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Caroline Ellis: It's Never Too Late to Get Into Radio

Ryan Ellett

Though all but forgotten to radio historians and old time radio enthusiasts, Caroline Crockett Ellis can lay claim to being Kansas City's most prominent aural homemaker and one of the few in the genre who worked her way up to a regional program on the Red Network.

Born on July 10, 1877, between the cities of Lawrence and Topeka in northeastern Kansas, Caroline Crockett taught school for a few short years before marrying Charles Ellis. Caroline remained a homemaker during the 19-teens while husband Charles made a small but comfortable wage working as a railroad mail clerk. The Ellises never had children so Caroline began writing in her spare time and even saw some of her poetry published in Kansas City and Denver newspapers. Her editor at the now-defunct *Kansas City Post*, a clergyman named Dr. Burriss Jenkins, would figure prominently in her move to radio years later. Charles Ellis died unexpectedly in 1923, leaving her widowed at the age of 46.

Ellis briefly took a job at the Densmore Hotel in Kansas City but soon moved to Detroit to live with her sister, Gertrude Mosshart. She found work with the J. L. Hudson Store – which would grow to be the second largest department store in the world by World War II – where she worked up to the position of purchaser of women's wear within a year.



Caroline Ellis

In 1924 she joined Crowley, Milner and Company, a competing department store chain where she learned the ins and outs of the retail industry and was promoted to manager of the company's superintendent's office by 1928.

Upon returning to Kansas City in 1928 Ellis joined The Jones Store where she worked as the company's educational director until 1930 when she was promoted to a buying position for ready-to-wear merchandise. She was charged with purchasing responsibilities, choosing such goods for the Jones Store to carry as coats, suits, dresses, and furs. Two years later in 1932, nearly a full decade after her husband's death and at the age of 55, Ellis

was introduced to the burgeoning radio industry.

Late that summer an account executive for the Ferry-Hanly Co. agency approached the small Kansas City CBS-affiliate KMBC looking for a merchandising idea for their client The John Taylor Dry Goods Co. Having produced such radio talent as Goodman Ace, Hugh Studebaker, Ted Malone, and the Texas Rangers, the agency knew owner Arthur B. Church had a keen eye for broadcasting talent.

Through their mutual friend Dr. Jenkins, Caroline Ellis was introduced to Arthur Church and other KMBC executives and was soon hired to work on a new program called *Joanne Taylor's Fashion Flashes*. She signed her first known contract with the Midland Broadcasting Company on May 25, 1933 which was retroactive to May 1. It was a thirteen week contract which would automatically renew unless KMBC chose to terminate by giving two weeks' notice. The station claimed the right to "full and complete control of the sale of the entertainment acts and services of Caroline Crockett Ellis." In return Ellis earned thirty dollars per week for writing, producing, and acting duties on KMBC assignments, foremost of which would be *Fashion Flashes*.

Ellis was to portray Joanne Taylor, a personal shopper for the John Taylor Dry Goods business. Yet it wasn't a straight "infomercial" program; Ellis' character Taylor had a secretary, a "wise-cracking" office boy, Jimmie, and Sam, an African-American porter written in "for comedy relief." Records don't indicate who played these other roles but they may have included the actors noted above; Malone and Studebaker were involved in about every aspect of KMBC productions and wrote and acted in most of their dramatic features. Eddie Edwards, who later played a stereotypically bufoonish African-American chef on the Texas Rangers' 1935 series *Life on Red Horse Ranch* and other blackface characters on KMBC shows, likely played the black porter.

Yet despite the multiple characters, the show's premise was simple; Taylor would talk to her staff members and customers who dropped in to the John Taylor Dry Goods store. *Joanne Taylor's Fashion Flashes* launched on KMBC on May 1, 1933. Between May 1 and September 25, 1933 the

show aired from 10:00 to 10:15 a.m. After September 25 it moved up one hour to 9:00 until 9:15 in the morning.



To build the believability of the Joanne Taylor character KMBC closed the broadcasts to any studio audiences. Further, any callers to John Taylor Dry Goods who requested to speak to Joanne Taylor during the time of the *Fashion Flashes* broadcast were told "I'm sorry, Miss Taylor is on the air now. As soon as the program is over she will call you." Ellis, the creator of the show, was referred to as Joanne Taylor even in personal meetings with such groups as the Advertising Club of Kansas City.

Ellis' initial foray into radio was an unqualified success. Promotional records indicate that the sponsor, John Taylor's, had secured new customers in 182 Missouri and Kansas counties within a few months. Within three years charge accounts outside of Kansas City were four times their 1932 level. KMBC was spreading Ellis' commercial message far beyond the city's borders. Anecdotal accounts of the show's draw have survived. On June 13, 1933 a shopper from Carthage, MO, 175 miles from Kansas City visited John Taylor's on the strength of the radio show. She dropped a cool \$85 at the store and became a regular customer as did other listeners from as far as Denver who put in orders to the department store.

On August 7, 1934 Taylor mentioned a radio special on silk robes which resulted in the sale of 24 of the 30 robes in stock. That same day Taylor discussed crocheted tams, the sale of which tripled over the next two days. Though Ellis left *Fashion Flashes* (later called *Joanne Taylor on the Air*) in 1936 after three years, the show was still being broadcast in 1946, thirteen years after its debut and in much the same format as originally devised by Caroline Ellis in 1933. Succeeding Ellis as Joanne Taylor was Bea Johnson, a radio homemaker who continued at KMBC both on radio and eventually television into the 1950s under

her own name.

In early 1936 Montgomery Ward approached Ellis and made her an offer to appear on a transcribed program broadcast over fourteen stations throughout the Midwest. A July 10, 1936 letter from John Taylor, owner of Taylor's Dry Goods, speaks to the high regard with which he held Ellis' work on *Fashion Flashes* and the disappointment with which he watched her move to the new sponsor.

I want you to know that I feel you have done a wonderful job for us and I am not so sure that our broadcasts will be able to bring the results in the future that you have been able to show us in the past. I am delighted that you are going with Montgomery Ward at such a fine salary because it is for your own benefit and while I feel terrible that we are losing you I know that you have put your heart and soul into our work and will always be with us in any help that you can give us even in the future.

Several episodes of this daily quarter-hour series, dubbed *The Travels of Mary Ward*, have survived, likely due to its being transcribed, and circulate among old time radio collectors. One sample episode gives contemporary radio historians a glimpse into the format of the program. Characters include a boy named Clifford, a black-dialected porter named Henry (reminiscent of *Fashion Flashes*) who claims descent from John Henry, Mary Ward, an unnamed secretary, and unnamed male colleague. During the broadcast Mary composes a letter to a satisfied customer promoting a contest and recommending some goods from the latest Ward's catalog.

Mary Ward was every bit the saleswoman that Montgomery Ward hoped. After being on the air for one month, a single announcement sold over 1,600 pairs of panty hose. Other brief announcements sold 9,300 yards of the fabric percale and 7,200 towels. When Ellis casually mentioned a face powder nearly fourteen thousand requests poured in for sample boxes. Surveys by the company indicated that listeners had increased their Ward's purchases nearly 150%. A series of a

Dorothy Maloney
KNEC
Pichwick Hotel
Kansas City, Mo.

Advertising Club NEWS

OFFICIAL PUBLICATION ADVERTISING CLUB OF KANSAS CITY DEVOTED TO MODERN ADVERTISING, SELLING AND MERCHANDISING

VOL. XIX MARCH 26, 1937 No. 13



She started as
CAROLINE ELLIS...
then she was known as
JOANNE TAYLOR...
and NOW she is
MARY WARD!...

who will talk to you about
"Woman's Place in Radio"

Mrs. Caroline Crockett Ellis . . . Joanne Taylor . . . Mary Ward . . . all one and the same. School teacher . . . farm wife . . . newspaper writer . . . department store executive . . . and radio personality . . . suggest the interesting background and colorful career of Mrs. Ellis. Mrs. Ellis has made one outstanding contribution to radio. She has pioneered and proved conclusively that women ARE interested in authoritative, helpful information about the merchandise they buy; that, as a result, a radio program can devote a major part of its time to actual selling rather than to entertainment. Pioneering this type of program, she is today one of radio's authorities on direct selling to women. Stand by!

LADIES' DAY!
Bring your wife . . .
or bring your wife—
MUSIC
Instrumental Tunes
K. C. Conservatory
of Music
FAVORS for ALL
BALTIMORE HOTEL
FRANCIS 1 ROOM
AT 1210
LUNCHEON 75 CENTS

AD CLUB LUNCHEON MONDAY, MARCH 29

dozen announcements plugging the Ward's catalog resulted in nearly 20,000 requests from new customers, more than half of which included actual merchandise orders. *The Travels of Mary Ward* ran around the Midwest and Great Plains for one year in syndication, from 1936 to 1937.

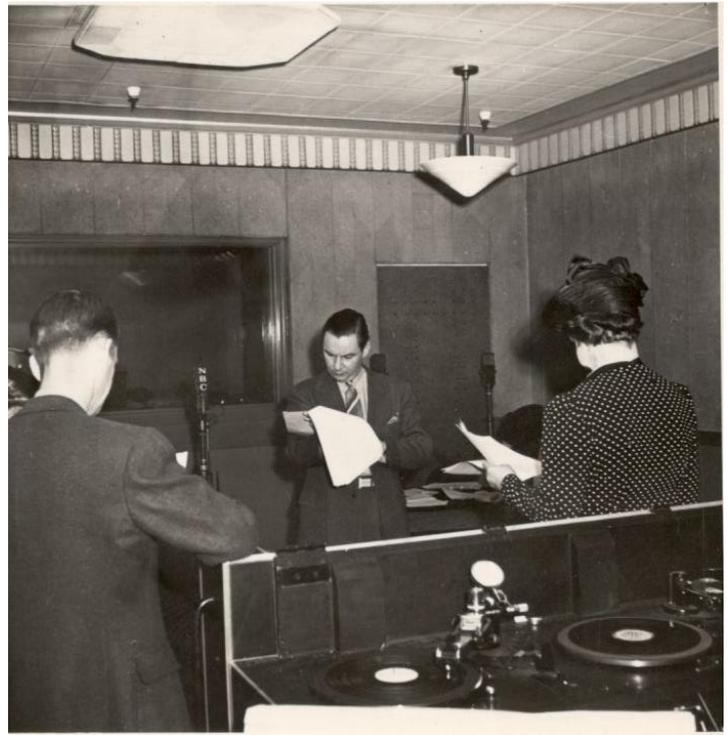
Ellis' latest stint under Ward's sponsorship convinced KMBC to see her as much a dramatist, both writer and actor, as pitch lady. For a short time she returned to local broadcasting, conducting human interest interviews and talks with housewives, county agents, and local agriculture leaders. Concurrently she turned to creating her most enduring vehicle, a program called *Caroline's Golden Store*. Building on the successful formula utilized in *Joanne's Fashion Flashes* and *The Travels of Mary Ward*, *Caroline's Golden Store* deftly wove commercials into the scripts, much in the manner perfected by writer Don Quinn on the classic radio comedy *Fibber McGee and Molly*. Ellis again played the namesake lead role, Caroline, who ran a general store in a non-descript

small town. She was described as a “friend to everyone” and involved herself in the day-to-day dramas of friends, neighbors, and customers. Similar to the tact used with Mary Ward, the *Golden Store* sold goods marketed by its sponsor General Mills.

General Mills initially had doubts. The long-winded introductory and closing commercials found on all the daily serials was dispensed with in Ellis' proposal, replaced by advertising that was expertly weaved into the program itself. Nevertheless, Ellis' record was hard to ignore and executives gave it the green light for a six-month test run. Beginning August 15, 1938, *Caroline's Golden Store* was broadcast from Des Moines' WHO. Caroline Ellis was paid \$45 for each quarter hour script, each of which had to be suitable to Blakett-Sample-Hummert staff. She was expected to provide five scripts per week and she was expected to work four weeks ahead. Her original contract, dated August 5, 1938 was for 52 weeks and if it was renewed for another 52 weeks her fee rose to \$64 per script. In addition to writing, Ellis was expected to perform in each show for which she received \$25. This agreement for her “microphone services” was also in effect for one year with the option to increase the fee to \$36 per episode for a second 52 week period. If it became necessary to do repeat performances or to record the programs she would receive an additional 25% of her acting fee. Of these amounts, as will be detailed below, KMBC took one-third as its share.

At the same time, James “Fran” Heyser was contracted to serve as director for the serial at a rate of \$25 per episode. His contract called for an initial 13-week period from August 8, 1938 to November 18, 1938 with the opportunity to renew by October 28 if both sides agreed upon terms. As with Ellis, he received an additional 25% if a repeat broadcast was necessary or if it was recorded.

Early in the run of *Caroline's Golden Store* Caroline Ellis and Arthur Church exchanged letters which provide invaluable insight into the relationship of employee and employer, the personality of Ellis, and of how Church ran his station KMBC. Ellis' letter and Church's response



Caroline's Golden Store from Chicago

runs to five single-spaced type-written pages, indicating there were many issues between them as she contemplated signing a new five-year contract with KMBC. Though full reproduction of the letters is not feasible, a summary and notable quotes will convey the gist of the back-and-forth.

Unsatisfied with her compensation for the new *Golden Store* serial, Ellis reflected on her history with KMBC and aired some general monetary grievances. Never, since coming into Church's employ in 1933 had she cost him any money as had other station performers who were on sustained programs. She was initially hired for the *Joanne Taylor* show which came with a sponsor from the start. “Much of your talent comes on KMBC sustaining,” she reminded Church. “I didn't come that way. I came sponsored, and was no expense to you during the first more than three years. But was the instrument, at least of making the station money.” The spot was a plum one and she could have continued in it earning Church a steady stream of cash: “I could have stayed on the Taylor show as long as I could write scripts and my voice didn't quaver through the mike. . . I had what amounted to a pension.”

Ellis was prodded into taking the Montgomery Ward program, though, “at everybody's insistence, who stood to profit [by] my change.” Interestingly,

Church took one-third of Ellis' payment for the *Travels of Mary Ward* account, well over the 15% to 25% which was more customary of managers. Why was she signing on to the deal, wondered her lawyer. In response all she could say was that she didn't want to "break with" Church. The security she drew from being associated with KMBC was worth the exorbitant cost, she felt, though the 33% cut by Arthur Church amounted to \$2,000 over the run of the show. Yet again, Ellis pointed out in 1938, she had cost Church and KMBC nothing at all.

Upon the success of *Joanne Taylor's Fashion Flashes* and *Travels of Mary Ward*, Caroline was offered deals by two local talent agencies, another Kansas City station, and an out-of-town business, none which she pursued. Now she wanted a little payback for her years of service and sponsorship she had brought Church with minimal work on his part. Of the \$350 Church was paid each week by General Mills as *Caroline's Golden Store* started its run she received \$200. She was now asking for approximately \$35 per week – \$235 – more than her original contract allowed, which would take care of the extra expenses she was now incurring living in Des Moines.



Arthur B. Church, KMBC

Church's response was personal and courteous. He assured her that "a few years hence, when I have grown my white beard, I hope to have gained enough additional knowledge of human nature and how to work with people to know how to maintain perfect employer-employee relationships." Ultimately, however, there were two sides to such disagreements and while he respected hers he just couldn't agree to such a change in the contract. A self-described "timid soul" Ellis seems to have dropped the issue, perhaps relying on her confidence in a bright financial future for *Golden Store*. Indeed, before the trial run was up the weekly fee had increased from \$350 to \$500.

Radio soap opera expert Jim Cox has identified *Caroline's Golden Store* as one of the many series "created, adapted, supervised, augmented, or directly influenced" by the first couple of radio serials, Frank and Anne Hummert. Indeed, KMBC documents confirm that Blackett-Sample-Hummert, Inc. acted as the agent for General Mills in their dealings with Arthur Church and KMBC. An agreement between the advertising agency and Church's Midland Broadcasting Company was signed on August 17, 1938 which granted Blackett-Sample-Hummert a 52-week option to continue sponsoring *Caroline's Golden Store* with Fran Heyser (identified by his full name James Francis Heyser) serving as director.

On October 28, 1938 the company exercised its option for the period between November 21, 1939 and November 17, 1940. For Heyser's services KMBC received \$125 per week; what Heyser actually took home is unknown.

The series, which aired every weekday from 11:15 to 11:30, was directed by Heyser, an actor and dramatic coach who also was a long-time KMBC employee. *The Golden Store's* Des Moines cast included Cliff Carl, Sarabeth Barger, Maxine Gibson, Bill Kilmer, Gwen Anderson, Shari Morning, and Jack Smith, all of whom had appeared on prior WHO productions. For six months, until February 10, 1939, *Caroline's Golden Store* entertained daytime listeners.

As early as January it had become clear that General Mills would continue with the show and take it to a higher level. On January 12, 1939, Church was informed by Blackett's H. Mix Dancer that between February 10, when the show left the air, and June 5 when it resumed, "Ellis will spend a couple of weeks in Minneapolis getting thoroughly acquainted with the home office, particularly the testing kitchen and Mrs.

Husted (Betty Crocker).” Further, it was expected that she would get eight weeks ahead on scripts.

