

OTRR OLD RADIO TIMES

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David Andrews: Kansas City's Beloved Emcee Ryan Ellett

You'd be forgiven for thinking a program entitled *David Andrews and the Night People* was a creepy broadcast of chilling tales or gruesome crime stories. Rather, it was a beloved late night call in show hosted by David Andrews between 1960 and 1972 on Kansas City's KMBC (later KMBZ). This show, however, was just the cap to a thirty-year broadcasting career that began in 1942 at the height of radio's Golden Age.

David Andrews, as he was known throughout his professional career, was born George Cirotto on September 28, 1921 in New York City. There he attended Haaren High School, a midtown Manhattan secondary school that was closed down in the late 1970s. As a teenager Andrews felt called to entertain and earned roles in various school plays and musicals which was not surprising as his parents and two older brothers also had musical backgrounds.

After graduating from Haaren High, Andrews was hired for a job with the Postal Telegraph Company, the second largest such enterprise in the country after Western Union (with which it merged in the 1940s). He grew weary of the work and decided to join the Civilian Conservation Corps., the news of which was less than thrilling to his parents. During his service time with the CCC Andrews was posted in Boville, ID.



David Andrews, ca. 1945

His time with the Corps. ended and Andrews returned to New York City where he got a job with the Platt-Forbes Advertising Agency. Little did David Andrews know that this job would indirectly lead to a lifelong career just a few years later. After eighteen months with Platt-Forbes Andrews enlisted with the Army Air Corps but ended up at Fort Jackson in South Carolina with an infantry training unit. Upon volunteering for gas warfare school Andrews found himself in the hospital after an accident in a gas-recognition chamber. His stay was exasperated by complications from pneumonia.

While Andrews was recuperating in the hospital his unit was shipped out to Salina, KS. After his release Andrew rejoined the unit and promptly received a disability discharge. The central Kansas town of Salina was a far cry from his New York City home but it became a much more palatable place to consider settling down when he met Loretta Beck, a local girl who started dating him and subsequently married in 1942. Looking to start a family but without any obvious job prospects, Andrews applied with H. D. Lee Co., a local company that was looking to hire someone for their advertising department. Drawing on his previous experience with Platt-Forbes, David applied and was quickly brought on board to work on both the company's radio and newspaper advertising campaigns.

In the process of meeting with the manager of Salina's KSAL to buy some air time, he ended up being offered a position with the station which he accepted in January 1944. Sensing this could be an opportunity for bigger things and a chance to get back to New York, Andrews arranged a meeting with a Kansas City representative of his former employer Platt-Forbes. He made the nearly 200 mile drive from Salina to Kansas City and while meeting with Platt-Forbes was also talked into auditioning with KMBC, Kansas City's CBS outlet.

Andrews' stay at KSAL was brief; before any New York offices had a chance to snap up the talented Andrews, KMBC program manager Rod Cupp – who himself had only recently come on board at the station – immediately hired him in May 1944 and instead of placing him in advertising sales where he had some experience David Andrews quickly found himself on the air variously as an announcer, emcee, singer, and actor.

An early series on which Andrews was placed was *Of Health and Happiness*, a weekly feature which debuted in 1941 that was produced in cooperation with the Jackson County (Kansas City, MO) Medical Society. It covered public health topics of interest with such segments as "Help Save a Heart," "Facts About Buerger's Disease," and "Young Men in White."

Andrews showed off some acting chops as an actor on KMBC's weekly *American Story*, which



Cesar Romero appeared on an episode of *The American Story* during a stop in Kansas City. To the left is producer, director, and writer Gene Dennis.

was billed as "dramatized stories of fighting men and the men and women on the production lines." Sponsored by the Aircraft Accessories Corp. and the Hecules Powder Co., the series featured the music of P. Hans Flath with a mixed chorus of eight singers and was directed and written by Gene Dennis leading a usual cast of five actors.



The American Story at KMBC studios.

David Andrews was placed as an emcee on *Brush Creek Follies*, KMBC's Saturday night broadcast that was Kansas City's version of the barn dance shows so popular across the country. Used to highlight the diverse talent pool that Arthur B. Church had assembled at his station, *Brush Creek Follies* became a radio institution in the region that broadcast well into the 1950s, even making the switch to television. In addition to emceeing the program Andrews occasionally is noted to have taken lead vocals on an up-tempo tune.



Brush Creek Follies broadcast

By 1948 Andrews had been assigned to work with Caroline Ellis on her *The Happy Home* homemaker program. Ellis, a veteran broadcaster at KMBC since 1932, had reached the heights of radio when her show *Caroline's Golden Store* was sponsored by General Mills over NBC Red for 13 weeks in 1939. It aired until the summer of 1940 on CBS after that initial run before being cancelled. After returning to Kansas City Ellis returned to more straight forward homemaking radio. Andrews engaged in dialog with her about daily topics of her choice, be it baking, home economy, or current events. Similarly, he also enjoyed roles on *The Joanne Taylor Show*, a program originally created by Ellis in 1932 but taken over by other hostesses in the mid-1930s. Sponsored by John Taylor's Dry Goods stores, Joanne Taylor and an assorted cast of supporting characters (including Andrews) sold the audience on various goods being promoted in the store during a particular week.

Andrews' most famous series of the old-time radio era was a breakfast-time show called *Rhymaline* (sometimes *Rhym-a-line*) *Time*. Premiering on KMBC in 1945, *Rhymaline Time* was sponsored by Katz Drug Company for much of its run into the mid-1950s. The upbeat program that verged on zany at times, was built around the premise of listeners sending in song requests, but with a catch: the requests had to be in the form of rhymes. Winners were chosen from the contributors and awarded diplomas and cash prizes. By 1952 the program was receiving over 1,000 letter per week. Initially airing for fifteen minutes five days a week, within its first year *Rhymaline Time* was expanded to thirty minutes six days per week. By the end of the decade it had increased again to the unusual length of 45 minutes. Andrews both wrote and emceed the program. *Rhymaline Time* also featured Harry Jenks' melodious piano and organ work, the Tune Chasers, one of KMBC's many musical ensembles, and tenor Ted Ross.



Harry Jenks (left) and David Andrews (right) on *Rhymaline Time*.

KMBC was sold to Cook Paint and Varnish around 1955 and it's very difficult to follow the careers of so many of the station's talented artists after that point. Several, such as Caroline Ellis and the Texas Rangers seem to either retired or moved on to other broadcasting opportunities at that point. David Andrews, however, is one of the few who is known to have stayed with the station. His late night show

mentioned at the beginning, *David Andrews and the Night People*, still occasionally evokes a pleasant memory from Kansas City locals even though it left the air in the early 1970s. His post-KMBC (KMBZ) years remain a mystery at this time. George "David Andrews" Cirotto died August 7, 2010 at the age of 88 and was interred at the Mount Olivet Mausoleum in Kansas City.

RHYME-A-LINE TIME

**With David Andrews, Harry Jenks,
Fran Mahaney**

Writer: David Andrews

Producer-Director: Fran Heyser

30 mins., Mon.-Fri., 7:45 a.m.

KATZ DRUG CO.

KMBC, Kansas City

This one rates a bit different on the morning listening schedule, pretty much wrapped around David Andrews of the KMBC staff. Basic idea is to have listeners write in song requests in rhyme form, but several embellishments are added along the way. Listener gets a buck if song around which he has rhymed his request is used on the air, and the music is furnished live by Harry Jenks at the piano or organ or by Irish Mahaney, baritone of the Texas Rangers, vocally.

Andrews tosses in a good deal of banter with Jenks and Mahaney, with assorted bits about the weather, time and other pertinent daily info and good-natured kidding with the listeners. Commercials are standard plugs for drug products being pushed by the Katz drug chain.

Show maintains a respectable Hooper even against competition such as the Breakfast Club which bisects it on the rival net, and has been on the air something over a year. It's good for more than 400 rhyme letters per week, with \$20 or \$25 going out in listener awards.

Half hour is boosted noticeably by the calibre of music put out by Jenks and Mahaney, who hit the song roster anywhere from light classical to popular and western. *Quin.*

Available!

Rhymaline Time, featuring emcee David Andrews, pianist Harry Jenks and KMBC-KFRM's celebrated Tune Chasers, is one of the Heart of America's favorite



morning broadcasts. Heard each weekday morning from 7:30 to 8:15, Rhymaline Time is a musical-comedy program that pulls more mail than any other current "Team" feature.

Satisfied sponsors have included, among others, Katz Drug Company, Land-Sharp Motors, Jones Store, and Continental Pharmaceutical Corp.

