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Theatre 5: Radio’s Forgotten First-Rate Series

Joe Webb, Ph.D. with Karl Schadow and Nick Palmer

Introduction

Theatre 5 aired for one year beginning on August 3, 1964. The big-budget series had

- 260 episodes of varied genres,
- 64 writers, and
- 255+ actors who played in 1,225+ roles.

It is time that this series is finally recognized for its quality and its ambition.

One of the factors that limited collector enthusiasm for the series was the sound quality of the surviving recordings. The recordings were usually home airchecks off local stations. They were often burdened with rough edits and electric line hum, common in consumer electronics in the 1960s, and significant tape noise buildup as copies were made of copies of copies. The combination of those issues cascaded into difficult sound and a generally unsatisfying listening experience.

***Theatre 5* is now available in much improved sound quality.** The quality of the productions, writing, acting, and music, can now be enjoyed and appreciated.

The series was a production success and a marketing failure. It was heard on about 100 stations when it was originally broadcast. Now, six decades after its premiere, the series can be enjoyed by a much wider audience of classic radio enthusiasts.

Theatre 5, despite being broadcast for only one year, has a very interesting history. It was a remarkable collection of writing, production, and acting talent that can finally be understood in the context of radio history.

Theatre 5 Timetable of Key Events

This timetable can also serve as an introduction to the series and the behind-the-scenes machinations that brought it to the air.

September 30, 1962

- Final episodes of *Suspense* and *Yours Truly, Johnny Dollar* on CBS Radio

July 1963

- ABC Radio announces plans for daily 50-minute “Menu for Murder”

August 1963

- ABC Radio announces “Mind’s Eye” series for daily 50-minute broadcasts

March 1964

- Ed Byron hired as Executive Producer
- *Theatre 5* announced as 25-minute, 5 days per week program to start broadcasts in June

June 16, 1964

- The first episode, “Hit and Run,” is recorded.

July 1964

- ABC holds major lunch event and promotes *Theatre 5* and its 5-day 25-minute broadcasts

- ABC claims it has 75 stations recruited or about to agree, but the number is disappointingly less

August 3, 1964

- "Hit and Run," the inaugural episode, airs

September 1964

- ABC reports 61 affiliates, and plans to hire a sales representative for the top 150 markets.

November 1964

- Warren Somerville visits Hollywood for talent recruitment meetings
- Ed Byron dies the weekend after the 80th broadcast
- Ted Bell becomes interim Executive Producer

January 1965

- Lee Bowman hired for Executive Producer role
- ABC reports Theatre 5 is in 90 markets and has been renewed for another 26 weeks
- ABC buys rights to James Bond one-year-weekly radio series to start in fall 1965
- ABC re-launches Theatre 5 marketing

July 1965

- Spanish version of Theatre 5 for Latin America and U.S. Spanish language stations

July 30, 1965

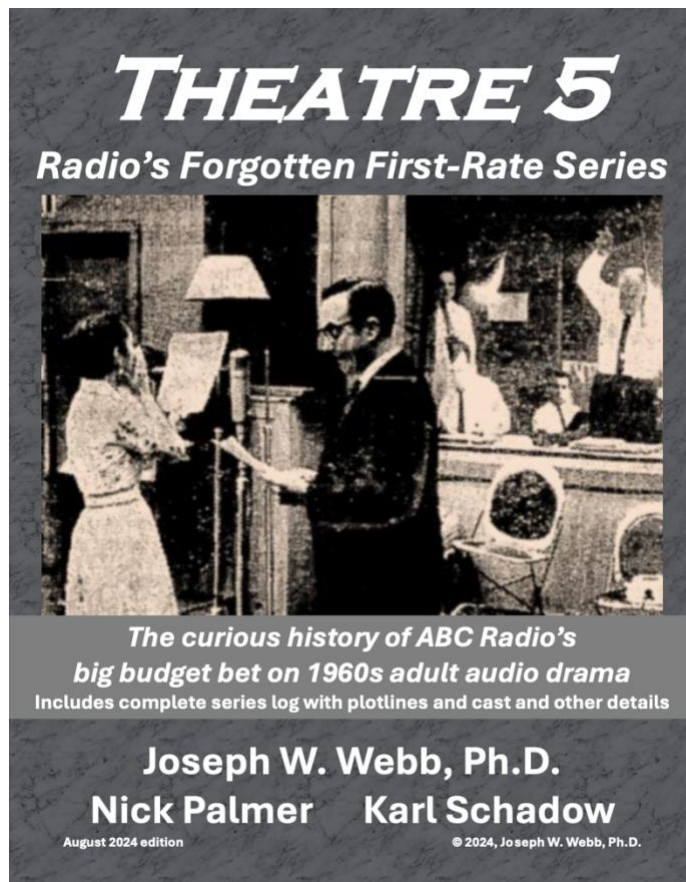
- "Joey," the final episode of the series, airs

Spring 1969

- Syndication of Theatre 5 appears to end

The Mind's Eye: ABC declares its intent to bring original drama back to radio

The August 12, 1963 edition of *Broadcasting Magazine* reported that ABC Radio announced its plans to introduce a new radio drama series, *The Mind's Eye* that fall. It did not come to pass. The desire for a new drama series remained active, and behind-the-scenes efforts did result in the premiere of *Theatre 5* in Summer 1964.



September 30, 1962 has been referred to as "the day network radio drama died." That was the last day of new broadcasts of CBS series *Yours Truly*, *Johnny Dollar* and *Suspense*. Of course, this did not mean that radio drama vanished as an art. These many decades later we know that even CBS brought drama back in 1974 with *CBS Radio Mystery Theater*. (Hayes wasn't there to see it... or stop it... he retired in 1967). Mutual got into the act a year earlier with *Hollywood Radio Theater* and *Zero Hour*.

But to those radio drama fans alive in the very the days the CBS abandonment was happening, radio drama did "die" on September 30, 1962. That description was used for a tragic event a little more than three years before. "The day the music died" was the phrase that described February 3, 1959, when American rock 'n roll artists Buddy Holly, Ritchie Valens, and The Big Bopper (J.P. Richardson) perished in a plane crash. The phrase construction "the day that [*insert phenomenon name*]

died” was in the culture. Radio drama fans, and early and *Johnny Dollar*, in the same suffering manner. collectors of classic radio, identified their own day, with the demise of *Suspense*

Those listeners could not know that September 30, 1962 would not mark the final chapter of radio drama. It seemed very unlikely that any radio network would ever establish a regular schedule of dramas again. CBS had already cancelled its soap operas in November 1960, ending daily dramatic radio. *Suspense* was cancelled in that purge, but got a reprieve a few months later when it was decided that *Gunsmoke* would be on television exclusively, opening a slot for the show's return to the air.

By the summer of 1962, CBS was convinced that advertisers didn't want dramatic programs anymore. The network felt that other radio formats such as news, sports, public affairs and other programming, served their affiliates better, and would turn the division's financial situation around. Some of the affiliates disagreed. CBS kept making *YTJD* and *Suspense* reruns available to the stations that wanted it but the number of stations running them kept shrinking. As best as can be determined from newspaper timetable listings of CBS stations, these post-cancellation reruns lasted through 1966 with fewer and fewer stations as time went on.

Arthur Hull Hayes, president of CBS Radio, was convinced that the elimination of the dramatic programs was the right move as a small part of a change to the division's grander mission. The network was losing money and needed to change its focus to a new strategy of information and personalities. He said “... if people want drama, television can do it much better.” The decision was announced in summer 1962, and Hayes did not waver.

One can only see turning points in retrospect, and this date was one. Not everyone was of the same mind as CBS and Hayes.

ABC decided there was a business opportunity in dramatic programming and that CBS handed it to them. Word started to leak out in July 1963 that the network was planning an evening drama *Menu for Murder*. The series name would change as the strategy developed in the following weeks. It was officially announced that ABC would counter CBS' actions and with big plans for a new series, *The Mind's Eye*. The 1963 news item from *Broadcasting*

explained that the new series would be an anthology of multiple genres (not just murder!) in a 50-minute format five days a week. It is interesting that *Theatre 5* would be built with the multi-genre anthology strategy. By the time *Theatre 5* came to the air its format was 21 minutes long with four minutes available to stations for local advertising sales. Why ABC's original intent did not survive the numerous rounds of its internal planning and production that led to *Theatre 5*'s debut is open to speculation.

Two aspects of the primary formulation of ABC's drama initiative that survived the meanderings and reformulations of corporate tactical discussions were “creative ideas” and “top production values.” How those aspects of the ABC strategy would be implemented would be revealed in the months ahead.

***Theatre 5* Starts Taking Shape: Ed Byron Takes the Helm**

From August 1963 to March 1964 there was barely a peep out of ABC Radio about its radio drama plans. Then, word came out that Ed Byron was named as executive producer. This was a very big announcement that gave near-instant credibility to the endeavor.

The announcement was reported in newspapers in early April 1964 but a more detailed summary of *Theatre 5*'s status was in the April 6, 1964 edition of *Broadcasting*. Byron was known for his role in the creation of one of radio's biggest and most profitable franchises, *Mr. District Attorney*. The program spawned comic books, movies, and eventually two different television series. He knew radio drama from the bottom up, from its earliest days, and he knew how to navigate a vastly different radio market than the golden age he helped create.

These are highlights of the *Broadcasting* news item:

- ABC Radio in June plans to offer Monday through Friday dramatic programming to affiliates, a service first mentioned by the network late last summer.

- Robert Pauley, ABC Radio's president, last week announced that Ed Byron,... will be the executive producer in charge... tentatively titled “Theater 5.” Mr. Byron will report to John A. Thayer Jr., national programming director at the network. Pauley noted

that affiliates had shown a favorable response in a poll on network drama plans.

- The radio dramas will be made available to affiliates for local sale. Each show—fed to stations at about 9 pm, EDT—will be 25-minutes long, a change from the network's initial thinking for 50-minute dramatic shows.

- Retained from the initial plans, however, is the concept of producing an anthology series. Thus, each show will be self-contained and not serialized. Mr. Byron and Mr. Pauley said the new dramas will be repertory though without a "stock company of actors." Scripts will be originals —no old series will be used.

- The program length was cut back to 25 minutes,... because it was the judgment of network programmers that today's radio audience has listening habits which would not sustain the longer format.

What were the changes to listening habits? As the CBS drama franchise wound down, *Suspense* and *Yours Truly*, *Johnny Dollar* became weekend programs. Listening was generally relaxed and there was less competition with information radio such as news, traffic, and sports. *Theatre 5* was intended as a daily program, but ABC could only recommend a time for the broadcasts. They wanted the show to air at 10 p.m. because it was adult drama. Stations could choose when the broadcasts would be for their markets, but this was the ABC preference.

The 21-minute limit on the program turned into roughly 19 when after deducting one minute for the show opening and another minute for the show credits. The producers believed that the compressed time was needed for the faster pace of the 1960s. It's likely that listening while driving in a car was considered, and the shorter time would be more likely to fit typical driving times, but *Theatre 5* would be "appointment listening," in the late evening. Commuting and dinner times varied too much and were not always predictable from a programming standpoint.

The short broadcast duration did pose a challenge to the writers in terms of character and plot development, but it was not so different than late 1950s drama programs were, and fairly close to what *Suspense* and *Yours Truly*, *Johnny Dollar* were in their final years. The anthology format meant that there were no continuing characters. Writers could

do what they wanted, as long as the plots moved, and tight editing would help. The time meant there were recaps at the mid-show commercial for the benefit of those who may have tuned in late (or forgot what they just heard!). There are very few *Theatre 5* episodes that drag out drama to fill time. Most all of them move at a good pace without filler dialogue. The bottom-line message of ABC Radio to the 1964 radio marketplace was that *Theatre 5* was created to be a modern non-nostalgic effort that was ready for the faster pace and complex lifestyle of its target audiences. When Byron emphasized that *Theatre 5*'s scripts would be new and no old scripts would be used, he meant it. It didn't turn out exactly in that way, because some scripts from *Suspense*, *Two Thousand Plus*, and *Murder at Midnight* would end up being adapted for the program. The great majority of scripts, more than 240 of the 260, were new. The scripts had a mix of new and veteran authors. The program met most of its goals to produce fresh material.

A key element of the updated drama format was that its music needed to be fresher, and newer. This is a time when the Beatles' musical influence was still in its infancy and jazz was still considered to be young and "hip." This fit with the image that *Theatre 5* wanted to convey to the audience it wanted to attract, demonstrating congruence with their attitudes. ABC developed a big musical library, newly composed and recorded for the series, with what might be referred to as jazz orchestra sensibility.

