



# OLD RADIO TIMES

Official Newsletter of the Old Time Radio Research Group

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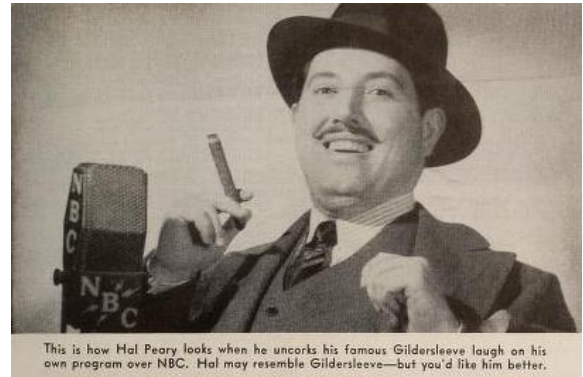
'Let's all just be Jolly Boys!  
*Well now, I wouldn't say that, Mr.  
Gildersleeve*

Jim Cox

Acclaimed by several critics as "radio's most pompous windbag," Throckmorton P. Gildersleeve nevertheless charmed millions of listeners at his accustomed spot on the NBC dial Thursday nights for years. Gildersleeve (dubbed 'Gildy' by pals) was one of the most eligible bachelors in the little mythical hamlet of Summerfield. There he earned a living as the town's water commissioner.

In that post he had the freedom to come and go pretty much as he pleased. Gildy seldom hesitated to register an opinion with the locals on diverse topics and it sometimes got him into trouble. While being a responsible father to a pair of adopted progeny, he courted legions of attractive women habitually. Gildersleeve maintained a fairly easygoing existence as he simultaneously drew the respect, ardor and ire of Summerfield's denizens at the same time.

The embryonic epoch that produced *The Great Gildersleeve* was rooted in another highly successful NBC comedy. In 1937 a skilled dialectician who was capable of playing multiple parts in a show was added to *Fibber McGee & Molly*, NBC's smash Tuesday night hit. Harold Jose Pereira de Faria, recognized by fans as Harold (Hal) Peary – whose parents immigrated to California from



This is how Hal Peary looks when he uncorks his famous Gildersleeve laugh on his own program over NBC. Hal may resemble Gildersleeve—but you'd like him better.

Portugal – was a utility player in the *McGee* cast. A couple of years beyond he requested and was given a continuing role instead of solo parts.

Gildersleeve Girdle Works, a ladies' undergarment factory that Gildy owned, provided a livelihood for the grumpy nuisance that would curdle McGee's presumptions many times. Gildy's firm bore a commercial motto the boss loved repeating relentlessly: "If you want the best of corsets, of course it's Gildersleeve!"

Gildersleeve moved into the house next door to the McGees and exhibited a distressingly prickly personality. Because McGee was also an erratic, outspoken homeowner the pair readily found issues to disagree over. This was training for both men for McGee later sparred incessantly with Mayor LaTrivia and Doc Gamble as Gildy kept his hooks in Judge Hooker with equal tenacity in his own series.

The live studio audience as well as the folks tuning in reacted so well to the testy bickering between the dual codgers that NBC removed Gildersleeve from the McGee cast and sent him to a new comedy crafted especially for him. *The Great*

*Gildersleeve* debuted Aug. 31, 1941, the third network series spun from an existing show. (Earlier spin-offs were 1939's *The Right to Happiness* from *The Guiding Light* and *Bright Horizon* from *Big Sister* a few days before Gildy's premier. All four were daytime serials.)

What happened to the *Girdle Works*? Nobody knew. We can assume somebody bought it. Gildy never dwelled on disposing of it and it wasn't recalled again. The new storyline's premise had a sad start. To make the transition into his new situation the writers killed off *Gildersleeve's* sister's daughter and son-in-law. They left behind a daughter Marjorie, 16, and son Leroy, 12. Apparently the wills stated that – in the event of a common disaster – Gildy was to receive the material assets and adopt the kids, their home in Summerfield and a live-in African-American housekeeper.

Gildy didn't hesitate to step up to the plate. Irrepressible sadness may have enveloped Marjorie and Leroy; however, almost no reflection of that got on the air. Rather than dwelling in empathetic themes to console the grieving offspring, Gildy sought humorous pursuits instead. It must have struck some fans that something was amiss. If a listener had a complaint then about the best he could do was to call or write a station. He didn't have an array of contact forms at his fingertips that we have to make a point to one person or to thousands. Surely some fans must have been chagrined by the near total disregard for sympathy.

Each of the individuals living in that household exhibited a distinct personality. The children and the housekeeper were compelling forces by themselves.

Marjorie Forrester may not have been what we cite as a typical teenager. She showed aspects of responsibility, growth and maturity that can't be said of every teen. She had a cooperative spirit when Uncle Mort gave a command. Played at varying times by Lurene Tuttle, Louise Erickson and Mary Lee Robb – with Robb in the part the final decade of the run – Marjorie literally “grew up” on the show. On May 10, 1950 she wed local football hero Walter (Bronco) Thompson (actor Richard Crenna). Their nuptials were recorded in photos appearing in *Look* magazine. Eventually

those two had twins and moved into the house next door to *Gildersleeve's*.

Marjorie's brother Leroy, meanwhile, played by Walter Tetley, was a mainstream boy. He admired his uncle and had a comeback nearly every time he was directed to do something. “Talking back” was part of his makeup. When the lad argued with his relative, dubbing him “Unc,” he'd hear an instant retort: “Leee-eee-roy!” That was swiftly adopted by the American lexicon. Leroy took piano lessons, slammed the door and received lousy report cards. Nevertheless his uncle affirmed him regularly with “You're a brie-ii-ii-ght boy, Leroy!” At the beginning of the series girls were anathema to Leroy. As time moved on he began to like some, turning his attention to a few in junior high school in 1949. Later on he had several girlfriends.

Actress Lillian Randolph carried the part of the sassy, benevolent, opinionated cook and maid, Birdie Lee Coggins. Her relationship with the family was cordial, realistic and sympathetic. Even so she didn't mince words when expressing herself to the head of the household, i.e., “Yes sir, Mr. *Gildersleeve*! I call 'em like I sees 'em, and that's how I sees 'em. You can depend on Birdie, Mr. *Gildersleeve*. I'll tell you what I think!” At times Gildy had to cut her off for she seldom knew when to wind down.

Then there was the surfeit of Summerfield residents that Gildy encountered almost every week as the McGees of Wistful Vista did in similar straits. The colorful brigade the water commission interacted with not only left indelible impressions on the show but infused the American dialect with a few more catchphrases that, for a few years, seemed to be on everybody's lips.

There was Mr. Peavey – druggist J. W. Peavey – whose down-in-the-mouth retorts never failed to titillate an audience. Played for most of the run by Richard LeGrand and in the final two years by Forrest Lewis, Peavey was a delightfully captivating figure. Fans knew in advance how he'd respond when Gildy offered a flat assertion in the pharmacist's presence, only to receive Peavey's self-effacing reply: “Well now, I wouldn't say that, Mr. *Gildersleeve*.”

That provoked stirring commotion with the studio audience. It was also adopted into the nation's vernacular. In a sort of nasal-pitched whine Peavey would provide his own theory about an issue that conflicted with Gildy's thoughts. The pair respected

one another anyway, never getting into shouting matches Gildy reserved for others.

The one person Gildersleeve loved to get his hooks into was Judge Horace Hooker (actor Earle Ross). Hooker's belly laugh like a billy goat likely inspired Gildy's unrelenting labeling him "you old goat." Hooker was a feisty, cantankerous sort, a nasal-sounding sniper that seemed to relish disparity among friends. The façade the two men kept up as they disagreed on nearly every topic was a cover for the deep appreciation they had for each other, seldom revealed. By calling one another names they hinted to bystanders that toleration was the last thing on their minds.

Unless there was a clash among characters in the show reflecting some deep-seated derision, Gildersleeve usually sustained a fairly cordial passivity toward the other men he encountered on his rounds each week. One was the town barber, Floyd Munson (played by Arthur Q. Bryan). Another was police "Chief" Gates (actor Ken Christy). A third was a grumpy neighbor, Rumson Bullard (Gale Gordon, Jim Backus), with whom he found a few dissenting issues.

All except Bullard were members of a fraternal alliance dubbed the Jolly Boys. The quintet met in a room above Peavey's drug store. Pledging their faith they sang together and held lively debates. Sometimes it erupted into boisterous, argumentative commotion escalating louder and louder. Achieving positive outcomes was abruptly ended. Out of frustration the group's most level-headed member, Chief Gates, pled: "Fell-as! Fell-as! Let's all just be Jolly Boys!" That too made it into our lingo.

Gildersleeve encountered more than a wholly masculine populace in Summerfield. Considered the town's "most eligible bachelor," he almost never was out of the reaches (and clutches) of some of the charming young ladies whose camaraderie he routinely enjoyed. Though he remained a bachelor throughout the show's long run, the lothario felt the intents of several ladies who nearly got him to the altar.

They included Leila Ransom, a Peach State widow with a drawl to boot (played by Shirley Mitchell). School principal Eve Goodwin (actress Bea Benaderet) followed, then Lelia's cousin Adeline Fairchild (Una Merkel) and nurse

Katherine Milford (Cathy Lewis). Neighbor Rumson Bullard's sisters – Ellen Bullard Knickerbocker (Martha Scott) and Paula Bullard Winthrop (Jean Bates) – supplied companionship when Gildy was between fiancés. Even a folk singer of that day, Kathy Lee, spent time in the water commissioner's life as herself. He was able to have his pick.

These were the colorful characters surrounding Gildersleeve. All was a happy place with the exception of some unfortunate backstage shenanigans that transpired at the behest of actor Hal Peary. You recall that he had asked for and received a larger presence on the precursor *McGee* series. He obviously had a more ambitious itch than some realized and decided to scratch. This reappeared just as CBS Chairman William S. Paley was raiding the rival networks, acquiring a handful of their major stars.

Having played Gildy more than a decade on two series, Hal Peary believed he was big enough to transfer the show from NBC to CBS. In doing so he planned to keep the rights to the Gildersleeve name and character for himself. Sponsor Kraft Foods and NBC didn't see it that way however and dismissed Peary altogether. Peary moved to CBS to star in a new sitcom, *Honest Harold*, which lasted one year.

"He outsmarted himself and lost the role of a lifetime" one critic allowed. Peary had forgotten that a fellow thespian, Willard Waterman, whose voice sounded enough like his to duplicate it, was waiting in the wings at NBC. The two veterans of NBC's Chicago and Hollywood studios – having appeared together in a few shows in two cities – could replace each other. On Sept. 6, 1950 Waterman took the part Peary left and portrayed it for the rest of the run. Unless listeners heard the name change when it was read aloud the substitution escaped notice.

