER "JOHNSON'S WAX PROMOTION

Fibber McGee and Molly
say

"ALL WORK AND NO WAX MAKES HOME A DULL PLACE!"

NOW... Shining beauty for your floors with less work

JOHNSON'S PASTE WAX

It takes Johnson's Paste Wax to do all these things for your home!

GIVES UNEQUALLED BEAUTY! You won't find anything else that gives your floors, furniture, woodwork such bright, polished beauty, as Johnson's Paste Wax. 200 years ago, too!

PROTECTS AGAINST WEAR! Johnson's Wax gives extra long, longer-lasting protection. Actually, it's a method of protective housekeeping that keeps your whole home new-looking and lovely for longer!

SAVES YOU WORK! Johnson's Paste Wax saves you hours of work, because it doesn't cling to a smooth, waxed surface.

There's nothing like
JOHNSON'S PASTE WAX



PICK UP A POUND AT YOUR DEALER'S—TOMORROW

OCT. 17

Fibber McGee and Molly
say

"THE PROOF OF THE WAXING IS IN THE WEARING!"

Nothing gives your floors such long-lasting beauty as

JOHNSON'S PASTE WAX

It takes Johnson's Paste Wax to do all these things for your home!

GIVES UNEQUALLED BEAUTY! You won't find anything else that gives your floors, furniture, woodwork such bright, polished beauty, as Johnson's Paste Wax. 200 years ago, too!

PROTECTS AGAINST WEAR! Johnson's Wax gives extra long, longer-lasting protection. Actually, it's a method of protective housekeeping that keeps your whole home new-looking and lovely for longer!

SAVES YOU WORK! Johnson's Paste Wax saves you hours of work, because it doesn't cling to a smooth, waxed surface.

There's nothing like
JOHNSON'S PASTE WAX



PICK UP A POUND AT YOUR DEALER'S—TOMORROW

OCT. 24

Fibber McGee and Molly
say

"ALL'S WELL THAT'S WAXED WELL!"

Brighter beauty—better protection NOW for your floors with

JOHNSON'S PASTE WAX

It takes Johnson's Paste Wax to do all these things for your home!

GIVES UNEQUALLED BEAUTY! You won't find anything else that gives your floors, furniture, woodwork such bright, polished beauty, as Johnson's Paste Wax. 200 years ago, too!

PROTECTS AGAINST WEAR! Johnson's Wax gives extra long, longer-lasting protection. Actually, it's a method of protective housekeeping that keeps your whole home new-looking and lovely for longer!

SAVES YOU WORK! Johnson's Paste Wax saves you hours of work, because it doesn't cling to a smooth, waxed surface.

There's nothing like
JOHNSON'S PASTE WAX



PICK UP A POUND AT YOUR DEALER'S—TOMORROW

In spite of the tremendous following created by *Fibber McGee and Molly* for Johnson Wax in all its forms, and in spite of the 50 per cent of the total wax sales, there's still plenty of competition. Johnson salesmen are not order takers. Simoniz, for instance, is real competition for Johnson's Carnu—in fact waxing of cars was called simonizing long before Carnu was a real factor in car care.

Fibber McGee and Molly are more than the air program despite the fact that they've been used for personal appearances practically not at all. Johnson brass feels that advertising should advertise and that the salesmen should sell. In fact advertising manager Connolly can recall only twice that Mr. and Mrs. Jordan have tied up with sales promotion. That was some years ago in a closed circuit sales meeting and this year when they visited Racine, Wisconsin, for the 60th Anniversary of the Johnson organization's founding. But the duo are in every piece of Johnson advertising that's printed. Often, as in the case of the black-and-white October schedule, they headline the copy (above) with a typical *Fibber McGee and Molly* crack, and when Johnson Wax goes into comic strip stuff (page 16) it's the air characters who inhabit the panels. Floor and shelf displays which Johnson uses to implement the air advertising use pictures of Fibber and Molly practically all the time. Yet despite the all-over use of Fibber and Molly, the consumer seldom calls for Fibber Wax.

Because some broadcasters feel that *Fibber McGee and Molly* is a low-cost show now, it's well to establish the fact that it isn't—except in the cost per dollar of sales. In other words, building your own show saves money on the way up to the top and saves money even when you're there, but it

can't keep the program at its low starting cost. As the show grows in popularity the cast and writers have to be recompensed accordingly. Although the program costs less than half as much as a Bing Crosby or Bob Hope airing, it isn't the less-than-\$4,000 package that it was when it started. The last step-up has put *Fibber McGee and Molly* in the \$12,000-plus class, more than three times what it cost right after it had been on the air two years.