Visit [Theatre 5: Radio's Forgotten First-Rate Series](#) on archive.org to read the complete 200+ page history and episode log of Theatre 5. Written by Dr. Joe Webb with assistance from Karl Schadow and Nick Palmer, it is likely to be the most comprehensive overview of the series that will ever be published.

Mysterious Traveler's Too Much of a Good Thing Episode

Denise Noe

Can you have too much of a good thing? As Arianna Huffington pointed out in her first book, *The Female Woman: An Argument Against Women's Liberation, For Female Emancipation* (written when she was Arianna Stassinopoulos), "many things which are unpleasant or downright dangerous in large doses are welcome in small ones: salt, alcohol, heat, excitement."

Certainly, the average heterosexual man loves the idea of having a wife who loves him and is devoted to making him happy. However, an episode of *Mysterious Traveler*, a show from the Golden Age of Radio, cleverly shows how wifely devotion, so welcome in moderate doses, can turn into something unpleasant to the point of being despised when excessive.

That episode is entitled "Till Death Do Us Part." It first aired on November 11, 1948 and starred two well-known radio performers, Karl Swenson and Grace Coppin. Narrator Maurice Tarpaulin sets the scene when he informs the audience that we are about to hear the story of "an overpowering love that even death could not shake." We are soon told that successful young businessman Chris Wilby is "dreaming about his beautiful and affectionate wife Vivian." However, the narrator adds, "It does not appear to be a pleasant dream."

And indeed it is not. "Oh, please Vivian, leave me alone," a man says in a groggy voice that suggests he is talking in his sleep. "Why do you insist on waiting on me hand and foot? I can't stand it." Then we hear a cacophony of voices. A female one says — and repeats — "Your wife is on the phone, Mr. Worthy." A male one says — and also repeats — "Your wife is waiting in the office for you." Vivian is heard saying, "Chris darling, you really must wear your muffler today. It's quite chilly" and "Darling, I brought your vitamin pills. You forgot to take them." She repeats, "Chris darling. Chris darling. Chris darling."

Vivian wakes her husband and notes, in a concerned tone suggesting wifely devotion, "You were having a nightmare." Should she call a doctor? Should she give him warm milk? The just barely awake man says he wants nothing, "except to be left

alone." She just wants to help. He retorts that he doesn't want help but just wants to be left alone to have peace. "Vivian, we can't go on like this!" Chris exclaims. "You won't leave me alone! You're smothering me! You won't let me live my own life." Then Chris tells Vivian he wants a divorce. "A divorce!" she shouts in horror. She continues that he cannot possibly mean that. He insists that he does mean it and plans to leave her "for good" in the morning.

The next act has Chris leaving partner Martin in charge of the business and taking off. "Because I am drowning in an ocean of love and attention. You know Vivian." He has no special destination in mind. He plans to just take a train and just get off at a random destination, buy another ticket, take that train to wherever it goes and just keep going on like that until no one, especially Vivian, can find him. The narrator states, "So Chris Wilby fled from the wife who loved him so much that her love was worse than hate." The man went from city to city, crossing and sometimes re-crossing his own tracks, with no destination in mind but just a desire to remain free of the suffocating devotion of his wife Vivian. The narrator says Chris acted like "a hunted animal" in his traveling to avoid his wife. One day, he happened to be in a hotel in Portland, Oregon. Enjoying what the narrator described as his "freedom," Chris picked up the phone to request room service send the waiter. Chris then considers making New York his next destination and perhaps "starting a new life" there. A knocking on a door is heard. Chris marvels that the waiter got there soon after being summoned.

"Vivian!" he shouts when he opens the door. "It can't be you!"

"Of course it's me, Chris darling," she says in an easy and amiable manner.

Chris demands to know how she found him. After all, he had not even planned ahead as to where he would stay.

"Chris darling, I've only been a little way behind you since you left," she informs him. Then she assures him that the "bond of love" between them would lead Vivian to him no matter where on the globe he traveled. She wants him to return home and has already made plane reservations. He rebuffs her. She insists, "Oh, darling, if you'll be reasonable, so will I. I won't bother you anymore, truly I won't." She vows "everything will be different."

“If I could only believe that,” he says. She emphasizes that she will change and not intrude on him in the obsessive manner of the past. He will give her the chance “just once more.”

The couple reconcile. And nothing changes. Vivian calls him constantly to check on him and ask what he wants. He again feels suffocated. But she will fight a divorce. She reminds him, “The minister said until death does us part.”

Chris ruminates on the vow: “Until death does us part.” The only way for him to be free of her despised devotion is . . . through death. He asks her if she would like to take a vacation with him. They could go to Maine and do some deep sea fishing. On that vacation, the couple were fishing far from land when “somehow” (as the narrator said) the boat caught fire. We hear sounds of them splashing in the water. We learn that she is not a good swimmer — but he is. “You’ve clung to me for the last time,” he states. “When help does come, they’ll only find me and not you.” He tells her that leaving her to drown is the only way for him to be free. “This is the end! I’m free!”

“I’ll come back to you!” she vows.

Chris gets away with murder. Authorities do not suspect the fire on the boat or the subsequent drowning of Vivian Wilby as being anything other than an accident. The murderer happily resumes his career.

One day he is at work when an employee informs him, “There is a Miss Ballin here to see you.” The employee continues that she says she is an old friend to Chris.

“Well, I should say so!” Chris exclaims. “We were engaged once! Show her in.”

Chris is delighted to meet, after several years, his old girlfriend. It has been five years since Chris left the hometown they shared.

“I just learned that you lost Vivian six months ago,” Ann says and conveys her condolences to the widower that the audience knows is also Vivian’s murderer. Ann has moved into the city in which Chris resides and it appears they are apt to see much of each other. They date, picking up the romance that the narrator tells us was interrupted five years previously — by Vivian. Thus, we are given to understand that Chris ended a relationship with Ann because Vivian seemed the better choice. Three months after the re-meeting, Chris and Ann marry.

“With Ann, Chris was as happy as he’d been unhappy with Vivian,” the narrator asserts. It would appear that Ann, unlike Vivian, had some interests besides her husband so she did not smother him with extreme devotion. At one point, Ann asks if he was OK with her “looking him up in such a shameless manner.” The happy husband tells her it was “a wonderful idea.” She tells him she probably would have been “too modest” to do that five years ago but adds, “I learned some things from Vivian.” The latter remark appears a comment on the first wife’s assertiveness. Chris makes it clear he does not wish to talk about Vivian at all.

Chris is at work when an employee informs him of a message for him. When Chris learns the name of the man who sent the message is Sidney Rahm, he recognizes a fellow he knew from his hometown. They meet at a bar and the friend tries to bring Chris up to date on what is going on in their hometown. Sidney talks cheerfully about some people, then somberly mentions Ann Ballin. Chris suggests there is nothing the pal can say about Ann that Chris does not already know. “Ann died about last month,” Sidney states.

Naturally, Chris is flabbergasted and expresses disbelief. Sidney insists he would not joke about such a thing. Chris flees the bar shouting, “It couldn’t be! It couldn’t be!”

When Chris gets home, he calls for Ann. No answer. He wonders, “Maybe she hasn’t been here at all. Maybe I . . .” In his confusion, he wonders if he has been hallucinating.

Chris calls another person of his Owensville hometown. That person informs him that she attended the funeral of Ann Ballin who unexpectedly died last month.

What has happened?

One thing this reviewer will point out is that the writers and executives of the show made a serious plot mistake — one that got on the air. We are told that Ann and Chris married three months after the second meeting. Other characters tell us she died last month. Those characters at least imply that she did not leave Owensville but she had to be gone for three months for the romance and marriage to occur. However, this booboo does not detract from the interest of the storyline. What exactly has happened? Did Ann die last month? Has Chris hallucinated her presence? Is there a link between Ann and Vivian?

The story answers all these questions in a quite dramatic fashion. The episode slides with odd ease from realism into horror into a kind of horror-comedy. It grabs interest at the start and holds it until the surprising ending. What's more, it finds a way to remind us through that ending of the principle around which its plot is formed — that there can be too much of a good thing, and that a wife who is obsessively devoted to her husband can smother the object of her love.

Denise Noe is the author of *The Bloodied and the Broken*, *Justice Gone Haywire*, *I Spy, You Spy*, *They Spy*, *A Sheep In Wolf's Clothing: The Life of Marie Windsor*, and *Ayn Rand at the Movies*. Her YouTube page can be viewed [here](#).



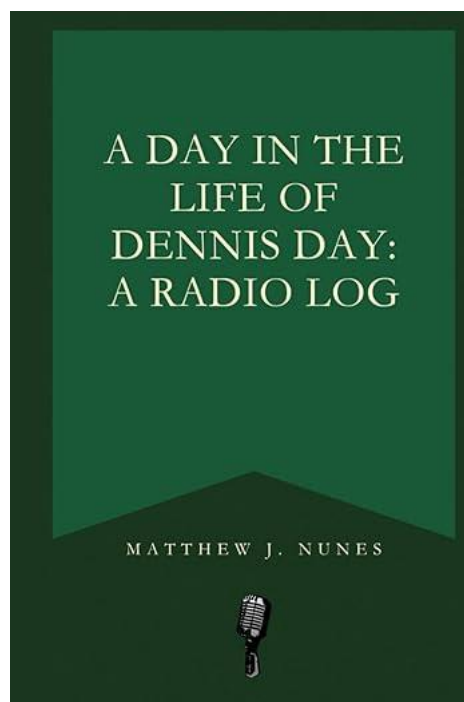
A Day in the Life of Dennis Day: A Radio Log by Matthew J. Nunes

For fans of Dennis Day and especially his sitcom *A Day in the Life of Dennis Day*, the 2022 OTRR release of a Maintained set of that show was long-anticipated. Matthew Nunes was one of several volunteers who participated in putting it together.

Nunes original goal was to create a log for the show, a feature that is often included in OTRR releases. Martin Grams, Jr.'s donation of script scans for a considerable portion of the series were an invaluable aid to Nunes' project, while newspapers were used to fill in the missing holes.

Ultimately, Nunes got so absorbed in the project that we ended up dropping his log from the set because we realized it was going to take him much longer to complete than originally thought.

So, while the audio set was released in 2022, the fruits of Nunes' work are just now ready for release in 2024! What started as a basic episode log turned into 200-page volume containing plot summaries, casting information, and other pertinent facts about nearly every broadcast of the program's five seasons. [Hard copies can be ordered from Amazon for \\$9.99](#), a rock bottom price for the amount of information packed within.



Suspense 1951-12-03:
“A Murderous Revision”

Dr. Joe Webb

Richard Widmark stars in an entertaining cynical play about what goes on behind the scenes in a big-time radio mystery series. It is a fine story, and you wonder what kinds of “digs” are being playfully made about directors, producers, actors, and others who make such enterprises possible. A fired writer for the radio series “Murder, Please” decides he’s going to get revenge about his dismissal. He will record conversations with those involved in the program, especially his producer. That program, as the jilted writer explains, would conclude with an actual murder.

The behind-the-scenes maneuverings needed to bring “A Murderous Revision” to the air are just as interesting as the script, and have a mystery of their own. The backstory is so big, it is easy to forget that this is a good production and another excellent Widmark performance with the superb *Suspense* supporting cast. Don’t let the backstory steal attention away from the appreciation of this broadcast.

The script was by S. Lee Pogostin. He was born in 1927, and claimed to be born in 1925 so he could join the Army. Somehow his enlistment papers were never matched with his draft card which had the correct date. He was not the only one. About 50,000 underage soldiers were discovered by the War Department and sent home, but it is estimated that 200,000 underage soldiers slipped through the system, some with a wink and a nod.

Pogostin’s post-Army writing career began with small theatrical productions and radio scriptwriting for shows such as *Grand Central Station*. This is his only *Suspense* script and was adapted by David Ellis. Pogostin’s career would progress to 1950s and 1960s anthology television series including *Lux Video Theatre*, *Studio One*, *The Dick Powell Show*, and many others. He won a Writers Guild Award and was nominated for an Emmy for an episode of *The Chrysler Theatre*.

One wonders what the almost 25-year-old Pogostin thought. A rising young author has paradoxically written about a scriptwriter whose career has taken a swift slip to the downside and is

bitter about it. What gave him the idea for the story? Was he inspired by a writer or radio producer who had that same fate or caused it? He must have been thrilled to have his script accepted by Elliott Lewis and for radio’s top mystery series. Howard Duff was supposed to be the star, which only increased the anticipation. Did he tell family to get ready to listen in February? Then, things played out in a strange way, a product of its times. Pogostin became a helpless bystander when there was backroom infighting about Duff’s role because of his listing in *Red Channels*.