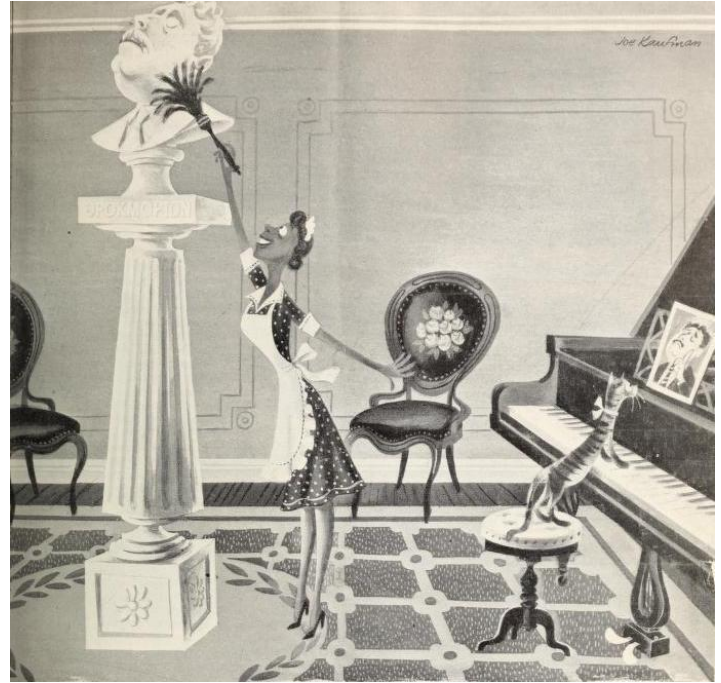
The 30-minute show lasted to June 2, 1954. Following a summer hiatus NBC assigned a half-hour Sunday through Thursday nights to two of its most popular comedies. *Fibber McGee & Molly* took the first quarter hour followed by *The Great Gildersleeve*. Episodes debuted Sept. 27, 1954 and persisted to June 30, 1955. At that juncture *Gildersleeve* was restored to a 25-minute airing at its previous Thursday night hour from Oct. 20, 1955 with a six-month break in 1956 to Mar. 21, 1957. It was resumed later in 1957 through Mar. 27, 1958 for 30 minutes with some shows being repeated. That was the end of the line.

Over its long haul Gildy turned up in more incarnations. Hal Peary played the ladies' swain of Summerfield in a quartet of early 1940s theatrical films. As Gildersleeve, he recorded children's fairy tales in that era too. Gildy was satirized in a color cartoon, *Hare Conditioned* with Bugs Bunny, shown in movie houses. When the show tried TV in 1955 Willard Waterman played



Gildy. But a public official airing for 16 years really no longer captured the public's interest and it went off after one season.

Yet in its prime *The Great Gildersleeve* was a joy to hear and the antics of the water commissioner and his family and friends were addictive to America's ears every week.



## Further Discoveries About Big Jon and Sparkie, Pt. 2

Gavin Callaghan

Despite his great broadcasting and marketing success, however, Jon Arthur paid a big price for his immersion in *Sparkie's* world. In the newspapers of the period, I found evidences of a very painful, and very public, divorce – much of which was blamed on Jon's work on *Sparkie* to the exclusion of all else.

“Radio Too Much for Her; She's Divorced” one April 25, 1951 headline reads. “A radio dream world peopled with mythical characters was too much for Mrs. Mary Kathryn Goerss, who was granted a divorce from her husband....she and her husband could not get along because he put his radio program ahead of his family, Mrs. Goerss said.” “Jon Arthur Seeks Divorce- Gross Neglect Charged” another November, 1950 headline reads. And then there is the headline: “Wife Cites Radio Dreams, Divorces Jon Arthur”:

“A dream world with his radio characters was the life that Jonathan A. Goerss, 32, 3516 Burch Ave., lived

in....Because his radio dream world was put ahead of his family, Mrs. Goerss said, they could not get along and Goerss left her last June.”

Other news articles throughout the 1950s confirm this obsessive aspect to Jon’s relationship with Sparkie. A 1950 article sports a caption which reads: “Sparky’s Real to Big Jon, Too,” and continues: “Although Sparky doesn’t exist, Jon Arthur walks around all day talking to Sparky, working over the every-day, down-to-earth, humorous things he can say to his young alter ego and the questions and answer Sparky can flash at him.” Since Kortekamp did not write the random banter between Big Jon and his pal on their Saturday shows, it seems clear this dialogue was the work of Jon Arthur, which perhaps accounts for its great spontaneity and reality- which still sounds fresh and original, even today.

Interestingly, this was the same time period (1950) when Sparkie was still described as being “invisible” in publicity materials, shortly before Jason Art had designed his physical appearance. As Big Jon later explained in 1952: “Years ago a wicked witch cast a magic spell over him and made him invisible. But nowadays his pictures travel far and wide, and just about everybody knows him. Sparkie’s quite a rascal.” One wonders who this “wicked witch” was.... At any rate, one thinks that Jon’s obsession with his fantasy world accounts in large part for the curiously immersive quality of the surviving *Big Jon and Sparkie* shows.

My searches through various online archived online brought forth more discoveries: pictures and advertisements of various live puppet shows, from all across the U.S. -including a rare picture showing Big Jon dressed as Mayor Plumpfront. (He looks surprisingly similar to Mayor James Garfield Stewart, who was one of Kortekamp’s models for the Mayor on the show.) I also found materials from numerous and sundry marketing campaigns, including a Sparkie coloring contest, in which children had to color pictures of Sparkie as famous figures from literature and history.

Most important of all, however, are the various radio schedules I found: which revealed that the dates and titles of most of the online episodes of *Big Jon and Sparkie* are incorrect.



My study of the newspaper schedules also revealed that a heretofore unknown sequence from the 1953 online episodes is in fact missing. Situated between the Wednesday, July 15, 1953 episode “Out of the Frying Pan, Into the Fire” (in which the Cheviot Hills hotel burns down and Uke is feared dead), and the Monday, August 3 episode “The Shock in Uke’s Head, Part I”, (in which Uke wakes up in the hospital with amnesia), this sequence featured Jon and Sparkie’s search for Mayor Plumpfront after he goes missing. Distraught at Uke’s apparent death in the fire, Plumpfront apparently commandeers a plane and takes off to a place called Buzzard’s Bay. Eventually, Jon and Sparkie take off in a seaplane, and locate Plumpfront floating in the Atlantic Ocean!

### TV or Not TV? That is the Question

One burning question in *No School Today* lore is whether or not the show ever made the transition to television. Numerous newspaper articles and publicity releases from the early to mid-1950s state that preparations were being made to create a TV show. (The elaborate construction of making a talking Sparkie puppet was apparently part of this effort.) Yet for the longest time, no records of any television broadcasts could be found, and it seemed as if no broadcasts were ever made, despite all the hoopla to the contrary.

Then I discovered a Sept. 14, 1956 newspaper item from the *Oakland Tribune*, which stated that a television broadcast *had* been made. Appearing in the “Daily Knave” column on the front page of the paper, it stated that the program was broadcast over the television airwaves into nearby Happy Valley, California, where the small fry especially enjoyed Big Jon’s magic spy glass segment.

Appearances were deceptive, however. And I was disheartened to find, in the *Tribune* for Monday, Sept. 24<sup>th</sup>, a retraction of the previous statement, with a Walnut Creek reader chiming in that it was *not* a television broadcast, but rather a regular radio broadcast over KGO radio.... As the “Daily Knave” ruefully observed, “Have forced previously valued spy to walk plank....”

I thought that was that, and was forced to conclude that no, *Big Jon and Sparkie* had, for

whatever reason, never survived the transition from radio to television.

Until, however, someone named Christopher A. Rogel posted two newspaper clippings on the *Old Time Radio Researcher*’s Facebook page, describing an apparent test broadcast of *No School Today* over WCPO-TV in Cincinnati! The newspaper items are undated, nor has Rogel responded to my requests for more information about their source or veracity.

The article (by Bob Doepker), describes the show in positive terms, noting its strong educational content, as well as the way in which it “does not talk down to children”, but rather permits them “to enter into the spirit of the [segment] in a manner foreign to many children’s programs.”

He also details two of the segments from the show: a live-action segment, featuring Big Jon, the talking Sparkie puppet, and the sinister Mr. Ooglesharp (Sparkie’s boss from “The Land of Make Believe”), followed by an educational short film, featuring the raising of cattle. (One can only imagine how the sinister Ooglesharp was depicted on TV: possibly a booming voice and a looming shadow, and nothing else? One wonders.)

Future segments in the series were set to feature the appearance of Sparkie’s friend, Benny the Bug, who also appeared in the Ziff-Davis comics. Doepker also describes some of the commercials inserted into the program, which included mentions of the Sparkie Fan Club, as well as offers for such prize premiums as a Sparkie button and T-shirt. He concludes by observing, “A natural for the moppets, this one looks like a cinch to catch on.”

However, catch on it didn’t. I have no idea how many episodes were made, nor if any kinescopes or films still exist. (One can always hope.) But the question will always remain as to why it did not survive.

Part of the answer may lie in a similar children’s puppet TV show from 1950, entitled *Rootie Kazootie*. I don’t know if *Rootie Kazootie* was inspired in any way by *No School Today*, which as we know began on radio around 1947 or 1948. But the show featured a suspiciously Sparkie-looking hand puppet named Rootie, and his friend, an all-too-human gentleman named Big Ted. Needless to say, “Big Ted and Rootie” sounds suspiciously like “Big Jon and Sparkie.” And I can see TV producers balking at



spending money for Sparkie’s TV show -which featured a far more expensive electronic marionette puppet- especially when it could be done so much easier and cheaper with a hand puppet, as proved in the case of *Rootie*.

In later interviews, Bob Kortekamp referred in sad terms to television as having “killed” the show. And in a 1969 episode of *No School Today*, Jon Arthur speaks in scathing terms about television, saying he doesn’t watch it “if he can help it.” Whatever happened, Sparkie failed to reach the small screen -which is too bad. If it had, its audience would be far wider today.

### Avenues for Further Research

This is what has been uncovered so far -and it is just a drop in the bucket compared to what exists out there.

Other possibilities for future study include:

1) The Family Radio network still exists, and must possess a vast archive of lost or unknown episodes of *No School Today* – not to mention other and sundry Jon Arthur programs, such as “Radio Reading Circle,” “Evensong,” “Quiet Hours,” “Prelude to Worship,” and “Focus.” They also seem to have a recording of the lost *Unshackled* episode starring Big Jon.

2) The Kortekamp family has a filing cabinet full of Don Kortekamp’s scripts. Depending how many scripts there are and when they date from, these may provide the key toward the creation of a *Big Jon and Sparkie* episode guide, as well as finally determining the true titles and airdates of the

episodes. Comparison of these scripts with existing audio recordings will also enable us to determine the degree to which Jon’s performances were accurate, and whether there were ever any changes or divergences from the printed page.

3) The Paley Center in New York City may still possess materials, related to their 1987 exhibit on Big Jon and Sparkie, including recordings or scripts from the collection of Don Kortekamp.

4) The National Voice of America Museum of Broadcasting (<http://www.voamuseum.org/>) in Butler County, Ohio, is apparently the repository for the remainder of Don Kortekamp’s recordings.

5) Jon Arthur owned a vast library of records and recordings, and presumably these are still in possession of the Arthur family, wherever they may be.

6) Jon Arthur also appeared on one or more episodes of Pat Robertson’s *The 700 Club* from August 1977. Do these recordings still exist?

7) OTR collectors like Jerry Haendiges and David Goldin have around 40 transcription discs, combined, from *No School Today* in their respective collections. Goldin’s have been catalogued, while Haendiges’ have not, but presumably they consist of 1960s episodes from the Armed Forces Radio and Television Service.

8) The Library of Congress also appears to have around 125 transcription discs in their collection, uncataloged, but presumably more 1960s *No School Today* episodes.

9) As stated before, Fred Berney apparently owns several dozen clips of *No School Today* from the 1950s which are otherwise completely lost, mainly from the “General Comet of the Universe Patrol” serial, of which he was particularly fond. He is also in possession of the only surviving original recording of the famous “Birthday Song”, which despite being a perennial and much-talked-about staple of the show, is not extant today, aside from a recreation preserved in the 1982 Big Jon Tribute from Family Radio. (Jon sings the song with an interviewer.) *Youtube* possesses

two heartrending videos of senior citizens on their deathbeds, singing this fondly-remembered song.

10) A Texas radio station was apparently still airing old episodes of *No School Today* as late as the early 2000s, apparently dating from the 1960s. Hopefully these recordings still exist. Why they are not still being aired remains an open question - especially since so many of the Christian children's shows being aired on the radio nowadays (on BBN and elsewhere), from *The Captain's Club* to *Patch the Pirate* to *Adventures in Odyssey*, all derive from *No School Today* in some degree, while not managing to match either Kortekamp's genius or Big Jon's high quality.