Contact us, or any Free & Peters "Colonel" for availabilities!

KMBC
of Kansas City

KFRM
for Rural Kansas

Victorian Studies in Scarlet

Larry Maupin

In an earlier post on the OTRR groups.io site about crimes in Victorian England I mentioned several noteworthy cases in addition to that of Jack the Ripper. All of those other cases first came to my attention years ago when I read Richard Altick's *Victorian Studies in Scarlet: Murder and Manners in the Age of Victoria* (New York: W.W. Norton & Company, 1970). For most if not all of the cases covered in the book, Altick's primary source was the *Notable British Trials* series. Professor Altick's book is written in flawless English, is meticulously researched, and completely absorbing. Anyone interested enough in the subject to read it can probably obtain a copy from a local library via an inter-library loan or acquire one online.

In this post, in addition to acknowledging Altick's book as an indispensable source for the student of famous 19th-century British murders, I would like to mention his treatment of the few cases I alluded to in the aforementioned post. In his chapter on the murderer Thomas Neill Cream entitled "Poison By Pen and Pill" [1892] (p.258), Altick sketches the adjacent neighborhoods of Cream's misdeeds and those of Jack the Ripper: He writes "The portion of Cream's story which engages us belongs to London, the night London of the fashionable demimonde, and the locale of Michael Sadleir's famous novel *Forlorn Sunset* . . . Socially it is a cut, but only a cut, above the Whitechapel environment of Jack the Ripper with its festering, sinister slums and last-ditch drabs and their pimps. The setting is the promenades and bars of certain London theaters and music halls, for decades the notorious haunts of prostitutes on the prowl, and the pavements outside, and, most of all, the lodging houses and overnight 'hotels' at the southern end of Waterloo Bridge where the women took their pickups."

I also alluded to the "Red Barn" murder in my notes on Jack the Ripper. Altick has much to say about that case, including the following (pp. 28-30): "The second of the great pre-Victorian cases was the Red Barn murder of 1827. The victim was Maria Marten (or Martin), daughter of a mole-catcher at Polestead, Suffolk. She was last seen

alive in the company of William Corder, who appears to have indulged in an ungovernable propensity for forming intimate connexions [archaic spelling] with females." Maria soon disappeared, and Corder reported that she had gone to Yarmouth, and later that she was "alive and well on the Isle of Wight." None of this was true, but most people apparently believed him. Then in the autumn of that year, Maria's mother had three separate dreams in which she envisioned her lying dead and buried in the aforementioned red barn in Suffolk. Corder was tried at the Polstead Cherry Fair, and "It was estimated that two hundred thousand people came to witness the event, some from fifty miles' distance" (p.30).

The other cases I mentioned which are covered in Altick's book are those of William Palmer and Henry Wainwright. The chapter dealing with Palmer is entitled "Trust Not the Physician" (pp.146-174), and is subtitled "William Palmer, 1856;" "Thomas Smethurst, 1859;" and "Edward Pritchard, 1865." All three of these gentlemen poisoned their victims.

The chapter on Thomas Wainwright is delightfully entitled "A Spin Across London Bridge (pp.210-219). It is remarkable that wife-murderer Wainwright seemed to be a genial and likable enough man unless provoked, and one detects a certain sympathy in Professor Altick's treatment.

There are at least two other cases in the book that I hope to write summaries of before I run out of material on this topic and am forced to move on to something else. One is that of William Burke and William Hare, grave robbers and murderers whom Altick refers to as "resurrectionists" in his coverage beginning on page 31. There is an episode of "Suspense" dealing with this case to which I will allude when I cover it.

The other is dealt with in a chapter entitled "Henry James's Perfect Case" (pp.176ff), and the most interesting fact about it is that it was the subject of a movie entitled *Madeleine*, which was released in 1950 and therefore falls within the time frame spanned by The Golden Age of Radio. In real life and in the movie, Madeleine Smith found herself needing to dispose of an "inconvenient lover," with dire results.

This report is one of seven that I have recently compiled on the subject of "Victorian Studies in Scarlet." One or more may appear here in the future.

The Shadow and Dwight Fuhro Martin Grams

Among our friendly neighbors of the North is Dwight Fuhro, a collector of all things related to the pulp magazine and radio program, *The Shadow*. To refer to Dwight as a serious collector is an understatement. His collection focusing on rare *Shadow* items has become an obsession (in a good way) and his passion allows for the highest grade of quality in any private collection I can think of. His passion takes him all over North America (including the pulp conventions I have described in the past) to acquire these rare finds.



Goodrich Advertisements of *The Shadow* radio show.

"I was first introduced to *The Shadow* through the pulps in 2002," Dwight explained. "I quickly determined that I was going to embark in not only putting together a complete *Shadow* pulp run, but the highest grade one in existence. Today I have completed this and need only a handful of upgrades including still needing a sharp issue number one. Well, collecting the pulps then led to wanting to acquire other rare *Shadow* radio, pulp, and movie related collectibles. I have been very fortunate in acquiring many rare *Shadow* items from Street & Smith, Blue Coal (the product of the D.L.&W and Glen Alden Coal Company), Carey Salt, Goodrich Silvertown Tires and others."

A few of his favorite *Shadow* collectibles include two original *Shadow* pulp paintings of "The Creeping Death" and "The Third Skull," both used for the covers of *The Shadow* magazine.

Dwight is the proud possessor of Walter Gibson's personal *Shadow* Salesman Book (promoting the *Shadow* pulps, radio, films etc.). The book was given as a birthday present to Arthur Emerson, a close personal friend of Walter Gibson back in the 1940's. It contains 48 pages of rare, original *Shadow* promotional contacts and promotional information, original newspaper ads, *Shadow* promotional deals & correspondence with various companies (Macy's, the Police Department), etc.



A few pieces of Dwight's archival collection.

Interesting Trivia

The 1939 Christmas season opened the doors for promotion in New York City when R.H. Macy's in New York made *The Shadow* a feature of its Christmas Toyland. A man dressed in cloak and mask awed and delighted thousands of children and parents in Macy's "Radio Televisionland" (titled appropriately since the parade was first televised in 1939). Macy's even planned to make a huge "Shadow" balloon for the 1939 Thanksgiving Day parade, but verification with department store records verifies that plans for it fell through.

Dwight's collectible piece, along with department store records courtesy of Macy's, helped verify the correct calendar year of 1939. For a short while, there was some debate as to what calendar year this event was done because one booklet in a Radio Spirits *Shadow* collection inaccurately claimed *The Shadow* was featured in the 1941 Macy's Thanksgiving Day parade. Dwight helped pinpoint the correct year and records at Macy's substantiated that fact. (There could

have been two years, but nothing has been found to verify 1941.)



A few pieces of Dwight's archival collection.

The same book also contains four original and rare Shadow signs: "The Weird Avenger of Crime" cardboard sign from 1933, the huge "Shadow's Justice" fold-out poster from 1933, the only known example of "The Shadow Goodrich Silvertown Tire" advertising cardboard sign from 1938-39, and another Shadow pulp advertising cardboard sign from 1933.

"I have acquired a total of 12 Shadow advertising signs from the 1930's and 40's," Dwight explains with pride. "My favorites are my Blue Coal Shadow silkscreen advertising sign (18" x 24") which is pictured on the back of Martin's fabulous Shadow radio book. I also enjoy have two 18" x 34" Shadow trolley signs from 1932 and 1934."



Dwight recently just picked up Blue Coal promotional manuals from 1932 and 1934 that correspond directly with the two Trolley Car display ads/signs. It is believed the promotional manuals are the only ones known to exist in collector hands.

"I also recently acquired the only known Blue Coal Shadow Gum," Dwight continued. "I have a near mint example of the Shadow board game from 1940, a near mint example of The Shadow Blue Coal cape and the 1940 Street & Smith Shadow children's costume complete with the only known original box. I also have the only known example of The Shadow stationery in the original cellophane from 1940."



