



# OLD RADIO TIMES

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## Newspaper Clippings

Martin Grams

Newspaper clippings and magazine articles are one of many sources that historians, scholars, and authors rely on for digging into our pop culture past. Often times this involves spending hundreds of hours in archives across the country. One shortcut at our disposal is "clipping files," compilations of newspaper clippings and magazine articles highlighting the work of musical groups, actors, actresses, directors and other performing artists.

Numerous libraries across the country have clipping files available for researchers. For the historian, clarifying which articles are fluff pieces scripted by a publicity department and which ones have meat and potatoes pose just one of many challenges. But the fact that a clipping file could contain hundreds of vintage articles on a particular subject, gathered in one location, makes such a research trip necessary.

A clipping file is exactly what you think it is. Manilla envelopes and file folders containing anywhere from a few newspaper clippings to hundreds of magazine articles. They could be xeroxed copies of old articles or the actual clippings, aged and yellowed. A clipping file on Frank Sinatra, for example, could include dozens of magazine articles about his radio appearances, marriages, movie reviews, and so on.

Before the days of the Internet researchers had to travel out of state to



Husband Gene Raymond enjoys his visit to Jeanette MacDonald's radio program on a Sunday night.

such institutions as the Billy Rose Theater Collection in Lincoln Center in New York City, to browse such clipping files. Flipping through a card catalog listing names of stage plays, motion-pictures, radio and television programs, actors, actresses, directors and playwrights, all one had to do was find the catalog number and request a librarian to pull the files from storage.

With a few dollars you could have the contents copied on a photocopier. I remember going through a clipping file on *Duffy's Tavern*, the radio program, and coming cross a clipping from a New York City newspaper reviewing a stage play with the radio cast reprising their roles. Up to that time a stage play based on the radio program was news to me and this provided enough leads for me to dig further elsewhere.

Funny story: I remember paying a visit to a library once and a friend was sitting across from me at the table, reading each

New singing discovery Lois Butler (left) gets some hints from beautiful Jeanette MacDonald.



Radio permits Jeanette MacDonald freedom, lets her laugh and joke

and every clipping, trying to determine if there was any value to having it photocopied. By the time he got to the third clipping I grabbed the file, shut it closed and handed it to him. "Go copy everything," I told him. Budget be damned.

By the end of the day, we had a stack of photocopies the size of two telephone books. I could take the copies home and review them on my own time. For \$40 in copy fees, we saved three days of reading and reviewing, and \$40 was far cheaper than two additional nights in a hotel room.

Thanks to the internet, libraries are now giving serious consideration to scanning the contents of their clipping files and posting PDFs on their websites. This would save researchers considerable expense because the costs involved are many: gas, tolls, hotel and food expenses.

Libraries have been slow, however, because red tape is preventing the digitization process from going public. As it was explained to me, one library is concerned about copyright violations. Should a researcher make use of the information in a clipping file online without proper attribution, could the newspaper or magazine that retains copyright of the article file a lawsuit against the library?

Another library hesitates posting clipping files on the Internet because they fear it gives patrons another reason why they should not visit the brick and mortar building. Why stay operational if no one is walking through the front doors? A third librarian explained their concern is online piracy. Who is to stop someone from downloading the PDF files and

posting them on their own web page rather than provide a link to the library's website?

I know of at least a dozen libraries that have clipping files. To date, a researcher still has to travel to those libraries to browse the files (or pay someone in the local area to visit the library and copy the contents of the files). On the plus side, two archives of clipping files are housed with private collectors/historians and not state and county-funded institutions. Sadly, one of these collectors passed away last year and bestowed his mammoth collection to me. I made two trips to his widow's house (five hours travel each direction) to fetch the collection. Systematically - and with slow progression - I am having all of these clipping files scanned into PDF files. To ensure they are preserved, the files are backed up on an external hard drive and a Dropbox account. By the end of this calendar year [2020] the entire collection should be scanned into PDF files by subject matter (Jack Benny, Bob Hope, Musical Steelmakers, Sky King, etc.). They will include my own personal collection of clipping files and those of another old-time radio historian who recently "cleaned house."

This blog entry was designed for two purposes: anyone researching vintage movies, stage plays, radio or television programs may want to consider searching clipping files for additional leads. (I know of authors/historians who did not know what a clipping file was until I told them.) Second, while the scanning process at libraries has yet to commence, legal red tape starting to be regarded as a minor deterrent so we may have something cool to look forward to in the future. In the meantime, here are links for two clipping files for your amusement.

#### **Agnes Moorehead Clipping File**

<https://www.dropbox.com/s/8ppf2yrywerah6j/Agnes%20Moorehead%20%28clipping%20file%29.pdf?dl=0>

#### **Edward R. Murrow Clipping File**

<https://www.dropbox.com/s/h8w6j4p4z2igzh0/Edward%20R.%20Murrow%20%28clipping%20file%29.pdf?dl=0>

## The Bold Venture/Ziv Fundraising Project

*The following is a description of the ongoing Kickstarter created by Carl Amari to fund his attempt to release the Ziv library to the public. Please note this is not an OTRR project, but one we think our readers would like to know about. This has been edited from a promotional email sent to many OTR listeners.*

Carl Amari has exclusively licensed 41 complete radio series by prolific radio producer Fredric W. Ziv, including *Bold Venture*.

Mr. Ziv kept one personal copy of each episode from the 41 radio series he produced — 10,000+ radio episodes on thousands of 16-inch transcription discs. Mr. Ziv's private collection of transcription discs have been stored in a temperature-controlled facility for more than 70 years!

The cost to acquire, license, and professionally extract the audio from each 16-inch transcription disc is significant. With the help of old-time radio enthusiasts, Amari plans to preserve these vintage radio episodes and release one complete radio series at a time so that fans of the golden-age of radio can enjoy them for generations to come.

He's beginning with all 78 half-hour episodes of *Bold Venture* starring Humphrey Bogart and Lauren Bacall, which has NEVER been available as a complete series before. Sixty of the 78 radio episodes have been in circulation in inconsistent sound quality. His hope is to release all 78 episodes (including the 18 episodes that have not been heard in 70+ years) in **pristine** sound quality - direct from Ziv's personal, mostly un-played, discs.

If Amari is successful raising the funds to complete the transfers, those who pledge toward the project will receive these *Bold Venture* radio episodes in **pristine** sound quality.

His goal is to release other complete radio series by Ziv, including *Boston Blackie*, *I Was a Communist for the FBI*, *Favorite Story*, *Philo Vance*, *Mr. District Attorney*, *The Cisco Kid*, and many more.

Carl Amari is using a 60-day Kickstarter to raise the funds, so time is of the essence. The only way the complete set of 78 *Bold Venture* radio episodes will

be released is if he raises the funds needed for the transfers within 60 days. If he does not hit the fundraising goal, these **Bold Venture** radio episodes will not be released.

At this time, you would only be committing a pledge amount tied to receiving your *Bold Venture* radio episodes. You will not be charged unless the fundraising goal is met; that is how Kickstarter works. If Amari does hit the fundraising goal, your pledge amount will be processed and you'll receive your radio episodes of *Bold Venture* via digital audio links (emailed to you) or via audio CDs (mailed to you), whichever you choose.

[Click here to visit the Bold Venture Kickstarter page](#). You'll find more information including how to make a pledge, a sample of the audio, a short-video demonstrating the transfer process; and how to receive your **Bold Venture** episodes.

## Bold Venture Kickstarter Update

Just before this issue went to press [Dr. Joe Webb released an interview he conducted with Carl Amari and Doug Hopkinson](#) on October 15, 2023. In it, Webb talks with Amari about Amari's long background in old-time radio, including his time as the former owner of Radio Spirits, as a creator of licensed, syndicated OTR programs, and as a collector.

Webb and Amari expand on his time after selling Radio Spirits and the sour taste the company has left in the mouths of some fans with their cease-and-desist actions of the late 1990s. Amari dives into the background of how this massive project gradually came together and the various costs that go into bringing it to reality. The interview also touches on the backup plan in case this Kickstarter does not reach its goal (spoiler: there isn't one!).

If you're still on the fence about supporting Bold Venture, please take a listen to this interview. It runs about 20 minutes and you'll get to hear three passionate hobbyists talk OTR. If you'd like to combine a pledge with others to be eligible for a different award, [contact the editor](#) and maybe he can put you in contact with other interested parties.

## How Two *Twilight Zone* Episodes Transferred to Radio

Denise Noe

When television became a usual item in the average home, it largely displaced radio in the storytelling area. After all, radio is a purely audio medium; TV is both audio and visual. Thus, stories became TV's province while radio became a realm of music, news reports, and talk shows. Many shows went from radio to television; others began as TV programs. An example of a show starting on TV is *The Twilight Zone* that ran on CBS for five seasons from its first episode on October 2, 1959 to its last on June 19, 1964.

Shows have occasionally transferred from TV to radio. One example is radio adaptations of *The Twilight Zone* that aired for the British BBC Radio 4 Extra from October 2002 to 2012. This essay examines how two *Twilight Zone* episodes were transferred from TV to radio to illustrate how successfully — and not-so-successfully — a story can go from an audio-visual medium to a purely audio medium.

### “Eye of the Beholder”

First aired on November 11, 1960, *The Twilight Zone*'s “Eye of the Beholder” may well be one of the most inspired television episodes ever broadcast. We are introduced to Janet Tyler whose face is concealed from us by a swath of bandages. She is undergoing her eleventh treatment for her extreme facial deformity. In the society in which she lives, eleven is the maximum times a person can be allowed to attempt to treat facial malformation. If she cannot be made to look normal, she will have to be put in a place designated for similarly defective people.

The bandages that blind our protagonist and conceal her deformed features lend a powerful sense of dread and foreboding to the story. This sense is deepened by the way the normal characters are seen with their backs turned to us and heavily shadowed. The episode easily builds sympathy for Janet by emphasizing her painful sense of inferiority. When a nurse comes by, Janet says of her face, “It's pretty bad, isn't it?”

“I've seen worse,” the nurse says — and we know Janet's face is indeed “pretty bad.”

“Ever since I can remember, ever since I was a little girl, people have turned away when they looked at me,” Janet recalls in a pained voice. “The very first thing I can remember is another little girl screaming when she looked at me ... I never wanted to be beautiful ... I just wanted people not to scream when they looked at me.”

In a scene between two nurses, one asks, “Ever seen her face — room 307?”

“Indeed, I have,” the other replies, pity and revulsion fused in her tone. “If it were mine, I'd bury myself in a grave someplace. Some people want to live no matter what.” The message is brought home that Janet Tyler's deformity is so horrible that many others similarly afflicted would commit suicide.

When her doctor examines her, Janet recalls how she has lived much of her life under bandages which have served as “a kind of cave.” It is a cave that protects her from a world that despises her for her ugliness and protects normal people from the revulsion they experience when looking at her. The doctor is sympathetic and reassuring, saying, “We're very hopeful about what this last treatment may have accomplished.” He tells her he is sorry her case could not have been handled with plastic surgery due to her bone structure and flesh type. Janet is upset that this is the last chance she has to normalize her appearance.

“You realize why these rules are in place,” the doctor explains. “Each of us is afforded as much opportunity to fit in with society.” He continues that much in the way of time, resources, and medical knowledge has been spent trying to make her look “normal, the way you'd like to look.”

Again, Janet wails about how much she wants to look normal. “There are many others who share your misfortune, who look much as you do,” he reminds her. If no treatment can normalize her appearance, she will have to “move into a special area in which people of your kind have been congregated.” “Segregated,” she bitterly states. “Imprisoned. A ghetto for freaks.”

In a scene in which the doctor discusses with a nurse the sad case of the facially afflicted woman, the nurse observes that he truly cares about Janet. He comments that he “hopes for a miracle.” It is not a completely unrealistic hope since “sometimes a

miracle happens.” Then he becomes philosophical: “What is the difference between beauty and something repellent? Skin deep? Less than that? Why shouldn’t people be allowed to be different?” The nurse cautions him that such sentiments could be considered subversive and he acknowledges the dangers of questioning societal norms.

