

# **OLD RADIO TIMES**

Official Newsletter of the Old Time Radio Research Group

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## Boris Karloff and the Lights Out! Proposal Martin Grams, Jr.

It was the spring of 1934. *Jack Armstrong, the All-American Boy* had been on the radio waves for only eight months and the script writer, having completed over 100 scripts of the radio serial, was showing signs of wear. Executives at Blackett-Sample-Hummert, Inc., the advertising agency representing the sponsor, General Mills, were seeking a new script writer to take over the assignment. In May of 1934, Arch Oboler, then a resident of Chicago, Illinois, where the children's radio program originated, was approached with an offer to take over the scriptwriting chores.

Oboler listened to the program for a week, reviewed sample radio scripts, and provided a critique. Oboler claimed the *Jack Armstrong* program lacked the lighter, humorous touches that were so characteristic of high school activities and proposed (should he be accepted for the assignment) to introduce a new character to the program for comic relief: Sammy "Fat" Wells.

Sammy would, as it turns out, become the best football player Hudson High ever had, despite the fact that Sammy was full of harmless pranks and bubbling with laughter. Oboler wrote a multi-page "General Synopsis of Future Story Development" and submitted it to the ad agency. The agency promptly declined. Oboler's proposal was not off the tracks,



Boris Karloff

but certainly not in the direction the producers (and the sponsor) were looking for. Oboler never wrote for *Jack Armstrong*.

Historical hypotheticals aside, this was perhaps for the best because Arch Oboler's future would soon be cemented with a radio horror program called *Lights Out*. Had Oboler received the assignment from the agency, and wrote for the daily serial, he might not have ventured into the field of radio horrors... and *Lights Out* might have become a different program than we know it today.

Today, as fans of old-time radio often associate Oboler with the horror anthology, he has been erroneously cited as the creator

of *Lights Out*. That duty should properly belong to Wyllis Cooper.

According to an article in the November 28, 1933, issue of *Variety*, Wyllis Cooper conceived the idea of “a midnight mystery serial to catch the attention of the listeners at the witching hour.” Radio station WENR, a Chicago affiliate of NBC, agreed to give Cooper a 15-minute time slot at midnight, while the competing radio stations were primarily focused on music.

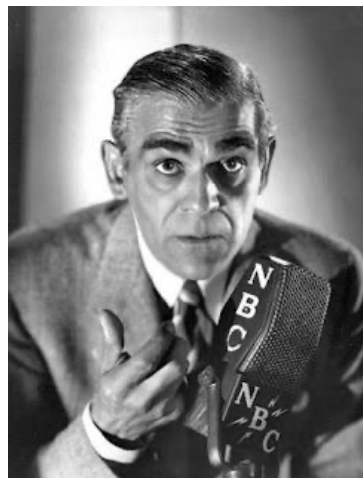
More fantasy and supernatural than mystery, Cooper’s tales generated a number of letters from radio listeners concerned about the spooky offerings. The network reviewed those letters and confirmed what they were curious to know: were people listening at such a late-night hour? Within four months the program expanded to a 30-minute time slot and the station sought sponsorship from a local business. After a year of terrifying late-night bedtime stories, and no sponsor having signed on the bottom line, the program was dropped in order to ease Cooper’s scriptwriting workload – especially since another of Cooper’s programs, *Immortal Dramas*, was sponsored by a major advertising company.

The *Lights Out* program was brought back to the airwaves a few weeks later in spotted increments, including an unsuccessful tryout in New York City to take the program nationwide, and finally picked up nationally in April 1935 over NBC. Cooper remained the role writer through May of 1936, when he accepted an offer to go to Hollywood and write screenplays.

Very little survives from the Chicago-Wyllis Cooper era but a number of his 1934-1935 radio scripts would later be recycled for use on *Fantasies from Lights Out* (summer of 1945), two additional revivals of the series in the summers of 1946 and 1947, and a number of episodes of *Quiet, Please* (1947-1949). Cooper’s style was more often a first-person narrative, sometimes with a stream-of-consciousness approach.