The original studio recording, January 13, 1951

Howard Duff, former star of *The Adventures of Sam Spade* and friend of Elliott Lewis was signed to star in Pogostin’s “The Twist Is Murder.” Duff and Elliott Lewis were close friends, and worked together often at the Armed Forces Radio Service where they acted, announced, and worked in production roles. Their collaboration continued, even on an informal basis. When Lewis needed someone to sit in at a *Suspense* rehearsal because one of the support actors was busy or could otherwise not attend, he often called Duff to read the part even if he wasn’t in the cast.

Duff was let go as the lead in *Sam Spade* after his name was listed in *Red Channels*. That publication was released on June 22, 1950 and strongly encouraged advertisers avoid performers with what they considered to be questionable political affiliations. Wildroot and their ad agency became nervous about having Duff on the program, or any actor listed there for that matter, and discontinued their sponsorship of the series. His last appearance was September 17, 1950’s *The Femme Fatale Caper* (no recordings have been located at this time).

Disappointed fans flooded the sponsor with mail asking for the show’s renewal and Duff’s return. That would not happen. The *Spade* production company was the property of William Spier, and he later convinced NBC to pick up the show with a new star, Steve Dunne. (NOTE: “Steve” was previously known as “Michael” and starred in the syndicated and very forgettable series *Danger, Dr. Danfield*). *Red Channels* was not a well-researched document. It had many mistakes, misinterpretations, and poor context. For some performers, the information was accurate. Once something is printed, however, there is an illusion of equivalent certainty about each and

every entry, accurate or not. Advertisers were worried, if not petrified, that hiring any *Red Channels* actor or support staff would be toxic to their brand or their sales. What is forgotten over time was that one of the goals of *Red Channels* was not only solely to question the loyalty of certain performers, but to give upward support to those who were not listed... or kept their beliefs to themselves. Broadcasters were scared their ad dollars would dry up, so they had to assure their advertisers that they were good stewards of their marketing investments and would protect them from bad publicity. CBS decided they would re-assure those who bankrolled their network with their own proprietary vetting process.

The *Spade* show, however, had another, larger blacklist issue with the character's creator, the well-known author Dashiell Hammett. He was a political activist and his associations were very public. While Hammett's activities were playing out for all to see, his characters were being taken off the air: Sam Spade, Nick and Nora Charles (*The Adventures of the Thin Man*), and Brad Runyon (*The Fat Man*). Over time, Hammett would implicate others in court proceedings and investigations. Duff became guilty by association by playing a role (Sam Spade) created by an activist (Hammett). When Hammett died in 1961, he was buried in Arlington National Cemetery for his service in both WW1 and WW2. His political activities didn't matter; but his military service did.

Despite the swirling controversy in Hollywood and broadcasting, Lewis saw an opportunity to keep Duff on the air by casting him in this script. He believed that because it was just one episode and not an ongoing role any objections could be set aside. Duff had been on *Suspense* fourteen times in supporting roles and in the lead for *The Kandy Tooth*. That was a previously aired two-part *Spade* show script to help get the new hour-long *Suspense* format off the ground.

The Pogostin script was good and was planned for a February broadcast. It went through the usual revision process as it was prepped for production, but the "right" title seemed elusive. The other titles were "The Twist Is Death" and "The Twisted Murder" and "This Is Murder" and perhaps even "Murder Is a Twist." The word "twist" was wanted in the title because the script was about scriptwriting and the search for the right "twist" ending to keep listeners

guessing was part of the story. By the time the script aired in December 1951 after all of its backroom casting intrigue, the title became *A Murderous Revision* (when the script was used years later on *Suspense*, it became *Murder on Mike*).

The "The Twist Is Murder" script was finally ready for production. The rehearsal and recording session were held on Saturday afternoon, January 13, 1951 from 1:30 p.m. to 6:00 p.m. for rehearsal, with the recording from 6:00 p.m. to 6:30 p.m. The show would air sometime in February, likely tentatively slotted for February 22, 1951. Orchestra and commercials would be added live on broadcast day. The drama-only recording survives, but it was never broadcast. Auto-Lite, its ad agency, and CBS executive Daniel O'Shea would not allow it. "Vice president of treason" was what O'Shea was called in the back rooms in side under-the-breath conversations, a one-man wrecking crew of careers and loyalty enforcement.

The loyalty hurdles that performers had to pass at CBS were so high that casting directors at other radio networks almost did not need any of their own. When performers sought work at other networks, they were routinely asked when they last worked at CBS. If you were okay for CBS, you could be hired without further scrutiny. If CBS rejected you, it might be hard to get work. If you were denied, O'Shea and his staff never said why; challenges to their decisions were met with silence. And if you did get work on another network, you might not get on-air credit or publicity. (This was mildly similar to the blacklisted Hollywood screenwriters who had others front their work. Previous *Suspense* producer Anton M. Leader did so for his brother-in-law Alfred Palca for the film *Go, Man, Go!*)

The O'Shea decision calculus included *Red Channels* and other sources, but also the answers to a CBS-designed loyalty questionnaire. That document was created by news legend Ed Murrow and CEO Bill Paley. There's nary a word about their involvement in creating that document and implementing the process that caused so many problems. Murrow's own reporting on McCarthy was what made the loyalty check process unravel. At this time in early 1951, the *Red Channels* paranoia among advertisers was at a height. It was clear that nothing with Duff was going on the CBS network. Like many of the blacklisted actors and production

personnel, it didn't matter if they were staunch supporters of the war effort, or whether they worked for the Armed Forces Radio Service in support of service personnel and their families.

The casting issues that led to the delay of the Duff broadcast opened that time slot for a repeat performance of *Back Seat Driver*. Whenever *Suspense* had a scheduling problem, the file drawer of favorite and proven scripts would be opened and a selection would be made. Since carjacking serial killers were in the news (in this case, the recently arrested Billy Cook), it seemed like a brilliant substitution and they made it seem that it was intended to be scheduled that way all along.

The drama recording sits on a shelf... and Duff moves on...

Duff was not pleased. His *Red Channels* listing made no sense to him and to those who knew him as he had only marginal interest in politics. Nonetheless, he was listed there. Luckily, he had a wise talent agent who helped him manage these difficult times. That agent's press contacts kept Duff in the news in all the gossip columns, generally in a positive light. He did break his leg in November 1950, and even that was in the news! The only negative coverage of it was in Jimmie Fidler's column where he stated it was from a parking lot fight, and not a fall down the stairs. Others implied he was tipsy when he fell down the stairs at home. That was the worst of it; there were no mentions of his *Red Channels* listing and his being dismissed from the *Spade* show faded. Somehow the agent got the friendly gossip reporters to comment more on the big attention-getting argyle sock he pulled over his cast and that various Hollywood starlets were helping him recover. Among them were Ava Gardner, Piper Laurie, and Swedish actress Marta Toren. One of those was Ida Lupino, mentioned as living a few doors down, who would marry him once her divorce was final.

(Duff's appearance on *Suspense* would have had an upside in his recovery since acting on radio could allow him to sit down while he was performing). Duff's agent kept him working, advising him to take all movie jobs no matter how small they might be. Throughout his CBS exile, there was always a movie or several that had Duff's name in the newspaper

movie listings. As long as his name was in the movie ads, the strategy was a success.

None of this would have worked if Duff played his *Spade* loss badly in public. He was gracious throughout and he attributed it to the sponsor needing to adjust their budgets in light of the economy and the rise of television. Any time he was asked, he was always positive and diplomatic. He may have been seething inside, but it never showed. He was disappointed that William Spier continued *Spade* without him, but they eventually came to an understanding about it. It was Spier, at the urging of his then-wife, Kay Thompson, who put Duff in that role and led to his celebrity and high appreciation of his talents. Steve Dunne, whom Spier cast to replace Duff, later appeared in *Lady Possessed*, the failed movie that the Spiers (Bill and June Havoc) and the Masons (James and Pamela Kellino) produced. We don't know if Duff would have been involved in that production if *Red Channels* had not happened. Perhaps his temporary falling out with Spier prevented him from being invited to be in a film that was embarrassing in its box office and critical result. *Lady Possessed* gave Dunne a new opportunity for obscurity.

As hampered as he was with the *Red Channels* listing, Duff salvaged a career in this period while others could not. An advantage he had in his favor was his romance and subsequent marriage to Ida Lupino. Her star as an actress was rising, and she had great business and production acumen. As a studio, if you wanted to work with Lupino, you couldn't spurn working with Duff in some manner. He was often in a supporting role in her movies. She was one of the most powerful women and executives in Hollywood, and an important figure in television production. Her influence in that era is often overlooked today.

Duff would not appear on CBS radio again until December, 1956. The "vice president of treason," Daniel O'Shea, was fired a few months earlier once the public, and CBS, tired of the Red Scare. Murrow's reporting about Senator Joe McCarthy was the catalyst for CBS to re-evaluate their system. *Suspense* benefited from the O'Shea departure. William N. Robson was appointed as producer of *Suspense* in October 1956, his CBS exile officially ended. When Duff returned to the network for *Suspense*, it was not with his "tail between his legs." It was more of a "success is the best revenge"

moment. He returned because CBS made a big investment in a new TV situation comedy featuring him and Ida Lupino, *Mr. Adams and Eve* (there are some episodes available on [YouTube](#)). Suddenly, CBS liked being associated with Howard Duff and the success of that show. The network worries about what was might be “red” turned to... delight over “green”?

The December 1951 broadcast... with Richard Widmark

Lewis tired of waiting, and when it was clear that Duff would not be available for the Pogostin script, he went ahead and put it in the schedule for December 1951. He cast one of his favorite and most dependable performers, Richard Widmark. The program rehearsal started at 7:00 p.m. on Friday, November 30, the orchestra reported at 10:00 p.m., and the complete drama was recorded for broadcast from 11:30 p.m. to midnight. It was done all in one session, no real editing required, and there was no need for a separate broadcast session with the drama playing on tape and the orchestra performing live. Just 11 months before, with Duff’s recording session, the plan had been for a separate drama tape and a live orchestra at the time of broadcast. This was the procedure for the 1950-1951 season and before. For this broadcast in the 1951-1952 season, however, everyone was in the studio at the same time. There may have been separate, but simultaneous, recording of the drama and recording of the orchestra in case editing was needed.

As for Howard Duff, even if he had permission to appear, he would not have been available, as he moved on with his life. He and Lupino were in the process of getting married and taking a short honeymoon. They were very busy with their various other projects. Lupino was waiting for her divorce to be official (October 20), and they married the next day (October 21). Their schedules were so full that they could not have an extended honeymoon vacation. They took a brief break in San Francisco, but that trip involved some work there. They did get away for a little while in Palm Springs, and in December they learned that Lupino was pregnant. The whirlwind of events in those weeks would have hindered Duff’s availability.

The episode had various titles over those months of 1951, and was still in flux even as the broadcast

neared. It started as "The Twist Is Death," became "The Twist Is Murder," and also "The Twisted Murder." "A Murderous Revision became the title days before the recording session. It was changed too late to make it to the newspapers. Though it seems like a good title, it didn't stick, either. When the script was used again in 1957, it became "Murder on Mike." Even that wasn't certain until the days got closer. The week before that 1957 broadcast the upcoming episode was announced as "The Twisted Murder"!

The December 3, 1951 broadcast was done. Widmark delivered another fine performance as did *Suspense* regulars Cathy Lewis, Joe Kearns, Charlotte Lawrence, and Jerry Hausner (who was the only actor to be in the Duff and the Widmark casts). That should have been the end of the backstory, there’s more. The backstory now turns to the hobby and curiosity of classic radio enthusiasts.

The mysterious Duff recording...

The drama-only recording with Duff did survive, but was unused. But there’s another Duff recording that has made the rounds of hobbyists, complete with commercials, announcements and music and commercials.

For decades, it was believed that in October 1951, Lewis supervised the editing and production of a “no name” guest performance from that unused Duff drama-recording. He wanted to see if that would be approved. It was complete with Auto-Lite commercials, but there was no guest star announcement and no performer credits in the closing announcements. This was assumed to be an “if the guest star won’t be mentioned, neither will the supporting cast” situation, a passive-aggressive act by Lewis. According to prior speculation, the recording was presented to CBS, Auto-Lite’s marketing executives and their ad agency, to no avail. They still spiked it. This scenario was appealing and seemed plausible.

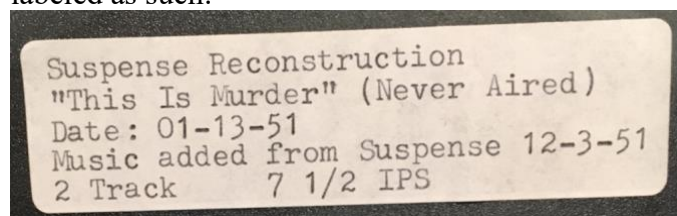
Recent discoveries of notes in recorded tapes of this program indicate that the speculation is incorrect. The Duff “broadcast” was prepared *after* the Widmark broadcast, and it may have been assembled many years later.

The Old Time Radio Researchers Group has been transferring the reel tapes of pioneer collectors into digital format since 2020. One of those pioneer

collections is that of Jerry Haendiges. The collection expanded over the years to include tapes of many other collectors who passed away and their families gave their reel collections to Jerry. These included notable collectors of the late 1960s and early 1970s, including Chris Lembesis, Bill Stanley, and many others.

The Los Angeles area, where Jerry and these other collectors were located, was a hotbed of classic radio collecting and discovery. There were thousands of transcription discs that became available, and there were many collectors with production positions in the entertainment and media industries. They often had sophisticated equipment and skills in audio production.

A reel was discovered in the collection that was labeled as such:



This was quite a surprise to find.

A key phrase is at the top of the label: “Suspense Reconstruction.” This is not a phrase that would have been used if the recording was done in a professional broadcast studio, but is the jargon of a collector.

The next line gives the name “This is Murder” and is followed by the parenthetical “Never Aired.”

The third line gives the date as “01-13-51” which is the Duff recording date. The fourth line has an important clue “Music added from Suspense 12-3-51.”

Then finally, the last line is “2 Track” and “7-1/2 IPS” This means that it is not a reconstruction of the Lewis era, and it was done much later as it is formatted for a consumer reel deck. The tape decks that were being used in the Lewis era were usually full track ones. This recording was a stereo left and right quarter track reel, but the two tracks were exactly the same when played. This was not, therefore, a tape made contemporary to its broadcast or Lewis’ time.

There was also a note in the reel box, presumably from the person who made the reconstruction or who knew the person who created it. Please note the

words that have had underline and bold added for emphasis for purposes of this discussion: Howard Duff recorded the drama portion of this *Suspense* program titled “A Murderous Revision,” minus the open, close, and music. The final program would be edited later. However, before the program could air, Howard Duff was blacklisted by the House of UnAmerican Activities Committee. The show finally aired starring Richard Widmark. **This program is a compilation of the Howard Duff recording and the program with Richard Widmark**, which aired December 3, 1951, a tribute to Mr. Duff, who would not surrender his rights.

This statement indicates that this was not a Lewis compilation to get approval for Duff, but a compilation to reconstruct what the program would have been like had Duff been in the broadcast! It didn’t exist in Lewis’ time, and therefore there was not an attempt to get approval for Duff as long as he was not announced as star.

It is important to clarify some historical items in this note. Duff was not blacklisted by HUAC. This was a common mistake in referring to the blacklist era. HUAC, *Red Channels*, Senator Joe McCarthy, all swirl together and are treated as one thing. HUAC began in 1938 as a temporary committee and became a permanent committee in 1946. *Red Channels* was published in 1950. McCarthy’s hearings began in 1953, but his political rhetoric began a few years before.

Duff was listed as having political affiliations of concern in *Red Channels* in 1950. He was only blacklisted internally at CBS and was still working at the movie studios. The Hollywood Blacklist of HUAC was a list of those who refused to testify to HUAC when requested or subpoenaed. Hammett did not testify at a HUAC meeting until 1953, well after Duff lost *Spade* and after this *Suspense* situation occurred. Where the note says “Howard Duff was blacklisted by the House of UnAmerican Activities Committee,” it is incorrect in fact and timeline. For Duff, the *Red Channels* listing caused enough problems all by itself.

Collectors in the early years of the classic radio hobby did not have access to the kinds of research resources and tools that are available today, at their fingertips (and keyboard). It is so much easier in the Internet Age to gather information from multiple sources without the arduous research effort and time

commitments that were required in the 1960s and 1970s. Those pioneer collectors were most concerned about saving the recordings and did their best about gathering the history when they could. And after a while all of the “Red Scare” events and “blacklists” just kind of meld together and are incorrectly but popularly referred to as “McCarthyism,” even though McCarthy was really at the tail end of it. It was a very confusing and politically charged time. Mistaken attributions should be generously forgiven. They saved the recordings. That’s what matters today.

Since the discovery of this reel *another* recording from a different pioneer collector was found that is a copy of this one. It was labeled “special compilation,” indicating that it was assembled *after* the Widmark broadcast. This other collector likely traded with the person who created it and knew its origin and proper description.

The bottom line: This recording originated with a classic radio collector. They were skilled in audio editing in the analog tape era or knew someone who was. It was their valiant effort to discover what could have been, and to pay some tribute to Duff. It was not of the Lewis era.

The surviving recordings

There are three basic recordings for this episode: 1951-12-03 “A Murderous Revision,” as broadcast, starring Richard Widmark;

1951-01-13 drama-only recording for “The Twist Is Murder,” as titled on the script, with Howard Duff as the star;

1951-01-13 post-recording session studio chatter in which you can hear Duff and others and the control room (2 minutes);

The reconstruction of the “A Murderous Revision” recorded elements with the Duff “The Twist is Murder” drama-only recordings.

Other notes

The broadcast lacks the “actual events” or similar wording in its opening. The script was held over from the previous season, obviously, and created before that story strategy and branding was established.

The June 17, 1952 *Los Angeles Evening Citizen News* reported that The Columbia Players Lab received top honors for its production of “The Twist of Murder.” The Lab was an ensemble of CBS employees who produced plays and other entertainment. CBS used this internal theater group to identify and develop talent, and as a social activity. They obviously liked the Pogostin script enough to use it in this venue. (No recording exists, and it is likely that none was made).

In a private 1970s interview, Lewis denied that he had any problems with *Red Channels* and his stewardship of *Suspense*. Facts seem quite different. It is likely Lewis did not like talking about the subject and he had an attitude of “the past is the past” as he focused on his next project or assignment. In his tenure, he had to navigate the various directives of CBS executives to keep *Suspense* as a thriving and profitable enterprise. Getting caught up in these outside matters while he was producing and directing multiple programs would hamper the accomplishment of his corporate obligations.

Speaking about these issues years later, when there was nothing that could be done about it, it was not worth his time and he wanted to move to a different subject. He had an earlier run-in with O’Shea and Auto-Lite regarding actor John Garfield and the episode *Concerto for Killer and Eyewitness*. That script was recorded in October 1950 and not used until after Garfield’s death; it starred Lewis. That backstory will be provided when that episode is in the chronology.

The letter that William N. Robson sent to Edward R. Murrow in 1953 about his problems with his CBS exile and Daniel O’Shea is a like a Rosetta Stone that demystifies the executive suite machinations of the era. Details can be found [here](#).

The biography of CBS reporter Don Hollenbeck is a highly recommended account of this era in news and media and at CBS. Hollenbeck committed suicide in 1954, his act precipitated by his treatment in the era combined with his personal issues. The 2011 book, *CBS’s Don Hollenbeck: An Honest Reporter in the Age of McCarthyism*, is by Loren Ghiglione and published by Columbia University Press. Hollenbeck was a fine reporter and a victim of the era.

A copy of *Red Channels* can be viewed at [The Internet Archive](#). Many thanks to the following collectors who assisted over these many years in understanding the history of this broadcast: Keith Scott, John Scheinfeld, Patte Rosebank, Don Ramlow, Karl Schadow, Barbara Watkins, John Barker, and many others. There is still much to be learned about this episode and the series.

LISTEN TO THE PROGRAM or download in FLAC or mp3 [here](#).

THE CAST

RICHARD WIDMARK (Chris Turner), Cathy Lewis (Doris / Lois), Joe Kearns (Ken Avery), Charlotte Lawrence (Harriet Crawford), Jerry Hausner ("George" / Hank), Larry Thor (Narrator)

COMMERCIAL: Tom Holland (Hap), Harlow Wilcox (Announcer), Sylvia Simms (Operator)

* * *

The cast for the unaired version recorded on 1951-01-31 is as follows:

HOWARD DUFF (Chris Turner), Ed Max (Ken Avery), Cathy Lewis ("Doris" / Lois Avery), Marlo Dwyer (Harriet Crawford), Jerry Hausner ("George" / Hank)

Jay A. Hickerson Memorial Collection

Joe Webb

The Jay A Hickerson Memorial Collection is now recognized by The Internet Archive as an official special collection. It can be accessed [here](#). The second anniversary of Jay's passing is approaching. This Memorial Collection will hold the materials that Jay gathered from his publications and from the conventions. They are intended to be available to everyone who has interest in classic radio.

Over the past 18 months volunteers have been organizing and scanning Jay's papers as supplied to us by Karen Hickerson. I am pleased to report that ALL of the issues of *Hello Again* from 1970 to 2014 are now available as PDFs for viewing or download! These provide an amazing perspective on the development of our hobby and the conventions over the decades. Each year of issues has its own page.

The final edition of Jay's *5th Revised Ultimate History of Network Radio Programming and Guide to all Circulating Shows* is available as a PDF.

Jay's collection of radio show logs has been scanned and is now available for reference.

Each FOTR convention (except 1980) now has an Internet Archive page with its convention promotion flyers and/or the printed programs. These pages need contributions of audio files, photos, and other scannable items, and video. But we finally have a start! If *any* of you have digital audio from the convention tapes, please get in touch with me. We have also been sent interviews of Jay where he discussed the convention of that particular year.

Jay kept his correspondence and publicity photos of guests. These are in process of being organized and will be posted in coming months. Jay also had lots of personal photos from conventions. Karen has been helping to sort these photos; they will be added to each convention page. Help is needed! We are assembling a team of past convention attendees who might be able to help identify many of the people in the pictures. Some of you may have pictures you would like to contribute.

If you have any materials, or want to help out in some way, please send an email to JayAHickersonCollection@protonmail.com.

Thank you so much for your help!

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

August, 1924

RADIO IN THE HOME

17



The Program— As You Like It



DIVINING public preference as to what shall be broadcast by radio is about as difficult as ascertaining what the public wants in its government, its press, its stage or any other national activity. For our "dear public" is a many-minded individual, with a genius for finding two sides—or more—to every question.

In the early days of broadcasting, just as in the early days of the phonograph, the motion picture and other scientific vehicles of entertainment, anything was acceptable because of the novelty of the medium itself; but the writer submits that we are entered upon a period when the broadcast listener is likely to be more critical of what goes on the air.

At first blush it seems to the average man to be the "height of nerve" even to suggest his preferences to a broadcasting station. "This wonderful entertainment is being given me free," he reasons; "who am I to say what shall be broadcast?"

Yet suggestions and criticism are precisely what the sending station wants; because whatever its reason for existence, each station wishes to be a favorite with the man who twirls the dials.

Moreover, station managers will tell you that this co-operation on the part of the unseen audience is very hard to obtain—all sorts of plans from applause cards to prizes having been tried in the effort to plumb listener-interest in the programs being given.

Viewed in this light, does it not become the duty of each of us who has a radio receiver in his home, to help the broadcasters with our suggestions, our encouragement and all the information we can give them?

Let us review the material which is available to the program manager. The broadest classification of radio talent resolves itself into music and speech. The first-named may be sub-divided into orchestral and band music, solo performances on various instruments, and vocal selections. These may be further classified as sacred music, classic, semi-classical selections and jazz.



By HAROLD N. LOEB

Under the topic of speech may be included sermons, instruction, news, fiction, humor—everything in the world that persons talk about. And just because these classifications are of necessity so general, the broadcast stations want to know your preferences.

You may be one of those who laugh at the soap-box orator; at the maiden lady who sends letters to the editors of newspapers, and at the self-appointed reformers

through the customary two-hour broadcasting period listening to "the pupils of Madame Squeak" or "the Haggem & Scraggen Fence Company's Glee Club."

I do not like broadcasting advertising in any of its thinly veiled forms; I do not like an act from a drama being staged in some theatre; I do not like phonograph music on the air, and I do not like "program-coming-in-fine" stuff.

These comments are made with what the writer believes to be a fair knowledge of the difficulties under which broadcasting stations operate. Presumably they cannot afford to pay all their talent; neither can they obtain enough headlines exclusively to fill a year's programs. And, as has been said, a majority of us listeners have been

derelict in our expressions of opinion, so the fault is partly ours.

