



RETURN WITH US NOW...

RADIO HISTORICAL
ASSOCIATION OF
COLORADO

Volume 38, Number 5

September/October, 2013

Watch for dues mail-in form and envelope in your November/December newsletter
Membership dues information this month on page 8

Before Mayberry: Andy Griffith On the Radio

By Paul Barringer

[This article has been edited and includes updated and additional material.]

Let's face it. Despite the fondness of Old Time Radio buffs for the offerings of "The Theater of The Mind", television is here to stay as the principal staple of American entertainment. At least for now. In this age of smart phones, Androids and Kindles, users get books, pictures, and sounds from small hand-held devices. TV as we know it soon may take second fiddle or disappear altogether. Who knows what will come next? We do know that OTR was the pioneering electronic pathway to access of today's entertainment offerings.

And we know that talents such as those possessed by Andy Griffith had a significant role in that process. Griffith, on the show that bears his name, brought his heart-warming portrayal of the simple and unpretentious sheriff of the fictional North Carolina town of Mayberry, to the small screen. Along with his bumbling and inept

deputy Barney Fife (portrayed by the loveable Don Knotts) and a cast of other memorable small-town characters *The Andy Griffith Show* created hours and hours of laughs and entertainment for us all.

But before Mayberry, Griffith was heard prominently on the radio. Disc jockeys in the 1950s frequently spun his recording of the comedy bit called "What It Was, Was Football." Playing a country yokel, Griffith, was speaking from the view

of a rural backwoodsman trying to figure out what was going on in a football game. Listeners may remember Andy delighting in the "big orange" drinks and "them men runnin' up and down the cow pasture in the awfulest fight I ever seen in my life" and "them pretty girls a-wearin' these little-bitty short dresses and a-dancin' around."

Thanks to the exposure on radio, this one record sold more than 900,000 copies. Griffith also performed a hilarious description of the plot of Shakespeare's "Romeo and Juliet," a recording which garnered significant airplay. He recorded a beautiful gospel album called *I Love to Tell the Story* which received positive notice and was featured on several local radio station broadcasts.



Continued on Pg. 3

RADIO HISTORICAL ASSOCIATION OF COLORADO

PO BOX 1908, Englewood CO 80150

Dedicated to the preservation of old-time radio programs, and to making those programs available to our members

Hear RHAC on the web, 4th Sunday of every month, at 8:30pm Mountain time at;
"OTR From The Rockies" - <http://www.yesterdayusa.com/saturdaylive.htm>

RHAC Web Site - <http://www.rhac.org>

RHAC Email - info@rhac.org

Old-Time Radio is Alive and Well in Colorado!

KEZW 1430 AM "When Radio Was" (Denver) Weekdays, 6:00 - 7:00 PM
Pirate Radio 104.7 FM & www.pirate1047.com - "Radio Memories" (Greeley) Sundays, 5:30 - 11:00 PM

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Reference Material:	Bill McCracken			
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#1 (1-499)	David Gatch	PO Box 70	Glen Haven, CO 80532	(970) 577-0805
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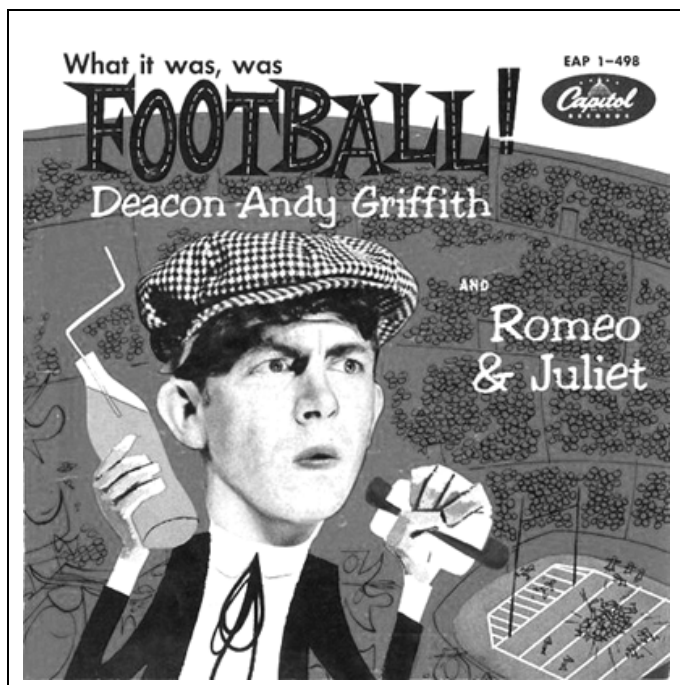
2013 Convention Schedules