Beginning with the broadcast of June 3, 1936, Arch Oboler would take over as the new script writer for *Lights Out*. Oboler, hoping to maintain the style of Cooper, carried over the stream-of-consciousness technique for many of his radio scripts. Oboler would be paid \$50 for every half-hour script he provided to NBC, later contracted to \$75 beginning

November 18, 1936, then \$100 by September of 1937. Oboler would not be the only script writer for *Lights Out* during this time period, but he certainly wrote the majority of the scripts.



Oboler’s first script for *Lights Out* would ultimately become the most talked about over the years, “Burial Services,” broadcast June 3, 1936. Because a recording is not known to exist, we have only the radio script to consult. Following the signature opening of thirteen chime notes, the audience is introduced to two grave diggers who were asked to prepare a coffin for services. The young girl, Jeanie, died of apparent heart failure on the morning of her wedding day. In the background, the pleas of the young girl who lay comatose, paralyzed, unable to speak or move, begged to be heard or observed. But the casket remained closed as the men and women who gathered for the burial service, exchanged words of encouragement to each other.

For the benefit of the audience, the inner thoughts of those same characters revealed a different story. Jeanie’s mother wanted the girl dead to inherit a fortune. Tom Randolph, Jeanie’s fiancé, now finds himself the adoration of Jeanie’s sister, Irene. The only kind words spoken during the drama was that of the minister, who delivered his speech. At the conclusion of the drama, Jeanie gave one last attempt to alert the men and women who attended the burial service, but the casket was closed shut. As the casket was lowered in the grave, and the minister delivered

the final words, one of the undertaker's assistants remarked, "Gosh, Joe! She did look alive!"

Following the broadcast, the network received letters from multiple listeners who felt the horror was too realistic and should not have been broadcast. Despite the fact the program was a late-night horror offering designed for a specific clientele, it would be this incident that would later prompt Oboler to issue a warning before every *Lights Out* broadcast that he scripted during the 1942-43 season. ("*Lights Out* brings you stories of the supernatural and the super-normal... dramatizing the fantasies and the mysteries of the unknown. We tell you this frankly so if you wish to avoid the excitement and tension of these imaginative plays, we urge you, calmly but sincerely, to turn off your radio now.")

Like Cooper, Oboler would soon make the trip out to Hollywood to write for numerous programs including the Rudy Vallee variety program, *The Chase and Sanborn Program* starring Edgar Bergen, *Your Hollywood Parade*, *The Texaco Star Theatre* program, and the *Good News* program. Among the many dramatic sketches which Oboler would provide for the guest stars on those programs, Oboler would pen the now-historically-notorious "Adam and Eve" sketch that featured Mae West in the lead.

In the spring of 1938, Boris Karloff signed a contract to make five guest appearance on *Lights Out*, a program which rarely had any celebrities make guest appearances. Known for playing killers and ghouls on the silver screen, the actor's appearances on any horror program were considered gold for both sponsors and the network. Arch Oboler was being paid \$500 per *Lights Out* radio script in 1938, and the network agreed to pay \$750 per script if Boris Karloff played the lead. (The contract between Oboler and NBC was dated March 28, 1938.) The five broadcasts originated from WMAQ, the radio studio in Chicago, where Karloff was in town for the stage production of *The Tell-Tale Heart*.

Among those five consecutive broadcasts were two that are noteworthy to mention for the fact that the radio broadcasts do not exist in collectors' hands. In "Three Matches" (April 13, 1938), young Sally Taylor is slated to marry the wealthy Eric Marden (played by Boris Karloff), whom no one in society likes. Marden is 30 years older than Sally. At the

cathedral Marden waits impatiently for Sally to arrive, only to discover she was a no-show. A telegram arrived indicating that she was appreciative for him helping her, and Sally's sister, Jean, but she could not marry Marden on the grounds that she truly loved Vincent Rogers. When the members of the family learn the news, Marden is subjected to laughter and embarrassment.

One month later, the newlyweds return from their honeymoon. To show no hard feelings, Marden invites the lovebirds to his cabin high up in the mountains, away from society. The countryside was lonely and desolate. When Vincent and Sally share a laugh, the psychotic Eric Marden takes the laughing personally and pulls a gun, shooting Vincent and Sally dead. After arranging for the car to go over the cliff, exploding and burning in rubble, Marden laughs madly as he plans to marry Jean Taylor.