Eventually, Janet’s bandages are slowly snipped off. Before we can see her face, the doctor exclaims, “No change!” In shock and dismay, he drops a pair of scissors that clatter on the floor. “No change at all!”

The face of Janet Tyler is revealed. It is a beautiful face.

Whaaa... ? Just as the viewer processes that shock, we receive another. We see what everyone else looks like: deep black surrounds their eyes, double arcs protrude from the sides of their faces, noses are piglike snouts, and lips are distended and pushed to one side.

A distraught Janet races through the hospital ward. Finally, she runs into a room where she finds another “freak” — a man who is handsome by usual standards. Obviously not used to seeing other “freaks,” she starts crying and slides toward the floor. The kindly doctor walks in and introduces her to Walter Smith, who is from the village set aside for those with deformed faces.

Accepting her fate, Janet asks Walter, “Why do we have to look like this?”

“I don’t know,” he answers. “I really don’t know.” Then he tells her of an old saying, “Beauty is in the eye of the beholder.”

Rod Serling states in his closing: “What kind of world is it where ugliness is the norm and beauty the deviation from that norm? You want an answer? The answer is that it doesn’t make any difference, because the old saying happens to be true. Beauty *is* in the eye of the beholder, in this year or a hundred years hence. On this planet or wherever there is human life — perhaps out amongst the stars — beauty is in the eye of the beholder.”

“The Eye of the Beholder” makes a very important, and very deep, point. Standards of what is attractive are inevitably arbitrary as they are based on what is common and, therefore, normal. In a world of piglike snouts and distended lips pushed to one side, what we call lovely would indeed be viewed hideous.

The radio adaptation of “Eye of the Beholder” begins well. It starts with noises suggesting movement in grass and a ball being kicked. A little girl chides, “Tommy, don’t kick the ball so far. Now I have to go across the street to get it.” Noises are heard indicating the child is walking across grass. The child wonders aloud where it could be when another little girl asks, “Is this your ball?” The first child asks, “Why are you in the bushes? Are you hiding?” The second child denies she is hiding and says that the ball was back there and she was just getting it for the first child. The ball is kicked. The first girl notes that other child kicks “pretty good” and asks her name. “Janet,” is the reply. The first child says her name is Becky and invites the girl in the bushes to play kickball with her and her friends. We hear sounds indicating the child is leaving the bushes. The first girl lets out a shocked scream. “You’re a monster!” Becky shouts. “Get away from me!”

“I’m not a monster,” Janet says. “It’s just my face.”

It turns out Janet Tyler is having a dream, a recurrent dream she often has of an incident from her childhood, an incident representing how badly she wanted to be accepted by other people but never could be because of her monstrous appearance. The radio version pretty much follows the plot of the original TV episode in building sympathy for the poor, deformed Janet Tyler. However, the radio version is ultimately not nearly as effective as the original television episode was when it comes to the surprises. The TV version delivered a double visual shock, first of seeing a beautiful woman when we expected to see an ugly one, and then seeing the grossly distorted features of the normal.

Instead of showing, radio must tell. The doctor describes Janet’s deformed face: “Radiant supple skin, high delicate cheekbones, a petite dainty nose, full soft lips, and those blue eyes, they seem to offset her features so that her face has a luminous quality. She looks hideous!”

If a listener is unfamiliar with the original episode on which this was based, the person could figure, “Oh, she actually is pretty” but would not experience the same jolt of seeing a pretty face when a deformed one was expected.

Then the doctor describes the normal appearance they tried but failed to give her: “There’s no bony

mass protruding over the left eye, no swollen distended upper lip, where's the sack of spongy discolored flesh hanging from the right ear or the peeling blotchy skin. And her nose isn't gnarled and pushed to the side like it should be."

Again: telling just does not cause the emotional jolt of showing. The story did not adapt well to a purely audio medium.

### "Four O'Clock"

"Four O'Clock" focuses on Oliver Crangle, resident of a small apartment who has no visible means of support but devotes himself full-time to a mission of rooting out what he considers "evil." He maintains records of "evil" people. He writes letters and makes phone calls to their employers urging they be discharged.

Oliver has a pet parrot, Pete, and appears genuinely fond of his feathered friend. There is a rather obvious double meaning when Pete calls "Nut!" for food. Pete is asking for a nut from a nut. In Serling's introduction, he describes the protagonist as "a dealer in petulance and poison," "a twisted fanatic, poisoned by the gangrene of prejudice." Serling continues that Oliver sees himself as "an avenging angel, upright and omniscient, dedicated and fearsome."

During the episode, the harm that Oliver is doing is underlined when young Mrs. Lucas visits him. It seems Oliver is convinced that her doctor husband is a murderer because he was unable to save a woman who came to the emergency room very sick. Mrs. Lucas says the woman would inevitably have died but that her husband, a deeply caring and sensitive man, is very upset due to the letters Crangle has been sending to hospital officials.

An FBI agent visits in answer to Oliver's letters. Oliver tells him that the evil people in the world will all shrink to "tiny little gnomes" at four o'clock that very day. The agent is understandably skeptical and suggests Oliver seek psychiatric help. That just reinforces Oliver's belief that evil people have infiltrated government agencies. Oliver warns the FBI Agent can expect to shrink.

It seems unlikely the audience is genuinely shocked by the twist ending: it turns four o'clock and Oliver has shrunk. Pete calls out a last time, "Nut!"

Despite the negativity of Serling's description, it should be noted that Oliver Crangle is a bit more complex than many villains. "The road to hell is paved with good intentions" is never stated within this episode but is an old saying appropriate to it. Oliver is a busybody who inflicts harm even as he strives to do good (this common combination explains the pejorative "do-gooder"). His clear affection for his pet parrot Pete also shows a likable side to Oliver's personality.

The case of radio's "Four O'Clock" is different. Like the radio version of "Eye of the Beholder," the radio version of "Four O'Clock" follows its television model quite closely. We hear Oliver interacting with other characters in ways that make clear his self-righteousness and his sense of a kind of mission. There is a visit from Mrs. Lucas about the husband Oliver is persecuting that is just as powerful as the TV version in underlining the harm Oliver is causing. We hear Oliver interacting with the parrot Pete who often asks for a "nut." Oliver is the same character in the original with the same goal of thwarting evil by having all the wicked people shrink at four o'clock that day.

When it comes time for the climax, the radio version does a superb job of getting across the idea that it is Oliver who has shrunk. "I can't wait to look outside . . . but for some reason, I can't see over the windowsill!" he exclaims between grunting and wheezing noises. "I can't even reach the bowl of peanuts!" He wonders, "Has someone moved it? Put it in a very high place? But that would have to be someone tall — someone very, very tall." We hear footsteps as he scurries back and forth. "Pete, you've grown so large and I'm so close to the floor!" The radio also makes a change — one that works *because* radio is an audio only medium. The original ends with the audience seeing an Oliver who has shrunk. In this one, Oliver talks fearfully to his dear pet bird: "Pete, why are you looking at me like that? Your eyes and your beak — close it! Please close it! You're not still hungry? You can't be. Pete, you're frightening me. You know me, Petey boy, that's a good bird. Calm down. No, Pete, no, get away." Oliver tries to escape but he cannot reach the doorknob. "NO! Noooooo!"

The episode ends with the parrot making a meal of Oliver Crangle.

“Eye of the Beholder” failed to transfer in a thoroughly satisfactory manner to radio because it relied for its epiphany on a specifically visual surprise. “Four O’Clock” did not lose in transferring from an audio-visual medium to a purely audio medium because that transfer allowed it to strengthen its surprise by adding one that would have been inappropriate for TV.

Hopefully, this essay highlights not just the strengths and weakness of the individual cases of TV to radio transfer it discusses, but basic contrasts between the audio-visual medium of TV and the audio-only medium of radio in their ability to tell stories.

*Denise Noe is a disabled author. She writes much in the entertainment and true crime areas. Her most recent books are Ayn Rand at the Movies and A Sheep in Wolf’s Clothing: The Life of Marie Windsor. True crime books include The Bloodied and the Broken and Justice Gone Haywire.*

## Remembering Dick Bertel

Former Voice of America executive Dick Bertel, a former NBC Radio News anchor and a giant in Connecticut broadcasting, passed away on Monday, September 11, 2023. He was 92.

While still a Connecticut high school student, Bertel started his radio career in 1948. As he earned a degree in broadcasting from New York University, he worked for the next several years at Fairfield County stations in Norwalk, Greenwich, Bridgeport, and Stamford before moving to Hartford where he joined the announcing staff of WTIC and WTIC-FM in 1956.

For the next 21 years, he was one of the stations’ most beloved and versatile personalities. There he established a reputation as an exceptional interviewer, conversing easily with politicians and thought leaders, movie and TV stars, authors and subject matter experts, sports figures, comedians, singers, and musicians.



Dick Bertel

When WTIC launched Hartford’s CBS affiliate, Channel 3 in 1957, the radio personalities’ assignments were broadened to include television, but none was more visible on WTIC-TV than Bertel. Until 1974 when the station was sold and became WFSB, he anchored the TV station’s prominent newscasts and hosted its public affairs shows including the venerable *Face the State*.

In 1978, he was hired to manage Hartford’s WKSS, then a beautiful music station, where he also hosted the morning show. Then in 1984 he relocated to Washington to work at the Voice of America. Among his accomplishments there was leading affiliate relations for the VOA Europe network from an office in Munich, Germany, and the creation of the global call-in show *Talk to America*. He retired from VOA at age 75 in 2006.

To keep his local broadcasting skills sharp, he also moonlighted as a news anchor at WTOP Radio until 1988 when Westwood One recruited him to anchor national newscasts for NBC Radio News and the Mutual Broadcasting System.

One of Bertel’s lasting legacies to the broadcasting industry is a collection of interviews about the pre-war heyday of radio network entertainment programming. From 1970 to 1977 he hosted *The Golden Age of Radio* on WTIC which attracted some of radio’s greatest stars. Their accounts of their participation in early radio broadcasting constitutes an oral history which memorializes how radio dominated the American media culture before the advent of television.

## New Finds

We're starting a new segment this issue that hopefully will continue in issues to come. Someone asked about using the Old Radio Times to publicize newly discovered OTR programs, or at least recordings that are believed to be new. This is an effort that the late Jay Hickerson was well-known for, and his Ultimate History of Network Radio Programming and Guide to all Circulating Shows went through 5 revisions and was considered one of the Bibles of the hobby.

Unfortunately, Hickerson's health and age eventually prevented him from adding to the Guide and 2015's 5<sup>th</sup> revision was the last fully-bound edition that he published.

We're approaching the ten-year mark since that edition but, of course, new material continues to be uncovered. Jay's Guide included both new programs that had been put into circulation and those that had not. We plan to follow the spirit of Jay's work and also include circulating and uncirculating discoveries; there is value knowing a particular recording exists even if one can't get their hands on it at that time.

Because new finds sometimes come from individuals, buying groups, or larger efforts like OTRR, we will note who submitted each of the recordings included in this batch of "New Finds" with the recognition that he or she may not be the only person to discover and digitize (and circulate, if pertinent) a recording.