So far I have not had very much luck in pursuing any of these avenues of study. Partly, as I have said before, I think it has to do with the fact that it is a *children's* show, and thus not taken seriously by most archivists and collectors (unless they happen to have listened to it and gotten to like it.)

And now, with the COVID situation and all the lockdowns, quarantines, travel restrictions, and closings, the situation has been made that much more difficult. But hopefully these lost treasures of American history will be found and preserved, before it is too late.



## Wistful Vistas

From the Editor's Desk

Ryan Ellett

It's the most wonderful time of the year, at least it is for this editor. 2020 has turned out to one of the most trying years in a long time, but as we look back as a group hopefully we can all find things to be thankful for and proud of.

The OTRR has released approximately 16 Maintained sets this calendar year, certainly our most prolific year in some time. Volunteers continue to step up to carry out all the tasks associated with each of these sets.

We have a bright year ahead of us with the recent acquisition of two major collections, the Joe Hehn Collection and the Falk Collection as part of a larger purchase of reel to reels from Radio Archive. Even now new series and new episodes are being discovered to eventually be put into circulation for all. Both collections should also provide a large number of upgraded recordings for our library.

As usual, the *Old Radio Times* is always looking for new content. Book reviews, reminisces, and historical articles are eagerly accepted. No professional writing experience necessary!

Edited by Ryan Ellett

OldRadioTimes@yahoo.com

Title font by Joe Adams

## 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!](#)



## Purchasing Groups

The Old Time Radio Researchers Purchasing Group:

Contact Jim Wood at [OTRPG@Bookfixer.com](mailto:OTRPG@Bookfixer.com)  
Dues: 5\$ per month.

Ted Davenport Purchasing Group:

Contact Ted at [tedotr@sbcglobal.net](mailto: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](mailto: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.

### 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.



## 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  
[Tales of the Texas Rangers](#) v. 2009  
[Mr. District Attorney](#) v. 2010  
 Mr. Keen, Tracer of Lost Persons v. 2010  
 Hopalong Cassidy v. 2011  
 Family Doctor v. 2012  
 The Big Show v. 2012

**Still -**  
**RADIO'S NO. 1 SALESMAN**

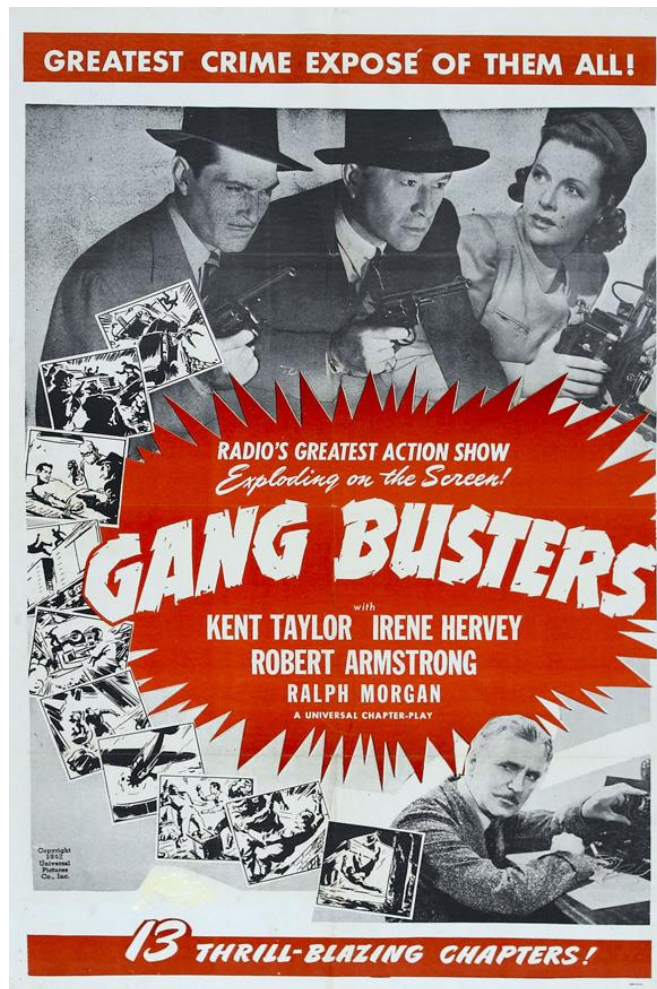
Through this microphone pass the most effective commercials in radio

**M**ARTIN BLOCK'S "Make-Believe Ballroom" on WNEW *still* sells more products for more advertisers than any other program in radio—in or out of New York. Some advertisers buy *only* "The Make-Believe Ballroom" to sell New York—and some rely on Martin Block to reinforce their network coverage. Some advertisers have been using "The Make-Believe Ballroom" for all of its nine years—and some have just discovered it. From 10:00 to 11:30 a.m., and from 5:30 to 7:30 p.m., "The Make-Believe Ballroom" is *still* New York's favorite program six days a week. And with its rating at an all-time high, the "Ballroom" is *still* the No. 1 buy in the No. 1 market.

**WNEW**  
 501 MADISON AVENUE • NEW YORK, N. Y.  
 Serving New York and New Jersey Twenty-Four Hours a Day  
 NATIONALLY REPRESENTED BY JOHN BLAIR & COMPANY

## The History of G-Men Martin Grams

In 1935, sensation surrounded the opening of Warner Bros' newest film, *G-Men*. In the film, James Cagney did not play the "tough guy gangster" for which he was known, but rather a federal lawman. A press release for the event read: "Hollywood's Most Famous 'Mad Man' Joins the 'G-Men' and Halts the March of Crime!" When Phillips H. Lord returned to New York that same year, he was flat broke. He had no idea what to do next. He was also heavily in debt. Walking up Broadway he happened to notice a big sign on a theater advertising the Warner Bros. movie.



The gangster-hero of early Depression films – the self-made individual who defied an apathetic government and inept police in his quest for success – had previously enjoyed immense popularity in such films as *The Public Enemy* (1931) and the F.B.I.-endorsed movie *You Can't Get Away With It* (1936). The latter film was a documentary-style short showing the inner workings of the Federal Bureau of Investigation, with permission from the Honorable Homer S. Cummings, Attorney General of the U.S., and with the cooperation of J. Edgar Hoover, appearing as himself, giving his G-Men orders to apprehend the criminals at large.

Puzzled, Lord asked, "What are G-Men?" Lord had been away for two years and the name G-Men was practically unknown when he left the U.S. After an explanation, he said, "what a great radio show that would make!" He walked up the street thinking it over. Cagney's new role as a "government man" was a sign of the overall shift taking place in the minds of the public about law enforcement as well as the efficiency of the entire democratic system itself. Hundreds of thousands of others had seen that name, just passing by, and it took Lord who was broke and out of broadcasting to recognize the possibilities and do something about it. The next morning he called the Chevrolet/General Motors Company and went to see one of their officials. The outcome was that after three days of negotiations, he walked out of the National Broadcasting Company with a personal contract in his hands.

**MUSIC:** (Orchestral Chord Sustained)

**ANNOUNCER:** Presenting the first of a new series of programs ... G-Men!

**MUSIC:** (Orchestra Plays ... 15 seconds ... music softens)

**SOUND:** (Woman's Shriek)

**MAN'S VOICE:** Stop her!

**SOUND:** (Two quick shots)

**SOUND:** (Door Slams)

**MUSIC:** (Orchestra up full ... 15 seconds ... stops)

**SOUND:** (Two sirens fade in and out in succession)

**SOUND:** (Hollow-voiced police calls)

**POLICE:** Calling cars 42, 23, 56 report immediately – Police Headquarters. Calling all cars...cover all roads leading from the city for two black sedans. Calling (fade) all cars ... cover roads from city.

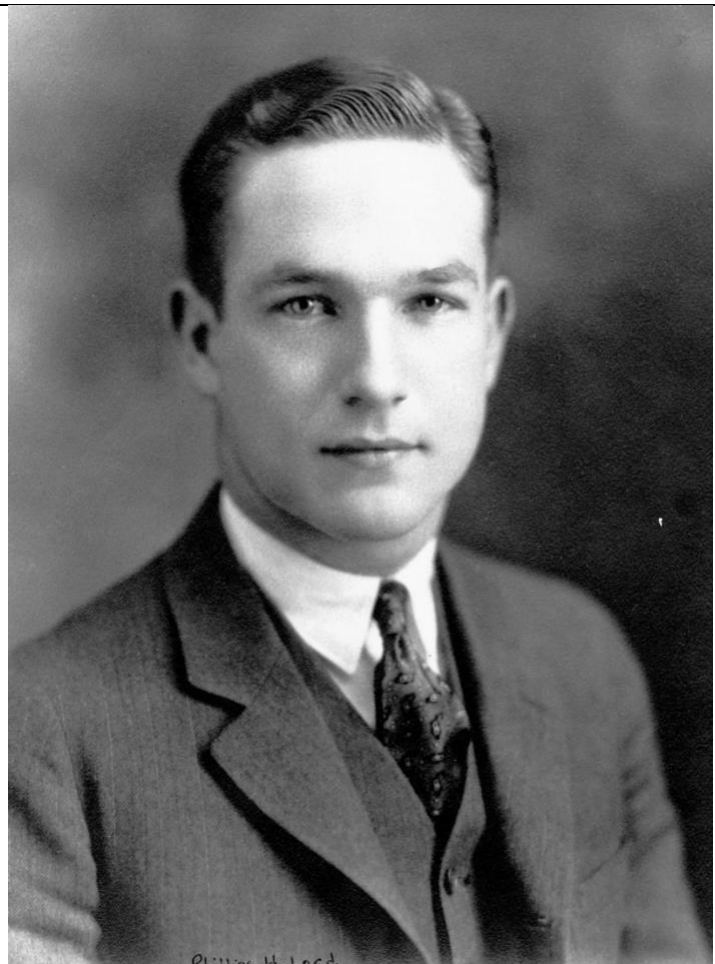
**THREE NEWSBOYS:** Extra ... Extra ... All about the Dillinger gang ... Read about Dillinger shooting way to freedom ... Extra ... Dillinger and Baby-Face Nelson!

**SOUND:** (Calling of newsboys fades)

**ANNOUNCER:** Chevrolet presents tonight the first program in its new series – G-Men – Every fact is taken from the files of the Federal Bureau of Investigation United States Department of Justice, at Washington. Tonight’s program is not a story. It is an accurate account of the hunt for John Dillinger by our G-Men. And now I present Phillips Lord, the creator and director of this series.

**LORD:** Good evening. This series of G-Men programs is presented with the approval of the Attorney General of the United States and J. Edgar Hoover, Director of the Federal Bureau of Investigation, Department of Justice. Every fact in tonight’s program is based upon information in the files of the department. I went to Washington, was graciously received by Mr. Hoover, and all of these scripts are written in the department building. Tonight’s program was submitted to Mr. Hoover, who checked every statement and made some very valuable suggestions.

In a press release dated July 14, 1935, it was clear that the G-Men were now a viable property appropriate for dramatic exploits: “A new weekly dramatic serial, G-Men, based on actual cases from the files of the Federal Bureau of Investigation, opens coast-to-coast Saturday night at 8 o’clock, EST. The continuity will be prepared by Phillips H. Lord, known on the air as Seth Parker. ‘If there are some who are still dazzled by the false glamour of the gangster,’ said a representative of the sponsor, ‘we hope these radio programs will show little glamour is left to the criminal, when he comes to the end of the road.’ The purpose of the broadcasts, it is pointed out, is to ‘holdup a clear mirror to the “G” man and his activities, and let the true reflection, as contained in the official records, speak for itself.’ By extending accurate workings of the department it is hoped, through these broadcasts, to ‘double the effectiveness of this arm of the government by increasing public cooperation in the war on crime’.”