Satisfied with the test run General Mills bought time on NBC Red beginning June 5, 1939 and moved the program to NBC's Chicago station. A letter from Blackett-Sample-Hummert, Inc. outlines the details of the deal. Church and Ellis were given a 52-week contract which was non-cancellable and guaranteed time on a single station, a network, or a recorded basis. The cost for the second year of sponsorship remained the same as the first, \$500 per week. If the program was renewed in 1940 that fee would rise to \$650. The contract allowed for \$150 per week between February 10 and June 2, 1939 when *Caroline's Golden Store* would not be on the air. Should Ellis have become unable to appear on the show for four weeks at any point during that one year contract the Blackett agency reserved the right to amend the contract to a length of 13-weeks.

Spirits were high with the signing of the 52-week deal. A representative of Blackett wrote to Arthur Church: “Frankly, Art, I think we should all be very happy the test has proven a success, and for the first time in General Mills' experience they are happy enough about the program to start off the new crop year with a 52-week non-cancellable contract. . . A one year contract is as good as a two year, because you may be sure they won't stop after an investment of one year. You know the second year is really the beginning of returns on a program of this type. I think we're off for a real tour.”

Most of the WHO supporting cast from Des Moines stayed behind while Ellis and Heyser moved on to Chicago. Among those identified on the Chicago cast were Joan Kay, Jack Brinkley, Virginia Jones, Frank Behrens, and announcer Franklyn MacCormack. Ellis' program aired for thirteen weeks over NBC before General Mills moved it to CBS beginning August 15, 1939. The program continued to originate from Chicago until leaving the air on July 9, 1940.

Caroline Ellis had proven her writing chops time and time again and was given the opportunity to write the entire series. Notably, this included the advertising copy and not just the dramatic text. General Mills provided any necessary information regarding company products and their legal

department would check the final script before broadcasting but Ellis laid claim to being the show's creative force.

Worries at the executive level began to arise in late 1939, however. The first detailed



Mix Dancer to get things done.” Dancer explained their concern: “the show basically is

just as good today as it ever was – during the days of John Taylor and Montgomery Ward, etc. [indicating the content and style of all three of Ellis' shows were very similar] but the shows as they are running along on the air we don't believe are carrying enough hang-over material – not as much as they should.”

General Mills and Blackett staff were worried enough that they wanted to bring Janet Huckins officially on board the program. Huckins, a KMBC writer who eventually worked with Irna Phillips, had been assisting Ellis with her script-writing job for some time. Frankly, Mix declared, “Caroline Ellis is fine, but she is a distinct problem.” She was not appropriately open to altering her writing to meet the needs of the sponsors; maybe Huckins' involvement would help “get more story value into the show.” Mix continued, “You will find that the story is just like sustaining programs and not much to bring you back.”

Ellis, with six years of successful radio writing to her credit, was proving to be temperamental. Perhaps her talents had been overestimated. “I can't spend much time holding her hand,” Mix informed Church, “and Dave Owens [head of General Mills' programming for Blackett] spends a lot of time on it, and she is very, very touchy to suggestions to things. That is just a problem.” He went on to put the ball in Church's court, encouraging him to talk to his employee. “I don't want to tell her these things. She knows about our idea of having some help on plots, and if you bring it up – without letting her know we have discussed the matter, she probably will take it all right.”

Arthur Church assured Mix that he would get right on it. And how how about Heyser's work, by the way? “He is no genius,” admitted Mix. “I don't think he will

ever do any big production work in this town.” Heyser, however, was not the primary problem, which was “80% story.” What may have been said between Church and Ellis is unrecorded but the issues were not resolved. Worries about the program became the topic of official discussions at General Mills' headquarters in Minneapolis. The meeting resulted in a detailed confidential memo sent to Church in Kansas City written by George Halley, Midland Broadcasting Company's Chicago representative.

The letter summarized General Mills' dissatisfaction with Caroline Ellis and *Golden Store*. First, they wanted more variety in the ways in which commercial spots were written into the script. Ellis always used a ringing phone to lead into the commercial dialog and the audience knew at the first sound of the ring that an advertisement was coming. Halley claimed this gimmick reflected jealousy on Ellis' part. She clearly did not want “any one else giving them [ads] and tries [sic] to keep it all to herself. She's afraid of the other characters selling ability – afraid she'll be displaced.”

The sponsors also wanted more action, a point reiterated twice in the letter. *Caroline's Golden Store* received more negative comments from General Mills staff than any other program sponsored by the cereal giant. In addition to the lack of action, her writing of the daily introductions was criticized. It was felt that “the announcer, at the opening, should give more of a background of what has gone before and of what happened yesterday. As it is he merely sets the stage or scene for today's show, with no resume of the story.” When faced with this critique Caroline argued on multiple occasions that expanded introductions were unnecessary as her listeners tuned in every day, a fact that clearly was not true claimed General Mills and Blackett staff. Several company listeners had difficulty understanding Ellis' diction at times, a surprising note considering her years of successful radio in Midwestern markets. The final issue involved Caroline's cast of characters developed for *Golden Store*. “There are too many 'sweet' people in the show,” complained Halley. “This refers to your idea and mine that there should be a villain in every piece.”



Fran Heyser

Halley assured Church that there was no indication that General Mills planned to cancel the series before June 5, 1940 (perhaps because of the possible penalties written into the 52-week non-cancellable contract). As of February 9, 1940 Cliff Samuelson, one of Mills' radio executives was planning a thorough review of all the company's radio properties to evaluate their effectiveness. He indicated that the results of the Hooper and CAB ratings were unconvincing to him, especially in light of their wide disparities in audience numbers.

Another member of the General Mills advertising committee assured George Halley that the show had a lot of promise. She was a fan of the program's basic premise and appreciated that “it is a quiet, down-to-earth type of show.” She hoped to see the series moved back to a morning slot, which she felt was a much more appropriate broadcast time. In a related development, Halley informed Church, it appeared that Janet Huckins, who had been assisting Ellis for some time with writing chores, was likely to be picked up for scripting duties on the serial *Arnold Grimm's Daughters*.

The first full year of General Mills' network sponsorship was winding down in May, 1940 when Arthur Church and George Halley reviewed the situation of *Caroline's Golden Store*. Some of the concerns which had arisen since the fall of 1939 had been addressed somewhat to the satisfaction of the company as Halley reported that they were right then considering upping their weekly fee to \$650 through July 19th and then paying \$234 per week while the show was on vacation until October 7th. September 3rd remained the final date by which General Mills could cancel the program. The most touchy part of the situation



Janet Huckins

was Blackett's insistence on Janet Huckins assuming some of the writing duties. In recognition of the new responsibilities and because she had done so much on the show up to this point with no compensation, they were suggesting that Huckins receive 15% of the gross, a percentage which would have come from Ellis' portion of the fee.

This did not sit well with Ellis. She insisted that percentage was far too high and that, anyway, she didn't even want Huckins' help. As far as Halley was concerned, this was fear on Caroline's part. "Caroline feels she must have more help than Janet can give her," explained Halley. "Caroline wants a combination writer and secretary that she can have full time. Caroline expects to pay this secretary-writer from her own funds entirely." This was problematic in two ways: first, Halley felt Church should be deciding the professional duties of his employees, not the employees themselves.

Second, this type of set-up would easily allow Ellis to minimize Huckins' input in the *Golden Store* scripts and eat up much of her time with administrative tasks. This would minimize not only Janet's input on *Golden Store* but also on *Arnold Grimm's Daughters* as well.

In response to Caroline's claim that "aside from a few minor points, Janet has been of no help on the show," Halley shot back (to Church) that indeed she had been no help "notwithstanding that Janet had to teach Caroline how to construct an outline both general and weekly and how to work from it. Caroline can never properly repay Janet – for what Janet taught her." In fact, if it were up to Halley he'd "nick" 25% of the gross to pay Janet, not just a mere 15% which was "decidedly the short end – less than she deserves." There was no getting around the Janet Huckins issue; General Mills and Blackett-Sample-Hummert insisted on her involvement, thus Church and Halley had to get Caroline to accede to Janet's participation.

Despite the enthusiastic note sent by Blackett at the beginning of the network run of *Caroline's Golden Store* which was quoted above, General Mills did indeed cancel their sponsorship after the 52-week contract expired. The official notice was served to Arthur Church on August 5, 1940. With two weeks' notice the relationship officially ended on August 19.

After two years in Des Moines and then Chicago, Caroline Ellis returned to Kansas City and KMBC. In 1941 Ellis began preparing a new show to pitch to national advertisers. Church set aside a fifteen-minute

time slot Monday through Saturday for Ellis to work out her new premise entitled *The Happy Homemaker*. In a turn from the formula that had proven so successful thus far, Ellis planned to set aside storylines and dramatic action and talk directly to her devoted listeners. The program was billed as “a quarter-hour of conversation – some news, some philosophy” and commentary on areas of interest to her female audience. She was not adverse to interviewing guests or reading from a short story that caught her eye.

With the country at war, such homemaking broadcasts were more pertinent than ever. While she strove to be “inspirational,” “thought-provoking,” and “entertaining,” Ellis knew that the essence of her success was her relevance to middle-America housewives. Tips to extend the life of household appliances and tools and strategies to conserve energy and fuel were important to women on tight budgets with husbands and sons fighting overseas. Her contributions to the war effort via daily broadcasts were recognized on January 6, 1943 when it was announced that KMBC had received a *Variety* Show Management Award for its broadcasting work in support of the armed forces. The station specifically singled Ellis out as an important contributor to winning the honor.

During the early years of *The Happy Home*, between 1941 and 1944, Ellis achieved significant ratings milestones. For a time she pulled larger audiences in the Kansas City market than *The Story of Mary Marlin*, a daily serial about an Iowa housewife who becomes a United States Senator. Marlin kept her audience coming back every day for eighteen years. More impressive was a period during which Ellis was scheduled against sudsy queen *Ma Perkins*, played by Virginia Payne for 27 years, from 1933 to 1960, and again came out on top in the Kansas City ratings. The city's listeners clearly loved their hometown homemaker. Eventually *The Happy Home* was moved to an 8:30 a.m. spot which was devoid of such stiff competition. In that slot Ellis received an impressive 28% audience share, 10% higher than her closest competitor.

Despite such impressive numbers, records indicate that Church was never able to find a programming and frequently promoted the

Hear
**Caroline
ELLIS**
on the
"HAPPY HOME"
9:30 A.M.
Monday Thru Friday
KFRM
550 **First On Your**
RADIO DIAL

educational aspects of his station's dramatic coast-to-coast sponsor for the tips and hints program. Various sponsorship rates were put in place to appeal to a wider array of potential advertisers. Once-a-week sponsorship cost 83\$ per week, 48\$ for time and 35\$ for talent. A three-a-week plan cost \$234.60, \$129.60 for time and \$105 for talent. Interestingly, it apparently was not available for daily sponsorship indicating either that Ellis no longer had six days on the air as she did when *The Happy Home* started or that Church, for some reason, did not want a daily sponsor. To entice buyers he even guaranteed that the program was safe from network time encroachment. Ellis' *Happy Home* aired late into the 1940s.

While broadcasting her daily women's show Caroline Ellis was also involved with a non-commercial children's production called *The Magic Book*, the dramatization of children's fairy tales as part of the *KMBC Radio Schoolhouse*. Trained to be a

school teacher, Arthur Church valued educational productions. Ellis was still associated with *The Magic Book* in 1953 as Church's years as head of KMBC were coming to an end. She was copied on a memorandum from June, 1953 summarizing the latest season of *Radio Schoolhouse*, of which *The Magic Book* was a part.

Ellis penned these tales which “brought the classics to life for generations of youngsters.” At least one episode has survived. Though radio-based education never matched the ambitions envisioned by early radio pioneers, this particular effort – albeit very local – should be considered a success. Survey results of the 1952 – 1953 season indicate a minimum regular listenership of 3,866 classrooms and over 110,000 students.

Interestingly, *The Magic Book* with which Ellis was associated, was broadcast every Thursday and claimed the highest audience at nearly 32,000 student listeners in a given week. For her efforts on the show Caroline was recognized by the Institute for Education by Radio and Television in 1953.

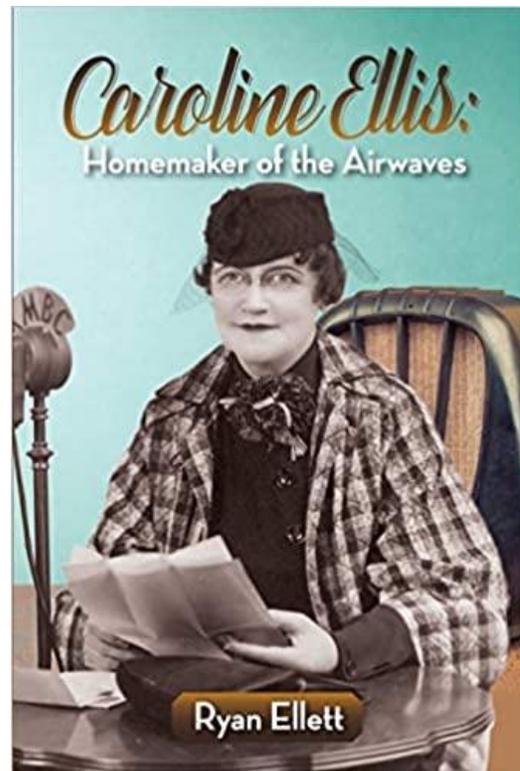
Despite the success Caroline Ellis experienced over her two decades on the air she didn't achieve everything she wanted. In the mid-1940s after her taste of national exposure with *Caroline's Golden Store*, she created at least three straight serials that strayed from the homemaking themes on which her reputation had been built. There's no evidence, however, that any of them ever actually reached the air. The series were *River to the Sea*, *The Marsh Family*, and *Wide Horizons*. Of the three *River to the Sea* is the most well documented due to a three-page treatment preserved from the era.

Caroline Ellis' radio career was both typical of what was generally available to women at the time and yet atypical as well. For two decades her programs rarely moved outside of the homemaker and quasi-women's serial format and her sponsors frequently were producers of household goods of interest to a female audience. In addition to the aforementioned General Mills, Caroline Ellis' sponsors over the years included Celanese Corporation of America (fabrics), Trimz Ready-Pasted Wallpapers, The Mentholatum Company (household health goods), Periodical Publishers' National Association, The Hollanderizing

Company (fur cleaning), and Robert Shaw Oven Heat Control.

Yet she had a level of control over her work, from its inception through creation to production that only had handful of women could claim. She had a very unique writing style as is evidenced by *The Travels of Mary Ward*, her primary extant work. Had she continued to develop the format developed first in *Joanne Taylor's Fashion Flashes* and then in *Mary Ward*, perhaps she would have etched a deeper place in radio history. Instead, she tried to push her way into the cutthroat world of radio soap operas, a field in which she was too little too late, lacking the flexibility and youthfulness perhaps necessary to find success there.

*The first draft of this paper was originally presented at the Fifth Annual Great Plains Radio History Symposium sponsored by Kansas State University in 2010. Portions were subsequently shared informally at the 2011 Cincinnati Old Time Radio Convention. The original version of this article was published in the January 2012 issue of *Radiogram* and the content here is included and greatly expanded upon in the forthcoming book [Caroline Ellis: Homemaker of the Airwaves](#) published by BearManor Press.



Studies in 19th-Century Fiction and Old-Time Radio: *Jane Eyre*

Larry Maupin

In the following study I will compare Charlotte Bronte's novel with the excellent episode of *Lux Radio Theater* dated June 5, 1944, and adapted from the film released earlier that year starring Orson Welles and Loretta Young.

Part 1: Background

Jane Eyre is considered by critics to be one of the world's greatest novels. Published in 1847, it has never been out of print and for years ranked second only to *The Bible* in terms of copies sold.

For the remainder of this section I will rely upon the stirring and heartfelt biography entitled *The Bronte Sisters* by Ernest Dimnet published in 1904 by Harcourt, Brace & Company. The following consists of excerpts from his thrilling account of how the book came to be published:

In July of 1847 Charlotte Bronte was attempting to find a publisher for her first novel, *The Professor*. She mailed the manuscript to one publishing house after another only to receive it back with a polite rejection notice and usually no further comment. Finally she sent it to Smith & Elder in Cornhill [London], and it was returned with a letter from Smith in which he told her that her writing was not without merit but that he doubted *The Professor* would ever become a commercial success (it never did). In the cover letter Charlotte sent along with the manuscript she mentioned that she was close to finishing another work in three volumes, and Smith wrote in his reply that he was "quite ready to examine" it when she completed it. "Less than twenty days after the arrival of this letter, the manuscript of *Jane Eyre*, carefully prepared in Charlotte's beautiful writing, took the train for London" (p.131).

"Smith & Elder's reader was Mr. Williams, an intelligent and kind-hearted man about forty-eight years old. His first reading of *Jane Eyre* overwhelmed him. He went at once to give his impression to Mr. Smith. The latter, still very young but already very skeptical, turned over the manuscript to another member of the staff: Mr.

Taylor, a clear-minded, reliable Scotchman, who carried it home. Mr. Taylor appeared next morning ravished with *Jane Eyre*, which he had sat up reading the entire night. This time the publisher was astonished, and wished to see this marvelous manuscript with his own eyes. Six weeks later the three volumes of *Jane Eyre* were published" (pp. 131-32). "The first edition was exhausted in six weeks. When the second appeared early in December, a crowd of newspapers had already notified the public that a masterpiece had been born, and they rushed to buy it. Soon afterwards Charlotte received with an astonishment mixed with gratitude a cheque for a hundred pounds."