Contributors: Shawn Wells (SW), Larry Zdeb (LZ)

**Adventures in Research** – 2/19/46 (160) The Radium Hound; 2/26/46 (161) Man-Made Weather; 10/03/1950 (400) The Story Of Quinine; 10/10/1950 (401) The Inventor Who Disappeared (SW)

**Adventures Of Ace Williams** - 1930's (52), (53) (SW)

**Adventures of the Falcon, The** - 9/10/50 (02) (SW)

**Adventures of the Thin Man, The** – 6/11/44 (23) (SW)

**Andre Kostelanetz Show, The** - 8/20/44 (SW)

**At Ease** - Early 1940's (011), (012); 1950's (968), (969), (983), (984) (SW)

**Bandstand in the Park** - 1950's 3, 4 (SW)

**Bold Venture** - 9/24/1951 (27), 10/01/1951 (28), 10/08/1951 (29), 10/15/1951 (30) (SW)

**Books Bring Adventure** - 1945 (04) Adventure North Books Bring Adventure, (08) The Middle Button (SW)

**Bud's Bandwagon** - 1940's (276), (278)

**Captain Midnight** – 10/6/43, 10/15/43 (LZ)

**Carnival of Music, The** – 4/19/44 (AFRS #30) (SW)

**Carolyn Gilbert Show, The** – 1/24/49 (SW)

**Chevrolet Program, The** (Ted Lewis) – Early 1930's (Audition) (SW)

**Curtis H. Springer Program, The** - 1940's (Unlabeled Presto Disc) (Side 01) & (Side 02), 11/06/1945 (28), 11/07/1945 (29) (SW)

**Date With Melody, A** – 5/15/47, 5/16/47 (SW)

**Dime-A-Rime** - Date Unknown (Audition Program) (SW)

**Dinah Shore Show, The** - 1/25/45 (SW)

**Dinah Shore Christmas Card** - 12/25/1944 (SW)

**Downbeat** - Early 40's (72) Guest, Kay Kyser (SW)

**Ed Wynn Show, The** - 1/05/1945 (18) (SW)

**Frank De Vol Orchestra, The** (KGO-TV) - 2/12/1949 (11) (SW)

**Fred Allen Show, The** – 6/20/43 (38) Father's Day Program - NOTE: This is the complete program, only a fragment was previously known to exist (SW)

**Fred Waring Christmas Album** - 12/25/1944 (SW)

**G.I. Jive** - 1940's (709), (710) (SW)

**Greenfield Village** - 5/21/1936 (28), 11/12/1936 (39), 12/01/1937 (81) (SW)

**Here's to Romance** - 8/3/44 (AFRS #10) (SW)

**Here's To Veterans** - Late 1940's (173) Guest, Les Brown, (174) Guest, Jack Fina (SW)

**Hour Of Charm** - 3/12/1943 (SW)

**Hour Of Saint Francis, The** - 1950's (13) (Series 05) A Child Shall Teach Them, (14) (Series 05) Thelma Smith (SW)

**Johnny Mercer's Music Shop** - 8/2/44, 8/3/44 (SW)

**Join The Navy** - 50's 87, 88, 91, 92, 103, 104 (SW)

**Lone Ranger, The** – 4/14/37 1<sup>st</sup> half, 9/20/37 2<sup>nd</sup> half; 1953 Merita Bread commercials (4 discs) (LZ)

**Manhattan Melodies** - 1950's (101), (102) (SW)

**Melody Round-Up** - 1940's (455) Guests, Lum and Abner, (456) Guest, Andy Devine (SW)

**MGM Theater of the Air** – 1/19/1951 (64) Apache Trail (William Lundigan) (SW)

**N.B.C. Symphony** - 1/14/45, 1/24/49 (Dress Rehearsal) (SW)



**One Night Stand** - 8/12/1944 (336) Guests, Harry James, Tommy Dorsey One Night Stand, 6/8/1944 (361) 7/12/1944 (359) Guest, Eddie Howard, 8/18/1944 (395) Guest, Sammy Kaye, 1/17/45 (485) Guest, Duke Ellington, 1/17/1945 (486) Guest, Duke Ellington (NOTE: The date isn't a mistake, rather this and the previous broadcast are part of an entire Jazz Concert), Late 1940's (3492) Guest, Don Rogers, (3495) Guest, Jan Garber (SW)

**Personal Album** - 40's (203) Guest, Julie Conway, (204) Guest, Betty Rhodes, (485) Guest, Ginny Simms, (486) Guest, Betty Bryant, (563) Guest, Jo Stafford, (564) Guest, Martha Mears (SW)

**Prairie Gospel Hour, The** - 12/21/47 Christmas Program, 12/28/47 New Year's Program, 5/09/48 (17), 5/16/48 (18), 6/06/48 (21), 6/20/48 (23), 6/27/48 (24) (SW)

**Prudential Family Hour, The** - 8/13/1944 (56) (SW)

**Radio Kids Bible Club** - 3/6/48 (17), 3/13/48 (18) (SW)

**Sammy Kaye's Sunday Serenade** - 5/7/44 (AFRS #48) (SW)

**Shadow, The** - xx/xx/39 Bill Johnstone 30-second spots (LZ)

**Speaking Of People** - 2/11/1949 (SW)

**This Is the Story** - xx-xx-45 (AFRS #41) Lust For Life (Intro by Arch Oboler) (Starring Raymond Edward Johnson) (SW)

**Unlabeled ET - (Contains Three Separate Recordings)** - 1940's - The Man Without A Country (The Story Of Philip Nolan) (Dramatized), Patrick Henry's Address Before The Virginia Convention Delegates (Dramatized), The Gettysburg Address (SW)

**Victory Parade of Spotlight Bands** - 5/9/44 (512) Guest, Eddie Howard (AFRS #357), 5/10/44 (513) Guest, Sammy Kaye (AFRS #358), 8/24/44 (604) Guest, Harry James (AFRS #449), 8/25/44 (605) Guest, Bob Chester (AFRS #450) (SW)

**Voices Of Yesterday** - Date Uncertain, perhaps 1930's - King George V, Theodore Roosevelt (SW)

**Wake Up, America!** - 40's (211) Is There Any Substitute For Military Alliances, (212) The Freedoms For Which We Fight, (335) What Is Holding Up New Housing, (336) Is Collective Bargaining Out of Balance (SW)

**You Can't Have Everything** - 1937 (An Air Trailer)



# WGY *The* Nation's Theatre



*The WGY Players, whose weekly Radio Drama performances have made their station the nation's theatre.*

WHEN the WGY players recently completed a season of forty-three plays at the radio broadcasting station of the General Electric Company, at Schenectady, N. Y., each of the little group stepped to the microphone and delivered a short curtain speech to an audience which sat over a territory of hundreds of miles before a curtain that is never raised.

If the popularity of the productions had been in doubt at that time, the heavy mail of the following week convincingly attested that the radio drama is appreciated as well as the screen play or the stage production. The listening ear was so well satisfied that the unseeing eye was forgotten.

In their speeches the players gave their names and brief biographies; they addressed their audience not collectively, but as though they were speaking to a single person and each of the thousands listening felt that he was that one.

During the forty-three weeks devoted to a play one night a week, a feeling of friendliness has arisen between player and audience such as naturally grows between resident stock players and their admirers. This friendliness is conveyed on the one side by the voice and on the part of listeners by their encouraging letters.

The regular players will be back on the WGY programs this month, and in the meantime Edward H. Smith, director of the company, has been producing a series of plays with the assistance of the "Student Players," amateurs recruited from promising material.

The first of these was a comedy, "A Marriage Proposal," by Anton Tchekoff, with three characters. The second was a modern domestic tragedy, "The Holdup," with four in the cast. The last of the group was a comedy, "The Best Man," by Eleanor M. Crane, in which four took part.

Practically the same cast was maintained during last season's long run and these

same voices coming into a home week after week have won recognition for the players and a place in the hearts of the listeners. Each radio fan, sitting at his set, feels that a production is something put on just for him and the final curtain speeches of the actors helped to cement that feeling of friendliness which exists between performer and listener, no matter how many miles might stretch between them.

A York, Pa., correspondent remonstrated at the discontinuance of the drama as follows: "I would like to know why they (the players) quit now. In a theatre,

of course, it is too hot at this time of the year, but not where I go—my radio set. I take a seat way up front and nobody interrupts me changing seats, no women's hats get in the way, no music or candy hawkers interfere with my enjoyment; there are no long intermissions and you don't even have to dress."

"It seemed like parting with intimate friends and we shall miss you," wrote a radio fan living at East Greenbush, N. Y. "We are glad it will not be long and we shall be anxiously waiting to hear your pleasant voices again in the fall."

Since the initial performance of the WGY Players, "The Wolf," the organization has remained practically the same. Six players who have appeared during the entire season have been: Viola Karowska, Ida Myrick, Ruth Schilling, Edward E. Schilling, Frank Oliver and Edward H. Smith, director.

These pioneers in the radio drama suffered at first, felt handicapped in their efforts to find inspiration from a microphone in a quiet studio. The audience was unseen and it is rather difficult to find inspiration in something silent and unseen.

Then the letters began to come in and these letters established contact between



*WGY players presenting "The Traveling Salesman." Telegraph key at the right center was used to create atmosphere for a railway scene. Censor at the left hears by radio the words spoken by the performers. The heavy ear muffs keep the room sounds from reaching his ears*



The WGY Players in action. A busy moment during the broadcasting of "The Great Divide"

Steven Ghent and two ruffians have battered their way into the Jordan cabin and attack Ruth Jordan. The stifed cries of Ruth were produced by holding a hand over her mouth while she emits gurgling shrieks. The smashing effects were produced by wrecking an ordinary packing case, accompanied by the sound of the conventional wood crash machine and sand board. Mr. St. Louis at the extreme left stands with the manuscript awaiting the cue

to fire the pistol shots, depicting the duel between the three ruffians to decide who is to possess the girl. The Players reading from left to right are Edward E. St. Louis. "Shorty"; Frank Oliver. "Dutch"; Edward H. Smith, "Steven Ghent"; and Ruth Shilling. "Ruth Jordan." Each player is his own stage manager and awaits signals from Edward H. Smith, director, to produce the required effects.

performer and listener. The actor began to feel that he was addressing old friends who were tolerant of weaknesses in a production and enthusiastic when a situation in a plot was put over successfully.

Unquestionably the WGY Players have had the largest audience ever before accorded dramatic offerings. Just how large that audience is difficult to estimate. There are at least 2,000,000 radio sets in the country and of that number 1,500,000 are almost nightly within range of WGY. Many of these sets have loud speakers or extra phones, enabling groups to listen in. The number of people who have heard the WGY players in the continuous run of forty-three weeks is anybody's guess.

When Mr. Smith and a half dozen actors were engaged about a year ago to produce Eugene Walter's play, "The Wolf," it was something entirely new; it was contended by many that the radio

audience would be unable to follow the play with any degree of interest because of the absence of scenery and because they could not see the players. Voice alone, it was contended, would not be sufficient to put over dramatic climaxes.

From the very first the radio drama was a success. Letters veritably poured into the station, asking for more. Mr. Smith, formerly an actor and director on the professional stage, was engaged to produce one show a week.

This work was undertaken in a serious and thorough manner and for months many of the greatest successes of the stage have been going into the air, reaching untold thousands who, but for radio, would never have had an opportunity of hearing the plays. During the last winter, when farmers in many parts of the country were snowed in, cut off from the mails, the village and in many cases their nearest neighbors, radio programs went out to relieve their loneliness. The farmer, the woods-

man, the keeper of the lighthouse along the Atlantic coast, were enthusiastic in expressing their appreciation of the dramas.

Mr. Smith and his players have pioneered in the art of the radio drama; they have had to develop a new technique.

It was found necessary to make occasional changes in play manuscripts, especially where a climax depended upon sight for its appre-

**Last Season's Plays From the Nation's Theatre**

The following plays were presented by the WGY Players under the direction of Edward H. Smith during the season of 1922-23 at the studio of the General Electric Co., Schenectady, N. Y.:

The Wolf  
The Garden of Allah  
Get Rich Quick Wallingford  
The Man From Home  
Paid in Full  
Way Down East  
Are You a Mason?  
Officer 666  
A Fool There Was  
The Sign of the Four  
Seven Keys to Baldpate  
Madame X  
Miss Lulu Bett  
The Witching Hour

The Wrong Mr. Wright  
Nothing But the Truth  
The Sign of the Cross  
Under Cover  
Within the Law  
My Friend From India  
Bought and Paid For  
The Prince Chap  
The Traveling Salesman  
The Third Degree  
Secret Service  
Why Smith Left Home  
The Green Goddess  
Mrs. Temple's Telegram  
John Ferguson

Ready Money  
Three Musketeers  
On Trial  
Merely Mary Ann  
Strong-Heart  
The Fortune Hunter  
The Storm  
The Lion and the Mouse  
What Happened to Jones  
The Copperhead  
Happiness  
Clarence  
The Great Divide  
It Pays to Advertise



Above we have the studio staff of WGY. Left to right are: Carl Jester (C. J.), announcer; Mrs. W. J. Cram (Mrs. W. J.), announcer of afternoon programs for women; Kolin Hager (K. H.), in charge of the studio and chief announcer; Robert Weidaw (R. W.), announcer and assistant to Mr. Hager;

ciation. The entrance to or departure from a room by one of the characters had to be indicated by sound, as a closing door. A bell helps somewhat in announcing a newcomer to the invisible stage. Various sound devices were created to produce atmosphere. A telegraph key and an imitation of an engine whistle helped in a railway station scene; storms were simulated by devices similar to those used on the stage.