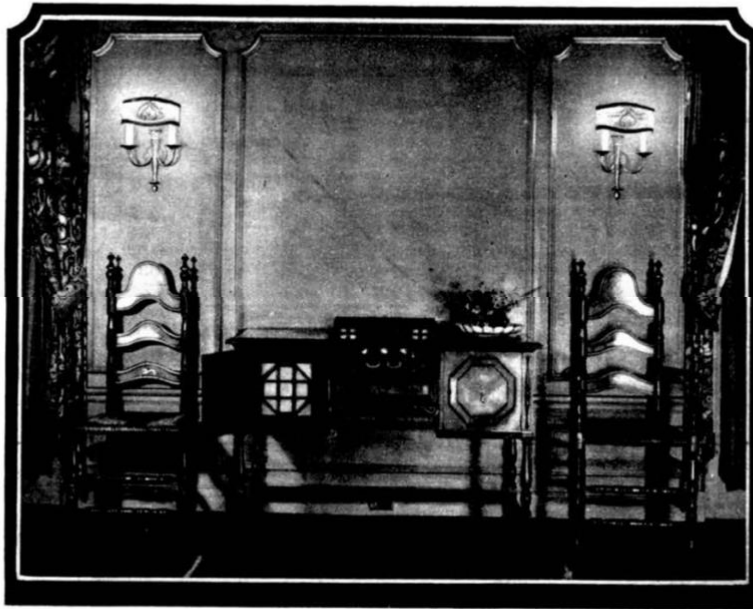
Most problems can, however, be worked out by the application of common-sense principles, and this matter of what should go on the air should prove no exception. The reduction of advertising to a science or quasi-science is a case in point. In the infancy of modern advertising, the craft did not know what type of "copy" or which mediums brought the best returns. Today, the popular reaction to almost any advertising program can be foretold within close limits.

How was this brought about, and how can the same principles be applied to broadcasting? Very simply!

Advertisers sought the facts in the maze of possibilities, and applied them to their business. They learned what competitors were doing, and with what success; they sent query-forms into the homes asking what magazines and newspapers the family read; and through unselfish association activities, they established advertising as a world-force.

The broadcasters can proceed, and doubtless are proceeding, along the same lines. They have several strong and estimable organizations whose sole object is to give the public

(Continued on Page 22)



Radio in the Studio of Scruggs-Vandervoort and Barney, 9th and Olive Streets, Saint Louis, Mo. The set shown in this photograph is the Kennedy Console Model. The photograph is through the courtesy of the Colin B. Kennedy Corporation.

in general; yet remember, that progress was never made through indifference.

Just to practice what I preach, I, as the average man, am going to tell what I enjoy and what I do not like via radio.

In the first place, I enjoy a balanced program of music and speech. Variety lends interest; too many consecutive songs or talks are likely to prove monotonous.

Second, I like anything distinctively novel, such as the solos on that little-known instrument, the celeste, recently featured by WLW, or the war adventures of a member of our Intelligence Corps which were transmitted on several occasions last winter by WGY.

Third, I enjoy the work of artists, whatever their medium of expression, and would rather pass a half-hour nightly with a few entertainers of high standing than to sit



The Program As You Like It

(Continued From Page 17)

the best there is in radio. Those of us who have been enjoying radio for several years or more cannot help notice some striking changes both in programs and in our reception of them.

It is only recently that a new kind of entertainer has made his appearance—the troubadour who goes from station to station broadcasting his own compositions. He is usually an excellent accompanist as well, and it is a joy to hear him; but the significant point is that he is a radio entertainment specialist!

Another relatively recent radio development is instruction, songs and addresses in foreign languages—a treat to those who have been abroad and to our foreign-born residents as well.

Revival of the old-fashioned square dances seems to have attained great popularity through radio, and broadcasting of the presidential nomination proceedings was keenly appreciated.

As to the quality of reception, *the announcer who fails to give his station call letters seems, like static, to be ever with us, as is also the director*

who puts his microphone in the wrong spot in the hall at public meetings.

With the increase in radio-equipment sales, radiation has increased in many localities to the point where it is serious. All these obstacles are, however, surmountable, and the improved design of apparatus is giving us an ever-widening field from which to choose our evening programs.

The "dit-dah" fraternity is behaving splendidly in the matter of interference during broadcasting hours. Last summer, when many cities changed to daylight-saving time, there were some operators who continued unlawfully on winter schedule in order to apply an extra half hour to their dot-and-dash work; this year the code trouble during broadcast hours seems to have been largely suppressed.

The writer feels that credit is largely due to the Relay League and various radio clubs for this; and the broadcast listener who desires to go the limit of helpfulness should join some such organization.

Earlier in the present year it was also impossible to find complete advance programs for the week in the newspapers; now almost every newspaper of any pretension whatever, is carrying them, together with studio news items which should make our listening-in more pleasurable.

And so, in a few more months, when the turn of a dial or two will again carry us from coast to coast, will you have done your share—your whole share—toward making this great national pastime better than ever before?

Radio In the Home, August 1924

KLX—Oakland Tribune Radiophone—509 Meters

DAILY—	3:00 to 5:00 p. m.	Baseball, all leagues (except Sunday and Monday)
	7:00 to 7:30 p. m.	News items, U. S. Weather Bureau reports, market and financial news (except Sunday).
SUNDAY—JULY 27—	9:30 to 10:00 p. m.	Evening church service; address by Rev. John Stephens of the First Methodist Church of Oakland; music by members of the Church choir, before and after the address.
MONDAY, JULY 28—	8:00 to 10:20 p. m.	Educational talks by members of the summer session faculty at the University of California, and music by the Elder Trio, Scott Elder, violinist; Winston Petty, cellist, and Grace Jurgas, pianist. The program will be broadcast from Stephens Union Hall at the University of California over a private leased wire through Radio KLX.
WEDNESDAY, JULY 30—	8:00 to 10:20 p. m.	Studio program and orchestral and organ selections by the American Theater, broadcast directly from the theater pit over a private leased wire through KLX. Studio program: 1. Baritone solo—(a) Invictus (Huhn), (b) The Bandolero (Leslie Stuart), (c) It Is Enough, from "Elijah" (Mendelssohn)—Byron Mills, baritone. 2. Recitation by Fern Brabandt, 4-year-old reader. 3. Tenor solo—(a) Heart of Gold (Manney), (b) At Dawning (Cadman), (c) The Prayer Perfect (Stenson)—Leon Mills, tenor. 4. Tenor and baritone duets—(a) The Garden of Your Heart (Dorel), (b) Solonno in Quest'ora, from "La Forza del Destino" (Verdi), Leon and Byron Mills. 5. Orchestral selections (to be announced), played by the American Theater Orchestra and broadcast directly from the orchestra pit in the theater over a private leased wire through KLX. 6. Baritone solos—(a) Within a Garden Rosary (Hildach), (b) Because (d'Hardelot)—Byron Mills. 7. Tenor and baritone duets—(a) Serenade (Schubert), (b) So Thou Lifest Thy Petition (Stainer), Leon and Byron Mills. 8. Tenor solos—(a) If With All Your Hearts (Mendelssohn), (b) The Star (Rogers), (c) Tell Her I Love Her So (De Faye), Leon Mills. 9. Organ selections played by the American Theater organ and broadcast over a private leased wire from the theater through KLX.
FRIDAY, AUGUST 1—	8:00 to 10:20 p. m.	Studio program and orchestral and organ selections by the American Theater, broadcast directly from the orchestra pit of the theater over a private leased wire through KLX. Studio program: 1. Instrumental selections—(a) Sweet Lillahua, (b) Hono, Hono, Hawai, Paia's Hawaiians. 2. Vocal solos—(a) Rosary (Nevin), (b) Carry Me Back to Old Virginny, (c) Sevra il Sen (Bellini), Mms. Dorothy Raegan Talbot, coloratura soprano. 3. Instrumental solo—(a) I Love You, Honolulu, (b) It Ain't Goin' to Rain No More, Paia's Hawaiians. 4. Vocal solos—(a) Last Rose of Summer (Flowtow), (b) Logie O' Luchan (Scotch Folk song), (c) Pearl of Brazil, from the opera of the same name (Bizet), Mms. Dorothy Raegan Talbot. 5. Instrumental selections—(a) One, Two, Three, Four, (b) Hawaiian Medley, Paia's Hawaiians. 6. Overture by the American Theater Orchestra, Owen Sweeten, directing, broadcast direct from the orchestra pit of the theater over a private leased wire through Radio KLX. 7. Instrumental selections—(a) Alice March, (b) Nancy, Paia's Hawaiians. 8. Vocal solos—(a) Selected, Donald King, baritone. 9. Instrumental selections—(a) Nolo-lulu Tomboy, (b) Aloha, Paia's Hawaiians. 10. Organ recital by Clement Barker on the American Theater organ, broadcast directly from the theater over a private leased wire through Radio KLX.

Radio Doings, July 26, 1924

Purchasing Groups

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

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

Support the *Old Radio Times*

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

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

Thank you to our Patrons!

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Wistful Vistas

From the Editor's Desk

Ryan Ellett

If you haven't been keeping up with all the *Theatre 5* news brought to you by our own Dr. Joe Webb, our feature this month will at least give you a brief overview. From there I have no doubt you'll want to [visit Archive.org to get and read the full 200-page background and episode guide](#) of the series. You'll also find the highest-quality, most comprehensive audio set of the series ever assembled.

We've also included yet more research by Dr. Webb; a separate piece on the *Suspense* episode "A Murderous Revision." This is just one day's installment in [Webb's daily Suspense project](#), in which he is posting one episode per day in high quality with pertinent background information.

Denise Noe returns for reflections on an episode of *Mysterious Traveler*. She always has a unique angle on these vintage broadcasts.

Even though the review is short, I hope you'll take a moment to check out Matthew Nunes' *A Day in the Life of Dennis Day Episode Guide*. This is the resource I've been waiting twenty years for, ever since I fell in love with the series. I've long been frustrated by how poorly documented it is, and Nunes' makes a huge effort in changing that!

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

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

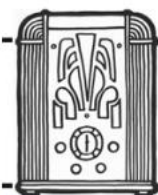
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starring Karl Swenson

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- 11234 #01 Case of the Dead Woman's Eyes 07/21/1948
- #02 The Brown Stone Murder Case 07/28/1948
- 11254 #03 Case of Death and the Dependent Husband 8/04/1948
- #05 Case of the Woman Who Sensed Murder 08/18/1948
- 11283 #06 Case of His Brother's Murder 08/25/1948
- #07 Case of the Blood-Stained Dollar Bills 09/01/1948
- 11288 #08 Mr Chameleon's Pet Murder Case 09/08/1948
- #09 Case of Murder and the Man Who Saw Too Much
 09/15/1948
- 11304 #10 Case of the Game of Death 09/22/1948
- #11 Case of Jewels of Death 09/29/1948
- 11422 #12 The May & December Murder Case 10/06/1948
- #13 Case of Murder & the House of Whisper 10/13/1948
- 11441 #14 Case of Voices from the Dead 10/20/1948
- #15 Case of Murder from Across the Sea 10/27/1948
- 11447 #16 Case of the Fatal Impersonation 11/03/1948
- #17 Case of Murder & the Sleeping Man 11/10/1948
- 11463 #18 Case of Death at the Blue Peacock 11/17/1948
- #20 The Lost Cousin Murder Case 12/01/1948
- 11476 #22 Mr. Chameleon's Strangest Murder Case 12/15/1948
- #23 The Woman's Weapon Murder Case 12/22/1948
- 11491 #24 Case of Death & the Talking Parrot 12/29/1948
- #25 The Rich Uncle Murder Case 01/05/1949
- 11503 #27 Case of the Curious Murder of Clubfoot Louie
 01/19/1949
- #28 The Orphanage Murder Case 01/28/1949
- 11514 #29 The Duel to the Death Murder Case 02/02/1949
- #30 Case of the Marriage of Death 02/09/1949
- 11520 #31 Case of Murder and the Smoking Gun 02/16/1949
- #32 Case of the Man Who Expected Murder
 02/23/1949
- 11544 #33 The False Witness Murder Case 03/02/1949
- #34 Case of the Elevator With Two Bodies 03/09/1949
- 11548 #35 The Firebug Murder Case 03/16/1949
- #36 The Dinner of Death Murder Case 03/23/1949
- 11576 #37 The Handprint on the Ceiling Murder Case
 03/30/1949
- #38 The Lost Bride Murder Case 04/06/1949
- 11601 #39 The Amazing Thomas and Blifton Murder Case
 04/13/1949
- #40 Case of the Bewildering Body 04/20/1949
- 11619 #41 Case of the Target of Murder 04/27/1949
- #42 Case of Murder & the Attractive Shoplifter
 05/4/1949
- 11639 #43 The Picture on the Wall Murder Case 05/11/1949
- #44 The Forbidden Marriage Murder Case 05/18/1949
- 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 Case of Murder & the Scar Faced Man 07/27/1954