Part 2: The Radio Version

The *Lux Radio Theater* episode does not attempt to cover everything in the novel and has the virtue of focusing almost exclusively on the love relationship between Jane and Edward Rochester, which is the most interesting part of the novel. Jane was born in 1820, orphaned as a little girl, and raised by an aunt who mistreated her and who sent her to Lowood Academy to get rid of her when she was just old enough to be admitted there. At Lowood, Jane received a good education which included her learning to play the piano and becoming fluent in French. Upon graduating she applied for a position that she saw advertised in a newspaper as a governess at Thornfield Hall far from Lowood. Her pupil was a girl named Adele, the illegitimate daughter of Edward Rochester who was Lord of the manor.

Rochester is gruff, impatient, and peremptory in manner but grows increasingly fond of Jane as their relationship evolves. In him, Jane finds the father figure she has never known. Although Rochester remains the authority figure as their acquaintance deepens into love, Jane has the moral high ground because of her innate goodness and her willingness to sacrifice personal happiness if achieving it will compromise her principles.

The greatest threat to their happiness is a secret that Rochester keeps from Jane about his past. As a young man he was married to Bertha Mason in Jamaica and almost immediately found cause to regret it. As he tells Jane, he soon found his new bride to be both "intemperate and unchaste." She also suffered from hereditary mental illness which worsened after they

were married. She became gross and violent. Rochester then moved back to England to seek happiness without her. When he received a letter stating that she had become hopelessly insane, he agreed to take her in at Thornfield Hall and provide her with a home there.

But Bertha and her brother prove to be a blight on Jane's and Rochester's hopes for a happy future together. Bertha is kept in a room in the tower of the mansion under close supervision, but she is cunning and escapes repeatedly to roam the premises, usually in the dead of night. One evening she sets fire to Rochester's bed while he is asleep. Then when her brother pays her a visit from Spanishtown, Jamaica, she falls upon him and, having secured a knife, wounds him so grievously that he almost bleeds to death. In the radio episode she is represented as having bitten him as well, which is a nice touch but is not in the novel.

Then the day of the wedding arrives. The ceremony, which takes place at a local church, is interrupted by Bertha's brother who claims to have just cause why the marriage should not be permitted. He then reveals that Rochester is still legally married, which Jane did not realize until that moment. Rochester immediately calls a halt to the proceedings. Soon after that, despite his desperate pleading, Jane resigns her position as governess and leaves Thornfield Hall, never expecting to see Rochester again.

Later they reunite after Bertha has succeeded in burning down much of the mansion and Rochester has been crippled and blinded in the fire. Jane returns to nurse him.

Part 3: The Novel

Instead of summarizing the entire novel I will focus on a couple of scenes that demonstrate Jane's courage and her steadfast determination to follow her own heart and conscience no matter what the consequences.

The first of these scenes occurs when Jane is still a child who carries a doll with her everywhere she goes. Her Aunt Reed has already decided to send her to Lowood Academy, and in Jane's presence has made comments so pernicious to the

school's Headmaster Mr. Brocklehurst that there is no possibility of Jane's beginning her term of years there without severe prejudice on his part. Jane has always been afraid of her cruel and imperious aunt, but she is so outraged at this injustice that after Brocklehurst leaves she tells her aunt "I am not deceitful. If I were I should say that I loved *you*; but I declare I do not love you. I dislike you the worst of anybody in the world except John Reed" (*Jane Eyre: The Norton Critical Edition*: W.W. Norton & Company, Inc; New York, 2001), p.30. She goes on to say "I am glad you are no [real] relation of mine. I will never call you aunt again as long as I live. I will never come to see you again when I am grown up: and if anyone asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty" (p.30).

Imagine being spoken to so by an eight-year-old! Mrs. Reed was so shocked that she dropped her knitting" (pp.30-31). After Jane left for Lowood, the last time she saw her Aunt Reed was when the latter was on her death bed. But there was no reconciliation between them, no forgiveness by her aunt although Jane was prepared to treat her kindly.

The second scene I will mention occurs after Jane leaves Rochester upon learning that he is still married to Bertha. She takes up residence with her distant cousins in a place far from Thornfield Hall. One of her cousins, St. John Rivers, is a clergyman and a missionary who asks Jane to marry him and accompany him to India. St. John is a strange and wonderful man, but he is sadly mistaken about the way to a woman's heart. Here is his marriage proposal to Jane (p.343): "God and nature intended you for a missionary's wife. It is not personal, but mental endowments they have given you: you are formed for labour, not for love. A missionary wife you must-- shall be. You shall be mine I claim you-- not for my pleasure, but for my Sovereign's service."

Jane is hardly swept off her feet by this if you can believe it. Eventually she tells him (p.348) "I scorn your idea of love . . . I scorn the counterfeit sentiment you offer: yes, St, John, and I scorn you when you offer it."

Part 4: Conclusion

There remains only an examination of *Jane*

Eyre's unique place in the body of great world literature and of the challenge facing the writers of the *Lux Radio Theater* episode in presenting the novel as a radio drama.

At the time of its publication critics were somewhat taken aback by Jane's boldness of thought and her unconventional views on the place of a woman in a man's world. Modern critics debate the same issue. In an article entitled "*Jane Eyre: The Temptations of a Motherless Woman*" Adrienne Rich writes that "other novels often ranked greater, such as *Persuasion*, *Middlemarch*, *Jude the Obscure*, *Madame Bovary*, *Anna Karenina*, *The Portrait of a Lady*-- all offered their contradictory and compelling versions of what it meant to be born a woman. But *Jane Eyre* has now for us a special force and survival value" (Norton Edition, p.469). Donna Marie Nudd poses the issue differently in her article "The Pleasure of Intertextuality: Reading *Jane Eyre* Television and Film Adaptations" (p.523). Is Bronte's three-volume novel a romance? a melodrama? a gothic mystery? a Christian morality tale? a feminist classic? a fictionalized autobiography?" A testimony to the novel's enduring quality is that its issues are still relevant to questions of a woman's place in the world that are unresolved to this day.

Nudd's article also sheds a great deal of light on what it must have been like for the writers of the *Lux Radio Theater* episode to determine just what source material to use. Of course they had the movie script, but they may also have had access to a plethora of other sources which Nudd describes as "stage plays, films, books, television adaptations, cassette recordings, one-person shows, reviews [and] critical essays" (p. 523). A further challenge to the script writers was how to condense a 383-page novel down from a 90-minute movie, perhaps utilizing some of the other resources Nudd mentions, into a 50-minute radio drama that will hold the listener's interest throughout. I think the writers met that challenge very well by keeping the focus on the tempestuous relationship between Jane and Rochester and by allocating proportionally more time to the violent and disturbing character of Bertha Mason than the novel itself does.

The Danny Kaye Show

In December 1944 it was announced that Pabst Sales Co. was dropping *The Kenny Baker Show* in favor of a vehicle for rising star Danny Kaye. Pabst had tried to sign established comedian Fred Allen for the show at a whopping cost of \$25,000 per episode but the effort fizzled when Allen reportedly sniffing that he didn't care to work for a beer company. Kaye agreed to a package costing the beer producer \$16,000 per week, 2/3 the cost of Fred Allen.

The Danny Kaye Show debuted on January 6, 1945 and featured Eve Arden, Frank Nelson, Lionel Stander among others. Music was provided by Harry James and a 26-piece orchestra. Interestingly, before signing onto the show James contractually insisted that his wife would never be mentioned and that he would not serve as a comedy stooge for Kaye. Lionel Stander served as the second man while Ken Niles was announcer (followed by Fred Robbins and Dick Joy). Dick Mack of Warwick & Legler was the producer.

Initially Phil Rapp was approached to script the show but talks fell through and Kaye's wife Sylvia Fine was responsible for much of the writing when it first took to the air. The highly regarded Goodman Ace took over writing duties when the show returned in the fall on September 28 at a salary of \$3,500 per episode. Eventually Ace walked away calling the entire effort a "lost cause." During its sixteen-month run (minus a 1945 summer hiatus) *The Danny Kaye Show* never really found its rhythm and could only draw mediocre ratings. In an effort to steady the ship after a shaky start, Kaye, who owned the show package, called in MCA to advice in March 1945 – after just months on the air – when early ratings for the show proved disappointing for Pabst. Even bandleader Henry James ran into issues with the American Federation of Radio Artists early in the show's run when the organization insisted that he was talking too much and should have to join the actors' union.

When the series returned in the fall of 1945 Danny Kaye was on a European tour and could not even appear on his own show. Big name talent including Frank Sinatra, Jack Benny, and George Burns and Gracie Allen were hired to take Kaye's place. Pabst pulled the plug on *The Danny Kaye Show* on May 31, 1946. Samuel Goldwyn, who had Kaye's motion picture contract, had opposed his getting into radio from the beginning, claiming the performer relied too

much on visual gimmicks to be successful in the purely aural arena. While the radio program did little to further Kaye's career although it did not hinder him much, either, as indicated by his many years of success that were still to come.

Danny Kaye Kathy Hammel

Danny Kaye was often described as a Renaissance man, multitalented with a diverse collection of skills and abilities. Not only was he an actor, singer, dancer, and comedian, but he was also an accomplished Chinese chef, a pilot, a symphony orchestra conductor, as well as a humanitarian who was honored with both the French Legion of Honor and a Presidential Medal of Freedom. Other awards included Oscars, Emmys, Golden Globes and Peabodys. He even owned a baseball team. In addition, he was a father to one daughter and a mentor to many other children through his many charitable works.

David Daniel Kaminsky was born on January 18, to Russian Immigrant parents. His birth year was either 1913 or 1911. 1913 is the more widely used birthdate but his daughter later claimed it was actually 1911. He is said to have been an entertaining youngster. From the age of 5 he was singing and dancing at Jewish weddings.

Kaye ended up dropping out of high school and became a tummler – someone whose job it was to clown around and entertain guests at Borscht Belt resorts in the Catskill Mountains. It wasn't long before he found himself on Broadway in minor roles. In 1939 he met his future wife, Sylvia Fine, and life just got better from there. They married in 1940 and Sylvia took his career into her capable hands, writing and editing his material as well as vetting those who worked with him.

By 1943 Danny made the move to Hollywood with a contract by Samuel Goldwyn and made quite a few movies. He'd done a few minor radio roles in the 1940s, but wanted to do more. In January 1945 the half-hour variety show The Danny Kay Show sponsored by Pabst Blue Ribbon beer debuted on CBS. With a weekly show budget of \$16,000, his income was much better than the \$100 his few earlier radio appearances garnered.

Eve Arden, Lionel Stander and Butterfly McQueen were some of the recurring actors on the show.

While Danny himself was not able to serve in the military due to back problems, he did go off to entertain the troops. He did that through WWII, and continued on during the wars in Korea and Vietnam. At the same time Kaye continued to gain fame and kudos for his efforts on the big screen. The man had boundless energy.

As popular as Kaye was in motion pictures and personal appearances, the radio show would last for only a season and a half, ending in May 1946. Kaye's brand of zany comedy was better when he could be seen and not just heard. He continued to make movies and shortly his radio show translated well to television where his physical comedy and facial expressions were better appreciated.

Well before the time of his death on March 3, 1987, Danny Kaye had become extremely popular in the United States and Great Britain. His public appearances had been as uproarious as the Beatles were in their time. His wife Sylvia said of his life, "Walter Mitty dreamed it, Danny Kaye lived it."

In an article on Danny Kaye at the UNICEF website, they quote a Hollywood writer who once wrote, "If Danny Kaye had not been born, no one could possibly have invented him. It would have been stretching credibility far past the breaking point." An apt memorial for a man of so many talents who touched so many lives in such a wonderful way.



[The Danny Kaye Show – OTRR Maintained v. 2006](#)

DIY: Producing for Beginners, pt. 2

Do It Yourself Radio Theater, Part 2

A series of articles by Joseph Kessler Adams

Define the Roles

Learn all the roles in a production. See what the books and the memoirs have to say. Learn to put your own experience into the way you define each role.

Producer

The one on whom the credit or blame will be placed when the show is done. They will be responsible for assembling the team, scheduling the spaces (audition, rehearsal, recording or live performance), pay for rights, getting the contracts (if you are working on that level), paying for rights and/or royalties, getting copies to each performer, and doing the thousand and one as-needed roles from cheerleader to field boss.

Even when there are budgets to pay the performers, it's never enough for the work they do, the hours they put in, or the heart they bring to the production. It is the producer's job to see that every single member of the production knows what he or she is doing is a contributing part of the production *and is appreciated*.

Production Assistant (PA)

The person who looks at what the producer is doing, does what they are asked to make a session happen, and looks over the producer's shoulder to see where they have forgotten something. This would be something like the stage manager in live theater, who get the details in plans and runs the floor during the recording or live performance. The PA will be making sure everyone got the notice for the time and place to be there for rehearsals, performance, and any necessary post-production work (called running the calendar), getting scripts printed or copied, seeing that water bottles are at the rehearsal snack table, and reminding the producer of what was needed for each session. Most people in theater will tell you PAs – or stage managers – are the ones who really get the shows in front of their audience.

Writer

The one who actually writes down the three things that make a script happen - human voice, sound effects, and music. There is no other part of this job. That is how the story, the details of the character, and the elements of the drama are carried to the audience.

The writer needs to know how to turn out a script that matches the length of the production and who is professional enough to know that the producer or director may need to cut a few precious words here and there. Having the writer present at rehearsals or recording is often helpful – when a line change is needed on short notice, or three minutes need to be cut from the script, the writer can be a real asset to making those adjustments.

The writer needs to know enough about radio to avoid directing from the keyboard and professional enough to let the producer give direct changes necessary for production. Further details of the writer job will be covered in Part 4 of this series.

Director

The director is not just the ego who tells everyone else what to do, but has a vision for bringing the script to life. The director must listen to the actors, be sure their vocal qualities are different enough to make it simple for the audience to understand who is speaking, understand the way the lines are delivered to build the drama or comedy, and must be like a good mother who makes every child think the idea of behaving properly is their own idea.

A director will have to go through a script to determine exactly what is needed. What about doubling? The script may have 14 roles, but only six actors will be used – which actor has a different enough character voice to play more than one part in the script? What about the pace and dramatic build of the script – how will they convey that to the actors so the audience is driven from scene to scene without realizing that anyone else's hands have been on the wheel? What special consideration do you need to give to the right sound effects or music? The director has to be aware of all these elements and communicate the needs to achieve the production they intend to deliver to everyone involved - actors, sound effects artists, music director, producer, engineers, and others.

The director also needs each actor to be a team player to carry out the writer's vision for the play. The

director has the job of painting the sounds that will carry the story into the listeners' brains by way of their ears. They must know how to speak to different levels of training or experience to get each actor to do the best job they can do.

Sometimes the director has to say "no" to a piece of theatrical business from an actor. Insecure directors can destroy a show by needlessly hurting the feelings of a performer, and the director has to be supported by the producer to get their name on the show for doing everything deserving that credit.

Sound Effects

The sound effects artist was (and is) a severely under-appreciated role that included knowing a catalog of hundreds of recorded sound effects, but also knew the classic techniques for making berry baskets sound like breaking doors, a rope tight on a pole sound like a creaking ship's mast, or turning cocoanuts into galloping horses. There have been very few books written on how to do this, but in recent years the role of "foley artist" for films has created a new series of resources for new sound effect artists.

Music Director

Someone has to create, or pull from legal sources, suites true to the mood – themes, stings, beds, sustains, transitions, musical identification (era, mood, pace) that are required for the script. The music director gets saddled with this job. It isn't less of a job than the others, but most people forget the amount work that goes into a simple composing, recording, and delivery of the appropriate tracks.

A musician with skills and the inspiration to compose will be able to deliver the variety of pieces required with comedies or dramas.

Many of these composing musicians have been able to build their own library of compositions through the use of a laptop and Creative Commons libraries using my favorite public-domain audio program – Audacity (free for Linux, Windows, and Macintosh).

Engineer

Whether the show is performed live for a studio audience, or is recorded multi-track with

contributors from around the world, the right engineer can make or break a show.

The engineer will have to determine the types of microphones required and provide them for the session. This is who will decide on the machine to record, edit, and mix the show – from reel to reel to laptop systems. He or she will also listen to problems in the non-traditional recording room (addressed in part 3 of this series – the Non Studio Studio).

The engineer needs to deal with problems in the recording session as they arise - no matter where the show is being recorded. Maybe an emergency siren broke through the sound isolation of your recording room or maybe someone knocked into the microphone stand and created a "thump" on the recording. Or maybe someone has to call a re-take because someone (who shall remain nameless) forgot to push "Record."

They all happen.

Actors and Announcer

It may offend actors to be the last listed, but life is full of disappointments. Get used to it.

The actors you will encounter will run the gamut from seasoned professionals with many years of experience with stage, screen, and television, to the troubled wannabe who has never bothered to learn the first thing about creating and sustaining a character. You will have to deal with them all, as will the directors and engineers involved in production.