Johnson Wax will be spending \$900,000 for radio this year and around \$600,000 for printed advertising. In trying to impress grocers that they ought to place emphasis on their wax merchandising, Johnson points out that twice as many consumer dollars are spent for wax as, for example, cleansers, with the dealer profit margin on wax far greater than on cleansers. Johnson's yearly statement also indicates that there's a greater manufacturing profit margin per dollar on wax than there is on cleansers—about 35 per cent more if B. T. Babbitt (leader in the cleanser field) figures are used for comparison. It's therefore interesting to point out that Johnson will be spending some \$300,000 less in advertising in 1947 than Bab-O will (see November SPONSOR).

Fibber and Molly's broadcasts haven't sold only Johnson Wax, as a matter of record they've sold everybody's wax. The wax industry itself has tripled in the last six years and while Johnson sells almost five times as much wax as the next highest selling brand, that brand is selling more, in dollar volume, than it did six years ago. Like many other firms that are leaders in their industries Johnson Wax has helped carry its brothers' burden. Ninety-one out of every 100 families use wax in their homes today. That's a great accomplishment. Less than 10 years ago the figure was half



Functional Johnson Wax administration building which broadcasting helped to build is as dramatic as Fibber McGee and Molly are amusing

of this. The fine selling job has also created a new problem since the only way that the wax business can grow now is through increased and diversified use, not through new customers. Johnson realizes this and is putting a sizable slice of its net income back into research. From this research department came Drax (an unappealing trade name if there ever was one), water repellent with which more and more fabrics are being coated. Plans are in the works to market Drax via *Fibber* to the public but full production is tied up by fabric processors for the next six months. From new products will come change of copy for *Fibber McGee and Molly's* Wilcox to sell. The wax industry expects that.

And while the program formula seems casual, it isn't. Actually it's blueprinted second by second, line by line. No other situation comedy would have dared to drop a quartet like the Kings Men singing songs for no good reason right in the middle of sequences. It's unorthodox program building but it's *Fibber McGee and Molly*. Don Quinn, who has built the entire 79 *Wistful Vista* menage, bases all his plot sequences on the collar button formula—"man has collar button, man loses collar button, woman finds collar button, man gets collar button and the 'I told you so'." That's a twist on the Hollywood boy-meets-girl formula and it works. Practically any *Fibber McGee* airing can be reduced to this 1, 2, 3, and 4. It is the exception that proves

the rule (see *Ten Commandments for Comedy*, page 29) that situation and gag comedy can't be mixed successfully.

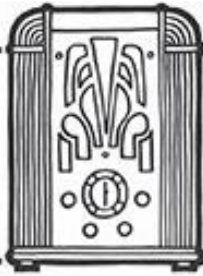
It's moved a long way from the tall-story teller that Jim Jordan was in *Smackout*. *Fibber* doesn't spin tall tales although losing that collar button does get him more involved than his tall tales did . . . and it always takes *Molly* to get him out of the collar-buttonless condition he finds himself in just before the final commercial.

The Johnson air success story reverses most others. When an advertising manager or agency man says that he's too busy to spend the time to build a program and watch over it, it's remarkable that he doesn't trip over Mayor La Trivia.*

One factor must not be discounted in weighing the Johnson air success. Jack Louis and H. F. Johnson are not Johnny-Come-Latelies. They think of tomorrow as part of today. The agency staff members are not pressure operators. The Johnson executives have been with their organization most of their business lives; Bill Connolly is in the 20 year club as are the salesmanager and most of the other executives. It helps long-term thinking not to have a swordpoised overhead.

Building a show, *Fibber McGee and Molly*, built a business. S. C. Johnson, and an industry, WAX . . . and there have never been any "ready-made" shows like *F. M. & M.*

* A Don Quinn-*Fibber McGee and Molly* character who really stops at nothing trivial.



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- *Long-time supporter of most OTR conventions and clubs*
 - *Founded and managed by Bob Burnham, Detroit based broadcast engineer, and host-producer of "Radio Vault" on WHFR.FM 89.3*
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Created in 1984, the Metro Washington Old-Time Radio Club is the second largest old-time radio club in the United States. Club members enjoy monthly club meetings, an annual luncheon, and a bi-monthly newsletter. You do not have to live in or near Washington, D.C., to become a member. The newsletter, RADIO RECALL, is mailed to members from all over the country and loaded with fascinating articles, news of what is happening in the hobby, recently-discovered “lost” programs and more. Why not join the hundreds who enjoy the newsletter, which can be sent via email in PDF format, or be mailed to you through the post office?