2013 SPERDVAC Old-Time Radio Convention, Nov. 15 - 17

Programs, Dinners, Raffle, Auction

The Beverly Garland Holiday Inn, 4222 Vineland Ave., N. Hollywood, CA 91602

Contact: Barbara Williams (530) 990-4214, mrj131313@gmail.com, spervac@aol.com



Griffith also was the Tuesday night host on *The Sears Radio Theater*, an anthology series aired on CBS toward the very end of the “The Golden Age of Radio.” The program debuted on February 5, 1979 under the sponsorship of Sears department stores, as the title indicates. After the first six months of the run, the episodes were repeated for another half-year.

Sears withdrew as sponsor in 1980; at that point, the broadcast was picked up by the Mutual Radio Network. Andy Griffith remained as the host on Tuesday night, which was dubbed “Comedy Night.” Other prominent personalities hosted the Monday-Friday broadcasts which included themes such as westerns, adventure tales and plots of “love and hate.” The program’s name was changed to *The Mutual Radio Theater*, with multiple sponsors. Oddly enough, they often included Sears.

Acclaimed radio producer, actor and director “Mr. Radio” Elliot Lewis was in charge of production. He often acted in the radio plays as well.

Andy Griffith should be considered on the list of “late blooming” radio celebrities whose careers were begun or enhanced by radio appearances as they moved into television, motion pictures and roles on the Broadway stage.

And several beloved Old Time Radio performers were featured on the *Andy Griffith Show* on television; among them were Parley Baer, who portrayed Mayberry’s Mayor Stoner and Norris Goff (Abner on *Lum and Abner*).

Griffith first intended to become a minister, but became active on the stage as a student at the University of North Carolina. He was a member of

the University’s “Carolina Playmakers”, a drama and music auxiliary where he spent several seasons portraying Sir Wallter Raleigh in “The Lost Colony” in their summertime outdoor performances. He spent the rest of those early years as a schoolteacher. And, he toured the men’s club circuit as an after-dinner speaker.

Widely known for his southern drawl, Griffith actually had no accent, just great acting and singing talent.

In October 2002, an 11-mile stretch of US highway 52 in Griffith’s real-life hometown, Mount Airy, North Carolina, was dedicated as the Andy Griffith Parkway. A statue of Andy and his TV son, Opie, (played by Ron Howard, now a successful movie producer) stands in Pullen Park in Raleigh, North Carolina. A similar monument is located at the Andy Griffith Playhouse in Mount Airy. In 2005, Griffith was awarded the Presidential Medal of Freedom by President George W. Bush.

Though noted especially for his part in providing hilarious comedic contributions to Old Time Radio and to television, Andy Griffith also was also a serious performer and a real-life philosopher. He is credited with this inspirational quote:

“I firmly believe that in every situation, no matter how difficult, God extends grace greater than the hardship, and strength of mind that can lead us to a place higher than where we were before.”

Griffith died at the age of 83 on July 3, 2012 at his home in Monteo, Roanoke Island, North Carolina.

Many of his performances remain readily available through video and audio collections including material in libraries of the *Radio Historical Association of Colorado*.

**Our internet programs for 2013
on yesterdayusa.com - see Pg. 2 for dates/times**

- September: From the Comic Strips - “Popeye”, “Dick Tracy” and “Blondie”
- October: Family Shows - “Halls of Ivy”, “Father Knows Best”
- November: A pair of CBS comedies - “My Friend Irma”, “Life with Luigi”
- December: Holiday program

Tune in and enjoy!

MUTUAL'S FINEST: THE SCARLET QUEEN

by Jack French © 2013

(with research assistance by Irene Heinstein)

It was a rare combination of all the talent that went into producing *The Voyage of the Scarlet Queen* so it could best be described as "the perfect storm." It brought together two excellent actors as the co-leads, a superb duo of radio's best writers, the most skilled trio of sound effects artists, and a respected musician who composed a lavish and distinctive score to blend it together. The result was certainly the best adventure series that ever aired on the Mutual Network.

Elliott Lewis, who also is featured prominently in the article on Andy Griffith in this edition of RWUN, deserves all the credit for putting this remarkable series together in 1947, just two years after World War II ended. This transcribed series, telling the fascinating and exotic story of a sailing vessel in its quest for a Chinese treasure, would take listeners to dozens of remarkable adventures in ports of call throughout the Pacific Ocean and the China Sea.