The performer was greatly handicapped at first because he had depended a great deal upon the presence of his audience. Facial expressions were no help in interpretation; strong emo-



Asa O. Coggeshall (A. O. C.), announcer, and Edward H. Smith, announcer and director of WGY Players

Below we have the gentleman who is responsible for the fine dramas broadcast from station WGY. He is Edward H. Smith, director and leading man of the WGY Players

tion could be conveyed only by vocal tone. To help the performer to a realization that his work was heard and appreciated, WGY requested the radio audience to write their "applause," and this they have done by the thousands. The actor now sees his audience, but an audience made up of all conditions of men, and finds inspiration for his work in applause not of hands clapping but words written.

Fancy a theatre 2000 miles and more across, with some of the theatregoers miles from the occupants of the next chair! Visualize an audience

(Continued on Page 26)



*Above we have the WGY Players in a moment of merriment. Frank Oliver, comedy character man with the WGY Players, is so funny that he even draws laughs from the blase actors and actresses in the cast. Below are shown the WGY Players with some of the assisting artists of the Van Curler Players, who are called on when the cast requires extra people*

## **WGY—The Nation's Theatre and Players**

(Continued From Page 8)

of business men, of factory workers, of professional men and of farmers; of grandmothers and granddaughters, of society leaders and of maids; some in vigorous health, some confined to their beds by illness; some dressed for the cold of a Northern winter, some in front of windows opened to admit the breezes of a semi-tropical night.

Picture them not as assembled in any one room, but in thousands of rooms scattered through the immense domain that lies between the two oceans and extends from the Great Lakes to the Gulf of Mexico.

This is the picture of the great theatre that broadcasting the drama has brought into existence. Radio has reversed Shakespeare's observation that "all the world's a stage." It has made not all the world, but that very considerable part of it comprising the United States, a theatre of which the broadcasting station is the stage.

Doubtless many of the thousands who have listened to the broadcasting of these dramatic productions from WGY have often tried to visualize the actual "staging" of the plays. Do the players, they wonder, appear in costume? Do they commit their parts to memory? Are the scenes acted as on a real stage.

The questions are easily answered. They do none of these things, and there are excellent reasons why. For instance, were the play to be acted, scene by scene, there would be many times when the faces of the actors necessarily being turned away from the direction of the transmitting apparatus, it would be difficult for the audience to hear them.

The "stage" in this "theatre invisible" is an apartment thickly carpeted, so that there is no noise of moving feet and with its walls so covered that there is no echo.

transmission of any sound except the voices of the players, that the paper on which the parts are written is of such a quality that rustling is for the most part eliminated.

One might naturally think that the "stage manager" must have a peculiarly difficult task in presenting a play in this way. In some respects he does. How can he tell, for instance, how the voices of the actors sound a thousand miles or so away? how can he coach them, since their heads are often bent over the manuscript from which they are reading?

The solution is not so difficult after all. He uses a head set the phones of which are so carefully covered externally that he cannot hear a sound from the room itself. This set is attached to the transmitter apparatus, and he actually hears the play as though he were miles distant. He is in a position to know how it sounds—approximately, at least—in Chicago or Minneapolis or Atlanta. The phones are attached by a long lead, which permits him to move around a considerable area. If an actor's voice sounds weak to him, he walks over to the speaker and gently pushes him nearer the microphone; if it is too strong, he moves him back. Occasionally, when an actor not accustomed to drama broadcasting is included among the players, the director uses signs reading "Louder" or whatever the occasion may require.

Then there is the question of "properties." Since only sound enters into play-broadcasting, these "props" are necessarily limited to those which make a noise.

For example, one scene in a play given recently was supposed to be laid in a railroad station, and a touch of realism was given by the clicking of a telegraph instrument installed in the broadcasting room for the occasion. The sound of a train was simulated by the use of the familiar metal device employed on the stage for that purpose. The supposed entrance of an actor on the "stage" is signaled

Column continued next page

Column continued next page

The actors who are taking part in the scene are grouped in front of a microphone, the women being closer to it than the men because their voices are lighter.

The parts are not committed to memory, but are read from manuscript; hence there is no forgetting of parts, no delay in responding to cues.

It is not to be assumed from this, however, that there has not been very careful preparation. There has been. Long in advance of the presentation each of the principal actors has had a copy of the entire play and those taking lesser roles have had their individual parts.

These parts have been studied with the greatest care. It is to be remembered that in broadcasting a drama the actors have to rely on the voice alone to convey the impression they wish to create. The aid which acting gives on the actual stage is lacking. Exceptional skill in declamation is called for, therefore, as well as clear enunciation and careful modulation, to say nothing of that quality of voice which lends itself to transmission by radio.

The plays are carefully rehearsed before the actual presentation takes place. Here it may be said that the practice of reading the parts is not followed merely because it is easier than to commit them. It is because it makes for smoothness and promptness, and these features have been remarked by those who compose the WGY audience.

There are no breaks in the continuity of the dialogue, no slowness in responding to cues, no forgetting of parts which not even the best-managed productions on the actual stage are proof against. These things are obviated by reading.

It is interesting to note, as showing what care is taken to avoid the

by the closing of a door—and the closing must be plainly audible, little as such a procedure is to be recommended to the small boy. Telephone conversations are heralded by the ringing of a telephone bell, and a door bell announces the coming of a caller, as on the real stage. Since the picture has to be created by sound alone and without the aid of sight, some ingenuity is required in this matter on various occasions.

Clearness in transmission is being aided now—as in the case of all WGY programs—by the employment of a “pick-up” or microphone using the principle of the Pallophotophone reproducer. This new pick-up is more sensitive than the ordinary microphone and responds more readily and accurately to sound waves, capturing harmonics which ordinarily would be lost. Another advantage is that it eliminates the hissing sound which is liable to accompany the use of the ordinary microphone.

In this new pick-up, a tiny mirror only three-sixty-fourths of an inch square is made to vibrate by the action of a diaphragm which is very sensitive to sound waves. A beam of light thrown on this mirror and reflecting on a sensitive light cell moves with the movement of the mirror and varies the effect on the light cell, thus producing a corresponding variation in the electric circuit. Amplification is then obtained in the ordinary way by the use of pliotrons.

Following the program of January 30, when the play “Bought and Paid For” was presented, and when this new device was used, WGY received a number of letters complimenting it on the tone quality of the transmission.

WGY is now experimenting with the use of two microphones instead of one, placing one at each end of the row of players, so that the voices will seem to come from the opposite ends

Continued at top right column of page 11

of a stage in accordance with the position of the actor.

Those taking the principal parts in the plays given have had actual stage experience, a fact which aids greatly in the presentation. They constitute a company, known as the WGY Players, of which the personnel remains practically the same, others for minor parts being obtained as required.

Station WGY was the pioneer in broadcasting plays. Its initial effort met such an enthusiastic response from the radio public that what was an experiment last fall, when it presented "The Wolf," has become a regular feature of its program. A play is given each week, dramas and comedies alternating.

Since this feature was instituted WGY has given such plays as "The Wolf," "The Garden of Allah," "The Sign of the Cross," "Way Down East," "Are You a Mason?" "Within the Law," "Under Cover," "Bought and Paid For," "The Witching Hour," "The Man From Home" and "Miss Lulu Bett." Zona Gale, writer of the last named, was a listener-in when the play was presented. The light operas "Pinafore," "The Mikado" and others have also been given.

WGY was the first broadcasting station to present this form of entertainment by radio, just as it was first in giving plays by wireless.

Actors see in the popularity of play-broadcasting by radio a promise of the restoration of the spoken drama to the prestige and popularity it had before the "silent drama" of the motion-picture theatre became a contender in the field. This seems reasonable, and if it proves true one of the noblest of the arts will receive a needed and timely encouragement.

In at least one respect the field for broadcasting is vastly greater than that of either the legitimate stage or the motion picture. The opportunities of the two latter must always be limited by the necessity

of providing elaborate and expensive accommodations for an audience. In broadcasting the audience provides its own, and a man in Portland, Me.; another in San Francisco, and still another in New Orleans, may hear a play simultaneously. The audience of the largest playhouse may be increased many hundredfold.

Furthermore, thanks to the pallophotophone, the presentation of a play may be preserved, if desired, and repeated from the same film any number of times. Had this device been in existence in the traditionally glorious days of the stage we might now in our own homes hear Classic drama as interpreted by Garrick, Booth, Mrs. Siddons, Ellen Terry and others who have made Thespian history.

Does some one say that "it must take a deal of imagination to get any sense of realism from a dramatic presentation which appeals merely to the ear and not to sight also?"

It takes no more than it does to make a motion picture film a living story, and the popularity of the "movies" is sufficient proof of how possible that is.

Realism? When "The Wolf" was broadcast by WGY a policeman in Pittsfield, Mass., heard shrieks from a house on his beat. He immediately investigated and found that the cries came all the way from Schenectady by wireless. They were so lifelike, as reproduced by a loud speaker, that he thought it an actual call for help from the house from whence the sound came.

It is no uncommon sight to see tears trickling down the cheeks of listeners-in as some pathetic drama grips their heart and an appeal for sympathy comes from out the void.

Of course, broadcasting relies on imagination; so does the motion picture, and so, likewise, does the staged drama. What, indeed, is all dramatic art, however expressed, but an appeal to the imagination?



## 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.

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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

Welcome back to fall issue of the Old Radio Times. We got several appreciative notes for the last issue; it's always nice hearing from our readers! This month we have another submission by Denise Noe who takes another deep dive into analyzing radio drama – *The Twilight Zone* in this case.

Martin Grams talks to us about radio clipping files, a valuable resource while doing old time radio research. We hope you'll enjoy the contents of the two files that he's made available with this article. As some of you know, Grams is actually in the middle of opening a coffee shop and has stepped back from many of his regular writing duties. This piece was contributed in 2020 for future publication and is no less relevant today than when he wrote it.

Our "100 Years Ago" focuses on the dramatic work of WGY, long recognized as one of the earliest documented outlets for radio drama in a form that enthusiasts recognize as old-time radio.

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!

### Corrections

Ye old editor still did not get the corrections for the May-June article on Jane Speed accurate. The article indicated that a story she wrote was aired on the *Curtain Time* program. Speed's son wrote to clarify that it should have merely stated that the script was purchased by the producers of *Curtain Time*, not that it was aired over the program.