You can sign up to become a member on the club website.

www.mwotrc.com

Old-Time Radio Researchers Acquisitions:
New Episodes and Upgraded Sound Encodes

Please note that our distributions are available to OTRR Purchasing Group members first, and then made available to the public after about six months. Contents of Distro 133:

Bing Crosby Show 50xxxx 002 Red Cross Syndication. 1st Song 'Dear Hearts and Gentle People' (128-48).mp3
Bombs Away xxxxxx 011 The Development of the American Bomber Fortresses AFRS.mp3
Chevrolet Musical Moments 360115 116 1st Song - A Medley of Hawaiian Melodies.mp3
Chevrolet Musical Moments 360117 117 1st Song - A Medley of Italian Selections.mp3
Hallmark Playhouse 500316 078 The Three Wishes of Jamie McRuin for the Feast of St. Patrick. AFRS.mp3
Lost Empire 390407 025 Nikolai Rezanov Arrested and Imprisoned (192-44).mp3
Lost Empire 390408 026 Rezanov Exiled to Siberia (192-44).mp3
Louella Parsons Show 510902 Dorothy Lamour subs for Louella. Pier Angeli, Dale Robertson Interviewed (128-48).mp3
Louella Parsons Show 510909 Jane Wyman Interviewed (128-48).mp3
Love on the Line 47xxxx 01 Paul Handles a Bully for Peggy.mp3
Love on the Line 47xxxx 02 Paul & Peggy Talk Football .mp3
Love on the Line 47xxxx 03 Peggy Hates Bankers.mp3
Love on the Line 47xxxx 04 Paul Tries to Enlist in Navy for Peggy.mp3
Love on the Line 47xxxx 05 Paul Talks about Butch & Uncle Joe.mp3
Love on the Line 47xxxx 06 Peggy Kept After School - to Improve Speech.mp3
Love on the Line 47xxxx 34 Big 7 Champs. 'Uncle Joe & Aunt Prissy' Doesn't Work Out.mp3
Love on the Line 47xxxx 35 Paul asks Peggy to the Football Banquet, Despite Aunt Prissy.mp3
Love on the Line 47xxxx 36 Uncle Joe Sober, Thinking about the Giggle Gas Plan.mp3
Love on the Line 47xxxx 37 Mrs. Crawford Snitched. Peggy Can't go to the Banquet.mp3
Love on the Line 47xxxx 38 Peggy is Going to Banquet with Butch.mp3

Love on the Line 47xxxx 39 Paul Whips Butch at Banquet. Uncle Joe Soused Again.mp3
Love on the Line 460914 AUD 1 Paul Handles Bully for Peggy.mp3
Love on the Line 460914 AUD 2 Paul & Peggy Talk Basketball .mp3
Love on the Line 460914 AUD 3 Peggy Hates Bankers.mp3
Love on the Line 460914 AUD 4 Paul Tries to Enlist in Navy for Peggy.mp3
Love on the Line 460914 AUD 5 Paul Talks about Butch & Uncle Joe.mp3
Love on the Line 460914 AUD 6 Peggy Kept After School - to Improve Speech.mp3
Magic Carpet 099 Harold Stern 1st Song - 'Tell Me, Tell Me, Tell Me' (U-3578-2) (451229 hw) (c) AFRS.mp3
Magic Carpet 100 Xavier Cugat 1st Song - 'Amore, Amore' and Besame Mucho' (U-3630-2) (451230 hw) (c) AFRS.mp3
Manhattan Merry-Go-Round 46xxxx xxx 1st Song - There's No Business Like Show Business {AFRS#023} (192-44).mp3
Mary Small Show 441008 xxx 1st Song- Is You is or is You Ain't My Baby (Village Store 67 Replacement Show) (SSC 12-29-7&8).mp3
Master Control 610512 xxx Host, Nick Ramsey. Real Estate Developer, On Board A Sub, Creator Of Kukla Fran & Ollie {AFRTS#49}.mp3
Melody Ranch 510428 293 [AFRS #086] 1st Song- Rancho Pillow. Story - Vince Bishop's past.mp3
Melody Round-Up xxxxxx #095 1st Song- South of Santa Fe. Roy Rogers & Sons of the Pioneers. War Dept Special Service.mp3
Movie Personalities 341218 1st Topic 'The Little Minister', with Katherine Hepburn. WGN, Chicago.mp3
Movie Personalities 360401 1st Topic 'Rose Marie', with Nelson Eddy & Jeanette McDonald. WGN, Chicago.mp3
Mr. President 510425 201 Martin Van Buren {The Maine-New Brunswick Conflict of 1838} AFRS.mp3
Music and the Spoken Word 610512 xxx 1st Hymn - He, Watching Over Israel. Mormon Tabernacle Choir. KSL Aircheck. AFRTS#170.mp3