The architects of this thrilling saga were Gil Doud and Bob Tallman, the same team who were also writing *The Adventures of Sam Spade*. In addition to being excellent radio writers, they were also superb researchers so they filled their scripts with accurate descriptions of a myriad of actual ports in the Pacific Rim.

The sound effects team consisted of Ray Kemper, Tom Hanley, and Bill James, a talented trio who started at KHJ (Don Lee Network) in 1946 and would scale the heights of superb realism at CBS doing *Gunsmoke* and *Fort Laramie*. Music on this series was composed and conducted by Richard D. Aurandt, a skilled, but not well known, radio musician, who previously worked in San Francisco.

Although the *Scarlet Queen* had a full crew on board (the total was a little fuzzy and varied from three to eight, few of whom were called by name)

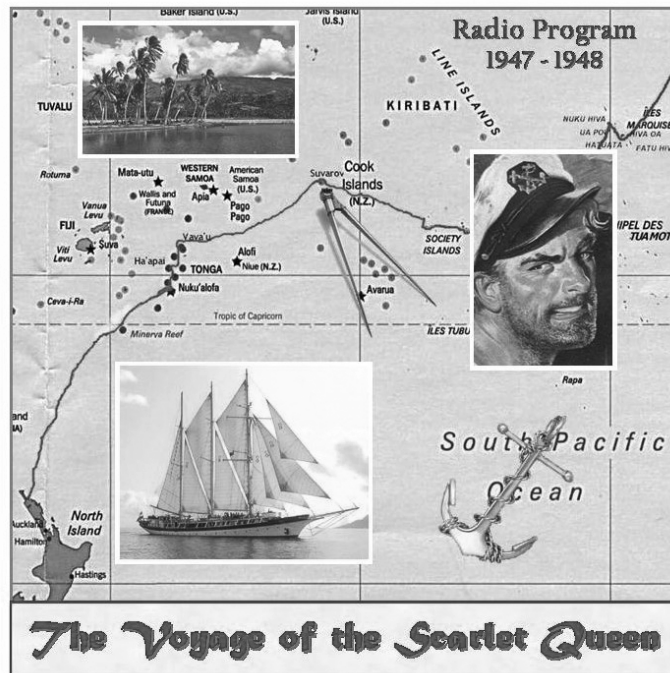
only two voices dominated the scripts: Philip Karney, the captain and Red Gallagher, the first mate. Although most OTR sources spell the skipper's name, Carney, all the original scripts say "Karney." Both are uncommon variants of the Irish surname "Kearney" which in Gaelic tradition means "warrior." In the audition ("The Death of David Malone") Lewis gave the lead to Howard Duff but Lewis himself wound up playing Karney for the entire series. Ed Max provided the husky voice of Gallagher.

A native of Manhattan, Lewis was born November 28, 1917, and after high school, briefly attended Los Angeles City College. He was taking classes in drama and music but would later claim in

his biography that he was a pre-law student. Before he was 20, he was getting regular radio acting jobs, and as his skills improved, his roles got larger, including some on soap operas (i.e. *Midstream*.) During World War II, he served in the military, assigned to the Armed Forces Radio Service (AFRS) where he acted, directed, or produced more than one hundred programs. While in service, he married a radio performer, Cathy Lewis, who joked she didn't have to change her name when

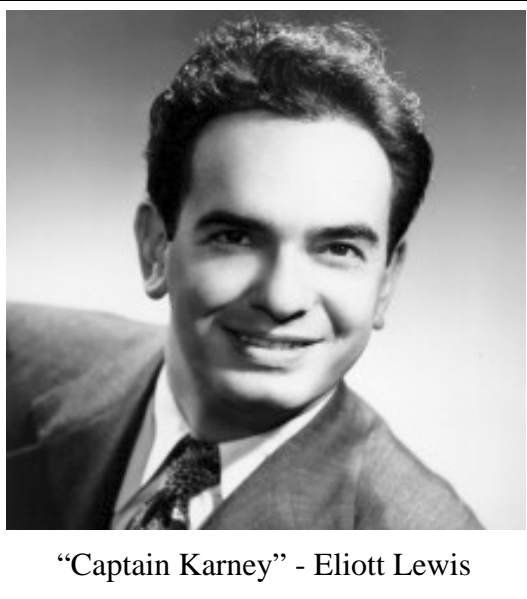
she married Elliott. By the time work began on *Voyage of the Scarlet Queen*, this couple was earning \$72,000 a year from radio work in an era where the average radio actor made about \$13,000. She was the pal of *My Friend Irma* and had roles on *Suspense*, *Adventures of Sam Spade* and *A Man Called X*. He acted in or directed a number of series, including *Hawk Larrabee*, *Jack Benny* and *Ozzie & Harriet*.