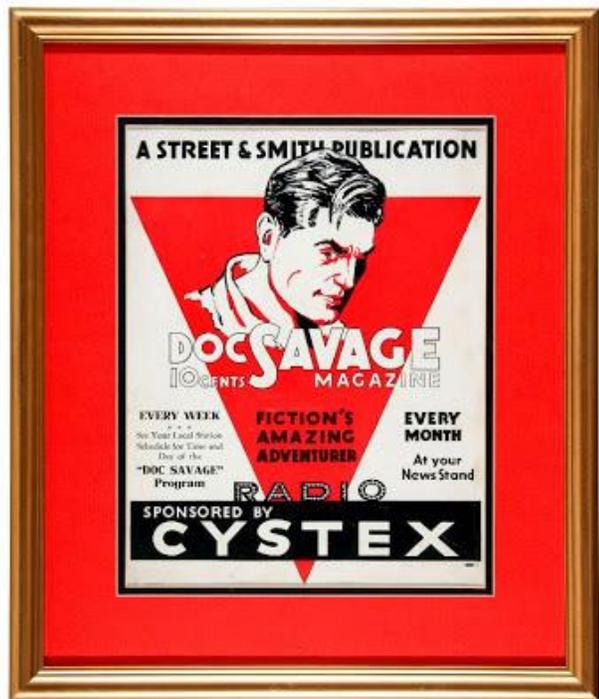
Shadow collector rings.

Fuhro is the proud possessor of complete sets of the Blue Coal and Carey Salt rings, Shadow Lapel Pin, and Shadow Glow in the Dark button, all with the original card and mailers. Dwight has arranged for most of his treasures to be professionally framed.

Other treasures in his collection include the 1934 Shadow wooden stamper, two rare Shadow postcards from 1931, a number of rare Shadow buttons (some with the original cards), all of the known stickers from the 30's, and dozens of mint matchbooks used to promote *The Shadow* radio program.

In the summer of 1945 *The Shadow* graced the inside and outside of matchbooks. Matches were an obvious giveaway and always accepted by customers when offered free with deliveries of their coal orders. The matchbooks were velvet smooth and sold to Blue Coal dealers in multiples of 500. The price was \$3.00

per thousand if the dealer wanted his name, address and phone number printed on them.



A vintage advertisement for Doc Savage on radio, purchased from Hake's.

To promote the matchbooks, a marketing tie-in was featured in the broadcast of September 9, 1945, titled "The Shadow in Danger." The story concerned the theft of \$8,000 from the police fund and jeopardized Commissioner Weston's reputation in an apparent ghost yarn. Cardona was held on suspicion of larceny when the funds for poor kids he withdrew from the bank vanished before he arrived at the police station. Lamont and Margot, victims of a similar robbery, suspect a stranger on the streets asking for a light is hypnotizing people so he can pick their pockets. When the Commissioner's assistant, Muriel, is found dead in a hotel room with Cardona's gun, and a matchbook bearing an image of The Shadow (shown cloaked and from behind) is found on the scene, Weston blames the series of crimes on The Shadow.

LAMONT: That's the angle I can't figure.

MARGOT: Will chewing on that package of matches help you? Want to get sulfur poisoning?

LAMONT: Huh? I didn't realize I was doing it, Margot. By the way, how do you like the design on the inside cover? I just had them printed.

MARGOT: The figure of a man almost hidden by shadows. Are you anxious to let people know who the Shadow is?

LAMONT: You know I'm not.

MARGOT: Then, why advertise yourself on the inside of match covers? Suppose somebody looks like a shadow to me. I think it's dangerous.

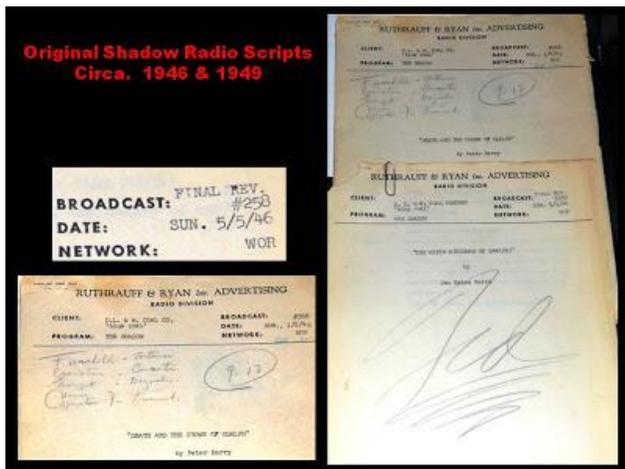
Discovering Weston is blaming The Shadow, Lamont realizes the newly-printed matchbooks may cause similar problems in the future so he tosses them all into a fire. He places an editorial in the newspaper to rout out the pickpocket and then makes arrangements for Margot to bring the police to an abandoned warehouse on River Street where the confrontation gets ugly. Cardona has been beaten horribly, and the pickpocket, Paul, attempts to eliminate The Shadow by turning out the lights and finding the outline of the invisible avenger. Moments after learning Cardona and The Shadow were not involved and now forced to defend himself, Commissioner Weston fires two shots in rapid succession, and Paul drops dead.



Blue Coal Salesman Book and green Trolley Car sign.

Dwight also owns original tickets for the general public to redeem at the Mutual Longacre Theater in New York, where many of *The Shadow* radio broadcasts originated. Attendees also received a theater program guide promoting the sponsor's product and a cast list for that day's broadcasts.

"I am still on the hunt and will pay record prices for other original Shadow pulp paintings, rare Shadow posters/signs, any of the signs that are in the Shadow Salesman book as I do not want to take them out of the book," Dwight explained. "Rare items such as The Shadow gun and holster, The Shadow disguise kit, The Shadow Tect-o-lite, The Shadow flashlight, The Shadow sheet music, Displays promoting The Shadow character (Street & Smith, Powerhouse Candy, Blue Coal, Goodrich Silvertown, etc.), a sharp copy of The Shadow issue #1, or a complete high grade Shadow pulp run and other rare items, even some that I already have."



Original radio scripts for *The Shadow*.

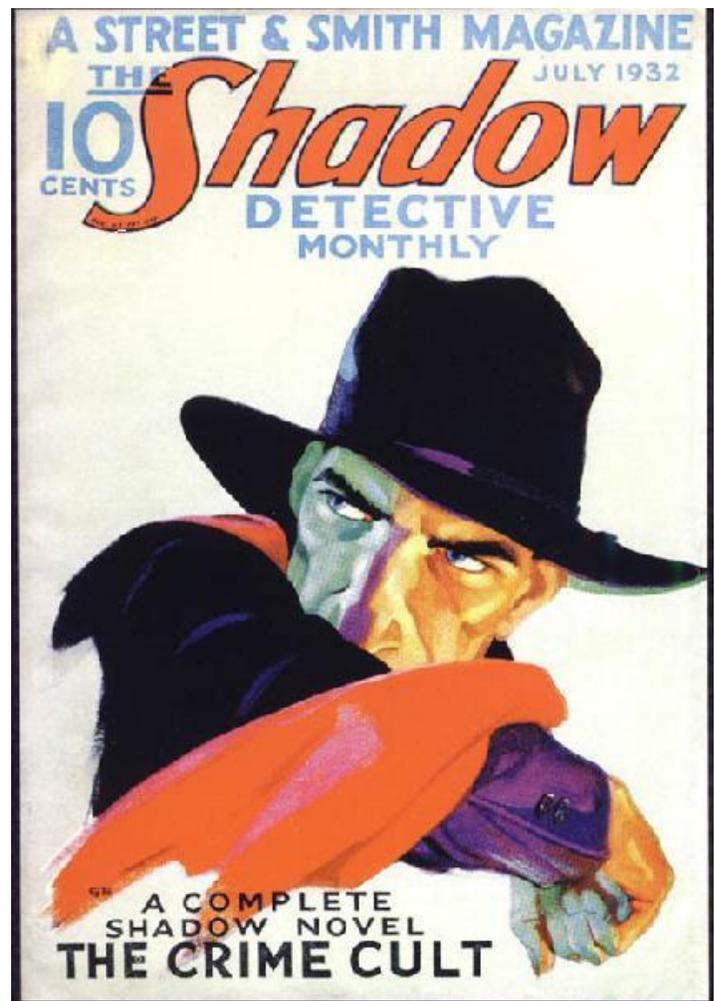
Just recently Dwight came across a rare advertisement (I think it is a trolley car sign) that features The Shadow, but is really promoting *Boston Blackie*. Various artists reusing signs from one radio program for another is not common... but have been found before. But this one is unusual and worth a peak.



I have often gone by the adage that how much money someone has is never impressive but what they did to make that money, can be impressive. Folks with super large collections are not always

impressive but the quality of the displays... in this case, Dwight's collection... is impressive. If you ever come across any rare *Shadow* merchandise, especially high quality originals, give Dwight a call or drop him an e-mail. He's always on the lookout for additional items to add to his collection. His info is listed below.