Music For The Middle Mind 610428 xxx 1st Song - I'm Prayin' Humble (Bob Crosby AHO) {AFRTS#3}.mp3
 Music From Your Hometown xxxxxx 005 1st- I Don't Care Who Knows It. Harry Cool AHO, Blackhawk Rest. WGN AFRS.mp3
 Music From Your Hometown xxxxxx 006 1st- It Had to be You. Harry Cool AHO, Blackhawk Rest. WGN AFRS.mp3
 Music You Like 47xxxx xxx 1st Song - Begin the Beguine (Artie Shaw AHO). MC, Woody Herman USMC Synd. (192-44).mp3
 Music You Like 47xxxx xxx 1st Song - Muskrat Ramble (Lionel Hampton AHO). MC, Woody Herman USMC Synd. (192-44).mp3
 Musical Comedy Theatre 4xxxxx 001 1st Song - The Merry Widow Waltz (192-44).mp3
 National Guard Show 470507 1st Song - Alabamy Bound. Host, Paul Whiteman. ABC.mp3
 National Newspaper Boy Day Special Program 431002 Dimes for Invasion. Treasury Dept (c) (64-44).mp3
 National Newspaper Boy Day Special Program 431002 Mrs. Murgatroyd's Dime. Treasury Dept (c) (64-44).mp3
 Navy Hour 030 51xxxx 1st Song- The Rookie. Guest, Louise Carlisle AFRS.mp3
 Navy Swings, The 043 xxxxxx 1st Song- 'Some Day My Prince Will Come'. Dave Brubeck Quartet (F-80425) (WBAT 591129 hw) (c).mp3
 Navy Swings, The 044 xxxxxx 1st Song- 'Watusi Drums'. Dave Brubeck Quartet (F-80426) (c).mp3
 New Northerners, The 540322 xxx 1st Song - The Peanut Vendor (WMAQ & WMAQ-FM Stereo Simulcast).mp3
 Night Beat 500113 AUD The Elevator Caper (Script Re-used for 50-05-08 014).mp3
 Night Beat 500213 002 The Night is a Weapon (Programme Re-aired on 50-04-09, at 4 pm).mp3
 Night Beat 500220 003 A World All of His Own (Programme Re-aired on 50-04-16, at 4 pm).mp3
 Night Beat 500227 004 The Girl in the Park (Programme Re-aired on 50-04-23, at 4 pm).mp3
 Night Beat 500306 005 Number 13.mp3
 Night Beat 500313 006 Am I My Brother's Keeper (Programme Re-aired on 50-04-30, at 4 pm).mp3
 Night Beat 500320 007 The Man Who Claimed to Be Dead.mp3
 Night Beat 500501 013 Mentallo, the Mental Marvel.mp3
 Night Beat 500508 014 Elevator Caper.mp3
 Night Beat 500515 015 The Night Watchman.mp3
 Night Beat 500522 016 I Wish You Were Dead.mp3
 Night Beat 500529 017 Harlan Matthews, Stamp Dealer.mp3
 Night Beat 500619 020 Vincent and the Painter.mp3
 Night Beat 500626 021 The Juvenile Gangster.mp3
 Night Beat 500731 026 City at Your Fingertips.mp3
 Nocturn 450107 Franklyn MacCormack on WINDS Chicago 845 PM.mp3
 Nocturn 450223 Franklyn MacCormack on WINDS Chicago 845 PM (last show).mp3
 One Night Stand 0508 450119 1st- This Can't be Love. Ted Straeter AHO. Peacock Ct, Hotel Mark Hopkins SF AFRS.mp3
 One Night Stand 0522 450123 1st- Halleluiah Medley. Eddie Oliver AHO. The Rose Room, Palace Hotel, SF AFRS.mp3
 One Night Stand 0541 450119 1st- I Get a Kick Out of You. Dick LaSalle AHO. Mural Room, Hotel St. Francis, SF.mp3
 One Night Stand 0559 450214 1st- More and More. Carl Ravazza AHO. La Martinique, New York City. (SSC 4-6-1 & 2).mp3
 One Night Stand 0651 450621 1st- On the ATSF. Tommy Tucker AHO. Hollywood Palladium (SSC 7-7-1 & 2).mp3
 One Night Stand 0659 450702 1st- I Begged Her. George Paxton AHO. The Cafe Rouge, New York City (SSC 7-15-1 & 2).mp3
 One Night Stand 0885 460216 1st- Harriet. Tommy Tucker AHO. Paris Room, Hotel New Yorker.mp3
 One Night Stand 2125 491128 1st- Again. Guy Lombardo, Canadians. Grille Room, Hotel Roosevelt, NYC.mp3
 Ozzie & Harriet 510601 280 Have a Cigar (AFRS #157).mp3
 Panorama 610414 026 1st Song - Rockin' In Rhythm (Harry James Band) Host, Mickey Kline {AFRTS#26}.mp3
 Panorama 610421 027 1st Song - Say It With Music (Les Brown Band) Host, Mickey Kline (Part 1 Only) {AFRTS#27}.mp3
 Panorama 610505 029 1st Song - Chop Sticks (Ray Anthony Orch) Host, Mickey Kline {AFRTS#29}.mp3

Parade of the Immortals xxxxxx March of the Slavs*. C-Sharpe-Minor Novelty Record Sales Company, Los Angeles (128-48).mp3