The photo above is courtesy of the Phillips H. Lord family. This same photo has been adjusted and color-tinted (a.k.a. altered) on a number of websites. The photo above is offered in its pure form, with no alterations performed except for a clean tiff and jpg scan.

*G-Men* premiered on July 20, 1935, with a crime dramatization about former “Public Enemy Number One,” John Dillinger. His daring escapades in crime, his brush with the law, and total disregard for society were highlighted on the program. A recreation of his death on the streets outside the Biograph Theater in Chicago was also dramatized, the climax of the premiere broadcast, emphasizing that “crime does not pay,” a moral that radio listeners would be reminded of for the next twenty years.

For the second broadcast, “The Case of ‘Baby-Face’ Nelson,” the needless killing of Special Agent G-Man Carter Baum was dramatized, revealing just

how cold-blooded and heartless the week's top villain was to the American public. Radio listeners paid careful attention to the Department's methods of investigation, and its pursuit of Nelson toward Lake Geneva, where G-Men attempted to apprehend "Baby-Face." Towards the finale, G-Men took a stand and shot it out with Nelson, who collapsed, having been shot 17 times.

The broadcast was as authentic and true to the facts as it could possibly be. Inspector Samuel Cowley, who was the chief investigator during the two broadcasts, was accurately depicted as the man responsible for the death of the two notorious figures. Although Purvis spent a lifetime claiming he killed Dillinger, the shots were fired by Cowley and other F.B.I. Agents. Cowley and another Agent, Herman Hollis, four after the death of Dillinger, shot it out with Nelson and a confederate, John Paul Chase. Both agents were killed but had managed to wound Nelson seriously and he died within days. Hoover himself (appearing by proxy) praised the fictitious Cowley for his bravery after the "Baby-Face" Nelson drama. "There's your two kinds of men," Hoover told the radio audience. "Cowley gave his life to protect others; he's loved, honored, respected. Nelson hated, despised; even his body discarded into the mud of the gutter."

Hoover's actual involvement with the scripts was minimal, but it appears not a single script didn't receive some change or suggestion, even if it was a couple words. Case in point, "The Fleagle Fingerprint Case," where on page 24 (second line of the teaser for next week's program) read: "which will include the spectacular escape," Hoover added "and eventual death." These three words were inserted between the words "escape" and "of." Hoover's endorsement of the *G-Men* program was another example of how he loved publicity, and seeing his name in the papers.

*G-Men* receiving the distinction of having Hoover endorse the program was more or less a privilege. During the months *G-Men* gained popularity, Hoover returned a check for \$1,500 to the *American Magazine* which had sent him an article he had apparently allowed a writer to prepare and publish under his name. Having reviewed the article, he turned the offer down.

In late September of 1935, Dick Tenelly, radio columnist for the *Washington Daily News*, a local writer having no connection with the Associated Press, attempted to make a name for himself by the cynical "slamming" of new radio programs. His opinion was thought of very lightly by other critics as well as radio people. The article caught the eye of J. Edgar Hoover, who checked on Tenelly's comment that the National Women's Radio Committee thought of the series as "sissy," and immediately composed a letter suggesting he withdraw all cooperation of the Department regarding the program.

On September 14, 1935, Phillips H. Lord wrote the following reply: "This series, Mr. Hoover, means more to me than anything else in the world. My whole future will be based on the success of this program, and there isn't a stone I'll leave unturned toward making it the finest thing in radio. If you can spare a few minutes next week to talk with me, I feel that I can save you the greater part of this worrying you have been through. Thus far, everything has been done through a third party and I have only gotten part of an idea of what you had in mind. Almost every radio program that goes on the air is severely criticized by the newspapers. The newspapers resent radio taking advertising from them, and, three years ago, there was quite a stiff battle between these two mediums. That has practically blown over, but the radio editors do pick on opening series. The reason for this is that, if they criticize programs which have been running for a long time too harshly, the fans of the program become incensed and make it very unpleasant for the radio editor. The result is that most of the severe criticizing is done of the new programs until the program gains its following; thereby establishing itself, as it were. In spite of this situation, however, we have had many times as many favorable comments as we have unfavorable."

Phillips H. Lord found little cooperation from employees of the radio broadcasters because of his association with the Seth Parker incident, until the success of *G-Men*, claiming that "important people always had to put up with adverse notoriety from envious or otherwise disgruntled people."

In the third broadcast of the series, the famed Osage Indian Murders were presented with a certain stark realism. Between 1921-23, several members of the Osage Indian Reservation died under suspicious circumstances. William "King of Osage" Hale was



Phillips H. Lord. Photo courtesy of Joel Walsh.

suspected of being involved in the deaths, and agents posing as medicine men, cattlemen and salesmen infiltrated the reservation and eventually solved the murders. Hale had committed the murders in an attempt to collect insurance money and gain control of valuable oil properties owned by the deceased, a true narrative that had the sound and fury of a wholly dramatized script for a competing radio detective series.

One script written about “Shoe Box” Sal was not approved by the Department. Their reason was because nothing in the script tied in any way to the Federal Agents. Scripts written to dramatize the exploits of Dutch Schultz and Ma Barker and her boys were composed, but neither of them were dramatized on the *G-Men* series. For the broadcast of October 12, 1935, *G-Men* presented “The Case of Eddie Doll.” Originally this was going to be a script about the O’Malley bank robbers and the August Luer Kidnapping, but when the facts of the case revealed that O’Malley had nothing to do with the Million Dollar Robbery, the notion to script the daring exploits of O’Malley got shelved. Besides, the trial for the double bank robbery was scheduled for the very day this broadcast took

place, and it might have hurt the prosecution if too many facts were divulged prior to the trial. Instead, a script about Eddie Doll, who committed three daring bank robberies, a sensational mail robbery and a kidnapping, was dramatized.

“I’ll never forget the first broadcast I ever took part in one of Mr. Lord’s scripts,” recalled Helen Sioussat, Lord’s secretary. “I was so careful about preparing, that every word was written and counted and rehearsed. We had been told that because an important sports broadcast had run over its time, our talk would be postponed half an hour, and we were sitting chatting happily – when all of a sudden someone told us that instead we were going on immediately. We rushed to the table mike and spread out our manuscript. As we went on the air, the production man whispered to me that we would have to cut two and a half minutes out of our talk! So there we were on the air, and I had to actually ad lib. This was my first broadcast and at the same time I had to reach over and cross out whatever M. de Chatillon had that I thought might be dispensed with, to keep continuity of thought and yet end on time. All I could do was hope he could follow my pointing. Somehow he did – somehow we finished – and I actually got my first fan mail, from a rather helter-skelter few minutes!”

On September 21, 1935, Dr. Tyler, Executive Secretary of the National Committee on Education by Radio, paid a visit to Lord’s office. Although he had never heard a broadcast of *G-Men*, he had received numerous complaints about the program, most of which he attributed as cranks, as they objected to the programs for the reason that they brought the subject of “crime” before the youth of the country. After an hour-long conversation regarding the purpose of the programs, how they were designed to supply an antidote, in order that they be given the right conception of which civil authority outweighed the pattern of crime, with the moral that “crime does not pay,” Dr. Tyler left the office satisfied as to the sincerity of the purpose of the *G-Men* programs. Mr. Linthecum, Fraternal Editor and Assistant Sunday Editor of the *Star*, simply raved about the realistic, thrilling programs of *G-Men*. He said he wouldn’t miss one for the world. Mr. Collier received several complimentary remarks made to him about the series by newspapermen, who, as a rule, were rather noted for their severe criticism. A brief in a September 1935 issue of the Sunday *New York Mirror* claimed that *G-*

*Men* outranked *The March of Time*, in their estimation.

During that same month, Braddock, the heavyweight champion, met with J. Edgar Hoover personally in Washington. As soon as Hoover met them, he brought up the subject of *G-Men* and how splendid were the last two programs. He even preferred the Kelly case. Dr. James A. Bell, President of the South Eastern University Law School, listened to the program for the first time, hearing the Kelly Case, and expressed his opinion to the folks at Lord's office that he thought it was the best thing on the air. "My wife and I got so thrilled and excited," he told them, "that we will never miss another program, and we are both sick to think that we have missed the preceding ones."

On September 9, 1935, Sioussat wrote to John O. Ives from Washington, D.C.: "Just at this time the Department would start waking up to the fact that *G-Men* is a wonderful series and especially for them. It's too bad they didn't realize it before and save us all the headaches we've had since they started 'cooperating' with us."

Early production notes suggest that Lord adhered to strict policies when it came to the content of the programs. "Every criminal mentioned must be killed or corrected," was one of the rules. Agents of the Department, it was explained during one of the broadcasts, had no pension rights because they were not under civil service; hence when a G-Man was badly wounded, killed or retired because of age, his family must get along as best it could (remember, this was 1935). The program also reported that widows of men killed in the line of duty were offered employment at the Bureau to help aid in financial support and according to one report, there were at least four of them in 1934.

Phillips H. Lord owned a directory (issued February 1, 1935) of the Division of Investigation U.S. Department of Justice, Washington D.C. with all room numbers and telephone numbers and extensions of personnel involved (which included Tax and Penalties Unit, the Crime Laboratory, Training Schools, Mail Room, Personnel Files, Field Administration, Chief Clerk, Messengers, Notary Public, Rifle Range, Switchboard, Department Officials, and so on). This directory came in handy when, during the final stages of

scriptwriting, technical details could be made accurate with the ease of a phone call.

The following is an episode guide for all 13 "lost" radio broadcasts, the precursor to the famed *Gang Busters* radio program. According to Jay Hickerson's *Ultimate Guide*, none of the 13 radio broadcasts are known to exist.

### **EPISODE #1 "THE CASE OF JOHN DILLINGER"**

**Broadcast on July 20, 1935**

Script written and completed on July 13, 1935.

**Plot:** John Dillinger was known as Public Enemy Number One. Although he committed the most serious crimes, they were all state offenses and the Department of Justice did not have the authority to go to work until March 3, 1934 when Dillinger escaped from jail at Crown Point, Indiana, and stole an automobile at the prison gates, in which to make his escape. The stealing of that automobile and driving it across the state line was a Federal Crime and the G-Men went into action.

### **EPISODE #2 "THE CASE OF 'BABY-FACE' NELSON"**

**Broadcast on July 27, 1935**

**Plot:** With the killing of John Dillinger, "Baby-Face" Nelson became Public Enemy Number One. "Baby-Face" killed a Special Agent, G-Man Barter Baum. Following Dillinger's death, Inspector Cowley directed the hunt for Nelson, a former member of the Dillinger gang. On February 17, 1932, Nelson escaped custody of a guard on his way to the Illinois State Penitentiary. Inspectors Crowley and Hollis raced toward Lake Geneva, hoping to meet up with other Special Agents, in an attempt to apprehend "Baby-Face" Nelson. The police took a stand and the body of Nelson was identified, having been shot seventeen times. Cowley took his own life to protect innocent Americans.

### **EPISODE #3 "THE OSAGE INDIAN MURDERS"**

**Broadcast on August 3, 1935**

**Plot:** During the roaring twenties, the northeast Oklahoma town of Pawhuska was known as "Osage Monte Carlo." Oil tycoons were common visitors to the Osage Indian Agency in Pawhuska. They came to bid for oil and gas leases on land owned by the Osage

Indians. As a result, ten members of the extended family of Lizzie Q. Kyle were murdered between 1921 and 1923 for their headrights to oil royalties. A headright provided each Osage landowner an equal share of all mineral income, and could be inherited but not sold. In all, 20 killings occurred during what has become known as a “reign of terror: among the Osages. In 1929, three non-Indians were charged in some of the murders, including William K. Hale, a cattleman who had gained the trust of Osages and this is his life of crime.