Actors are the talent that you audience will think of first when they hear a show. For good or bad, these are the people being entrusted to create the public image of your production. Try to treat them with respect and respect them as professionals, even when they fail to measure up to your respect. Make sure the audition session – their first impression of your operation – is professional. Have enough copies of the "sides" (the pages from which they are expected to read) available. Have a "Cast List" (the list of roles in this script) posted so they can ask to see the sides for parts of interest.

One actor may be chosen as narrator – for the series or for the episode. This has become part of the structure of radio theater for years, but it is an option – not a requirement. The announcer will come from your pool of actors and being cast as announcer may make them un-useable in the main series unless they have a very different character voice. The announcer's will be the voice that sets the tone, the attitude, and the pacing

for whatever style of program your group is presenting – drama or comedy. The announcer will introduce characters as they enter the first scene, provide transitions, and give credits at the end of the program. You may have an idea where the announcer is unnecessary, but most series have the same person introducing the episode and providing the informational bookends at the start and end of each show.

Be aware of your prejudices that could get in the way of good casting, and part of your job will be keeping your director from allowing their prejudices to interfere with good casting.

Remember, it is just the voice the audience will hear – what they look like will not matter. We found certain men were able to carry female roles to great effect, and vice versa. Race, height, and even physical handicaps have to be overlooked in favor of the best voice for a part.

The actor's job is to deliver a character that is true to the script, deliver all the emotions required for the character's journey, and to not make mistakes that get in the way of other actors or the recording/performing process.

Summary for Producers

Whether dealing with music, sound effects, or production talent, you must keep your mind focused on the end product - the sound. It will not matter who shows up, what they look like, their history, or where they are from. It is only the final product.

The only question has to be “Do they contribute to the sound of the final show?”

The producer will be required to understand *all* of the jobs involved in a production to be able to put their name on the show with a clear conscience and have pride in job they have done to get the show to the audience.

If you don't have the spark necessary to light the fire under dozens of productions, don't feel bad - one great show is all you need to feel like you have spent your time appropriately.

If you do have that necessary spark, you will find a new area of fulfillment and satisfaction as the new shows begin to appear. Producers can also be good writers, actors, and sound effects people.

Next Time

The next time around we will take a look at the “non-studio studio,” or how to create a radio theater recording room from a space normally used for somethings else.

I hope you'll tune in.

Wistful Vistas

From the Editor's Desk

Ryan Ellett

Welcome to summer, readers! As a school teacher I certainly look forward to a couple months of making progress on my honey-do list while also taking plenty of time to relax on the back patio and immerse myself in old-time radio activities.

Hopefully you got both of our recently releases Maintained sets: *The Adventures of Philip Marlowe* (which is an updated version of a prior release) and *The Danny Kaye Show*, a brand new set. Our volunteers have been hard at work through the spring and we have 3-4 new and updated sets that should be available in the next month or two.

This issue's feature is a revamped article on Caroline Ellis, a broadcaster who I started research ten years ago. My book covering her career is due to be released soon by BearManor and thought this was a good way to introduce her to the many readers who probably missed the original version way back in a 2012 issue of Radiogram.

Joe Adams' series on Do-It-Yourself radio continues this month. We have several more installments in the pipeline that will continue to education us on radio's behind-the-scenes workers well into 2021.

If you're not a member of our [Groups.io group](https://groups.io/g/OldRadioTimes), please join us there (it's free!). Long-time member Larry Maupin has been offering his reviews and thoughts on a great number of programs, especially soap operas. Selected posts are reprinted in these pages, and he loves feedback.

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

Edited by Ryan Ellett

OldRadioTimes@yahoo.com

Title font by Joe Adams

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.

2020 Maintained Releases (Year Month)

[Counterspy](#) v. 2001
[The Clyde Beatty Show](#) v. 2001
[Rocky Fortune](#) v. 2001
[The Weird Circle](#) v. 2004
[Broadway's My Beat](#) v. 2004
[The Adventures of Philip Marlowe](#) v. 2005
[The Danny Kaye Show](#) v. 2006



RADIO ATTRACTIONS
INCORPORATED

PRESENTS AS ITS FIRST RELEASE FOR 1939

Sax Rohmer's

The Shadow of **FU MANCHU**

A FIELDS BROTHERS PRODUCTION

BRINGING TO RADIO:

1. This superb dramatization of the thrilling exploits of fiction's famous character, the amazing FU MANCHU.
2. An awaiting audience of over 25,000,000 persons who, since 1914, have paid to follow the adventures of FU MANCHU.

MAGAZINES	BOOKS	SCREEN	STAGE
Adventures of FU MANCHU have been featured in <i>Colliers</i> since 1914.	Millions have followed FU MANCHU through "best sellers" published by Doubleday Doran.	Movie fans everywhere have thrilled to "hit" films produced by MGM and Paramount Pictures.	The success of FU MANCHU plays has increased his legion of followers.

Gala Trade Preview
Waldorf-Astoria
December Seventh

Recorded
for
Spot Release

To be released in
January
in seventeen Eastern states

RADIO ATTRACTIONS
INCORPORATED

RKO BUILDING — RADIO CITY — NEW YORK

Nat Brusiloff: Rare Radio Recordings Martin Grams

Nat Brusiloff, violin virtuoso and dance band conductor, was among the earliest "personality leaders" on network radio. At the peak of his fame in the early 1930s, he was musical director for Kate Smith's radio program and led hot dance ensembles that broadcast coast-to-coast over the CBS and NBC radio networks. Because he made almost no commercial recordings, his name has slipped into undeserved obscurity. In fact, his name is known primarily to researchers of old-time radio and Kate Smith historians. There has been little written about him in magazines and old-time radio club newsletters and unless I am mistaken, there is no book or biography about Nat Brusiloff (expect for a possible Spanish language biography that may or may not have been published in the U.S.). Yeah, his name has become a tad obscure.

Thankfully, Brusiloff did record several dozen 12-inch 78s for distribution to radio stations, and those extraordinarily rare discs form the basis of this first-ever Brusiloff collection titled *Nat Brusiloff and His Orchestra: Out of a Clear Blue Sky, 1930-1934*. Scheduled for release in January 2020, I received a complimentary CD set from David Sager, a research assistant in the Recorded Sound Research Center at the Library of Congress, who himself is a Grammy-nominated jazz historian and jazz trombonist. David also happens to be the grandson of Nat Brusiloff, who provides us with a loving tribute and biography in a 48-page illustrated booklet. Not only is the booklet entertaining, but it provides us with information not available in any reference guide or magazine article. The ultimately tragic story of the musical prodigy makes the recordings on this two-CD set all the more valuable.

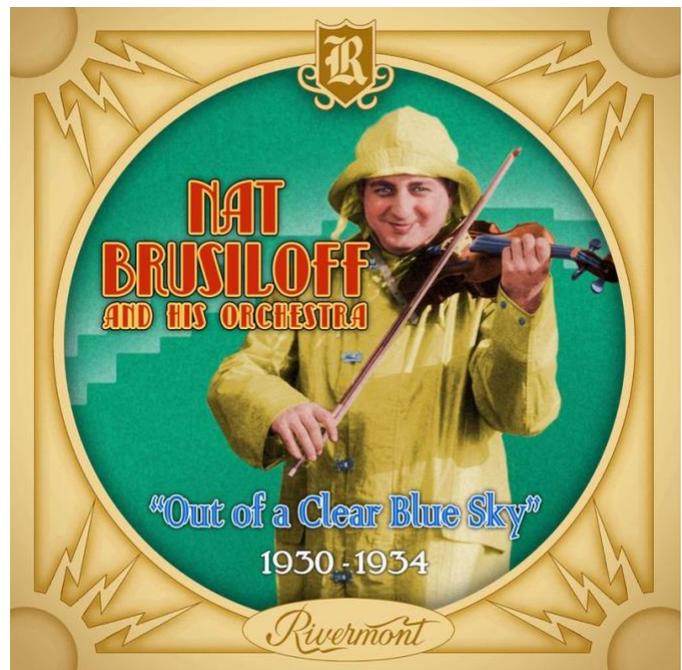
The recordings, by the way, have been lovingly remastered by renowned sound engineer Doug Benson for the best possible sound. The sixteen Judson sides transferred for the first CD were not from commercial master pressings, but transcription discs meant for broadcast. Restoring audio is complex and time consuming, as any audio engineer will tell you. The condition of some of the original discs were often not good.

Pitch drift and double layers of hum were common problems. Some had vocals that were too loud or solos that were too soft in the mix. Overall volume levels often changed throughout the song. Needless to say, as engineer Doug Benson remarked, "it was a balancing act worthy of cirque du Soleil to massage these into a cohesive, presentable package."

Honestly, I found myself enjoying these recordings and not from a historical perspective. Such hot dance numbers of the times are remnant of the type of music that accompanies silent comedy film shorts and the second CD provided a rare treat: a composite of three radio programs from 1931, *The Shuron Musical Showmen*, which makes me want to seek out the complete broadcasts of that series and listen to them.

Looking for vintage 1930s music that you will be certain to enjoy? Grab a set today from Amazon or Rivermont Records direct at the link provided below. You can even sample some of the music at this website.

<https://rivermontrecords.com/products/1171?variant=31049854877757>



Maupin's Musings

Larry Maupin

OTRR member Larry Maupin has been listening to many new episodes as they're added to our library. He especially likes soap operas so was delighted when we got the generous donation of rare and upgraded content from Michael Psarakis. Maupin has methodically been going through each episode and publishing his thoughts on the OTRR.io group. He's graciously given us permission to begin reprinting them here.

I. Program Title: *Big Sister*

Broadcast Date: February 5, 1947

Suggested Title: Hope's In Hospital After Automobile Accident

Sponsor: Ivory Soap

Lead In: "Now Ivory's own "Big Sister," written by Julian Fontan and Robert Newman."

First Scene: "A small room in the Glen Falls Hospital. Yes Hope's room, the one that she's been in ever since her auto accident two nights ago. It's about five o'clock now, the end of a dark, gray and lonesome day. Dark and gray because of the weather, which has been cold with low-hanging clouds promising more snow." Hope thinks she has killed someone in the accident. Apparently she hit some children while they were playing and making a snowman. She envisions a future for herself in prison. In a later scene Neddie, who is Ruth Wayne's younger brother and Hope's husband, says that Hope had been trying to kill him with the car and accidentally ran over someone else. He tells Ruth that he can't wait to testify against Hope in court "and send her to jail."

Conclusion: "Listen again tomorrow to 'Big Sister', compliments of Ivory Soap, the most famous soap in the world. Ninety-ninety and forty-four one-hundredths percent pure. It floats."

Notes: This is a good dramatic episode although it is not completely clear who Hope killed or even if anyone actually died at all. The audio quality is very good except for a lot of blurring during the first scene in which Hope ponders what she has done and the dire likely consequences.

II. Program Title: *Bright Horizon*

Broadcast Date: May 4, 1944

Suggested Episode Title: Margaret Pays Michael a Visit

Sponsor: Swan Soap

Lead In: Music, and announcer saying "And now 'Bright Horizon', brought to you by Swan Soap."

Background: Michael West, an attorney in Riverfield, is running for governor. The episode opens with speculation about whether Adelaide Allison is the type of woman who would spread the story about Michael and Margaret now that she has proof about what happened during the four months that Michael was kidnapped last year. "We know that Allison has sent to the publishers for the June '43 issue of 'The Gentleman Commoner' that carries not only a story written by Michael but a picture of Margaret and him but that also refers to them as Mr. and Mrs. Michael [sound lost on last word of sentence]." We also learn that Margaret "is determined to marry Michael's brother Brian and in a way she's holding the whip hand-- that copy of 'Gentleman's Commoner.' So let's see what happens in today's story of 'Bright Horizon'." First Scene: At Michael West's home, early morning, and Michael's wife Carol is on the front porch with their toddler son. Michael comes out and gives them a hug and kiss before hurrying off to work.

The next scene takes place in Michael's office, where his secretary Miss Jansen calls his attention to an article that mentions him in the local paper, the Riverfield "Morning Light." Margaret McCarey comes in and asks to speak with Michael. She tells him that a person who might be dangerous to his election hopes "knows about you and me."

Next is another commercial for Swan Soap.

Conclusion: "Well friends, we'll be around tomorrow same time, same station for another interesting episode of 'Bright Horizon'. And we'd like to have you join us at that time. This is CBS, the Columbia Broadcasting System."

Comment: This is a superb episode, dramatic and packed with interesting details and even some humor. At one point Miss Jansen, obviously not married and getting on in years, refers to herself as "a woman of few words." This is so manifestly not true that it is very funny.

III. Program Title: *Arthur Godfrey Time*

Broadcast Date: November 5, 1949

Sponsor: U.S. Army/Air Force

Lead In: "And now 'The Arthur Godfrey Show' (voiced over "Seems Like Old Times" theme music). From New York City your Army and Your Air Force present Arthur Godfrey transcribing with all the Little Godfreys: Archie Bleier and the orchestra, Jeanette Davis, Bill Lawrence and the Mariners. And now here's that man himself, Arthur Godfrey!" [Announcer is Tony Marvin].

Arthur introduces Jeanette Davis as "a very lovely little girl from Pine Bluff out in Arkansas." The songs throughout the fifteen-minute program are "I didn't Know the Gun was Loaded" by Jeanette; "It's Wonderful" by Bill Lawrence; and "Climbing Up the Mountain Too" by The Mariners.

Closing: A promo for the Aviation Cadet Navigator School in Houston. Theme music again is Arthur's signature "Seems Like Old Times" and last voice is announcer Tony Marvin.

Note: Excellent audio quality with only slight blurring here and there.

IV. Program Title: *Barry Cameron*

Broadcast Date: Friday, August 10, 1945 from 10:30-10:45 Eastern War Time on WEAF New York City. 660AM. NBC. Audio quality very good.

Suggested Title: Warren Johnson Near Death

Background: Several hours of WEAF programming were recorded for posterity that day because the two atomic bombs dropped on Japan by United States airplanes had been on August 6th and 9th, and Japan's surrender was considered imminent. News bulletins do in fact interrupt programming throughout the hours, and it is even mentioned that Radio Moscow reported that the surrender had occurred, although in fact it did not take place until September 2nd.

Episode Summary: Waiting room at Mercy Hospital just before 4pm. Thad Johnson and Bertha Adams await word on Thad's son Warren who has just been run over by a taxi and is not expected to live. Scene shifts to just outside Warren's room where his friend Barry Cameron and Barry's ex-fiancée Frances Adams converse. Barry has given blood, but it wasn't

enough and another transfusion has begun. Warren has called out Frances' name and a nurse comes to get her, but she has fainted (it is noted that she missed her lunch). Barry runs for a doctor.

Conclusion: A good amount of content. This soap opera tells "the story of a soldier who came home, and of his wife Anna." I think this is the only surviving episode.

Comment: Most of the programs recorded that day were, happily, soap operas which otherwise would not be available today to enthusiastic listeners and collectors.

V. Program Title: *Betty & Bob*

Broadcast Date: January 22, 1937

Sponsor: General Mills

Suggested Title: Bob Contemplates Suicide

Lead In: "'Betty and Bob,' brought to you by General Mills, makers of Wheaties." Listeners are invited to send in a receipt from the purchase of one or more boxes of Wheaties along with a three-cent stamp and receive a 12x16" color etching of a street scene in Paris with the Cathedral of Notre Dame in the background.

There is a brief mention at the beginning that "Betty and the mothers of the town are at last making progress on their (unspecified) crusade. Mayor Crown has promised that he would "definitely prove to them that he is in sympathy with their plan."

First Scene: Bob Drake, who seems to be the owner or overall supervisor of a construction company, is working on a bridge and there is almost a serious accident. He is very angry at his fellow workers and shouts at them and threatens them. Bob's foreman tells him that he sounds as if he's losing his mind. Second Scene: After midnight that evening at Bob and Betty's home. He is alone in his workroom and is severely agitated. He is convinced he is going insane and decides to commit suicide. Betty comes in to console him and he tells her ominously that no matter what happens she must realize that "I love you better than I love life itself."

Audio Quality: Good throughout, but somewhat tinny.

Conclusion: The announcer says "Yes, it would seem that Bob loves Betty and their child even better than he loves his own life. And now, what can Betty do? As yet she knows nothing of Bob's plans. Will she discover them? Will she discover what he is about to do?"

CRIME PAYS.



**Blue Coal
Balm Barr
Carey Salt**

**—and
plenty of
others
too**

A laugh sinister

A corny slogan

That was *The Shadow*, when Street and Smith, publishers of pulp fiction, bought air time on CBS to sell their *Detective Story* magazine in 1931.

The Shadow was just an mc dreamed up to give an extra touch of showmanship to a whodunit half hour. In no time flat "The Shadow knows . . ." was on the lips of listeners and before the year was out the formula had become part of the *Blue Coal Mystery Hour* on CBS. As much as anything else it was the superlative acting of Frank Readick, who doubled as The Shadow and the leading character in the mystery play itself, that made dialers tune in the regular Sunday afternoon airing. They put a mask on him, dressed him in a long black hooded cape, and brought him up the service

SPONSOR



FRANK READICK



JAMES LA CURTO



BILL JOHNSTONE

elevators at Columbia to give him mysti-glamour. Nobody "knew" who The Shadow was, and that mumbo-jumbo was continued for a long, long time.