Paramount Movie Previews 35xxxx Cecil B. DeMille's 'The Crusades'.mp3

Passing Parade 273 xxxxxx Sgt Alvin York - The Deacon. Cleopatra. Dr. Crippen. (64-44).mp3

Passing Parade 274 xxxxxx Sally & Ruth Wiggin. Jekyll & Hyde. A Hatfield and a McCoy Marry (64-44).mp3

Passing Parade 275 xxxxxx Mr. Calburn's Anti-Cussing League. The Enigma of Étienne Bottineau (64-44).mp3

Passing Parade 276 xxxxxx Eugene Russo's Baby Carriage. Clyde Beatty's Great 'Stunt' (64-44).mp3

Passing Parade xxx 42xxxx Emily Bissell Launches the Christmas Seals Program (64-44).mp3

Passing Parade xxx 361004 Crippled Mrs. Ames Bennett is Cured when She Attempts Suicide (64-44).mp3

Passing Parade xxx 361011 Swimmer Helene Madison. Rosa and Carmella Ponselle (64-44).mp3

Passing Parade xxx 361025 Strange Wills; Charles Vance Miller and Robert Adams (64-44).mp3

Passing Parade xxx 361101 A Fortune Teller, A School Master and the Ugly Duckling of Broadway (64-44).mp3

Passing Parade xxx 361108 Perth Amboy, NJ Police Chief Arrests Himself. Inventor John Andrews (64-44).mp3

Passing Parade xxx 361115 Stow-Away Cockroach. Joseph Goebbels, Reich Minister of Propaganda (64-44).mp3

Passing Parade xxx 361122 Pericles' 'New Deal'. Grover Cleveland Meets Young Franklin Roosevelt (64-44).mp3

Passing Parade xxx 361129 Adolph Hitler, Club Sweeper. Cape Cod Playhouse Usherette, Bette Davis (64-44).mp3

Passing Parade xxx 361206 Election Footnotes. The Whistling Mailman (64-44).mp3

Passing Parade xxx 361220 Young Laurence Tibbet is Lauded at The Met. Irene Bennett's Misfortune (64-44).mp3

Passing Parade xxx 361227 The Pascucci Brothers. Ted Husing, American Sportscaster (64-44).mp3

Passing Parade xxx 401201 Special Defense Commission Broadcast.mp3

Passing Parade xxx xxxxxx Introductory sales talk (64-44).mp3

Passing Parade xxx xxxxxx Jules Verne's Uncanny Accuracy. Nicola Tesla's Dreams for the Future. (64-44).mp3

Passing Parade xxx xxxxxx Karl Friedrich's Yarn. Siberian House Frozen Solid. (64-44).mp3

People Are Funny 580622 1st Contestant, Irene Schluniker. 'Royalty' Shell Game. Rebroadcast as a feature on 'Nightline' (64-44).mp3

Personal Album 0331 xxxxxx 1st Song - Till We Meet Again. Guest, Kate Smith AFRS BAD SKPS, 1st 90 SECONDS. NOISY. (64-44).mp3

Personal Album 0332 xxxxxx 1st Song - Like Fish Out of Water. Guest, Ginny Simms AFRS (64-44).mp3

Personal Album 0495 xxxxxx 1st Song - Yesterday. Guest, Jo Stafford. AFRS.mp3

Personal Album 0496 xxxxxx 1st Song - April Showers. Guest, Martha Mears. AFRS (H-3-496).mp3

Personal Album 0506 xxxxxx 1st Song - De Lovely. Guest, Janet Blair. AFRS (64-44).mp3

Personal Album 0547 xxxxxx 1st Song - Together. Guest, Jo Stafford. AFRS (H-3-547).mp3

Personal Album 0548 xxxxxx 1st Song - Zing Went the Strings of My Heart. Guest, Martha Mears. AFRS (H-3-548).mp3

Personal Album 0565 xxxxxx 1st Song - Amore. Guest, Ginny Simms. AFRS (64-44).mp3

Personal Album 0566 xxxxxx 1st Song - Too Much in Love. Guest, Ginny Simms. AFRS (64-44).mp3

Personal Album 0585 xxxxxx 1st Song - I'm Confessing. Guest, Ginny Simms AFRS (64-44).mp3

Personal Album 0597 xxxxxx 1st Song - Accentuate The Positive Guest, Ginny Simms AFRS (64-44).mp3

Personal Album 0598 xxxxxx 1st Song - Sunday. Guest, Lena Horne AFRS (64-44).mp3

Personal Album 0606 xxxxxx 1st Song - Sometimes I'm Happy. Guest, Lena Horne AFRS (64-44).mp3

Personal Album 0613 xxxxxx 1st Song - Night and Day. Guest, Ginny Simms. AFRS (64-44).mp3

Personal Album 0614 xxxxxx 1st Song - I Can't Believe That You're in Love with Me. Guest, Lena Horne AFRS (64-44).mp3