Weeks pass and Marden woos the young lady, then arranges for marriage. After the wedding, the two venture to Marden's lonely countryside cabin. Jean flees into the storm to escape, realizing she made an error in judgement. Marden, however, in trying to stay warm and figuring Jean will return when she realizes she has nowhere to go, lights a number of matches to get a fire started in the fireplace. Every time he lit a match, he caught a glimpse of Sally and hears her ghostly voice. When the ghostly figure shows up at the door, Marden beckons her in. He soon discovers that as she held him in her embrace, her wedding dress was on fire. Her face turned into flames and Eric Marden suffered a horrible and agonizing death. As his body, scorched and dead, lay on the ground, the voice of Sally could be heard with a triumphant finality in the way she speaks: "Eric... Now there's nothing left of you... to rot!"

In the episode titled "Night on the Mountain" (broadcast April 20, 1938), Karloff played a convicted felon named Roger Thomson who, having been found guilty of murder, was executed in the electric chair – but not before begging for a second chance. Lying in the morgue, Thomson discovers the electric that coursed through his veins never killed him but instead made his blood bubble.

Thomson was now a walking vampire who bit the neck of the doctor, the prison guard and anyone else



who stood in his way. Drinking the blood of his victims, to stay alive, the killer hid in a cave up in the mountains, where bats flew out to feed. Thomson waited until the police dragnet died down and then made for the cabin in the woods. Hoping to seek revenge against a woman named Ruth, who Thomson loved and killed for, the walking vampire wandered the forest and grew so weak that at one point he had to attack a young boy and drink the youth's blood.

During his climatic encounter with Ruth, Thomson discovered she was indeed in love with him – not the man he killed who he thought was her secret lover. Not wanting to exact revenge against her, Thomson returned to the prison where the warden once again had to walk this condemned man to the electric chair – and this time Thomson was begging for the electric current.

Boris Karloff's friendship with Arch Oboler remained more professional than personal. Karloff enjoyed acting before the microphone as it never affected his screen career and such acting assignments added income to his bottom line. After a brief discussion, Oboler and Karloff agreed to continue a series of horror dramas, penned by Oboler, using the *Lights Out!* name, if Oboler would be able to get a sponsor to afford Karloff's fee.

In a letter dated May 18, 1938, Oboler told Karloff that "the fantasy series is still doing well; they tell me it should happen by the end of July." On August 30, Oboler wrote to Karloff: "Believe it or not, the R and R agency is even more enthusiastic about the program than ever. I'm to have a conference with the sponsor sometime within the next few days at which time definite plans for the fall are to be made."

Sadly, the deal never went through. On December 23, Oboler wrote back to Robert Kendall of NBC notifying the network that "I am cancelling the agreement dated March 28<sup>th</sup>, 1938, authorizing you to sell my services on a program titled *Lights Out* starring Boris Karloff." Unfortunately, the proposed weekly series with Karloff in the lead – one of radio's many "what-ifs" – never came to fruition.



Boris Karloff and Arch Oboler

Boris Karloff

Ida Lupino

**Boris Karloff to Star  
In "Lights Out" Dramas**

The Capital Times (Madison, WI), March 20, 1938



## [I Was a Communist for the FBI Kickstarter](#)

In 2023, Carl Amari secured the rights to all 41 of the Ziv radio series for consumer sale, well over ten thousand episodes. It was decided to fund each series with a Kickstarter campaign that would seek contributions from classic radio enthusiasts and listeners to Carl's *Hollywood 360* syndicated series, broadcast every week over 150 stations and around the world on American Forces Radio and via every major podcast platform. The funds from the prior *Bold Venture* and *Boston Blackie* Kickstarter campaigns have allowed the purchase of upgraded transcription turntables and supplies like styli [phonograph "needles"] that cost about \$200 each and have to be changed often to ensure the highest quality transfers. The new turntables have better sound and much lower noise than the turntables that were used when the series was first broadcast.