The D. L. and W. Coal Company, a subsidiary of the Glen Alden Coal Company, tried out *The Shadow* to sell Blue Coal and then dropped him for a while. They played around with *Peggy's Doctor*, a daytime serial (MWF) on NBC, only to have it attain a less than 1 (CAB) rating. They tried *Little Italy*, another daytime serial, on CBS and sold no coal with it, and didn't do much better with Jack and Loretta Clemons on NBC in the morning. Even Phil Spitalny, before his all-girl *Hour of Charm* days, failed to reach Blue Coal prospects. It wasn't until they brought back *The Shadow*, by this time grown from the laugh and the slogan into a super-crook, that real radio success came to the first trade-marked coal in history.

The Shadow had by now (1934) a magazine of its own, rushed out by Street and Smith because another publisher had the same idea. Until S. & S. had published a magazine by that title anyone could have lifted the name for his own publication. Another actor, Jimmy La Curto,

had stepped into Readick's shoes. The laugh and slogan were growing up.

The partial network idea—Blue Coal was buying only New England and a number of eastern seaboard stations—became distasteful to CBS and the program moved to Mutual at the same time on Sunday afternoons. It was still on the air only for the fall and winter months and Ruthrauff and Ryan, who have been the advertising agency handling the D. L. & W. account since before the coal-with-the-blue-color idea was born, sold *The Shadow* for the summer of 1938 to B. F. Goodrich, with Orson Welles as *The Shadow* at \$75 a week, for which Orson signed a photograph of himself "gratefully yours." Goodrich didn't do so well with Awesome Orson and *The Shadow* returned to seasonal operation. Blue Coal continued its sponsorship and began its phenomenal growth in the coal field, a field that has shrunk at almost the same pace that Blue Coal has grown. *The Shadow* of course only delivered the audience, and only with one or two campaigns has there been any association between program and commercial copy. One of these, however, was outstandingly successful—the "Don't Take Chances"



STEVEN COURTLEIGH

BRET MORRISON



JOHN ARCHER



ORSON WELLES



campaign which logically tied into any mystery show and especially a crime thriller. The second tie-in between program and commercial appeal, in printed media as well as on the air, was the "know the coal you buy" slogan. That was a natural tie-in with "The Shadow knows . . ."

Concurrently with Blue Coal's sponsorship of *The Shadow*, D. L. & W. developed another fictional character who also has become very real on the air and in print. John Barclay, home heating authority, delivered his first closing commercial in 1935 and has been handling the closing commercial all through these 11 years. He established a new tradition in the coal business, a tradition of service. He told listeners, for example, how to get more heat per ton of coal out of their furnaces. When a Blue Coal dealer sends a heating authority into the home to check equipment, he's a "John Barclay-trained heating expert."

Barclay also has grown with the program. He was pictured in early advertising as a tired-looking "expert." This year he has had a glamorizing—he's a smart-looking, hard-hitting modern engineer and his voice has been given the same going-over that his pictures have.

While the John Barclay "service type" of advertising is the regular closing commercial on *The Shadow*, opening sells the idea of trade-marked coal and the middle commercial is devoted to product sales. During the war the middle commercial sold conservation and at times made deep bows to the men who mine the coal. Especially was this true when the hard coal miners stayed on the job while the soft coal men walked.

During the years that D. L. & W. have sponsored *The Shadow*, he has dropped his cloak of invisibility and Superman abilities. He has also ceased to be the supercrook and is now, at least impliedly, a strong arm on the side of the law.

"Crime doesn't pay" and an entourage of assistants plus the girl friend, Margot, have been added to the story line. The character who climbed walls and ate bullets as he fought both criminals and the law has been replaced with sort of a mass-appeal Thin Man.

Down through the years as long as Mutual programs have been rated, the cloaked crook turned crime fighter has gathered ratings that would make many

The Seco



D. L. & W. tried tear-jerker, "Peggy's Doctor,"

a nighttime-show sponsor purr. From 1940 on the Hoopers run like this:

Year	Months	Rating
1940	January-February	11.2
1941	January-February	14.7
1942	January-February	14.1
1943	January-February	16.5
1944	January-February	13.9
1945	January-February	13.1

In 1945 other sponsors, eyeing the job *The Shadow* was doing for Blue Coal,

Plenty of "Shadow" promotion is used every year. There's window poster (top left), the advertisements in "Shadow Comics" (second from top), a new Shadow-Blue Coal blotter (third down). D. L. & W. has even patented a pencil and memo pad giveaway (bottom)

SPONSOR

blue coal' Radio Show !!!

FEATURING AN ALL-STAR CAST

It's not without for this big "blue coal" drama—shown in one of the finest spots on the air. It is shown these famous dramatic stars:

James Meighan who plays the part of young Dr. John McKeever, the hero. James is in a class with his famous uncle, Thomas Meighan. He played the part of Dr. Rason in "Little Italy" and leading parts in "Joe Blain Kill" and other radio hits.

Rosalind Green plays Peggy Dale, the heroine. Famous as "Misty Lane" in the "Maxwell House Showboat"; Miss Green has been featured with Eddie Cantor and on many other outstanding programs on the air.

Allan Joslyn plays Vance Harris, the villain. Mr. Joslyn is without equal in playing this type of character. He was in "The Shadow", "Tom Sawyer" Home and the "Beverly Estates" Program.

Robert H. Allen takes the part of Andrew Dale, Peggy's father. He has been in many outstanding programs including "Tom Sawyer", "Masked Town", "Maggie Home", "Pony" and "The Shadow".

The cast also includes such famous radio stars as Walter Catlett, who plays Old Man Harris; Robert Nelson as old Dr. Temple; Ross Green as Carrie Johnson and Elizabeth Day as Tom Dale.

"PEGGY'S DOCTOR"

The action of this touching love story begins when Dr. John McKeever, a handsome but mysterious young Northerner, falls on the piazza of old Dr. Temple in a small Kentucky town. Here he meets and falls in love with the beautiful Peggy Dale, niece daughter of the local but practical Andrew Dale, brother of our hero. At present Mr. Dale's favorite is "Vivian", a girl he is sure will some day win the coveted Derby and replace the family name.

Mr. Dale's picking of "Vivian" or Old Man Harris, the county money lender, as a suitor for a loan—the basis of Harris's alleged young son, Vance's mother Peggy—and Peggy's desire to aid her family, even to the sacrifice of her own happiness—all lead to dramatic, intensely gripping complications that will win our hundreds of radio listeners. Appearing through to women, this beautiful "blue coal" program is always a strong influence on the selection of music for the homes of your community.



... IF THEY EVER FIND OUT

OVER N. E. C. RED NETWORK EVERY MONDAY, WEDNESDAY AND FRIDAY AT 1:15 P. M.

The Sweetest Story Ever Told

OVER N. E. C. RED NETWORK EVERY MONDAY, WEDNESDAY AND FRIDAY AT 1:15 P. M.

The following table lists the stations which broadcast the program:

WGL	WVA	WTO	WVBC
WGL	WVA	WTO	WVBC
WGL	WVA	WTO	WVBC
WGL	WVA	WTO	WVBC



and that the tears wet Blue Coal without selling, despite fact that stars Rosalind Green, James Meighan, and Allan Joslyn were featured

moved in and bought sections of the nation which were open for sponsorship. Their ratings show up like this:

Sponsor	Year	Months	Rating
Acme	1945	February	6.9
Carey	1946	January-February	9.6
Blue Coal	1946	January-February	10.3
Grove	1946	January-February	9.2

while as 1946 ended they were:

Sponsor	Year	Month	Rating
Barr	1946	December	9.7
Carey	1946	December	8.1
Blue Coal	1946	December	12.6

The Shadow's story isn't alone the story of Street and Smith and the D. L. & W. Coal Company. It's the story of in-

numerable local sponsors who have, from time to time, bought the show on e.t.'s.

Back before actors or writers received anything extra if a show was recorded at the same time as it was being broadcast, Street & Smith had the program transcribed. These, along with other e.t.'s tied up with S. & S. magazines, Dr. Savage and Love Story, were distributed to stations without charge. In 1938 Charles Michelson of Michelson and Sternberg, exporters, bought 26 weeks of the records for Australia and the publishing firm came to the conclusion that maybe

the disks could be sold—and Michelson snagged himself a contract. He was to represent Street and Smith in the sale of all air rights to The Shadow except the Blue Coal territory.

Some of the stations who bought the e. t.'s at that time are still broadcasting the program. Among them are KTAR (Phoenix, Arizona) for Thomas Brothers, auto supplies; KTSM (El Paso, Texas) for Union Furniture; and WDNC (Durham, North Carolina) for West Durham Lumber Company.

Besides the transcribed version of the

program it was opened for sale on Mutual stations, and the first to sponsor *The Shadow* live on the network outside of the East was Pet Milk on KHJ (Don Lee in Los Angeles). Then some sponsors bought the show regionally. There was a candy company that had it for a while in the Northwest; Penn Furniture bought it in Altoona, Johnstown, and Lewiston, parts of Pennsylvania that were soft-coal-minded and therefore were not part of Blue Coal's market. Grove Laboratories bought *The Shadow* in eight markets for its Cold Tablets in 1939 and this convinced it that it should buy all it could of the program. Grove did its best regional job with *The Shadow* in 1945-46 but had to drop the program due to problems within the Grove organization. When the problems had cleared, *The Shadow* had a new regional sponsor and Grove turned to other fields (mostly spot broadcasting).

Before Grove Laboratories bought *The Shadow* Acme White Lead and Color Works bought a 50-station section of the Mutual network to reintroduce its Linex, a combination varnish-polish product which hadn't been ready when it was originally marketed and had flopped on its first presentation. Linex was nationally distributed and although *The Shadow*

did a good job for Acme it wasn't available on a national basis. So Acme shifted to *Nick Carter* (another Street and Smith-inspired program) which didn't do as well for it. *Nick Carter* is sponsored by Old Dutch Cleanser now.

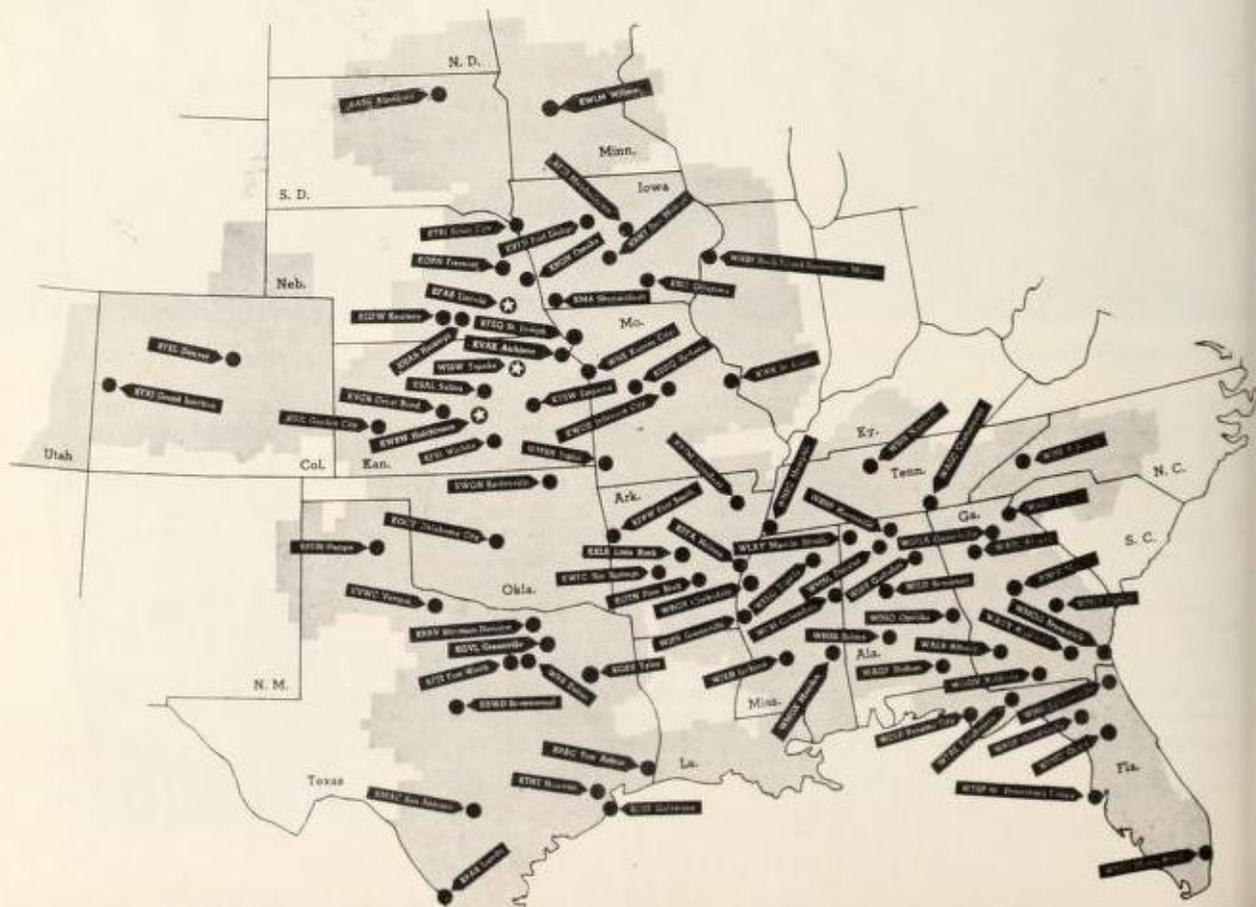
When Acme bowed out, Carey Salt bowed in. In the meantime Balm Barr had taken the Grove Laboratories stations; and the fall 1946 line-up is Blue Coal, Balm Barr, and Carey Salt. Carey, the midwest subsidiary of International Salt Company, has been worried every so often about the "blood and thunder" of *The Shadow*, the executives being religious folk as are most of the residents of Hutchinson, Kansas. Three letters came in recently (just three) lamenting the effect of the program on the younger generation but before the Carey brass had many seconds in which to worry, Street and Smith promoted a letter from New York Police Commissioner Wallender for the program commending its "crime doesn't pay" aspect and everyone breathed more easily in Hutchinson, Kansas. The Carey Salt commercial recently reminded all and sundry in the Middle West not to forget their financial pledges to the "Church Canvass." That too made Kansas happy.

Despite any distaste for the crime element in *The Shadow*, Carey Salt doesn't hesitate to merchandise the program to the hilt. They've just completed a "best letter" contest which awarded a \$100 men's and women's wrist watch weekly and have started a "Farm book" offer. Each of the 75 Carey salesmen carries a merchandising portfolio, patterned after the Blue Coal merchandising screen-like presentation. This folder is "sold" to every jobber salesman in the 22 states reached by *The Shadow* for Carey (map below). The "Shadow" ring, the G-Man fingerprint set, and the spatula-paring knife, which have been part of Carey-*Shadow* merchandising plans, are shelved for the time being. Material shortages and the heavily oversold condition of Carey's Hutchinson and Winfield salt refineries are the dual reason for this.

Carey business has increased fourfold in the last few years. *The Shadow* does the job for them because it reaches the entire family. That includes the farmer and Carey Salt is sold for farm uses practically as much as it's sold for table use in the Middle West. It includes ma and that's good for table salt business. Of course junior and sister are bonus

(Please turn to page 50)

The Carey Salt-Shadow network covers midwest and southern agricultural markets where Carey sells table salt and others used on the farm



CRIME PAYS

(Continued from page 28)

listeners for both the salt and Blue Coal businesses. It's mother and sister, however, who are the major interests of George Barr who sells Balm Barr Creme-Whipped Lotion and Creme Shampoo in the South and through the Don Lee network on the Pacific Coast. Arthur Meyerhoff & Company, the advertising agency on the account, has also bought *The Shadow* on transcriptions for 10 individual stations where Mutual time or where *The Shadow* wasn't available on the network. These stations include WOWO, Fort Wayne, Indiana; WSAM, Saginaw, Michigan; KXEL, Waterloo, Iowa; and KGLO, Mason City, Iowa.

Barr bought *The Shadow* because he didn't want to wait for an audience; also because the listeners-per-listening-

set for *The Shadow* have frequently topped any other program on the air. At times, it has risen to a 3.3 when the average program has 2.5 listeners per set. Barr, like Carey and Blue Coal, at the moment is spending practically all his advertising cash on the air. What the three major sponsors of *The Shadow* spend to bring the show to their customers is an indication of what the program is doing for a beauty preparation, a fuel, and a home-and-farm product, since only the first, Barr, isn't number one in the territory he serves.

Sponsor	Radio	Other Ad
Barr	\$135,000	\$20,000
Blue Coal	\$263,000*	\$45,000
Carey	\$175,000	\$35,000

*Includes \$20,000 for radio program advertising in newspapers and \$18,000 for radio in Canada.

There are other mystery programs on the air that are good but none of the day timers touch *The Shadow*—in fact no program tops the daytime ratings so often as this inexpensive package.

There's a *Shadow Comics* as well as a *The Shadow* magazine now. Each of the magazines carries double-page spreads listing the stations which carry the program for each of the network sponsors.

Balm Barr uses 90, Blue Coal 35, and Carey 84 stations.