Dwight Fuhro
dwightfu@yahoo.com
 306-531-2211
 306-545-5460
www.theshadow.ca



DIY: Producing for Beginners

Do It Yourself Radio Theater, Part 2

A series of articles by Joseph Kessler Adams

In an old episode of Rocky & Bullwinkle, Rocky asked the moose “What does a Producer produce?”

Bullwinkle looked confused for a moment (which he was always doing) and said, “A Producer produces money.”

If you look at a lot of television or films, you may agree. But a radio production unit consists of several roles:

Producer - putting the crew together egos, rights, royalties, counseling, cheer leading, credits, leadership, and respect, as needed.

Production Assistant (PA) – filling in gaps between the members of the production team, the studio, and tracking the details of each show.

Writer - Original or Adaptations, the one who puts the words on paper for the other members of the team execute.

Director - Orchestrating cast and production elements to a final show with a responsibility for pace, dramatic (or comedic build), motivating actors, and sitting through the post-production process for a final mix.

Sound Effects Technician - Creating whole worlds with recorded and manually generated life sound effects with equipment often improvised from surprising sources.

Music Director – Possibly a composer, but responsible for providing Themes, Beds, Stings, and Transitions to suit and support the series from whatever sources are appropriate, including new compositions.

Engineer - The technician who may already run a studio for music demos or commercials, or who may turn laptop and an empty room into a whole radio drama production environment.

Actors - It may offend actors to be the last listed, but life is full of disappointments. These are the

people your audience will depend on to take them to the location and live out the drama – before the listener’s very ears.



Assigning parts at the first reading of the script.

From the years when my partners and I did radio training workshops and several dozen fully produced shows for distribution, we found out differently. For this installment, we will focus on the role of the Producer.

The Producer’s Role

A producer’s job is to know everyone else’s job. That doesn’t mean the producer can do the job better than anyone else, but they know when someone is goofing and not doing their job. If you are going to do a new series of shows, you will need a producer. You may be trapped being the producer.

Being a writer is great fun. Being a director can be great fun. Even doing the sound effects can be great fun. Being a producer is not fun. Everybody with a problem goes to the producer. People will get mad at you. People will tell stories about you. People who were friends may stop being your friends, but people you never expected to be able to stay in the same room with become the people you know you can trust to do the job – and they know they will be able to count on you. You will find new friends.

A new producer will get his or her feelings hurt, become more frustrated at having a vision of the wonderful show they wanted to produce versus the show that was actually presented to its audience. Most producers I have known would never wish being a producer on someone else – but they won’t stop producing.

Who Will Be the Producer?

Radio theater requires someone who is *willing* to be the producer; someone who is willing to make mistakes, to learn, and to do better next time. Their name may go on the show at the end, but that isn't enough of a reason to get the producer to stay. This person must have a willingness to teach, a willingness to give honest (but tactful) feedback, and to give a word of encouragement or even praise where it has been earned (even if you have to strain to find something nice to say).

Whoever takes the job of producer has to learn what *all* the jobs are, have some idea of the needs (and special jargon) of every job, and must also be willing to step back to let people make their mistakes. The producer helps everyone do better each time the crew steps up to the microphone.

The producer has to know what goes into doing all the jobs to identify when someone is sluffing off - not doing their job. Are they preventing the show from progressing because they aren't doing their job? Read the sections for all the other jobs to learn how to do your jobs. You will be called upon to solve problems and answer questions. You will be responsible for bring all of the elements to create "Your Show."

But when you do it right one time, you will find that it is so satisfying that you do not regret the six bad shows you did to get there.

Setting the Tone

A producer often gets the production going. Whether the work is done with a small group of enthusiastic amateurs or has the blessing of that mythical creature we call a "budget," getting the most out of the crew becomes your job. You have to prod the lazy into work, soothe the artists who have become lost torturing themselves, and to put a foot down when personality conflicts prevent the show from being done.

You will have to ask some questions that may feel like Little Henny Penny trying to figure out "who will help me [fill in the blank]?" Who will be the author? Who will be the director? Who will help me schedule a room to hold auditions? Who will set up the microphones? Who will make the home baked goodies for rehearsal? Who will make the copies of the scripts? Who will help me pass out scripts? Who will soothe the director who just

can't go on for another moment? Who will sweep the floor after everyone has gone home and the room has to be turned back over to its original purpose? Who will send out the publicity? Who will get the copies of the show to the stations that will carry your show over their airwaves and copies to everyone who participated in each show?

Some of these jobs will fall on you. You must be prepared for crisis after crisis. You must be prepared to have to fall back and improvise a new solution when an actor shows up drunk, someone can't perform in front of a microphone, or no one knows how to make the sound effect of a car riding over a gravel road.

Often the role of producer falls on the person who just wants to get a show done. That is who finds out who is available, where to find the script, what room you can use for recording, who has the skill to take raw tracks and edit out the mistakes for a seamless "perfect" performance. Sometimes the role of producer just falls on the shoulders of the person who is busy getting people together to do the show.

You must remember that no matter what, you are not allowed to be on the evening news as part of an arrest story.

The best training for radio theater is regular stage theater – particularly school theater and community theater. It could be the local drama group putting on a new production of the same plays everyone has seen in local theater groups for decades. It could be experience working for the local church play or a history pageant.

If you are very lucky you will be able to learn by being part of someone else's radio drama group. If you are not lucky you will have to do a lot of listening – to the shows you love to figure out what made them work, or to the shows that fail (to prevent your crew from making the same mistakes). You will seek out instructional videos on YouTube – from the Golden Age and contemporary from Britain, Canada, and other active radio producing countries. You will also seek out old books written as part of the training system during the Golden Age of radio.

If you do not have a radio drama group to learn from, you can get the same books that were once used to train the classic talent. These can be found in old book shops or on eBay. You can find some of them in PDF from the original texts - often for free on the internet and downloaded through archive.org. I have is my personal favorite from our days of "group"

producing: *Radio Directing* by Earle McGill. The best detailed instruction for writing, directing, acting, creating sound effects, choreographing actors around the microphone, and most of the “producing” jobs in one volume.

A great resource is found in OTRR’s collection “[Behind the Mike](#)” with first-hand accounts on the process as seen by the people performing on radio in the late 1930s. These also carry a lot of information on what it takes to be involved with all aspects of production. They put it all out there like they knew that one day you would come looking for it.

New production groups also have the added resources of dozens of hours of radio performers talking about their experience as actors, sound effects artists, music directors, and engineers from the Golden Age of Radio.

And there are books, classes, videos available on performing, recording, editing, and mixing shows.

The Co-Producer System

More than one producer, supporting each other, takes a turn as “the” producer for a show, but they discuss the decisions and the group learns from each other. It eases the pressure for each individual producer, improves the learning curve for the whole group, and gives the casts of different episodes a specific person to go to for problems in that particular show.

In the late 1970s when the idea of putting together our own productions began to plant itself in our ignorant little brains, we did exactly the same thing. We went looking for, and found, more than a dozen of these types of textbook and began to study them. We were lucky enough to have the talents of people like Arch Oboler, Ray Bradbury, Jim Jordan, Cliff Thorsness, and dozens of performers to learn from.

We were doing anthology episodes and the variety worked for the group. We went from science fiction to comedy to romance to westerns to historical drama. Every show had a distinctive flavor, but all of the producers were part of the production team. We found that we could put together a few people into a reading group to go through the radio theater textbooks as a group. Each person read a section and reported back to

the group what they had found to be the most important thing learned from that section of the book. It also trained us to work as a team before we started dealing with writers, directors, casts and technicians.

We also decided to take what we learned from those books to our group and co-produced a short series of plays. We traded off who was the producer and who got to help that person and get their hands dirty learning the jobs for each show. We did these shows with the help of a late night radio host who made the station recording equipment available to us – and these great rooms *designed* for recording sound – as the room where we could record. Later we found a guy who had been a hobby-recording engineer for years with his own room for recording in a secluded business park in Glendale, California.

Of the five or six people who became co-producers who *said* they wanted to do shows, two of us actually became producers. We considered ourselves lucky to wind up with two; Myself and the late David L. Krebs.

As a group we lucked into some great recording spaces, but we also had to improvise rooms in church basements, converted garages, and even one group member’s bedroom (the bed folded up on one wall gave enough room for chairs and the microphone in the center). We will cover more of that next time.