All of the discs are carefully cleaned using modern chemicals and ultrasonic tanks that preserve the integrity of the recordings and help restore and retain their original rich sound by removing dirt and debris trapped deep within the grooves. ***The bottom line: these recordings sound much better than what someone listening over AM radio would have heard during their original broadcasts.***

The final digital audio files only have the lightest audio processing done to them because the source transcription discs were the personal file copies of Frederic Ziv. Most of the source discs were never played, until now. The audio is preserved in lossless WAV files. This remains the standard format for long-term audio preservation, and is used by many sound archives.

[The Kickstarter goal for I Was a Communist for the FBI is \\$45,000.](#) While pledges of any amount are welcome, the only way the audio can be released is by meeting the funding goal. The audio is only being released as a complete set of 78 episodes. A minimum pledge of \$250 will allow you to choose to receive the complete set in pristine audio via digital download. A minimum pledge of \$350 will allow you to choose to receive the complete set in pristine audio, on 39 audio CDs. A complete set of digital downloads will also be available in RAW condition for those so inclined. A minimum pledge of just \$25 will allow you to choose a reward of all 156 high

quality digital .jpg label scans from the source discs. (The label scans are automatically included with the full audio set).



Book Review: *Music Radio: The Great Performers and Programs of the 1920s Through Early 1960s* by Jim Cox  
Ryan Ellett

While Jim Cox is well-renowned for his histories of radio soap operas, sitcoms, and crime fighters, the Hummerts, and *Mr. Keen*, in working through my library shelves I reached one of his volumes that does not get as much attention as many of his others. 2005's *Music Radio* was published at a time when Cox was writing a book a year, a phenomenal achievement considering the page count of his books, the amount of research necessary for each one, and the constraints that can come with working with an established publisher like McFarland.

Just due to Cox's sheer output in the early 2000s that included countless articles on top of his books makes it easier for any particular work to get overlooked. Added to that is the topic, musical programs, that generally are regarded less favorably among modern OTR aficionados than the adventure and drama programming from the era, especially outside of the biggest AFRS big band and jazz series.

Popularity aside, Cox's book on the topic is no less researched or well written than his books on the hobby's more favored genres. Judging by the bibliography (which is four pages with double columns) and chapter notes (which are not found in all his books), this volume was more reliant on previously published works than the archival research that undergirds many of his other works. The time frame of musical artists covered in this book and the sheer number of artists that receive attention virtually make that a necessity. Many of the included performers could – and often do – have entire publications devoted just to them.

If you're like me and have not spent much time reading about even the biggest musicians of the OTR era, such as Bing Crosby, Fred Waring, and Kate Smith, Cox's *Music Radio* provides both a good overview of their life and work and a specific look at the radio-oriented portion of their careers. If you're not ready for a multi-hundred page read about these performers (as I generally am not), Cox provides just the right amount of information to meaningfully place these artists within the web of OTR knowledge that so many of us have constructed over many years.

Does this book deserve a place in your OTR library? It's going to depend on a few factors. I would argue this is far from an S-tier, A-tier, or even B-tier hobby book. Unless you're really into musical programs such as *The Railroad Hour* or the *Telephone Hour*, much of the content will likely only be of mild interest. Most hobbyists will not place this book up with Cox's works on the soap operas, the sitcoms, the crime fighters, etc.

Consider it if book shelf space is not a concern for you. Consider it if you find a copy for just a few dollars. Consider it if you want a general introduction to the biggest musicians of the Golden Age of Radio (and not detailed, in-depth pieces on them). Consider it if you appreciate Cox's writing style; I consider him one of the most engaging writers in our hobby and find that he can make almost any topic somewhat interesting to me.

Ultimately, I've been in the hobby almost 25 years and just now got around to reading it. It was worth my time but I don't wish I read it years ago.

Old Time Radio and the Gift of Hearing  
By Denise Noe

I enjoy old time radio partly because of its limitations. Being a completely audio medium, it uses sound effects to paint pictures in the minds of its listeners. In our minds, sounds make us see horses trotting and cars moving, rain falling and wind swirling, glass shattering and guns firing. The special joy is the reverse of the pleasure afforded by silent movies in which visual cues must lead the mind to create sounds.

