



# The Old Radio Times

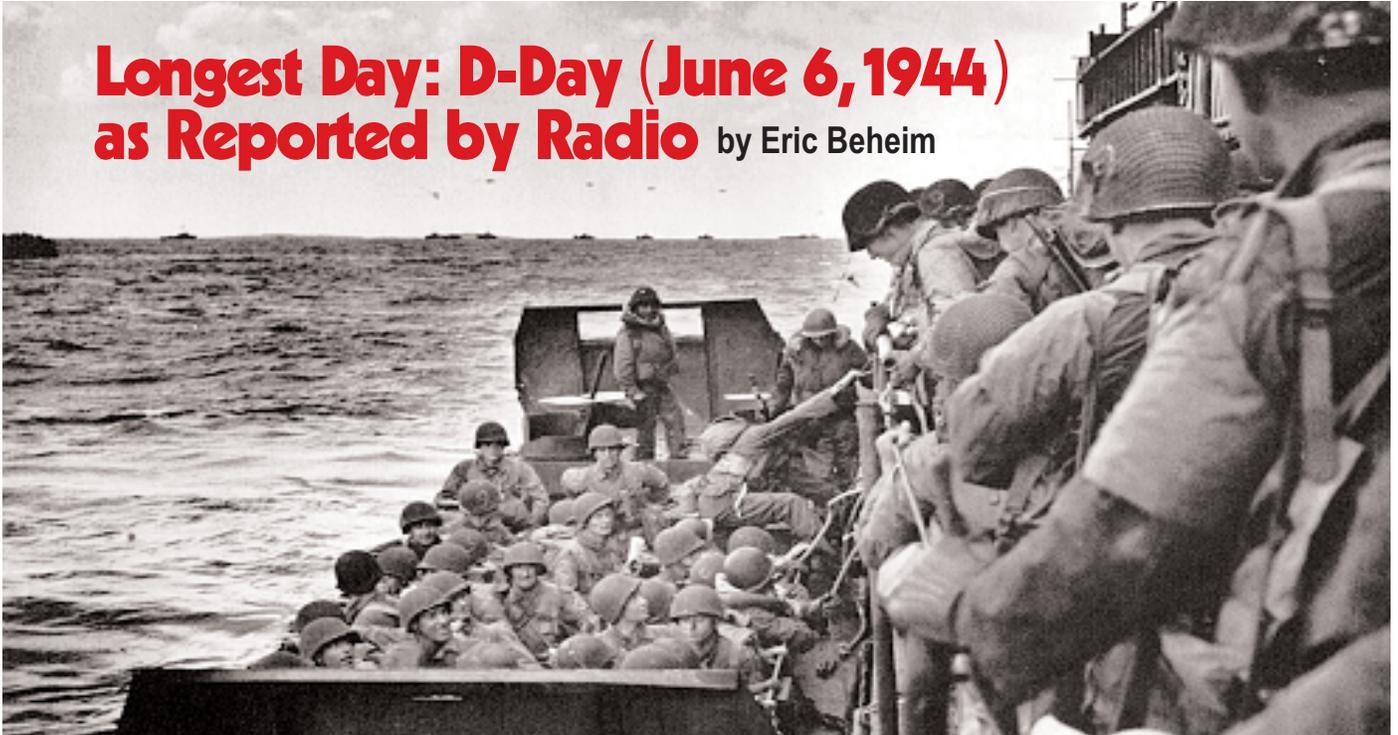
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## Longest Day: D-Day (June 6, 1944) as Reported by Radio

by Eric Beheim



**June 6, 2009** marks the 65th Anniversary of D-Day, the massive landing of 175,000 Allied combat troops along the northern coast of France, which marked the beginning of the end of World War II in Europe.

In an age before television and 24/7 cable news, it was radio that provided the American public (and the world) with up-to-the-minute coverage of the events that occurred on that fateful day.

The following is a summary of what was reported over the CBS radio network while D-Day was unfolding in France. Bracketed annotations have been included to provide a better understanding of what was taking place on the invasion beaches as these programs were going out over the air, and to help clarify and expand upon what was being discussed. (Please note: all times will be given in Eastern War Time which

was 6 hours behind the time on the invasion beaches.)

**12:00 a.m.** [Beginning at 0600 local time, the invasion beaches are subjected to intensive naval and air bombardments that last 30 minutes.]

**12:30 a.m.** [The first waves of American troops begin landing at the beaches designated as Utah and Omaha. At Omaha Beach, the first wave of U.S. troops comes under heavy German fire.]

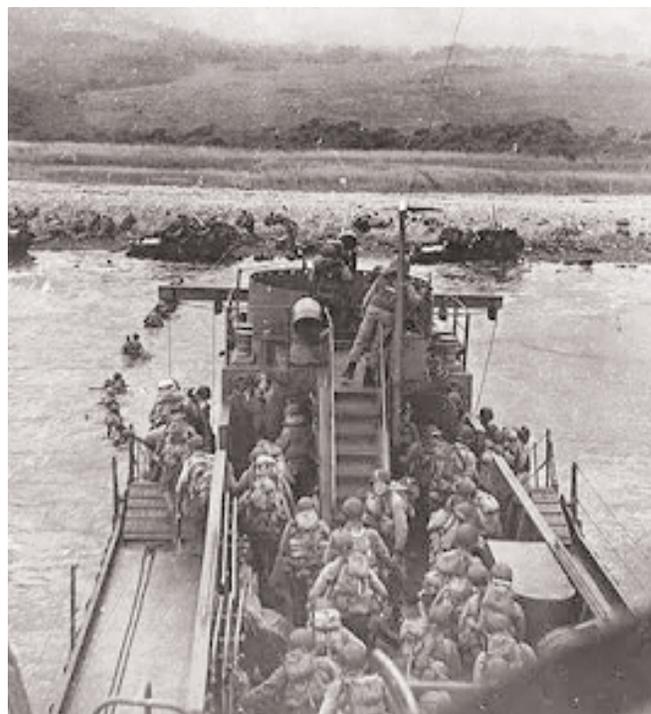
**12:37 a.m.** Germany's International shortwave service Trans-Ocean reports that "a grand scale amphibious landing" is taking place along the northern coast of France near the Normandy Peninsula. In New York City, CBS recalls its newsroom staff.]

**1:00 a.m.** [The first and second waves of British

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and Canadian troops land on their designated beaches Juno, Sword, and Gold. On Omaha Beach, the second wave of American assault troops land. In New York, commentator Bob Trout arrives at CBS Headquarters at about 1:30 a.m.]

**2:00 a.m.** [On Omaha Beach, the further landing of U.S. forces is suspended because of the congestion caused when the first and second waves are unable to advance off of the beach due to heavy German fire. Allied destroyers close on the beach to provide fire support to the besieged troops. On Utah Beach, a traffic jam occurs as American engineering units work to create exits in the beach barriers and seawall. British and Canadian troops as well as French commandoes have already begun moving inland from their designated landing beaches.] CBS New York (Bob Trout): It has been about 90 minutes since German radio first announced (at approximately 6:37 a.m. London time) that an Allied amphibious landing was taking place along the northern coast of France at Normandy. It is not known if this announcement is authentic or a trick intended to make the French underground reveal itself to the Germans. CBS' chief military analyst Major George Fielding Eliot speculates that, if the German reports are true, the objective might be the capture of the port of Cherbourg. [This assumption was partially correct. Other important considerations for landing at Normandy included the relative weakness of German coastal defenses in that area, capturing the important Paris-to-Cherbourg rail junction of Caen, and establishing a secure staging area that was in close proximity to Germany's Rhine-Ruhr basin.] CBS announces to the staffs on duty at its affiliate stations that it will be continuing "overtime operations" until the invasion is officially confirmed. It has been learned that broadcast an announcement to the Netherlands



in Dutch that a "new phase in the air war has begun" and that civilians should move inland at least 22 miles from the coast and Dutch underground members report to their "trusted leaders."

**2:30 a.m.** It has been almost two hours since the first German announcement was picked up and there still has been no official confirmation from Allied Headquarters that the invasion has begun.

**3:00 a.m.** [On Omaha Beach, American troops have begun slowly advancing off of the beach and up the bluffs. At Pointe du Hoc, American Rangers have completed the destruction of five heavy guns that had threatened Utah Beach. Canadian and British troops continue to advance inland and have begun to subdue the towns of Courseulles and Bernieres.] It has been two and a half hours since the first German announcement of the invasion was received. Japanese radio has not yet reported that the invasion has begun. Using a microphone on a long cable, Bob Trout continues with his on-air commentary while walking



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through the CBS newsroom. He mentions that most of the newsroom staff has now returned to work and is busy consulting maps, monitoring London shortwave circuits etc. Unedited news reports from the various wire services are summarized and read as they come out of the teletype machines. Major Eliot comments that the 's message to the Dutch underground is "significant."

**3:17 a.m.** The AP wire service repeats a German announcement picked up by the about the "grand scale amphibious landing." No additional news has been heard from German Radio or the 3:25 a.m. Bob Trout reads a bulletin to the Pacific, quoting the German announcement that the invasion has begun. There has still been no official Allied confirmation.