## 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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**FALL 2023**

VERS. 2.95



**JACK MOYLES**  
**"ROCKY JORDAN"**

**Rocky Jordan**

(CBS Network/Jack Moyles)

- 11648 #01 The Bartered Bridgroom 10/31/1948
- #02 Count Me Out 11/07/1948
- 11649 #04 The Man in the Morgue 11/21/1948
- #06 Strangers, Three 12/05/1948
- 11650 #07 Ace High Straight 12/12/1948
- #08 Up in Flames 12/19/1948
- 11651 #10 Death in the Sand 01/02/1949
- #11 Escapade With Paula 01/09/1949
- 11683 #12 The Case of the Sleepy Camel 01/16/1949
- #14 Bakshish Boy 01/30/1949
- 11684 #15 Champagne, Caviar and Hot Ice 02/06/1949
- #16 Red Stands for Blood 02/13/1949
- 11685 #17 Twenty Fathoms Under 02/20/1949
- #19 The Two O'Clock Man 03/06/1949
- 11686 #20 St. Louis Blues 03/13/1949
- #21 Passport for Vivi 03/20/1949
- 11687 #22 Everything Shipshape 03/27/1949
- #23 Portrait of Rocky 04/03/1949
- 11688 #24 My Quiet Friend 04/10/1949
- #25 Consignment for Naples 04/24/1949
- 11689 #26 Fall Guy 05/01/1949
- #27 Lady in Disguise 05/08/1949
- 11690 #29 The Make-up Man 05/22/1949
- #30 Desert Betrayal 05/29/1949
- 11691 #31 The Man They All Loved 06/05/1949
- #33 The Big Ditch 06/19/1949
- 11692 #35 The Map of Murder 07/03/1949
- #37 The Race 07/17/1949
- 11693 #38 The Coward of Moo-Ka-Tan 07/24/1949
- #39 Bar-Lat-Chee 07/31/1949
- 11694 #40 Gold Fever 08/07/1949
- #41 Cairo Vendetta 08/14/1949
- 11695 #42 The Gum Queen 08/21/1949
- #43 The Lady From Istanbul 08/28/1949
- 11696 #44 A Stranger to the Desert 09/04/1949
- #45 Adventure With Andraya 09/11/1949
- 11697 #46 The Nile Runs High 09/18/1949
- #47 Momento From Adelaide 09/25/1949





## Rocky Jordan

(see front)



2023 IS OUR 49th YEAR!

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**Real street names in Cairo were used in the series, Rocky Jordan.** The series was actually set in Cairo, where each week, cafe owner, Jordan (an American played by Jack Moyles), got involved in some kind of mystery or adventure. CBS carried the series from 10/31/1948 to 09/10/1950 and from 06/27/1951 to 08/22/1951. You would think old-time radio drama was already dead at that point, and it was by the late 1940s and early 1950s due to television. **Rocky Jordan**, however, is another example of the high quality shows that were still being produced by a major network. **Suspense** and **Yours Truly, Johnny Dollar** are widely regarded as the last "really good shows" from the "golden age" that lasted until 1962, but there were others that at least made their mark in the 1950s. One of the favorites among OTR fans was **Gunsmoke** starring **William Conrad**. **Gunsmoke** lasted well into the mid 1950s and turned into a television series. Meantime, more than 100 **Rocky Jordan** programs were produced. The show was mostly sustained (un-sponsored) through this part of its run. CBS network invested many thousand of dollars into production of this show until at least Del Monte and Wrigley's Gum finally became the sponsor.



At a Friends of OTR Convention (1980s), Newark, NJ

## MESSAGE FROM BOB...

Looking ahead, 30 years from now, I don't expect to still be in the old-time radio business! Next year though, marks 50 years since I, as a teenager, started this business and hobby without any aspirations as to where it would lead.

I have always been fascinated by the technical aspects and developed a critical ear for sound quality. You can find my old articles in old-time radio fanzines of the 1970s-80s about how to get the best sound out of the equipment we had back then. Amazingly, the **Friends of Old-Time Radio** even gave me an award at one of their conventions for helping the "hobby" with those writings. During the more recent 25 or so years, I've also contributed technical articles to present trade publications such as **Radio Guide**, **Radio World** and in more recent

years, **The Desktop Broadcasters Resource** (thebdr.net). Occasionally, some of the publications thought my articles were even worth paying for. Imagine that!

Today, radio is all about **THE CONTENT**, and there was a lot of great content broadcast a generation or two ago. In the process in my past (originally inspired by past Detroit personality, Warren Pierce), I learned how to generate my own content as well as host, DJ, Engineer and do whatever else was needed in radio all while marketing and promoting OTR and teaching others.

I celebrate "the classics" as **present day entertainment, rather than merely nostalgia**. Today, it is also my privilege to host **Radio Vault** every week on the nearby **Henry Ford College** station, **WHFR-FM**. Without high quality content and the support of a lot of friends today, I couldn't do that.

I started **Radio Vault** back in the early 1980s by invitation from the late Bill Bragg on his then fledgling satellite **Yesterday U.S.A. Superstation** out of Dallas. Allegedly, I was the first "live" host besides Bill himself. **YUSA** is still going strong today and so am I (with your support).

The present day radio business or OTR world is not what it was when I started, yet the best of the old shows which I have marketed "forever," still sound as fresh today (thanks to technology) as they did when they were still being produced.

Thanks for listening,  
- Bob Burnham, 8/30/2023  
Chief Cook, Bottle Washer, President and Founder

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**FIBBER & MOLLY  
(1950s)  
(JIM & MARIAN JORDAN)**

**Fibber McGee & Molly**

(NBC Network / Johnson's Wax)

- |   |  |
|---|--|
| <p>11374 #99 03/01/1937 Beware of pickpockets on the bus<br/><b>Fred Waring</b> 12/05/1947 Salute To Walt Disney</p> <p>11377 #100 Telegram to the Sponsor on the 100th Broadcast<br/>03/08/1937 (Johnson's Wax)<br/><b>Amos &amp; Andy Music Hall</b> - Audition Guest Frank Sinatra<br/>04/28/1954 (General Electric)</p> <p>11420 #101 The Hardware Dealer 03/15/1937<br/><b>Keep It in the Family</b> 02/16/1953 Audition Program<br/>Harry Babbitt Host Rod O'Connor, Announcer (NBC)</p> <p>11440 #102 Interviewing Theatrical Talent 03/22/1937<br/><b>This Is Your Life</b> #32 Review of the life of the show<br/>06/14/1949 w/Ralph Edwards (Phillip Morris cigarets)</p> <p>11448 #107 The Take-off For Hollywood 04/26/1937<br/><b>Avalon Time</b> Guest: Red Skelton 12/17/1938</p> <p>11455 #103 Presenting the Vaudeville Show 03/29/1937<br/>#104 Gardening 04/05/1937</p> <p>11456 #109 Private Patrolman McGee 05/10/1937<br/><b>The Revuers</b> #14 Radio City 07/23/1940 w/ Dinah<br/>Shore, Kenny Gardner</p> <p>11465 #110 McGee School of Dramatics 05/17/1937<br/><b>Blondie</b> Blondie Sells Her Car 08/04/1944 (AFRS)</p> <p>11475 #111 I know just the spot for a picnic<br/><b>Eddie Fitzpatrick</b> 05/17/1946 - Live From The<br/>Hotel St. Francis, San Francisco CA</p> <p>11495 #114 Reaching the Summer Cottage 06/14/1937<br/><b>Lum 'n Abner</b> #162 Plot For the Jot 'Em Down Store<br/>aka Snake in the Weeds 07/30/1935<br/><b>Cecil and Sally</b> #305 12/26/1930</p> <p>11515 #115 Club meeting at the McGees 06/21/1937<br/><b>Carnation Contented Hour</b> Theme: Washington State</p> | <p>08/21/1939</p> <p>11465 #110 McGee School of Dramatics 05/17/1937<br/><b>Blondie</b> Blondie Sells Her Car 08/04/1944 (AFRS)</p> <p>11547 #127 A Drama in Ancient Rome 09/13/1937<br/><b>Two For the Money</b> 02/18/1955</p> <p>11573 #116 Human Cannon Ball 06/28/1937 -<br/>east coast broadcast<br/>#117 Getting Out of the Hollywood Lease 07/05/1937 -<br/>east coast broadcast</p> <p>11574 <b>Fibber McGee and Company</b><br/>#147 The Weatherman 01/31/1948<br/><b>Philco Radio Time</b> 11/04/1947 #43 Bing Crosby<br/>w/ Peter Lorre, Kay Thompson, &amp; the Williams Brothers<br/>(recording session version) 11/04/1947</p> <p>11621 <b>Fibber McGee and Company</b> #148 McGee Builds a<br/>Fireplace 02/07/1938<br/><b>Philco Radio Time</b> - Bing Crosby #39 10/15/1947 -<br/>w/ Dinah Shore (recording session version)</p> <p>11638 <b>Fibber McGee &amp; Company</b><br/>#149 The Justice of the Peace - 02/14/1938<br/><b>Great Gildersleeve</b> #414 Bronco Almost Forgets About<br/>First Date w/ Marjorie 10/17/1951 (<i>Willard Waterman</i>)</p> <p>11656 <b>Fibber McGee &amp; Company</b> #150 - The Onion Soup King -<br/>02/ 21/1938<br/><b>Great Gildersleeve</b> Inviting Bullard to Thanksgiving<br/>Dinner 11/21/1951</p> <p>11681 <b>Fibber McGee &amp; Company</b> #154 Sulfer and Molasses -<br/>03/22/1938<br/><b>Ozzie &amp; Harriett</b> #38 Ozzie's Night Out 06/04/1954</p> <p>11689 <b>Fibber McGee &amp; Company</b> #155 - Standing Up for the Bride<br/>groom - March 29, 1938<br/><b>Ozzie and Harriet</b> The Golf Widower 06/11/1954</p> |
|---|--|

**CBS Radio Workshop (CBS Network)**

*"Radio's distinguished series to man's imagination..."*

- 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
- #04 Season of Disbelief and Hail and Farewell 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
- 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
- #20 Bring on the Angels 06/08/1956
- 11545 #21 Ths Stronger 06/15/1956
- #22 Another Point of View 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 07/13/1956
- #26 Portrait of London 07/20/1956
- 11602 #27 Star Boy 07/27/1956
- #28 Subways Are for Sleeping 08/03/1956
- 11620 #29 Only Johnny Knows 08/11/1956
- #30 Colloquy #2 - A Dissertation on Love 08/17/1956
- 11644 #31 Figger Fallup's Billion Dollar Failure 08/24/1956
- #32 A Study of Satire 08/31/1956
- 11646 #33 The Hither and Thither of Danny Dither 09/07/1956
- #34 A Pride of Carrots (*Venus Well Served*) 09/14/1956
- 11687 #35 The Oedipus Story 09/21/1956
- #36 Roughing It 10/05/1956
- 11688 #37 A Writer at Work 10/12/1956
- #38 The Legend of Annie Christmas 10/19/1956
- 11689 #39 When the Mountain Fell 10/26/1956
- #40 1600 Pennsylvania Avenue 11/02/1956

**The Brighter Day (Dreft / NBC Network)**

- 11685 Brighter Day 05/10/1949
- Brighter Day 05/12/1949
- Brighter Day 06/21/1949
- Brighter Day 07/08/1949

**Junior Miss (CBS Network / Sustained)**

- Gale Gordon, Barbara Whiting, Roy Rowan (announcer)
- 11231 #06 All the World's a Stage 01/06/1953
- #08 Definition of a Teenager 01/08/1953
- #09 Being a Teenager is like sitting on Flypaper 01/09/1953
- The Carters of Elm Street** 1940 Virginia Payne (Ovaltine)

**We Hold These Truths**

- 11686 12/15/1941 (AFRS. CBS, NBC, Mutual) A celebration of the 150th anniversary of the U.S. Bill of Rights. w/ Lionel Barrymore, Orson Welles (narrator), Edward Arnold, Walter Brennan, Bob Burns, Walter Huston, Marjorie Main, Edward G. Robinson, Rudy Vallee, Leopold Stokowski and Symphony Orchestra, Franklin Roosevelt (from Washington, D.C.), Norman Corwin (writer, producer, director), Jimmy Stewart (narrator), Bernard Herrmann (composer), Elliott Lewis, Dane Clark

**Mixed Bag #124**

- 11546 **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

**Mixed Bag #125**

- 11575 **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

**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

**Mixed Bag #127**

- 11635 **Fred Allen Show** 05/26/1946 King For A Day
- Guest - Jack Benny (AFRS)
- You Are There** 05/29/1949 The Siege Of Leyden

**Mixed Bag #128**

- 11636 **The Packard Hour** No Sound Effects 09/15/1936
- stars Fred Astaire (*NBC Network / Packard*)
- The Second Mrs Burton** 10/10/1947 (*Jello / CBS*)

**Mixed Bag #129**

- 11637 **The Fat Man** The Nightmare Murder 01/17/1951
- Adventures of Frank Race** #10 Adv. of the Juvenile Passenger 07/03/1949 (*Tom Collins / Syndicated*)