Personal Album 0621 xxxxxx 1st Song - Saturday Night is the Loneliest Night of the Week. Guest, Ginny Simms. AFRS (64-44).mp3

Personal Album 0622 xxxxxx 1st Song - I Promise You. Guest, Jo Stafford. AFRS (64-44).mp3

Personal Album 0625 xxxxxx 1st Song - I'm Gonna See My Baby. Guest, Ginny Simms. AFRS (64-44).mp3

Personal Album 0626 xxxxxx 1st Song - Here's to the Day. Guest, Jo Stafford. AFRS (64-44).mp3

Personal Album 0629 xxxxxx 1st Song - I'm Confessing. Guest, Ginny Simms. (64-44).mp3

Personal Album 0630 xxxxxx 1st Song - Take the Long Way Home. Guest, Jo Stafford. AFRS (64-44).mp3

Personal Album 0687 xxxxxx 1st Song - You go to My Head. Guest, Helen Forrest. AFRS (H-3-687).mp3

Personal Album 0688 xxxxxx 1st Song - I'll Walk Alone. Guest, Frank Sinatra. AFRS (H-3-688)(c).mp3

Personal Album 1059 xxxxxx 1st Song - Zippity Doo Dah. Guests, the Meltones. AFRS (H-3-1059)(c).mp3

Personal Album 1060 xxxxxx 1st Song - Oh, But I Do. Guest, Johnny Desmond. AFRS (H-3-1060)(c).mp3

Personal Album 1061 xxxxxx 1st Song - Sun in the Morning. Guests, the Meltones. AFRS (H-3-1061)(c).mp3

Personal Album 1062 xxxxxx 1st Song - Sooner or Later. Guest, Marilyn Hare. AFRS (H-3-1062)(c).mp3

Personal Album 1070 xxxxxx 1st Song - Connecticut. Guest, Martha Tilton. AFRS (H-3-1070)(c).mp3

Philip Marlowe. TAO 500915 101 The Final Payment (AFRS #040).mp3

Phylis Isley Radio Theater Players 38xxxx Dark Cadence. KOME, 1310 Tulsa.mp3

Poetic Melodies 37xxxx Franklyn MacCormack & Jack Fulton. 1st Song 'The First Time I Saw You'. WBBM Aircheck (64-44).mp3

Poetic Melodies 37xxxx Franklyn MacCormack & Jack Fulton. 1st Song 'You Cant Run Away From Love'. WBBM Aircheck (64-44).mp3

Poetic Melodies 3712xx Franklyn MacCormack & Jack Fulton. 1st Song 'Roses In December'. WBBM Aircheck (64-44).mp3

Poetic Melodies 371208 Franklyn MacCormack & Jack Fulton. 1st Song 'So Many Memories'. WBBM Aircheck (64-44).mp3

Poetic Melodies 371210 Franklyn MacCormack & Jack Fulton. 1st Song 'Please Lend Your Little Ear'. WBBM Aircheck (64-44).mp3

PWH 501209 100 (Series G) Exchange Professor, with Victor Mature (192-44).mp3

PWH 501216 101 (Series G) The Gold Digger and the Miner, with Brenda Marshall (192-44).mp3

Red Cross Flood Relief 370201 1st Song 'The Rogue Song'. 'NBC Intercontinental Entertainment Rally'.mp3

Red Ryder, AO 420207 03 Trouble on the Shokono Trail (64-44).mp3

Redd Harper's Hollywood Roundup xxxxxx 095 1st Song 'Candy Kisses' AFRS.mp3

Redd Harper's Hollywood Roundup xxxxxx 096 1st Song 'Bouquet of Roses' AFRS.mp3

Remember 0855 xxxxxx 1st Song 'Lucky Number', with Artie Shaw AHO. AFRS.mp3

Remember 0856 xxxxxx 1st Song 'At Sundown', with Tommy Dorsey AHO. AFRS.mp3

Remember 0871 xxxxxx 1st Song 'Sometimes I'm Happy'. Host, Lloyd Nolan. AFRS.mp3

Remember 0872 xxxxxx 1st Song 'Chicago'. Host, Lloyd Nolan. AFRS.mp3

Remember 1126 xxxxxx 1st Song 'Parade of the Milk Bottle Caps'. Host, Roddy McDowell. AFRS.mp3

Remember 1127 xxxxxx 1st Song 'You Can't Have Everything'. Host, Roddy McDowell. AFRS.mp3

Richard Diamond 2015-10-31 The Poise Magazine Story (Recreation of 510615 #100) (64-44).mp3

Road Of Life 450528 xxx The Brents Leave New York (Lotte & Alice are Cleaning the House for the Brents).mp3