**3:32 a.m.** CBS switches to the Supreme Headquarters of the Allied Expeditionary Force (SHAEF) in London for the reading of Communique #1, a brief statement confirming that, under the command of General Eisenhower, Allied naval forces, supported by strong air forces, began landing Allied armies this morning on the northern coast of France. Via shortwave from

London, Edward R. Murrow reads General Eisenhower's Order of the Day that was read to all Allied troops before the invasion began. [Eisenhower was supreme commander of the European invasion force.] Major Eliot describes the various phases of an amphibious landing operation. A report from Herbert Clark, recorded onboard one of the Allied flagships before it departed for France, is played. [D-Day combat recordings were made using special equipment that recorded the audio onto movie film. A total of 16 of these recording devices were used.] A summary of events that are known so far is given. 4:00 a.m. [On Omaha Beach, the order is given to resume landings. This cannot be carried out immediately because of congestion in the sea lanes approaching the beach. British tank forces begin advancing on Caen. On Utah Beach, U.S. troops continue to move inland despite congestion at key exit points.] London via shortwave (with static): Eisenhower addresses the people of Western Europe via radio to inform them of the invasion. The King of Norway gives a radio address in Norwegian to the people of



Norway (followed by an English translation.)  
Communique #1 is re-read. The Prime Minister of the Netherlands speaks in Dutch (followed by an English translation.) The Belgium Prime Minister speaks to the people of Belgium (followed by an English translation.)

**4:15 a.m.** The known events that have occurred since first announcement came in are summarized.

**London:** Wright Bryant (doing a pool report for the Combined Allied Networks) describes riding onboard one of the transport planes that delivered airborne troops to France. This is interrupted by an announcement stating that, at 4:10 a.m. EWT, German radio had reported that fighting was going on between German and Allied troops 10 miles inland. [These actions undoubtedly involved paratrooper units that had landed in France during the early morning hours and well before the amphibious landings got under-

way. Due to heavy cloud cover and intensive anti-aircraft fire, many units were dropped miles from their designated landing zones. Initial reports of large numbers of paratroopers landing in widely scattered areas caused great confusion among the Germans.]

Major Eliot speculates on the role being played by British Field Marshal Montgomery in the invasion and on whether or not this is the main attack or the first phase of a larger operation. [The Allies had gone to elaborate lengths to convince the Germans that the main invasion would occur at Pas de Calais. Even after the landings had begun, it would be several hours before the Germans were fully convinced that Normandy was the primary invasion site. In fact, Hitler held back large reserves of men and equipment until June 22nd in anticipation of an assault on Calais.] Major Eliot identifies the two senior German officers in France: Field-Marshal von Rundstedt and Field-Marshal Rommel. [When the invasion began, von Rundstedt was at his headquarters in Paris and Rommel was in Germany, celebrating his wife's birthday. In addition, many other key German officers were away in Rhiems, attending a mapping exercise.]

CBS war correspondent Quinton Reynolds comments that, for invasion participants, June 6th "will always be D-Day." He is interrupted by a shortwave report from England by John W. Vandercook who gives a stirring account of the known events that have occurred so far.

In a shortwave report from England, correspondent Richard C. Hottelett describes flying over the invasion beaches in a Marauder bomber just prior to the first troops going ashore.

Bob Trout summarizes the chronology of events, starting with the first German radio announcement at 12:37 a.m. EWT. He reads a statement just made in Washington, D.C. by re-



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tired General John J. Pershing, who led the American troops in Europe during World War I. Via shortwave, the summarizes known events from a British point of view.

**6:11 a.m.** [At Omaha Beach, American forces move inland and assault the village of Coleville. At Utah Beach, U.S. Troops move off the beach and link up with paratroopers of the 101st Airborne Division, who had landed during the early morning hours. At Juno Beach, Canadian forces penetrate more than a mile inland, and capture key bridges over the Seulles River.] Major Eliot describes the equipment and weapons being used by the invasion force. According to a Washington dispatch, Allied troops in France will be receiving hot meals by June 7th.

**6:17 a.m.** Bob Trout describes how New York City is reacting to news of the invasion. He remarks that he arrived at CBS in a taxi at 1:30 a.m., a little less than an hour after the first German announcement was picked up. Via shortwave from London, Charles Shaw reports his impressions of how Londoners reacted when first told of the invasion. He also de-

scribes being present for the reading of Communiqué #1 at 9:32 a.m. London Time.

Bob Trout in New York summarizes Churchill's remarks to the House of Commons, where he first informed British lawmakers of the invasion. Ned Kalmer describes the topography of the French coast where the invasion is taking place. Bob Trout summarizes remarks made by Army Chief of Staff General George C. Marshall the previous evening at the Soviet Embassy. Marshall had left immediately afterwards since he was undoubtedly aware that the invasion was underway. German radio propaganda that has been picked up since the invasion began is commented upon.

Lieutenant Colonel Victor M. Morrison from the French Military Mission in Washington describes the invasion area and provides assurances that the French underground will be supporting the invasion troops by hindering the Germans. Major Eliot compares information given out by German radio with what is known for certain. The port of Cherbourg seems to be the target. SHAEF reports that German de-

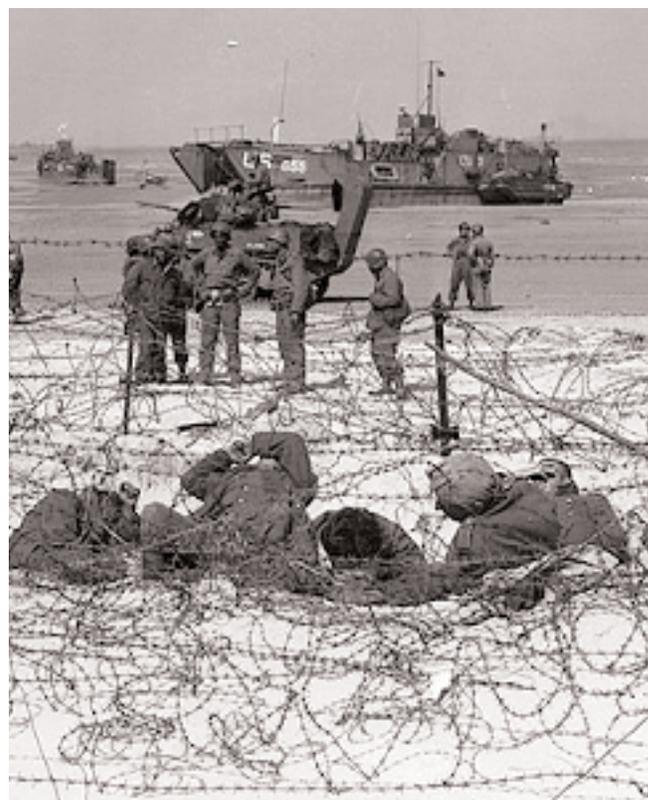
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stroyers and "e-boats" are rushing into the invasion area and are "being dealt with." A live report from the Pentagon mentions that aerial photo-reconnaissance was used extensively to plan the invasion. CBS NY repeats the essential facts that are known so far. Photo-reconnaissance conducted since the invasion began shows that Allied troops are moving inland.

**7:15 a.m.** Moscow has told the Russian people about the invasion. Tokyo Radio's first announcement of the invasion came during a broadcast made to Europe in German. The Japanese people have not yet been told. Elmer Davis, director of the United States Office of War Information, warns that German radio broadcasts should not be relied upon. Richard C. Harlett's description of flying over the invasion coast in a Marauder during a pre-invasion bombing mission is repeated. Major Eliot describes the various amphibious landing craft being used during the invasion and how they function.

**7:45 a.m.** It is announced that French General Charles deGaulle has just arrived in England from Algiers and will speak to the French people via radio this afternoon. Quentin Reynolds (a veteran of the Allied amphibious landings in Italy) describes typical German coastal defenses.

**8:00 a.m.** [At Omaha Beach, German gun positions have gradually been subdued and new waves of landing boats are unloading more men onto the beach. At Juno Beach, Canadian troops are moving south towards the town of Revers.] Richard C. Harlett summarizes the remarks that Churchill made to the House of Commons earlier. Via shortwave, Stanley Richardson gives an eyewitness account of pre-invasion naval activity. (The opening of his report is marred by poor reception.) He has reported that two beachheads have been se-



cured and that troops are advancing inland. Major Eliot comments that the establishment of two beachheads is "big news". An attempt to reach two correspondents in England is unsuccessful due to "technical difficulties." Alan Jackson reads comments from New York City's morning newspapers about the invasion. In a pool broadcast from London, Stanley Richardson repeats his eyewitness account of naval activity during the opening phase of the invasion. (The PT boat in which he was a passenger had to return to England before the bombardment began.) Merrill Muller comments that General Eisenhower spent part of the eve of the invasion visiting with airborne troops and briefing reporters. Quentin Reynolds comments that the lessons learned during previous amphibious landings were used on D-Day. He specifically refers to the [August 19,] 1942 landing by Allied forces at Dieppe, France, which was a military disaster.