**Mixed Bag #130**

- 11641 **Bob & Ray Show** #67 10/10/1951 Be a Radio Announcer (AFRS)
- Bob & Ray Show** #68 10/24/1951 A Visit to Island 999 (AFRS)
- Hollywood Premiere** with Louella Parsons - Nothing But the Truth - 11/07/1941 Lifebuoy soap

**Mixed Bag #131**

- 11647 **You Are There** The Execution of Mary, Queen of Scotts 06/27/48
- Lights Out** The Dream 03/16/1943

**Mixed Bag #132**

- 11682 **Great Gildersleeve** Marjorie & Bronco Decide On A Lot, Legal Issues With Bullard 11/14/1951
- Duffy's Tavern** Paulette Goddard 02/09/1950 (AFRS)

**Mixed Bag #133**

- 11684 **Here's to Romance** 05/03/1945
- with Marion Hutton
- When a Man Marries** - Audition - Featuring Burgess Meredith

**Mixed Bag #134**

- 11687 **Mr. & Mrs. North** 12/09/1947 Call Me Choo Choo
- Suspense** 08-30-1945 Nobody Loves Me w/Peter Lorre (*Roma Wines*)

*We depend on your comments and orders to keep sending these mailers out. Thanks for your support!*

**Suspense (CBS Network)**

- 09187 #43 Sorry, Wrong Number w/ Agnes Moorehead  
05/25/1943
- 09188 #44 Banquo's Chair w/ Donald Crisp 06/01/1943
- 09188 #45 Five Canaries in the Room w/ Lee Bowman  
06/08/1943
- 09189 #46 Last Night w/ Margo, Kent Smith 06/15/1943
- 09189 #47 The Man Without a Body w/ John Suttan  
06/22/1943
- 09190 #48 Uncle Henry's Rosebush w/ Agnes Moorehead  
06/29/1943
- 09190 #49 The White Rose Murders 07/06/1943  
w/ Maureen O'Hara
- 09191 #50 Murder Goes For a Swim 07/20/1943  
w/ Warran William
- 09191 #51 The Last Letter of Dr. Bronson 07/27/1943  
w/Laird Cregar
- 09192 #52 A Friend to Alexander 08/03/1943  
w/ Robert Young
- 09192 #53 The Fountain Plays 08/10/1943  
w/ Edmund Gwenn
- 09193 #54 Sorry, Wrong Number 08/21/1943  
w/ Agnes Moorehead
- 09193 #55 The Kings Birthday 08/28/1943 Dolores Costello
- 09194 #56 The Singing Walls 09/02/1943  
w/ Preston Foster, Dane Clark
- 09194 #57 Marry For Murder 09/09/1943 w/ Lillian Gish,  
Ray Collins, Bramwell Fletcher
- 09195 #58 The Cross-Eyed Bear 09/16/1943
- 09195 #59 The Most Dangerous Game 09/23/1943  
w/ Orson Welles, Keenan Wynn
- 09196 #60 The Lost Special 09/30/1943 Orson Welles,  
Keenan Wynn
- 09196 #61 Philomel Cottage 10/07/1943 w/ Orson Welles,  
Geraldine Fitzgerald
- 09197 #62 Lazarus Walks 10/19/43 w/ Orson Welles
- 09197 #63 After Dinner Story 10/26/1943 w/ Otto Krueger
- 09198 #64 Statement of Employee Henry Wilson  
11/02/1943 w/ Gene Lockhart
- 09198 #65 Cabin B-13 11/09/1943 w/ Margo, Philip Dorn
- 09199 #66 Thieves Fall Out 11/16/1943 w/ Gene Kelly, Hans  
Conreid
- 09199 #67 The Strange Death of Charles Umberstein  
w/ Vincent Price 11/23/1943
- 09200 #68 The Black Curtain w/ Cary Grant 12/02/1943  
*Show moves to Thursday 8:00pm and Roma Wines  
becomes the sponsor.*
- 09200 #69 The Night Reveals 12/09/1943 w/ Robert Young,  
Margo
- 09201 #70 Wet Saturday (AFRS) 12/16/1943 w/ Charles  
Laughton
- 09201 #71 Back For Christmas 12/23/1943 w/ Peter Lorre
- 09202 #72 Finishing School 12/30/1943 w/ Margo,  
Elsa Lancaster, Janet Beacher
- 09202 #73 One Way Ride to Nowhere 01/06/1944  
w/ Alan Ladd, Hans
- 09203 #74 Dime a Dance 01/13/1944 w/ Lucille Ball
- 09203 #75 A World of Darkness 01/20/1944 w/ Paul Lukas
- 09203 #76 The Locked Room 01/17/1944 w Virginia Bruce,  
Allan Joslyn



**Jack Benny (Jello / NBC Network)**

- 10857 Jack's 10th Anniversary Show 05/04/1941
- 10857 NBC Tribute - 10th Anniversary 05/11/1941
- 10858 Charley's Aunt 05/18/1941
- 10858 Guest Thomas Dewey - Jack needs a rest - the life of  
Philbert Harris 05/25/1941
- 10859 Last show of season - broadcast from San Diego  
Naval Base 06/01/1941
- 10859 First show of season - broadcast from Ebbett's Field,  
New York 10/05/1941
- 10869 Hollywood bound 10/12/1941
- 10870 On the train to Los Angeles 10/19/1941
- 10870 Dive Bomber 10/26/1941
- 10871 Halloween 11/02/1941
- 10871 Football Game 11/09/1941
- 10871 He Fumbled the Ball 11/16/1941
- 10872 Thanksgiving Day Dinner 11/23/1941
- 10873 Dr. Jekyll And Mr. Hyde Part 1 11/30/1941
- 10873 Hyde and Mr. Jekyll Part 2 12/07/1941  
*(program interrupted for news of Pearl Harbor)*
- 10874 Horseradish; a ride in the Maxwell; Christmas  
shopping 12/14/1941
- 10874 The Christmas tree 12/21/1941
- 10875 Jack Talks About His Christmas Party 12/28/1941 (AFRS)
- 10875 Jack celebrates New Years eve at the Biltmore Bowl  
01/04/1942
- 10875 From March Air Field 01/11/1942
- 10876 Carol Lombard Dies - All Music 01/18/1942
- 10877 Frightwig Murder Case Part 1 01/25/1942
- 10877 Frightwig Murder Case Part 2; Humphrey Bogart  
02/01/1942
- 10906 Fred Allen Moves To Sunday Nights 02/08/1942
- 10906 Jack goes to the movies on his birthday 02/15/1942
- 10907 From The Presidio In San Francisco 02/22/1942
- 10907 Jack Is mad about the Academy Awards 03/01/1942
- 10908 From San Diego Marine Base 03/08/1942
- 10908 How Fred Allen became a comedian - Jack  
talks about lending Fred \$10 03/15/1942
- 10908 Jack and Phil play golf - Jack plants a Victory garden  
03/22/1942
- 10909 The Minstrel Show with "Doc" Benny 03/29/1942
- 10910 Don won't Read Jack's Jello Commercial 04/05/1942
- 10910 "Try And Get It" Quiz Show 04/12/1942
- 10910 Don Writes A Jello Play 04/19/1942



**NEW Audio CD Prices (FALL 2023)**

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

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

**NOTES and THANKS...**

We are an unusual business launched nearly 50 years ago in the interest of making quality old-time radio affordable and readily available to everyone. **The emphasis has always been on quality.** With that in mind, we employ advanced technical methods to maximize quality. Our CD product also features CD TEXT, so you know exactly what's playing while it's playing.

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.

**NOTES ON ORDERING...**

via web at brcradio.com (or mail)

- All shows from all mailers can be ordered on the website or by mail
- Our most popular digital format is standard audio Compact Disc (CD), which are playable on any device. Ask about other formats (FLAC and mp3). There is a savings!
- Each CD number contains approximately 60 to 80 minutes of programming.
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- All products are shipped PRIORITY MAIL via U.S. Postal Service.
- Some orders from this mailer shipped within 24 hours of receipt; Larger orders will take longer and sent in multiple shipments at no additional cost.
- Tracking numbers supplied (upon request) via e-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!



**BRC BROADCAST SVCS**  
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**OLD-TIME RADIO  
 ORDER FORM  
 FALL 2023  
 (version 2.95)**

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Use your own paper for larger orders

**Mr. Chameleon**

11643	#45 Murder in the House of Torture 05/25/1949
	#46 The Case of the Murdered Gold-Digger 06/01/1949
11680	#47 The Organ Grinder Murder Case 06/08/1949
	#48 The Roof Garden Murder Case 06/15/1949
11688	#53 The Bought and Paid for Murder Case 07/20/1949
	#54 The Case of Murder and the Scar Faced Man 07/27/1954



**RADIO VAULT + SUNDAY MYSTERIES**  
 Tuesdays 10AM-1PM ET / Sundays 9PM-midnight • whfr.fm 89.3



Created in 1984, the Metro Washington Old-Time Radio Club is the second largest old-time radio club in the United States. Club members enjoy monthly club meetings, an annual luncheon, and a bi-monthly newsletter. You do not have to live in or near Washington, D.C., to become a member. The newsletter, RADIO RECALL, is mailed to members from all over the country and loaded with fascinating articles, news of what is happening in the hobby, recently-discovered "lost" programs and more. Why not join the hundreds who enjoy the newsletter, which can be sent via email in PDF format, or be mailed to you through the post office?



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

[www.mwotrc.com](http://www.mwotrc.com)

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

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

**OTRRPG #150**

1974-11-17 - DR. DEMENTO - #020.flac  
1974-11-24 - DR. DEMENTO - #021.flac  
1974-12-01 - DR. DEMENTO - #022.flac  
1974-12-08 - DR. DEMENTO - #023.flac  
1974-12-15 - DR. DEMENTO - #024.flac  
1974-12-22 - DR. DEMENTO - #025 (Christmas Episode).flac  
1974-12-29 - DR. DEMENTO - #026 (Top 20).flac  
1975-01-05 - DR. DEMENTO - #027.flac  
1975-01-12 - DR. DEMENTO - #028.flac  
1975-01-19 - DR. DEMENTO - #029.flac  
1975-01-19 - DR. DEMENTO - #030.flac  
1975-01-19 - DR. DEMENTO - #031.flac  
1975-01-19 - DR. DEMENTO - #032.flac  
1975-01-19 - DR. DEMENTO - #033.flac  
1975-02-23 - DR. DEMENTO - #034.flac  
1975-03-02 - DR. DEMENTO - #035.flac  
1975-03-09 - DR. DEMENTO - #036.flac  
1975-03-16 - DR. DEMENTO - #037.flac  
1975-03-23 - DR. DEMENTO - #038.flac  
1975-04-06 - DR. DEMENTO - #040.flac  
1975-04-13 - DR. DEMENTO - #041.flac

Fred Allen Show, The 460526 - A-SSR-5-28-5 (AFRS) - King For A Day (Guest Jack Benny).flac

A Conversation With Santa Claus 491224 WFOW, Madison WI (TD) [Light Cleaning].flac  
A Conversation With Santa Claus 491224 WFOW, Madison WI (TD) [RAW].flac

Army-McCarthy Hearings #22 54-05-26 21st hearing [Cleaned].flac  
Army-McCarthy Hearings #23 1954-05-27 22nd hearing [Cleaned].flac

Army-McCarthy Hearings #24 540527 23rd hearing (TD) [Cleaned].flac

Arthur Godfrey Time 531021 Segment #001 (TD) [Light Cleaning].flac  
Arthur Godfrey Time 531021 Segment #001 (TD) [RAW].flac  
Arthur Godfrey Time 531021 Segment #002 (TD) [Light Cleaning].flac  
Arthur Godfrey Time 531021 Segment #002 (TD) [RAW].flac  
Arthur Godfrey Time 531021 Segment #003 (TD) [Light Cleaning].flac  
Arthur Godfrey Time 531021 Segment #003 (TD) [RAW].flac  
Arthur Godfrey Time 531021 Segment #004 (TD) [Light Cleaning].flac  
Arthur Godfrey Time 531021 Segment #004 (TD) [RAW].flac  
Arthur Godfrey Time 531021 Segment #005 (TD) [Light Cleaning].flac  
Arthur Godfrey Time 531021 Segment #005 (TD) [RAW].flac  
Arthur Godfrey Time 531021 Segment #006 (TD) [Light Cleaning].flac  
Arthur Godfrey Time 531021 Segment #006 (TD) [RAW].flac