I have a brother who cannot enjoy OTR because he is severely hard of hearing. Indeed, the World Health Organization (WHO) states that approximately 5% of the world's population, 360 million people, suffer hearing loss severe enough to be disabling. They can enjoy silent movies but not radio drama. The reverse, of course, is true of blind people. I had a friend who was blind and I gave him several recordings I had of OTR episodes.

Going through life, it is easy to get so distraught over what we lack that we forget what we do have. Perhaps one of the most important aspects of being an OTR fan is being reminded of the gift of hearing.

*Exploring Tomorrow*  
Brian Kavanaugh

*Exploring Tomorrow* was a science fiction radio series originating from New York on WOR and airing on the Mutual Broadcasting System. Debuting on December 4, 1957, and airing on Wednesdays and Fridays until June 6, 1958, *Exploring Tomorrow* was hosted by the editor of *Astounding Science Fiction*, John W. Campbell, Jr., and produced by Sandford Marshall.

A typical 25-minute episode opened with a Campbell monologue that introduced the episode, another between acts, and a closing where Campbell waxed philosophical on the story's meaning while the song "As Time Goes By" played in the background. While some original stories were written for the series, most were previously published and often from *Astounding*—though there was no official connection between the magazine and the radio series. Robert Silverberg, one of the more prolific contributors to the series, indicated that he was paid \$100 per script which was not a bad sum, given that at the time his five-room apartment in Manhattan was \$156 a month. Other well-known science fiction authors whose stories were heard on the series included Poul Anderson, Isaac Asimov, Philip K. Dick, Gordon R. Dickson, and Randall Garrett.

In late May 1958, Mutual announced that effective June 9, they were eliminating their mystery-drama block that had been on the air since 1955. *Exploring Tomorrow* was one of those casualties, along with most of their original commercial entertainment shows. Of the maximum 54 episodes that were aired, over half of them have survived, though many are in poor condition with the commercials and portions of the opening and closing removed.

The new *Exploring Tomorrow* can be downloaded [here](#) or on Archive.org once the site is up and running again.

John Campbell, Jr.  
Brian Kavanaugh

John Campbell Jr. was an American science fiction writer and influential editor in the genre's golden age. Born on June 8, 1910, in Newark, New Jersey, Campbell displayed an early fascination with science and speculative fiction. His voracious appetite for knowledge and imaginative storytelling would later shape the course of science fiction literature.

Campbell's career began in 1930 at age 18 while attending MIT. He quickly became a prolific pulp science fiction writer under his own name and the pen name, Don A. Stuart (derived from his first wife's maiden name, Doña Stewart). His stories were characterized by a unique blend of scientific rigor and speculative vision, earning him recognition among his peers and readers alike. Notable works include *Islands of Space* (1931), *Twilight* (1934), and *The Mightiest Machine* (1934). The novelette *Who Goes There?* (1938) was later adapted into the films *The Thing from Another World* (1951), *The Thing* (1982), and *The Thing* (2011).

However, it was Campbell's editorial work that left an indelible mark on the genre. In 1937, he took the reins at *Astounding Science Fiction* (later renamed *Analog Science Fiction and Fact*), revolutionizing the magazine with a focus on hard science and rigorous storytelling. Under his stewardship, *Astounding* became a crucible for some of the genre's most celebrated authors, including Isaac Asimov, Robert A. Heinlein, and Arthur C. Clarke.

Campbell's editorial approach championed scientific accuracy and logical extrapolation, challenging authors to push the boundaries of speculative thought. This ethos, sometimes termed "Campbellian science fiction," emphasized a commitment to plausible, scientifically grounded narratives.