**9:00 a.m.** [At Pointe de Hoc, U.S. Rangers have assumed defensive positions and are awaiting reinforcement. The British advance towards Caen is stalled by heavy German resistance. Hitler has finally agreed to release the SS Panzer divisions that he had been holding in reserve.] Douglas Edwards: beachheads are established and troops are moving inland. American battleships supported the invasion. Casualties among the airborne troops have been reported as "light." [In fact, the paratroopers sustained heavy losses on D-Day and in the days that followed.] Edwards summarizes what is known to have happened so far and reads excerpts from reports made earlier by CBS' London correspondents. The Liberty Bell was rung today by striking it six times. London: a recording made by Charles Collingwood on board an LST prior to it getting underway for Normandy the previous evening is played. (It includes upbeat interviews with American soldiers who would be going ashore as part of the invasion force.) According to Paris Radio, Marshal Petain [leader of the Nazi-controlled Vichy French Government] has warned Frenchmen not to aid the Allies. Germany's morning newspapers did not tell the German people about the invasion. Paul White in New York talks with Charles Shaw in London. Shaw describes

where various CBS correspondents are currently located and paraphrases his earlier report on how Londoners initially reacted to news of the invasion. From Washington, D.C., Bill Henry reports that Pentagon strategists are pondering over what effect news of the invasion will have on the German people and on German troops fighting in Italy. Congress is just assembling. President Roosevelt is reported to have slept peacefully last night. A London bulletin reports that German radio has acknowledged that Allied tanks have penetrated a few miles inland. Major Eliot describes the typical naval support that is given to an amphibious landing. Quinton Reynolds assures the anxious parents of military personnel serving in Europe that the invasion troops are going into battle with the best weapons and equipment in history. Ned Kalmer describes how the French underground movement is structured. Alan Jackson reports that the invasion armada is the largest in history. [More than 5,300 vessels of all kinds were involved.] Quinton Reynolds talks about Eisenhower's invasion broadcast to the people of Western Europe.

**10:00 a.m.** [At Omaha Beach, German resistance in Coleville is subdued. At Sword Beach, British forces moving inland encounter the German 21st Panzer Division and a pitched battle begins.] (CBS resumes its regularly scheduled programs with frequent interruptions for news updates.)

**1:00 p.m.** [At Omaha Beach, engineers are clearing a path for vehicles through the Coleville Draw. At Gold Beach, British troops have advanced to the outskirts of Bayeaux. At Sword Beach, the German 21st Panzer Division is forced to withdraw for lack of reinforcements.] CBS World News: Quincy Howe speculates as to how much support General



deGaulle and the French underground will be able to give to the Allies. John Daly in New York repeats a bulletin that troops have penetrated several miles inland. He then reads some of the first-hand accounts given earlier by correspondents in England. The U.S. military's high command [Army Chief of Staff General George C. Marshall, Chief of Naval Operations Admiral Ernest J. King and Commanding General of the Army Air Corps General Henry "Hap" Arnold] recently immersed from the White House after briefing the President. The American people took the news of the invasion quietly. Many churches are holding special services. Joan Ellis, a 22-year old English teletype operator accidentally sent out a false announcement of the invasion three days earlier. [This might have been done deliberately so that the Germans would discount initial reports of the real invasion.] The Japanese people have been informed of the invasion via German reports.

Flash from London: it has been reported that "many secret weapons" were used for the first time during the invasion.

1:30 p.m. Criso Radio Newspaper (which is immediately preempted by CBS News): following a summary of previous reports, there is an announcement that "casualties are light." [It would be years before the American public was told the truth about the number of battle casualties on D-Day. While the exact total will never be known for certain, it is estimated that between 3,000 and 5,000 Allied soldiers were killed that day, with many more wounded.] President Roosevelt spent the morning writing the prayer that he will broadcast to the nation this evening. (This prayer has been read to the Congress.) Bernadine Flynn talks about the French underground movement. CBS' New York newsroom announces that the invasion front has widened. 1:45 p.m. Military music played by a dance band.



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1:50 p.m. CBS Washington reports on how official Washington reacted to news of the invasion.

3:00 p.m. [At Omaha Beach, the sight of 100 British gliders arriving at Landing Zone W, west of the Orne River causes panic among the troops of the German 21st Panzer Division. At Juno Beach, Canadian troops moving towards Caen are halted by stiff German resistance.] King George VI's radio broadcast to the British people is heard via shortwave.

3:09 p.m. (CBS NY): the pre-invasion air bombardment of the landing beaches involving 11,000 planes is briefly described. The German Air Force gave little resistance and only about 50 planes were seen. [By 1944, most of the German Air Force in France had either been destroyed or reassigned back to Germany to protect German cities from Allied bombings.] CBS World News: Alan Jackson filling in for Bob Trout (who is home resting after being up all night): It is reported that invasion forces are now 9 ½ miles inland and near the city of Caen. German opposition and Allied casualties have been "less than expected." Some of the propaganda being broadcast by German radio about the invasion is described. There is commentary on the how various countries – Russia, Italy, the U.S., etc., reacted to news of the invasion.

3:30 p.m. (From the Allied Headquarters in England): British Admiral Ramsey is quoted as saying that losses among naval craft were light and that there had been a noticeable lack of German reconnaissance. (This report is cut short.)

From the House radio gallery in the Capitol, Bill Henry interviews various U.S. lawmakers. Congressman Al Gore from Tennessee [father of the future vice president] mentions that he first heard about the invasion while listening to a portable radio in his office during the early morning hours. He then spent the rest of the night,



following the continuing radio coverage. John Daly reports that fighting is taking place in and around the city of Caen. A Frenchwoman who lived in Caen describes the city and the surrounding countryside. London: a report is heard from Howard Marshall who saw the first assault troops land on one of the beaches. (During this report, the shortwave signal is lost.) CBS NY: the latest dispatches are read. General Montgomery is reported as being pleased with the invasion's progress so far. German-controlled Vichy radio has admitted that invasion beachheads have been established and are expanding as reinforcements come ashore.

4:00 p.m. [At Omaha Beach, engineers continue clearing a vehicle route through the Coleville draw. At Gold Beach, British troops stop short of Caen and dig in for the night.] A program of recorded music (including "Pomp and Circumstance" and various Sousa marches) is heard while waiting for a shortwave report from London. German broadcasts, giving the locations where fighting is taking place, are summarized.

4:15 p.m. Music (the Raymond Scott Show is joined in progress.)

5:00 p.m. [As June 6th draws to a close in



France, 175,000 Allied troops have already come ashore and are assuming defensive positions for the night. The Germans are consolidating their forces in the city of Caen.] John Daly relates that, at his press conference, President Roosevelt reported that the invasion was "up to schedule" and that news from the front is "favorable." The invasion date was determined by the fact that June is the time for "small boat weather" in the English Channel. [This did not prove to be the case in 1944. Originally scheduled for June 5th, the invasion had to be postponed 24 hours because of bad weather. Then, on June 19th, the worst storm in 50 years hit the English Channel, sinking, beaching, or seriously damaging 800 Allied ships. Ironically, June 19th was to have been the "fall back" day for the invasion, had it not occurred on June 6th. Normandy didn't experience its first real "small boat weather" until June 25th. German radio has admitted that German air resistance to the invasion

was light. William L. Shirer analyses claims made by German radio. It had been first to report news of the invasion in order to establish itself as a reliable source of information. Once the Germans determine if this is the main invasion, it is expected that they will launch a major counter attack. Quincy Howe reports that the decision as to when to begin the invasion was determined at the meeting that took place between President Roosevelt, British Prime Minister Churchill and Russian Premier Stalin in Teheran in November 1943. [The Russians, who had been fighting the Germans since 1941, were anxious for the Allies open a "second front" that would force Hitler to divide his forces between two widely-separated battle fronts.] At the Teheran Conference, it was also agreed that the Allies' strategy for fighting the war would be to "beat Germany first" and then deal with Japan.

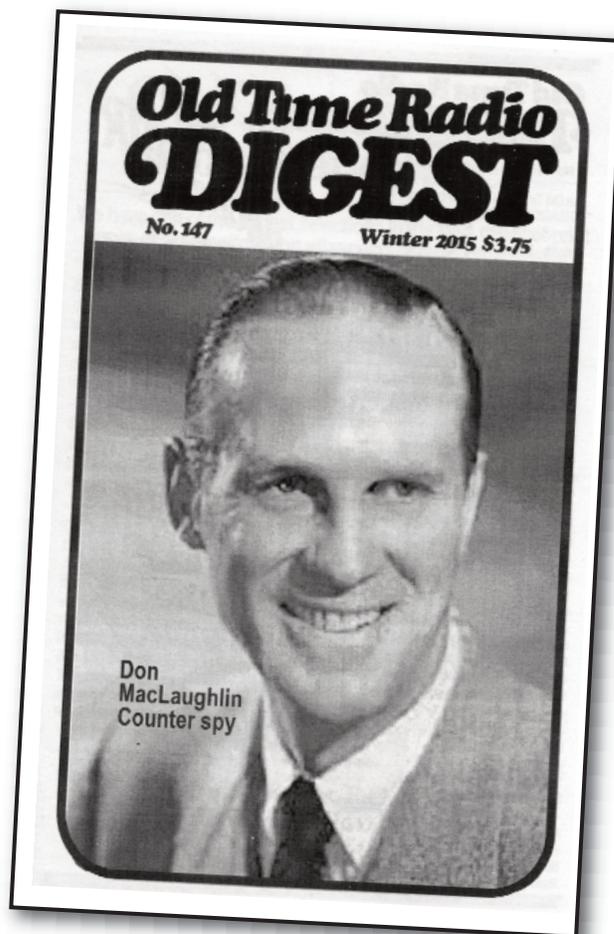
## Postscript

Rommel had predicted that if the Allied invasion wasn't defeated on the beaches within the first 24 hours, a strategic advantage would be gained that would alter the outcome of the war. In the days following June 6th, tens of thousands of additional Allied soldiers flooded into Normandy along with seemingly unlimited quantities of tanks, trucks, jeeps, aircraft, ammunition, food, medical supplies, communications equipment, gasoline, and other materiel needed to fight a war. Cherbourg fell to American troops on June 27th, providing a deepwater port that increased the Allies' capacity for landing even more troops and equipment in France. Paris was liberated on August 25th. Less than a year later, on April 30, 1945, with Germany's major cities in ruins and the Allies closing in on his Berlin bunker, Hitler committed suicide. Germany surrendered unconditionally on May 7th and all hostilities in Europe officially came to an end on May 9th.