Every producer has to get his or her hands dirty. It’s necessary to get into the action of *real* production to learn, not just theory. As co-producers we were asked to fill in on another producer’s shows. We stepped into small roles when an actor had to be advanced to cover someone who didn’t show up. If the sound effects artist needed a second set of hands to put on shoes and make hands-in-shoes-on-a-table sounds like a cowboy walking across a saloon floor, then one of us stuck our hands in a pair of old boots to “walk” across a tabletop; we did it. The engineer may have had to leave suddenly of a sick kid, so one of us needed to step up to record the program. Or grab a space to leave a loaned space clean. Which we did.

We learned to wear a dozen hats and trade them back and forth at a moment’s notice. We learned to produce.

And it served us well.

DIY: Producing for Beginners by Joe Adams will be finished next issue.

Purchasing Groups

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

Ted Davenport Purchasing Group:
Contact Ted at tedotr@sbcglobal.net
Dues: 25\$ per month for 5 hours of both circulating and uncirculating material.

Doug Hopkinson Purchasing Group:
Contact Doug at auditorium117@gmail.com
Dues: 25\$ per month for 5 hours of drama/comedy programming; 10\$ per month for 2.5 hours of musical/variety programming; \$30 for all 7.5 hours.

Visit Our Blog

Another little-known resource for the Old Time Radio Researchers is our blog, found [here](#). It was dormant after the death of Jim Beshires but in recent months we have reactivated it. Please subscribe to be automatically notified of new posts.

A Reminder

The Old Time Radio Researchers online library remains one of the most valuable sources of downloadable OTR programs available freely to the wider public. Many newer members appear unfamiliar with this resource. [Visit here!](#)

Support the *Old Radio Times*

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

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

Wistful Vistas

From the Editor's Desk
Ryan Ellett

Those of us who have to trudge through long, dark, cold winters every year are noticing days getting a bit longer and the bite of mid-winter winds being replaced by warm breezes. Spring is here (or will be soon) by the time you read these pages.

Besides the weather, how the world has changed since we came together in the last issue! Many in the United States and around the world have been under some level of stay-at-home orders due to the Covid-19 outbreak. Hopefully you and your loved ones have stayed safe throughout this trying period. Perhaps it's allowed you the opportunity to listen to extra old-time radio; I know it has for me!

Our feature this month is a piece about David Andrews, a name likely unfamiliar to most of our readers but a notable figure in Kansas City broadcasting history.

Joe Adams (the eye behind our recent masthead makeover) returns with the second entry in his series on Do It Yourself Radio Theater. His first-hand experience makes this a unique series of articles.

The Shadow fans (there's more than a couple out there) should take great interest in Martin Grams' piece on Dwight Fuhro, *Shadow* collector extraordinaire. Grams includes some wonderful pictures of unique collectors' items.

We are always looking for new content. Book reviews, reminisces, and historical articles are eagerly accepted. No professional writing experience necessary!

Edited by Ryan Ellett
OldRadioTimes@yahoo.com
Title font by Joe Adams

2020 Maintained Releases (Year Month)

[Counterspy](#) 2001
[The Clyde Beatty Show](#) 2001
[Rocky Fortune](#) 2001

Blog Profile

The logo for RadioSpirits, featuring the word "RadioSpirits" in a bold, yellow, sans-serif font with a registered trademark symbol, set against a dark red background.

Radio Spirits is one of the older commercial producers of old-time radio sets on CD (originally cassette). Their private inventory of programs is considered one of the largest in existence but its exact contents are unknown, though much speculated about.

"Beware The Quiet Man" but Listen to this Episode!

Denise Noe

This is an excellent *Suspense* episode. It is very well-plotted and quickly paced. Ann Southern gives a superb performance as the increasingly distressed and terrified "Margie" who fears her husband, a bank teller named Arthur, suspects that she has been "stepping out" and plans to murder her.

"Beware the Quiet Man" has an ending that is apt to strike 21st Century listeners as "politically incorrect." Nevertheless, I personally like the ending and Margie's determination to be a better wife to sweet and easygoing Arthur.

I recommend this as highly as possible.

Podcasts

A number of podcasts are available to old-time radio enthusiasts. They can offer background information about specific series and episodes and can relieve you of the pressure of having to choose what to listen to. Here's one that is regularly posted to the [OTRR Facebook page](#):

[Golden Age of Radio](#)
[Hosted by Max Schmid](#)

"I've been producing The Golden Age of Radio for WBAI-NY since the summer of 1977, and hosting the show from December 1978. Was tapped to host another show with the same title for the YUSA Network by Bill Bragg in 2007. The rest is history!"

Notes on *The Unexpected*

Larry Maupin

From the time that I received my first links to newly acquired programs since joining the group, I have been listening to episodes that looked especially interesting. I noticed five episodes of *The Unexpected*, a program that I had not heard before. According to John Dunning in *On the Air*, it is a program of "terror melodrama, with surprise endings." He says it was broadcast only in 1948 and was fifteen minutes in length and was distributed via "transcribed syndication" (p.690).

I have now listened to all five of the episodes and have found two to be remarkably good. All the episodes are about twelve minutes long, so it is easy to maintain concentration throughout. The two best episodes in my opinion are "Heat Wave" and "Career Woman." Of the other three, the only interesting touch in "Heard But Not Seen" is that an old woman and her parrot listen to the radio together and discuss what they hear. This is a great idea, but unfortunately the parrot is not very bright and is not much of a conversationalist. As for "The Necklace," the only thing noteworthy about it is that it is based on a short story with the same title by Guy De Maupassant.

"Twilight Meeting" is about a young man whose doctor tells him he has about six months to live, and how he reacts to the news. He meets a beautiful girl in the park but is reluctant to court her because he expects to die so soon. This has a surprise ending, with a development that I did not see coming at all.

I think the best episode is "Career Woman" starring Joan Banks. In this one, a young woman moves from the small town where she has always lived to New York in hopes of selling a novel that she has almost finished. She describes her home town of Trent's Corner as "old frame houses, rickety stores, a couple of bars." It has about 2,000 inhabitants. This is a genuinely absorbing story from beginning to end. Joan Banks has a perfect radio voice, and is great in the lead role.

The audio quality of all the episodes is very good.

This short review was originally published on the Old Time Radio Researchers' Group at <https://oldtimeradioresearchers.groups.io/g/main/topics>

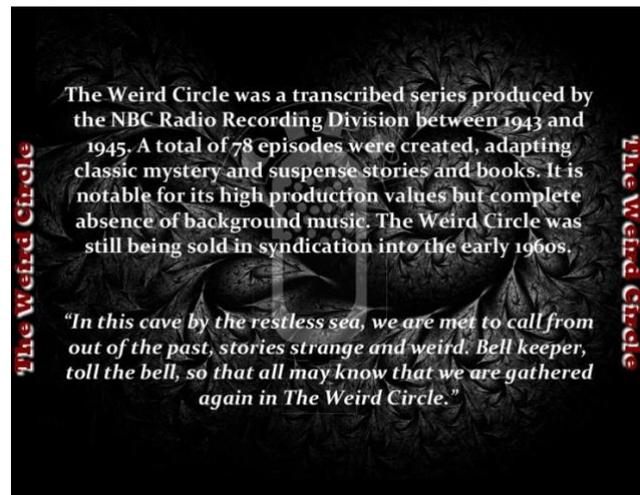
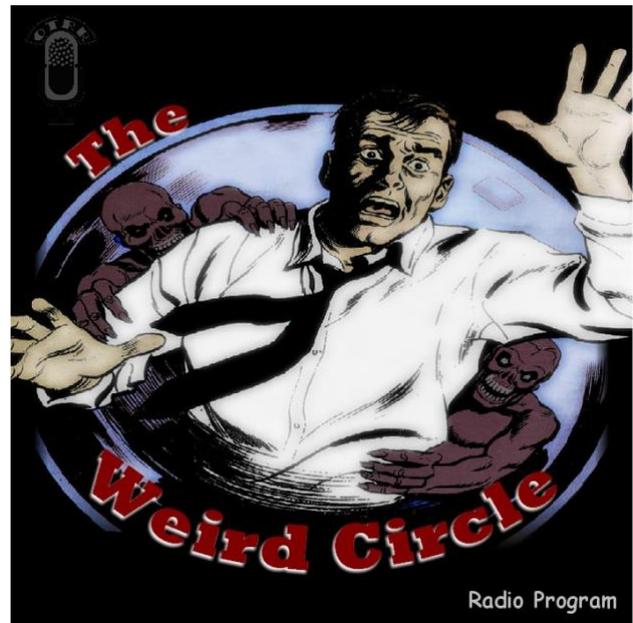
One of the Old Time Radio Researchers' April Maintained set releases is an update of set last released in 2013, *The Weird Circle*. This set contains a large number of episodes with upgraded sound quality as well as new ads and a new summary article. The summary is reprinted below.