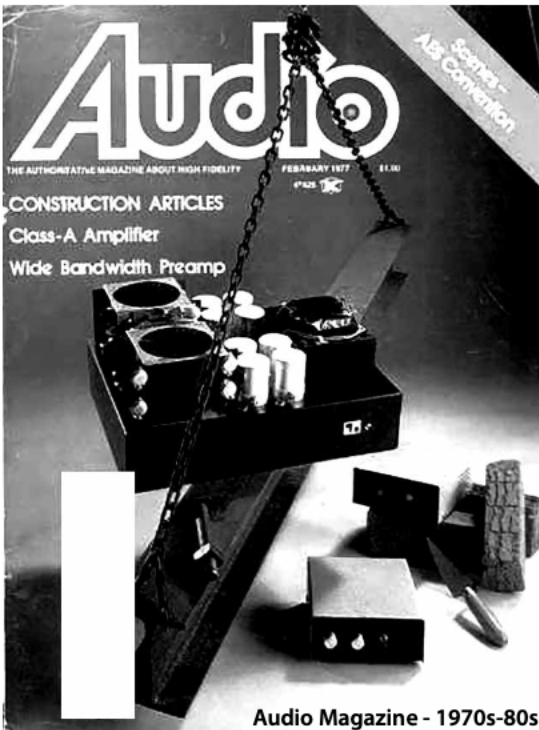


Karl Swenson "Mr. Chameleon"

- 11362 #55 The Snapshot in the Park Murder Case
 08/03/1949
- #56 Case of the Murdered Girl's Ears 08/10/1949
- 11704 #57 Case of the Murdered Movie Star 08/17/1949
- #58 The Vacation Murder Case 08/24/1949
- 11705 #59 The Mistreated Wife Murder Case 08/31/1949
- #60 Case of the Snarling Corpse 09/07/1949
- 11714 #61 The Murder Clue of the Embalmed Body
 09/14/1949
- #62 The Hanging Judge Murder Case 09/21/1949
- 11715 #63 The Friendly Divorce Murder Case 09/28/1949
- #64 The Suspicious Father Murder Case 10/05/1949
- 11721 #65 The Murder Clue of the Rope Ladder 10/12/1949
- #66 Case of the Unwanted Child 10/19/1949
- 11722 #67 The Girl Who Typed Murder 10/26/1949
- #68 The Murder Clue of the Carved Gold Ring
 11/02/1949
- 11318 #90 The Dusty Room Murder Case 04/05/1950
- #91 Custody-of-the-Child Murder Case 04/12/1950
- 11331 #92 The Insured Jewels Murder Case 04/19/1950
- #93 The High Cost of Living Murder Case 04/26/1950
- 11378 #94 The Gold Cigarette Holder Murder Case
 05/03/1950
- #95 The Engagement Ring Murder Case 05/10/1950



Burnham - 2023



Audio Magazine - 1970s-80s

This business of marketing and preserving old-time radio was started 50 years ago by a teenage version of myself.

We began by advertising in Stereo Review, Audio, High Fidelity and Popular Science Magazines (all mostly defunct now). Then we hit the nostalgia circuit: The Nostalgia Journal, The Comics Buyers Guide and others. Soon I was also in touch with various old time radio collector's groups through publications such as Nostalgia Radio News, Hello Again, National Radio Trader, The Old Time Radio Collectors of Buffalo's "Illustrated Press," and others. I contributed to many of those before Joe Webb and I started Collector's Corner. It was sort of a spin-off of what I was doing and Jerry Chapman's Airwaves newsletter. We were all inspired by Jay Hickerson's Hello, Again.

Through another Michigan OTR fan (Bruce Rittenhouse), I even found an exclusive blank tape supplier nearby, Gary Kramer, then known as "Omega Magnetics" at the time in nearby Redford, Michigan.

A lot happened after that...I mean A LOT. The highlights (and low-lights) are numerous.

Suffice it to say, we never stopped. We only went through many phases. Various friendships were formed. A few battle lines were even-drawn.

One of those friends was Reg Hubert of Sudbury, Ontario, Canada. He headed a non-profit old-time radio club based in Canada. Woody Allen's "Radio Days" feature film was released. Knight-Ridder and Detroit Free Press columnist James Ricci was looking for a local (Detroit) tie in to the Woody Allen movie. As I understand it, Reg sent Ricci to me.

In March of 1987, a nationally syndicated article was published about old-time radio and what I was doing to preserve and market it. **Nothing in my life was ever the same after that!** Articles, publications, conventions, buying groups, a satellite radio show, even legal adventures would follow. That along with a re-energized professional career in broadcast engineering became my life.

It could NOT have happened without the support of a lot people who recognized we had something good to offer, and me NOT willing to give up, when things got lean.

In these publications and catalogs, I always list by name, just a few of the key OTR people who helped along the way (and some continue to do so), but the list is much longer than that. **Your** name would probably be on it as well, so thanks for YOUR support!

-Bob Burnham

01/06/2024

Broadway's My Beat (CBS Network / Larry Thor / Sustained)

- | | | | |
|-------|--|-------|--|
| 11652 | #21 Julie Dixon 02/10/1950 | 11664 | #57 Ben Justin 12/08/1950 |
| | #22 Dion Hartley 02/17/1950 | | #59 Thomas Hart 04/14/1951 |
| 11653 | #28 Hope Anderson 03/31/1950 | 11655 | #60 Philip Hunt 04/21/1951 |
| | #39 Morris Bernstein 06/16/1950 | | #61 Georgia Grey 04/28/1951 |
| 11654 | #40 Steve Courtney 06/23/1950 | 11666 | #61 Harry Foster 05/05/1951 |
| | #44 Celia Jordan 07/24/1950 | | #62 Charles Crandall 05/12/1951 |
| 11655 | #48 Tom & Alice Corey Suicide 08/21/1950 | 11667 | #66 Earl Lawson 06/09/1951 |
| | (last show of season) | | #67 Frank Dunn 06/16/1951 |
| | #49 Helen Carrol 10/13/1950 | 11668 | #68 Ruth Larson 06/23/1951 |
| 11662 | #51 Harold Clark 10/27/1950 | | #69 Pablo Molari 06/30/1951 |
| | #52 Laura Burton 11/03/1950 | 11669 | #70 Joe Gruber 07/08/1951 |
| 11663 | #53 Johnny Hill 11/10/1950 | | #74 Howard Crawford 08/05/1951 (Wrigley's Gum) |
| | #54 Joan Fuller 11/17/1950 | | |

Big Bands on Radio

Known as the "sentimental gentleman of swing," **Tommy Dorsey** was a regular on radio during the 1940s, playing live remote broadcasts as well as hosting his own show. In 1936, he was on the air with comedian Jack Pearl on a show sponsored by a cigaret company. A year later, he took over the show as host. At one point in 1946, Dorsey was on four shows on both Mutual and the NBC Network.

In 1943, he hired the famed drummer **Gene Krupa** after Krupa's arrest for marijuana possession. **Frank Sinatra** also sang with Dorsey's band. Dorsey was inducted into the Radio Hall of Fame in 1989.

He died in November of 1956 at age 51 reportedly from accidental choking.



Tommy Dorsey 1905-1956

- 11717 **Tommy Dorsey**
Tommy Dorsey Orchestra Live from Casino Gardens, Ocean Park, CA 06/01/1946
Tommy Dorsey Show (Your Navy)
Program #5A and 6A (Announcer: Don Wilson)
- 11718 **One Night Stand (AFRS)**
One Night Stand - Duke Ellington 10/07/1945
One Night Stand - Harry James 08/26/1944
from Casino Gardens, Ocean Park, CA
- 11724 **Harry James Show (Navy/AFRS) 15 min per show**
#107 #108 - 1950s
#111 #112 - 1950s

Mixed Bags...the early releases

- 10352 **Mixed Bag #1**
Superman 12/03/1943 Military Espionage, part 11
Jungle Jim Jungle #609 - 09/??/1944
Country Sheriff 04-12-1946 Death Overdrawn (Maester Brau beer)
WGN/Mutual Network
- 10385 **Mixed Bag #2**
Superman #352 01/05/1945 Lois and Jimmy Disappear
Your Hit Parade #118 01/27/1945 "Don't You Know I Care" (AFRS)
Your Hit Parade #133 05/05/1945 "All of My Life" (AFRS)
- 10415 **Mixed Bag #3**
Charlie McCarthy #436 03-16-1947
Guest: Margo
Johnson Family 07/06/1946 (Jimmy Scribner)
Johnson Family 07/11/1946 (Jimmy Scribner)
- 10432 **Mixed Bag #4**
Halls of Ivy - 01/01/1950
Reappointment
Superman 03/17/1944
Jungle Jim 02/24/1947
- 10442 **Mixed Bag #5**
Baker's Chocolate Program Billy Artz Orchestra - 1931 15 min.
Adv of Jane Arden #02 09/27/1938 = Favorite Story 09/10/1946 #13
Meridian 7-1212
Rube Goldberg (The Outstanding Humorist) 1930s Audition;
The Human Race; Announcer:
"Thundering Theodore" 6 minutes
- 10452 **Mixed Bag #6**
Superman Mystery of the Golden Pigeon 03/28/1944
Mr. & Mrs. North Milkman's Ring 07/15/1947
Hollywood Theater of Stars #6 World Series Widow 10/19/1948
- 10502 **Mixed Bag #7**
#1 The Life O'Reilly - Riley wins popularity contest; Off to California 10/10/1931 (syndicated) 15 minutes
#29 Sealtest Village Store (Joan Davis) - Gold Mine; Guest: Preston Foster 01/20/1944 (NBC Network)
Steamboat Jamboree 12/14/1950
Audition show w/ Lanny Ross & Mimi Benzell
- 10517 **Mixed Bag #8**
Texaco Town - Eddie Cantor #59 "The Men Fall for Fifi" 11/10/1937
Superman #459 Hurdy-Gurdy Man, pt 7 08/02/1944
Jungle Jim #742 - 03-23-1947
- 10550 **Mixed Bag #9**
Superman #484 The Seagull, North Pacific Adventure, pt 5 7/07/1944
Jungle Jim #745 - 04/13-20/1947
Lone Ranger #1921 Legal Precedent 04/28/1950
- 10569 **Mixed Bag #10**
Texaco Town - Eddie Cantor #64 Good Humor Water 12/15/1937
Hollywood Theater of Stars #89 - McGonagal w/ Helen Mack
- 10570 **Mixed Bag #11**
Lone Ranger #1922 Up Chisholm Trail 05/01/1950
Superman #509 - Society of the Crimson Robe, pt 10 08/11/1944
- 10606 **Mixed Bag #12**
Hollywood Theater of Stars #91 Sundown is Not for Bad Men w/Roy Rogers
The Grand Ole Opry 10/21/1939 Mine Tonight w/ Roy Acuff (WSM Nashville / Mutual Network)
Superman #521 The Scorpion pt.1 08/29/1944
- 10635 **Mixed Bag #13**
Lone Ranger #2703 The Squire 05/15/1950
Superman #531 Dr. Teufel's Atomic Pistol, pt 2 09/12/1944
Jungle Jim #787 02/1/1948
Front Page Drama #787 02/01/1948
- 10675 **Mixed Bag #14**
Skip & Score 01/09/1948 Audition Show
Hollywood Theatre of Stars #92 - Pigs, More or Less
Jungle Jim #795 - 03/28 - 04/04/1948
- 10676 **Mixed Bag #15**
Meet Me At Parky's #7 - Parky Goes to Tea 07/29/1945 (Old Gold Cigaretts)
Lone Ranger #2712 Double Cattle Drive 06/05/1950
- 10697 **Mixed Bag #16**
Hollywood Theatre of Stars #109 - "The Snow Man" (Anita Louise)
Hap Hazard #6 - August 5, 1941
"Early Morning Radio"
Jungle Jim #796 - April 4, - 11, 1948
- 10698 **Mixed Bag #17**
Lone Ranger #2714 The Storm Raiders 06/09/1950 -
The Grand Ole Opry Old Joe Carter 11/11/1939 (Roy Acuff)
(Prince Albert / NBC Network)
Front Page Drama #796 - 04/4-11/1948