The complete CBS June 6, 1944 broadcast day (available inexpensively in the MP3 format) provides a unique opportunity to relive one of the most profound events of the 20th Century as it was taking place. 65 years after they aired, the news reports, commentaries, and eye witness accounts still have the power to convey a sense of the here and now, while providing many fine examples of radio news reporting at its finest. Whether you're a military buff, a fan of "golden age" radio, or just curious about how a major event was covered back before television and 24/7 cable news, the CBS June 6, 1944 broadcast day will provide a listening experience that is as memorable as anything you are ever likely to encounter on radio. ■

*This article first appeared at [www.otrcat.com](http://www.otrcat.com)*

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## Vic and Sade on the radio

by James Mason



### A Cultural History of Paul Rhymer's Daytime series, 1932-1944.

I recently completed reading John T. Hetherington's *Vic and Sade on the Radio: A Cultural History of Paul Rhymer's Daytime Series 1932-1944* [ISBN13: 9780786463039, ISBN10: 0786463031.] It contains 210 pages.

The book is a fresh, intelligent read. Hetherington has obviously done his homework at the Wisconsin Historical Society library. The mention of the library should get your attention rather quickly; it's the place where the majority of vic and sade writer Paul Rhymer's unheard work sits housed quietly in dozens of boxes. Hundreds, if not thousands of scripts from the radio series have been there for years. One can only imagine how few times these mostly-unappreciated scripts have been held in a person's hand since the series left the air. The unknown details in those boxes are precious to every Vic

and sade fan, because more than 3000 audio recordings of the show were purged by Procter and Gamble in a near-sighted attempt to save warehouse space. Some 80% of these scripts have neither been seen nor heard since 1944.

The book is divided in two parts. The first half of the book focuses on the Media Context. For a lack of a better definition, this part mostly deals with Rhymer and the early days of Vic and Sade as well as other daytime radio during this time. The first part of the book is the most important because Hetherington has dug up previously unpublished facts about the early days of Rhymer's writing career and of the show. The book's first chapter is devoted to Rhymer's pre-Vic and Sade writings. Hetherington points out in his examples how Rhymer seemed to be years ahead of others in the humor department. Even before the days of Vic and Sade, Rhymer had a twisted wit. You'll enjoy reading about his "Fascination for disfigurement". Also noted are some of Rhymer's early commercial writings for the soda pop, Orange crush, where he also seemed to be decades ahead of his time. This chapter of the book is important; until now, there was almost nothing of note written on the subject.

Hetherington takes a good look at the first week or so of the show. Research reveals that during this time period, Vic and Sade was probably not very exciting to say the least, and as Hetherington points out, the show was "cramped". The author points out how sad Sade was during the days before Rush. All of his comments of this crucial period in the early days of the show—and the arrival of Billy Idelson — are an important contribution to the lore and overall there is so little written about this preservation of Vic and Sade, as previously. Radio was the centerpiece cultural item



of the time period, this fact is a focal point in the book, while reading, I had a thought: why is radio missing from the Gook's world? Vic and Sade, after all, was a radio program. Though not mentioned in the book, it appears as though Rhymer avoided the subject of radio intentionally. The first audition, which never aired, does mention the Gooks having a radio and also an automobile. Getting rid of the radio and car after that first audition tells us that Rhymer thought the show out very carefully. The lack of a radio forced the Gooks to interact and entertain each

other and the lack of a car made them have diversions close to home.

Hetherington's details of some specific subjects are often treated with two or more episode examples, most with quotes from the script and his own bit of commentary. Every few times he mentions one of these episodes, he slips in a bit of worthwhile trivia that even the die-hard fan doesn't know. One of these bits involve Willard and his association with Mis' Brighton, something I had wondered about for some time. There are plenty of

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other juicy tidbits, but you'll have to read the book to find those out as it wouldn't be fair for me to share.

The second half of the book deals with social and Cultural Contexts. The 'culture' eluded to includes the Bijou, Third Lieutenant Clinton Stanley's books, Vic's lodge activities, the Thimble club and a few other things in the Gook world. what is presented in this section is mostly new mentions of these things, rather than a laundry list that has been covered elsewhere. It is left up to people such as over zealous webmasters and devotees to fill in the gaps.

Although Hetherington did cover most of the radar of entertainment involving the family the completely left out or only barely touched on many of the most important activities, most ominously: indoor horseshoes. These games were a very important psychological part of many shows, as these games represented Vic's ultimate escape when he was sad [sad = SADE].

The-book does not include much about Sade spending considerable time at the neighbor ladies' houses. Although gossiping is mentioned (at the Thimble club), Dottie Brainfeeble was one of her very best friends in the world, and though most fans simply cannot stomach the lady or her husband on the show, she was such a large part of Vic, Sade and uncle Fletcher's culture, you'd think that her inclusion would be a part of this book. Dottie lived next door for at least three months, from February of 1943 to May or June of the same year. That's at least 65 shows and probably more. Yet, Dottie is not mentioned in the book. while the Gooks played cards often, there's barely a page worth of material in the book about the pasteboards. cards



were no fluke to the Gooks. Instead, cards were often a central backdrop in hundreds (perhaps thousands) of episodes. Rhymer also chose the activity of playing cards as another way to show that Vic had no superiority against Sade. He would often beat Rush or Russell at cards. When he did this, he would change his name from Vic to "Victor" ("Victor one, Rush nothing!") — Victor, means "the winner"— that is, the one on top. when sade would play cards against him, she would drag the game out or simply quit; either way, he never got the chance to defeat her. He was never the victor over her. Cards were the absolute glue that forced Vic and Fred Stembottom to remain "friends" despite the fact that Vic obviously did not like Fred, who was tricky, conniving and probably not very smart to boot. Vic would probably have nothing to do with Fred otherwise, you'd think. And this "friendship", with it's never-ending strawberry and chocolate ice cream running joke, was no doubt part of dozens and dozens of Gook evenings. These evenings of games of Five Hundred are barely mentioned.

Much more importantly, Rush was forced to fend for himself on those evenings of Five Hundred. Imagine those nights when he stayed at



home, he would have to endure listening to the Stembottoms and his parents converse about God-knows-what. You know that he would have not been allowed to participate in these conversations, and this would have shaped his need even more to escape into the world of books and films. One could have a grand time imagining the hours of conversation between the couples; but when you imagine these evenings from Rush's point of view, you can see how the boy may have been semi-tormented by the fact that he wasn't allowed to participate in the games or the conversations, but only to sit idly by with a book or "thinking thoughts". I'll just bet he thought thoughts — and they probably weren't very pleasant ones. What kind of nourishment is that for a young boy or a growing teen, exactly? Exploring this in the book would have made for insightful reading as well, considering the fact that card playing was the impetus for what we can only imagine could have presented horrendous psychological problems. Yes, I know it's only a radio program.

Another important subject missing is Rush and Russell playing sports at Tatman's vacant lot. Both boys appear to have been fine athletes.

Rush relayed how his friends encouraged him on the ball field, something his parents rarely — if ever — did in any situation. The name Rush can actually mean athletic prowess of a freshman or a sophomore — and Rush was perpetually a sophomore for a. While Rhymer's naming him that was probably not an accident, since we know he was a master of words. And these times of social interaction may have been the most important part of Rush's young life, yet these sports moments aren't talked about at all in the book.

Sade became somewhat of a prolific gardener. She was a neighborhood social phenomena for a bit. It appears that she not only had her own species of flower — the Panther's Blood — but designed gardens for others. Yet this pastime is not really examined, despite the fact that Mis' Harris was also a devoted gardener' and there's hints abounding that the Thimble club also had many gardeners. There is just a mention of Mis' Husher being a sweet pea gardener.

While there is lots of new information in the book, Hetherington did spend a great deal of time on telling us about culture that didn't involve the Gooks, or the show. While this would seem to be important, I found most of these sections to be something I did not care to explore as in-depth as the author chose to. The fans I encounter every day will probably appreciate the parts of the book that focus on the show rather than vice versa.

I'm guessing Hetherington felt as though his material from the show would not cover enough ground and chose to fill up the non-show parts with items such as soap Opera and serial radio material. It's unfortunate that he did not dip his toe into the psychological waters of the day-to-day activities of the Gooks and imagine the problems that are inferred, but unsaid, by



Rhymer. This might have made for compelling reading, no matter how ridiculous the premise might be. And even though the opportunity is there and Hetherington did not go down these particular (perhaps) conspiratorial rabbit trails I have presented, that does not mean that the book fails. It is a joy to read all the new material and is the only Vic and Sade book in existence that provides information about the show in a way no other book does. I read the Hetherington book in less than two days (while taking vigorous notes), devouring its contents like I would a plate of tender beef punkles. By mostly avoiding the information already "out there", Hetherington really does provide something worth having. While I have printed the synopsis of some of the episodes he mentions in the book (on The Crazy world of Vic and Sade), Hetherington goes into much deeper detail than anything I divulged. He also takes some of the same episodes that Barbara Schwarz worked with and expands on them with new information as well as some of the audio episodes that you will no doubt recognize.

To boil it down, the book isn't perfect—it does have a few minor inaccuracies and weaknesses. The book misses golden opportunities to explore new thoughts everywhere, but probably not so

much that the average fan would care or notice. The fact that Hetherington did his homework in the Wisconsin Historical Society library gives instant credence to the work and for this I give him bonus points galore. All-in-all, there's enough new talky talk in the book to choke Billy Paterson and it's new information that's important when we're talking about Paul Rhymer and Vic and Sade. The book seems to be selling out quickly in more than one place, so grab Ruthie and run down to Yamilton's and grab a copy. And a few ashrams.



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## Dick Powell: He Led Three Lives

by Elizabeth McLeod

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Some performers were noted for their consistency — actors who spent their entire lives playing the same sorts of roles, singers who stuck to one style from beginning to end, producers whose consistency became a brand name. Some performers were noted for their versatility, adapting chameleon-like to whatever happened to be the trend or the style of the moment. Some performers managed to do both.

Few performers managed to successfully divide their careers into neat little compartments—excelling in one field only to give it up when they'd accomplished as much they felt they could and then move on to excel at something entirely different. One of the few who did so — and did so outstandingly — was Richard Ewing Powell.

Dick Powell was a Southern boy, although you'd never know it from his voice. Born in Arkansas in 1904, Powell grew up in the Ozark Mountains. But, he was no drawling hillbilly—he attended college in Little Rock where he developed a taste for literature, a taste for business, and a taste for music, not necessarily in that order. He enjoyed singing in campus theatricals, he played the cornet passably well, and this combination of talents happened to catch the notice of a traveling bandleader from Indiana—a chance encounter that changed his life.

Powell joined the Charlie Davis Orchestra in 1927, and quickly became a favorite with mid-western dance-band enthusiasts for his vigorous tenor voice. The Davis band had a recording contract with the Vocalion label, a subsidiary of Brunswick, and Powell's recordings with the orchestra stood out from those featuring more traditional vocalists. The dance-band singer's voice of the era was that of a precise, classically



trained singer, who carefully wrapped his ton- sils around every syllable. Powell's style was more casual—while he didn't croon in the Rudy Vallee manner, he shared Vallee's attitude of informality, and it was different enough to catch the notice of the record-buying public. It also caught the attention of Warner Brothers. In early 1934, the film studio purchased the Brunswick company ... and Charlie Davis's boy singer. Powell had since moved on to try and lead a band of his own, and sounded like someone who might have a future in talkies, especially in the burgeoning field of movie musicals. But, by the time Powell was convinced to give Hollywood a try, the musical fad had crashed and burned. Although the demand for handsome boy singers wasn't what it had been a few months earlier, the Warners staff thought he looked agreeable enough on screen to give him a shot as an actor. And maybe, if musicals ever came back ... That "maybe" didn't take



long to materialize. The musical genre began to stir again in 1932, and Warners took a chance on inserting Powell in the fast-moving newspaper comedy *Blessed Event*. That picture starred the fast-talking Lee Tracy as a Walter Winchell pastiche, at odds with the world of showbiz and the world of organized crime. Powell had a brief but memorable turn as a hostile radio crooner who crossed foils with Tracy's relentless columnist. He got to sing a song as well — and his combination of snappy acting talent and smooth vocalization earned him a key role in the film that proved musicals were really back, the legendary *42nd Street*.

Powell, as song-and-dance-man Billy Lawler, was something new in musical comedy. He was no pasty-faced middle-aged "juvenile"—the film

already had one of those in the puffy 40-year-old person of stage veteran Clarence Nordstrom. Powell played his role with zip, panache, and a sort of glowing virility that made him pop right off the screen. When he serenaded grinning chorus girl Toby Wing with his rendition of "Young and Healthy," you knew he wasn't singing about gym class. Suddenly, Dick Powell was a star.

He kept up the momentum later that year with *Gold Diggers of 1933*, in which he appeared as a restless rich boy looking for love and adventure in show business. Here he made emphatic his difference from the traditional musical-comedy juvenile—by telling off Clarence Nordstrom on screen, dismissing him as an old-timer, and finally by taking his place in the show. *Gold Diggers* was an even bigger hit, and Powell was one of Warners' hottest commodities.

Powell starred in a string of musicals over the next several years—some of them outstanding, some of them very good, and some of them just routine. He was frequently paired, as in his first two hits, with Ruby Keeler—but off-screen his eye fell on another frequent co-star, the zesty Joan Blondell. The two were married in 1936, and Dick Powell began to seriously reconsider where his career was headed. He may have supplanted the Clarence Nordstrom type of musical-comedy juvenile—but he was already past thirty, and if he hung on with the same type of role for too long, he knew he would end up becoming Clarence Nordstrom. He badgered Warners for different sorts of roles, but the studio kept casting him as a snappy song-and-dance man. Even when he got a chance to work at another studio—Fox—he ended up in the same old type of role. Finally, he decided he'd had enough.

In 1941, Dick Powell was forty years old, divorced from Joan Blondell ... and still a romantic tenor, singing on a radio show for a beauty cream popular with middle-aged women. He knew that a picture was being made from James M. Cain's hardboiled crime thriller *Double Indemnity*, and pressed himself forward for the part, desperate to do something different with his career. Although Fred MacMurray—another converted boy singer—got that role, Powell caught the notice of director Edward Dmytryk, who was just then preparing a screen adaptation of Raymond Chandler's *Murder My Sweet*. This part Powell got—and his crooning days were over.

The new film-noir Dick Powell pushed the song-and-dance man aside forever. He was clearly older, his face grown slightly craggy, his once-boyish features now becoming harsh and hawkish. It was a perfect look for private eye Philip Marlowe—you could see the handsome innocence of youth weathering into the disillusionment and cynicism of middle age — and Powell's performance in the part was spellbinding. The next few years saw a succession of similar roles, and Dick Powell was a top star once again; one of the toughest tough guys in town.

On the heels of this new success, radio again beckoned. He starred in the ... vest-coast detective thriller *Rogues Gallery*, and in 1949 picked up his definitive radio role in Blake Edwards' eccentric thriller *Richard Diamond, Private Detective*. Edwards had designed the series as both an homage and a parody of the hard-boiled genre—specifically targeting Sam Spade. With Powell now fully at ease in his new niche, the performer was not averse to having a little fun with the situation. *Richard Diamond* was a figure who never took himself too seriously, and Powell recaptured some of the youthful spark that had first made him a star in his, layering it over his



new hard-as-nails persona to create something unique in the realm of radio detective drama. As an extra treat, Edwards convinced Powell that there was no harm in his singing a song from time to time, and these brief reprises of hits from Powell's earlier career gave the program a lighthearted feeling that no other detective show could duplicate. *Richard Diamond* ran for three years, with Powell enjoying himself all along the way.

By the end of the series, he was moving on to the third phase of his career. As he neared fifty, he knew that his days as a lead actor were numbered— and that greater security would be on the other side of the camera. Teaming with David Niven, Charles Boyer, and Joel McCrea. production company: Four Star Television. Anticipating that television would shift from New York - based live productions to filmed Hollywood programming, Powell and his colleagues quickly established the company as one of the key players in the industry, cranking out a string of successful crime, western and adventure series through the late fifties and early sixties, including a television version of *Richard Diamond*. While David Janssen played



*Dick Powell & Claire Trevor, Murder She Wrote*

the title role in that program, Powell himself appeared in some of the Four Star productions in guest star roles, and hosted his own anthology series, but his most important contribution was his sharp business acumen.

Sadly, Four Star Productions would outlive Dick Powell. He developed cancer in 1962 and he died early 1963 at the age of fifty-nine. Some theorize that his premature death was the result of exposure to radioactive fallout while directing the adventure film *The Conqueror* at an abandoned atomic testing site in Nevada a decade earlier. But, whatever the cause, Hollywood was robbed of one of its most compelling personalities—a man who enjoyed not one, not two, but three outstanding careers in a city that seldom granted anyone a single real success. That was Dick Powell—a man who truly led three lives. ■

*Reprinted from the Radio Collectors of America newsletter*



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## Lone Ranger: Adventures with Historical Western Figures in Old Time Radio

by Tim DeForest

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*The Lone Ranger* spent over two decades on radio, racking up a total of 2,956 individual adventures as he and Tonto fought for justice in the Old West. So it's not at all surprising that the masked man ran across an actual historical person from time to time.

Of course, historical personalities would pop up for quick cameos throughout the show's run. For example, "Gold for Maximillian" (from March 27, 1944) gave us brief appearances by Generals Phil Sheridan and U.S. Grant.

But between February and August 1944, *The Lone Ranger* broadcast an intermittent series of episodes that specifically centered around the Ranger's encounters with people drawn directly from history. In these episodes, he meets good guys like Buffalo Bill and Bat Masterson. He meets bad guys like John Wesley Hardin and Butch Cassidy. He runs into a few less famous but no-less-real people such as army scout Pawnee Bill or outlaw Sam Bass.

It was a fun idea, executed with the superb storytelling skills and production values that were typical of *The Lone Ranger* throughout its run. And the opportunity of "seeing" what happens when *the Lone Ranger* meets up with the likes of Bill Cody or Billy the Kid is something few old-time radio fans should pass up.

It all started with "Buffalo Bill" (February 14, 1944). We meet Bill when he's a teenager, competing in a shooting competition. He uses a particular trick to bag several prairie dogs at once—a trick that serves him well years later when he and *the Lone Ranger* are surrounded by hostile Arapahos.



These episodes were often structured this way—giving us a "flashback" to the person's youth that establishes an important character trait or set ups something that will be key to the plot later in the story. "Calamity Jane" (April 10, 1944), for instance, presented us with a quick-tempered tomboy who beat the stuffing out of the snooty rich kid who insulted her, thus giving us a quick and vivid grasp of her personality. (This also led to a line of dialogue that, for some reason, makes me laugh aloud whenever I hear it. When the rich kid's father comes running up to break up the fight, he shouts "Here now, take your knee out of Gilroy's face!")

"Ben Thompson" (April 3, 1944) starts off with an emotional Civil War incident in which the future gambler is forced to kill several Union soldiers, giving him a superstition about the color blue that will come back to haunt him in later years.

"Annie Oakley" (May 8, 1944) begins with Annie whooping her future husband Frank Butler in a sharpshooting competition. Tonto was in the audience, which leads to the *Lone Ranger*





*Lone Ranger meets Grant & Sheridan February 14, 1944*



*LR meets Buffalo Bill February 14, 1944*



*LR meets Annie Oakley May 8, 1944*

recommending to Buffalo Bill that he hire Annie for his new Wild West show. This in turn leads to the Ranger being nearby when a couple of owl hoots try to rob the box office receipts. In very general terms, these episodes would play off of actual historical events. But, not surprisingly, these events were streamlined or rearranged to fit the needs of good drama. Occasionally, some incidents were completely fictionalized. "Bat Masterson" (March 6, 1944) presented Bat and Texas gunman Clay Allison as arch-enemies, when the two never seemed to have actually met in real life.

But sometimes actual history could not be ignored and in several cases, this turned an episode into a tragedy (something that was otherwise rare on *The Lone Ranger*.) History demands that "Calamity Jane" falls in love with Wild Bill Hickok. When a young thug named Jack McCall shows up in Deadwood looking for Hickok, it's a pretty safe bet for anyone familiar with what happened in real life that the episode is not going to end happily.

"Billy the Kid" (June 26, 1944) built its story around the Lincoln County War, in which the

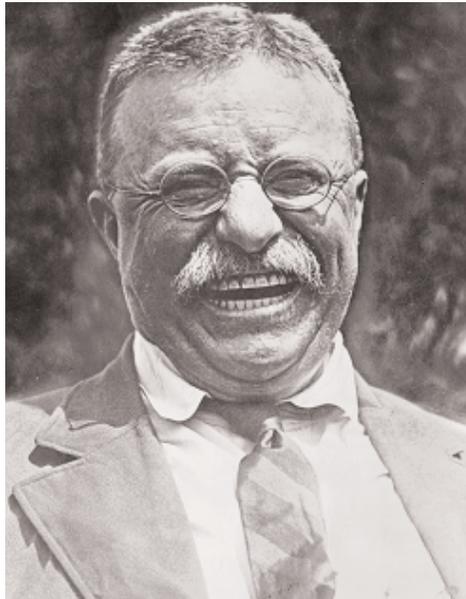
historical Billy was a participant. A real incident, in which Billy and some allies are surrounded by gunmen and trapped in a burning building, becomes a particularly effective action sequence on radio—with the Ranger and Tonto putting in an appearance to rescue a pair of endangered women.

"Billy the Kid" is an especially strong episode from start to finish, with some particularly effective characterizations. Billy's friend and eventual nemesis Pat Garret plays an important role, while Lew Wallace pops up as territorial governor. Wallace was the author of *Ben Hur*, something that actually turns out to be a plot point in the story.

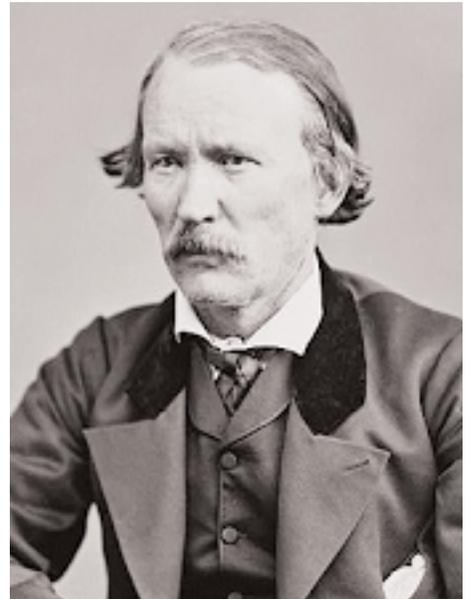
My favorites of all these episodes were broadcast May 19 and May 22, 1944, telling us how *the Lone Ranger* met Teddy Roosevelt. This may be the single greatest team-up of all time, with the Ranger helping the future president round up some rustlers, then (when they meet again several years later) going up together against Butch Cassidy and the Hole in the Wall gang. It's here that the Ranger actually comes up with a way to use a painting by Roo-



LR meets Bat Masterson  
March 6, 1944



LR meets Teddy Roosevelt  
May 19, 1944



LR meets Kit Carson  
July 17, 1944

sevelt's friend Frederic Remington to trick the bandits into surrendering. (Because of a flaw in the original recording, this second Roosevelt episode has a minute or so of bad sound about halfway through. But be patient—it's worth listening to.)

Perhaps the most bizarre entry in the series was "Kit Carson" (July 17, 1944), which was set in the year 1826. No explanation for why the *Lone Ranger* was suddenly shifted a half-century back in time, but it's a good story regardless, with Kit and the Ranger trying to get a wagon train through hostile territory.

Eventually, the Ranger also met army scout Pawnee Bill (March 13, 1944), as well as outlaws Sam Bass (April 24, 1944), John Wesley Hardin (June 12, 1944) and Al Jennings (August 7, 1944).

*The Lone Ranger* wasn't the only radio Western hero to meet up with historical people. Over on *Gunsmoke*, Matt Dillon had his own run-ins with Billy the Kid (April 26, 1952) and Jesse James (September 6, 1952). He also teamed up

with both Doc Holliday (July 19, 1952) and Bill Hickok (July 25, 1953).

Hickok leaves Dodge City at the end of that episode to find some peace and quiet in Deadwood. Of course, what he found was a bullet in the back. And it turns out that this incident was witnessed by Frontier Gentleman J.B. Kendall in "Aces and Eights" (April 20, 1958). It's a wonder that Kendall and the *Lone Ranger* didn't run into each other, since it turns out both men were in Deadwood at that time. And it's poor Hickok's bad luck that he could have not one, but two of radio's great western heroes in town at the same time, but still couldn't avoid getting killed.

But though other Westerns dabbled occasionally in bringing history and fiction together, it was *The Lone Ranger* that made a concerted attempt at it throughout its 1944 schedule. The results were strong stories and great characters—radio adventure at its best.

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*This article first appeared at [www.otrcat.com](http://www.otrcat.com)*

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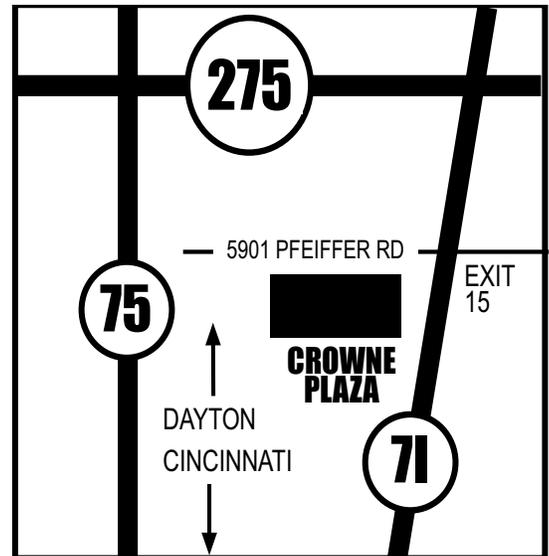
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### **Fibber McGee And Molly**

55-06-16 The Woodpecker.wav  
55-06-19 Counseling The Old Timer.wav  
55-06-20 McGee Pawns Molly's Coat.wav  
55-06-21 Hit And Run.wav  
55-06-22 The Autographed Baseball.wav  
55-06-23 McGee Bustles In The Kitchen.wav  
55-09-26 The McGeeGas Saver.wav  
55-09-27 McGee Gives A Gift To The Elks.wav

### **Gang Busters**

50-06-10 The Case Of The Inside Track.mp3  
50-09-30 The Case Of The Temperate Thief.mp3

### **Green Hornet, The**

52-10-01 Political Crossfire.wav  
52-10-03 Spy Master.wav  
52-10-08 The Changing Alibi.wav  
52-10-10 Keys To A Robbery.wav  
52-10-15 Election Boomerang.wav  
52-10-17 Proof Of Treasure.wav  
52-10-22 Jeff Warren's Safe.wav  
52-10-24 Unknown Assassin.wav  
52-10-29 The Microfilm Of Death.wav  
52-10-31 The Hawkridge Gems.wav  
52-11-05 A Friday Night In The Mountains.wav  
52-11-07 The Simple Clue.wav

52-11-12 The Triple Cross.wav  
52-11-14 Ceiling On Crime.wav  
52-11-19 The Cigarette Filters.wav  
52-11-21 Shipment For Korea.wav  
52-11-26 Gas House Ending.wav  
52-11-28 Murder And Espionage.wav  
52-12-05 Axford's Romantic Disaster.wav  
52-12-03 Pretenders To The Throne.wav

### **Inner Sanctum**

45-01-09 Desert Death.mp3  
45-04-17 The Judas Clock.mp3  
45-05-01 The Girl And The Gallows.mp3  
45-05-22 Dead To Rights.mp3  
45-06-19 Dead Men's Holiday.mp3  
46-05-07 You Could Die Laughing.mp3  
46-05-21 Detour To Terror.mp3  
49-01-10 Murder Comes To Life.mp3  
49-01-31 The Devil's Fortune.mp3  
49-03-28 Appointment With Death.mp3  
49-05-16 The Unburied Dead.mp3  
52-08-24.mp3