The Weird Circle

The Weird Circle was a syndicated 30-minute program produced by the NBC Radio Recording Division (NBCRRD). The first 26 episodes were offered for sale beginning in 1943 and were purchased by an initial 40 stations across the United States and Canada. The NBCRRD staff utilized classic mystery and suspense stories to create high quality radio dramas that, curiously, lacked any musical background for reasons that have never been entirely confirmed.

In January 1944 it was announced in trade periodicals that 13 new episodes would be reaching the market, bringing the total to 39 aired over 34 Canadian stations and 65 American stations. By the middle of that same year the program's growth had doubled since its debut, both in the number of episodes to 52 and the number of stations over which it was broadcast to 82. In August 1944 an additional 13 episodes were released bringing the total to 65 and then the final batch of 13 shows were added in the spring of 1945.

Seven years after the final episodes were produced the series remained one of the most popular syndicate series for the RCA Recorded Program Service (the successor to the NBCRRD). Sale rates for the show in 1952 varied widely depending on station and market size, ranging from \$3 to \$150 per episode that year, down 25% due to increasing television competition. Industry sales reports indicate the popularity of mystery programs such as *The Weird Circle* was still increasing in the mid-1950s. As late as 1961 evidence shows the series was still being offered for sale to individual stations, more than fifteen years after the final episode was put on wax.



This month the Old Time Radio Researchers are also releasing an update of their *Crime Classics* set that received a thorough update back in November. Since its release a new recording was shared with the group, a network version of "The Torment of Henrietta Robinson, and Why She Killed" from September 7, 1953. The series is being updated at the Archive.org site so fans can re-download the whole set or just grab the new episode from the "Singles" set that is also available on Archive.org.

The story of Edie and Andy Hoyt is the story of a man's serious illness and his wife's devotion to him. More than a year ago, Andy and Edie crashed while flying over South American jungles. After weeks of bare survival, their signals were seen by Pepper Young and a pilot friend of his. The plane was small and Edie, who was ill, was taken out first. When the rescuers returned for Andy, he had disappeared. Eventually, Edie returned to the United States, but she never lost hope, and her faith was rewarded with the report that a man resembling Andy had been picked up by natives. Leaving Edith, her two-year-old daughter, with the Youngs, Edie went back to South America. The man was Andy—but he was in a state of shock and complete amnesia. He seemed to recognize only Edie and would not speak even to her. Any noise frightened him to a state of violence.

Andy is still in this condition. Edie insists that she remain with him, must bring him back to Elmwood—although whether or not her devotion will bring him back to normal is a question no one can answer—for she feels she is his only link with reality. Is it right for her to expose herself—and little Edith—to life with a man whose mind is crippled, whose violence can be dangerous?

Both of the Youngs sympathize with her plight. However, Mother Young—a wife and mother herself—feels that in the same circumstances she would follow the course Edie chooses. Father Young, on the other hand, points out that the practical, realistic thing to do is for Edie to entrust Andy to the expert care of doctors, build a new life for herself and her child.

What do you think? In a situation like this—in any situation where a wife must choose a course that may harm one person while helping another—can a wife forsake her husband?

What do you think? Each month, RADIO MIRROR asks its readers to help a daytime serial favorite of theirs solve her problem. In Edie's situation—in any situation where a wife is faced with a course of action which may help one person but harm others—can a wife forsake her husband?

Pepper Young's Family is heard M-F at 3:30 P. M. EST on NBC. Sponsor—Procter and Gamble's Camay Soap.

RADIO MIRROR will purchase readers' answers to the question: "Can A Wife Forsake Her Husband?" Writer of the best answer will be paid \$25.00; writers of five next-best answers will be paid \$5.00 each.

What is your answer to this problem? State your answer and reasons in a letter of no more than one hundred words. Address: Edie Hoyt, c/o RADIO MIRROR Magazine, 205 East 42nd Street, New York 17, N. Y. The editors will choose the best letter, basing choice on originality and understanding of the problem, will purchase it for \$25.00. They will purchase five next-best letters at \$5.00 each. No letters will be returned; editors cannot enter into correspondence about them. Opinion of the editors will be final. Letters should be postmarked no later than Jan. 1, 1951, and have this notice enclosed.

Edie Hoyt, of Pepper

Young's Family, feels

she should sacrifice

herself—perhaps

her daughter—for the

sake of her husband.

What would you do?

Mother Young thinks Edie is doing what she would do. More realistic, Father says he thinks she's wrong.

Edie Hoyt asks:

CAN A WIFE



FORSAKE HER HUSBAND?

35

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Have you a food account that needs Mrs. Farrell? She has the same sparkling, irresistible way with ketchup, lard, chocolates or soap—or what have you? In these parts she's known as the chain and independent grocery buyers' greatest friend.



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(Third place... a tie... in December, 1949)

from... 8.9
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This amazingly successful 1/2-hour Western adventure program is available: 1-2-3 times per week. Transcribed for local and regional sponsorship.



May 8, 1950 • Page 19



*The Edison
Model R-5 radio (1929)
"The Edison Hour" available inside
(page 3) originally broadcast on WJZ
on 02/11/1929*



Fall 2019 Digital Old-Time Radio

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Note: This book is no longer available in hardcopy. It can only be purchased as a .pdf document that is e-mailed to you.

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E-mail: Jayhick@aol.com



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



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

www.mwotrc.com

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

Please note that our distributions are available to OTRR Purchasing Group members first, and then made available to the public after about six months.

Distro 130

A Christmas Carol 1940s CP MacGreggor Production
A Christmas Carol 491225 Stars Lionel Barrymore
A Christmas Carol Program A Thesaurus syndication
Adventure Trails 460322 Aud. Stampede on the Chisholm Trail
Adventures by Morse 460118 Audition 01 Intro to Carlton Morse and 'The City of the Dead'
Adventures by Morse 460119 Audition 02 Intro to 'Coffin for a Lady'
Adventures in Research 450106 096 Eyes and Ears for the Millions, pt 2 (Samuel Morse)
AFRS Radio Playhouse 430617 320 Siren Song from Baltimore (H-5-320) (Non-AFRS Name -Textron Theatre) with Helen Hayes
Air Force Hour 510604 0109 1st- Everywhere You Go. Story of a Tank-Buster AFRS
Al Jolson 370928 [Lifebuoy Show] 32 1st Song- Avalon, Guest - Joe Penner.[FIRST 23m ONLY]
Al Jolson 381101 [Lifebuoy Show] 80 1st Song- So Help Me. Guest - Connie Boswell, Gail Patrick, Gov. Al Smith
Al Jolson 430105 [Colgate Program] 14 1st- I'm Sitting on Top of the World. Guest, Monty
Al Jolson 430112 [Colgate Program] 15 1st- Yoo Hoo. Guest - Robert Benchley
Aldrich Family 400220 034 Raising Pigeons
Aldrich Family 411023 116 Henry Forgets To Mail A Letter
Aldrich Family 411106 118 Henry's Muscle Building Course
Aldrich Family 420122 129 Taking Loretta to the Dance
Aldrich Family 420618 150 Selling Christmas Cards to Help the War Bond Drive
Aldrich Family 481021 434 Baby Sitting for the Ferguson's or the Movies with Kathleen
Aldrich Family 481028 435 Detention Or Basketball Game
Aldrich Family 490106 445 Cousin Lionel's Speech (Famous Aldrich's)