Edwin Miller Max was born in Georgia on May 4, 1909, the eldest of two sons. The family moved to New York City when he was a teenager. He was a high-school dropout, seeking his fortune as an actor. Discarding his surname, he formed his professional name of Ed Miller, which he used on the east coast and later in Hollywood where he got a few small movie roles. Concentrating on film work, he did little on radio although he and Lewis met for the



first time in the cast of *The Cinnamon Bear*, the classic children's Christmas story recorded in 1937. Max enlisted in the Army Air Force in 1942 and spent the next three years with a bomber squadron in Europe. After being discharged, he changed his professional name back to Ed Max and did mostly motion picture acting (34 movies from 1945 to 1951) and had limited work at the microphone (*Latitude Zero* and *Adventures of Philip Marlowe*.) Since many of his film roles were small, and some uncredited, playing co-lead Gallagher on *Voyage of the Scarlet Queen* may have been his most significant role up to that time.

Gil Doud, who had the unusual birth name of Giles Budlong Doud, Jr., was born March 1, 1914 (the same year as Tallman) in Winona, MN where he grew up and graduated from high school. His father was a wealthy businessman; most people in the town knew Gil as "Junior Doud." He had one year of college before he began writing for radio and one of his first credited series was *Calling All Cars*. Doud hadn't had great success on the west coast before he enlisted in the service in January 1943 but after he was discharged, his radio writing jobs improved. He worked for Jack Webb on *One Out of Seven* and later took Richard Breen's place as writer for *Pat Novak, For Hire*. Then in March 1947, he replaced Jo Eisinger on *The Adventures of Sam Spade* teaming him with Bob Tallman for the first time.



"Captain Karney" - Elliott Lewis

William Robert Tallman was a native of Colorado, born there on December 15, 1914, but raised in California. A poetry writer since grade school, he skipped his last two years of high school and hitchhiked to New York City where he found a job as a copy boy for the New York Herald Tribune. After a few years, he worked briefly with the Associated Press. From there he talked himself into a writing job with radio's *March of Time*. Having dropped his first name, he headed west in 1943 and then wrote screen plays, poetry, and radio scripts. Tallman, a single guy, somehow avoided the draft in World War II, for reasons yet to be uncovered. He'd had experience writing for *Cavalcade of America* and *Radio's Reader's Digest* when he and Jo Eisinger were hired in 1946 to adapt Dashiell Hammett's writings about Sam Spade for a new

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radio show. The following year, Tallman and Eisinger won an Edgar Award from the Mystery Writers of America for that series. When she quit the series, Doud took her place and this new team would script all the *Sam Spade* scripts until June 1949.

Raymond Clinton Kemper was born in North Hollywood just two days before Christmas, 1923. After high school graduation, he got a job as an announcer for KHJ in Los Angeles. He was just learning the broadcast business when drafted into the military in 1942; he was discharged in February 1946. Ray went right back to KHJ but the only vacancy was a slot on the sound effects crew, so he took it, joining Tom Hanley and William "Bill" James. This trio would become very close friends, working on *Straight Arrow*, *The Count of Monte Cristo* and *Let George Do It*. A few years later, the same three could be found at CBS, working their sound effects magic on the best of all network westerns, *Gunsmoke*, *Frontier Gentleman*, *Fort Laramie*, and *Have Gun, Will Travel*. Both Kemper and Hanley were also fine writers and their scripts were used on both *Gunsmoke* and *Have Gun, Will Travel*. Hanley even won a national award for best dramatic show of the year for a *Suspense* script he authored.

Richard Aurandt was born in Colorado, like Tallman, but nine years earlier, January 1, 1905. By his mid-20s, he was married, living in San Francisco, and trying to make a living as a musician. In the 1930s he and a partner, Max Frederick, ran a small firm called Radio Electric Transcriptions, which marketed musical programs. Aurandt also played the organ whenever he could get on the air in San Francisco or Oakland. In 1944, Aurandt created and directed an NBC show *A Song is Born*, produced at KGW in Portland, Oregon. Later that year he relocated to Los Angeles to become the musical director for *Dreft Star Playhouse*. When Aurandt was hired for the musical duties on *Voyage of the Scarlet Queen*, he was still relatively unknown in the industry where he'd sought recognition for so many years.