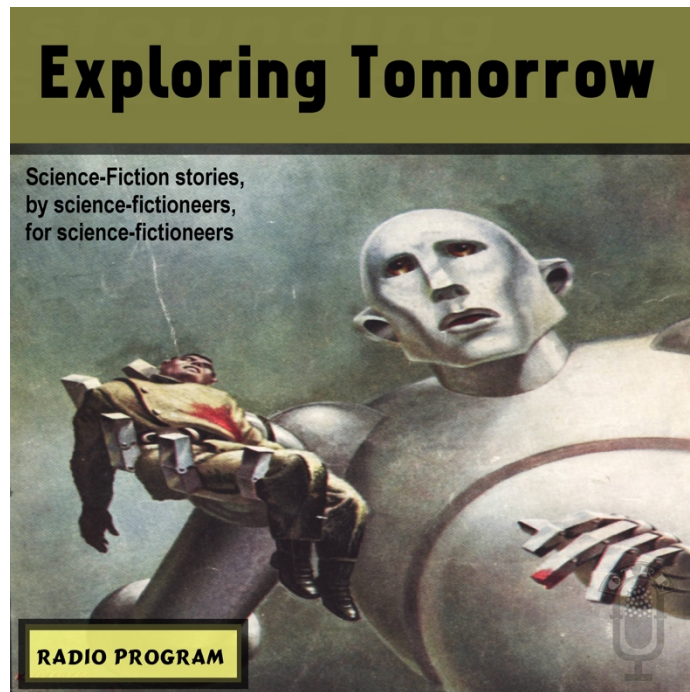
However, Campbell's legacy is not without controversy. In the latter part of his career, he promoted pseudoscientific and far-right ideas. His advocacy of the pseudoscientific theory of dianetics (the precursor to Scientology) and his growing



fascination with psionics, a purported field of study involving psychic phenomena, raised eyebrows among both his colleagues and the scientific community at large. He also expressed troubling racial and political views, publishing stories and editorials that reflected white supremacy and segregationist ideologies. By the time of his death, he had alienated many of his most illustrious authors to the point that they no longer submitted stories to him.

Despite the controversies, Campbell's influence on science fiction remains profound. His editorial vision and commitment to rigorous speculation continue to shape the genre's discourse. His creation of the anthology series *Exploring Tomorrow* in 1957, which showcased some of the best science fiction of its time through radio broadcasts, further solidified his impact on the genre.

John Campbell Jr. passed away July 11, 1971, of heart failure at his home in Mountainside, New Jersey. He was 61 years old. Campbell's life and legacy reflect a complex interplay of innovation, controversy, and an unyielding pursuit of the future's possibilities. His contributions to science fiction continue to be celebrated, even as the debates surrounding his editorial choices and beliefs persist. His influence endures, a testament to the enduring power of imaginative thought and the ever-evolving nature of speculative fiction.



## Robert Silverberg Brian Kavanaugh

Robert Silverberg, born on January 15, 1935, in Brooklyn, New York, is an iconic figure in the realm of science fiction literature. His prolific career spans over six decades, during which he penned a staggering number of novels, short stories, and essays, leaving an indelible mark on the genre.

From an early age, Silverberg displayed a voracious appetite for reading, immersing himself in the works of legendary authors like H.G. Wells, Jules Verne, and Isaac Asimov. This early exposure ignited a passion for speculative fiction that would shape his future. His first professional fiction publication was "Gorgon Planet" in the February 1954 edition of *Nebula Science Fiction*, signaling the beginning of a remarkable literary journey.

In the 1950s and 60s, Silverberg emerged as one of the most prolific and versatile writers in the field. Several of his works were adapted into episodes of the radio series *Exploring Tomorrow* (1957). His stories often explored complex themes of human identity, immortality, and the nature of consciousness, demonstrating a keen insight into the human condition. His celebrated novel, *Dying Inside* (1972), delves deep into the psyche of a telepath losing his abilities, showcasing Silverberg's ability to blend introspection with speculative elements.

Silverberg's storytelling prowess extended to the realm of space opera, where he crafted sweeping narratives that stretched across galaxies. The *Majipoor* series, starting with *Lord Valentine's Castle* (1980), is a prime example of his mastery in building expansive, vibrant worlds populated by diverse cultures and species.

Beyond his science fiction works, he wrote copiously in other fields. These include crime fiction and historical non-fiction after the collapse of the pulp science fiction market in 1959. He would write as much as a quarter million words a month for multiple publishers at the same time. Additionally, he wrote approximately 200 softcore erotic novels under the pen name Don Elliott.