#### **EPISODE #4 “THE DURKIN CASE”**

**Broadcast on August 10, 1935**

**Plot:** F.B.I. man Edward B. Shanahan had been assigned by J. Edgar Hoover to break up a stolen auto racket run by Martin Durkin, a well-known Midwestern operator. Durkin had a quick trigger finger, having wounded three policemen in Chicago, and one in California. Durkin, however, had worn his bulletproof vest, and the shots did him no harm. On January 20, 1926, a group of heavily armed agents in civilian clothing met at the train station before St. Louis. A G-Man knocked on the door and Durkin answered. They grappled with him, preventing him from reaching his gun. Thanks to the efforts of the G-Men on duty, Martin Durkin was finally captured.

#### **EPISODE #5 “THE CANNON EXTORTION CASE”**

**Broadcast on August 17, 1935**

**Plot:** This broadcast features the true events leading up to the F.B.I.’s investigation on known criminal Red Boyles, and his illegal activities. Thanks to cooperative citizens, agents of the Bureau were able to apprehend Boyles and have him sent to trial where he was found guilty and sentenced.

#### **EPISODE #6 “THE BREMER KIDNAPPING CASE”**

**Broadcast on August 24, 1935**

**Plot:** Edward Bremmer, a banker, was kidnapped by the Ma Barker – Alvin Karpis Gang, who demanded a \$200,000 ransom. The father of the kidnap victim, Edward Bremmer, Sr., was a friend and political donor to President Franklin

Roosevelt, who mentioned the kidnapping in one of his radio fireside chats. Within a few months of the kidnapping, agents of the Federal Bureau shattered and destroyed the Barker-Karpis Gang.

#### **EPISODE #7 “THE URSCHEL KIDNAPPING CASE”**

**Broadcast on August 31, 1935**

**Plot:** Charles Urschel was an oil tycoon of the “Black Gold” era. Two armed men, Machine Gun Kelly and Albert Bates (who was already wanted by the F.B.I.), had broke in on the card playing couples at the Urschel home in Oklahoma City and kidnapped the wealthy host. As soon as word reached the Bureau that Urschel was being held hostage in Missouri, the F.B.I. joined the search. Agent Gus Jones (former Texas Ranger) had been pulled from a lead role investigating the Kansas City Massacre, to head-up the agency in this case.

**Trivia:** The characters of Machine Gun Kelly and Albert Bates were not credited for the accomplished kidnapping during this broadcast. Instead, Harvey Bailey, commonly known as the “Dean of American Bank Robbers,” was dramatized as the guilty figure. Over the years, it has been discovered that Bailey was not involved with the Urschel kidnapping, making this broadcast historically inaccurate to date.

#### **EPISODE #8 “THE CASE OF ‘MACHINE GUN’ KELLY”**

**Broadcast on September 7, 1935**

**Plot:** George “Machine Gun” Kelly was the bank robber and kidnapping desperado who gave the federal agents their colorful nickname, “GMen.” Kelly’s crime sprees would launch him to the prestigious status of “Public Enemy Number One.” In July of 1933, Kelly plotted the scheme to kidnap wealthy oil tycoon & businessman Charles Urschel for a large ransom. He became known as the mastermind behind several of the successful small bank robberies Kelly pulled off throughout Texas and Mississippi.

#### **EPISODE #9 “THE CASE OF THE TRI-STATE GANG”**

**Broadcast on September 14, 1935**

**Plot:** On September 29, 1934, Tri-State gang members Walter Legenza and Robert Mais shot their way to freedom from the Richmond City, Virginia Jail while

being accompanied to see their attorney. They shot two guards and mortally wounded a police officer. Police were ordered “shoot to kill.” On December 20, Mais, along with a band of robbers, held up a branch of the Philadelphia Electric Company and took \$48,000 in cash. Federal agents caught up with the two gangsters and captured them in New York. They were returned to Richmond, Virginia on January 22, 1935 and their executions were scheduled for February.

#### **EPISODE #10 “THE FLEAGLE FINGERPRINT CASE”**

**Broadcast on September 21, 1935**

**Plot:** Brothers Ralph and Jake Fleagle were constantly coming and going to the family farm, convincing their family that they had done well in the stock market. What no one knew was they were really a gang of gunmen who were terrorizing the western states. Historians estimate that the Fleagles and their gangs were responsible for 60% of the heists in and around Kansas and California during the 1920s. Jake Fleagle made one fatal mistake. He left a single fingerprint on the car of Dr. Wineinger, one of their victims, and the print was identified as belonging to Jake, who had served time in the Oklahoma Penitentiary.

#### **EPISODE #11 “THE CASE OF ‘PRETTY BOY’ FLOYD”**

**Broadcast on September 28, 1935**

Script written and completed on September 16, 1935.

**Plot:** Special Agent Raymond Caffrey, Detectives Hermanson and Grooms, Police Chief Reed, and their prisoner, Nash, lay dead. It was the bloodiest massacre of officers of the law in the history of American crime. Director Hoover mobilized a special squad to devote all of its time to bringing the murderers to justice. Attorney General Cummings announced that the atrocious challenge to law was accepted by the government – that Uncle Sam would not rest until the slayers were punished. Richetti and Floyd were the triggermen. Floyd was killed by the G-Men, Richetti was tried by court, sentenced and hanged.

**Trivia:** The Pretty Boy Floyd script was originally scheduled for broadcast on October 5. The reason

being, Adam Richetti, one of its main characters, was scheduled to be hung on October 4.

#### **EPISODE #12 “THE BOETTCHER KIDNAPPING CASE”**

**Broadcast on October 5, 1935**

**Plot:** One evening in 1933, as Charles and Anna Lou Boettcher returned home from a dinner party, they were accosted in their garage. Charles was held at gunpoint while another man passed a ransom note to Mrs. Boettcher. The kidnappers then sped away with Charles. The kidnapping was widely publicized locally and nationally. Charles was held for two weeks till the \$60,000 ransom was paid. The tracing of the kidnappers through the underworld to a barber shop, and Mr. Boettcher’s extensive knowledge of flight patterns helped police locate the house in rural South Dakota where they were able to apprehend the kidnappers (Sankey and Banghart).

#### **EPISODE #13 “THE CASE OF EDDIE DOLL”**

**Broadcast on October 12, 1935**

**Plot:** Orphaned as a boy, Eddie Doll grew up in a Chicago slum and started his criminal career as a car thief, before he went on to bootlegging, bank robbing and kidnapping. Doll was in company with “Machine Gun” Kelly on two crimes, the first was the kidnapping of Howard Woolverton, a South Bend, Indiana banker on January 27, 1932. Later, on November 30, 1932 Eddie Doll, along with a few other Chicago hoodlums (including Kelly), robbed the Citizen’s State Bank of Tupelo, Mississippi of \$38,000.

**Trivia:** Knowing he had something special soon after the premiere of *G-Men*, Lord enjoyed the fame his program received. “The tables were turned all right,” Lord publicly explained. “For the first time the public was seeing gangsters as they really are – drab cowards! The color and dash now had been usurped by the daring government men. The G-Men were giving all the thrills now.” The *G-Men* series rescued Lord from the plight in which he found himself after the failure of his world cruise on the “Seth Parker.”

#### **In Closing**

The series, however, lasted only 13 episodes before going off the air. Although the program went up to a Crossley rating of 22.5 at the end of ten weeks,

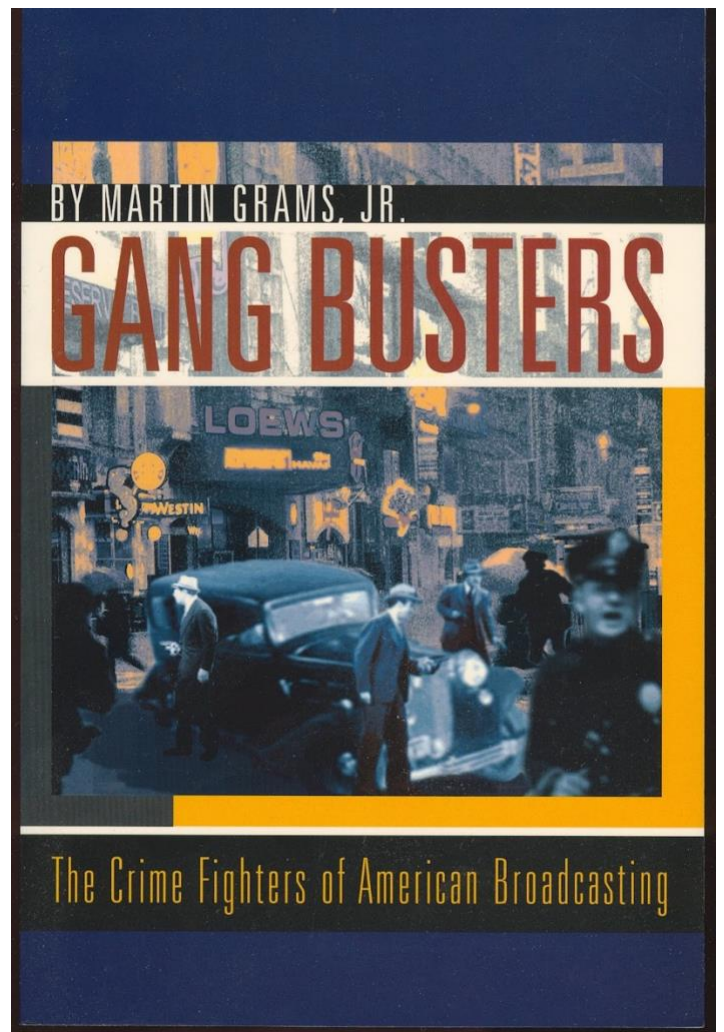


Chevrolet optioned to discontinue the program because William S. Knudsen, President of General Motors, insisted on sponsoring a musical program. As a result, *G-Men* was replaced by *The Chevrolet Show*, featuring Dave Rubinoff and his Orchestra. Hoover, however, was in favor of continuing with the series and a promise was made that there would be enough cases to satisfy the Lord office, even if they were closed case files rather than active ones. Lord could see that participation for the *G-Men* series was thinning out. Hoover couldn't let well enough alone. He wanted to control the story lines. The only problem was that Hoover had no dramatic sense and substituted scientific sleuthing for action and adventure.

Among Hoover's suggestions for future programs was one about "A day or week in the life of an Agent." For this parts of three or four good cases that have interesting sequences in them could be used and have the same Agent fictionalized as participating in all of them, thereby showing the diversity of crimes he is called upon to solve. Another suggestion Hoover made was "A Day in the Training of an Agent." In the classroom, the training school, gymnasium, rifle range, crime-scene room (in which there is a body on the floor, for agents to examine, take fingerprints, etc.), and exposition of a fake kidnap raid.

According to Helen J. Sioussat, "They are certainly liberalizing a lot, aren't they?" Hoover wanted to leave an image of the all-powerful "G-man" who hunted criminals and sleuthed with the latest technology which obviously appealed to the nation's need for a strong, active government during the Depression. Hollywood, radio, the press, and comic strips played on this new image of the government agent.

"During the last few weeks of the *G-Men* series," recalled Lord, "I became aware there were not sufficient F.B.I. cases and so I decided to change the title of the program and alter its form sufficiently to include police cases, district attorney cases, postal cases and all cases of law enforcement officers. As soon as I decided to make this change, I went to Washington and explained to Mr. Hoover why I wanted to make it. He was friendly about it, discussed it with me and



*Suspense*: “Knight Comes Riding”  
Reviewed by Denise Noe

The boisterous ringing of an alarm clock starts this *Suspense* episode that first aired radio waves on May 22, 1947. That wake-up noise appropriately sets the tone for what immediately follows. Our protagonist, Millie (Virginia Bruce), discusses the mundane chores typically necessary to start the day such as cooking breakfast, setting the table, making toast and coffee. Then her tone softens as she reflects, “Ten minutes – ten precious minutes to myself. I suppose every woman has some little pet vanity of her own. With me it’s my hair.” Then she tells us that husband Ed wants her to cut it as he considers long hair “unhygienic” and believes a woman her age should not be concerned about her appearance. “I spend ten whole minutes of each morning just brushing and combing my hair . . . and admiring myself in the mirror like any schoolgirl,” she tells us.