Jim Burton, who directed/produced this series, may have been less well known in Los Angeles than Aurandt was. Burton had limited experience, but he had produced *Quiz of Two Cities* for Mutual,

beginning in 1944. After *Voyage of the Scarlet Queen*, he and Aurandt worked together on *The Green Lama* in the summer of 1949.

Producing a radio series in Los Angeles gave a director access to some of the best voices and accents to use in their supporting casts. So this series boasted of some exceptionally talented actors filling small roles, including William "Bill" Conrad, Jack Kruschen, Virginia Gregg, Barton Yarborough, Paul Frees, Mary Lansing, Bill Johnstone and Ann Tobin. Because it was important to give the supporting players name recognition, nearly every episode had the announcer, Charles Arlington, list each actor in the closing credits. The only time this was not done on the original transcriptions was when the script played too long so the credits had to be abbreviated. An example of this is the 10/30/47 show, "King Ascot and the Maid in Waiting." But unfortunately for today's listeners, many of the surviving audio copies are those of the Armed Forces Radio Service whose audio editors deleted the closing credits, leaving us to guess the identity of these great voices in a given episode.

The ketch *Scarlet Queen* was such an integral part of the series, she could almost be considered a secondary character in the program. A ketch, which dates back to Colonial days as a cargo ship, is two masted and its crew varies with its length and total sail surface. Described in the script as a 78 foot ketch, built in 1946, the *Queen* boasted on her bowsprit a carved figure of a woman, naked except for her crown, and painted red. Here Doud and Tallman had exercised a little dramatic license; carved figures on bowsprits, so common in the 1700s and 1800s, had long disappeared before the First World War.

Although this radio series debuted less than 24 months after V-J Day, the scripts are devoid of any anti-Japanese sentiments. As the *Scarlet Queen* plowed through the waves of the Pacific Ocean and the China Sea to a multitude of harbor ports, Japanese characters (and other Asians) were depicted as heroes, villains, or victims, depending on the plot. World War II battle sites occasionally are mentioned in the story lines, but in these instances, American valor is stressed, not Japanese aggression. A good example is found in the 8/28/47 episode ("The Barefoot Nymph in the Mother Hubbard Jacket") as the ketch enters Manila Harbor Remembering the Bataan Death March of April 1942 and the siege of Corregidor which ended a month later, Doud and Tallman wrote these poignant observations for Karney:

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"I swung the *Scarlet Queen* a little north of her course and was passed under the rocks of Corregidor. Every eye on our decks was turned toward the squat fortifications for a minute. By this time, they were covered with jungle growth again, and were loudly silent, in the manner of monuments that hold the stories of men who made them monuments. Beyond the island, we could see the steaming mass of Bataan and we swung back into Manila Bay"

Captain Karney's entries in the log book citing longitude and latitude were usually, but not always, accurate in pinpointing their location. Tallman and Doud knew their subject well and must have been overruled in the phraseology of the opening, "every week, a league further in the strange voyage of the *Scarlet Queen*." Actually, a league is only three nautical miles and the *Queen* usually traveled hundreds of miles between each port. The script rarely veered from factual accuracy, although in one episode Karney refers to a Japanese pistol as a "25 caliber Sambu automatic" But this military sidearm, similar to the German Luger, was actually an 8 mm Nambu semi-automatic.

The sound effects were always realistic and appropriate so we heard the creaking gangplank, the strain in the rigging and the crashing waves conveying the image of a salty sea breeze to our ears. The Asian crowd scenes, a la *Terry and the Pirates*, were well orchestrated and exciting. But one of the most impressive *effects* was the typhoon created for the 7/17/47 episode ("The Spaniard and the Laskar Pirates") All of the programs were tied together with the magnificent theme and bridge music composed by Aurandt.

After the successful run of *Voyage of the Scarlet Queen* ended in 1948, all of the participants remained in their chosen fields. Gil Doud wrote for other radio programs (*Escape, Yours Truly, Johnny Dollar* etc.), then gradually branched into TV scripts (*Gunsmoke, Forbidden and Douglas Fairbanks Presents*) and screen plays (*Walk the Proud Land, Thunder Bay and Saskatchewan*.) In 1955 he personally worked with Audie Murphy, while adapting the latter's book, *To Hell and Back*, for the screen play which Universal filmed. Regrettably, he would live but three more years; he died of hepatitis on December 17, 1957 at the age of only 43.

His writing partner, Tallman, continued successfully writing in various venues, including a novel, one screen play (*Price of Fear*'), many television scripts (*Hawaiian Eye, Perry Mason, Gunsmoke, Mannix*, etc.) plus a few radio series,

including *Mr. Moto*. Tallman outlived his typewriter partner by almost four decades; he died at the age of 80 in Los Angeles on September 10, 1995.

Ed Max did virtually no radio work after *Voyage of the Scarlet Queen* instead concentrating on movies and television. He was seen on TV episodes of *Ben Casey*; *The Fugitive*, *Mannix* and *Green Acres* among others. While he had small parts in many movies, the only film of import he did was *Come Back, Little Sheba* in which Burt Lancaster and Shirley Booth starred. Despite his paucity of radio work, the New York Times identified him as a "radio actor" when he made headlines in October 1952. Max was a hostile witness before the House Committee on Un-American Activities when he threw his World War II military medals at the committee, yelling "Give them back to President Truman." He died at age 71 in Los Angeles on October 17, 1980.

Elliott Lewis stayed very busy in radio, producing, directing and acting in *Suspense*, *Broadway is my Beat* and *Cathy and Elliot Lewis On Stage*. He also continued his role as Remely on *The Phil Harris/Alice Fay Show*. In 1953 he told Time Magazine that he had no interest in television and quipped that that "bigger screens just made it easier for people to see how bad TV shows were." However a year later, he was busy directing and producing television series, including *Climax*, *Bat Masterson* and *Petticoat Junction*. At the age of 63, he started writing mystery novels and wrote about one a year until he died at the age of 72. A heart attack claimed his life on May 20, 1990. He was survived by his second wife, Mary Jane Croft, another popular radio performer.

Years later, in August 1955, I\BC brass were talking about shooting a TV version of *Voyage of the Scarlet Queen* and some exterior sites near Hong Kong were under consideration. But nothing ever came of these plans and that's probably for the best; very few OTR fans could believe it would compare to the original on radio.

ABOUT THE AUTHOR: Jack French is a vintage radio researcher and historian. His book, *Private Eyelashes: Radio's Lady Detectives* won the Agatha Award for Best Non-Fiction. He and David S Siegel compiled (along with 20 other contributors) a new McFarland book *Radio Rides the Range: A Reference Guide to Western Drama on the Air, 1929-1967* is posted on McFarland site now and will be released late in 2013.

Famous OTR Pairs

Some of the most famous stars of Old Time Radio worked with partners. Can you identify them and answer a question about each pair? A point for identifying each person in the pair - 12 points; An additional point for correctly answering a question about each couple's OTR career - 6 points. Answers on page 8.

- A: Who was their physician?
- B: She was a champion at malapropism which drove him crazy. What is a malaprop?
- C: What product was the sponsor of the first OTR show in which they starred?
- D: What was the name of the business they owned?
- E: What was the name of the lodge to which they belonged?
- F: They won first prize on what famous OTR show which gave new talent initial exposure to a national radio audience?



A



B



C



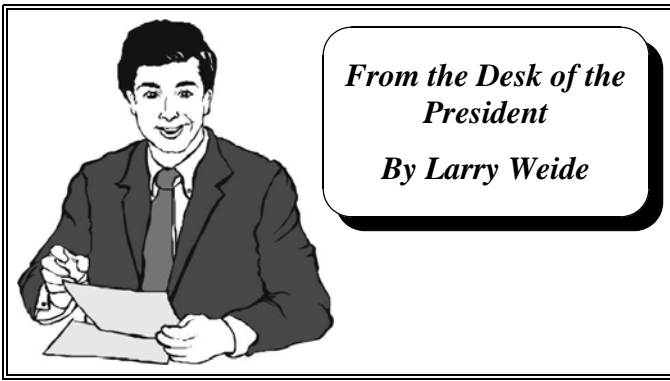
D



E



F



Hello everyone,

Holy calendars Batman, where has the time gone?!? It seems to me that we've hardly started this year and now we're three quarters through it already.

I presume you noticed this month's message under the newsletter masthead about upcoming dues. Of course you know that all dues are now due at the beginning of January. However there has been feedback from members that a kindly reminder and an earlier delivery of dues mail-in material would be helpful. We're listening.