10719 Mixed Bag #18 Reminiscent with Singin' Sam #31 First song: Let Me Sing. Harry Frankel best known as "Singin' Sam the Barbosol Man." Harry had a long career in the 1930s. (15 minutes) Burns and Allen 03/10/1942 #23 George & Gracie try to get rid of their neighbors w/ Herman Burns (NBC Network) Dr IQ the Mental Banker 08/11/1941 (Mars Candy Bars) This is from an NBC Network transcription disc.	10778 Mixed Bag #22 Let's Pretend #48 1948 Princess on the Glass Mountain (AFRS) This is War #1 02/14/1942 A docu-drama from the mind of Norman Corwin broadcast on CBS, NBC and Mutual. Corwin was regarded as one of the most creative forces in radio	<p>Our "Mixed Bag" sets are exclusive; assembled from many sources of the best sound available. They've been completely re-mastered in-house and include some of the hundreds of orphan shows, upgrades, shows that never "made it" or only exist as a few episodes.</p>
10720 Mixed Bag #19 Duffy's Tavern 05/08/1945 #94 Archie still plans to marry Dolly Snaffle, and Duffy gives him a \$5 raise. (AFRS) Globe Theater 05/07/1945 Lady Esther Screen Guild production of "Heaven Can Wait" w/ Walter Pidgeon (AFRS #237). Treasury Song for Today #01 My British Buddy (Ray Heatherton) (AFRS)	10801 Mixed Bag #23 Mr President #126 First Thanksgiving Proclamation 11/20/1949 Edward Arnold The Grand Ole Opry "Good Old Mountain Dew" (Roy Acuff) 03/09/1949	
10774 Mixed Bag #20 Hollywood Theater of Stars #124 - A Flyer for Two with Jean Heather Dinah Shore Rehearsal - William Bendix guests 11/04/1946 (broadcast 11/06/1946) Pepper Young's Family #5 Sam prepares for trip to Chicago Big Sister #5 Neddy leaves Hope	10804 Mixed Bag #24 Gangbusters #550 The Case of the Incorrigible Killer 10/09/1948 Hollywood Theater of Stars #142 Courtship of Miles Sheehan w/ Hanley Stafford	11682 Mixed Bag #132 Great Gildersleeve Marjorie & Bronco Decide On A Lot, Legal Issues With Bullard 11/14/1951 Duffy's Tavern Paulette Goddard 02/09/1950 (AFRS)
10776 Mixed Bag #21 Grand Ole Opry 03/20/1940 Whoa Mule Whoa (Roy Acuff) (Prince Albert) Jack Benny #684 02/27/1949 Violin Lesson with Prof. LeBlanc (Mel Blanc); Claude Rains Jungle Jim #802_05-16-23_1948	10861 Mixed Bag #25 Hollywood Theater of Stars #146 - Second Choice w/ Helen Mack Quiet Please #41 Meeting At Ticonderoga 03/15/1948	11669 Mixed Bag #133 Fitch Bandwagon #038 (Heavily Censored Pressing) - Guest: Hoagy Carmichael "Old Man Harlem" Eddy Arnold Show #086 "Easy Rockin Chair" Eddy Arnold Show #087 "Too Far Apart"
	11647 Mixed Bag #131 You Are There - The Execution of Mary Queen of Scots 06/27/48 Lights Out The Dream 03/16/1943	11684 Mixed Bag #134 Here's to Romance 05/03/1945 w/ Marion Hutton When a Man Marries - Audition - Featuring Burgess Meredith
	11670 Mixed Bag #132 Hollywood Premiere with Louella Parsons - Nothing But the Truth - 11/07/1941 (Lifebuoy soap) Bob Hope Show 01/28/1953 w/Jimmy Stewart (Jello)	11687 Mixed Bag #135 Mr & Mrs North 12-09-1947 Call Me Choo Choo Suspense 08/30/1945 Nobody Loves Me Peter Lorre (Roma Wines)
		11726 Can You Top This (NBC Network/Coglate-Palmolive) - Comedy Quiz Show Subject: Trickery 01/25/1947 Subject: Stupidity 02/01/1947

Curtain Time

11541	#77 My Brother, Clarence 12/27/1947 #79 Double Take 01/10/1948
11552	#81 Child Prodigy 01/24/1948 #82 Bright Prospects 01/31/1948
Diary of Fate (Syndicated / Produced by Larry Finley)	
11423	#24 Walter Vincent 05/25/1948 #25 Philip Vale 06/01/1948
Inner Sanctum	
11725	#395 Front Page Murder 11/08/1948 (AFRS #52) #399 Cause of Death 12/06/1948 (AFRS)
Suspense (CBS Network)	
11043	#151 Fury and Sound w/Norman Lloyd, Lurene Tuttle 07/26/1945 (AFRS) Forecast #04 The Lodger 07/22/1940 <i>Suspense</i> audition w/Herbert Marshall
09268	#150 Bank Holiday 07/19/45 w/ Bonita Granville, Elliott Lewis #152 Man In The House 08/02/1945 w/Joan Lorring
09269	#153 Murder For Myra 08/09/1945 w/Lloyd Nolan #154 Short Order 08/16/1945 w/ Joseph Kearns, Gerald Mohr
09270	#155 This Will Kill You 08/23/1945 w/ Dane Clark #156 Nobody Loves Me 08/30/1945 w/ Peter Lorre
09271	#157 Sorry, Wrong Number 09/06/1945 w/ Agnes Moorehead #158 The Furnished Floor 09/13/1945 w/Don DeFore, Mildred Natwick
09272	#159 Library Book 09/20/1945 w/Myrna Loy #160 The Earth Is Made Of Glass 09/27/1945 w/Joseph Cotten

Jack Benny

11460	REHEARSAL - Bob Hope & Jack Double Date 1955 Johnny Mercer Music Shop 06/21/1944 Sunday (Navy #15) Johnny Mercer Music Shop 06/22/1944 Guest: Bob Hope(Navy #16)
11723	In Las Vegas - Jack's Final Appearance 11/28/1972 (58 minutes)
10571	Feature Attraction: Suspense 01/06/1952 Jack gets a haircut 01/13/1952
10572	Guest: George Burns - George sings Jack's song (AFRS) 01/20/1951 Wolfe Gilbert will publish Jack's song 02/03/1952
10573	Jack goes to New York to get his song published 02/10/1952 Jack dreams the New York Symphony plays his song 02/17/1952

Fibber McGee & Company (NBC Network / Johnson's Wax)

11621	#148 McGee Builds a Fireplace 02/07/1938 Philco Radio Time - Bing Crosby #39 10/15/1947 - w/Dinah Shore (recording session version)
11638	#149 The Justice of the Peace - 02/14/1938 Great Gildersleeve #414 Bronco Almost Forgets About First Date With Marjorie 10/17/1951 (Willard Waterman / Kraft)
11656	#150 The Onion Soup King 02/ 21/1938 Great Gildersleeve Inviting Bullard to Thanksgiving Dinner 11/21/1951 (Willard Waterman / Kraft)
11681	#154 Sulfer and Molasses - 03/22/1938 Ozzie and Harriett 06/04/1954 #38 Ozzie's Night Out
11689	#155 Standing Up for the Bridegroom 03/29/1938 Ozzie and Harriet The Golf Widower 06/11/1054
11706	#157 The Duel with the piccolo player 04/12/1938 The Hardy Family #39 Honeymoon Travel Trailer (Micky Rooney circa 1949)
11713	#158 On a diet Dean Martin Jerry Lewis Show- Guest Mona Freeman 01/04/1952
11720	#160 Managing the Movie Theater 05/03/1938 #161 A New Arrangement of "Kiss Me Again" 05/10/1938

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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.

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



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

Distro 155

Arthur Godfrey Time 471124 (2nd Disc Damaged)
[Light Cleaning]

Arthur Godfrey Time 471124 (2nd Disc Damaged)
[RAW]

Arthur Godfrey Time 471125 (Porton of Song
Missing At Disc Change) [Raw]

Arthur Godfrey Time 471125 (Porton of Song
Missing At Disc Change) [Light Cleaning]

Aunt Mary #259 [Light Cleaning]

Aunt Mary #259 [RAW]

Aunt Mary #260 [Light Cleaning]

Aunt Mary #260 [RAW]

Band Remote Excerpts (Wjz) Gene Krupa, Hank
D'amico, Mr. X (Rough Discs) [RAW]

Band Remote Excerpts (Wjz) Gene Krupa, Hank
D'amico, Mr. X (Rough Discs) [Light Cleaning]

Behind The Story #342 [Light Cleaning]

Behind The Story #342 [RAW]

Big Sister #42 - 1965

Big Sister #43 - 1965

Bing Crosby Christmas Show 511225

Bright Star #001 521023 Oil Swindle [Light
Cleaning]

Bright Star #001 521023 Oil Swindle [RAW]

Bright Star #002 521030 Susan Runs For Mayor
[Light Cleaning]

Bright Star #002 521030 Susan Runs For Mayor
[RAW]

CBS Radio Workshop 560629 0023 The Eternal Joan
CBS Radio Workshop 560706 0024 Portrait of Paris
CBS Radio Workshop 560713 0025 The Case of the
White Kitten

CBS Radio Workshop 560720 0026 Portrait of
London

CBS Radio Workshop 560727 0027 Star Boy

CBS Radio Workshop 560803 0028 Subways Are
For Sleeping

Cecil and Sally #0310 310101

Cecil and Sally #0311 310102

Charlie McCarthy Show 441224 347 #003 Christmas
Program [Light Cleaning]

Charlie McCarthy Show 441224 347 #003 Christmas
Program [RAW]

Christmas Eve At The Front 431224

Cisco Kid #349 Howl of the Coyote [Light Cleaning]

Cisco Kid #349 Howl of the Coyote [Raw]

Cisco Kid #350 Jewel Robbery [Light Cleaning]

Cisco Kid #350 Jewel Robbery [RAW]

Cisco Kid #609 Larifin 'Lil [Light Cleaning]

Cisco Kid #609 Larifin 'Lil [RAW]

Cisco Kid #610 Outlaw Brand [Light Cleaning]

Cisco Kid #610 Outlaw Brand [RAW]

Columbia Workshop 361017

Columbia Workshop 361216

Columbia Workshop 380730

Columbia Workshop 381117

Columbia Workshop 381215

Columbia Workshop 390220

Columbia Workshop 390306

Columbia Workshop 390313

Columbia Workshop 390320

Columbia Workshop 390327

Columbia Workshop 390403

Columbia Workshop 390410

Columbia Workshop 390417

Columbia Workshop 390508

Columbia Workshop 390515

Columbia Workshop 390529

Columbia Workshop 390605

Columbia Workshop 390612

Columbia Workshop 390727

Columbia Workshop 390914
Columbia Workshop 400215
Columbia Workshop 400222
Columbia Workshop 400229
Columbia Workshop 400307
Columbia Workshop 400630
Columbia Workshop 400707
Columbia Workshop 400714
Columbia Workshop 400818
Columbia Workshop 400901
Columbia Workshop 400908
Columbia Workshop 400915
Columbia Workshop 400929
Columbia Workshop 401222
Columbia Workshop 410420
Columbia Workshop 410504
Columbia Workshop 410608
Columbia Workshop 410629
Columbia Workshop 410706
Columbia Workshop 410713
Columbia Workshop 410921
Columbia Workshop 451224
Columbia Workshop 451224
Columbia Workshop 460202
Columbia Workshop 460209
Columbia Workshop 460216
Columbia Workshop 460223
Columbia Workshop 460302
Columbia Workshop 460309

Command Performance #0121 440527 Dinah Shore,
Louis Jordan, Dick Haymes [RAW]
Command Performance #0121 440527 Dinah Shore,
Louis Jordan, Dick Haymes [Light Cleaning]
Command Performance #0374 490517 Jimmy
Durante [Light Cleaning]
Command Performance #0374 490517 Jimmy
Durante [RAW]

Curtain Time 480117 132 How To Write Love
Letters [Light Cleaning]
Curtain Time 480117 132 How To Write Love
Letters [RAW]
Curtain Time 480124 133 Child Prodigy [Light
Cleaning]
Curtain Time 480124 133 Child Prodigy [RAW]
Curtain Time 480131 134 Bright Prospects [Light
Cleaning]
Curtain Time 480131 134 Bright Prospects [RAW]

Dean Martin & Jerry Lewis Show 481221
Dean Martin & Jerry Lewis Show 510418
Dean Martin & Jerry Lewis Show 511005
Dean Martin & Jerry Lewis Show 511012
Dean Martin & Jerry Lewis Show 511019
Dean Martin & Jerry Lewis Show 511026
Dean Martin & Jerry Lewis Show 511102
Dean Martin & Jerry Lewis Show 511109
Dean Martin & Jerry Lewis Show 511116
Dean Martin & Jerry Lewis Show 511123
Dean Martin & Jerry Lewis Show 511130
Dean Martin & Jerry Lewis Show 511207
Dean Martin & Jerry Lewis Show 511214
Dean Martin & Jerry Lewis Show 511221
Dean Martin & Jerry Lewis Show 511228