“Millie! Millie!” Ed (Wally Maher) calls out in an irritable tone. He brusquely asks for a particular suit and she tells him it has been taken to the dry cleaners. The tone is set: this is a marriage that has lost passion but has failed to settle into comfortable fondness. Instead, it’s just a matter of a wife sullenly performing household chores and a demanding husband providing financial support.

We soon learn that Millie’s nephew, Roger, has been staying with the couple while pursuing a college education. Millie frets that Roger has not yet come home that morning. Ed assures her Roger will return home when he feels like it. She tells Ed that she heard the two of them battling yesterday. He is dismissive but she pursues the subject, reminding him that there was blood on his shirt but Ed insists it was no big deal.

Ed says there is something wrong with the car so he will walk to work that morning. Then he scolds her about the canned preserves she has put on high shelves in the garage. He fears the cans could fall and “be the death of someone.” After Ed leaves, Millie tells us she did more mundane chores like washing dishes and feeding her pet canary. Then Millie goes to the garage to fetch the cans. Then she is shocked to see a hand sticking out of the car. It is Roger – dead. She runs screaming, loses consciousness, and awakens

surrounded by a milling, noisy crowd -- but in the comforting arms of a stranger. “It’s all right, Mrs. Anderson,” the man says soothingly. He tells her he is Duncan Shaw (Howard Duff) and she has fainted.



Virginia Bruce

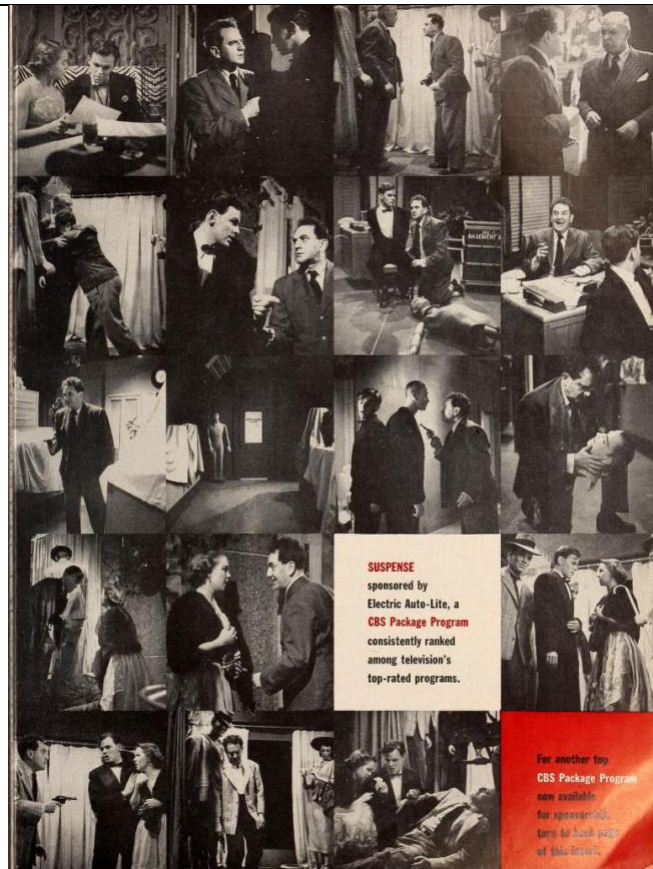
Doctors determine that Roger died from carbon monoxide poisoning but note unexplained wounds on his head. An inquest is held. At another breakfast Millie and Ed discuss the “open verdict” the inquest found. Ed defines it for Millie as meaning, “They don’t know how it happened.” It is “open” as to whether Millie’s nephew died of an accident, suicide . . . or homicide. The last possibility gives the story a chilly sense of foreboding.

Taking a basket filled with old junk toward the house, Millie runs into a youth she fails at first to recognize. He identifies himself as Duncan Shaw and offers condolences on the death of her nephew. He tells her he is unemployed. She notices his limp and assumes he is a jobless World War II veteran. Millie hires Duncan to perform gardening and repair work. Duncan appears an

unusually gentle young man with an appreciation for poetry as he reads a romantic sonnet to her. “Your hair is like the Princess Griselda,” he tells her. “She was a prisoner, too, waiting to be rescued.” The middle-aged Millie, trapped in a stagnant marriage, easily sees Duncan as a knight in shining armor come to save her.

Ed finds Duncan around his house and Millie explains that Duncan is gardening and doing other chores around the place. Later, Ed mentions that Millie is hardly paying Duncan enough to keep him around. He also suggests, “Maybe he’s smitten with the lady of the house. Millie’s boyfriend!” The remark is sarcastic and snarky – but not jealous. After all, the marriage is hardly one of passion.

Duncan reveals to Millie that his presence is not the happenstance it at first appeared. Years before, he, his brother Mike, and other “kids” – presumably teenagers -- had been playing in an empty warehouse. Yes, they were trespassing, but they were just kids playing. The group fled when caught and a man started shooting at them. A shot winged Duncan, causing a permanent limp. But the shooting left Mike dead. The man got away with it because, in Duncan’s words, “We were just kids and he was a big slob with a gun protecting the community.” The man he describes was Ed. “I



swore to kill him,” Duncan tells Millie. She realizes that is why Duncan has been around her so long but he assures her that, unexpectedly to him, “I fell in love with you, Millie.” Hearing Duncan’s tragedy and the role her husband played in it, Millie becomes instantly sure Ed also killed Roger. What will Millie and Duncan do? I will leave that for the reader to learn as a *Suspense* listener.

This episode of *Suspense* is as tense as the best of them but what makes it unusually memorable is the richness of emotion in the character of Millie. Events show her too morally flawed to be a true “heroine,” but she has none of the cold calculation of the femme fatale. Her self-described “vanity” combined with circumstance of an unappreciative husband and a marriage gone cold lends her character an unusual depth and makes her sympathetic -- even when her actions turn morally repellent. The motif of her pride in her “beautiful hair,” plus her foolish but common fantasies of a knight in shining armor, lend a special poignance to this episode that lingers long after it reaches its startling conclusion.

**SUSPENSE originates at KNX**

**...so does Romance of the Ranchos**

“SUSPENSE” biases the Man in Black. Millions of Thursday listeners shiver sideways at another thriller produced by that CBS-KNX master of mystery, William Spier—former producer of the *March of Time*, *Columbia Forum*, and now a movie director for MGM.

Yet without one indispensable tool for mystery production, all Spier’s brilliance and Hollywood’s finest stars couldn’t contrive the intense realism that made *Suspense* one of America’s favorite gonzo-flesh series. That tool is skilled sound effect, made to order for mystery stories. And KNX has the most perfectly equipped workshop in radio to put the final touches on the razor edge of...SUSPENSE!

In this same workshop—where 27 top trans-continental shows come into being—*Romance of the Ranchos* is polished with equal expertise for a local audience. At the command of its producer is every device of radio used on transcontinental shows. Small wonder every KNX local program becomes a fine piece of workmanship.

The drama of early California history is so well told on *Romance of the Ranchos* that the program has won praise from city and county schools for its unusual educational value. So, it worked so well for the sponsor that he’s brought it back for the second year.

That’s the way, again and again, with KNX shows. The network touch and quality is always there—not only in successfully sold *Romance of the Ranchos* but in other KNX productions now available for equally productive sponsorship. We’re also good at building shows for an advertiser’s special needs. KNX showmanship, prestige and skill are ready to go to work for you. All it takes is to have you ask us or Radio Sales.

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50,000 WATTS  
COLUMBIA OWNED

COLUMBIA’S STATION FOR ALL SOUTHERN CALIFORNIA

## REMEMBERING CHARLIE SUMMERS (1956 – 2020)

Charles F. Summers, III, age 64, of York, Pennsylvania, died peacefully on Wednesday, November 25, 2020 at UPMC Pinnacle Harrisburg. Known by family and friends as Chuck or Charlie, he worked for many years as an equipment operator for the York City Parks Department. He also owned and operated his own computer IT business and was the administrator of the *Old-Time Radio Digest*. At a time when the hobby needed communications and a transition to new collectors in the digital age, who was there? Charlie. He filled the need when others did not, would not, or could not even detect that there was a need. Remember radio scribe Elliott Lewis once had a coffee mug that said, "Where were you when the page was blank?" It was Charlie who picked up the baton when no one else did. That is the legacy he left behind.

Charlie was a great guy and a technical and digital pillar in the hobby of old-time radio. In the late 1990s and the turn of the new century, everyone in the hobby heard of Charlie Summers before they met him. And that was the irony that we later found out. Whether you knew Charlie Summers as the administrator of the *OTR Digest* or the coffee drinker who hung out at old-time radio conventions, we all benefited from his contributions.

In 1998, Charlie created the *Old Radio Digest* (which would be affectionately known as the *OTR Digest* and the *OTR Roundtable*), a listserv providing Internet users with a platform to communicate and exchange information regarding old-time radio programs. Primitive as "listserv" and dial-up may seem in today's social media world, this was difficult and dedicated work. Charlie confessed once that the internet served as a communication medium for personal relationships, which meant everyone with an opinion was bound to be more critical than praising. Such criticisms could be detrimental to the hobby so the role of an administrator meant extinguishing fires and serving as both judge and jury – which was bound to disappoint many users over the years and Charlie, sadly, took the heat by virtue of office.

Through the *OTR Digest*, fans of vintage radio programs who had access to the Internet were able to learn about clubs, newsletters, fanzines, the discovery of lost radio programs, and get contact information for collectors who bought, sold, and traded old-time radio. When Bill Pfeiffer, the maintainer of *old.time.radio Digest*, died as a result of an auto accident in September 1999, a number of people cooperated to move the Digest to Charlie's [lofcom.com](http://lofcom.com) website. He reveled in the joy of old-time radio, and it was his desire to use the Internet to expose old-time radio to the masses.

In an era before Facebook and Yahoo Groups even existed, the *OTR Digest* was the most popular discussion platform for anything related to old-time radio. Subscribers shared information and opinions, reviews and the latest news from the hobby. The *OTR Digest* is credited for having contributed to the ongoing success of the Friends of Old-Time Radio Convention and the Cincinnati Old-Time Radio Convention. It was in the *OTR Digest* that people learned about the annual fan gatherings, OTR clubs, newsletters, and discoveries from radio's Golden Age, thus widening the perspective of the hobby itself.

Charlie began listening to and collecting old-time radio in the late 1960s. He grew up watching 1960s television (especially *Star Trek*), relished the 1968 masterpiece *Night of the Living Dead*, enjoyed listening to *The CBS Radio Mystery Theater*, shared a deep appreciation for independent coffee shops, considered himself a guru with computers, disliked blog spammers, and embraced the prose of radio commentator Bob Edwards. For years Charlie insisted he maintained the largest collection of Bob Edwards radio broadcasts in the United States. There is no reason to doubt his claim.

It was his presence at the annual fan gatherings where we all came to know the "ol' curmudgeon" as he often referred to himself. With a jovial wit, wicked sense of humor and infectious laugh, no one could resist the charms of Charlie Summers. At one of the Cincinnati Old-Time Radio Conventions, Charlie bragged that he knew every George Carlin routine by heart and when challenged to recite one verbatim, he did so flawlessly. As a frequent attendee at old-time radio

conventions, Charlie became good friends with radio actors Harry Bartell and particularly Hal Stone, with whom he formed a close bond. For years Charlie debated going to conventions after the untimely death of Stone, questioning whether it was worth the travel to visit a hotel empty on friendship, in what he once remarked, “resembled a mausoleum.” But Charlie still went to conventions afterwards to see his friends and share some laughs.