That is, you've seen the masthead message this month and, like it says, this year you'll be getting the mail-in materials in your November/December newsletter instead of the January/February newsletter as last year. One thing to notice; **If your address label confirms that your dues are already paid for 2014 then just ignore these materials.**

I suppose I don't really have to tell you that the timely submission of dues helps our Treasurer pay our bills on time for newsletter production, media mailings, tape/cassette and other supply purchases.

Good listening to you all,
Larry

**The Seven Year Anniversary
RHAC Internet Show Collection
Is Now Available On DVD!**

For seven years the RHAC "OTR From The Rockies" program has been presented every 4th weekend of every month over the Yesterday USA internet old time radio station.

If you have not heard these original great shows, hosted by Fred Hobbs, now is your chance to own the entire collection of all 84 programs. These shows are not available in the RHAC library.

The program features prime examples of the various genre of OTR shows, interviews with actors and personalities and discussions with knowledgeable people that will enlighten you to the importance and contribution that OTR made during the "Golden Age of Radio".

This DVD is in mp3 form which is playable on most any computer and most DVD players. It is available for only \$10 - which includes padded packaging and postage. To purchase a copy please remit a check (or cash) to;

**Larry Weide
5270 Nassau Cir. E.
Englewood CO 80113**

Be sure to include your name and return address

Answers to the Famous OTR Pairs Quiz

- A. Fibber McGee and Molly. (Jim and Marian Jordan) Their mythical physician was Doc Gamble.
- B. The Easy Aces. (Goodman and Jane Ace) A malaprop is the humorous misuse of a word or phrase (example: "time wounds all heels".
- C. Edgar Bergen and Charlie McCarthy. The Chase and Sanborn Hour was their first starting gig on radio.)
- D. Lum and Abner. (Chester Lauck and Norris Goff) They were proprietors of the Jot-'em Down Store
- E. Amos and Andy. (Freeman Gosden and Charles Correll) They were members of the Mystic Knights of the Sea.
- F. Paul Winchell and Jerry Mahoney. Their first radio appearance was on Major Bowes' Original Amateur Hour.
- 16-18 points correct: You must have been glued to your radio back in that Golden Age.
- 14-15 points: Impressive.
- Under 14: Thanks for trying. You need to check out RHAC's catalog of 23,000 OTR shows for a refresher course and some great listening.

TAPE 1997 CHARLIE McCARTHY SHOW

1200'

- | | | |
|----|----------|--|
| 1L | 02-25-45 | Charlie, The Hero; Guest: Gene Tierney |
| | 03-04-45 | Charlie's Rich; Guest: Anne Baxter |
| 2L | 03-11-45 | Charlie's Bodyguard; Guest: Joan Blondell |
| | 03-18-45 | Joint Bank Account; Guest: Maria Montez |
| 1R | 03-25-45 | Red Riding Hood; Guest: Lynn Bari |
| | 04-22-45 | Charlie Buys A Gold Mine; Guest: Rita Hayworth [AFRS] |
| 2R | 12-07-47 | Brain Test; Guests: Roy Rogers, Sons Of The Pioneers |
| | 04-04-48 | Birds; Guests: Barbara Bel Geddes, Rudy Vallee, Ken Murray |

TAPE 1998 CHARLIE McCARTHY SHOW / NEW EDGAR BERGEN HOUR

1200'

- | | | |
|----|----------|--|
| 1L | 05-09-48 | CHARLIE MCCARTHY SHOW: Hunting Trip |
| | 10-17-48 | CHARLIE MCCARTHY SHOW: Broken Window - Trip To Washington |
| 2L | 02-05-56 | NEW EDGAR BERGEN HOUR: Mortimer's Fuzzy Friend |
| 1R | 02-19-56 | NEW EDGAR BERGEN HOUR: Bergen's Birthday; Milk Route |
| 2R | 03-04-56 | NEW EDGAR BERGEN HOUR: Tax Consultant - Fugitives From The FBI |

TAPE 1999 NEW EDGAR BERGEN HOUR

1200'

- | | | |
|----|----------|---|
| 1L | 03-18-56 | Academy Awards - McCarthy's Cavalcade Of Flops |
| 2L | 03-25-56 | Charlie, The Soda Jerk - Mortimer's Ups And Downs |
| 1R | 04-08-56 | Vocal Lessons - Interplanetary Western |
| 2R | 04-15-56 | Androcles And The Lion - Ben Him |