Audition Charles Laughton Reads For You (Contains Flubs) [RAW].flac

Audition The Tex Beneke Show (Skips) [Light Cleaning].flac  
Audition The Tex Beneke Show (Skips) [RAW].flac

Big Band Jump 20030705 Sax Players 1st Hour.flac  
Big Band Jump 20030705 Sax Players 2nd Hour.flac  
Big Band Jump 20040710 Doris Day-Later Bands 1st Hour.flac  
Big Band Jump 20040710 Doris Day-Later Bands 2nd Hour.flac  
Big Band Jump 20040918 LP File 1st Hour.flac  
Big Band Jump 20040918 LP File 2nd Hour.flac  
Big Band Jump 20041023 U-V-W File 1st Hour.flac  
Big Band Jump 20041023 U-V-W File 2nd Hour.flac  
Big Band Jump 20041030 Top Twenty 1st Hour.flac  
Big Band Jump 20070908 Miller Alumni 1st Hour.flac

Big Band Jump 20041030 Top Twenty 2nd Hour.flac  
 Big Band Jump 20041211 Forties Songbook 1st Hour.flac  
 Big Band Jump 20041211 Forties Songbook 2nd Hour.flac  
 Big Band Jump 20041218 Miller Overseas 1st Hour.flac  
 Big Band Jump 20041218 Miller Overseas 2nd Hour.flac  
 Big Band Jump 20050105 Instrumental Playbook 1st Hour.flac  
 Big Band Jump 20050105 Instrumental Playbook 2nd Hour.flac  
 Big Band Jump 20050122 Big Band Twins 1st Hour.flac  
 Big Band Jump 20050122 Big Band Twins 2nd Hour.flac  
 Big Band Jump 20050205 Single Word Titles-George Shearing 1st Hour.flac  
 Big Band Jump 20050205 Single Word Titles-George Shearing 2nd Hour.flac  
 Big Band Jump 20050402 Uplifting Music 1st Hour.flac  
 Big Band Jump 20050402 Uplifting Music 2nd Hour.flac  
 Big Band Jump 20050430 Riffin' Thru The CDs 1st Hour.flac  
 Big Band Jump 20050430 Riffin' Thru The CDs 2nd Hour.flac  
 Big Band Jump 20050514 LP File 1st Hour.flac  
 Big Band Jump 20050514 LP File 2nd Hour.flac  
 Big Band Jump 20060701 Request Time 1st Hour.flac  
 Big Band Jump 20060701 Request Time 2nd Hour.flac  
 Big Band Jump 20060805 BBJ Highlights 1st Hour.flac  
 Big Band Jump 20060805 BBJ Highlights 2nd Hour.flac  
 Big Band Jump 20060909 Novelty Songs 1st Hour.flac  
 Big Band Jump 20060909 Novelty Songs 2nd Hour.flac  
 Big Band Jump 20070630 Music Plus Words 1st Hour.flac  
 Big Band Jump 20070630 Music Plus Words 2nd Hour.flac

Big Band Jump 20070908 Miller Alumni 2nd Hour.flac  
 Big Band Jump 20070915 Informal Hour 1st Hour.flac  
 Big Band Jump 20070915 Informal Hour 2nd Hour.flac  
 Big Band Jump 20070922 GI Jive 1st Hour.flac  
 Big Band Jump 20070922 GI Jive 2nd Hour.flac  
  
 Big Band Music Library 49xxxx Artist Unknown [Light Cleaning].flac  
 Big Band Music Library 49xxxx Artist Unknown [RAW].flac  
  
 Big Sister #027 65xxxx [Cleaned].flac  
 Big Sister #028 65xxxx [Cleaned].flac  
 Big Sister #029 65xxxx (TD) [Cleaned].flac  
  
 Break the Bank 500102 (1st Half Only) [Light Cleaning].flac  
 Break the Bank 500102 (1st Half Only) [RAW].flac  
  
 Burlington Zephyr - Dedication-Christening NBC Red 1-30 PM CST - April 18, 1934 [Cleaned].flac  
 Burlington Zephyr Trial Run NBC Red 3 PM CST April 18, 1934 [Cleaned].flac  
  
 Carle Comes Calling 480606 (Incomplete) (TD) [Light Cleaning].flac  
 Carle Comes Calling 480606 (Incomplete) (TD) [RAW].flac  
  
 Cecil and Sally #0067 300324 [Cleaned].flac  
 Cecil and Sally #0068 300325 [Cleaned].flac  
 Cecil and Sally #0069 300326 (TD) [Cleaned].flac  
  
 Cisco Kid XXXX-XX-XX Program #609 Larapin 'Lil (TD) [Light Cleaning].flac  
 Cisco Kid XXXX-XX-XX Program #609 Larapin 'Lil (TD) [RAW].flac  
 Cisco Kid XXXX-XX-XX Program #610 Outlaw Brand (TD) [Light Cleaning].flac  
 Cisco Kid XXXX-XX-XX Program #610 Outlaw Brand (TD) [RAW].flac  
  
 Confidential Close-Ups 49xxxx Promotional Announcements [RAW].flac  
 Don Kennedy Show 20050929 Hour 1.flac  
 Don Kennedy Show 20050929 Hour 2.flac

Curtain Time 480710 Dishonest Ghost (TD) [Light Cleaning].flac  
Curtain Time 480710 Dishonest Ghost (TD) [RAW].flac

Don Kennedy Show 20030519 Hour 1.flac  
Don Kennedy Show 20030519 Hour 2.flac  
Don Kennedy Show 20030519 Hour 3.flac  
Don Kennedy Show 20030519 Hour 5.flac  
Don Kennedy Show 20030721 Hour 1.flac  
Don Kennedy Show 20030721 Hour 2.flac  
Don Kennedy Show 20030721 Hour 3.flac  
Don Kennedy Show 20030721 Hour 4.flac  
Don Kennedy Show 20030721 Hour 5.flac  
Don Kennedy Show 20040126 Hour 1.flac  
Don Kennedy Show 20040126 Hour 2.flac  
Don Kennedy Show 20040126 Hour 3.flac  
Don Kennedy Show 20040126 Hour 4.flac  
Don Kennedy Show 20040126 Hour 5.flac  
Don Kennedy Show 20040308 Hour 1.flac  
Don Kennedy Show 20040308 Hour 2.flac  
Don Kennedy Show 20040308 Hour 3.flac  
Don Kennedy Show 20040308 Hour 4.flac  
Don Kennedy Show 20040308 Hour 5.flac  
Don Kennedy Show 20040322 Hour 1.flac  
Don Kennedy Show 20040322 Hour 2.flac  
Don Kennedy Show 20040322 Hour 3.flac  
Don Kennedy Show 20040322 Hour 4.flac  
Don Kennedy Show 20040322 Hour 5.flac  
Don Kennedy Show 20040808 Hour 1.flac  
Don Kennedy Show 20040808 Hour 2.flac  
Don Kennedy Show 20040808 Hour 3.flac  
Don Kennedy Show 20040808 Hour 4.flac  
Don Kennedy Show 20040808 Hour 5.flac  
Don Kennedy Show 20050425 Hour 1.flac  
Don Kennedy Show 20050425 Hour 2.flac  
Don Kennedy Show 20050425 Hour 3.flac  
Don Kennedy Show 20050425 Hour 4.flac  
Don Kennedy Show 20050425 Hour 5.flac  
Don Kennedy Show 20050502 Hour 1.flac  
Don Kennedy Show 20050502 Hour 2.flac  
Don Kennedy Show 20050502 Hour 3.flac  
Don Kennedy Show 20050502 Hour 4.flac  
Don Kennedy Show 20050502 Hour 5.flac  
Don Kennedy Show 20050530 Hour 1.flac  
Don Kennedy Show 20050530 Hour 2.flac  
Don Kennedy Show 20050530 Hour 3.flac  
Don Kennedy Show 20050530 Hour 4.flac  
Don Kennedy Show 20050530 Hour 5.flac

Don Kennedy Show 20050929 Hour 3.flac  
Don Kennedy Show 20050929 Hour 4.flac  
Don Kennedy Show 20050929 Hour 5.flac  
Don Kennedy Show 20051226 Hour 1.flac  
Don Kennedy Show 20051226 Hour 2.flac  
Don Kennedy Show 20051226 Hour 3.flac  
Don Kennedy Show 20051226 Hour 4.flac  
Don Kennedy Show 20051226 Hour 5.flac  
Don Kennedy Show 20060313 Hour 1.flac  
Don Kennedy Show 20060313 Hour 2.flac  
Don Kennedy Show 20060313 Hour 3.flac  
Don Kennedy Show 20060313 Hour 4.flac  
Don Kennedy Show 20060313 Hour 5.flac  
Don Kennedy Show 20060320 Hour 1.flac  
Don Kennedy Show 20060320 Hour 2.flac  
Don Kennedy Show 20060320 Hour 3.flac  
Don Kennedy Show 20060320 Hour 4.flac  
Don Kennedy Show 20060320 Hour 5.flac

Double or Nothing 490601 (Second Half Only) [Light Cleaning].flac

Double or Nothing 490601 (Second Half Only) [RAW].flac

Double or Nothing 491123 (2nd Half Only) [Light Cleaning].flac

Double or Nothing 491123 (2nd Half Only) [RAW].flac

Double or Nothing 500125 [Light Cleaning].flac

Double Or Nothing 500125 [RAW].flac

Dragnet 490617 #003 Rehearsal [Light Cleaning].flac

Dragnet 490617 #003 Rehearsal [RAW].flac

Dragnet 490624 #004 Homicide Shooting At Bar (Rehearsal) [Light Cleaning].flac

Dragnet 490624 #004 Homicide Shooting At Bar (Rehearsal) [RAW].flac

Dragnet 490714 #006 Rehearsal [Light Cleaning].flac

Dragnet 490714 #006 Rehearsal [RAW].flac

Dude Martin's Radio Rancho 1947-01-05 (TD) [RAW].flac

Dude Martin's Radio Rancho 470105 (TD) [Light Cleaning].flac

Grand Ole Opry 491119 Tennessee Saturday Night, from Frankfurt, Germany (Red Foley)(Prince Albert) [Cleaned].flac

Excursions In Science XXXX-XX-XX Program #463 (TD) [Light Cleaning].flac  
Excursions In Science XXXX-XX-XX Program #463 (TD) [RAW].flac  
Excursions In Science XXXX-XX-XX Program #464 (TD) [Light Cleaning].flac  
Excursions In Science XXXX-XX-XX Program #464 (TD) [RAW].flac

First 100 Years XXXX-09-22 Swimming Pool Dance (TD) [Light Cleaning].flac  
First 100 Years XXXX-09-22 Swimming Pool Dance (TD) [RAW].flac

FMM 370208 0096 Presenting McGee's Play, Cinderella [Cleaned].flac  
FMM 370215 0097 McGee takes a picture in the photo studio [Cleaned].flac  
FMM 370222 0098 Washington's Birthday speech (TD) [Cleaned].flac

Fred Waring 490806 [Light Cleaning].flac  
Fred Waring 490806 [RAW].flac  
Fred Waring 490820 [Light Cleaning].flac  
Fred Waring 490820 [RAW].flac  
Fred Waring 490910 [Light Cleaning].flac  
Fred Waring 490910 [RAW].flac  
Fred Waring 491001 [Light Cleaning].flac  
Fred Waring 491001 [RAW].flac  
Fred Waring 491008 [Light Cleaning].flac  
Fred Waring 491008 [RAW].flac