Throughout his career, Silverberg's literary acumen earned him numerous accolades, including multiple Hugo and Nebula awards, cementing his status as a luminary in the science fiction

community. He was inducted into the Science Fiction and Fantasy Hall of Fame in 1999 and named the 21<sup>st</sup> SFWA Grand Master (now Damon Knight Memorial Grand Master) by the Science Fiction and Fantasy Writers of America in 2005.

At the time of this publication, Silverberg lives in San Francisco with his wife, Karen Haber. As a visionary and trailblazer, Robert Silverberg's influence transcends his written words. His imaginative worlds and thought-provoking narratives continue to captivate readers, inspiring new generations of writers to push the boundaries of speculative fiction. With an unparalleled body of work, Silverberg's legacy endures as a testament to the power of storytelling and the boundless potential of the human imagination.

**Exploring Tomorrow**

John W. Campbell, Jr.

*Exploring Tomorrow* was a science fiction radio series that aired on the Mutual network. Debuting on December 4, 1957, and airing on Wednesdays and Fridays through June 6, 1958, it was hosted by the editor of *Astounding Science Fiction*, John W. Campbell, Jr.

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In late May, Mutual announced that effective June 9, they were eliminating their mystery-drama block that had been on the air since 1955—including *Exploring Tomorrow*.

**Exploring Tomorrow**

## KBWD to Begin Show Of Science Fiction

A science-fiction adventure series and an MBS favorite of last year will be made part of Mutual's and KBWD's bloc of mysteryland-adventure dramatic programming each week-night starting Tuesday.

That's the day the SQUAD ROOM show, first aired on Mutual in 1952, returns to the MBS and KBWD program line-up at 9:35 p.m. It will replace TREASURY AGENT in that time period—the slot it originally vacated 17 months ago to make room for the Phillips H. Lord-originated program. The SQUAD ROOM police dramas are written by Peter Irving, who also does TRUE DETECTIVE MYSTERIES.

The science-fiction addition to Mutual's adventure bloc will be Wednesday and Friday airings of dramas presented under the title EXPLORING TOMORROW. The two EXPLORING TOMORROW dramas replace GANG BUSTERS and COUNTER-SPY on the MBS-KBWD schedule.

Both days' shows are to separate stories. But both are to be authored by award-winner John Fleming, with commentary and interpolative narrations by John W. Campbell Jr., one of the country's best known research experts on science-fiction matters. He is, too, editor of *Astounding Science Fiction* magazine. Special sound effects for these dramas were prepared through the cooperation of the U. S. Air Force.



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

## Whoop Things Up At WLW



Above is a picture of the Doherty Melody Boys, who entertain radio listeners every Thursday evening by playing at Station WLW. Reading from left to right, they are Leo Bludau, Frank Pendergast, Ridge Bludau, Fred Smith, (announcer at WLW), J. L. Doherty, Roy Goodlander, and "Dudie" Ralner. They are shown grouped about the microphone just before launching an evening of fun and music.

On one of the recent Thursday evening programs at WLW, the famous Senator Schultz gave out the dimensions of the equally well known Mellon. Doherty, of the Doherty Melody Boys. Radio listeners were invited to guess the weight of this happy, heavy-bodied and light-hearted entertainer, with a Crosley Trirdyn Receiving set as the prize. Hundreds of letters and postcards flooded the WLW mail during the next few days, but the prize winner was the one that follows:

"Cincinnati, Ohio,  
July 25th, 1924.

"The Crosley Radio Corporation.  
"Broadcasting Department.

"Dear Sirs:

"I am sending this letter in re-

sponse to the announcement over radio last night, about Mellon Doherty's weight.

"In accordance to his waist band, hat, and height I should think just as Senator Schultz did, he has a very small understanding. If that was a scale last night that broke, I think the city had better watch theirs. If he uses them, I pity the scales and Mr. Doherty's pocket-book.

"I should judge from what I heard last night, that Mr. Doherty weighs in this contest about two hundred and thirty-one and one-half pounds.

"Your Everlasting Radio Fan,  
"Jeanette Brown,  
"1163 Harrison Ave.,  
"Cincinnati, