



# OLD RADIO TIMES

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## Carlton Moss: The Man Behind Peak Dramatic Black Radio Ryan Ellett

### The Golden Age of Black Dramatic Radio

The era of radio drama widely included diverse genres that are now associated with television such as sitcoms, soap operas, lavish motion picture adaptations, and noir detectives in addition to the news, sports and music that modern listeners would find familiar. Commonly called the Golden Age of Radio by hobbyists who still track down, collect, and listen to these close to century old broadcasts, this period lasted approximately from 1926 with the creation of the National Broadcasting Company (NBC), the first network of local stations across the country, to 1962 with the final broadcasts of *Suspense* and *Yours Truly, Johnny Dollar*, two of the last scripted network dramas. These years represent the period during which scripted radio series with and without recurring characters and storylines, were found across the radio dial throughout the entire day.

Within that span was yet another, shorter Golden Age of Black dramatic radio which lasted approximately eight years, from 1927 to 1935. This era began with the first known Black variety program called *The Pittsburgh Courier Hour* (renamed *The Floyd J. Calvin Hour*) in 1927 and continued on with *The Negro Achievement Hour* in 1928. Episodes of these series were listed in radio schedules as far away as Grand Junction, CO, San Angelo, TX, and

Miami, FL, allowing Black listeners in many regions east of the Rocky Mountains to hear presentations of Black fraternal groups, business organizations, and university clubs.

Jack Cooper’s *All-Negro Hour* premiered in 1929, offering listeners news announcements, interviews, music records, live music, and dramatic sketches, some of which included characters named Luke and Timber, possibly the first storylines on the airwaves penned by a person of color. An offbeat program spoofing an inept opera company called *Alpha and Omega Opera Company de Luxe* featuring an all-Black cast led by J. Rosamond Johnson ran in 1930 as did a Baltimore version of *The Negro Achievement Hour* (*The Baltimore Achievement Hour*). 1930 also saw the historic debut of Carlton Moss’ *Careless Love*, the first recognized African American-created anthology dramatic series. The program will be explored in depth below.

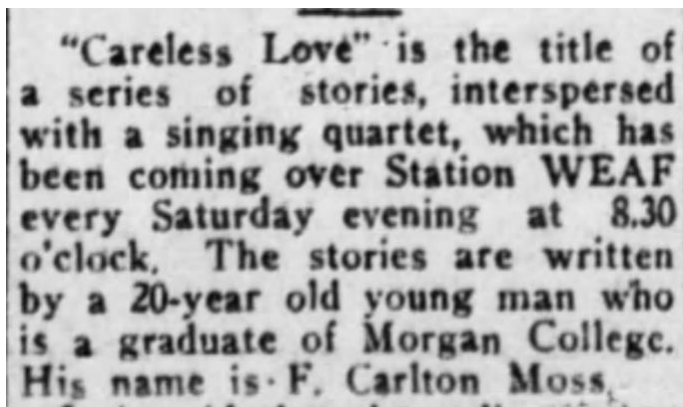
By 1932 there were at least two programs on the air aimed at youths of Color, the *Colored Kiddies’ Radio Hour* (WPEN) and the *Standard Theatre’s Kiddies Radio Review* (WDAS), both from Philadelphia. Business news of interest to Black listeners was the topic of the *Negro Business Hour* (WCBM) while current events were the center of the *National Negro Forum* and *Negro Forum Hour* (both WEVD). *Beale Street Nightlife*, a comedy-drama, added to the scripted storyline options for Black listeners.

The Golden Age of Black Dramatic Radio peaked in 1933 with a pair of Black series offering stories directed at Black

audiences, both running on the two major networks, NBC and CBS. The first was Moss' sophomore series *Folks from Dixie* which will be described further in this article. The second, *John Henry, Black River Giant*, was based on the Roark Bradford novel of the same name. The Puerto Rican-born actor Juano Hernandez both adapted the book and hired a number of seasoned Black actors for the series. This moment represents the last time two weekly dramatic programs scripted by Black writers and employing primarily actors of Color could be found on network radio simultaneously. The third of Moss' dramatic programs, which will be outlined later in more detail, was *Meetin' House*, debuted in 1934. The following year, 1935, witnessed the premieres of some Harlem-centric programs, *Muddy Waters* (a dramatic serial later changed to *A Harlem Family*), *Harlem on Parade* (music), and *Man About Harlem* (current events).

Unfortunately, just as quickly as Black-created radio made its flourish on the air, so it soon faded. Black radio found itself in a self-defeating cycle. As advertising agencies targeted more and more programming at the vastly larger White audience, Black listeners found less and less content that directly appealed to them. Thus, as Black listeners tuned out, their already-small audience share shrank, giving decisionmakers even less reason to create programming especially for them. Not until after World War II would dramatic radio witness a comparable level of Black-created broadcasts.

Central to understanding the role of programming made by creators of Color for listeners of Color is placing the dramatic radio works of Carlton Moss within these historical contexts as well. Moss is primarily remembered for his film work during and after World War II and secondarily for his work during the 1930s with New York theater groups. Yet for six years, from 1930 to 1936, Moss scripted, cast, and performed in three separate series that told Black listeners the stories of Black people while using predominantly Black performers. Further, these series were aired over NBC's two networks, the Red and Blue, reaching a potential audience of many millions from the East Coast to the Rocky Mountains. Without question, at this time Moss must be regarded as the most prolific writer of Color of



From *New York Age*, December 13, 1930

dramatic radio programs during this period, not to be surpassed until Richard Durham entered the industry the following decade.

#### Carlton Moss

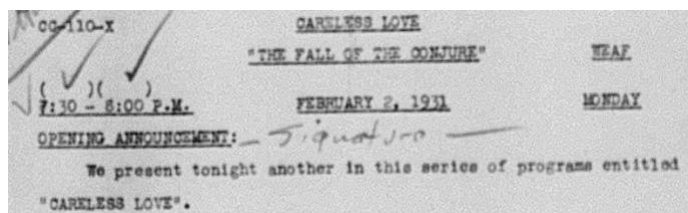
While Floyd Calvin is likely the man who kicked off the Golden Age of Black dramatic radio and Jack Cooper is often considered the founding father of popular, commercial Black programming (responsible for 1/6<sup>th</sup> of WCBS' air time by 1935), no one deserves more recognition as the founder of Black dramatic radio than Carlton Moss. He is the through line running from his known debut and his first original production on the medium, both in 1930 during the ascent of this era, to the Age's waning in the mid-1930s during which his final ongoing series and one-off productions were aired. With Moss' unremarkable upbringing and lack of industry connections as he broke into radio, there is no better example of how commercial broadcasting was still so wide open to almost anyone during this early period, even as the networks grew and the industry as a whole was increasingly commercialized and wildly profitable.

A native of Newark, New Jersey, and later a student at Baltimore's Morgan College (now Morgan State University), Carlton Moss was active in dramatic stage productions during his collegiate years. Some of his college credits include appearances in "Aaron Boggs, Freshman," "The Goose Hangs High," and "Nothing but the Truth." In the spring of 1929 Moss traveled to New York City with an acting troupe for a series of fundraisers and he returned permanently that fall and got work with a performing company using Harlem's Alhambra

Theater as its home base. This move would lead directly to nearly a decade in radio.

In early 1930 Moss found himself on *The Negro Art Group Hour*, a weekly African American broadcast that focused on Black artists and their work. Aired over New York's WEVD, a station run by the Socialist Party of America and memorializing the initials of the popular Socialist leader Eugene V. Debs, the *Art Group Hour* premiered at least by February 1928, thus trailing the debut of *The Pittsburgh Courier Hour* by just a few months. Among its many guests during a thirty-month run were notable Black thinkers and activists including Ira de Augustine Reid, Pierce McNeil Thompson, and Helmsley Winfield. In what is believed to Moss' first-ever radio appearance, he was heard on May 25, 1930 along with the Morgan College Dramatic Club to discuss intercollegiate dramatics.

Between May and November 1930 Moss then managed to convince the station manager of WEA, the center of radio's premier network chain NBC Red, to authorize Moss to write and cast his own thirty-minute drama program. How Moss made this happen is a mystery; One newspaper clipping simply said his script submissions to NBC stood out from among 200 other entries, earning him a shot at his own series. Whatever combination of his acting background, air experience, charisma, and personal connections to WEA insiders, achieving this opportunity stands as an incredible feat.



Granted a half hour to fill every week, Moss had a considerable task before him. There are no known regularly scheduled Black-created serious drama programs on radio before this time that could have been used by Moss as a template to show potential commercial value. Further, Moss himself seems to have been in his early 20s (with a commonly cited but unverified birthdate of 1909) and, being freshly arrived in New York, would seem to have had little name recognition in the wider Black arts community beyond his time with the Alhambra theater troupe.

Historians can only hope further details of the behind-the-scenes creation of this program eventually are unearthed.

So, without an established show template to use as inspiration and without a pool of experienced Black radio actors from which to pull, Carlton Moss charged ahead with writing and casting a first-of-its-kind series that would be heard over the largest, most prestigious radio network. Practically out of thin air Moss created *Careless Love*, the first ongoing series of serious stories created specifically for listeners of Color by creators of Color.

*Careless Love*, was advertised as stories based on “themes . . . suggested by W.C. Handy’s ‘blues’ and Negro plantation life.” The title *Careless Love* was borrowed from a traditional song that had been adapted by various blues musicians in recent decades. Episodes opened with: “These are stories of Negro life in the South – stories of yesterday and today – simple stories that throb with heartbeat and emotion – the character and feeling of negro people, written by a negro pen. Each week we offer a new story of “CARELESS LOVE.” While not taking a direct swipe at the wildly popular *Amos ‘n’ Andy* radio program that in 1930 was reaching its apex, the *Careless Love* opening clearly sets itself apart by emphasizing its rural Southern setting (against the Harlem setting of *Amos ‘n’ Andy*), claiming its stories had “heartbeat and emotion” (versus *Amos ‘n’ Andy*’s comedy and melodrama), and highlighting the authenticity of *Careless Love*’s stories that came from the mind of a writer of Color (compared to the writing of Charles Correll and Freeman Gosden, the White men who wrote and portrayed the title characters of Amos Jones and Andrew Brown, and who were widely known to be White by the listening public).

Contemporary accounts of the series don’t give insight to the behind-the-scenes staffing of *Careless Love*, it’s reasonable to surmise the directors, producers, sound artist, etc. would all have been NBC staff and thus White. The announcers, including Milton J. Cross, Alwyn Bach, John S. Young, and Alois Havrilla, were White. But Moss did assemble a largely Black cast, many of whom became staples of his productions for the entirety of his NBC run through the mid-1930s. Those who have been identified include Georgia Burke, Inez Clough, Georgette Harvey, Richard Huey, Wayland

Rudd, Edna Thomas, Ernest Whitman, and Frank Wilson. Of the group, Burke, Whitman, and Wilson went on to long careers in dramatic radio, likely due to these early opportunities with Moss. Also among the cast were Eva Taylor, Clarence Williams, and the Southernaires, musicians and singers who were noted for doing some acting in addition to their musical responsibilities. The Southernaires continued to be regulars on NBC for many years to come and even made their own foray into Civil Rights demonstrations on their shows that created heat with the network.

Sadly, the exact content of nearly all *Careless Love* episodes remains elusive for now. Only a handful of episode descriptions have been discovered in period newspaper accounts and only two scripts have so far been retrieved from the NBC archives located at the Library of Congress.

One full script (episode 10) has been retrieved from the week of February 2, 1931. Entitled “The Fall of the Conjure,” it originated from NBC’s New York affiliate WEF and aired from 7:30 to 8:00 p.m., a plum Monday evening timeslot. The opening scene, set by a narrator rather than sound effects as would be more common in later years of the dramatic radio era, is an unspecified Southern location. A “rickety old wagon” pulled by an “ancient horse” and driven by an old man – Uncle Ned Benson (played by Rudd) – creaks down the road. There is singing that fades out, likely provided by the afore-mentioned Southernaires but not specifically credited in the script.

Interestingly, the script is written phonetically so the actors would know exactly how Moss wanted the words and lines read, and it followed the pronunciations that would become associated with many Black radio characters for the rest of era of dramatic radio. These lines spoken by Uncle Ned from the opening page are representative of the writing:

“Hey dere, Verbena! Giddyap, yo’ ol’ Verbena hoss! What’s de mattah wid yo’? Why yo’ stopping heah? Ain’ no place to lay down an’ quit. We got a ways to go!” While demonstrating vocabulary that was used to indicate a typical of rural characters (“giddyap,” “hoss”), other speech patterns such as speaking “yo’,” “ain’,” replacing /th/ with /d/ (“dere,” “de,” “wid”) and dropping most final /r/ sounds altogether (“mattah,” “heah”) were almost uniquely attributed

to Black characters in the dramatic radio era. In this author’s experience looking at dozens of early 1930s scripts for different series, these specific spellings of pronunciations were common, especially with characters using a rural or foreign dialect. A line spoken by Amos Jones from a January 26, 1931 *Amos ‘n’ Andy* script reveals almost the same dialect cues: “De only thing wrong is, dat we got de wrong kind o’ store fo’ yo’.” This suggests, as does detailed review of *Amos ‘n’ Andy* scripts by Elizabeth McLeod, that the caricatured speech patterns associated with characters of Color on the radio were already established by 1930 – only four years into the network period – and were deemed necessary even by a Black writer to convey Black-ness to listeners.

This opening scene of an ornery horse refusing to go further is used to set up the main story, a tale related by Uncle Ned while everyone else on the now-immobile wagon listens in interest. This tale-within-a-tale is set on a plantation, a very real symbol to the millions of Black people both living in the Southern United States or having moved from there during the then-ongoing Great Migration. A large number of potential listeners (detailed listener demographics are scarce for radio programming of this time) would still have direct memories of the last years of slavery in the United States or be no more than one generation removed from it.

Two young Black men are vying for the position of foreman for the now open spot. In an attempt to impress his girlfriend, Lessie (played by Eva Taylor), Joe Stevens (played by Moss) earns the job. Interestingly, upon telling Lessie about the new job, Moss puts these words in Joe’s mouth: “Lessie, Ah doan keer none ‘bout thi heah job fo’ mahse’f. Ah jes’ soon be shiftless and’ ‘sleep in de sun all day. Ah jes’ done try to git de job so’s you’d lak it, Lessie.” At first glance it seems strange that Moss turn one of his own characters into the lazy Black male stereotype. However, by employing the standard dialect for Black characters employed across the medium and by establishing a melodramatic background for his story, Moss may have been counting on a considerable amount of the listening White audience tuning out by this point in the episode. This would allow Moss to fill his story with a range of Black characters, including one who happened to overlap with the “shiftless” Black

character reliably used by White radio scriptwriters, because the other characters of Color could be used to fill out the wider lived experiences of the remaining Black listeners.

Joe's attainment the foreman's job comes at the expense of Ben Johnson (played by Frank Wilson), another young Black man who feels spurned by Lessie, sets up a looming conflict for the story. Simmering in anger Ben leaves to find Aunt Jennie (Rose McClendon), the "Conjure Woman," who he pays for a powder of ground up snake and roots that will bring bad luck, or "a conjure," upon Joe. She warns Ben, however, that the conjure will only cost Joe his job or his girl, Lessie, not both. If Ben tries to use the conjure for both, the "conjure gwine turn on yo', an' bring yo' trouble" Aunt Jennie mutters. Sure enough, Ben overreaches and tries to steal Lessie from Joe after his loss of the plantation foreman job. A brief but violent altercation leads to Ben's fatal fall from a bridge.

The "Conjure Woman" is a fairly middle-of-the-road story that fit squarely in the formula of creepy tales of the era; it was not a scary tale per se and did not include any instances of grisly violence. When it seems like the villain is on the verge of success a small twist leads to his demise and the clean victory of the hero, Joe. The most startling aspect of the entire episode is not a surprise swerve at the finale or a memorable character but rather that Moss told a fairly pedestrian story that would have fit on any number of dramatic anthology programs but filled it instead with Black characters played by professional Black performers. Joe, Lessie, Ben, and Aunt Jennie had unique goals, personalities, and motivations which in some small way could reflect an aspect of the daily life of their Black listeners. He didn't feel the need to create an outlandish story that would have instantly set the Black-led story as somehow "exotic" or "other."

Tobi Kassim has shared scans of a few pages on Yale University's website of the subsequent week's (February 9, 1931) episode entitled "Tinsel Preferred," which also happens to be one of the few episodes reviewed in the newspapers. In it a woman named Lottibell has joined a travelling vaudeville show and seemingly left Tom, her boyfriend or husband, behind. She later returns to the farm on which Tom has been toiling only to discover he's had to have a leg amputated. This prompts Lottibell

to return to her vaudeville work. The summary again shows that Moss unapologetically inserted Black characters into radio stories, varied and unremarkable as they may have been, that had been restricted up until this point to Whites.

*Careless Love* never gained a sponsor and its broadcast time was regularly moved around from week to week. But due to appearing on a network and not just a local station, this drama written by a Black creator and brought to the air by a cadre of Black performers (including Moss himself) could be heard from New York to Seattle and from Portland, ME to Houston until May 1932. With many more scripts awaiting deeper examination in the NBC archives and even a remote possibility of an audio recording emerging from public or private hands, Carlton Moss' *Careless Love* may yet attain the prominence it deserves among radio historians.

While working on his next project, Moss made appearances on other NBC radio broadcasts. One was the short-lived *Beale Street Nightlife* (sometimes called *Beale Street Nights*, April – May 1932), a daily sketch program focused on the goings-on of characters living in a Beale Street (Memphis) boarding house. Later in 1932 Moss is known to have returned to the WEVD studios for some broadcasts sponsored by the University Scholarship Foundation. Yet a third project between his regular radio series was *We, the People* (February 1933) with the aforementioned Frank Wilson.

In May 1933, almost a year after *Careless Love* left the air, Carlton debuted *Folks from Dixie*, his second ongoing dramatic radio show. Even less primary documentation has been uncovered about this effort than his previous one; fortunately, a single script has been uncovered that will allow a deeper examination of the series. The program was a change in tone for Moss, reflecting more humorous and lighthearted fare than his previous *Careless Love* program. The premise of *Folks from Dixie* was provided by Roi Ottley writing in *The New York Amsterdam News*. The series heroine, Aunt Jennie Jackson (played by Georgia Burke), inherited \$50,000 and must find ways to balance her own financial needs with those of her family, which included the continuing characters of nephew Booker Jackson (Frank Wilson), his wife Alene (Eva Taylor), and her other nephew Ozie (Carlton Moss). A wealthy villain, Jasper (played by William

Edmondson of the Southernaires), added to the melodrama. Other players in the series were Edna Thomas as the “busy-body” Mattie Stokes, White actor Allan Josyn as Lawyer Drake, and Willa Gottford.

The May 7, 1933 premiere episode of *Folks from Dixie*, entitled “Loyalty,” opened: “We take pleasure in presenting the first in a series titled “Folks from Dixie” – stories of negro life, created by a negro writer.” Like many stories of *Careless Love*, this series is set in an unnamed area of the South. Within the first few minutes of the episode, we are introduced to continuing characters Alene and Ozie as well as Jasper, who stands out from the other figures with whom we’re familiar from Moss’ other works. Jasper, a Black man, is the envy of Ozie because his father owns a successful store which allows Jasper a life of relative luxury while requiring little work. Ironically, other than Amos Jones and Andy Brown who owned their taxi cab business and supporting characters in their series who represented the owners of various Black enterprises, it was extremely rare for Black characters on radio to demonstrate any sort of vocational independence from White business owners and supervisors. In *Folks from Dixie* Moss immediately establishes characters of Color as both the apparent heroes and seeming villains of his story.

When asked why he decided to write a series with a more light hearted tone after the serious drama of *Careless Love*, Moss simply told an interviewer that it seemed to fit the profile of the kind of show NBC wanted from him and his Black cast. Upon review of the premiere script, it is clear that Moss was not injecting actual comedy into his program as might have been expected by the NBC program directors. An example of the lighter tone involves Ozie, Aunt Jennie, and Alene. Aunt Jennie comments, “Now heah, don’t com’ gittin’ fresh wid me boy; Ah don’t kno’ nuthin’ ‘bout lookin’ at de moon.” Ozie quips back, “‘Cause dey thinks dere’s a man in hit –“ and the script includes the directions “Alene and Ozie laugh.” Jennie retorts, “Confound yo’ fresh times, git out ob heah fo’ ah skin yo’ live” with a note that “Ozie fades out laughing.” Alene, “Laughing,” adds “Ah clar’ dat boy is a regular minstrel man.” The scene includes laughter and ribbing, but not the one-liners, setups and punchlines, malapropisms, or general buffoonery so common with Black characters

of this early radio era, whether portrayed by White actors or actors of Color.

In that same interview he was quick to make mention of a new show he had in development, almost as if to gloss over his current work with which he was less than satisfied. If Moss’ heart was not entirely invested in *Folks from Dixie*, neither were the critics. Ottley (still in the *Amsterdam News*) again shared publicly his disappointment with the series, especially that it did not seem to bring anything new to the listening experiences of their Black audience. He dared hope that Moss might “write something more adult.”

This sophomore effort by Moss petered out in August, resulting in a run of around just fourteen weeks, much less than his debut program. Like *Careless Love*, *Folks from Dixie* could not attract a sponsor; an early Sunday afternoon timeslot certainly did not help. Nevertheless, records from the industry magazine *Radex* show that the series reached at least 50 stations over NBC’s Red chain, several times more than did *Careless Love*. It was even carried over two Canadian stations, CFCF in Montreal and CKGW in Toronto. It is interesting to note that Moss’ series that received the widest distribution over the NBC network and is specifically known to have reflected the content desires of the network executives would prove to be the shortest-lived of his three primary dramatic programs.

Carlton Moss’ third and final extended series was *Meetin’ House*, a weekly program that debuted April 2, 1935 and aired intermittently until September 1936, much longer than his prior effort, *Folks from Dixie*, but not as long as his first series *Careless Love*. Unlike the prior two series, *Meetin’ House* was carried over NBC’s Blue network, its less prestigious chain (that would eventually be spun off as competitor ABC). For *Meetin’ House* Moss returned to his dramatic roots, leaving behind the dramedy he attempted (at the network’s bequest) in *Folks from Dixie*.

The opening announcement was nearly identical to *Folks from Dixie*: “Meetin’ House: A story of negro life written by Carlton Moss, a negro writer.” It was clearly important to NBC that his series be identified as the product of a Black writer with a focus on Black life. It was not a given that a writer would receive on-air credit during this time, so Moss’ credit at the top of the show is noteworthy.

The entire series opens with a back-and-forth between School Boy (whose name is not explained) and a woman, Ruby. In an extended response Ruby sets an incredible scene; the story of a Black woman (Ruby) who had lost both her husband and her one-year-old child in short succession. Perhaps never before had such a figure – a widowed woman of Color – been central to the story of a serious radio program. Further, she explicitly tells the man (School Boy) that he cannot understand her pain and how she feels; he cannot take control of this story's narrative.

Their dialog continues and the listener discovers that Ruby has been caring for a boy named Freddy who was entrusted to her by Freddy's now-deceased mother, Susie. Some in the community don't care for this arrangement, School Boy reveals, and there's no legal documentation granting Ruby the ongoing right to raise the boy. The stakes are quickly raised as Ruby now faces the prospect of losing yet another child. Be on the look for Lawyer Drake, School Boy warns (the same attorney's name used in *Folks from Dixie*).

*Meetin' House* centered on a circuit riding preacher named Reverend Berry who traveled around unnamed parts of the South. With only the script of the premiere episode available to examine at this point it's too early to come to firm conclusions about the entirety of the series, but it's interesting that Rev. Berry does not even make an appearance in the broadcast until page 14 of an 18-page script, three-quarters of the way through the half-hour story. While the drama in the story revolves around the clash between two women vying for the right to raise Freddy, it is the visiting pastor, Berry, who is looked to as the authority figure. Through a series of monologues the traveling preacher, who for all intents and purposes is not a member of the community and not well versed in its history and web of relationships, declares Ruby to be the most fit provider for the orphaned boy. Whether or not Rev. Berry becomes more integrated in future episodes or remains a figure outside the main stories who steps in at the end of each program to bring resolution needs to be examined. This use of a clergy person is a unique take on dramatic radio's frequent use in the 1930s and 1940s of an omniscient narrator used to reveal the conclusion of a dramatic story, especially in police procedurals and suspense programs. No other series up to 1935, the year of *Meetin' House's*

debut, has been uncovered that used a religious figure so prominently to act somewhat as a deus ex machina to resolve the broadcast's central problem.

*Meetin' House* received similarly middling reviews from *The New York Amsterdam News's* Roi Ottley as did his prior show *Folks from Dixie*. While Ottley recognized Moss' "outstanding work in the field of radio drama," *Meetin' House* itself was "dull and uninteresting." While withholding judgement on the entire series is proper at this point, this single story available to historians certainly does not provide evidence to dispute Ottley's claim. There is absolutely no action in the script; the drama and tension are entirely built on dialog and a child custody arrangement involving characters in whom the audience has little investment. The plot may have been appropriate for daytime serials, of which dozens had reached the air by this time. However, soap operas were relegated almost exclusively to the mid-morning to mid-afternoon time slots and usually aired daily for only fifteen minutes Monday through Friday. On the contrary, *Meetin' House* aired once a week for a full thirty minutes and was placed in the 10:30 – 11:00 p.m. timeslot where it was primarily up against numerous light popular and serious classical music on shows such as *Beauty Box Theatre*. Original drama programming at this time of night was scarce; NBC couldn't have expected respectable ratings for this type of programming at such a late hour.

Story and scheduling problems aside, the actual writing demonstrated in this single episode seems inexcusable for one with as much radio experience as Moss had acquired by 1935. As noted above, the major life-changing problem introduced in this broadcast is solved by a character introduced with no background during the last quarter of the script. Further, in using the Rev. Berry to wrap up the drama Moss uses the last 3 ½ pages of the script to do so and gives Berry extended expositive speeches that use 88 of the 101 lines on those final pages. The other characters in the story, to whom the audience has been listening for 25 minutes by this point, have a combined 13 line with a total of 29 words. Dramatic radio scriptwriting was still evolving at this time but was quickly becoming an ever more professionalized field. Just three years later it was estimated that the industry had hundreds of professional writers to create all the words

needed to fill endless hours of radio and books specifically on writing for radio were beginning to appear.

If Moss could not win over sympathetic Black listeners like Ottley who were invested in Moss finding success, then it was going to be hard for him to get the attention of casual listeners, especially of White listeners who made up by far the majority of the radio audience. This is evidenced by NBC's continued inability to get a commercial sponsor for his programs, though it is not clear how hard the sales force pushed to find a sponsor, and the problematic scheduling of *Meetin' House* is certainly questionable.

After four years' worth of responsibility for writing and acting in weekly radio productions in a seven-year span, plus the time and effort invested in creating his three dramatic series in the first place, and with numerous additional one-shot radio broadcasts sprinkled throughout the years from 1930 to 1936, Carlton Moss must have been exhausted and dispirited by 1936. Financial compensation for a sustained radio series (one that fails to attract a commercial backer) was lean and not a path to financial security, and there is no evidence that Moss was ever actually hired on as an employee of NBC. It's little wonder that with the exception of a couple further one-off broadcasts, Carlton Moss washed his hands of radio as an outlet for his writing and acting talents.

Accounts suggest Moss turned his attention to other outlets for his talents, especially projects with the Works Progress Administration's Negro Theater Unit and the Federal Writers Project's New York Project. These efforts allowed Moss to build on his theater background, a truer product of actual training and studies. By the end of the 1930s Moss moved across country and got involved in the motion picture industry in California and spent many later decades creating industrial and educational films. The latter part of his life was spent teaching at Fisk University and the University of California-Irvine.

### Conclusion

Without further analysis of the scripts of Carlton Moss' radio work, a thorough evaluation of his impact on dramatic radio in the 1930s remains premature. Fortunately, during the writing of this paper scripts for all three of his series – *Careless*

*Love, Folks from Dixie*, and *Meetin' House* – have been retrieved from the Library of Congress. Still, even just looking at these same scripts allows for some initial observations and reflections.

Most immediately, a review of the scripts of the full run of Moss' three series will give great insight to the storytelling style and variety that a major network allowed a Black writer during that early period. This breadth of script writing could then be compared to the much wider body of scripts and recordings that exist from the era that more often reflect the attitudes and experiences of average White listeners and what they expected of their radio listening. It will also allow a comparison to Black theater of the time, especially New York's Black theater from which Moss himself and so many of his chosen performers emerged. Similarly, his body of scripts will help place him within the wider body of work that represents the Harlem Renaissance, in the circles of which he clearly moved.

A review of Moss' scripts is necessary to fully evaluate his impact on Black radio writers who would come after him, notably Roi Ottley (who was not afraid to critique Moss' work, as detailed earlier) who penned *New World A' Coming*, possibly the Golden Age of Radio's longest running Black-created series from 1944 to 1957. Additionally, the newly found Moss scripts can inform a more thorough understanding of the scripts written by Black author Richard Durham, the man behind his own trio of Black dramatic series *Democracy – USA*, *Here Comes Tomorrow*, and *Destination Freedom*. Coincidentally, recently a fourth Durham series entitled *A Little House in Bronzeville* has been uncovered via a promotional layout that, unfortunately, did not include a reference for broadcast date. As with Ottley, Durham's work – which aired from 1946 to 1950 – represents the development of the second major wave of African American radio work. Though based in Chicago a decade after Moss' writing, it remains unclear to what extent Durham may have been influenced by Moss' network productions.

Finally, from a wider sociological lens, it may be possible to determine Moss' influence on attitudes of race and the development of the civil rights movement that would gain much more visibility in the decades following his radio broadcasts. Hopefully future researchers will be better able to



assess the impact of his network programming not only on listeners in Northern urban areas where its broadcasting was at least tolerated, but in the cities and small towns of the South and the Midwest where Moss' stories would likely have met more resistance and hostility.

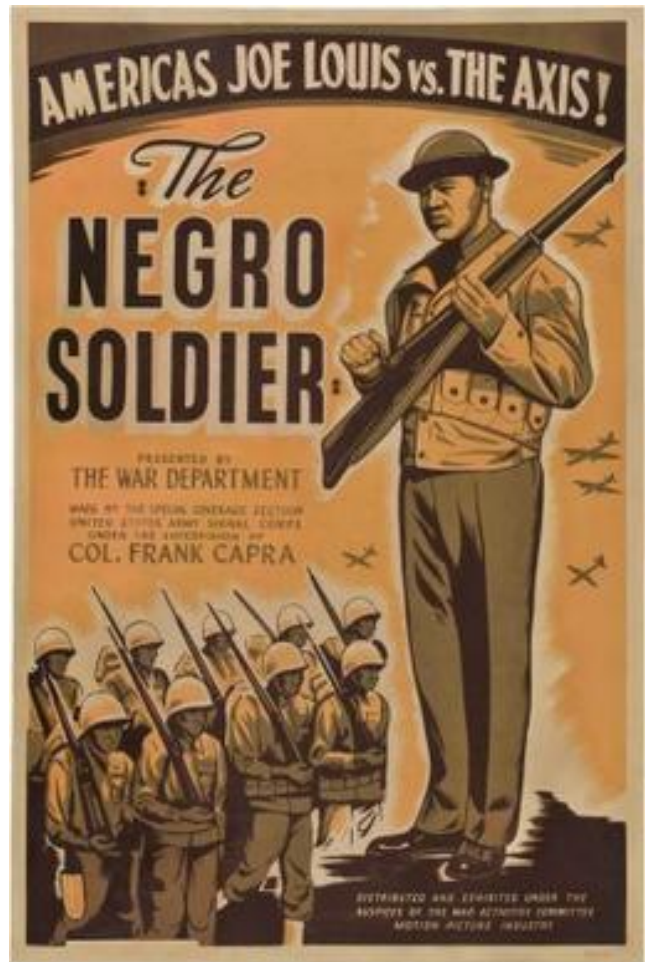
Though we are quickly approaching the 100<sup>th</sup> anniversary of the premiere of Carlton Moss' dramatic radio work, his broadcast writing remains virtually unknown and unexplored not only among radio historians but among those who more broadly study the era's Black artists and thinkers. Perhaps a continued examination and reexamination of what we do know about Moss and his audio creations will inspire deeper study of his newfound radio scripts.

### N. B. C. TO PRESENT NEGRO SKETCH

NEW YORK, May 4.—(ANP) The National Broadcasting company will present a Negro dramatic sketch written by Carlton Moss, the young Negro writer whose pen fashioned that popular N. B. C. Negro serial, "Careless Love." The new sketch known as "Folks From Dixie," will portray the life of the American Negro as typified by the Jackson family. The cast will include such Negro players as Frank Wilson, Georgia B. Burke, Eva Taylor, Carlton Moss and the Southernnaires.

Fifty station in every section of the country will compose the air hook-up.

*Originally written for another publication, this article has been adapted for the Old Radio Times. The scripts examined herein were provided by Karl Schadow; this article is believed to be their first public review since airing in the 1930s. Through Schadow's efforts we hope additional scripts will be uncovered, leading to a much great understanding of these historic broadcasts.*



Poster for *The Negro Soldier* (1944). Written by Carlton Moss and produced by Frank Capra.

“The Merry Widower” and Questions Left  
Dangling  
Denise Noe

Is this *really* happening? Or is someone deluded? Stories catch and hold interest by raising these questions and leaving them unanswered. A fine example of this is a *Suspense* episode entitled “The Merry Widower.” The episode is based on a short story by Roy Vickers entitled “The Rubber Trumpet.”

Vickers created a fictitious Scotland Yard “Department of Dead Ends” that went after cold cases. “The Rubber Trumpet” focuses on an old murder solved because of a toy trumpet made of rubber. “The Merry Widower” does not follow its model closely as the Vickers story included the murder of a child — something that might well have been too much for a radio episode. In addition, the clue that gives a game away is not a rubber trumpet but a music box.

“While we’re swaying to the playing of the dance,” George Munsey (Reginald Gardner) sings. “George! Oh, George!” his wife Ethel interrupts (I don’t know who played Ethel). “My good woman, what is the meaning of this intrusion?” George asks.

Ethel is perplexed about his saying, “My good woman” and he explains that he did not know at first that it was his wife calling to him. She sarcastically asks who it could have been: “A servant?” They have no servants. “We shall,” he assures her. “We shall.” His wife scoffs, finding that unlikely given how little money they have and how they scrape just to get by.

We soon hear that she is also baffled about how “high and mighty” he sometimes behaves. George decides it is time to take her “into his confidence” but before he can continue, she returns to complaining about their lack of funds. George erupts in anger before leaving.

The next scene shows him at a play, a musical he has seen many times before. He has good reason to be intrigued by this particular theatrical production: “The story it tells is my story and the central character, Prince Danilo, is myself.” He continues, “The time is not yet right for me to take my station so it must remain my secret.” However, he is certain

another frequent visitor to the play, a woman he calls “my lady of the veil,” knows his true identity. Just what is going on here? COULD George Munsey be the deposed monarch of a small European principality? Could he be the son or nephew of such a monarch? Is it possible the heir to a throne is living incognito until he can marshal support to regain that throne? Or is George Munsey an impoverished man who is coping with the straitened circumstances of his real life by deluding himself that he is really royalty? The episode deliberately leaves these questions dangling. That we cannot know the full backstory makes the story we do know all the more interesting.

The song George sang when the episode commenced was a song that was in the play. He adores that song because it represents his hidden importance as royalty.

George’s “lady of the veil” is Hilda Calmer (Jeanette Nolan). When the two people first start talking, there is an immediate and mutual physical attraction between them. He gives her a false name, Daniel Prince, that is an obvious takeoff on what he believes is his real name, Prince Danilo.

When George returns home, he is intrigued by an item his wife has purchased (despite their limited means). That item is a little music box that plays the song he loves. He is very pleased with this purchase. But, as the music plays, something occurs that becomes a central trauma in his life — turning his love of the song into revulsion.

By the strangest of coincidences, he finds himself almost besieged by little music boxes that play that song. I will not give out more spoilers about the episode except to again point out how “The Merry Widower” is a *Suspense* episode that wonderfully plays with listener expectations. It is also a fine example of an episode that does precisely what the series bragged was its purpose: to keep the audience in *suspense*.

A severely and multiply disabled writer, Denise Noe's most recent books are *A Sheep in Wolf's Clothing: The Life of Marie Windsor* and *I Spy, You Spy, They Spy*. Her YouTube channel is <https://www.youtube.com/channel/UCFFDe5wI9-C6T8CagiRnEaA/videos>

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

*The following was a speech given by Walter Greenough of WDAR before the presentation of one of his plays on the station in 1923.*

Radio Drama: Is It the New Art Form?

I wonder if each of you listeners in realizes that he is one of perhaps five hundred thousand people who have turned their sets to receive what we are broadcasting tonight!

It's quite appalling to think of, isn't it? I know it's appalling to me and the others who broadcast to realize that we are talking or singing or playing to an audience that it would take four hundred theatres to hold.

The day's issue of several newspapers, the monthly circulation of several magazines is not as great as the number of people who are listening to me hold forth on the magnitude of radio – the tremendous potential power for good and the gorgeous opportunity there is for development, not only of the instrument itself, but of the public who listen in and of the personalities who contribute to its usefulness from the transmission end.

And it will develop and continue to grow. It is useless to point out to you have already discovered them, many of the obvious ways in which radio is useful. Market reports, time signals, lectures on topics of the day, bedtime stories, music – it's an old story to you, but did you know tha the Paris police are using radio to locate criminals, and that our police are rapidly installing equipment?

These developments are taking place almost unnoticed. And radio is still in its infancy.

There are tremendous difficulties to be overcome, and not the least is in arranging suitable programs.

Radio programs entertain thousands of people, yet do not charge for that entertainment.

Radio broadcasting has an enormous circulation and has, of course, a certain friendship-making value for the company that maintains it, but, on the other hand, it is a very expensive form of publicity.

There is the cost of equipment and maintenance of the transmission and control room with its staff of operators, there is the staff of people whose

function it is to secure the various kinds of talent that are necessary to the varied program you like. Remember, there are thousands of you and the station can't hope to please all of you all the time; you must each be given some of what you want some of the time. Of course, that's true in other fields. No one reads a newspaper or magazine from cover to cover, and I think all of you have probably sat in a theatre and waited for the end of a song you didn't like because there was a good comedy scene coming – or vice versa.

To return to my subject. Fortunately for the station and for the public, the vast publicity value of broadcasting to a musician, an orchestra or a speaker makes him willing to give his services without direct financial emolument. Obviously, if a station had to pay the artists as well as its already high expenses, broadcasting would either cease or the programs would become monotonous repetition of work by a small corps of entertainers such as you wouldn't want to hear anyway.

And, incidentally, I would like to say that one way for each of you to help to maintain and improve the already high quality of our programs is to write your approval of the things you like and criticisms of those you don't. It is the only way a station has of knowing what its public wants and for the artist to get his applause.

And now to the point of all this.

Recently I have been broadcasting plays for this station – WDAR – and from the response by mail and 'phone they seem to have met your approval. In fact, I am assured that the radio drama will soon become one of the most important elements of a program, if not the most important.

However, as written for the stage – which so far is the only drama available for the radio – we are entirely neglecting some great opportunities that are denied the theatre.

In the old days, the writers for the screen were feeling out ways to tell their stories without the voice.

Today we need people to write plays using the voice alone. There is just as much opportunity for the writer of radio drama as there was for the

scenario writer then. There are limitations to the radio form of drama, but there are tremendous opportunities that cannot be found in writing for the stage.

Radio characters are not held in one scene or background as they are on the stage. Their conversation can show their progress from one place to another..

They need not be in a lighted room, but can be where it is dark – and action in the dark is in itself dramatic.

Dozens of such instances will suggest themselves to the writer who interests himself in radio drama. Furthermore, a finished radio drama will read very much like a short story. The action continues this out, however, without pauses for description. The character's state of mind and his surroundings must be expressed in the dialogue. The play should be written in from one to three periods or acts of fifteen minutes each.

The radio public will receive any play that is well written and well presented. No one type is necessary, although for the present, dramatic suspense – even a touch of the melodramatic – seems to appeal strongly.

However, humor must be included in radio – as it is found in stage and screen plays. There is humor in life – and there must be humor in representations of life. It took playwrights and scenario writers many years to realize this – and I hope writers for radio will take the short cut to that knowledge.

To those of you who write or are friends of writers, I want to say that every play sent to me care of this station – WEAR, - Philadelphia, will be read, and if available, will be broadcast. When a play is being broadcast, we will notify magazines and theatrical managers of that fact – and in that and other ways help you not only to develop and improve your work but find a market for it.

You can see that no other known medium would have such power in that direction as a broadcasting station of this type.

Different plays require different treatment, and I think the so-called “literary plays” of the stage will find favor with the radio fan, although at present the instrument is hardly well enough developed to make the listener-in feel certain that he has heard accurately and gotten the full meaning of the speeches broadcast.

If, following a speech, there comes an unduly long pause, the fan often thinks the fault is with this set and changes tuning and loses the dramatic value, which, on the legitimate stage, is enhanced by a pause.

The method of projecting comedy is entirely different. In the “legitimate,” when there is a line sure of a laugh, either the actor waits for the laugh to die down or the playwright allows for the noise of laughter by making the following line one that has little importance in the plot. Obviously an important line must be drowned in the sound of laughter.

However, in radio, particularly with the present loud speaker, there is seldom enough volume of laughter to drown a speech, as each individual horn is used by few people at the same time.

It is surprising how much less actual dialogue is necessary to explain unseen movement than would seem to be required. In the letters commenting on our transmissions from WDAR certain passages I was afraid might not be understood were spoken of as being entirely convincing. An instance of this is in the case of Mr. Criswell's play, “The Secret Wave.” In several of the congratulatory letters received, people spoke of their excitement during the wild ride in the automobile.

In writing radio drama a thought should be given to “effects” such as door slams, glass crashes, shots, etc. The operators at our station, I know, have spent a great deal of time in finding the correct way to reproduce revolver shots.

A broadcasting station such as we maintain is especially constructed with thick, sound-proof walls. Not only are there fire and insurance regulations to be considered in using actual revolver shots, but they seem in this confined space to “blast” the microphone in such a way as to be less sharp than other sounds.

These effects, however, when properly worked out, are of tremendous value in both explaining action and arousing dramatic action.

I am myself very surprised at the response and appreciation we received after broadcasting plays by Alfred Sutro, whose work has a distinct literary value.

Percival Wilde's plays are in no way cheap and they have been very well received. I think as far as the actual story goes the essence of the thing required is much the same for radio as for legitimate, screen or for short stories.

*The following was an editorial by Henry M. Neely that appeared in the same issue as the above speech given by Walter Greenough.*

### Editorially Speaking

One of the most interesting problems in radio broadcasting today is the presentation by radio of theatrical plays.

Station WGY in Schenectady has been making a great feature of its weekly presentations of dramatic performances, and many other stations have also attempted to cope with the difficulties of giving an adequate rendition by radio of plays intended primarily for stage presentation.

Possibly because of my own experience as a dramatic critic, these plays by radio have been to me among the most interesting experiments of the new art. I have been very glad to see the widespread public response in favor of further experiments along this line, and I believe that this feature of radio broadcasting holds a promise for the future second to no other feature of the radio program with the possible exception of grand opera and symphony orchestras of the very best quality.

I have seen many interviews with theatrical people predicting that the theatres will be equipped with microphones in the future so that plays as rendered on the stage will be transmitted by radio to thousands of persons outside of the theatre. I do not believe that this is feasible generally.

The engineering side of the matter offers no difficulties whatever which cannot be solved easily at the present time. But plays as presented on the stage depend so much for their effect upon the vision – so much of the dramatic intent is carried through by action, by gesture, or by facial expression – that straight radio transmission of a play would fail in ninety-nine cases out of one hundred.

Yet I do not believe that the problem of dramatic presentation by radio is by any means an insurmountable one. I believe that it is quite easily solved and that a little experience will soon develop the school of radio playwriting which is very much desired by Mr. Greenough.

My own opinion is that it does not require quite so drastic a departure from the present form of playwriting as Mr. Greenough seems to think. It

seems to me that the solution of the new problem lies in the adoption of the very ancient method of presentation of dramatic performances and that the ancient method can very easily be called into service to make a radio play a really satisfying performance without the aid of vision.

Ancient Greece had its chorus, whose duty it was to describe the action as it was supposed to go on either in the scene on the stage or elsewhere off of the stage.

The old mystery plays had their “narrator,” and this duty was the same as the old Greek chorus.

My memory is somewhat hazy as to the definite musical performance that I have in mind, but I distinctly remember one musical service in the Roman Catholic Church in which one chanter gave the story from time to time and led up to the actual chanting of the quotations by other voices impersonating the characters who were in the story.

I am mentioning these things because they all seem to me to point to the solution of the radio drama.

What we need in radio drama is not an entire rewriting of a stage play, but an adequate man or woman at the microphone to act the part of chorus or narrator.

Those of us who love to read plays in printed form are quite able to read the stage directions and to picture mentally the action, the gestures and the facial expressions necessary to add force and emphasis to the lines of the dialogue.

The same thing is true of a radio audience providing the play is properly presented in the studio.

It seems to me that it would be quite easy and quite plausible to have a “narrator” in the cast, and his part would be to describe action and gesture and facial expressions wherever it was essential to tie together the various lines of the dialogue into a coherent and complete story.

I have for some time past been testing out this theory by re-reading the plays of Ibsen, of Bernard Shaw and of Oscar Wilde.

I have come to the conclusion from this course of re-reading that almost any of those plays – and they seem on the face of it the most unlikely material for radio drama – could be presented with extreme effectiveness if a competent “narrator” were employed and if the stage directions were changed

here and there or knit together or slightly rewritten to take a more narrative form.

From the plays that I have heard by radio, I should say that the principal problem of casting is not in choosing the characters for their dramatic ability, but in choosing them for the difference in the voices as transmitted by radio.

In almost every play I have noticed at least two characters whose voices were so much alike that it was virtually impossible to tell when one ended a speech and the other began a speech.

This must be more carefully attended to if radio drama is to be the success that it ought to be.

The narrator's voice must be the object of special care and attention. There must be no possibility of confusing his part of the performance with the characters.

It is very easy to prove for yourself the possibility of the suggestion that I am making here. I have had it proved to me a great many times in the course of my study of this question, and in every case it has seemed to me to uphold this theory.

If you know some one who is a really good reader, give him one of your favorite plays to read to you. Sit down and close your eyes and let him read the whole play, stressing the stage directions in somewhat different voice from the dialogue, and I venture to predict that you will get a very clear idea of just what action is supposed to be going on on the stage and you will miss little of the intent of the author.

I should also like to see more attention paid to the entire matter of radio dramatic performances because, as I vision the future of radio, I can see what a tremendously important part dramatic performances are going to play in it.

I was first struck with the possibility of this idea when, as director of station WIP, I arranged to broadcast the inauguration of Governor Pinchot from Harrisburg last winter.

When we first talked over the possibility of doing this there were a great many objections made to spending the money it would cost, not because any one was afraid of spending the money, but because they could not quite see how an event of that kind could be made interesting by radio.

We accomplished it by erecting a glass booth on one end of the Governor's reviewing stand, and in that booth I sat during the entire proceedings and described minutely and extemporaneously, of course, everything that was going on around me.

When a marching club approached, I could see it far down the street, and I began giving as complete a description as possible of the club, telling of the uniforms, the cheers of the people on the side lines, of everything that was taking place, and then, when the band came up closer, I switched in the microphone which was on the Governor's stand, and the audience heard the band coming up the street, the music being faint at first and then gradually growing until, as the band passed the stand, the audience heard the full blare of everything and then heard the band die down again as it marched away.

Then I would take up a description of the next marching club that was in sight, and so we continued the work all throughout the day.

This was entirely experimental, and we waited anxiously to see what would be said about it in the letters which we got at the station.

There were not hundreds, but literally thousands of letters which said, "I could easily imagine myself right there in Harrisburg from the way it came in on my little crystal set.

I am merely offering this suggestion to the broadcasting stations in the hope that somebody somewhere may see in it a germ of an idea which will be better and bigger and which will solve this dramatic problem.

One thing seems to me absolutely certain; that is, that the radio drama is here because there is a tremendously big popular demand for it and that the broadcasting stations must settle down to a very serious study of this question if they are going to keep up with the desires of their public.

*The above two articles both appeared in the July 1923 issue of Radio in the Home.*

## 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 / Corey Harker Purchasing Group:  
Contact Corey at [corey.harker@gmail.com](mailto:corey.harker@gmail.com)  
Dues: 40\$ per month for 10 hours of material from electrical transcription disc and an additional 15 hours from 1<sup>st</sup> generation or low generation tape. Additional bonus material is thrown in every month as well.

### 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 OTRR in general.

Visit [the Times' Patreon page](#) to become a subscriber, paying \$1 (or \$2, or more!) 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.

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Wistful Vistas  
From the Editor's Desk  
Ryan Ellett

This issue's lead piece is written by yours truly. As mentioned in a note after the article, it was written at the invitation of an editor putting together a special journal issue about Black radio. I was hesitant as my previous dealings with submissions for peer-reviewed publications turned sour. In the end the project didn't work out and the piece did not end up getting submitted. Oh well; In the end I ended up with something that I hope will be enjoyed by our readers and will likely get many more eyeballs than in an academic journal.

Also included are two pieces reprinted from the July 1923 issue of *Radio in the Home* that focus on the challenging of adopting drama to the radio format. Drama is the backbone of our hobby and we all take it for granted! It's fascinating to remember it was not inevitable: it took a lot of experimentation and trial and error to ultimately produce the radio programs we still enjoy so fondly today.

We had a couple mistakes in our last issue that we'd like to publicly correct: page 5, paragraph 4, David's name was inadvertently substituted for his father's name, James. Also, Mr. Speed verified that his mother's script was indeed sold and produced on *Curtain Time*.

As usual, please send items of interest and article proposals to the editor at [OldRadioTimes@yahoo.com](mailto:OldRadioTimes@yahoo.com). It's all of you that keep this press churning every other month!

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## Stay Tuned America Schedule (All times are Central Standard Time)

### Monday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/ Greg Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell (Current Episodes)  
19:00-20:00 - Make Believe Ballroom w/Jeff Bressler (Repeat)  
21:00-23:59 - USA Classic Radio Theater w/ Wyatt Cox

### Tuesday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/ Greg Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell (Current Episodes)  
19:00-21:00 - Same Time, Same Station - w/ John and Larry Gassman  
21:00-23:59 - USA Classic Radio Theater w/ Wyatt Cox

### Wednesday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/ Greg Bell (Classic Episodes)  
17:00-18:00 - Anything Goes!! w/ Lise Avery (Repeat)  
18:00-19:00 - When Radio Was! w/ Greg Bell (Current Episodes)  
21:00-23:59 - USA Classic Radio Theater w/ Wyatt Cox

### Thursday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/ Greg Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell (Current Episodes)  
19:00-21:00 - The Sounds Of Sinatra w/ Sid Mark  
21:00-23:59 - USA Classic Radio Theater w/ Wyatt Cox



### Friday:

06:30-07:00 - Unshackled!  
12:00-13:00 - Anything Goes!! w/ Lise Avery (Repeat)  
16:00-17:00 - When Radio Was! ENCORE! w/ Greg Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell (Current Episodes)  
19:00-21:00 - The Great Music Club w/ Mike Shannon  
21:00-23:59 - USA Classic Radio Theater w/ Wyatt Cox

### Saturday:

06:30-07:00 - Unshackled!  
07:00-12:00 - Swing Thing w/ Fred Hall  
12:00-14:00 - Old Time Radio Classics w/ Jerry Haendiges  
14:00-15:00 - Make Believe Ballroom w/ Jeff Bressler  
15:00-17:00 - Memories In Melody w/ Matt Taylor  
17:00-19:00 - Seems Like Old Times w/ Craig Orndorff  
19:00-21:00 - American Standards By The Sea w/ Dick Robinson  
21:00-23:00 - The Sounds Of Sinatra w/ Sid Mark  
23:00-23:59 - WoodSongs Old Time Radio Hour

### Sunday:

06:30-07:00 - Unshackled!  
07:00-08:00 - The Roaring 20's  
08:00-09:00 - Sound Ideas w/ Clay Ryder  
09:00-10:00 - Jazz Rhythm w/ Dave Radlauer  
10:00-11:00 - Juke In The Back w/ Matt The Cat  
11:00-12:00 - Rhythm Sweet And Hot w/ Mike Plaskett  
12:00-19:00 - When Radio Was! w/ Greg Bell (Current & Weekend Episodes)  
19:00-19:30 - Imagination Theatre  
19:30-20:00 - Golden Days Of Radio w/ Frank Bresee  
20:00-21:00 - Powder River (Colonial Radio Theatre)  
21:00-22:00 - Anything Goes!! w/ Lise Avery  
22:00-23:59 - Archives Theater w/ Wally Stall



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# 2023

## Old Time Radio

Jan / Feb / March 2023 + Version 2.94



Karl Swenson (1908 - 1978)

*Karl Swenson was "Mr. Chameleon." He's part of the police force and a master of disguise. He changes his appearance with every episode to track down murderers.*

*Once a rare detective show, today, over 40 episodes are available! The series features an action-packed combination of murder, millionaires, and mayhem.*

*Sponsored originally by Bayer aspirin and Lyon's toothpaste, approximately 170 episodes were actually broadcast on the CBS Network.*

### Mr. Chameleon

(CBS Network/Bayer Aspirin/Karl Swenson)

#### CBS Radio Workshop (Sustained / CBS Network)

- 11392 #01 Brave New World Part 1 01/28/1956
- #02 Brave New World Part 2 02/03/1956
- 11428 #03 Storm 02/10/1956 (William Conrad)
- #04 Season of Disbelief & Hail and Farewell by Ray Bradbury 02/17/1956
- 11442 #05 Colloquy #1- Interview with William Shakespeare 02/24/1956
- #06 Voice of New York 03/02/1956
- 11449 #07 Report on ESP 03/09/1956
- #08 Cops and Robbers 03/16/1956
- 11464 #09 The Legend of Jimmy Blue Eyes 03/23/1956
- #10 The Ex-Urbanites 03/30/1956
- 11477 #11 Speaking of Cinderella or If the Shoe Fits 04/06/1956 Vincent Price, Lurene Tuttle
- #12 Jacob's Hands 04/13/1956
- 11492 #13 Living Portrait 04/20/1956
- #14 The Record Collectors 04/27/1956
- 11497 #15 The Toledo War 05/04/1956
- #16 The Enormous Radio 05/11/1956
- 11513 #17 Lovers, Villians and Fools 05/18/1956
- #18 The Little Prince 05/25/1956
- 11519 #19 A Matter of Logic 06/01/1956 (William Conrad)
- #20 Bring on the Angels 06/08/1956
- 11577 #21 Stronger, The 06/15/1956
- #22 Another Point 06/22/1956
- 11549 #23 The Eternal Joan 06/29/1956
- #24 Portrait of Paris 07/06/1956
- 11578 #25 The Case of the White Kitten 07/13/1856
- #26 Portrait of London 07/20/1956