Road Of Life 450622 xxx The Busybody Cummings Sisters Spy on Carol Brent.mp3

Romance 490122 235 Vigil for Chris {AFRTS}.mp3

Sea Hound, AOT 420911 055 Fletcher Goes for Help. Bogart Factory is Abandoned. Capt. Silver Rescued from Cellar (64-44).mp3

Sea Hound, AOT 440816 558 Gleason Tries to Stop Capt. Silver from Building a Peruvian Airfield (64-44).mp3

Sea Hound, AOT 441005 594 Rodrigo Badly Hurt. Captain Silver is kidnapped (64-44).mp3

Sea Hound, AOT 441012 599 Carlos is Dead. Valencia Has Incriminating Letters. Tex Makes a Discovery (64-44).mp3

Sea Hound, AOT 480826 xxx Working on the Railroad. The God of Vengeance (64-44).mp3

Sell Effects - NBC Thesaurus #1873 - A - Shop Early (cleaned).mp3

Sell Effects - NBC Thesaurus #1873 - B - Christmas Bargains (cleaned).mp3
 Sell Effects - NBC Thesaurus #1873 - C - Holiday Bargains (cleaned).mp3
 Sell Effects - NBC Thesaurus #1873 - D - Christmas Values (cleaned).mp3
 Sell Effects - NBC Thesaurus #1873 - E - Holiday Values (cleaned).mp3
 Sell Effects - NBC Thesaurus #1873 - F - Open Evenings Til Nine (cleaned).mp3
 Sell Effects - NBC Thesaurus #1873 - G - Gifts For Him (cleaned).mp3
 Sell Effects - NBC Thesaurus #1873 - H - Gifts For Dad (cleaned).mp3
 Sell Effects - NBC Thesaurus #1873 - J - Gifts For Her (cleaned).mp3
 Sell Effects - NBC Thesaurus #1873 - K - Gifts For Mom (cleaned).mp3
 Sell Effects - NBC Thesaurus #1873 - L - Happy New Year (cleaned).mp3
 Sell Effects - NBC Thesaurus #1874 - A - Season's Greetings (cleaned).mp3
 Sell Effects - NBC Thesaurus #1874 - B - Phone Gift Orders Today (cleaned).mp3
 Sell Effects - NBC Thesaurus #1874 - C - Gifts For the Home (cleaned).mp3
 Sell Effects - NBC Thesaurus #1874 - D - Christmas Glamour (cleaned).mp3
 Sell Effects - NBC Thesaurus #1874 - E - Luxury Gifts (cleaned).mp3
 Sell Effects - NBC Thesaurus #1874 - F - Practical Gifts (cleaned).mp3
 Sell Effects - NBC Thesaurus #1874 - G - Family Gifts (cleaned).mp3
 Sell Effects - NBC Thesaurus #1874 - H - Christmas Specials (cleaned).mp3
 Sell Effects - NBC Thesaurus #1874 - J - Big Sale (with cash register effects (cleaned).mp3
 Sell Effects - NBC Thesaurus #1874 - K - big Savings (with cash register effect) (cleaned).mp3
 Showtime 043 44xxxx 1st Song - You Do Something to Me, from, 'Fifty Million Frenchmen' AFRS.mp3
 Showtime 092 xxxxxx 1st Song - Great Day, from the 1929 Show 'Great Day' AFRS.mp3
 Showtime 156 xxxxxx 1st Song - Got the World on a String, from 'The Cotton Club Review', with Ethel Waters AFRS.mp3
 Showtime 197 xxxxxx 1st Song - Blue Skies, from 'Blue Skies' [Irving Berlin] AFRS (192-44).mp3

Showtime 199 xxxxxx 1st Song - On the Sunny Side of the Street, from 'International Review', with Jimmy McHugh AFRS (192-44).mp3
 Showtime 232 xxxxxx 1st Song - All I Owe Ioway, from 'State Fair'. Host, Anita Ellis (H20-232)(c) AFRS.mp3
 Showtime 236 xxxxxx 1st Song - They Didn't Believe Me, from 1914's 'Girl from Utah' (H20-236)(c) AFRS .mp3
 Showtime 253 xxxxxx 1st Song - The Lute Song, from a Chinese Play (H20-253)(c) AFRS.mp3
 Showtime 308 xxxxxx Music from 'Mother Wore Tights', with Betty Grable and Dan Dailey (H20-308)(c) AFRS.mp3
 Showtime 390 xxxxxx Music from 'Holiday Inn' {The Railroad Hour 481220 #12} AFRS.mp3
 Showtime 497 xxxxxx Music from 'Carmen', with Carol Smith, Walter Fredricks {Possibly Chicago Theatre of the Air 501230} AFRS.mp3
 Silent Service, The xxxxxx 15 The Birth of the American Submarine. Bill Conrad Narrates. AFRS.mp3
 Skippy Hollywood Theatre 470815 300 Strange Courtship, starring Barbara Lawrence (64-44).mp3
 Skippy Hollywood Theatre 490401 386 Mr. God Johnson, starring Peter Lorre (64-44).mp3
 Skippy Hollywood Theatre 490408 387 The Terrible Meek, starring [and Announcing] Les Mitchell (64-44).mp3
 Smilin' Ed McConnell's Buster Brown Gang 491105 xxx Tila the Great Elephant Has Gone Missing AFRS.mp3
 Smiths of Hollywood, The 470523 019 Nancy Smith is Determined to Get a Job as William Holden's Secretary.mp3
 So You Think It's New 390511 001 Antique Collectors in Ancient Rome. TransAmerican Syndication (192-44).mp3
 Spotlight Bands 451015 908 1st Song - Back in Your Own Back Yard (Charlie Barnett AHO) (128-48).mp3
 Stand by for Adventure xxxxxx AUD The Knife (audition) (64-44).mp3
 Stand by for Adventure xxxxxx AUD Thumbnail Sketch of the 'Stand by for Adventure' Cast (64-44).mp3

Stand by for Adventure xxxxxx xxx Captain Quigley
 Relates the Saga of Solomon Seagull (64-44).mp3
 Stand by for Adventure xxxxxx xxx Dangerous Match.
 Alan Ware Has a Dream about Nazi Agent Maria Gould
 (64-44).mp3
 Stand by for Adventure xxxxxx xxx Hunting scene
 (Mexican Hunting Murder) (64-44).mp3
 Stand by for Adventure xxxxxx xxx Master of Death
 (Capt. Chisom's Luck Runs Out) (64-44).mp3
 Stand by for Adventure xxxxxx xxx Murder in
 Production (3 Musical Comedy Writers Die of Poison
 Gas) (64-44).mp3
 Stand by for Adventure xxxxxx xxx Secret of the
 Statutes (September Island Diary) (64-44).mp3
 Stand by for Adventure xxxxxx xxx The Face and the
 Rose (64-44).mp3
 Stand by for Adventure xxxxxx xxx The Man Who
 Hated Birthdays (64-44).mp3
 Stand by for Adventure xxxxxx xxx The Rain of Captain
 Quigley (64-44).mp3
 Straight Arrow 490324 060 Land of Our Fathers (Monty
 and Deavers) (32-22).mp3
 Straight Arrow 500102 156 The Leader (Ben Rufus) (32-
 22).mp3
 Straight Arrow 510104 244 The Wasteland (Slick and
 Deavers Sell Useless Property) (32-22).mp3
 Straight Arrow 510621 292 Long Summer (Rackland's
 Gang Kidnaps Mesquite Mary, Tries to Prevent Signing
 of Peace Treaty) (32-22).mp3
 Straight Arrow Pow Wow 490206 xxx 1st Song 'Night
 After Night'. Picking Straight Arrow's Council. Mutual
 (32-22).mp3
 Straight Arrow xxxxxx xxx Doc Hawthorne Kidnapped.
 Plague Faked to Flim-Flam Sonora Gold Prospectors
 (32-22).mp3
 Strike It Rich 511129 xxx Contestants Judy & Robert
 Gould's In-Laws Need a New Well (96-44).mp3
 Suspense 550607 601 Frankenstein (Stacy Harris, Herb
 Butterfield) AFRTS #813.mp3
 Suspense 550621 603 Over the Bounding Main (Tony
 Barrett) AFRTS #815.mp3
 Suspense 550705 605 The Cave-In (Ben Wright) AFRTS
 #817.mp3
 Suspense 580921 769 No Hiding Place (Jim Ameche)
 AFRTS #702.mp3
 Swingtime xxx xxxxxx 1st Song- 'Sleepy Time Gal', by
 Margaret Whiting AFRS #12 (AH-52-38)(c).mp3
 Theater Five 640925 040 A Genuine Grenotte (POOR)
 (128-44).mp3

This Is Canada (CBC - John Fisher) 4xxxxx 301
 Petticoat Port (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 302
 Full Nelson (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 303
 Miracle of the Miramichi (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 304
 Service in the Bush (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 305
 Saved By Telephone (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 306
 No Joneses Here (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 307
 He Shakes His Head (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 308
 Dog Town (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 309
 The Bridge (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 310
 Golden Boy (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 311
 Mind Your Peas (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 312
 Jerries to Jobs (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 315
 King of the Kennels (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 316
 Tales of a Traveler (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 317
 Meandering Minister (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 318
 Queen Charlottes (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 319
 Sir Charles' Church (192-44).mp3
 This Is Canada (CBC - John Fisher) 4xxxxx 320
 Three Times a Day (192-44).mp3
 This Is Canada (CBC - John Fisher) 46xxxx
 Commercials Jan 1946 thru Dec 1946 (192-
 44).mp3
 This is the Story 51xxxx xxx The Story of an
 Act of Aggression in Korea AFRS.mp3