Aldrich Family 490120 447 Dinner Date With Kathleen
Aldrich Family 490127 448 Formal Wear
Aldrich Family 490203 449 Shoveling Snow
Aldrich Family 490210 450 Henry The Procrastinator
Aldrich Family 490303 453 Planning A Trip To DC
Aldrich Family 490407 458 Blind Date (128-44)
Aldrich Family 490428 461 Date With A Tall Girl (128-44)
Aldrich Family xxxxxx xxx Henry's Furnace Cleaning Business (128-44)
Amos " Andy Announcer's Auditions 471112
Andre Kostelanetz Show [AFRS] 431205 54 Guest - Jan Peerce
Andre Kostelanetz Show [AFRS] 431226 57 Guest - Frank Parker
Andre Kostelanetz Show [AFRS] 440109 59 Guest - Nestor Nestor-Chayres
Andre Kostelanetz Show [AFRS] 440116 60 Guest - Rise Stevens
Andre Kostelanetz Show [AFRS] 440123 61 Guest - James Melton
Andre Kostelanetz Show [AFRS] 460117 20 Guest - Lily Pons
Announcer's Auditions 471112
As They Came to Gettysburg 1958 1st act only of documentary audition in words and music by
At Ease [AFRS] 0037 4xxxxx Series H-28 1st Song - I Got a Right To Sing the Blues [AFRS]
At Ease [AFRS] 0038 4xxxxx Series H-28 1st Song - But Not For Me [AFRS]
At Ease [AFRS] 0071 4xxxxx Series H-28 1st Song - You'll Never Know [AFRS]
At Ease [AFRS] 0072 4xxxxx Series H-28 1st Song - That Certain Feeling [AFRS]
At Ease [AFRS] 0113 4xxxxx Series H-28 1st Song - One Night of Love {AFRS#113}
At Ease [AFRS] 0114 4xxxxx Series H-28 1st Song - Live, Laugh and Love {AFRS#114}
At Ease [AFRS] 0413 4xxxxx Series H-28 1st Song - Warsaw Concerto (Freddy Martin) [AFRS]
At Ease [AFRS] 0414 4xxxxx Series H-28 1st Song - Clair de Lune (Freddy Martin) [AFRS]
At Ease [AFRS] 0441 4xxxxx Series H-28 1st Song - The Maid With the Flaxen Hair (Artie Shaw) [AFRS]

At Ease [AFRS] 0442 4xxxxx Series H-28 1st Song - Siboney (Ella Fitzgerald) [AFRS]
 At Ease [AFRS] 0443 4xxxxx Series H-28 1st Song - I Can't Get Started With You (Art Tatum, Les Paul Trio) [AFRS]
 At Ease [AFRS] 0444 4xxxxx Series H-28 1st Song - Somebody Loves Me (Art Tatum, Les Paul Trio) [AFRS]
 At Ease [AFRS] 0457 4xxxxx Series H-28 1st Song - You and I (Paul Laval) [AFRS]
 At Ease [AFRS] 0458 4xxxxx Series H-28 1st Song - Romance (Paul Laval) [AFRS]
 At Ease [AFRS] 0481 4xxxxx Series H-28 1st Song - Excerpt from Rachmaninoff's Piano Concerto #2 (Al Goodman) [AFRS]
 At Ease [AFRS] 0482 4xxxxx Series H-28 1st Song - Emperor Waltz (Andre Kostalanetz) [AFRS]
 At Ease [AFRS] 1481 4xxxxx A Waltz from 'Carousel' (Music of Percy Faith)
 Big Town 371026 002 The Harding Factory Fire
 Big Town 371102 003 Gambling Club Expose
 Big Town 371109 004 Slot Machine Racket
 Big Town 371116 005 Breach of Promise Frame
 Big Town 371123 006 Fake Accident Racket
 Big Town 371130 007 Parole Board Expose
 Big Town 371207 008 Race Track Swindlers
 Big Town 371221 010 Christmas Charities Racket
 Big Town 420507 xxx Dangerous Cargo
 Big Town 420514 xxx Adventure in Occupied Paris
 Big Town 420618 xxx Adventure in Geneva
 Big Town 420625 xxx Made in the USA
 Big Town 420702 xxx Impersonated and Sentenced to Death on Vichy, France
 Big Town 480914 447 Blind Justice
 Big Town 480921 448 The Final Payment
 Blondie 440626 0247 Opens with an Instrumental Tune. Alexander and the Spooks AFRS
 Blondie 450429 0292 Dagwood's Extreme Diet AFRS
 Blondie 491118 006 Dagwood Bargains for Mr. Dither' Antique Transit
 Blondie 500420 028 Insecurity (A Night on the Town) AFRS
 Bob Burns 41xxxx xxx New Campbell Potato Soup. Helpful Hubbies. Borrowing David's Limo. Marrying Apple Pie. Ida No Guests. Announcer, Bill Fuller
 Bob Burns 421028 043 1st- 'Pass the Biscuits Mirandy'. Salvage Drive. Jack Sells His Car to a Gangster SCRATCHES, DROP-OUT 809
 Bob Burns 421223 051 1st - 'Jingle Bells'. Observing Christmas Sensibly. Staff Christmas Party, Gift for Harvey, DROP-OUTS 1447 - 1530 NO AUDIO
 Bob Burns 430624 077 1st- 'Take the Door at the Left'. Beefing about the War. Fred Brady Cameos
 Bob Burns 430701 078 Goat & Mutton. 1st- 'Schickelgruber'. Fred Brady Isn't Well. Uncle Slug's Bottle Caps
 Bob Burns 431007 079 Visiting Kinfolk. 1st- 'Hotchacornia'. Guest Walt Disney Discusses Making War Pictures
 Bob Burns 431014 080 Gas Rationing and Nickels. 1st- 'Down in Jungletown'. Guest, Ann 'Mom' Lehr
 Bob Burns 431021 081 The Weather. 1st- 'Waterloo, Texas'. Guests, Cindy Walker, Jack Pepper and Tony Romano [AUDIO-BUTCHERED starting 27m46s]
 Bob Burns 431028 082 The Food Shortage. 1st- 'Chloe'. Guest, Klondike Kate Rockwell. Bob Subs for Betty's Class
 Bob Burns 431104 083 Bob Explains Music-Playing. 1st- 'When the Harvest Moon...'. Van Buren Reunion. Guest, John Brownlee
 Bob Burns 440330 104 Theatre Give-Aways. 1st- 'Glowworm'. Earl Wants a Raise. Guest - Deloris Hope OPEN CUT
 Bob Burns 440406 105 Bob's Suit. Tight Clothes. 1st- 'Liebestraum'. Dentist Shortage. Guest - Harry Barris END CUT. DEAD SPOT 6m08
 Bob Burns 450419 146 Unique Van Buren. 1st- 'Whispering'. Guests Leo Gorcey & Mantan Moreland Put on a Show TINNY, MUFFLED.
 Bob Burns 470518 229 Fatherly Advise on Marriage
 Bob Crosby xxxxxx 0015 Bob Sings 'No Love, No Nothing' with Guest, Mamie Chandler. AFRS
 Bob Hope 410128 [Pepsodent] 097 License Plates. 1st- 'I Do Mean You'. Guest Basil Rathbone & Cast do 'X Marks the Spot'
 Bob Hope 410325 [Pepsodent] 105 Baseball. 1st- 'Montadadao' (sp), A Visit to Guest Una Merkel's Plantation
 Bob Hope 420602 [Pepsodent] 152 Crowding in DC. 1st- 'Skylark'. From Quantico Marine Base
 Bob Hope 430615 [Pepsodent] 193 1st- Day by Day. Guest, Johnny Mercer. Jerry Colonna; Cotton Thief AFRS #147 (SSV-5-22-1) (1946-05-21 insc)
 (c)

Bob Hope 451218 [Program #125] 284 1st- Bell Bottom Trousers. Guest - Lt Commander Wayne Morris AFRS

Bob Hope 460226 [Program #135] 294 1st- Till the End of Time. Guest - Jane Wyman. From Stockton, CA AFRS

Bob Hope 471118 [Pepsodent] 357 Eddie Cantor MCs (Hope's in the UK). 1st- Civilization. Red Skelton, FM&M

Bob Hope 491206 [Swan Soap] 047 1st- Lucky Us. Guest Jack Benny Wants to be Paid for Appearing in Bob's Movie

Bob Hope 500321 [Swan Soap] 066 1st Day of Spring. 1st- Dearie. Guest Bing Crosby Songs 'My Foolish Heart'

Bob Hope 501107 [Chesterfield] 006 1st Vocal- How It Lies, How It Lies, How It Lies. From Seoul, Korea (Unedited)

Bob Hope 501226 [Chesterfield] 013R Christmas Gifts. 1st- Silver Bells. Guest - Bing Crosby (Rehearsal)

Bob Smith Show 470825 Guest - Donald Duck Boston Symphony 441xxx 32 1st Song - National Anthem

Boston Symphony Rehearsal 510602 [AFRS] #016 Brahms's Symphony #2 in D Major

Boswell Sisters xxxxxx 3192 1st Song - If My Friends Find You..