- 11234 #01 Case of the Dead Woman's Eyes 07/21/1948
- #02 The Brownstone Murder Case 07/28/1948
- 11254 #03 Case of Death and the Dependent Husband 08/04/1948
- #05 Case of the Woman Who Sensed Murder 08/18/1948
- 11283 #06 Case of His Brother's Murder 08/25/1948
- #07 Case of the Blood-Stained Dollar Bills 09/01/1948
- 11288 #08 Mr. Chameleon's Pet Murder Case 09/08/1948
- #09 Case of Murder and the Man Who Saw Too Much 09/15/1948
- 11304 #10 Case of the Game of Death 09/22/1948
- #11 Case of Jewels of Death 09/29/1948
- 11422 #12 The May and December Murder Case 10/06/1948
- #13 Case of Murder & the House of Whisper 10/13/1948
- 11441 #14 Case of Voices from the Dead 10/20/1948
- #15 Case of Murder from Across the Sea 10/27/1948
- 11447 #16 Case of the Fatal Impersonation 11/03/1948
- #17 Case of Murder and the Sleeping Man 11/10/1948
- 11463 #18 Case of Death at the Blue Peacock 11/17/1948
- #20 The Lost Cousin Murder Case 12/01/1948
- 11476 #22 Mr. Chameleon's Strangest Murder Case 12/15/1948
- #23 The Woman's Weapon Murder Case 12/22/1948
- 11491 #24 The Case of Death and the Talking Parrot 12/29/1948
- #25 The Rich Uncle Murder Case 01/05/1949
- 11503 #27 The Curious Murder of Clubfoot Louie 1/19/1949
- #28 The Orphanage Murder Case 01/28/1949
- 11514 #29 The Duel to the Death Murder Case 02/02/1949
- #30 The Case of the Marriage of Death 02/09/1949
- 11520 #31 The Case of Murder and the Smoking Gun 02/16/1949
- #32 The Case of the Man Who Expected Murder 02/23/1949
- 11544 #33 The False Witness Murder Case 03/02/1949
- #34 The Case of the Elevator With Two Bodies 03/09/1949
- 11548 #35 The Firebug Murder Case 03/16/1949
- #36 The Dinner of Death Murder Case 03/23/1949
- 11576 #37 The Handprint on the Ceiling Murder Case 03/30/1949
- #38 The Lost Bride Murder Case 04/06/1949
- 11362 #55 The Snapshot in the Park Murder Case 08/03/1949
- #56 Case of the Murdered Girl's Ears 08/10/1949
- 11318 #90 The Dusty Room Murder Case 04/05/1950
- #91 Custody-of-the-Child Murder Case 04/12/1950
- 11331 #92 The Insured Jewels Murder Case 04/19/1950
- #93 The High Cost of Living Murder Case 04/26/1950
- 11378 #94 Gold Cigarette Holder Murder Case 05/03/1950
- #95 The Engagement Ring Murder Case 05/10/1950
- 11171 #131 The Locked Room Murder Case 01/17/1951
- #133 The Dream House Murder Case 01/31/1951

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## Bob's Message

Welcome to our first mailing of 2023.

The one thing that will never stop changing is that **change itself will always keep happening!** Certain aspects of old-time radio, however, have never changed. Those who were great on radio always will be. The recordings will not change.

**Some changes are in fact, exciting!** The number of new shows that are still being found and brought to life with newer and better technology is exciting. Meantime, what started out as an available selection of a few hundred shows has now expanded into a number in the hundreds of thousands.

Today, it's impossible to print a "complete catalog" because it could never be "complete" because new shows are being added at such a feverish pace. This is mostly due to the work of those mentioned at the end of this mailer and every catalog. It would also require many hundreds of pages.

Our job is to polish the show to the extent they need to be then make them available to you. Today, however, it won't be in the form of cassette tapes! **That was one of those "changes" and there will be more as we move through time.**

This past year, we lost one of the leaders of old-time radio, **Jay Hickerson**. Jay and I became good friends starting in the mid 1970s and throughout his years as **Chairman** of the **Friends of Old-Time Radio** conventions (which I attended almost every year).

In addition, a few months ago, **Specs Howard** also passed who founded a Detroit area broadcast and media arts school some 50 years ago. That was following his esteemed career in the broadcast industry. **Specs** was my daytime employer for more than 10 years during which I built some 20 studios for both student practice and campus radio stations. I did that while teaching staff and students how to use the new equipment. That was my daytime job up until almost 10 years ago.

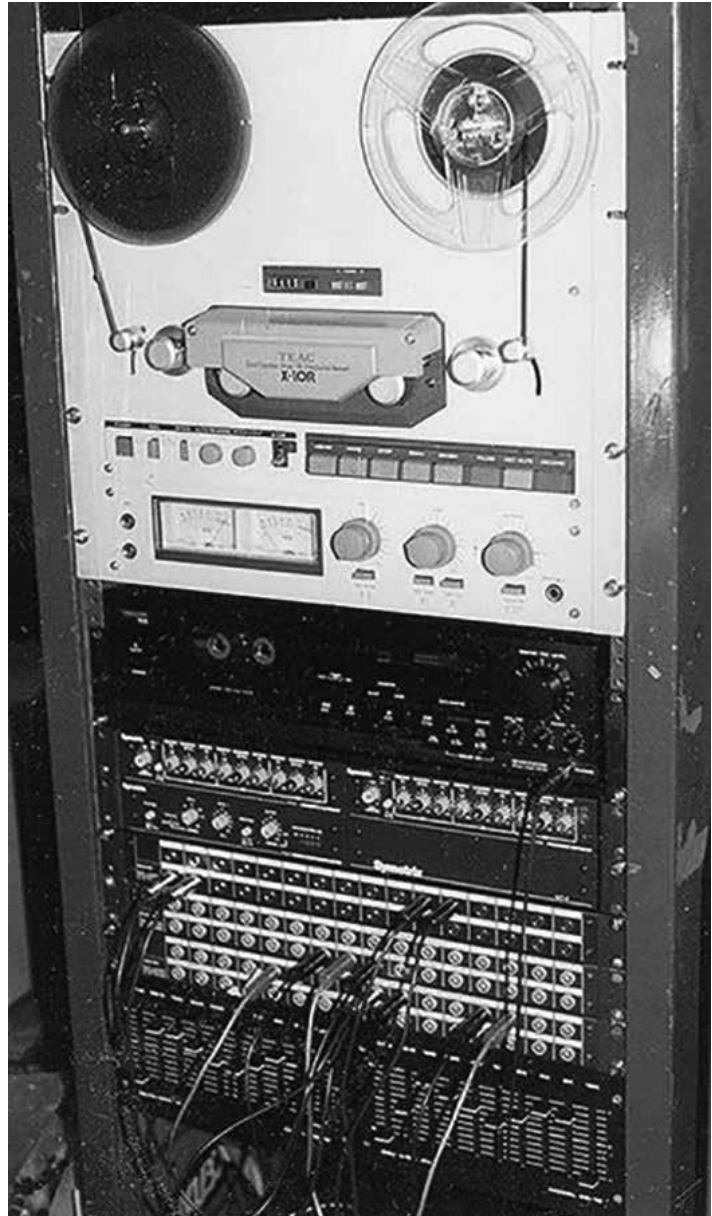
These are the changes I've seen that have impacted the way we package and deliver old-time radio.

Today, that seven foot rack of analog equipment is also no longer needed because most of the whole process is handled faster and better with computer software.

**Changes.** Sometimes at least the technical ones work out for the best, and we sure learned a lot in the process!

**Thanks for your support and best wishes for 2023.**

– Bob Burnham 12/26/2022



One of our equipment racks in the 1980s used to create cassette masters.

### 11574 Fibber McGee and Company

#147 The Weatherman 01/31/1938

**Philco Radio Time** 11/04/1947 #43 Bing Crosby with Peter Lorre, Kay Thompson, & the Williams Brothers (recording session version 11/04/1947)

### 11575 Mixed Bag #125

**Charlie McCarthy** Guests: The Great Lakes Navel Training Center Chorus 12/24/1944  
 "The Night Before Christmas" "The Singing Professor" Christmas Program (AFRS)  
**Curtain Time** How To Write Love Letters 01/17/1948

### 11455 Fibber McGee & Molly

#103 Presenting the Vaudeville Show 03/29/1937

#104 Gardening 04/05/1937

### 11573 Fibber McGee & Molly

#127 A Drama in Ancient Rome 09/13/1937

**Two For the Money** 02/18/1955

### 11546 Mixed Bag #124

**The Doorway to Life** (William N. Robson)

#36 Richard, Age Seventeen 06/13/1948

**Too Many Cooks** #03 Family Portrait 07/17/1950 (CBS Network/Sustained) w/Hal March, Mary Jane Croft, Stuffy Singer, Tommy Bernard, Dick Creena

## Phil Harris - Alice Faye Show

(Rexall / NBC Network) w/Elliott Lewis, Walter Tetley, Jeanine Rose, Anne Whitfield

- 11525 #14 Phil is Drafted 01/02/1949
- #15 The Engagement Ring 01/09/1949
- 11526 #16 Broken Hearted Phil 01/16/1949
- #17 Truman's Inaugural 01/23/1949
- 11527 #18 The Fire Chief 01/30/1949
- #19 Fires His Band 02/06/1949
- 11528 #20 A Secret Admirer Sends Flowers to Alice 02/13/1949
- #21 Jury Duty 02/20/1949
- 11529 #22 Remley is Fired 02/27/1949
- #23 The Kangaroo 03/06/1949
- 11530 #24 Remley is Re-Hired 03/13/1949
- #25 Alice's Birthday 03/20/1949
- 11531 #26 The Ski Trip 03/27/1949
- #27 The Sponsor's Daughter 04/03/1949
- 11532 #28 The Circus aka Mr. Scott's Daughter 04/10/1949
- #29 Dinner For the School Principal 04/17/1949
- 11533 #30 Phil Harris, Movie Star 04/24/1949
- #31 Spring Housecleaning aka School Principle & his Wife Come to Dinner 05/01/1949
- 11579 #40 Phil Returns from Vacation 09/18/1949
- #41 Keeping Regular Office Hours 09/26/1949
- 11580 #42 Frankie borrows Phil's new Chartreuse Car 10/02/1949
- #43 Three Grey Hairs 10/09/1949
- 11581 #44 A Fight in the Market 10/16/1949
- #45 Sponsor's Formal Party Honoring Harris aka Alice's Evening Gown 10/23/1949
- 11582 #46 The Ukelele 10/30/1949
- #47 The Television Test 11/06/1949
- 11583 #48 The Engineer 11/13/1949
- #49 Talented Children's Screen Test 11/20/1949
- 11584 #50 Investment in Female Wrestler 11/27/1949
- #51 Sponsor to Hire Myrtle 12/04/1949
- 11585 #52 Dishwasher and Garbage Disposal 12/11/1949
- #53 Getting a Christmas Tree in the Mountains 12/18/1949
- 11586 #54 Jack Benny as Santa 12/25/1949
- #55 Concert Stage 01/01/1950

## Jack Benny

- 11022 Christmas at Jack's house 12/26/1943
- New Year's show; The new tenant 01/02/1944
- 10669 Jack tries to get tickets to the Rose Bowl game 01/03/1954
- The Don Wilson story 01/10/1954
- 10670 Jack gets a parking ticket 01/17/1954
- Jack goes to the races 01/24/1954
- 10671 The Best Years of Our Life; Sam Goldwyn (AFRS) 01/31/1954
- Dennis' mother tells him to quit the show 02/07/1954
- 10672 Jack's 39th birthday - again 02/14/1954
- Train trip to New York 02/21/1954
- 10673 Dennis wants to join the Air Force; secrets of a psychiatrist 04/04/1954
- Jack hasn't received his new contract 04/11/1954

## Golden Memories of Radio

- 10095 Jack Benny Presents 1966 - Disc 01
- Benny hosts this documentary covering the entertainment portion of broadcast history including daytime soap operas. Many rare clips are included.
- 10096 Jack Benny Presents 1966 - Disc 02 - the second half covers news and special events broadcasts and describes radio from a more historical aspect, with narrative help from Frank Knight.

## Let George Do It

(Standard Oil / Bob Bailey / Mutual Don Lee Network) w/Eddie Firestone jr, Francis Robinson, Joseph Kearn

- 11587 #223 Opportunity Knocks Twice 12/18/1950
- #224 Santa Claus in Glass 12/25/1950
- 11588 #226 The Man Behind the Frame 01/08/1951
- #227 Tune on a Triangle 01/15/1951
- 11589 #228 Knock on Wood (Ken Peters fills in for Bailey who was ill) 01/22/1951
- #229 Christmas in January 01/29/1951
- 11590 #232 How Guilty Can You Get 02/19/1951
- #233 See Me Once, You've Seen Me Twice 02/26/1951
- 11591 #234 The Public Eye 03/05/1951
- #235 Murder for Two 03/12/1951
- 11592 #236 The Prairie Dog 03/19/1951
- #237 No Escape from the Jungle 03/26/1951

## Boston Blackie

(Syndicated by Ziv / NBC Blue / Richard Kollmar)

- 11593 Killer Lightning 12/08/1948
- Stolen Rings at Christmas 12/22/1948

## Richard Diamond, Private Detective

(NBC Network / Dick Powell) Virginia Gregg, W. Herbert, Ed Begley)

- 11061 #06 The Betty Moran Case 05/29/1949
- #09 Fred Sears Murder Case 06/19/1949
- 11062 #10 The Tom Waxman Bombing Case 06/26/1949
- #11 The Bloody Hat Case 07/02/1949
- 11063 #12 Charles Walsh Bob Wells 07/09/1949
- #13 The Man Who Hated Women 07/16/1949
- 11064 #14 The Martin Hyer Case 07/23/1949
- #16 The Lynn Knight Case 08/06/1949
- 11065 #18 The Jean Cooper Murder Case 08/20/1949
- #19 The Eddie Garrett Case 08/27/1949
- 11066 #20 Mrs. William Baker, Klepto 09/03/1949
- #21 The Van Dyke Seance Case 09/10/1949
- 11067 #22 The Jerome J. Jerome Case 09/17/1949
- #23 The 200,000 Dollar Bundle 09/24/1949
- 11068 #24 Gibson Murder Case 10/08/1949
- #25 The Bogus Bills Case 10/15/1949
- 11489 #128 Mr. Walker's Problem 03/28/1952
- #129 The Enigma of Big Ed 04/04/1952

## The Adventures of Sam Spade, Detective

(Howard Duff / Wildroot hair tonic / CBS Network)

- 09721 #96 Mad Scientist Caper 07/25/1948
- #97 Dry Martini Caper 08/01/1948
- 09722 #98 Bluebeard Caper 08/08/1948
- #99 Critical Author Caper 08/15/1948
- 09723 #100 Vaphio Cup Caper 08/22/1949
- #101 Lawless Caper 08/29/1948
- 09724 #102 Stella Starr Caper 09/05/1948
- #103 Lazarus Caper 09/12/1948
- 09725 #104 Hot Hundred Grand Caper 09/19/1948
- #105 Dick Foley Caper 09/26/1948
- 09726 #106 Sugar Kane Caper 10/03/1948
- #109 Insomnia Caper 10/24/1948 (AFRS)
- 09727 #110 Fairley Bright Caper 10/31/1948
- #111 S.Q.P. Caper 11/07/1948 (AFRS)
- 09728 #114 Quarter Eagle Caper 11/28/1948 (AFRS)
- #116 Bouncing Betty Caper 12/12/1948 (AFRS)
- 09729 #121 Betrayal In Bumpus Hell Caper 01/16/1949 (AFRS)
- #131 Love Letter Caper 03/27/1949 (AFRS)
- 09730 #133 Stopped Watch Caper 04/10/1949
- #134 Subject - Edith Hamilton 04/17/1949 (AFRS)

## Lux Radio Theater

(Lux soap / CBS Network / Approx. 60 minutes ea.)

09570 #807 The African Queen 12/15/1952  
Humphrey Bogart, Greer Garson

## Mixed Bags

11518 **Mixed Bag #121**  
Lawrence Welk Band Remote 11/21/1945  
Grand Slam - First Contestant James Belell 05/06/1947  
(Wonder Bread)

11521 **Mixed Bag #122**  
Jack Armstrong, the All-American Boy The Warning of  
the Burmese Cat 10/15/1946  
Jungle Jim #50 - week preceeding October 11, 1936  
Pepper Young's Family #40 - 1965  
Big Sister #40 - 1965

11543 **Mixed Bag #123**  
Seems Radio is Here to Stay 1/05/1945 Norman  
Corwin  
Alvino Rey Show The Song of the Volga Boatman  
11/09/1939

11594 **Mixed Bag #126**  
11594 **You Are There** 11/07/1948 - Lee & Grant at  
Appomattox  
Jubilee - AFRS #121-217 - 02/19/1945 - Billy Eckstine,  
Gene Krupa Trio, Swing Wing

## Suspense (CBS Network)

09181 #25 The Devil's Saint 01/19/1943 w/ Peter Lorre  
#27 The Doctor Prescribed Death 02/02/1943 w/ Bela  
Lugosi  
#28 The Hangman Won't Wait 02/09/1943  
FIRST HALF ONLY w/ Sidney Greenstreet  
(show of 01/26/1943 is not available)  
09182 #30 Will You Walk Into My Parlor 02/23/1943 Cedric  
Hardwicke, Geraldine Fitzgerald (not complete)  
#34 The Customers Like Murder 03/23/1943 Roland  
Young (not complete)  
09183 #35 The Dead Sleep Lightly 03/30/1943 Susan  
Hayward, Walter Hampton, Lee Bowman  
#36 Fire Burn and Cauldron Bubble 04/06/1943  
Paul Lukas  
09184 #37 Fear Paints a Picture w/Nancy Coleman  
04/13/1943  
#38 A Moment of Darkness w/Peter Lorre 04/20/1943  
09185 #39 The Diary of Sophronia Winters w/ Agnes  
Moorehead 04/27/1943  
#40 Death Flies Blind w/ Richard Dix 05/04/1943  
09186 #41 Mr. Markheim, Antique Dealer 05/11/1943  
w/Paul Lukas  
#42 The ABC Murders 05/18/1943  
w/Charles Laughton  
09187 #43 Sorry, Wrong Number w/ Agnes Moorehead  
05/25/1943  
#44 Banquo's Chair w/ Donald Crisp 06/01/1943  
09188 #45 Five Canaries in the Room w/ Lee Bowman  
06/08/1943  
#46 Last Night w/ Margo, Kent Smith 06/15/1943

## The Weird Circle

(Mutual Network/Ziv Syndication/New York broadcast dates shown)

11595 #35 Falkland 04/23/1944  
#36 The Trial for Murder 04/30/1944  
11596 #37 The Werewolf 05/07/1944  
#38 The Old Nurse's Story 05/14/1944  
11597 #39 The Middle Toe of the Right Foot 05/28/1944  
by Ambrose Bierce  
#40 The Dream Woman 09/03/1944  
11598 #41 The Phantom Picture 41 09/10/1944  
#42 The Ghost's Touch 09/17/1944  
by Wilkie Collins  
11599 #43 09/14/1944 The Bell Tower by Herman  
Melville  
#44 The Evil Eye 10/01/1944 The Evil Eye  
by Theophile Gautier  
11600 #45 The Mark of the Plague 10/08/1944  
by Daniel Defoe  
#46 The Queer Client 10/15/1944  
by Charles Dickens  
10931 #47 The Burial of Roger Malvin 10/22/1944  
#48 The Fatal Love Potion 10/29/1944  
10932 #49 Mad Monkton by Wilkie Collins 11/05/1944  
#50 The Returned by Edgar Allan Poe 11/12/1944  
10933 #51 The Executioner  
#52 Rappaccini's Daughter 11/26/1944  
10934 #53 The Wooden Ghost 12/03/1944  
#54 Last Days of a Condemned Man  
by Victor Hugo 12/10/1944  
10935 #55 The Warning 12/17/1944  
#56 The Doll 12/24/1944  
10936 #57 The Diamond Lens 12/31/1944  
#58 The History of Dr. John 01/07/1945  
10937 #59 Duel Without Honor 01/14/1945  
#60 Spectre Bride 01/21/1945  
10938 #61 The Tapestry Horse by Edgar Allan Poe 01/28/1945  
#62 The River Man 02/04/1945  
10939 #63 Ancient Mariner 02/11/1945  
#64 The Oblong Box by Edgar Allan Poe 02/18/1945  
10940 #65 The Mysterious Bride 02/25/1945  
#66 The Thing in the Tunnel 03/04/1945  
10941 #67 The Moonstone 03/11/1945  
#68 The Pistol Shot 03/18/1945  
10942 #69 The Possessive Dead 03/25/1945  
#70 The Goblet 04/01/1945  
10943 #71 The Case of Monsieur Valdemar 04/08/1945  
#72 The Shadow by Hans Christian Andersen 04/15/1945  
10944 #73 The Bride of Death 04/22/1945  
#74 Dr. Jekyll & Mr. Hyde 04/29/1945  
10945 #75 The Red Hand 05/06/1945  
#76 The Haunted Hotel 05/13/1945  
10946 #77 Markheim 05/20/1945  
#78 The Black Parchment 05/27/1945

## NBC University Theater

11191 #09 Gulliver's Travels by Jonathan Swift 09/24/1949  
w/Henry Hull (60 minutes)  
11142 #31 Tales of Edgar Allan Poe 03/06/1949 The tales:  
Nose-ology" ("A Comic Masque"), A Cask Of  
Amontillado," & "The Fall Of The House Of Usher."  
w/ Joseph Schildkraut, Lester Schtt (60 minutes)



Legendary radio writer Carlton E. Morse 1901-1993

**CARLTON E. MORSE** whose work is beloved by collectors for such shows as "I Love a Mystery," also wrote "One Man's Family." This show was on the air for 30 years straight and was basically a daily drama about the lives of the Barbour family.

Morse also attended Friends of Old-Time Radio conventions and did some additional writing toward the end of his life, including

the thriller, "Killer At the Wheel," and "I Love a Mystery" novels such as "Stuff the Lady's Hatbox," among others. These books can still be purchased online. He also has a star in the radio section of the Hollywood Walk of Fame located in front of 6445 Hollywood Boulevard.

**One Man's Family** (NBC Network)

- 10243 Father Barbour's Aching Bones 08/01/1949
- Father Barbour Predicts The Worst 08/08/1949
- 10244 The Return of Joan Roberts Lacey 08/15/1949
- A Very, Very Tough Stepfather, Indeed 08/22/1949
- 10245 Father Barbour's Rampage and What Came Of It 08/29/1949
- Father Barbour and The Eavesdropping Episode 09/05/1949
- 10246 A Homemade Bread and Applesauce Peace Offering 09/12/1949
- The Return Of The Second Assistant Cook 09/19/1949
- 10247 End Of A Summer Saga 09/26/1949
- Father Barbour and His Three Sons 10/02/1949
- 10248 Clifford Delves Into His Past 10/09/1949
- Father Barbour Gets Left Behind 10/16/1949
- 10249 A New Twist To An Old Story 10/23/1949
- Family Reaction To Rexford Frome 10/30/1949
- 10250 Rex Frome Invades The Barbours 11/06/1949
- Paul Meets The Lady In The Case 11/13/1949
- 10620 **One Man's Family** (approx. 10 minutes each / no commercials)
- Girl With a Torch 03/31/1959
- Big News For Pinky 04/01/1959
- The Big Question: Gentleman or a Cad 04/02/1959
- The Missing Bridegroom 04/03/1959
- Message From a Happy Bride 04/06/1959
- Report From Sears Savoy 04/07/1959

- 10621 **One Man's Family** (approx. 10 minutes each / no commercials)
- Betty Salvages a Lesson From Disaster 04/08/1959
- Spotlight on the Unemployed 04/09/1959
- Rally Round the Flag Boys 04/10/1959
- Dating 1959 04/13/1959
- Gripman On a Boyhood Dream 04/14/1959
- The First Quarrel 04/15/1959
- 10622 Mutton Dressed As Lamb 04/16/1959
- Glimpse of the Jungle 04/17/1959
- Big News From Scotland 04/20/1959
- The Homecoming 04/21/1959
- Betty Lowers the Boom 04/22/1959
- The Silent Partner Makes a Move 04/23/1959
- Confessions of a Bridegroom 04/24/1959
- (Last official episode)

**I Love a Mystery** (Mutual Network)

- 08126 The Thing That Cries in the Night - Chapters 1 -6
- 08126 The Thing That Cries in the Night - Chapters 7 - 10
- 08127 The Thing That Cries in the Night - Chapters 13-15
- 08131 Bury Your Dead Arizona - Chapters 1-6
- 11/21/1949; 11/22/1949, 11/23/1949; 11/24/1949; 11/25/1949, 11-28-1949
- 08132 Bury Your Dead Arizona - Chapters 6-11
- 11/29/1949, 11/30/1949, 12/01/1949, 12/02/1949, Chapter 11 - 12/05/1949
- 08133 Bury Your Dead Arizona Chapter 12 - 12/06/1949, Chapter 13 - 12/07/1949, Chapter 14 - 12/08/1949, Chapter 15 - 12/09/1949 (last part of this story)



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2022 catalog available on-line only at brcradio.com  
 2020 and 2021 catalogs are free upon request (while supplies last) with any order.

**ALL SHOWS AVAILABLE AS FLAC OR MP3 COLLECTIONS**

**NOTES and THANKS...**

Our tombstone style radio logo is based on a fully restored 1936 Atwater-Kent radio that has been in our office since the early 1980s. The logo itself is the work of the late Bob Burchett of Cincinnati, Ohio.

The programs we (and others) offer would not have been possible without the work and dedication of these individuals, just to name a few: Bob Burchett, Jerry Chapman, Ted Davenport, Martin Grams, Jerry Haendiges, Jay Hickerson, Terry Salomonson, Dr. Joseph Webb

And special thanks to Collectables Expert, Tom Eurich of Dearborn, Michigan.

**Dragnet (NBC Network / Fatima cigars)**

- 10732 #119 The Big Sour 09/20/1951
- #120 The Big September Man 09/27/1951
- 10733 #121 The Big Want Ad 10/04/1951
- #122 The Big Shoplift 10/11/1951
- 10734 #123 The Big Story Man 10/18/1951
- #124 The Big Market 10/25/1951
- 10735 #125 The Big Lease 11/01/1951
- #126 The Big Hit & Run Killer 11/08/1951
- 10736 #127 The Big Bungalow 11/15/1951
- #128 The Big Hands 11/22/1951
- 10737 #129 The Big Affair 11/29/1951
- #130 The Big Canaries 12/06/1951
- 10738 #131 The Big Overtime 12/13/1951
- #132 .22 Rifle for Christmas 12/21/1951
- 10739 #133 The Big Sorrow 12/27/1951
- #134 The Big Red Part 1 01/03/1952
- 10740 #135 The Big Red Part 2 01/10/1952
- #136 The Big Juvenile Division 01/17/1952
- 10741 #137 The Big Court 01/24/1952
- #138 The Big Almost No Show 01/31/1952
- 10741 #137 The Big Court 01/24/1952
- #138 The Big Almost No Show 01/31/1952

**LAST MINUTE ADDITIONS**

**Mr. Chameleon**

- 11601 #39 The Amazing Thomas & Blifton Murder Case 04/13/1949
- #40 Case of the Bewildering Body 04/20/1949

**The CBS Radio Workshop**



- 11602 #27 Star Boy 07/27/1956
- #28 Subways Are for Sleeping 08/03/1956

**Bright Star (Irene Dunne/Fred MacMurray Show) (NBC Network / Ziv Syndication)**

- 11603 #01 Oil Swindle 10/23/1952
- #02 Susan Runs For Mayor 10/30/1952

**NOTES ON ORDERING... via web at brcradio.com (or mail)**

- All shows from all mailers can be ordered on the website or by mail
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- Illegible checks will be returned and order not filled.
- Bonus discs are sometimes included as a thanks for your support!

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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:  
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Please note that our distributions are available to OTRR Purchasing Group members first, and then made available to the public after about six months. Purchases made from Ted Davenport are distributed to Purchasing Group members after one year.

**OTRRPG #149 Mary Noble, Backstage Wife (FLAC & Mp3s if no FLAC)**

MNBW 35xxxx xxxx Mary Mistakenly Opens Larry's Note ... Shotzie Chapel.flac  
MNBW 35xxxx xxxb Debutante Shotzie Chapel Has a Crus...ary Finds a Key.flac  
MNBW 35xxxx xxxc The Key is for Chapel's Safe! Peter Ba...Love with Mary.flac  
MNBW 39xxxx xxxx Mary is Expecting [MP3 Only].mp3  
MNBW 39xxxx xxxx The Nobles Have a Son. Ward & Mary...e [MP3 Only].mp3  
MNBW 390120 xxxx Actor-Troublemaker Rodney Brooks H...an [MP3 Only].mp3  
MNBW 441020 xxxx Tom Makes Plans to Speak with Philip...rnsworth-cr TC.flac  
MNBW 450810 xxxx War News. Friday. Mr. Dunbar Owns a...actly Like Mary.flac  
MNBW 450817 xxxx Friday. Mr. Dunbar is Taken Ill. His Sis...or [MP3 Only].mp3  
MNBW 470703 xxxx Clint is Playing Both Ends Against the ...le [MP3 Only].mp3  
MNBW 470808 xxxx Friday. The Nobles Agree to Separate...en [MP3 Only].mp3  
MNBW 470813 xxxx Eric Jackson Has Finished his Play. Lar...gs [MP3 Only].mp3  
MNBW 470903 xxxx Holly Bromwell is Suing Larry. Mary &...rs [MP3 Only].mp3  
MNBW 480513 xxxx Regina Rawlings is Angry about Her Fa...le [MP3 Only].mp3  
MNBW 480514 xxxx Friday. Tom & Mary Take Larry to the...s; [MP3 Only].mp3  
MNBW 480525 xxxx Larry, Mary Meet Captain Duncan, Reg...in [MP3 Only].mp3  
MNBW 480527 xxxx Regina and Her Cousin Conspire Who...lly [MP3 Only].mp3

MNBW 480602 xxxx Captain Duncan Tells Mary About Nature's Poisons.flac  
MNBW 480715 xxxx Larry and Mary are Caught During a G...id [MP3 Only].mp3  
MNBW 490526 xxxx Difficult Decisions for Jen Baker [MP3 Only].mp3  
MNBW 500515 3913 Maude Marlowe Hopes to Land a Part on Broadway.flac  
MNBW 500516 3914 Julia Dixon and Oliver are on a Roman...ch in Bermuda.flac  
MNBW 500517 3915 Claudia Vincent Wraps Larry Around Her Finger.flac  
MNBW 500518 3916 Rupert Barlow's Back from Bermuda...iled by Claudia.flac  
MNBW 500519 3917 Claudia Tells Larry that Mary is Intere... Rupert Barlow.flac  
MNBW 500522 3918 Mary Visits Rupert Barlow, Who Tells H...erous Woman'.flac  
MNBW 500523 3919 Claudia Vincent Tells Larry That 'Mary... Rupert Barlow'.flac  
MNBW 500524 3920 Larry Becomes Jealous of What May b...Rupert & Mary!.flac  
MNBW 500525 3921 Claudia Vincent Meets Larry Noble Be...Acts, Backstage.flac  
MNBW 500526 3922 Julia Tells Oliver that She Must Leave Bermuda.flac  
MNBW 500529 3923 Larry Plans to go on a Family Picnic.flac  
MNBW 500530 3924 Rupert Barlow is Upset That Julia Deserted Him.flac  
MNBW 500531 3925 In Bermuda, Julia Gets an Urgent Call ... but Declines It.flac  
MNBW 500601 3926 While Rupert Fumes, Julia Plans to Ret... Younger Man!.flac  
MNBW 500602 3927 Mary Dines with Tom Bryson. Claudia... Mary & Rupert.flac  
MNBW 500605 3928 Larry and Mary Argue in the Garden.flac  
MNBW 500606 3929 Mary Tells Maude Marlowe about Clau...eet at the Pier.flac  
MNBW 500607 3930 Julia Tells Rupert She Won't Return to...t Oliver Wilson.flac  
MNBW 500608 3931 Rupert Heads to the Pier for Julia. Lar...e about Rupert.flac  
MNBW 500609 3932 Sheila Asks Larry to Help Her Get Out...Part in the Play.flac  
MNBW 500612 3933 Mary and Claudia Vincent Have a Catt...t Confrontation.flac

MNBW 500613 3934 Larry Tries to Interest His Producer in Claudia Vincent.flac  
MNBW 500614 3935 Mary Drops a Glass. Claudia Vincent G...ews from Larry.flac  
MNBW 500615 3936 Rupert & Victor Plot to Get Rid of Oliv...Claudia a Script.flac  
MNBW 500616 3937 Larry Jr. Spills the Beans about Claudia Kissing Daddy.flac  
MNBW 500619 3938 Mary Tells Maud about Larry & Claud... Rupert to Visit.flac  
MNBW 500620 3939 Mary Confronts Larry about the Kiss. ...ert & Julia Spar.flac  
MNBW 500621 3940 Rupert & Julia Argue More. Mary Invit...to Study Sheila.flac  
MNBW 500622 3941 Mary Wants Rupert to Return the Sec...eila, Larry Chat.flac  
MNBW 500623 3942 Rupert Arrives, Slights Maude & Claud...Claudia Vincent.flac  
MNBW 500626 3943 Sheila's Not Impressed with Claudia V...se Larry's Late.flac  
MNBW 500627 3944 Larry Plans to Coach Claudia. Mary, La...t about Rupert.flac  
MNBW 500628 3945 Rupert & Julia Argue. Sheila to Gossip ...ia are Serious!.flac  
MNBW 500629 3946 Oliver Gets an Earful from Hilda, the U...rive Home Late.flac  
MNBW 500630 3947 Julia Tells Rupert That She's Invited L...rgue in Riddles.flac  
MNBW 500703 3948 Harold Ramsey to Let Claudia Read fo...es to See Mary.flac  
MNBW 500704 3949 Larry, Claudia Discuss Sheila's Part at ...ey's Apartment.flac  
MNBW 500705 3950 Ramsey's Unwilling to Make a Decisio... Larry's Return.flac  
MNBW 500706 3951 Mary Has the Securities Back from Ru...arty's Column.flac  
MNBW 500707 3952 Larry Reads Marty's Column. Mary D...ats with Rupert.flac  
MNBW 500710 3953 Julia & Oliver Talk about the Rumors. ... Mary at Home.flac  
MNBW 500711 3954 Tom Bryson Pays Mary an Unexpecte...ut Marty's Dirt.flac  
MNBW 500712 3955 Ramsey Gives Sheila's Part to Claudia....r about Claudia.flac  
MNBW 500713 3956 Rupert is Unhappy with His House Gu... Nasty Column.flac  
MNBW 500714 3957 Mary & Larry Argue. Oliver Tells Ruper...arry Julia Dixon.flac

MNBW 500717 3958 Rupert is Irked Over Oliver. Larry Tells...Claudia Vincent.flac  
MNBW 500718 3959 Julia Dixon Invites the Nobles to a Ga...eposit Box Key.flac  
MNBW 500719 3960 Larry Asks Mary for the key to Their Safe Deposit Box.flac  
MNBW 500720 3961 Mary Surrenders the Key. Oliver Won'...es at the Bank.flac  
MNBW 500721 3962 Victor Offers Some Suggestions of Ho...ispose of Oliver.flac  
MNBW 500724 3963 Larry, Mary Argue about the Papers. R..., Unannounced.flac  
MNBW 500725 3964 Rupert, Claudia, Mary & Larry Have a ... is Moving Out!.flac  
MNBW 500726 3965 Claudia Frustrates Larry. Maude Marlo... Dump Claudia.flac  
MNBW 500727 3966 Claudia is Leaving in Two Days. Oliver... Shaving Brush.flac  
MNBW 500728 3967 Oliver's Cigarette Lighter is Missing. Is... Plot by Victor;.flac  
MNBW 500731 3968 Heading to the Garden Party in Oyste...e Goes Missing.flac  
MNBW 500801 3969 Oliver Suspects Victor. At Rupert's Par...Oliver Hit It Off.flac  
MNBW 500802 3970 Maude Feeds Claudia False Info about...g an Aristocrat.flac  
MNBW 500803 3971 Larry & Claudia Argue While Driving to...in Mary's Mind.flac  
MNBW 500804 3972 Maude Hints to Oliver that Claudia is ... and Influential.flac  
MNBW 500807 3973 Rupert Drives Mary Home, Feeds Her ...to Doubt Larry.flac  
MNBW 500808 3974 Rupert Plots Against Oliver. Maude & ...dia's Integrity.flac  
MNBW 500809 3975 Oliver's Not Happy When Julia Accepts...Away with Him.flac  
MNBW 500810 3976 Claudia & Ramsey Argue. At Rehearsal...Away with Him.flac  
MNBW 500811 3977 Julia to Rupert; She's Leaving with Oliv... Note for Larry.flac  
MNBW 500814 3978 Harold Ramsey is Concerned about C... Talk 'Wedding'.flac  
MNBW 500815 3979 Claudia and Oliver are Eloping!.flac  
MNBW 500816 3980 Mary Calls to Invite Julia, Oliver & Rup...a Theatre Party.flac  
MNBW 500817 3981 Mary Continues Party Preparations, R...Where Oliver Is.flac

MNBW 500818 3982 Just Married; Claudia Thinks He's Nob...s She's Wealthy.flac  
MNBW 500821 3983 Claudia Lies to Larry. Oliver Lies to Jul...ut His Absence.flac  
MNBW 500822 3984 Rupert Warns Julia about Oliver. Julia T...ia is Penniless!.flac  
MNBW 500823 3985 Julia Accuses Rupert of Kidnapping Oli... Opening Night.flac  
MNBW 500824 3986 Oliver Punches Larry. Oliver Confronts... Who Slaps Him.flac  
MNBW 500825 3987 Julia, Rupert Find That Oliver is Gone! ... about Claudia.flac  
MNBW 500828 3988 During the First Night Dinner, Julia & R...uge Argument.flac  
MNBW 500829 3989 Claudia & Oliver Confront Each Other....udia Will Show.flac  
MNBW 500830 3990 Larry Goes Looking for Claudia. Oliver... at the Theatre.flac  
MNBW 500831 3991 Oliver Wants Julia to Leave with Him -... & Oliver Argue.flac  
MNBW 500901 3992 At the End of Act 2, Maude Toys with...o Calm Claudia.flac  
MNBW 500904 3993 Before the Last Act, Larry Tells Mary t...rt at the Seams.flac  
MNBW 500905 3994 The Play Ends. Oliver Tries to Get Julia...ude Intervenes.flac  
MNBW 500906 3995 Claudia Spills the Beans about the Elo...; Julia Faints (v).flac  
MNBW 500907 3996 Oliver Punches Larry Again. Everyone ...ge Against Him.flac  
MNBW 500908 3997 Rupert's Servant Victor Confronts Oliv... Empty Theatre.flac  
MNBW 500911 3998 Mary Discoverers Oliver's Body, Hangi...serted Theatre.flac  
MNBW 500912 3999 Rupert Phones the Police, While Larry Comforts Mary.flac  
MNBW 500913 4000 Arnold the Stage Manager Saw Larry &...he Police Arrive.flac  
MNBW 500914 4001 Sgt. Riley Begins Questioning the Suspects.flac  
MNBW 500915 4002 Sgt. Riley Continues the Questioning. ... Had a Motive;.flac  
MNBW 500918 4003 Back in Rose Haven, Mary and Maude...vening's Events.flac  
MNBW 500919 4004 Rupert Barlow is Questioned by Sgt R...about Publicity.flac  
MNBW 500920 4005 Sgt Riley Grills Mary Noble. Does He Suspect Larry;.flac

MNBW 500921 4006 Larry & Claudia Discuss the Murder. T...king for Rupert.flac  
MNBW 500922 4007 Marty's Column Hints Larry is the Mu...iver's Marriage.flac  
MNBW 500925 4008 Rose Haven is Under Police Surveillan...s the Murderer.flac  
MNBW 500926 4009 Sgt. Riley Discusses the Case with the ... Leaves for NY.flac  
MNBW 500927 4010 Maude & Mary Talk About Oliver's Mu...ceman Outside'.flac  
MNBW 500928 4011 Claudia Asks Larry to Give Her a False...d) [MP3 Only].mp3  
MNBW 500929 4012 The Interested Parties Chat as the Co... Inquest Begins.flac  
MNBW 501002 4013 The Inquest Ends. Larry, Tom Discuss ...ia at Her Hotel.flac  
MNBW 501003 4014 Julia Tells Rupert She's Leaving Him. S...n be an Arrest.flac  
MNBW 501004 4015 Larry Jr. Fights to Protect His Daddy's...Victor's Threat.flac  
MNBW 501005 4016 Claudia Wants Larry to Blame Victor. T...y for an Arrest.flac  
MNBW 501006 4017 Claudia is Summoned. Sgt. Riley Ques...r. Mary Worries.flac  
MNBW 501009 4018 Victor's Grilling Continues. Sgt. Riley N...Larry & Claudia.flac  
MNBW 501010 4019 Claudia Lies to Sgt. Riley, About Larry'...'s Questioned.flac  
MNBW 501011 4020 Raking Leaves at Rose Haven. The Ch...t, But for Who;.flac  
MNBW 501012 4021 Claudia is Worried. Larry Arrested for ...f Oliver Wilson.flac  
MNBW 501013 4022 Mary is Angry about Developments. V...rrest to Rupert.flac  
MNBW 501016 4023 Mary to Press; 'Larry Didn't do It'. L...alse Arrest Suit.flac  
MNBW 501017 4024 Victor 'Escorts' Mary to See Rupert. In...rs His Situation.flac  
MNBW 501018 4025 Harold Offers Support to Larry. Ruper... Mary for Larry.flac  
MNBW 501019 4026 Harold to Claudia; The Show is Closed...t Atty Brewster.flac  
MNBW 501020 4027 Rupert to Pay for Atty Brewster. Vince...t Rupert's Apt.flac  
MNBW 501023 4028 Rupert Visits & Coaxes Mary. Maude T...ivious Behavior.flac  
MNBW 501024 4029 Rupert Drives Mary Home, Offers His ...uestions Larry.flac