Front Page Drama #164 - Unknown Beauty - week preceeding June 14, 1936 [Cleaned].flac  
Front Page Drama #165 360621 Invisible Empire (week preceeding June 21, 1936 [Cleaned].flac  
Front Page Drama #166 Repentence week preceeding June 14, 1936 (TD) [Cleaned].flac

Front Page Farrell 490704 [Light Cleaning].flac  
Front Page Farrell 490704 [RAW].flac  
Front Page Farrell 490725 [Light Cleaning].flac  
Front Page Farrell 490725 [RAW].flac

Ghost Riders In The Sky 49Xxxx Spike Jones Excerpt [Light Cleaning].flac  
Ghost Riders In The Sky 49Xxxx Spike Jones Excerpt [RAW].flac

Grand Ole Opry 491126 1st Freight Train Boogie, from Berlin (Red Foley)(Prince Albert) [Cleaned].flac  
Grand Ole Opry 501231 New Year's Special, Show 1 (TD) [Cleaned].flac

Henry Russell Orchestra 50Xxxx (Second Half Only) [Light Cleaning].flac  
Henry Russell Orchestra 50Xxxx (Second Half Only) [RAW].flac  
Henry Russell Orchestra 491114 (Thumps In Second Half) [RAW].flac  
Henry Russell Orchestra 500130 (Skip At Beginning Of 2nd Half) [Light Cleaning].flac  
Henry Russell Orchestra 500130 (Skip At Beginning Of 2nd Half) [RAW].flac

Hollywood Radio Theatre XXXX-XX-XX Tomorrow Will Come (TD) [Light Cleaning].flac  
Hollywood Radio Theatre XXXX-XX-XX Tomorrow Will Come (TD) [RAW].flac

Jungle Jim #033 week preceeding June 14, 1936 [Cleaned].flac  
Jungle Jim #034 week preceeding June 21, 1936 [Cleaned].flac  
Jungle Jim #035 week preceeding June 14, 1936 (TD) [Cleaned].flac

Just Plain Bill 490621 [Light Cleaning].flac  
Just Plain Bill 490621 [RAW].flac  
Just Plain Bill 490623 [Light Cleaning].flac  
Just Plain Bill 490623 [RAW].flac

Liberace Radio Program XXXX-XX-XX #019 (Part 1) (TD) [Light Cleaning].flac  
Liberace Radio Program XXXX-XX-XX #019 (Part 1) (TD) [RAW].flac  
Liberace Radio Program XXXX-XX-XX #020 (Part 1) (TD) [Light Cleaning].flac  
Liberace Radio Program XXXX-XX-XX #020 (Part 1) (TD) [RAW].flac

Life of the World 490425 [Light Cleaning].flac  
Life of the World 490425 [RAW].flac

Nocturne 490703 (Musical Program For NBC-TV) [Light Cleaning].flac

Light and Mellow Show 480309 [Cleaned].flac  
 Light And Mellow Show 480622 (TD)  
 [Cleaned].flac  
 Light and Mellow Show 500307 [Cleaned].flac

Little Concert 490829 [Light Cleaning].flac  
 Little Concert 490829 [RAW].flac

March of Dimes On The Air Les Brown & Doris  
 Day [Light Cleaning].flac  
 March of Dimes On The Air Les Brown & Doris  
 Day [RAW].flac

Meredith Wilson Show 490915 [Light  
 Cleaning].flac  
 Meredith Wilson Show 490915 [RAW].flac

Mr Chameleon 480922 0010 Case of the Game of  
 Death [Cleaned].flac  
 Mr Chameleon 480929 0011 Case of Jewels of  
 Death [Cleaned].flac  
 Mr Chameleon 500405 0090 The Dusty Room  
 Murder Case [Cleaned].flac  
 Mr Chameleon 500412 0091 The Custody-Of-The-  
 Child Murder Case [Cleaned].flac  
 Mr Chameleon 500419 0092 The Insured Jewels  
 Murder Case (TD) [Cleaned].flac  
 Mr Chameleon 500426 0093 The High Cost Of  
 Living Murder Case (TD) [Cleaned].flac  
 Mr. President - AFRS #156 - Andrew Jackson  
 [Cleaned].flac

Music and The Muse 490814 [Light Cleaning].flac  
 Music and The Muse 490814 [RAW].flac

Musical Modern 490725 [Light Cleaning].flac  
 Musical Modern 490725 [RAW].flac  
 NBC Workshop 500112 Emotion (Scene Re-cut)  
 [Light Cleaning].flac  
 NBC Workshop 500112 Emotion (Scene Re-cut)  
 [RAW].flac  
 NBC Workshop 500112 Emotion [Light  
 Cleaning].flac  
 NBC Workshop 500112 Emotion [RAW].flac  
 NBC Workshop 500112 Jettatore [Light  
 Cleaning].flac  
 NBC Workshop 500112 Jettatore [RAW].flac

Nocturne 490703 (Musical Program For NBC-TV)  
 [RAW].flac

One Night Stand 451007 Duke Ellington (AFRS 764)  
 (TD) [Cleaned].flac

Opie Cates Show 471124 Management Promotion  
 (TD) [Light Cleaning].flac  
 Opie Cates Show 471124 Management Promotion  
 (TD) [RAW].flac

Pepper Young's Family #27 - Peggy's decision about  
 Carter - 1965 [Cleaned].flac  
 Pepper Young's Family #28 Will the Youngs Lose  
 Their Home 1965 [Cleaned].flac  
 Pepper Young's Family #29 Biff tells Mary about his  
 dad 1965 (TD) [Cleaned].flac

Pet Milk Program 490723 (First Half Only) [Light  
 Cleaning].flac  
 Pet Milk Program 490723 (First Half Only)  
 [RAW].flac

Phil Harris & Alice Faye 490626 End Of The Season  
 [Light Cleaning].flac  
 Phil Harris & Alice Faye 490626 End Of The Season  
 [RAW].flac

Railroad Hour 491003 Show Boat [Light  
 Cleaning].flac  
 Railroad Hour 491003 Show Boat [RAW].flac  
 Railroad Hour 491010 The New Moon [Light  
 Cleaning].flac  
 Railroad Hour 491010 The New Moon [RAW].flac  
 Railroad Hour 491017 The Chocolate Soldier [Light  
 Cleaning].flac  
 Railroad Hour 491017 The Chocolate Soldier  
 [RAW].flac  
 Railroad Hour 491024 Music In The Air [Light  
 Cleaning].flac  
 Railroad Hour 491024 Show Boat [RAW].flac  
 Railroad Hour 491107 The Great Waltz (Skips In 1st  
 Half) [Light Cleaning].flac  
 Railroad Hour 491107 The Great Waltz (Skips In 1st  
 Half) [RAW].flac  
 Railroad Hour 491114 The Vagabond King [Light  
 Cleaning].flac  
 Soldiers of The Press XXXX-XX-XX Program #116  
 Thirty-Day Furlough (TD) [Light Cleaning].flac

Railroad Hour 491114 The Vagabond King [RAW].flac  
 Railroad Hour 491128 The Student Prince [Light Cleaning].flac  
 Railroad Hour 491128 The Student Prince [RAW].flac  
 Railroad Hour 491205 The Mikado [Light Cleaning].flac  
 Railroad Hour 491205 The Mikado [RAW].flac  
 Railroad Hour 491212 The Desert Song [Light Cleaning].flac  
 Railroad Hour 491212 The Desert Song [RAW].flac  
 Railroad Hour 491219 Rose Marie [Light Cleaning].flac  
 Railroad Hour 491219 Rose Marie [RAW].flac  
 Railroad Hour 491226 Snow White (KFI Aircheck, Missing Dialogue At Commercial Break, End Cut) [Light Cleaning].flac  
 Railroad Hour 491226 Snow White (KFI Aircheck, Missing Dialogue At Commercial Break, End Cut) [RAW].flac  
 Railroad Hour 500102 The Red Mill [Light Cleaning].flac  
 Railroad Hour 500102 The Red Mill [RAW].flac  
 Railroad Hour 500109 Bittersweet (Skips At Beginning Of 2nd Half) [Light Cleaning].flac  
 Railroad Hour 500109 Bittersweet (Skips At Beginning Of 2nd Half) [RAW].flac  
 Railroad Hour 500116 Louisiana Purchase [Light Cleaning].flac  
 Railroad Hour 500116 Louisiana Purchase [RAW].flac  
 Railroad Hour 500130 Brigadoon (No Open) [Light Cleaning].flac  
 Railroad Hour 500130 Brigadoon (No Open) [RAW].flac

Report From Congress 490601 Rep Davis (Wisconsin) (TD) [Light Cleaning].flac  
 Report From Congress 490601 Rep Davis (Wisconsin) (TD) [RAW].flac

Right to Happiness 490420 [Light Cleaning].flac  
 Right to Happiness 490420 [RAW].flac

Sez Who 580202 (TD) [Light Cleaning].flac  
 Sez Who 580202 (TD) [RAW].flac

Soldiers of The Press XXXX-XX-XX Program #116  
 Thirty-Day Furlough (TD) [RAW].flac  
 Soldiers of The Press XXXX-XX-XX Program #117  
 Ten Biggest Stories Of 1944 (TD) [Light Cleaning].flac  
 Soldiers of The Press XXXX-XX-XX Program #117  
 Ten Biggest Stories Of 1944 (TD) [RAW].flac

Stand By For Music XXXX-XX-XX Program #029  
 The Modernaires (TD) [Light Cleaning].flac  
 Stand By For Music XXXX-XX-XX Program #029  
 The Modernaires (TD) [RAW].flac  
 Stand By For Music XXXX-XX-XX Program #030  
 Martha Stewart (TD) [Light Cleaning].flac  
 Stand By For Music XXXX-XX-XX Program #030  
 Martha Stewart (TD) [RAW].flac

The Bekins Music Hour (Skips) [Light Cleaning].flac  
 The Bekins Music Hour (Skips) [RAW].flac

The Brighter Day 490530 [Light Cleaning].flac  
 The Brighter Day 490530 [RAW].flac

The Dream Hour 490603 (First Half Only) [Light Cleaning].flac  
 The Dream Hour 490603 (First Half Only) [RAW].flac

This Is The Story XXXX-XX-XX The Voyage Of The Pregnant Perch (TD) [Light Cleaning].flac  
 This Is The Story XXXX-XX-XX The Voyage Of The Pregnant Perch (TD) [RAW].flac

This Is Your Life 49Xxxx (First Half Only) [Light Cleaning].flac  
 This Is Your Life 49Xxxx (First Half Only) [RAW].flac

Time For Music 490622 [Light Cleaning].flac  
 Time For Music 490622 [RAW].flac

Time to Dream 490815 [Light Cleaning].flac  
 Time to Dream 490815 [RAW].flac

Truth or Consequences 490611 (Second Half Only) [Light Cleaning].flac



Truth or Consequences 490611 (Second Half Only)  
[RAW].flac

Up In The Air XXXX-XX-XX The Mystery Of  
Migration (TD) [Light Cleaning].flac

Up In The Air XXXX-XX-XX The Mystery Of  
Migration (TD) [RAW].flac

We Love and Learn 490531 [Light Cleaning].flac

We Love and Learn 490531 [RAW].flac

We Love and Learn 490623 [Light Cleaning].flac

We Love and Learn 490623 [RAW].flac

We Love and Learn 490801 [Light Cleaning].flac

We Love and Learn 490801 [RAW].flac

Welcome Travelers 491215 (First Half Only) [Light  
Cleaning].flac

Welcome Travelers 491215 (First Half Only)  
[RAW].flac

Welcome Travelers 491222 (First Half Only) [Light  
Cleaning].flac

Welcome Travelers 491222 (First Half Only)  
[RAW].flac

Welcome Travelers 500102 (2nd Half Only) [Light  
Cleaning].flac

Welcome Travelers 500102 (2nd Half Only)  
[RAW].flac

Welcome Travelers 500119 [Light Cleaning].flac

Welcome Travelers 500119 [RAW].flac

Welcome Travelers 501121 (1st Half Only) [Light  
Cleaning].flac

Welcome Travelers 501121 (1st Half Only)  
[RAW].flac