The Shadow is a big business within itself. It has a family of free lance program writers who do the air show. It has Charles Michelson who devotes most of his working day to handling the show for Street and Smith. The parade of *Shadow*s includes not only Readick, Welles, La Curto, but also Bill Johnstone, John Archer, Steven Courtleigh, and Bret Morrison. When the show hits the air from Mutual Broadcasting System's New York studios, the set-up is slightly on the fantastic side. *The Shadow* cast is in one studio. In another studio Don Hancock and the actor who plays John Barclay stand ready to do the Blue Coal commercial. In a third studio is Ford Bond and two actors who do the dramatized commercials for Balm Barr. And in a fourth studio there's Dick Willard ready and able to give with the Carey Salt farm and home selling. The master control at MBS during the *Shadow* airing always has a good case of the jitters. Blue Coal's commercials are routed to New England and the area it covers. Balm Barr and Carey Salt selling is routed to Washington, D. C., where it's rerouted so that Carey Salt commercials go to the Middle Northwest and Balm Barr to the South. The program itself sans commercials is

pipled to Hollywood where Pierre Andre stands ready with special commercial announcements for the Don Lee chain section of Mutual. Everything actually runs as smoothly as a well-oiled clock but that's only because MBS engineers are ambidextrous and are becoming accustomed to monitoring one switchboard per eye.

There are still a number of legal questions on *The Shadow* air show. Ruthrauff and Ryan feel that the program belongs to Blue Coal. Street and Smith are certain that the program as well as the magazine belong to them. R. & R., who produce the show, are paid \$250 a week by Street and Smith to make certain that there's nothing in the *Shadow* script that would offend the other sponsors. That fee helps to pay for the split-second timing that permits the four announcers to come out on the nose. In the last exchange of letters between agency and the publishers, H. W. Ralston, vp of Street and Smith, underlined the S. & S. claim that *The Shadow* is Street and Smith property. Every show that is aired stresses this.

Idea on how some listeners react to even the e. t. versions of the program can best be understood through the fact that when Lustig's Shoe Store sponsored *The Shadow* on WFMJ in Youngstown, Ohio, the advertising manager, Sid Kline, was credited by Youngstown's younger generation with being the black-cloaked gent himself. The result was that while the program was on the air Kline had to disappear for a half hour, so as not to disillusion the moppets. Lustig's program is off the air now because no *Shadow* transcriptions have been recorded for two years—the network show covers so much of the nation that it hasn't been economical to continue disk the show for the few open territories. But they're repeating available *Shadow* e.t.'s in many territories that haven't heard the early episodes; 116 weeks of transcriptions are available and since in a town like Youngstown these e.t.'s brought the sponsor an audience rating of 16, which is better than 94 per cent of all network shows, local advertisers buy it—even if it isn't *The Shadow* of today.

The Shadow also answers a question in the minds of hundreds of timebuyers—Mutual Broadcasting System can deliver a top audience at a low cost per thousand, if the program, time, and competition are right. There's the first coal company in the East, the first salt company in the Middle West, and Balm Barr in the South and Pacific Coast, to prove it.

High-Powered Money in a High Quality Market

is the combination that
WRNL in Richmond offers.

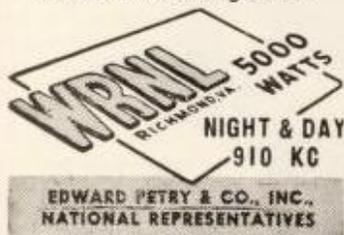
With a high-average
per capita income—

Richmond . . . \$1,445
U. S. . . . \$1,117

Plus a high-average per
capita retail sales—

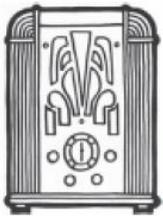
Richmond . . . \$563
U. S. . . . \$321

Your WRNL advertising
means greater sales return
for each advertising dollar.





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



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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. These shows were included in Distros 131, and 132.

Distro 131

American Family Robinson xxxxxx xxx At the Club, Mr. Merryweather Criticizes Luke's Newspaper.mp3
Christmas Carols for Christmas Seals 49xxxx 1st; 'Hark, The Herald Angels Sing'. John Charles Thomas.mp3
Christmas Seal Roundup 49xxxx 1st 'The Home Corral'. Rod Cameron, The Sons of the Pioneers.mp3
Christmas Seal Show 49xxxx 1st 'Put 'em in a Box...'. Bob Hope, Doris Day. Stop The Music Already.mp3
Dick Haymes Show 4xxxxx WBS Audition 01 1st 'Maybe'.mp3
Dick Haymes Show 4xxxxx WBS Audition 02 1st 'At Sundown'.mp3
Doctors Today 480214 010 The Ways and Means to Combat Rheumatic Heart Disease (192-44).mp3
Doctors Today 480221 011 A Request from the American Red Cross, Not for Your Money, but for Your Blood (192-44).mp3
Doctors Today 480228 012 Ways and Means to Combat Spastic Paralysis (192-44).mp3
Doctors Today 480306 013 The Causes and the Cures of Persons Who Suffer from Obesity (192-44).mp3
Doctors Today 480313 014 Early Ambulation (192-44).mp3
Doctors Today 480320 015 The Progress of Dentistry in America Today (192-44).mp3
Doctors Today 480327 016 The Treatment of Hay Fever (192-44).mp3
Doctors Today 480403 017 Cancer In Children (192-44).mp3
Doctors Today 480410 018 A Report on the Urgent Need for Seven Thousand Young Women (192-44).mp3
Doctors Today 480417 019 Night Calls (192-44).mp3
Doctors Today 480501 020 Everyday Problems in Child Psychology (192-44).mp3
Doctors Today 480508 021 The Modern Treatment Of Epilepsy (192-44).mp3

Doctors Today 480515 022 The Diagnosis, the Treatment of Brucellosis (192-44).mp3
Doctors Today 480522 023 Growth And Development Patterns (192-44).mp3
Doctors Today 480529 024 Household Saftey (192-44).mp3
Doctors Today 480605 025 Modern Methods for the Prevention, Treatment & Cure of Tuberculosis (192-44).mp3
Doctors Today 480612 026 Cooperation Among Doctors (192-44).mp3
Dragnet 520619 158 The Big Jules.mp3
Dragnet 520911 168 The Big Tear (Milk-Drinking Burglar).mp3
Dragnet 521012 173 The Big Lie.mp3
Dragnet 521221 183 22 Rifle for Christmas (Script from 1949-12-22).mp3
Dragnet 530524 205 The Big Gun Part 1.mp3
Dragnet 530531 206 The Big Gun Part 2.mp3
Dragnet 531006 216 The Big Little Mother.mp3
Dragnet 531013 217 The Big Plea.mp3
Dragnet 531020 218 The Big Paint.mp3
Dragnet 541109 273 The Big Coins.mp3
Dragnet 550125 284 The Big Bounce AFRS.mp3
Dragnet 550621 305 The Big Grab AFRS.mp3
Dragnet 550823 314 The Big Blonde.mp3
Dragnet 550830 315 The Big Fellow (Comm Deleted).mp3
Dragnet 550913 317 The Big Daughter (Comm Deleted).mp3
E. Power Biggs 590412 #159 GF Handel's 'Ode for St. Cecilia's Day' Organ Recital AFRTS.mp3
Edgar Bergen & Charlie McCarthy 400114 [C&SP] 002 1st; 'Deedle Diddle Doe'. Guest - Charles Laughton. KFI Aircheck.mp3
Edgar Bergen & Charlie McCarthy 400310 [C&SP] 010 1st; 'Tell Me That You Love Me Tonight'. Guest - Carole Lombard.mp3
Edgar Bergen & Charlie McCarthy 400407 [C&SP] 014 1st; 'Song of the Vagabonds'. Guest - Deanna Durbin.mp3
Edgar Bergen & Charlie McCarthy 400519 [C&SP] 020 1st; 'Song of the Open'. Guest - Jeanette McDonald. KFI Aircheck.mp3
Edgar Bergen & Charlie McCarthy 400609 [C&SP] 023 1st; 'Manana'. Guest - James Cagney. KFI Aircheck.mp3

Edgar Bergen & Charlie McCarthy 401208 [C&SP]
041 1st; 'The Song of the Flame'. Guest - Edgar
Kennedy, Charles Judells.mp3

Edgar Bergen & Charlie McCarthy 401229 [C&SP]
044 1st; 'Battle of Jericho'. Guest - Marlene
Dietrich.mp3

Edgar Bergen & Charlie McCarthy 410105 [C&SP]
045 1st; 'Fantasy'. Guest - The Andrews Sisters KFI
Aircheck.mp3

Edgar Bergen & Charlie McCarthy 410112 [C&SP]
046 1st; 'Ezekiel Saw The Wheel'. Guest - Judy
Garland KFI Aircheck.mp3

Edgar Bergen & Charlie McCarthy 410316 [C&SP]
055 1st; 'Hildock Springs'. Guest - Carmen Miranda
KFI Aircheck.mp3

Edgar Bergen & Charlie McCarthy 440423 [C&SP]
186 1st; 'Poinciana'. Guest - Clyde Beatty,
Yvette.mp3

Edgar Bergen & Charlie McCarthy 460120 [C&SP]
389 Guest - Rita Hayworth in the "Brown
Fedora".mp3

Edgar Bergen & Charlie McCarthy 460929 [C&SP]
273 1st; 'Who Told You That Lie'. Guest - Joan
Caufield. 2nd Half, Only. KFI Aircheck.mp3

Edgar Bergen & Charlie McCarthy 481107 [C&SP]
491 Guest - Don Ameche, Marsha Hunt, "Lost
Wallet".mp3

Edgar Bergen & Charlie McCarthy 551002 [NEBH]
001 1st; 'It's All Right with Me'. Guest - Jack
Kirkwood, Carole Richards .mp3

Edgar Bergen & Charlie McCarthy 551016 [NEBH]
003 1st; 'Love & Marriage'. Guest - Jack Kirkwood,
Carol Richards.mp3

Edgar Bergen & Charlie McCarthy 551030 [NEBH]
005 1st; 'She Loves Me, I Know'. Guest - Hans
Conried.mp3

Edgar Bergen & Charlie McCarthy 551106 [NEBH]
006 1st; 'We Will Have These Moments to
Remember'. Guest - Paul Popineau.mp3

Edgar Bergen & Charlie McCarthy 551113 [NEBH]
007 1st; 'When the Red, Red Robin'. Guest, Erlin
Morganstern.mp3

Edgar Bergen & Charlie McCarthy 551120 [NEBH]
008 1st; 'Rice'. Guest, Sheila Graham.mp3

Edgar Bergen & Charlie McCarthy 551127 [NEBH]
009 1st; 'Not for Me'. Guest - Jack Benny.mp3

Edgar Bergen & Charlie McCarthy 551204 [NEBH]
010 1st; 'The Lord is a Busy Man'. Guest - Dan
Pursuit.mp3

Empire Builders 301229 066 Jim Baird's Wife
Lucille Leaves Him for Singing Job in Seattle KYW
Aircheck VERY NOISY (192-44).mp3

Empire Builders 310105 067 Bert Ponds Learns
About the Invisible Payroll. KYW Aircheck VERY
NOISY (192-44).mp3

Empire Builders 310119 069 Glacier National Park
KYW Aircheck VERY NOISY (192-44).mp3

Empire Builders 310126 070 Joaquin Murieta VERY
NOISY (192-44).mp3

Escape 501029 130 Seven Hours To Freedom
{AFRTS#87}.mp3

Escape 501210 136 A Passenger To Bali
{AFRTS#90}.mp3

Escape 501217 137 Wild Jack Rhett (Junius
Matthews, Russell Simpson, Jeanne Bates) {AFRTS
#89}.mp3

Fabulous Dr Tweedy 460721 008 Patsy's Patsy aka
The Philosopher's Stone {AFRS#Frank Morgan}
(192-44).mp3

Family Theater 560808 0483 The Other Sheep (Jim
Backus) {AFRTS#669} (AFRTS 04-14-61).mp3

Fanny Brice Show 450211 1st; 'You'. Mr. Dingle
Like Lassie. Snook's Fight Escalates (Replaces Frank
Morgan Show #33) AFRS.mp3

Father Knows Best 501214 060 Father Is Sick In Bed
(AFRS #056).mp3

Federal Agent 44xxxx 021 Sabotage in Canada (64-
44).mp3

Federal Agent 44xxxx 022 Nick Sarno (64-44).mp3

Federal Agent 44xxxx 023 Henry Benton (64-
44).mp3

Federal Agent 44xxxx 024 Tim Conroy (64-44).mp3

Federal Agent 44xxxx 025 Stolen Masterpiece (64-
44).mp3

Federal Agent 44xxxx 026 English Harry (64-
44).mp3

Federal Agent 44xxxx 035 Chinatown Menace (64-
44).mp3

Federal Agent 44xxxx 036 Weights & Measures (64-
44).mp3

Fitch Bandwagon 471026 040 1st; 'Necessity'. True
Story Magazine's Day with Phil Harris.mp3

Fitch Bandwagon 471102 041 1st; 'Give Me That Old
Time Religion'. Phil's Band Plays at the High
School.mp3

Fitch Bandwagon 471109 042 1st; 'The Brooklyn
Love Song'. Alice's 7th Anniversary Gift.mp3

Fitch Bandwagon 471116 043 1st; 'S' Wonderful'. Phil Builds a Playroom.mp3

Fitch Bandwagon 471123 044 1st; 'Pass That Peace-Pipe'. Phil Sees the Doctor about His Metabolism.mp3

Fitch Bandwagon 471130 045 1st; 'The Crawdad Song'. Phil's Electric Train Set.mp3

Fitch Bandwagon 471207 046 1st; 'Civilization'. A Dog for the Kids.mp3

Fitch Bandwagon 471214 047 1st; 'Pass That Peace-Pipe'. Buying a Gift for Mr. Fitch.mp3

Fitch Bandwagon 471221 048 1st; 'Jingle Bells'. Christmas Eve with Santa Claus (Jack Benny).mp3

Fitch Bandwagon 471228 049 1st; 'The Preacher and the Bear'. Mr. Fitch Comes to Dinner.mp3

Fitch Bandwagon 480104 050 1st; 'I'm a Ding-Dong Daddy from Dumas'. Phil's Surprise Birthday Party..mp3

Fitch Bandwagon 480111 051 1st; 'How The Blues Were Born in New Orleans'. Phil Looks for a Guest Host.mp3

Fitch Bandwagon 480118 052 1st; 'You're The Tops'. Robert Taylor Subs for Phil (Too many 'fills').mp3

Fitch Bandwagon 480125 053 1st; 'That's What I Like About the South'. Phil Thinks He's Being Replaced.mp3

Fitch Bandwagon 480201 054 1st; 'Loaded Pistols & Loaded Dice'.mp3

Frank Morgan Show 441116 xxx 1st; 'Cuando Vuelva a Tu Lado'. Frank & Cass Go Jitterbugging AFRS.mp3

Frank Morgan Show 480305 #108 1st; 'I've Got a Feelin' I'm Fallin'. Guest, Jimmy Durante AFRS.mp3

Franklyn MacCormack 490310 xxx Faith WGNB Aircheck (64-44).mp3

Franklyn MacCormack 491223 xxx Christmas Show WGN-WGNB Aircheck (64-44).mp3

Franklyn MacCormack xxxxxx xxx 'An Old Sweetheart of Mine' The Secret of a Good Memory (64-44).mp3

Franklyn MacCormack's 'Oh, I Miss You, How Do I Love Thee' (5 Min) (64-44).mp3

Franklyn MacCormack's Old Book of Memories xxxxxx 001 CBS (5 min) (64-44).mp3

Franklyn MacCormack's Old Book of Memories xxxxxx 002 CBS (5 min) (64-44).mp3

Franklyn MacCormack's Old Book of Memories xxxxxx 003 CBS (5 min) (64-44).mp3

Franklyn MacCormack's Old Book of Memories xxxxxx 004 CBS (5 min) (64-44).mp3

Franklyn MacCormack's Old Book of Memories xxxxxx 005 CBS (5 min) (64-44).mp3

Franklyn MacCormack's Old Book of Memories xxxxxx 006 CBS (5 min) (64-44).mp3

Franklyn MacCormack's Old Book of Memories xxxxxx 007 CBS (5 min) (64-44).mp3

Franklyn MacCormack's Old Book of Memories xxxxxx 008 CBS (5 min) (64-44).mp3

Franklyn MacCormack's Old Book of Memories xxxxxx 009 CBS (5 min) (64-44).mp3

Fred Waring & His Pennsylvanians 4xxxxx #300 1st; 'Seek, Strike, Destroy'. 705th Tank Destroyer Battalion AFRS (192-44).mp3

Fred Waring & His Pennsylvanians 4xxxxx #301 1st; 'Take Me Down to the Sea'. Naval Base at Casablanca AFRS (192-44).mp3

Fred Waring & His Pennsylvanians 4xxxxx #603 1st; 'Sleep' AFRS (192-44).mp3

Fred Waring AHO 4xxxxx xxxx 1st; 'Coast Guard Forever'. Groton, CT. (War Dept SSD 40) (192-44).mp3

Fred Waring AHO 4xxxxx xxxx 1st; 'Coast Guard Forever'. Groton, CT. (War Dept SSD 40).flac