Disabled American Veterans Bull Session [Light
Cleaning]
Disabled American Veterans Bull Session [RAW]
Disabled American Veterans Riot Squad [Light
Cleaning]
Disabled American Veterans Riot Squad [RAW]

Family Doctor #023 [Light Cleaning]
Family Doctor #023 [RAW]
Family Doctor #024 [Light Cleaning]
Family Doctor #024 [RAW]

Fibber McGee and Company 380131 0147 The
Weatherman
Fibber McGee and Molly 370913 0127 A Drama in
Ancient Rome

Front Page Drama #254 The Haunted Song - week
preceding March 20, 1938
Front Page Drama #257 Murder Will Out - week
preceding March 27, 1938

G.i. Jive #13A (H-12-515) [Light Cleaning]
G.i. Jive #13A (H-12-515) [RAW]
G.i. Jive #13B (H-12-516) [Light Cleaning]
G.i. Jive #13B (H-12-516) [RAW]
G.i. Jive #18A (H-12-529) Guest Dj Jean Ruth Hay
(Reveille With Beverly) [RAW]
G.i. Jive #18A (H-12-529) Guest Dj Jean Ruth Hay
(Reveille With Beverly) [Light Cleaning]
G.i. Jive #18B (H-12-524) [Light Cleaning]
G.i. Jive #18B (H-12-524) [RAW]

Grand Ole Opry 530221 1st; Somebody Loves You
(Ernest Tubb)(Martha White)

Grand Ole Opry 530425 1st; When I Get Back to
Dixie in my Easy Rocking Chair (George
Morgan)(News Flash at Start)(Prince Albert

Great Gildersleeve, The 510926 Marjorie Gets a Job
[Light Cleaning]

Great Gildersleeve, The 510926 Marjorie Gets a Job
[RAW]

Greatest Sports Thrill #042 Frank Gifford [Light
Cleaning]

Greatest Sports Thrill #042 Frank Gifford [RAW]

Greatest Sports Thrill #043 Sal Maglie [Light
Cleaning]

Greatest Sports Thrill #043 Sal Maglie [RAW]

Hallmark Playhouse 481216 026 The Desert Shall
Rejoice

Hawthorne Thing 481225 Celebrating Halloween on
December 25th [Light Cleaning]

Hawthorne Thing 481225 Celebrating Halloween on
December 25th [RAW]

Heard At Home Great Books In The Modern World
[Light Cleaning]

Heard At Home Great Books In The Modern World
[RAW]

Heart Fund Campaign 1955 5502Xx Benny
Goodman & Milton Cross [Light Cleaning]
Heart Fund Campaign 1955 5502Xx Benny
Goodman & Milton Cross [RAW]

Heartbeat Theatre 610101 253 The Land of
Beginning Again [Light Cleaning]

Heartbeat Theatre 610101 253 The Land of
Beginning Again [Raw]

Heartbeat Theatre 610108 254 Nor Iron Bars [Light
Cleaning]

Heartbeat Theatre 610108 254 Nor Iron Bars
[RAW]

Heartbeat Theatre 610730 283 My Kid Brother
[Light Cleaning]

Heartbeat Theatre 610730 283 My Kid Brother
[RAW]

Heartbeat Theatre 610806 284 Blind Man'S Bluff
[Light Cleaning]

Heartbeat Theatre 610806 284 Blind Man'S Bluff
[RAW]

Heartbeat Theatre 630811 389 You Are Old, Father
William [Light Cleaning]

Heartbeat Theatre 630811 389 You Are Old, Father
William [RAW]

Heartbeat Theatre 630818 390 The Sky Is Full of
Stars [Light Cleaning]

Heartbeat Theatre 630818 390 The Sky Is Full of
Stars [Raw]

Inner Sanctum 440111

Inner Sanctum 450109

Inner Sanctum 450123

Inner Sanctum 450206

Inner Sanctum 450410

Inner Sanctum 450502

Inner Sanctum 450515

Inner Sanctum 450522

Inner Sanctum 450612

Inner Sanctum 450828

Inner Sanctum 450904

Inner Sanctum 450925

Inner Sanctum 451106

Inner Sanctum 451120

Inner Sanctum 451211

Inner Sanctum 460115

Inner Sanctum 460122

Inner Sanctum 460129

Inner Sanctum 460205

Inner Sanctum 460212

Inner Sanctum 460226

Inner Sanctum 460326

Inner Sanctum 460409

Inner Sanctum 460423

Inner Sanctum 460507

Inner Sanctum 460521

Inner Sanctum 460604

Inner Sanctum 460618

Inner Sanctum 500713

Jubilee - AFRS 119-215 - February 5, 1945 - Billy
Eckstine, Lena Horne, All-American Quintet, Duffys
Tavern cast

Jubilee - AFRS 121-217 - February 19, 1945 - Billy
Eckstine, Gene Krupa Trio, Swing Wing

Jungle Jim #125 - week preceeding March 20, 1938
Jungle Jim #126 - week preceeding March 27, 1938
Jungle Jim 001-005
Jungle Jim 006-010
Jungle Jim 011-015
Jungle Jim 016-020
Jungle Jim 021-025
Jungle Jim 026-030
Jungle Jim 031-035
Jungle Jim 036-040
Jungle Jim 041-045
Jungle Jim 046-050
Jungle Jim 051-055
Jungle Jim 056-060
Jungle Jim 061-065
Jungle Jim 066-070
Jungle Jim 071-075
Jungle Jim 076-080
Jungle Jim 081-085
Jungle Jim 086-090
Jungle Jim 091-095
Jungle Jim 096-100
Jungle Jim 101-105
Jungle Jim 106-110
Jungle Jim 111-115
Jungle Jim 116-120
Jungle Jim 121-125
Jungle Jim 126-130
Jungle Jim 131-135
Jungle Jim 136-140
Jungle Jim 141-145
Jungle Jim 146-150
Jungle Jim 151-155
Jungle Jim 156-160
Jungle Jim 161-165
Jungle Jim 166-170
Jungle Jim 171-175
Jungle Jim 176-180
Jungle Jim 181-185
Jungle Jim 186-190
Jungle Jim 191-195

Light and Mellow - July 8, 1947
Light and Mellow 490118

Ma Perkins #1625 - circa 1939
Ma Perkins #1643 - circa 1939

Mahalia Jackson Lord's Prayer [Light Cleaning]

Mahalia Jackson Lord's Prayer [RAW]

Mama Bloom's Brood #037 [Light Cleaning]
Mama Bloom's Brood #037 [RAW]
Mama Bloom's Brood #038 [Light Cleaning]
Mama Bloom's Brood #038 [RAW]
Mama Bloom's Brood #042 [Light Cleaning]
Mama Bloom's Brood #042 [RAW]
Mama Bloom's Brood #043 [Light Cleaning]
Mama Bloom's Brood #043 [RAW]
Mama Bloom's Brood #058 [Light Cleaning]
Mama Bloom's Brood #058 [RAW]
Mama Bloom's Brood #059 [Light Cleaning]
Mama Bloom's Brood #059 [RAW]

Maxwell Summer Show 470531 Agency Preview
Discs [Light Cleaning]
Maxwell Summer Show 470531 Agency Preview
Discs [RAW]

Morey Amsterdam Show,461105 the Excerpts
(Battered Discs) [Light Cleaning]
Morey Amsterdam Show,461105 the Excerpts
(Battered Discs) [RAW]

Mr Chameleon 490316 0035 The Firebug Murder
Case
Mr Chameleon 490323 0036 The Dinner of Death
Murder Case
Mr Chameleon 490330 0037 The Handprint on the
Ceiling Murder Case
Mr Chameleon 490406 0038 The Lost Bride Murder
Case
Mr Chameleon 490413 0039 The Amazing Thomas
and Blifton Murder Case
Mr Chameleon 490420 0040 Case of the Bewildering
Body

Mr. President Benjamin Harrison 510606 [Light
Cleaning]
Mr. President Benjamin Harrison 510606 [RAW]
Musical Comedy Theatre #011 Trees [Light
Cleaning]

Musical Comedy Theatre #011 Trees [RAW]
Musical Comedy Theatre #012 Morals [Light
Cleaning]
Musical Comedy Theatre #012 Morals [RAW]

Noah Webster Says 550218 155 [Light Cleaning]
Noah Webster Says 550218 155 [RAW]

One Night Stand 450125 Russ Morgan [Light Cleaning]
One Night Stand 450125 Russ Morgan [RAW]
One Night Stand 450210 Joe Reichman [Light Cleaning]
One Night Stand 450210 Joe Reichman [RAW]

Passing Parade #141 [Light Cleaning]
Passing Parade #141 [RAW]
Passing Parade #142 [Light Cleaning]
Passing Parade #142 [RAW]

Pepper Young's Family #42 - Biff's new girlfriend - 1965
Pepper Young's Family #43 - Peggy's Dinner with the Trents - 1965

Philco Radio Time - Bing Crosby #76 481020 with Marilyn Maxwell and Dan Daly

Proudly We Hail 481031 121 [Series G 004]
Meridian 49 [Light Cleaning]
Proudly We Hail 481031 121 [Series G 004]
Meridian 49 [RAW]
Proudly We Hail 481107 122 [Series G 005] Take It From Mr. Shakespeare [RAW]
Proudly We Hail 481107 122 [Series G 005] Take It From Mr. Shakespeare [Light Cleaning]
Proudly We Hail 500528 086 [Series G 086]
Madison-6-9540 [Light Cleaning]
Proudly We Hail 500528 086 [Series G 086]
Madison-6-9540 [RAW]
Proudly We Hail 500604 087 [Series G 087] Me And Joe Morgan [Light Cleaning]
Proudly We Hail 500604 087 [Series G 087] Me And Joe Morgan [RAW]
Proudly We Hail 500625 090 [Series G 090] The Truck Driver And The Lady [RAW]
Proudly We Hail 500625 090 [Series G 090] The Truck Driver And The Lady [Light Cleaning]
Proudly We Hail 500702 091 [Series G 091] Charity Ball [Light Cleaning]
Proudly We Hail 500702 091 [Series G 091] Charity Ball [RAW]

Shadow, The 380109 102 The League of Terror

Shadow, The 380116 103 Sabotage
Shadow, The 380220 108 Hounds in the Hills
Shadow, The 380227 109 The Plot Murder
Shadow, The 380313 111 The Silent Avenger
Shadow, The 380320 112 The White Legion
Shadow, The 390212 159 Hypnotic Death
Shadow, The 390219 160 Friend of Darkness
Shadow, The 390226 161 Horror in Wax
Shadow, The 390305 162 Sabotage by Air
Shadow, The 391022 170 House of Fun
Shadow, The 391029 171 Phantom Fingerprints
Shadow, The 391105 172 Mansion of Madness
Shadow, The 391112 173 The Inventor of Death
Shadow, The 391119 174 The Shadow Returns
Shadow, The 391119 174 The Shadow Returns 2
Shadow, The 391126 175 The Sandhog Murders
Shadow, The 391126 175 The Sandhog Murders2
Shadow, The 391203 176 Death Shows the Way
Shadow, The 391210 177 The Flight of the Vulture
Shadow, The 401013 197 The Isle of the Living Dead
Shadow, The 410223 216 The Chess Club Murders
Shadow, The 410302 217 Death Rides a Broomstick
Shadow, The 410330 221 Voodoo
Shadow, The 410406 222 Murder from the Grave
Shadow, The 410413 223 Death on the Rails
Shadow, The 411123 233 The Ring of Light
Shadow, The 420201 243 The Return of Anatole Chevanic
Shadow, The 420215 245 Death Speaks Twice
Shadow, The 420222 246 Death Gives an Encore
Shadow, The 420301 247 Dead Men Tell

Two For the Money 550219 034 [Light Cleaning]
Two For the Money 550219 034 [RAW]

WOR Radio, New York 461231 -Bud Taylor & his Music of Romance [Light Cleaning]
WOR Radio, New York 461231 -Bud Taylor & his Music of Romance [Raw]

You And The World #116 [Light Cleaning]
You And The World #116 [RAW]

You Are There 049 481107 Lee & Grant At Appomattox [Light Cleaning]
You Are There 049 481107 Lee & Grant At Appomattox [RAW]

You Are There the 490529 Siege of Leyden (1574-10-03) [Light Cleaning]

You Are There The 490529 Siege of Leyden (1574-10-03) [Raw]

Your Hit Parade 500423 Band Rehearsals [Light Cleaning]

Your Hit Parade 500423 Band Rehearsals [RAW]