Boy Scouts Of America xxxxxx The Story Of John Dewey (Aud#1)

Boy Scouts Of America xxxxxx The Story Of Willie Evans (Aud#2)

Breakfast In Hollywood 541017 Audition. MC, George Jessel. Mr. & Mrs. Young Receive a Bronze Planter

Broadened Horizons 470414 001 The Walls Still Stand (China) (etched 470201)

Broadened Horizons 470421 002 Delayed Action (Japan)

Broadened Horizons 470428 003 Operation Renaissance (The Philippeans)

Broadened Horizons 470505 004 Holiday from Hell (Poland)

Broadway In Review 53xxxx 010 Guest - Jane Wilson, 1st Song - Juke Box Saturday Night

Broadway In Review 540331 09 1st- June is Bustin' Out All Over. Guest, Pat Marand

Broadway In Review 540526 17 1st-'I Can't Give You Anything but Love'. Guest, Judy Lynn (c)

Broadway In Review 540602 18 1st- 'The Carioca'. Guest, Eugenie Baird (c)

Burl Ives Show 461221 17 1st Song - Blow Ye Winds Of Morning

Burl Ives Show 46xxxx 1st Song - Wyoming Will Be Your New Home

Camel Comedy Caravan 440421 xx Garry Does A Take Off Of The Academy Awards

Capture of Lizzie Stone xxxxxx

Cavalcade Of America 420119 0262 An American Is Born

CBS News Of The World 431020 Gains Are Reported By The Allies (op cut)

Cecil Brown News 500223 Franco In Spain

Chuck Schaden Interviews 19910517 Pat Buttram Coast Guard Memorial 480804 Guest - Bob Hope

Coke Time 541010 082 (Eddie Fisher) 1st; For Me & My Gal

Coke Time 541010 083 (Eddie Fisher) 1st; I've Got the Sun in the Morning disc cracked

Coke Time 550227 122 (Eddie Fisher) 2nd; Unsuspecting Heart

Coke Time 550227 123 (Eddie Fisher) 1st; 1st hello Young Lovers

Colgate House Party 340924 13 1st- 'I Idolize My Baby's Eyes'. Fishing Story

Colgate House Party 341001 14 1st- 'Blue Room'. Lawyer Joe Cook NOISY

Colgate House Party 341008 15 1st- 'She's Just a Wild, Wild Rose'. Training for the Football Season NOISY

Colgate House Party 341015 16 1st- 'Oh Gee, Oh Joy' Revolving Doors

Colgate House Party xxxxxx My Old Blackie (commercial record)

Colgate House Party xxxxxx When I Come To The End Of The Trail (commercial record)

Columbia Workshop 380122 xxxx Robert Owens

Columbia Workshop 391005 xxxx The Great Microphone Mystery

Columbia Workshop 391019 009 William Ireland's Confession

Command Performance 460512 221 1st- 'I Can't Begin to Tell You'. Betty Grable MCs. Oscar Levant, Danny Kaye

Command Performance 460526 223 1st- 'Somebody Loves Me'. June Allyson MCs. Dick Powell, The Les Paul Trio

Command Performance 460929 233 1st- This is Always. June Haver MCs. Wally Brown, Johnny Johnson, Eve Arden	Couple Next Door 581224 258 Assembling Betsy's Doll House
Command Performance 460929 234 1st- 'I Got the Sun in the Morning'. Mary Pickford MCs. Mel Blanc, Dave Barry	Couple Next Door 581225 259 Christmas Day
Command Performance 461027 236 1st- 'They Say That falling in Love is Wonderful'. Robert Young MCs. Janis Paige, Sara Berner, Slim Gaillard Trio	Couple Next Door 581226 260 Family Study Group
Command Performance 461103 237 1st- 'On the Boardwalk in Atlantic City'. Kay Kyser MCs. Laureen, The Starlighters, Ann Blyth	Couple Next Door 581229 261 Mysterious Christmas Present
Command Performance 470119 248 1st- 'Come to Baby Do'. Janet Blair MCs. The King Sisters, Cornel Wilde, Frank Morgan	Couple Next Door 581230 262 Replacing Dead Tropical Fish
Command Performance 470413 260 1st- 'Ole Buttermilk Sky'. Donna Reed MCs. The Meltones, Leo Durocher, Danny Thomas, James Stewart	Couple Next Door 581231 263 Homesick Dog Ruins New Year's Eve Plans
Command Performance 480601 325 1st- 'Old Man Jolson'. Eddie Cantor MCs. The King's Men, Bert Gordon, Art Linkletter	Couple Next Door 590102 264 4 AM Phone Call from Marsha
Command Performance 490503 375 1st- 'I've Got a Crush on You'. Gloria DeHaven MCs. The Phil Moore Four, Frank Sinatra	Couple Next Door 590105 265 Mr. Piper Doesn't Like His Christmas Gift
Command Performance 490531 378 1st- Waltzes from the Gypsy Baron. Lucille Ball MCs. The Pied Pipers, Bob Hope, Leonard Pennario	Couple Next Door 590106 266 Looking for Cancelled Check
Couple Next Door 581205 245 Getting Family Picture Made	Couple Next Door 590108 268 Mr. Piper's Love Letters Returned
Couple Next Door 581208 246 Mr. Piper's Jaywalking Trial	Couple Next Door 590109 269 Mr. Piper's New Clothes
Couple Next Door 581209 247 Trouble at the Post Office	Crime Classics 521203 00 The Crime of Bathsheba Spooner (Audition) (128-44)
Couple Next Door 581210 248 Mr. Piper's Dentist Visit	Crime Classics 540303 035 Roger Nems; How He, Though Dead, Won The Game {AFRTS#32}
Couple Next Door 581211 249 Bathroom Floor Melts	Crime Classics 540630 051 Good Evening, My Name Is Jack The Ripper {AFRTS#31}
Couple Next Door 581212 250 Betsy Asks for a Job	Date in Hollywood xxxxxx Audition #6 1st- 'Did You Ever See a Dream Walking'. Eddie Fisher, Gloria De Haven (E2-MM-0719)(c)
Couple Next Door 581215 251 Mr. Piper's Lost Shoe	Date With Judy, A 461022 176 Gregory Hickson Lecture [AFRS]
Couple Next Door 581216 252 Christmas Present Mix-Up	Date With The Duke [AFRS] 002 450421 1st Song - 'Three Cent Stomp'
Couple Next Door 581217 253 Babysitting Pets for Friends	Date With The Duke [AFRS] 006 450421 1st Song - 'Three Cent Stomp'
Couple Next Door 581218 254 Selecting a Photograph Proof	Date With The Duke xxxxxx xxx First Song - A Flower Is A Lovesome Thing AFRS
Couple Next Door 581219 255 Package Sent to Wrong Address	Date With The Duke xxxxxx xxx First Song - Blues On The Double AFRS
Couple Next Door 581222 256 Sweater for Aunt Effie	Date With The Duke xxxxxx xxx First Song - Hop, Skip and Jump AFRS
Couple Next Door 581223 257 Name Mix-Up	Date With The Duke xxxxxx xxx First Song - Koko AFRS
	Date With The Duke xxxxxx xxx First Song - Midriff
	Date With The Duke xxxxxx xxx First Song - Rugged Romeo AFRS

Date With The Duke xxxxxx xxx First Song - The
Last Time I Saw You AFRS
Date with the Duke xxxxxx xxx Second Song -
Frustration AFRS
Dave Garroway Show 501117 1st- 'A Visit to the Zoo'
AFRS #140 WNBC
Dave Garroway Show 510105 1st- 'A Bushel and a
Peck' AFRS #139 WNBC
Deems Taylor at Napoleon's Retreat [US Marine
Corps] 55xxxx 001 1st Dardenella
Deems Taylor at Napoleon's Retreat [US Marine
Corps] 55xxxx 002 1st Wolverine Blues
Deems Taylor at Napoleon's Retreat [US Marine
Corps] 55xxxx 005 1st Ballin' the Jack
Deems Taylor at Napoleon's Retreat [US Marine
Corps] 55xxxx 006 1st Ivy League Medley
Deems Taylor at Napoleon's Retreat [US Marine
Corps] 55xxxx 007 1st Sensation Rag
Deems Taylor at Napoleon's Retreat [US Marine
Corps] 55xxxx 008 1st Medley of Midwest College
Songs
Deems Taylor at Napoleon's Retreat [US Marine
Corps] 55xxxx 009 The Jazz Band Ball
Deems Taylor at Napoleon's Retreat [US Marine
Corps] 55xxxx 010 1st Southeastern College Medley
Deems Taylor at Napoleon's Retreat [US Marine
Corps] 55xxxx 011 1st Honeysuckle Rose
Deems Taylor at Napoleon's Retreat [US Marine
Corps] 55xxxx 012 1st Western College Medley
Deems Taylor at Napoleon's Retreat [US Marine
Corps] 55xxxx 013 1st Running Wild