### **Jack Benny**

1948-11-07 Jack Hears an Echo (The Psychiatrist).mp3  
1951-01-21 Jack Goes to Doctor for a Check-up.mp3  
1951-03-18 Jack talks about his illness.mp3  
1951-05-27 Jack meets Speed Riggs at the Doctors Office.mp3  
1952-04-06 Jack goes to the dentist.mp3  
1952-11-09 Jack goes to doctor for a vitamin shot.mp3  
1953-09-27 Polly goes to the psychiatrist.mp3  
1954-11-28 Dennis sees a psychiatrist.mp3

### **Life of Riley**

1944-04-16 Proxy Wedding (Part 1).mp3  
1944-04-23 Proxy Wedding (Part 2).mp3  
1945-03-18 Riley tries to become a pal to Junior.mp3  
1945-03-25 Missing five dollars.mp3

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## Life of Riley

1946-06-29 Paper route subscription contest to go to camp.mp3  
1946-11-02 Peg & Riley both run for park supervisor.mp3  
1947-02-01 Mr X - Riley switched as a baby.mp3  
1947-11-29 Thanksgiving with the Gillises.mp3  
1948-04-24 Spring fever.mp3  
1948-08-27 Riley's night job.mp3  
1949-02-25 Sneak preview of 'The Life of Riley' movie.mp3  
1949-11-25 Thanksgiving dinner with the boss.mp3  
1950-05-19 The electric company and Simon and Babs.mp3  
1950-05-26 Peg in a beauty contest.mp3

1951-05-04 Riley and the marriage certificate.mp3

1951-06-01 Riley and the ballet.mp3

## Line-Up, The

51-01-11 The Mad Bomber Case.mp3

51-03-27 The Lapinish Lighter-Upper Case.mp3

## Lone Ranger

1942-06-08 Lumber for the Railroad (Iron Spur Series).mp3

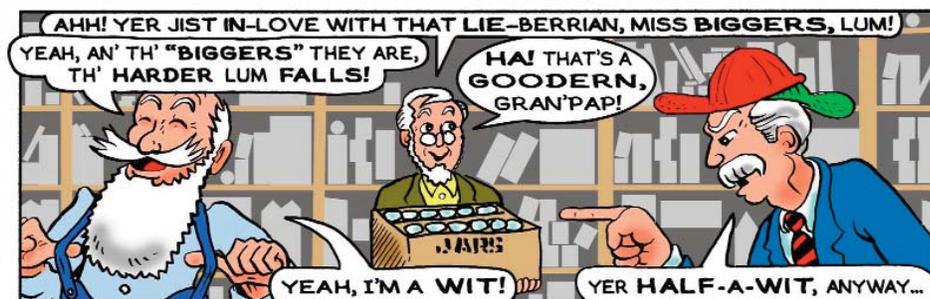
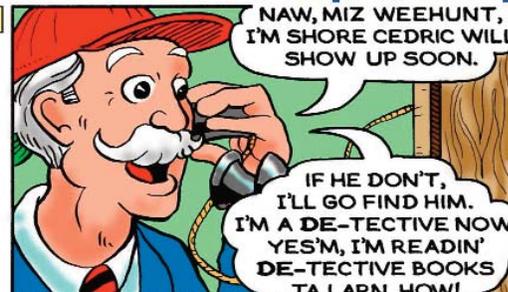
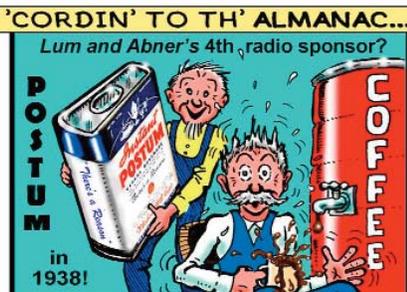
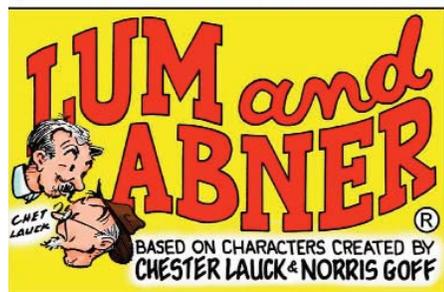
1942-06-10 The Wrong Redskin (Iron Spur Series).mp3

1942-06-12 Outlaws in War Paint (Iron Spur Series).mp3

1942-06-15 Race to Dry Creek (Iron Spur Series).mp3

1942-06-17 Ambush at Bright Rainbow (Iron Spur Series).mp3

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## Lone Ranger

1942-06-19 Mortgages Paid Off (Iron Spur Series).mp3  
1942-06-22 Badlands for Badmen (Iron Spur Series).mp3  
1942-06-24 Clouds Across the Moon (Iron Spur Series).mp3  
1942-06-26 Quicksand for a Gambler (Iron Spur Series).mp3  
1942-06-29 Trouble at the Canyon (Iron Spur Series).mp3  
1942-07-03 Surprise at Sunrise (Iron Spur Series).mp3  
1942-07-06 End of the Iron Spur (Iron Spur Series).mp3  
1947-03-03 Runaway Railroad.mp3  
1947-11-07 The Union Pacific Series - Part One.mp3  
1947-11-10 The Union Pacific Series - Part Two.mp3  
1947-11-12 The Union Pacific Series - Part Three.mp3  
1947-11-14 The Union Pacific Series - Part Four.mp3  
1948-11-01 The Flashlight Ring - Part One.mp3  
1948-11-03 The Flashlight Ring - Part Two.mp3

## Man From Homicide, The

51-07-09 Don Shelberger Murder.mp3  
51-07-16 Old Man Kelso.mp3

## Mr And Mr North

53-12-29 The Witness.wav  
43-09-22 The Contagious Confession.wav  
44-08-05 Pam Keeps Out Of Trouble (Mystery Plhse).wav  
50-12-05 Who Killed Mr Stefano.wav  
52-02-12 The Premature Corpse.wav  
53-12-22 Background For Murder.wav  
54-02-23 Winter Honeymoon.wav  
xx-xx-xx Murder For Sale.wav

## Nick Carter

1943-09-27 Glass Coffin.mp3  
1943-10-18 State's Prison Evidence.mp3  
1943-11-10 Drug Ring Murder.mp3  
1943-11-17 Substitute Bride.mp3  
1944-04-01 Professor's Secret.mp3  
1946-04-02 Eight Records of Death.mp3  
1946-04-09 COT Disappearing Corpse.mp3  
1946-05-28 COT Demented Daughter.mp3  
1946-06-04 COT Dictaphone Murder.mp3  
1947-12-07 COT Exploded Alibi.mp3  
1947-12-28 COT Missing Street.mp3  
1948-01-04 COT Devil's Left Eye.mp3  
1948-03-14 COT Last Old Timer.mp3  
1948-03-21 COT Magic Rope.mp3  
1948-04-04 COT Star of Evil.mp3  
1949-12-25 COT Phantom Shoplifter.mp3

## Night Watch

54-05-03 Glass Breaker.mp3  
54-07-10 Hammer 211.mp3

## Our Land Be Bright

1948 Pgm #10 You and Your Ballot w Robert Montgomery (C).wav  
1948 Pgm #11 Men of Tomorrow w Abbott and Costello (C).mp3  
1948 Pgm #12 Voices in the Dark (C).wav  
1948 Pgm #13 Play Ball w Bob Hope (C).wav  
1948 Pgm #2 No Vacancies w Joan Fontaine.wav  
1948 Pgm #3 Program for Peace w Herbert Marshall (C).wav  
1948 Pgm #4 Little Red School House w Adolph Menjou (C).wav  
1948 Pgm #5 Legislative Forum w Brian Aherne (C).wav  
1948 Pgm #6 Win the Peace w Jack Carson (C).wav  
1948 Pgm #7 Veterans At Work w Jack Carson (C).wav  
1948 Pgm #8 Religion - War and Peace w Madeleine Carroll (C).wav

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**OLBB**

1948 Pgm #9 For Those Who Served w Herbert Marshall (C).wav

**Offical Detective**

56-02-03 Butcher Shop Murder.mp3

**Our Miss Brooks**

1948-11-21 The Model School Teacher.mp3  
1949-02-13 Stretch the Basketball Star.mp3  
1949-05-01 Walter v Stretch Grudge Match.mp3  
1949-05-22 Peanuts, the Great Dane.mp3  
1949-05-29 Arguments, Arguments!.mp3  
1949-07-10 The Telegram.mp3  
1949-07-24 Mrs Davis' Cookies.mp3  
1949-08-07 Heat Wave.mp3  
1949-09-25 Conklin Causes a Fight.mp3  
1949-12-11 Game at Clay City.mp3  
1949-12-18 A Letter to Santa.mp3  
1950-01-01 Babysitting on New Year's Eve.mp3  
1950-01-22 Professorship at State U.mp3  
1950-02-05 Miss Enright's Dinner.mp3  
1950-02-19 Valentine's Day Date.mp3  
1950-05-07 Boynton's Barbecue.mp3  
1950-05-14 Mr Boynton's Parents.mp3  
1950-10-01 Measles Diagnosis.mp3  
1955-08-21 Who's Going Where.mp3  
1955-09-18 Oo-Oo-Me-Me-Tocoludi-Gucci-Mo-O-Moo.mp3

**Phil Harris & Alice Faye**

1952-04-13 Alice's Easter Dress.mp3  
1952-04-20 Alices' Old Boyfriend, George Henderson.mp3  
1952-04-27 Phil is Directed to Fire His Band.mp3  
1952-05-04 Helping Alice with Spring Cleaning.mp3  
1952-05-11 The Harris Kids on TV.mp3  
1952-05-18 Julius is Missing.mp3  
1952-05-25 Alice's Surprise Party for Mr. Scott.mp3  
1952-10-05 Hotel Harris.mp3