For many years, at the Friends of Old-Time Radio Convention, Charlie could be found in the panels/seminar room handling the camera equipment to capture the events for preservation. More than once, he dismissed the notion that anything he did for the hobby was monumental, firmly believing that acting as an administrator for the *Digest* was merely a laborious, but happy, job. His work was acknowledged on more than one occasion as a recipient of both the Parley E. Baer Award and the Allen Rockford Award. But no greater acknowledgement can one bestow Charlie Summers than one particular year when he paid a visit to the Mid-Atlantic Nostalgia Convention. “We decided to have lunch together,” recalled Fred Berney. “Just walking from the dealer’s room to the hotel’s restaurant he was stopped by a number of people who treated him like a celebrity. I doubt if there are too many people in the OTR hobby who didn’t know the name Charlie Summers.”

Anyone who knew Charlie personally would attest that old-time radio came third in his list of accomplishments. His wife, Annie, and his daughter, Katie, were the center of his world. Annie was the handlebars to his bike and Katie was their proudest accomplishment. Together with his daughter they co-hosted their own Internet radio program and contributed entries for *Radio Rides the Range* (2014, McFarland Publishing).

For Charlie, the computer and the Internet was his universe. The brightest star in the digital sky may be gone forever, but his efforts to widen our perspective will never be forgotten. The *Old Radio Digest* was his legacy to the hobby, and we will forever be grateful.



Hal Stone (l) and Charlie Summers (r) enjoying some sun at an old-time radio convention in Cincinnati.

Feature These Famous Johnny Marks Songs Now!

Spinning and selling through the whole holiday season

Gene Autry's

“RUDOLPH, THE RED-NOSED REINDEER”

with

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78 rpm 38610 33 1/3 rpm 1-375 45 rpm 6-375

“WHEN SANTA CLAUS GETS YOUR LETTER”

with

“Frosty, The Snow Man”

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Columbia Records

First, Famous, Forever

## 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.

### XV. Program: Lone Journey

Broadcast Date: April 30, 1941 on WEAF-New York

Sponsor: Lava Soap

Suggested Title: A Day on the Ranch

Opening: "It is "a perfect spring day in Montana today....This is "'Lone Journey,' written by Sandra Michael. This story of a man's search for happiness and his lone journey through life is brought to you by Lava Soap." Then a commercial for Lava.

Summary: "When Wolf Bennett awoke this morning at the Spirit T Ranch in a lovely valley in Central Montana, he reflected upon his life in Chicago a year ago when he had no reason to doubt that his and Nita's marriage was happy." Wolf has recently received a letter from Nita which seemed to open the door to a reconciliation. Most of the episode involves a scene with Wolf, Sydney (a young woman whose relationship to Wolfe is not clear, but it is not a romantic one) and an old man who also lives on the ranch.

Conclusion: Another commercial for Lava. Then "Sydney sets out for Lewis Town, confident now that she will have her homestead in the valley where live the people she loves tomorrow on 'Lone Journey' This is the National Broadcasting Company, WEAF-New York."

Note: (1) The audio quality is only fair; (2) This is one of the few soap operas set in a western state other than California, and Sandra Michael was an acclaimed writer. She includes some nice pastoral descriptions of flowers, valleys and sublime perspectives.

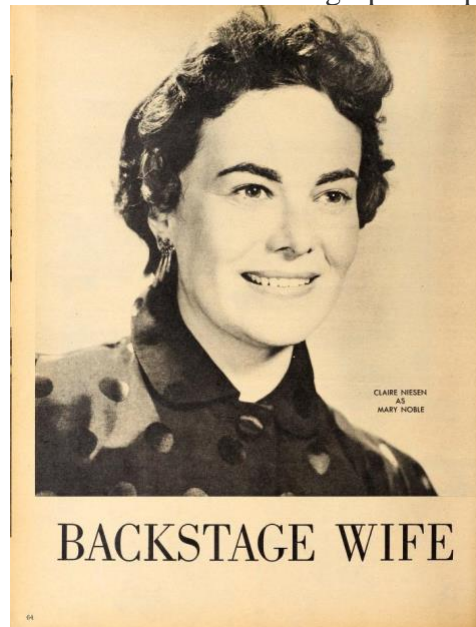
### XVI. Program: Backstage Wife

Broadcast: August 10, 1945; 4:00-4-15pm Eastern War Time. WEAF New York City. 660AM; NBC; Friday.

Sponsors: Haley's M-O, Engerine Cleaning Fluid and Engerine Shoe White

Suggested Title: The Portrait

Opening: "4pm G-R-U-E-N Gruen Watch time. Visit your Gruen dealer. WEAF-New York." Then s news bulletin describing the terms of Japan's imminent surrender which will end World War II. Then a commercial for Haley's M-O. "And now 'BackstageWife', the beloved story of Mary Noble. Now Mary Noble, war wife since her husband former Broadway star now Lieutenant Larry Noble of the United States Coast Guard, who is back in this country on a 30-day leave and is living with his family out at their home in Rosehaven, Long Island." The preceding sentence is breathless and lacks an independent clause. But I have reproduced it exactly as I heard it, and it does contain some good background information. Summary: Evening prior to dinner at Frederick Dunbar's mansion Greystone, a palatial home on Long Island Sound." Dunbar shows Mary and Larry a portrait that he says was painted almost twenty years ago of a nurse he loved and hasn't seen since then. The portrait looks exactly like Mary in a role she recently played as a nurse in the drama "Blackout." The Nobles gasp in surprise.



Conclusion: "Well, what [was supposed to be] a quiet evening in Mr. Dunbar's home has ended in a sudden and unexpected [way]. "Mary Noble, Backstage Wife' will be on the air again Monday at this same time. Ward Bond speaking for the makers of Energine Shoe White and Cleaning Fluid." Then a commercial for Bayer Aspirin. Notes: (1) Audio quality mostly very good; (2) A great episode full of mystery and ill omen.

### **XVII. Program: John's Other Wife**

Broadcast Date: 1939 (day and month unspecified)  
OTRR Library Episode Title: "Dr. Ferguson checks on John"

Opening: "And now for the dramatic story of 'John's Other Wife'"

Summary: Thirty-five year old John Perry is married to Elizabeth, who is pregnant. But he also seems to be in love with Marina, "a beautiful foreign decorator." John and his partner Ridgeway Turrell own the Perry Department Store. Turrell recently fired one hundred employees and they subsequently rioted and stoned John, who now "lies ill [at home] with an ugly gash in his head." A delegation of the employees, led by "a man named Timmons" come to the home with a baby carriage as a gift because "Elizabeth it was who rehired the employees and persuaded the now-repentant Ridge to clear John of any blame."

The most dramatic moment comes when John, delirious with fever, calls out "Marina, come to me. I want you. I need you!" Elizabeth reacts to this by feeling sick and fearing that she will lose the baby.. Dr. Ferguson is downstairs and Elizabeth is growing frantic. Can she get to him in time for him to prevent her losing the baby?

Notes: (1) Music and commercials have been deleted; (2) The audio quality is surprisingly good; (3) There is a moment of humor when the patient Dr. Ferguson, exasperated by Elizabeth's hysterical raving, basically tells her to shut up; (4) This episode might be worth having in one's collection because I think it is the only one that has survived.

### **XVIII. Program: Judy and Jane**

Broadcast Date: 1953: Date and month unspecified but probably a Friday based on the announcer's comments at the conclusion.

Sponsor: Folger's Coffee

Episode Title: "Joyce Defends Pam" is the title found in the OTRR Library for this same episode.

Opening: A Folger's commercial.

Summary: Reginald, Jane and Joyce (Jane's daughter, probably a teenager) are having dinner at "a fashionable restaurant." Jane is finishing her soup, and the three of them await the lobster and the return of the orchestra so that Reginald can dance some more with each of his companions. Joyce is secretly in love with Reginald, which is why she did not invite her boyfriend Chuck Redding to have dinner with them.

Joyce's friend Pam, who is in an adulterous relationship with a married man named Eddie Sanders, comes in with him. Pam and Joyce go into the restroom to powder their noses and Pam asks whether Joyce plans to marry Reginald.

Conclusion: "So Joyce openly confesses that she is torn between wanting Reginald for herself and the guilt feeling of deliberately having to steal him from her own mother, With someone like Pam Gardner prodding her, will Joyce smother that guilty conscience and go ahead with her ruthless plans, or will she stop before it's too late? Join us next week as Pam suggests some drastic steps and things begin to happen in our story of 'Judy and Jane.'"

Then another Folger commercial.

Then "This transcribed adventure of 'Judy and Jane' is brought to you by The Folger Coffee Company. We'll be back with you on Monday. Until then, this is Jack Brinkley bidding you goodbye for Folger's Coffee: there's a mountain of flavor in every spoonful."

Notes: (1) Good audio quality, but with some static. Every word can be heard distinctly with concentration; (2) It is surprising how good this episode is. Some of the soap operas like this one, "Bright Horizon" and "The Story of Mary Marlin," of which only one or two episodes have survived, are good enough to make you wish that more will someday be discovered.

## Radio 100 Years Ago

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



Singing Into the Wireless Telephone—Miss MaFalle Burch, Brilliant Young Coloratura, Radiophoning a Private Concert for Her Brother at Sea on the Submarine F2

*Wireless Age*, December 1920

**P**ROBABLY the most unusual "sandman" program ever given for a group of children anywhere took place at the Children's Hospital, when songs and music came out of the "clear sky" via the wireless telephone.

Directors Roth and Partington of the California Theater planned this treat for the little "shut-ins" through the courtesy of Ellery Stone of the Lee De Forest Radio Company. A special receiving station and Magnavox were installed at the hospital for the event.

*Pacific Radio News*, December 1920



*Wireless Age*, November 1920



Dr. C. B. Wells, the Original Radio Preacher.

**Y**E olden time circuit preacher in Kansas who rode from parish to parish, little dreamed that twenty years hence his more modern followers would step to the radio transmitter, close the switch and for twenty minutes preach to a greater number of listeners than his complete circuit preaching ever reached. Even the average layman, quite well read in scientific subjects, does not always realize the wonderful strides made in radio telephone and telegraph research work.

### THE FIRST AND ORIGINAL "SKY" PILOT

From my private station in Wichita, Kansas, there is transmitted every evening, at a specified hour, such radio news and data as may be of interest to the local amateur and experimenter. On a certain Sunday evening in May, as I sat in my station ready to send out my evening "QST," Dr. C. B. Wells, who by the way, is teacher of Bible at Fairmount College as well as pastor of the Fairmount Congregational Church, chanced to pass, droopt into the station, took me to task for not having attended morning service, and then there suggested that the use of the radio station on the Lord's day should henceforth be devoted to the Lord's work. I immediately took down Dr. Wells' sermon and transmitted it to the hundreds of stations within hearing; and it has now become an established practice to send out these sermons every Sunday evening at 7:30. Letters of appreciation addressed to the "Radio Preacher" and the "Wireless Parson" have been received from all parts of the middle west.

A jeweler located in a small town in northern Kansas, where little ever occurs to disturb the country folk, goes to his store every Sunday evening, copies the sermon on his jeweler's receiving set and posts it on a bulletin board in front of his store where a goodly number of non-church-going people gather to read the Doctor's sermon.