Fred Waring AHO 4xxxxx xxxx 1st; 'Coast Guard Forever'. Groton, CT. (War Dept SSD 40).jpg

Fred Waring AHO 4xxxxx xxxx 1st; 'Kings Of The Highway' (War Dept SSD 41) (192-44).mp3

Fred Waring AHO 4xxxxx xxxx 1st; 'Kings Of The Highway' (War Dept SSD 41).flac

Fred Waring AHO 4xxxxx xxxx 1st; 'Kings Of The Highway' (War Dept SSD 41).jpg

Fred Waring Show 4xxxxx #1577 1st; 'Min-Min-Minnesota' AFRS (192-44).mp3

Fred Waring Show 481227 #1347 1st; 'Holiday' AFRS (192-44).mp3

Fred Waring Show 481230 #1350 1st; 'Poor Little Rhode Island' AFRS (192-44).mp3

Fred Waring Show 490105 #1354 1st; 'Hallelujah' AFRS (192-44).mp3

Fred Waring Show 490606 #1477 1st; 'I Got Lucky In The Rain' AFRS (192-44).mp3

Fred Waring Show 490607 #1478 1st; 'Two Little New Little Blue Little Eyes'. Song Trial Day AFRS (192-44).mp3

Front Line Theatre 4xxxxx 054 A Man's Best Wife (192-44).mp3

Front Line Theatre 440319 #106 Vivacious Lady (Ginger Rogers, Walter Pidgeon) AFRS (H-5-106).mp3

Front Line Theatre 440319 #111 Magnificent Obsession {Martha Scott, Walter Pidgeon} (H-5-111) AFRS [Lots of noise].mp3

Garagiola Interviews 57xxxx Westrex Rec. No. 12468 - Cut 01 - Al Dark.mp3

Garagiola Interviews 57xxxx Westrex Rec. No. 12468 - Cut 02 - Herman Wehmeier.mp3

Garagiola Interviews 57xxxx Westrex Rec. No. 12468 - Cut 03 - Stan Musial.mp3

George Watson Show 570112 Comic DJ Show with Baron Siggy Plattermacher WBBM-CBS Chicago (64-44).mp3

George Watson Show 570119 Comic DJ Show with Sir Heartshawn Flipside WBBM-CBS Chicago (64-44).mp3

George Watson Show 570202 Comic DJ Show with Charlie Fu Man Spin WBBM-CBS Chicago (64-44).mp3

George Watson Show 570209 Comic DJ Show with Herbert Turntable WBBM-CBS Chicago (64-44).mp3

George Watson Show 570223 Comic DJ Show with Peachy Broadbeam WBBM-CBS Chicago (64-44).mp3

George Watson Show 570302 Comic DJ Show with Smorgasbord Genstensonbord WBBM-CBS Chicago (64-44).mp3

George Watson Show 570309 Comic DJ Show with Baron Siggy Plattermacher Returns WBBM-CBS Chicago (64-44).mp3

George Watson Show 570316 Comic DJ Show with Russian DJ WBBM-CBS Chicago (64-44).mp3

George Watson Show 570323 Comic DJ Show with Charlie Fu Manchu Spin Returns WBBM-CBS Chicago (64-44).mp3

GI Jive 0488 4xxxxx 1st; 'What's the Good Word, Bluebird' Les Brown AHO AFRS.mp3

GI Jive 1303 4xxxxx 1st; 'Tainted Rhythm' Stan Kenton AHO (H-12-1303) AFRS.mp3

GI Jive 1304 4xxxxx 1st; 'Record Session' Harry James AHO (H-12-1304) AFRS.mp3

GI Jive 1357 4xxxxx 1st; 'Rika Jika Jack' Stan Kenton AHO AFRS (192-44).mp3

GI Jive 1358 4xxxxx 1st; 'Moonglow' Artie Shaw AHO AFRS (192-44).mp3

GI Jive 1367 4xxxxx 1st; 'Traffic Jam' Artie Shaw AHO AFRS (192-44).mp3

GI Jive 1368 4xxxxx 1st; 'Texas Tex' Glenn Miller Band led by Tex Beneke (192-44).mp3

GI Jive 1375 4xxxxx 1st; 'Drumming Man' Gene Krupa AHO AFRS (192-44).mp3

GI Jive 1376 4xxxxx 1st; 'Swing Low, Sweet Chariot' Glenn Miller Band led by Tex Beneke (192-44).mp3

GI Jive 1379 4xxxxx 1st; 'Texas Tex' Glenn Miller Band led by Tex Beneke (192-44).mp3

GI Jive 1380 4xxxxx 1st; 'What Is This Thing Called Love' Artie Shaw AHO AFRS (192-44).mp3

GI Jive 1381 4xxxxx 1st; 'Chicago' Tommy Dorsey AHO AFRS (192-44).mp3

GI Jive 1382 4xxxxx 1st; 'Pompton Turnpike' Charlie Barnet AHO AFRS (192-44).mp3

GI Jive 1389 4xxxxx 1st; 'Swing High' Tommy Dorsey AHO AFRS (192-44).mp3

GI Jive 1390 4xxxxx 1st; 'Carnival of Venice' Harry James AHO AFRS (192-44).mp3

GI Jive 1513 4xxxxx 1st; 'Crazy Rhythm' Harry James AHO AFRS (192-44).mp3

GI Jive 1514 4xxxxx 1st; 'I Got the Sun in the Morning' Artie Shaw AHO AFRS (192-44).mp3

GI Journal 037 440331 1st; 'Stealin' Apples' Guest - Jack Carson AFRS (192-44).mp3

Globe Theatre 4xxxxx #149 [Network Name - Corliss Archer] Corliss Goes Sailing (H-5-149) AFRS.mp3

Distro 132

Diary of Julia Foster, Expectant Mother xxxxxx Audition Program #1 Good News...Julia is Expecting. KFWB (WB 73040 A1).mp3

Diary of Julia Foster, Expectant Mother xxxxxx Audition Program #2 Julia Tells the Story to Her Diary. KFWB (WB 73040 B1).mp3

Gold Coast 570827 xxx Helping Junior with Piano Lessons WBBM Aircheck (64-44).mp3

Gold Coast Rhythm 480630 xxx Venables Replaces Peter Lorre in a Spoof Mystery WBBM CBS (192-44).mp3

Gold Coast Rhythm 490819 xxx George is at the Hospital WBBM Aircheck (192-44).mp3

Gold Coast Rhythm 490822 xxx George is a Father WBBM Aircheck (192-44).mp3

Gold Coast Rhythm 490823 xxx George is Feeling Left Out WBBM Aircheck (192-44).mp3

Gold Coast Rhythm 490824 xxx George is Perusing College Catalogs for the Baby WBBM Aircheck (192-44).mp3
 Gold Coast Rhythm 490825 xxx George Brags about his Baby Boy WBBM Aircheck (192-44).mp3
 Grand Ole Opry 490115 xxxx 1st; 'I Believe I'm Entitled To You' (Home Recordings).mp3
 Grand Ole Opry xxxxxx 1105 1st; 'In a Mansion Stands My Love', by Jim Reeves {AFRTS #691}.mp3
 Great Day for Music 480421 1st; 'Country Style'. Frank MacCormack, DJ [Marshall Fields & Co.] WCFL Aircheck (64-44).mp3
 Great Gildersleeve 420913 047 Winning the War (RECREATION) (64-44).mp3
 Great Gildersleeve 521008 465 Ladies Man {AFRTS#91}.mp3
 Great Moments in Music [The Celanese Hour] 4xxxxx 006 1st; 'America's Marching Again' Jean Tennyson sings 'Forgiven' {AFRS}.mp3
 Green Hornet 480127 0843 Hit and Run.mp3
 Green Hornet 480203 0844 Miss Case Meets the Hornet.mp3
 Green Hornet 480210 0845 The Mysterious Mr Jones.mp3
 Green Hornet 480217 0846 Miss Case Keeps a Secret.mp3
 Green Hornet 480224 0847 The Rule of Three.mp3
 Green Hornet 480302 0848 Find the Woman.mp3
 Green Hornet 480309 0849 One for the Senator.mp3
 Green Hornet 480316 0850 Two Minus Two.mp3
 Green Hornet 480323 0851 Stone Wall Alibi (same plot as 390214).mp3
 Green Hornet 480330 0852 The Funeral Spray.mp3
 Green Hornet 480406 0853 Pink Wonderland.mp3
 Green Hornet 480420 0855 Process X.mp3
 Green Hornet 480427 0856 Double Play.mp3
 Green Hornet 480504 0857 Career at Stake.mp3
 Green Hornet 480511 0858 The Woman in Black.mp3
 Green Hornet 480518 0859 The Travis Case.mp3
 Green Hornet 480525 0860 A Cable from England.mp3
 Green Hornet 480601 0861 The Hornet Bats for a Pitcher.mp3
 Guest Star 500507 0163 1st; 'That's a Plenty'. Guests - Louis Armstrong & His All-Stars (D-55438).mp3
 Guest Star 500514 0164 1st; 'I Want To Go Home With You' Guest - Arthur Godfrey (D-55880).mp3

Guest Star 531227 0353 1st; 'I Won't Dance'. Guest - John Lund, in 'Somebody Always Wins'.mp3
 Guest Star 540103 0354 1st; 'Goin' Steady' Guest - - Betty Hutton.mp3
 Guest Star 540228 0362 1st; 'Mexican Hat Dance'. Guest - Mindy Carson.mp3
 Guest Star 540516 0373 1st; 'I've Got A Right To Know' Guests - Curt Massey, Martha Tilton.mp3
 Guest Star 540523 0374 1st; 'I Got Rhythm' Guest - Robert Young, in 'Problem in 3D'.mp3
 Guest Star 540704 0380 1st; 'The Man I Love'. Guest - Van Heflin, in 'The Last Boat'.mp3
 Guest Star 540808 0385 1st; 'Glow Worm' Guest - Lisa Kirk.mp3
 Guest Star 540815 0386 1st; 'After You'. Guest - Elliott Nugent, in Professor Gossamer's Experiment.mp3
 Guest Star 540822 0387 1st; 'Jealousy'. The Three Suns.mp3
 Guest Star 540829 0388 1st; 'The Darktown Strutter's Ball'. Guest - Hoagy Carmichael (64-44).mp3
 Guest Star 540905 0389 1st; 'Black Magic'. Guests - Henry Fonda & John Kerr, 'Thicker Than Water'.mp3
 Guest Star 540919 0391 1st; 'Let's Put Out the Lights and go to Sleep'. Guest - Kay Armen.mp3
 Guest Star 540926 0392 1st; 'Laura'. Guest - Alfred Drake.mp3
 Guest Star 541003 0393 1st; 'The Whistler & His Dog'. Guest - Alan Ladd, in 'The Shot Came at Midnight'.mp3
 Guest Star 541010 0394 1st; 'In the Good Ol' Summer Time'. Guest - Dinah Shore.mp3
 Guest Star 541024 0396 1st; 'Heat Wave'. Guest - Margaret Whiting.mp3
 Guest Star 541031 0397 1st; 'Vaya Con Dios'. Guest - Jack Smith.mp3
 Guest Star 541107 0398 1st; 'Let's Do It'. Guest - Toni Arden.mp3
 Guest Star 541128 0401 1st; 'I Feel a Song Coming On' Guest - Eddie Fisher.mp3
 Guest Star 541205 0402 1st; 'Rosalie'. Guest - George Murphy, in 'End of the Line'.mp3
 Guest Star 550116 0408 1st; 'You'. Guest - Lionel Barrymore, in 'The Candle-Maker's Son'.mp3
 Guest Star 550123 0409 1st; 'The Cactus Polka'. Guest - Martha Wright.mp3
 Guest Star 550130 0410 1st; 'Haracate'. Guest - Vaughn Monroe.mp3

Guest Star 550213 0412 1st; 'Lady, Play Your Mandolin'. Guest - Marguerite Piazza.mp3
 Guest Star 550220 0413 1st; 'Just One of Those Things'. Guest - Louis Calhern, in 'The Smart Set'.mp3
 Guest Star 550227 0414 1st; 'I Can't Get Started'. Guest - Julius LaRosa.mp3
 Guest Star 550306 0415 1st; 'Over the Rainbow'. Guest - Hildegarde.mp3
 Guest Star 550313 0416 1st; 'Ole Buttermilk Sky'. Medley. Guest - Hoagy Carmichael.mp3
 Guest Star 550320 0417 1st; 'Sing, My Heart'. Guest - Lizabeth Scott.mp3
 Guest Star 550417 0421 1st; 'Dutch Treat'. Guest - Tony Bennett.mp3
 Guest Star 550424 0422 1st; 'El Cumanchero'. Guest - Mimi Benzell.mp3
 Guest Star 550501 0423 1st; 'Japanese Sandman'. Guest - Morton Downey.mp3
 Guest Star 550508 0424 1st; Bogotá. Guest - Jeanette MacDonald, in 'The Sight-Seeing Bus'.mp3
 Guest Star 550515 0425 1st; 'You Were Meant for Me'. Guest - Tennessee Ernie, in "River of No Return".mp3
 Guest Star 550522 0426 1st; 'You do Something to Me'. Guests - Marge and Gower Champion.mp3
 Guest Star 550529 0427 1st; 'Roumanian Rhapsody'. Guest - James Melton.mp3
 Guest Star 550605 0428 1st; 'After I Say I'm Sorry Mambo'. Guest - Cesar Romero, in 'The Little Thing'.mp3
 Guest Star 550626 0431 1st; 'Valentina'. Guest - Eileen Barton.mp3
 Guest Star 550703 0432 1st; 'Jumpin' at the Woodside'. Guest - Benny Goodman AHO.mp3
 Guest Star 550807 0437 1st; 'But Not for Me'. Guest - Margaret O'Brien, in 'The Red Evening Gown'.mp3
 Guest Star 550814 0438 1st; 'Jenny's Song'. Guest - Margaret Whiting.mp3
 Guest Star 550821 0439 1st; 'Nellie McNess'. Guest - Burl Ives.mp3
 Guest Star 550828 0440 1st; 'From This Moment On'. Guest - Gisele MacKenzie.mp3
 Guest Star 551016 0447 1st; 'The Humming Bird'. Guest - Chordettes, Bill Hayes.mp3
 Guest Star 551023 0448 1st; 'Waltz in Swingtime'. Guest - Johnny Ray.mp3
 Guest Star 551113 0451 1st; 'Boo Hoo'. Guest - Guy Lombardo and His Royal Canadians.mp3

Guest Star 551120 0452 2nd; 'Love Me or Leave Me'. Guest - Lena Horne (better copy).mp3
 Guest Star 551127 0453 1st; 'Let's Mambo'. Guest - Sammy Davis Jr.mp3
 Guest Star 551204 0454 1st; 'You Gotta Have Heart'. Guest - Polly Bergen.mp3
 Guest Star 551211 0455 1st; 'Carmen Boogie'. Guest - The Modernaires.mp3
 Guest Star 560122 0461 1st; 'Polka Dot'. Guest - Janet Blair.mp3
 Guest Star 560129 0462 1st; 'They Can't Do That to Me'. Guest - Tony Martin.mp3
 Guest Star 560318 0469 1st; 'Can't We be Friends'. Guest - Pat O'Brien, in 'The Old Coach'.mp3
 Guest Star 560325 0470 1st; 'The Day the Circus Left Town'. Guest - Eartha Kitt.mp3
 Guest Star 560527 0479 1st; 'Dark Eyes'. Guest - De Marco Sisters.mp3
 Guest Star 560603 0480 1st; 'From This Moment On'. Guest - Johnny Mercer.mp3
 Guest Star 560916 0495 1st; 'Among My Souvenirs' Medley. Guest - Hoagy Carmichael.mp3
 Guest Star 560923 0496 1st; 'The Merry Widow Waltz'. Guest - Julius LaRosa.mp3
 Guest Star 570602 0532 1st; 'Runaway Rockin' Horse'. Guest - Alfred Drake.mp3
 Guest Star 571201 0558 1st; 'Russian Lullaby'. Guest - Somethin' Smith and the Red Heads.mp3
 Guest Star 580831 0597 1st; 'Portrait of a Flirt'. Guest - Gisele MacKenzie.mp3
 Guest Star 580907 0598 2nd; 'Old Buttermilk Sky'. Guest - Hoagy Carmichael.mp3
 Guest Star 590329 0627 1st; 'Taking a Chance on Love'. Guest - Art Lund.mp3
 Guest Star 590405 0628 1st; 'Sing, My Heart'. Guest - Julie Wilson.mp3
 Guest Star 590412 0629 1st; 'The Nutcracker Suite'. Guest - Fran Warren.mp3
 Guest Star 590419 0630 1st; 'Our Love is Here to Stay'. Guest - Eileen Barton.mp3
 Guest Star 600131 0671 1st; 'My Blue Heaven'. Guest - Ray Eberle.mp3
 Guest Star 601016 0708 1st; 'Bad Man Blunder'. Guests - The Kingston Trio.mp3
 Guest Star 601023 0709 1st; 'Angry'. Guest - June Hutton.mp3
 Guest Star 601030 0710 1st; 'Glow Worm'. Guests - The Mills Brothers.mp3