MNBW 501025 4030 Julia is Leaving Rupert. Mary Tells Larr...partment Offer.flac  
MNBW 501026 4031 Rupert to Victor; Fix up Apt for Mary....er Taking Case'.flac  
MNBW 501027 4032 Mary Asks Maude to Move in to the A... About His Atty.flac  
MNBW 501030 4033 Mary Moves into Rupert's NYC Apt. C...ce to Brewster.flac  
MNBW 501031 4034 Brewster Refuses to Pay Claudia Black...ary Has Moved.flac  
MNBW 501101 4035 Rupert Doesn't Want Larry Acquitted...Larry Grills Him.flac  
MNBW 501102 4036 Rupert to Brewster; He'll Do Anything...il Larry's Letter!.flac  
MNBW 501103 4037 Rupert Scolds Victor. Rupert's Desire f...om Has a Virus.flac  
MNBW 501106 4038 Larry Asks Friend Lester Jordan to He...t Trust Rupert.flac  
MNBW 501107 4039 Claudia Expects a Letter. Larry Tells M...ee, Not Rupert.flac  
MNBW 501108 4040 Jordan to Brewster; He Will Pay Atty's...s Leaving Apt.flac  
MNBW 501109 4041 An Angry Rupert Tells Mary That Larry... is Dead Broke.flac  
MNBW 501110 4042 Mary Tells Larry She's Left Rupert's A...Can Help Larry.flac  
MNBW 501113 4043 Claudia to Jordan; Her Testimony Will ...ction & Money.flac  
MNBW 501114 4044 Claudia, Jordan Wait to See Rupert. Jo... Atty. Brewster.flac  
MNBW 501115 4045 Brewster to Rupert; Larry's Friends W...y in the Lobby!.flac  
MNBW 501116 4046 Claudia Pays Hotel Bill. Mary, Rupert M...ster Visits Larry.flac  
MNBW 501117 4047 Mary & Rupert Argue Atty's Fees at a ...s Their Picture.flac  
MNBW 501120 4048 Victor to Claudia; 'Cut Me in' Mary W... His Legal Fees.flac  
MNBW 501121 4049 Maude Slams Mary for Her Nightclub ...ster Might Quit.flac  
MNBW 501122 4050 Claudia to Meet Jordon in Central Par... Sacks Brewster.flac  
MNBW 501123 4051 Mary's Angry that Larry Fired Brewste...ts More Money.flac  
MNBW 501128 4054 Rupert Has Mary Followed by a Photo...urprise Witness.flac  
MNBW 501129 4055 Julia, Rupert Spat Over Mary. Jordan's...as New Lawyer.flac

MNBW 501130 4056 Atty Savage Visits Larry. Claudia Move... Secretly Taken.flac  
MNBW 501201 4057 Mr. Burns, Maude Chat. When Mary T...or Calls Rupert.flac  
MNBW 501204 4058 Mary Rides the Subway. Rupert Plots.... Avoid Rupert;.flac  
MNBW 501205 4059 Rupert 'Runs' into Mary at Subway, H...r More Money.flac  
MNBW 501206 4060 Atty Savage Questions the Nobles. Jul...ver Mary's Pix.flac  
MNBW 501207 4061 Jordan Doubts Claudia, but Hands He...to Marty Rufus.flac  
MNBW 501208 4062 Mary to Rupert; 'Stay Away'. Victor Se...to Marty Rufus.flac  
MNBW 501211 4063 Rupert Told about Mary's Photos. Lar...one a Runner;.flac  
MNBW 501212 4064 The Prison Guard Irks Larry. Mary's Pi...spaper Column.flac  
MNBW 501213 4065 Maude Scolds Mary Over the Newspa...te-Night Visitor.flac  
MNBW 501214 4066 Rupert Gloats. Larry Sees Mary's Pictu...se to See Mary.flac  
MNBW 501215 4067 Larry Won't See Mary. Savage & Larry...Her Motionless.flac  
MNBW 501218 4068 Mary Scolds Rupert About the Picture...ines to Maude.flac  
MNBW 501219 4069 Rupert Invents 'Plan B'. A Claudia Ru...on't See Mary.flac  
MNBW 501220 4070 Marty Sees Through Rupert's Treache...ge to Arbitrate.flac  
MNBW 501221 4071 Rupert Fires Vincent. Claudia is Quest...Larry Reconcile.flac  
MNBW 501222 4072 The Bickering Returns. Victor Tells Julia...s Been Sacked.flac

MNBW 501225 4073 MISSING.rtf  
MNBW 501226 4074 Claudia Wants to Run, but Jordan Offe...Larry Catch Up.flac  
MNBW 501227 4075 A Bonded Package Arrives for Mary. Ju...eant for Mary.flac  
MNBW 501228 4076 Mary Tells Maude about the Pendant...audia's Value.flac  
MNBW 501229 4077 Lester Thinks Claudia Knows 'Who Do...s Gift to Rupert.flac

MNBW 510101 PRE-EMPTED FOR THE COTTON BOWL ON NBC.txt.rtf  
MNBW 510102 4078 Maude to Mary; 'Rupert Wants to Wre...e'. Larry Sulks.flac

MNBW 510103 4079 Julia Opens Rupert's Xmas Gift. Larry ... Testify for Him.flac  
 MNBW 510104 4080 Mary Pleads with Jordan. Savage Visits...ho the Killer is.flac  
 MNBW 510105 4081 Savage & Claudia Visit Larry in Jail. Vic...50,000 Scheme.flac  
 MNBW 510108 4082 Victor to Claudia; 'We Can Frame Rup...ant a Divorce'.flac  
 MNBW 510109 4083 Mary's Been Indiscrete. Rupert Threa...Persuade Larry.flac  
 MNBW 510110 4084 Maude to Mary; No Luck. Lester & Cla...fus Visits Larry.flac  
 MNBW 510111 4085 Rufus' Column Paints a Happy Noble...Wants to Meet.flac  
 MNBW 510112 4086 Larry Tells Savage His Marriage is Ove...t Penn Station.flac  
 MNBW 510115 4087 Mary is Late at Penn. She & Larry Arg...r Another Meet.flac  
 MNBW 510116 4088 Victor to Mary; 'I Saw Claudia Kill Oliv...ary Visit Larry.flac  
 MNBW 510117 4089 Claudia Says Larry was in Her Locked ... Was Murdered.flac  
 MNBW 510118 4090 Mary Visits Lester Jordan's Apartment...audia's Gloves.flac  
 MNBW 510119 4091 Mary Asks the Cops to Lab-Test Claud... is Ugly to Her.flac  
 MNBW 510122 4092 The Crime Lab Finds Hemp on the Glo... Arrest Warrant.flac  
 MNBW 510123 4093 A Crazy Claudia Arrested, but She Th...in Mary's Face.flac  
 MNBW 510124 4094 Maude Visits Badly Burned, Hospitaliz...leased from Jail.flac  
 MNBW 510125 4095 Larry Learns of Mary's Injury. The Tw...ion at Hospital.flac  
 MNBW 510126 4096 Larry Realizes he's a Fool. Rupert Rea...ise in the News.flac  
 MNBW 510129 4097 Larry to Mary; 'I've Been a Blind Foo... Roses to Mary.flac  
 MNBW 510130 4098 Maude Visits Mary at Hospital. Mary A...ind Larry a Job.flac  
 MNBW 510131 4099 Larry Tries to Pay Back Lester for the ... Writes a Letter.flac  
 MNBW 510201 4100 Julia & Rupert Have a Caustic Tea. Ma... about Larry Jr.flac  
 MNBW 510202 4101 Rupert Declines Harold's Chance to In...or Mary's Care.flac  
 MNBW 510205 4102 Larry Asks Dr. Alan to Spare no Expense on Mary.flac

MNBW 510206 4103 Maude Reads Tom's Reply; He Can He...arry Find Work.flac  
 MNBW 510207 4104 Maude & Larry Talk Over Lunch. Rupe...Rehires Vincent.flac  
 MNBW 510208 4105 Larry Chats with Lester. Tom Bryson'...d Job for Larry.flac  
 MNBW 510209 4106 Larry Won't Leave Mary. Julia Angry a...rts Tom's Wire.flac  
 MNBW 510212 4107 Mary Asks Her Nurse About Her Face...Tom's Job Offer.flac  
 MNBW 510213 4108 Larry Says Goodbye to Mary, Then As... an Eye on Her.flac  
 MNBW 510214 4109 Larry Flies to Hollywood. Maude Asks...ft So Suddenly.flac  
 MNBW 510215 4110 Larry Deplanes. Rufus' Column Notes ...es about Victor.flac  
 MNBW 510216 4111 Tom Bryson Calls Larry. Rupert Visits ...l, Berates Larry.flac  
 MNBW 510219 4112 Maude Scolds Mary for Seeing Rupert... \$1500 a Week.flac  
 MNBW 510220 4113 Hot-Headed Larry Meets Producer Sa...bout the Script.flac  
 MNBW 510221 4114 Larry Gets a Contract. Rupert Pledges...n Use Her Eyes.flac  
 MNBW 510222 4115 Harold Visits Mary. Tom Visits Larry, W...ns His Contract.flac  
 MNBW 510223 4116 Larry Talks to Tom about His Hollywo...s; Rupert Visits.flac  
 MNBW 510226 4117 Dora Dean Introduces Herself to Larry...s Larry a Letter.flac  
 MNBW 510227 4118 Larry & Dora Eat Lunch. Mary's Conce... Hasn't Written.flac  
 MNBW 510228 4119 Larry Misconstrues Mary's Letter. Rup..., Larry Doesn't.flac  
 MNBW 510301 4120 Dora & Larry Eat Lunch Together, Aga... Brings Flowers.flac  
 MNBW 510302 4121 Larry Encourages Dora. Rupert Grills D...llywood Letter.flac  
 MNBW 510305 4122 Rupert Hires a Shamus to Watch Larr...len about Scars.flac  
 MNBW 510306 4123 PI Irving Moss to Tail Larry for Rupert...rry Use His Car.flac  
 MNBW 510307 4124 Larry Rides in Marco's Car. Is He bein... Larry's Letter.flac  
 MNBW 510308 4125 PI Moss Reports to Rupert. Mary's Ba... Off Tomorrow.flac  
 MNBW 510309 4126 Dora Helps Larry Look for an Apt. Ma...s are Removed.flac

MNBW 510312 4127 Mary's Scars are Healing.  
Larry Finds a... Gets Hysterical.flac  
MNBW 510313 4128 Rupert is Angry with Dr.  
Allen. Larry &...alk about Mary.flac  
MNBW 510314 4129 PI Moss Gives His Report,  
Then Gets S...Comforts Mary.flac  
MNBW 510315 4130 Rupert Doesn't Want a  
'Scarred' Ma...on't be Scared.flac  
MNBW 510316 4131 Rupert Rehires PI Moss. Tom  
Leaves L...ans to go West.flac  
MNBW 510319 4132 Rupert Lies to Earn Dr.  
Allen's Help t...g to Hollywood.flac  
MNBW 510320 4133 Rupert Prods Mary into a  
Cruise. Larr...Following Him;.flac  
MNBW 510321 4134 Rupert Buffalos Nurse Clark.  
A Man Tr...io to See Larry.flac  
MNBW 510322 4135 Rupert Gets Another Snoop  
Report. D...o's Tailing Him.flac  
MNBW 510323 4136 Rupert Sends Larry an  
Anonymous Le...rt Goes Missing.flac  
MNBW 510326 4137 Larry Gives Tom a Message.  
Nurse Cla...se with Rupert'.flac  
MNBW 510327 4138 Testy Rupert Drives Mary  
Home. Larry...y in Hollywood.flac  
MNBW 510328 4139 Tom Chats with Maude.  
Marco Offers ...ead West Fast!.flac  
MNBW 510329 4140 Mary Has Plane Reservations.  
Dora Ha...eds Marty Lies.flac  
MNBW 510330 4141 Victor to Julia; Rupert is  
Replacing You...Gossip Column.flac  
MNBW 510402 4142 Mary Gets a Vexing Wire  
from Larry. R...l' Hits the Curb.flac  
MNBW 510403 4143 Larry Confronts Louie, His  
Tail. Mary T...upert's Cruise.flac  
MNBW 510404 4144 Julia is Bitter Over Rupert's  
Cruise. M...y in Hollywood.flac  
MNBW 510405 4145 Maude Tells Mary; 'Go to  
Hollywood'. ...st [MP3 Only].mp3  
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Out. They...ise in Two Days.flac  
MNBW 510409 4147 Tom & Maude Discuss  
Larry's Odd Be...aiting END CUT.flac  
MNBW 510410 4148 Tom Visits, Tells Mary Not to  
Cruise. L...a Reconciliation.flac  
MNBW 510411 4149 Larry's Work is Suffering.  
Tom Pleads...upert's Guests.flac  
MNBW 510412 4150 Larry & Dora to Paint the  
Town. Mary...Noble's Home.flac

MNBW 510413 4151 Victor to Julia; Mary is Sailing  
with Rup...s on the Yacht.flac  
MNBW 511124 4052 Brewster to Rupert; 'I've Been  
Fired'. V...d about Savage.flac  
MNBW 511127 4053 Mary Tells Rupert Larry is  
Upset abou... New Attorney.flac