1952-10-12 The Stolen US Mail.mp3  
1952-10-19 Phil the Television Star.mp3  
1952-10-26 Baby Alice's First Date.mp3  
1952-11-02 Phil Helps Get Out the Vote.mp3  
1952-11-09 Surprise Party for Phil.mp3  
1952-11-16 Alice Buys a Business.mp3  
1952-11-23 The Football Tickets.mp3  
1952-11-30 Elliot's Girlfriend's Name is on Phil's Chest.mp3  
1952-12-07 Julius is in Jail.mp3  
1952-12-14 An Elephant for Mr Scott.mp3  
1952-12-21 Women's Club Santa Claus.mp3  
1952-12-28 New Year's Eve Party at the Har-rises.mp3

**Police Blotter**

56-xx-xx Homicide By Hurricane.mp3  
Somebody Knows 50-08-24 The Black Dahlia.mp3  
55-xx-xx Body Found In A Plastic Bag.mp3

**Treasury Agent**

47-08-11 The Case Of The Faithful Wife.mp3

**Twenty-First Precinct**

56-06-28 Abandoned Baby.mp3

**Under Arrest**

49-05-08 Mrs. Mollison's Handbag.mp3

**Unit 88**

57-11-01 First Call - Attempted Suicide.mp3

**Voice of The Army**

Pgm #231 Red Points (C).wav  
Pgm #232 Time Runs Out (C).wav  
Pgm #253 Independence Day (C).wav  
Pgm #254 They'll Always Remember (C).wav  
Pgm #257 Someone to Watch Over Me (C).wav  
Pgm #258 The Broken Strands (C).wav  
55-10-17 The Chesapeake Fraud Matter 1.5.mp3

**Yours Truly Johnny Dollar**

55-10-18 The Chesapeake Fraud Matter 2.5.mp3  
YTJD 55-10-19 The Chesapeake Fraud Matter 3.5.mp3

## **Yours Truly Johnny Dollar**

55-10-20 The Chesapeake Fraud Matter 4.5.mp3  
55-10-21 The Chesapeake Fraud Matter 5.5.mp3  
55-10-24 The Alvin Summers Matter 1.5.mp3  
55-10-25 The Alvin Summers Matter 2.5.mp3  
55-10-26 The Alvin Summers Matter 3.5.mp3  
55-10-27 The Alvin Summers Matter 4.5.mp3  
55-10-28 The Alvin Summers Matter 5.5.mp3  
55-10-31 The Valentine Matter 1.5.mp3  
55-11-01 The Valentine Matter 2.5.mp3  
55-11-02 The Valentine Matter 3.5.mp3  
55-11-03 The Valentine Matter 4.5.mp3  
55-11-04 The Valentine Matter 5.5.mp3  
55-11-14 The Broderick Matter 1.5.mp3  
55-11-15 The Broderick Matter 2.5.mp3  
55-11-16 The Broderick Matter 3.5.mp3  
55-11-17 The Broderick Matter 4.5.mp3  
55-11-18 The Broderick Matter 5.5.mp3  
56-02-27 The Fathom Five Matter 1.5.mp3  
56-02-28 The Fathom Five Matter 2.5.mp3  
56-02-29 The Fathom Five Matter 3.5.mp3  
56-03-01 The Fathom Five Matter 4.5.mp3  
56-03-02 The Fathom Five Matter 5.5.mp3  
56-03-26 The LaMarr Matter 1.5.mp3  
56-03-27 The LaMarr Matter 2.5.mp3  
56-03-28 The LaMarr Matter 3.5.mp3  
56-03-29 The LaMarr Matter 4.5.mp3  
56-03-30 The LaMarr Matter 5.5.mp3  
56-07-23 The Open Town Matter 1.5.mp3  
56-07-24 The Open Town Matter 2.5.mp3  
56-07-25 The Open Town Matter 3.5.mp3  
56-07-26 The Open Town Matter 4.5.mp3  
56-07-27 The Open Town Matter 5.5.mp3  
56-08-24 The Kranesburg Matter 1.6.mp3  
56-08-27 The Kranesburg Matter 2.6.mp3  
56-08-28 The Kranesburg Matter 3.6.mp3  
56-08-29 The Kranesburg Matter 4.6.mp3  
56-08-30 The Kranesburg Matter 5.6.mp3  
56-08-31 The Kranesburg Matter 6.6.mp3  
56-11-18 The Markham Matter.mp3  
56-11-25 The Royal Street Matter.mp3  
56-12-16 The Rasmussen Matter.mp3  
56-12-20 The Red Mystery Matter.mp3



**EVERY-  
BODY  
COMES  
TO RICK'S  
PLACE!**

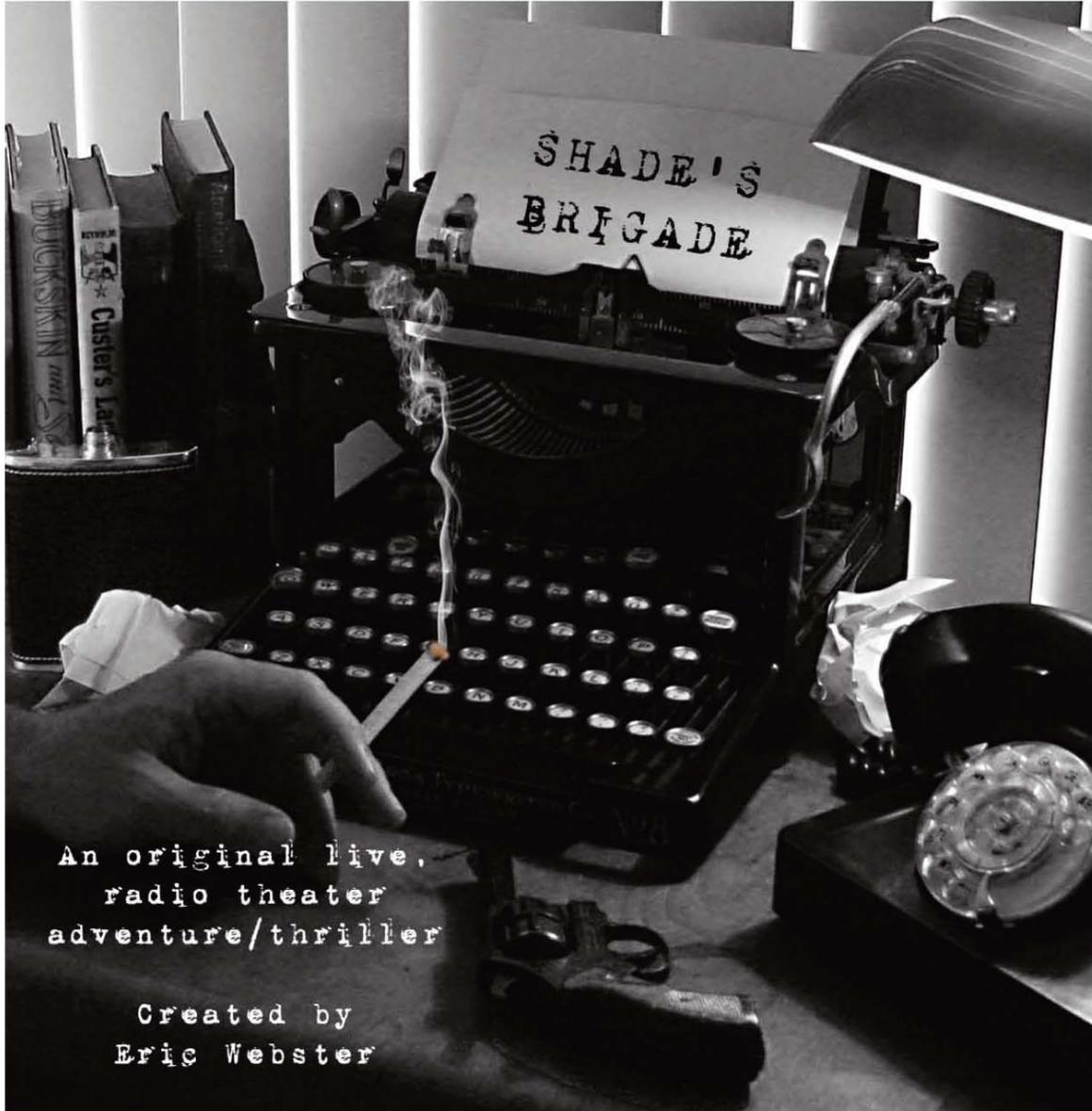
Everyone who is on the internet and has email needs to take a quick few seconds and click on this link: [www.RicksPlace.info](http://www.RicksPlace.info) and sign up. It's absolutely free. Rick's Place, named after the upscale nightclub and gambling den in Casablanca (1942), is a newsgroup that started back in January, providing the latest news about conventions, comics, books, movies, old-time radio and anything in between. This has proven to be a valuable vehicle that delivers pertinent information and items of interest to the membership. The discussion group has, in past issues, discovered that the Asheville Western Film Festival was recently cancelled due to a disagreement with the convention management and the hotel, new DVD releases, and recent old-time radio findings. Over 2,000 people have subscribed already, according to Dave, the man in charge, and an average of two additional people subscribe every day. "What I would like to see is more discussions about old-time radio," he explained. So take a moment and subscribe at [www.RicksPlace.info](http://www.RicksPlace.info). If you do not like what you read, you can always unsubscribe.





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