Halls of Ivy 510613 068 Checkbook Error. Going for Walk. Lost Bibliography. Final Exam Season POOR (Muffled, Cross-Talk) (64-44).mp3
Halls of Ivy 510620 069 Last Night's Banquet. Atrocious Painting. Mayor Insulted. Pork Barrel Politics OPEN CUT (64-44).mp3
Harmony Rangers 450201 #145 1st; 'When My Sugar Walks Down The Street' AFRS (128-48).Mp3
Harmony Rangers 511122 #119 1st; 'My Little Girl' AFRS.mp3
Harmony Rangers 511222 #123 1st; 'Down Yonder' AFRS.mp3
Harry Von Zell 51xxxx Promotion for the Progressive Radio System (UR-154820 & 21).mp3
Headlines from the Past, with John Nesbit 350714 Rehabbed Ex-Con Snubbed by MLB (64-44).mp3
Heard At Home 136 (H-55-136) (America's Town Meeting 470227).mp3
Hello Sucker 520216 007 Six Cylinder Shakedown WMAQ Aircheck (64-44).mp3
Hello Sucker 520223 008 Insurance Rackets WMAQ Aircheck (64-44).mp3
Hello Sucker 520308 010 Picture in a Book WMAQ Aircheck (64-44).mp3
Hello Sucker 520315 011 Chiselers for Charity WMAQ Aircheck (64-44).mp3
Hello Sucker 520322 012 No Job Too Small WMAQ Aircheck (64-44).mp3
Hello Sucker 520405 014 Wholesale Suckers WMAQ Aircheck (64-44).mp3
Hello Sucker 520412 015 Tenants in Distress WMAQ Aircheck (64-44).mp3
Hello Sucker 520419 016 Suckers for Jewelry WMAQ Aircheck (64-44).mp3
Hello Sucker 520426 017 Classified Double-Cross WMAQ Aircheck (64-44).mp3
Hello Sucker 520503 018 Reservations for Trouble WMAQ Aircheck (64-44).mp3
Hello Sucker 520510 019 Puzzle Payoffs WMAQ Aircheck (64-44).mp3
Hop Harrigan 430201 xxx Hop & Tank Investigate the Debris from Two Cargo Plane Crashes (192-44).mp3
Hour of Charm 431107 032 1st; 'Tonight We Love' {AFRS#32} (192-44).mp3
House Of Mystery 470803 xxx A Gift From The Dead.mp3
I Want A Divorce 400730 Should Opposite Types Marry [Jane & Duke].mp3
Inside Track 51xxxx 075 Joe Stydahar, Baron Michele Leone AFRS.mp3
Inside Track 51xxxx 076 Jimmy Bivins, Charlie DeWitt, Dick Ganslen AFRS.mp3
Island Venture 451206 004 Death of the Drums (192-44).mp3
Island Venture 451213 005 An Attempt to Sink the 'Liberty Belle' (192-44).mp3
Island Venture 460110 009 Joe Standish, Friend or Foe; (192-44).mp3
Island Venture 460117 010 Unwilling Bridegrooms (192-44).mp3
Island Venture 460124 011 Yankee Doodle and Black Magic (192-44).mp3
Island Venture 460131 012 The Missing Ambergris Mystery (192-44).mp3
Island Venture 460207 013 Gil hires a beachcomber named George Tyson and meets a new girl Name (192-44).mp3
Island Venture 460221 015 The Sacred Relic of Urago (192-44).mp3
Island Venture 460425 024 Monsieur Le Comte and The Sleep of the Guilty. WBBM Aircheck (192-44).mp3
Island Venture 460502 025 The Log of the Susan Richards (192-44).mp3
It Pays to be Ignorant 460830 176 The Chicago Stockyards are in What Famous City; AFRS.mp3
Jack Benny 330609 [Chevrolet Show] 015 Schmeling-Baer Prize Fight. Who Killed Mr. X; WEAf Aircheck POOR. VERY NOISY (64-44).mp3
Jack Benny 421115 [GNF] 007 Twink Family Pt 2. Guest, Dorothy Lamour.mp3
Jack Benny 440220 [GNF] 050 Guest, Groucho Marx. The Gilroy Murder Case.mp3
Jack Benny 441203 [LSP] 010 Benny Claims He's 36. Jack Gets Mad, Goes Home. KFI Aircheck 1st; 'Making Believe it's You'.mp3
Jack Benny 460407 [LSP] 065 Guest, Van Johnson. 'A Fortnight at the Acme Plaza' 1st; 'I Can't Begin to Tell You'.mp3
Jack Benny 461013 [LSP] 075 Jack and Mary Walk to the Studio. Guest, Edgar Bergen. KFI Aircheck 1st; 'The Best Things in Life are Free'.mp3
Jack Benny 470105 [LSP] 087 Guests Humphrey Bogart and Lauren Bacall 1st; '[I Love You] For Sentimental Reasons'.mp3
Jack Benny 470112 [LSP] 088 Gracie Allen Wants to Listen to Jack on the Radio 1st; 'The Best Man'.mp3

Jack Benny 470330 [LSP] 099 From San Francisco. Guest, Jane Wyman 1st; 'Why, Oh Why, Did I Ever Leave Wyoming'.mp3

Jack Benny 470525 [LSP] 107 The Cast Performs 'Allen's Alley'. Guest, Jack Paar 1st; 'I Can't Get Up the Nerve to Kiss You'.mp3

Jack Benny 490109 [LSP] 161 Lunch at the Brown Derby. Guest, Jimmy Stewart 1st; is an instrumental.mp3

Jack Benny 490925 [LSP] 184 Guests, Mel Blanc, Edgar Bergen, Charlie McCarthy, Red Skelton 1st; 'Some Enchanted Evening'.mp3

Jack Benny 500402 [LSP] 211 From Palm Springs. Guest, Al Jolson 1st; 'Baby, It's Hot Outside'.mp3

Jack Benny 510128 [LSP] 240 Dinner with Guest Douglas Fairbanks, Jr 1st; 'My Heart Cries for You'.mp3

Jack Benny 531108 [LSP] 344 All American. Guest, Tony Curtis 1st; 'Italian'.mp3

Jack Berch Show 510510 #729 1st; 'Let Me In' AFRS.mp3

Jack Berch Show 510511 #730 1st; 'Sing a Song of Sunbeams' AFRS.mp3

Jack Carson Show 450919 #038 1st; 'Oh, Boy, Hubba Hubba Hoy. Jack Has Just Returned from Overseas AFRS (SS 9-25-1 & 2).mp3

Jack Kirkwood Show 501107 xxx {AFRS} #112 Thurs No Matter How Hungry a Horse May Be, He Shouldn't Bite His Fodder.mp3

Jack Kirkwood Show 501108 xxx {AFRS} #113 Fri 'I Get the Neck of the Chicken' Skit.mp3

Jill's All Time Juke Box 190 480511 First Song - David Rose 'The Continental' (H46-190).mp3

Jill's All Time Juke Box 450807 #46 First Song - Count Basie 'Jumpin' at the Woodside' AFRS 19 (H-46-19) (c).mp3

Jim Ameche Pop Concert 610407 xxx Starts With 'The Continental' (Geo Gread) (Part 2 Only) {AFRTS#41}.mp3

Jimmy Durante - Garry Moore Show 440114 014 The Boys Operate A Nightclub {AFRS#Comedy Caravan 3} (192-44).mp3

King Cole Trio xxxxxx Guest - Anita Boyer, 1st; 'Smooth Sailing' (192-44).mp3

King Cole Trio xxxxxx Guest - Anita O'Day, 1st; 'Boogie A La King' (192-44).mp3

King Cole Trio xxxxxx Guest - Larry Stewart, 1st; 'Sweet Georgia Brown' (192-44).mp3

King Cole Trio xxxxxx Guest - Peggy Lee, 1st; 'Swingin' The Blues' (192-44).mp3

Korn Kobblers 41xxxx 001 1st; 'Village Tavern Polka'. Ziv Production.mp3

Korn Kobblers 41xxxx 002 1st; 'Tinker Polka'. Ziv Production.mp3

Korn Kobblers 41xxxx 130 1st; 'The Handicap March'. Ziv Production (192-44).mp3

Korn Kobblers 41xxxx 160 1st; 'Horsey, Keep Your Tail Up'. Ziv Production.mp3

Kraft Music Hall 460228 1st; 'Let It Snow'. Martha Tilton & Jerry Colonna. KFI Aircheck - damaged ET.mp3

Kraft Music Hall 460307 1st; 'I'm Always Chasing Rainbows'. Guest - Lina Romay. KFI Aircheck. 2nd Half ONLY.mp3

Kraft Music Hall 460314 1st; 'Aren't You Glad You're You' - damaged, no begin 1st HALF ONLY.mp3

Kraft Music Hall 460321 1st; 'One More Dream'. Slim Galliard Trio Perform 'Cement Mixer'. 1st HALF ONLY.mp3

Lester Smith Commentary 490808 [Subs for Cedric Foster] Acheson Accuses the USSR of Intimidating Its Neighbors.mp3

Let's Go to Town 063 54xxxx 1st; 'Lullaby of Broadway'. With Jimmy Dorsey and Mindy Carson (64-44).mp3

Let's Go to Town 064 54xxxx 1st; 'Out of Nowhere' Guest - Mindy Carson (64-44).mp3

Liberace Program 540728 001 1st; 'Bye, Bye Blues' (64-44).mp3

Liberace Program 540804 002 1st; 'Nola'. Dedicated To Ladies Who Wrote In (64-44).mp3

Liberace Program 541117 017 1st; 'La Cucaracha'. All Request Show (64-44).mp3

Liberace Program 541124 018 1st; 'Turkey in the Straw'. Thanksgiving Show (64-44).mp3

Liberace Program 550112 025 1st; 'Camptown Races'. Stephen Foster Tribute (64-44).mp3

Liberace Program 550119 026 1st; 'Got to Get Going'. Concert Tour (final show of series) (64-44).mp3

Life of Riley 440507 017 Dog Catcher Johnson's Job is on the Line. WENR Aircheck.mp3

Life of Riley 440625 024 Riley the Matchmaker [Miss Grimshaw]. Includes War News. WENR Aircheck.mp3

Life of Riley 450204 056 The BPLA Initiates a New Member.mp3
Life of Riley 450915 078 Feud with New Neighbor Gillis, over Junior's Goat.mp3
Life of Riley 461005 125 Good Neighbor Week.mp3
Life of Riley 461012 126 The School Formal Dance - Helene's Swap Shop Dress For Babs.mp3
Life of Riley 470607 160 Riley Courts Peg at Summer Camp (Waiter Job).mp3
Life Of Riley 470913 166 Babs Has Two Dates (Leonard And Bruce) {AFRTS#73}.mp3
Life of Riley 480917 211 Riley, Football Cheerleader (Mr. Stevenson Trains Junior).mp3
Life of Riley 481105 218 Crusade Against the Bad Influence of Comic Books.mp3
Life of Riley 490114 228 Riley Gets a Job in Arabia.mp3
Life of Riley 491216 258 Flashback; Riley, the Fireman.mp3
Life of Riley 500421 276 Riley Goes to a Drive-In Theater.mp3
Life of Riley 500428 277 Riley, the Hamburger King.mp3
Life of Riley 510330 311 Riley, the Rent Collector.mp3
Life of Riley 510406 312 Old Man Riley.mp3
Life of Riley 510420 314 Riley and Louella; A Kiss in the Dark (AFRS #151).mp3
Line-Up 501227 018 The Elsner Case (Mrs. Edna Cooney) Rose Bowl on New Year's Day.mp3
Lone Ranger 450416 1909 A Star for the Ranger {Tom Classon} (64-44).mp3
Lone Ranger 461118 2157 Hopeful Hank and the Swindlers 1st Half Only (64-44).mp3
Lone Ranger 470409 2218 Law For Martin's Gap {Hank Webb} ABC 2nd HALF ONLY (64-44).mp3
Lone Ranger 470411 2219 Jason, Called Joe {Mark Weaver} ABC (64-44).mp3
Lone Ranger 480622 2409 The Frontier Day Race {Ted Ogden} LAST 8m35s ONLY (64-44).mp3
Lone Ranger 480924 2447 The Coward {Roy Robbins} Cheerios 1st HALF ONLY (64-44).mp3
Lone Ranger 490425 2538 The Unusual Rex Morgan {Rod Morgan} (64-44).mp3
Lone Ranger 490617 2561 A Dog Named Deuce {Stub} Cheerios LR Mystery Deputy Contest. ABC (64-44).mp3
Lone Ranger 490629 2566 The Tough Little Man {John Meekly}. 2nd HALF ONLY (64-44).mp3
Lone Ranger 500412 2689 Indian Trooper {Red Wolf and the Horse-Thieving Soldiers (64-44).mp3
Lone Ranger 500417 2691 The Million Dollar Wallpaper {Flapjack & Mosshorn} (64-44).mp3
Lone Ranger 500419 2692 Colonel O'Connell's Charge (64-44).mp3
Lone Ranger 500421 2693 The Outcast {Randy Tyler, Texas Ranger} (64-44).mp3
Lone Ranger 500428 2696 Legal Precedent {Judge Allen & John Holbrook} (64-44).mp3
Lone Ranger 500501 2697 Up Chisholm Trail (64-44).mp3
Lone Ranger 500505 2699 Bottleneck at Panhandle {Blackie Bates} (64-44).mp3
Lone Ranger 500512 2702 Woman in the White Mask {Jane & Phil Johnson} (64-44).mp3
Lone Ranger 500515 2703 The Squire {Jane Carter and the Bank Robbery} (64-44).mp3
Lone Ranger 500605 2712 Double Cattle Drive {Bob Carrie Takes the Swamp Trail} (64-44).mp3
Lone Ranger 500609 2714 The Storm Raiders {The McCracken Gang} (64-44).mp3
Lone Ranger 500612 2715 Bart Lewis and Pedro Cortez (64-44).mp3
Lone Ranger 521003 3077 The Easterner {Red, Lasko and Blackie}.mp3
Lone Ranger 521006 3078 Tuffy Blair's Nephew {Red Blair}.mp3
Lone Ranger 521008 3079 The Welcher {Arnold Abbot}.mp3
Lone Ranger 521010 3080 Masquerade {Marshall Stoney Dixon}.mp3
Lone Ranger 521013 3081 The Trap {Frankie Campus}.mp3
Lone Ranger 521015 3082 Old Acquaintance {Reid Caldwell}.mp3
Lone Ranger 521017 3083 Black Canyon Secret {Steven Fairchild}.mp3
Lone Ranger 521020 3084 Meeting in the Badlands {Widow Patton and Bobby Locke}.mp3
Lone Ranger 521022 3085 Grindstone Law {Honest John Noland}.mp3
Lone Ranger 521024 3086 Stray Bullet {Big Bill Farnsworth}.mp3
Lone Ranger 530527 3178 Message for Fort Apache {Lieutenant Jack Quincy} (256-44).mp3
Lone Ranger 530529 3179 Renegade's Harvest {Jack Fallon, Joe Batwing} (256-44).mp3

Lone Ranger 530601 3180 Fateful Journey {Colonel Salford's Dispatch} (256-44).mp3
Lone Ranger 530603 3181 Nesters' Peril {Pete Baldock} (256-44).mp3
Lone Ranger 530605 3182 The Road to Mexico {Salvadore Crozier} (256-44).mp3
Lone Ranger 530608 3183 Murder Weapon {Marshal Jim Frazier} (256-44).mp3
Lone Ranger 530610 3184 The Forest of Missing Men {Jack Boyer} (256-44).mp3
Lone Ranger 530612 3185 The Robbery at Backbreak Hill {Glen Hopkins} (256-44).mp3
Lone Ranger 530615 3186 New Marshal Law {John Rogers} (256-44).mp3
Lone Ranger 530617 3187 Prisoner at Large {Slim Veeters} (256-44).mp3
Lone Ranger 530619 3188 The Spanish Gentleman {Manuel Quito} (256-44).mp3
Lone Ranger 531218 3266 The Sarsaparilla Kid {Brother John Thorp}.mp3
Lone Ranger 531221 3267 The Cellmate {Jim Kenney & The Lackey Gang}.mp3
Lone Ranger 540106 3274 Dan and Sally's Adventure {Sally Jackson}.mp3
Lone Ranger 540108 3275 The White Leader {Lieutenant Perry}.mp3
Lone Ranger 540111 3276 Saddle Shop Keeper {Carl Lubeck}.mp3
Lone Ranger 540113 3277 The Long Trail {Rip Logan}.mp3
Lone Ranger 540115 3278 Trigger Finger {Sheriff John Trent}.mp3
Lone Ranger 540118 3279 The Witness {Jake Frane}.mp3
Lone Ranger 540120 3280 The Sheepskin Coat {Jerry Baldwin}.mp3
Lone Ranger 540122 3281 Good Indian {Deke Humbert, Joe Pine}.mp3
Lone Ranger 540510 3327 Framed {Nick Lurgin} 10 MINS ONLY (64-44).mp3
Lone Ranger xxxxxx xxxx Jim & Jeff Wilson {Warner Plots to Slow Railroad Construction} (64-44).mp3
Lone Ranger xxxxxx xxxx Partial Unknown 7 Minutes ONLY (64-44).mp3
Lone Ranger xxxxxx xxxx Partial Unknown PART 2 ONLY (64-44).mp3