TAPE 2000 NEW EDGAR BERGEN HOUR / CHASE & SANBORN HOUR

1200'

- | | | |
|----|----------|---|
| 1L | 04-22-56 | EB HOUR: Bergen's Singing - Lost In The Woods |
| 2L | 06-27-37 | C & S HOUR: Guest: Sonja Hennie |
| 1R | 09-05-37 | C & S HOUR: Guest: Ida Lupino |
| 2R | 09-12-37 | C & S HOUR: Guest: Bette Davis |

TAPE 2001 CHASE & SANBORN HOUR / BURNS AND ALLEN

1200'

- | | | |
|----|----------|---|
| 1L | 01-29-39 | C & S HOUR: Guest: Maureen O' Sullivan |
| 2L | 11-14-65 | C & S 101 ST ANNIVERSARY SHOW: Presenting Fred Allen |
| 1R | 10-20-42 | B & A: Pooling Resources |
| | 11-10-42 | B & A: Expecting A Baby |
| 2R | 01-05-43 | B & A: Dr. Jekyll And Mr. Burns |
| | 03-23-43 | B & A: Making George Sick |

TAPE 2002 AFLOAT WITH HENRY MORGAN [AUSTRALIAN]

1200'

- | | | |
|----|------|---|
| 1L | 1947 | Ep 01 Of 52: Morgan Accused Of Stealing Aztec Necklace |
| | 1947 | Ep 02 Of 52: Kitty, Taken By The Necklace, Wants It |
| | 1947 | Ep 03 Of 52: Morgan Offered A Deal By The Governor |
| | 1947 | Ep 04 Of 52: Morgan Starts To Assemble His Fleet |
| 2L | 1947 | Ep 05 Of 52: Longboat Rescued At Sea By Henry Morgan |
| | 1947 | Ep 06 Of 52: Jeffrey Hunter Apologizes To Kitty |
| | 1947 | Ep 07 Of 52: Diatz Discovers Jeffrey And Kitty Together |
| | 1947 | Ep 08 Of 52: Morgan Guarantees His Future Safety |
| 1R | 1947 | Ep 09 Of 52: Kitty Professes Her Love To Jeffrey |
| | 1947 | Ep 10 Of 52: Jeffrey Learns Of Kitty's Whipping |
| | 1947 | Ep 11 Of 52: Morgan Confides About Necklace To Jeffrey |
| | 1947 | Ep 12 Of 52: Dolores And Diatz Plot Against Morgan |
| 2R | 1947 | Ep 13 Of 52: Dolores Starts Her Seduction Of Jeffrey |
| | 1947 | Ep 14 Of 52: Dolores And Diatz Search Morgan's Cabin |
| | 1947 | Ep 15 Of 52: Dolores Lies To Jeffrey About Being Caught |
| | 1947 | Ep 16 Of 52: Jeffrey Confides In Dolores About His Trip |

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| 1L | 1947 | Ep 17 Of 52: Diatz Plants Seeds Of Doubt With Kitty |
| | 1947 | Ep 18 Of 52: Morgan Reveals Where The Raid Will Be |
| | 1947 | Ep 19 Of 52: The Secret Of Jeffrey's Past Is Revealed |
| | 1947 | Ep 20 Of 52: Kitty Tells Diatz About Jeffrey's Past |
| 2L | 1947 | Ep 21 Of 52: Diatz And Dolores Find Morgan's Necklace |
| | 1947 | Ep 22 Of 52: Plans To Trap Dolores |
| | 1947 | Ep 23 Of 52: Jeffrey Arrested, Kitty Has The Necklace |
| | 1947 | Ep 24 Of 52: Diatz Has Control Of Necklace And Dolores |
| 1R | 1947 | Ep 25 Of 52: Dolores Escapes |
| | 1947 | Ep 26 Of 52: The Hunt For Dolores |
| | 1947 | Ep 27 Of 52: Diatz And Dolores Plot Escape To Cuba |
| | 1947 | Ep 28 Of 52: Kitty Left In The Care Of Dolores |
| 2R | 1947 | Ep 29 Of 52: Prisoner Jeffrey Heading For Work In Swamp |
| | 1947 | Ep 30 Of 52: Jeffrey Saves Another Prisoner Named Hero |
| | 1947 | Ep 31 Of 52: Jeffrey And Hero Plan Their Escape |
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