*Radio News*, November 1920

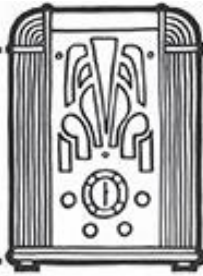


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  - *Founded and managed by Bob Burnham, Detroit based broadcast engineer, and host-producer of "Radio Vault" on WHFR.FM 89.3*
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Created in 1984, the Metro Washington Old-Time Radio Club is the second 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](http://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 134:

*Gordon MacRae Show* 49xxxx 1st; 'The Rif Song'. The 1949 Christmas Seal Campaign.mp3

*Jack Smith Show* xxxxxx xxx 1st; Bye Bye Baby. Guest, Dinah Shore. Frank De Vol AHO. AFRS #747.mp3

*Let's Have A Party* xxxxxx xxx 1st Game- Shoe, Shoe Baby.mp3

*New Baby Snooks Show* 460324 Uncle Smedlow Has Lost His Gold Mine (Bob Hope 139 Replacement Show) (SSV-3-27-1 & 2) AFRS.mp3

*Oscar Brand Show* 610331 xxx 1st; Christ Church Bell, Guests New Lost City Ramblers AFRTS#19.mp3  
*Oscar Brand Show* 610404 xxx 1st; 'Abe Lincoln' AFRTS#21.mp3

*Oscar Brand Show* 610407 xxx Starts With Interview With Sin (Part 2 Only) AFRTS#20.mp3

*Oscar Brand Show* 610421 xxx 'Folk Songs of Canada (Part 1 Only) AFRTS#22.mp3

*Oscar Brand Show* 610505 xxx 1st; I Don't Care Where They Bury My Body AFRTS#24.mp3

*Police Athletic League* 461207 xxx Guest - Frankie Buchet (64-44).mp3

*Police Athletic League* 470104 xxx Guest - Joe DiMaggio (64-44).mp3

*Police Athletic League* 470123 xxx Guest - Norman 'Babe' Young (64-44).mp3

*Police Athletic League* 470621 xxx Guest - Pat O'Brien (64-44).mp3

*Redd Evans Club Time* 43xxxx 1st; Mean To Me. Singer, Kayla Raynes.mp3

*Redd Evans Club Time* 43xxxx 1st; You Made Me Love You. Singer, Kayla Raynes.mp3

San Francisco War Chest Program 431015  
Appeal to Fund Victims of Nazi Oppression.mp3

Screen Guild Theatre 461104 [Lady Esther Players] 207 Experiment Perilous.mp3

Soft Lights and a Serenade 441218 [Audition] 1st; East of the Sun. [Granat Jewellery] NBC Blue.mp3

Spotlight Bands 639 450403 1st; 'Saturday Night is the Loneliest Night of the Week'. Eddie Oliver AHO. AFRS.mp3

Spotlight Bands 640 450404 1st; 'Take the A Train'. Bob Strong AHO. AFRS.mp3

Spotlight Bands 862 460621 1st; 'Loveless Love' Harry James AHO. AFRS.mp3

Spotlight Bands 863 460624 1st; 'They Say That Falling in Love is Wonderful'. Guy Lombardo AH Royal Canadians. AFRS.mp3

This Is War 420221 02 The White House And The War - Paul Muni, Narrator (MS 086734&5).mp3

This is War 420228 03 Your Navy with Fredric March and Douglas Fairbanks Jr. (MS 086591&2).mp3

Tide Show xxxxxx xxx 1st; Old McDonald Had a Farm. Guest, Margaret Whiting. Frank De Vol AHO. AFRS #748.mp3

To The Rear March 4xxxxx 032 Excerpts from Fred Allen 460414 and Jack Benny 440227 (192-44).mp3

Torch Hour 640731 1st; 'Last Night When We Were Young'. Host, Franklyn MacCormack (64-44).mp3

Treasury Salute 460128 313 Mirror of the Mind (192-44).mp3

Treasury Salute 460129 312 Special Train (192-44).mp3

Treasury Star Parade 001 42xxxx 1st; Pledge of Allegiance. Robert Montgomery, MC. Re-Issued as program #87.mp3

Treasury Star Parade 020 42xxxx 1st; Bless This House. John Garfield Reads 'The Jarvis Bay'. Re-Issued as program #88.mp3

Treasury Star Parade 033 42xxxx Selections from Gershwin's 'Porgy and Bess'. MC, Henry Hull. Re-Issued as program #99 (64-44).mp3

Treasury Star Parade 035 42xxxx Selections from Showboat. MC, Henry Hull. Re-Issued as program #100 (mx G-3271-P) (64-44).mp3

Treasury Star Parade 073 42xxxx Sophie Halenczek's Greenhorns (64-44).mp3

Treasury Star Parade 074 42xxxx 1st; Save the American Way. Harry James AHO (64-44).mp3

Treasury Star Parade 075 42xxxx 1st; The Freedom Road (Sung by Kenneth Spencer) I Am an American (64-44).mp3

Treasury Star Parade 076 42xxxx 1st; Tangerine (Sung by Jimmy Saunders). Guests, Harry James AHO (64-44).mp3

Treasury Star Parade 098 42xxxx Phyllis Thaxter Stars in 'Beyond Recall'. MC, Fulton Oursler Recall (mx G-1898) (64-44).mp3

Treasury Star Parade 101 42xxxx Orson Welles Stars in 'The Chetniks'. MC, Vincent Price) (mx G-1897) (64-44).mp3

Treasury Star Parade 122 42xxxx 1st; Once I was Young. John Nesbitt Discusses 'Mein Kamf' (mx G-1941-P) (64-44).mp3

Treasury Star Parade 123 42xxxx 1st; Rhapsody in Blue. Edward Arnold Tells the Story of George Gershwin (mx G-1951-P) (64-44).mp3

Treasury Star Parade 146 43xxxx 1st; Oh, Suzannah. 'Our Country, with Lanny Ross. Re-Issued as Program #202 (repeat of #146) (192-44).mp3

Treasury Star Parade 164 430308 1st; Life is Fine With My Baby on the Swing Shift. Bobby Sherwood AHO (64-44).mp3

Treasury Star Parade 165 430308 Nancy Kelly and James Monks Star in 'They Also Serve' (64-44).mp3

Treasury Star Parade 166 430315 1st; Poor Little Rich Girl. Bobby Sherwood, Lucille Linwood (64-44).mp3

Treasury Star Parade 179 430412 1st; Tramp, Tramp, Tramp. The Music of Victor Herbert. Re-Issue of program #302.mp3

Treasury Star Parade 191 43xxxx Malcolm Meachum's Adaptation of ' Beyond Recall' MC, Fulton Oursler (192-44).mp3

Treasury Star Parade 192 43xxxx MacKinlay Kantor's 'Happy Land' (With a 'Distinguished Cast')(192-44).mp3

Treasury Star Parade 195 430503 The Aldrich Family- Selling Christmas Cards for a Bond Drive (etched 430503) (192-44).mp3

Treasury Star Parade 196 430503 Betty Garde Stars in 'They Marched at Dawn' (192-44).mp3

Treasury Star Parade 201 430517 1st; Johnny got a Zero. MC, Sammy Kay AHO. Re-Issued as Program #304 (192-44).mp3

Treasury Star Parade 207 430531 1st; That Old Black Magic, by Kenny Baker. Re-Issued as Program #320 (192-44).mp3

Treasury Star Parade 207 430531 1st; That Old Black Magic, by Kenny Baker. Re-Issued as Program #320.mp3

Treasury Star Parade 208 430531 Intro by Mrs. Eleanor Roosevelt. 'This is America', with Fredric March (192-44).mp3

Treasury Star Parade 211 430607 1st; You'd be So Nice to Come Home to. Guest, Frank Parker. Re-Issued as Program #315 (192-44).mp3

Treasury Star Parade 212 430607 1st; Brazil. Guest, Frank Parker (192-44).mp3

Treasury Star Parade 219 430628 1st; People Will Say We're in Love. With Frank Lovejoy and Gladys Tell (G-6523) (430704 hw).mp3

Treasury Star Parade 220 430628 1st; No, No, No. Gladys Tell, and Johnny Messner AHO.mp3

Treasury Star Parade 269 430926 1st; Oklahoma, with Joan Roberts and Alfred Drake (mx G-6598) (64-44).mp3

Treasury Star Parade 270 430927 3rd Bond Drive. Blondie and Dagwood Bumstead Visit a War Bond Auction (64-44).mp3

Treasury Star Parade 301 431203 Voyage ['Old Ironsides' sets Out to Fight the Nazis!].mp3

Treasury Star Parade 319 440114 'Feature Story', with Frank Lovejoy and John Gibson.mp3

Treasury Star Parade Special 430301 1st; Over There. 'Fighting Fathers', with Frank Lovejoy (64-44).mp3

Truth Or Consequences 431218 1st; Contestant, Jerome Widenmann, Diapers a Pig. AFRS #8 (SS 12-25-1 & 2).mp3

Voice of the Army 49xxxx 463 Off the Record. Guests, The Spotlighters (192-44).mp3  
Voice of the Army 49xxxx 464 Operation Citizenship, with HV Kaltenborn (192-44).mp3

Weird Circle 430819 007 What Was It.mp3  
Weird Circle 430930 013 The Man Without a Country.mp3  
Weird Circle 431007 014 Dr Manette's Manuscript.mp3  
Weird Circle 431205 021 The 415 Express.mp3  
Weird Circle 440101 025 The Heart of Ethan Brand.mp3  
Weird Circle 440414 031 Wuthering Heights.mp3  
Weird Circle 440526 037 The Werewolf.mp3  
Weird Circle 440729 043 The Bell Tower.mp3

What's Your Idea 410420 1st; And the Band Played On. Host, Nelson Olmsted. WMAQ Aircheck.mp3

Women & Children First 410206 [NBC Drama by Irving Gainor Nimand] Sherman Captures Roscoe.mp3

Words at War 440919 064 The Time for Decision (Sumner Welles) & U.S. War Aims (Walter Lippmann).mp3

Words with Music xxxxxx #1679 1st; 'There's No You. Organ by Hilton Spaninger AFRS.mp3

Words with Music xxxxxx #1680 1st; 'Daisies'. Featuring Howard Culver, Martha Shaw & Hilton Spaninger AFRS.mp3

Words with Music xxxxxx #1681 1st; The Last Time I Saw Paris. Hilton Spaninger at the Organ AFRS.mp3

Words with Music xxxxxx #1682 1st; Poem- 'Song of Incense'. Featuring Frances Gifford & Hilton Spaninger AFRS.mp3

Words with Music xxxxxx #1683 1st; 'The Lamplighter's Serenade'. Organ by Hilton Spaninger AFRS.mp3

Words with Music xxxxxx #1684 1st; Poem- 'The Spring Returns'. Featuring Don Randolph & Hilton Spaninger AFRS.mp3

World of Folk Music (SSA) 6xxxxx 188 1st; 'There Was an Old Lord'. Oscar Brand with The McGee Bros &

Arthur Smith.mp3

World of Folk Music (SSA) 6xxxxx 189 1st; 'The Hind-Part of a Mule'. Oscar Brand, with The Tripjacks.mp3

Yarns for Yanks xxxxxx 043 Hot Piano. Frank Alexander The Great Alexander The Great, Kay Kyser.mp3

Yarns for Yanks xxxxxx 044 Air Circus. Frank Graham (H-13-44).mp3

You are There 471214 009 The Assassination of Abraham Lincoln at Ford's Theatre (32-22).mp3

You are There 490320 068 The Rise of Alexander The Great 3. Mutiny in India, September 326 BC AFRS (64-44).mp3

You Bet Your Life 500531 096 Secret Word - Book.mp3

You Bet Your Like 540407 245 Secret Word - Face.mp3

Your Hit Parade 450630 xxx 1st; 'You Belong to My Heart' (#8). #1 Sentimental Journey (L. Tibbet) AFRS#141 (192-44).mp3

Your Playhouse of Favorites 4xxxxx 027 Therese Raquin, by Émile Zola (192-44).mp3  
Your Playhouse of Favorites 4xxxxx 028 Silas Marner, by Mary Ann Evans (192-44).mp3

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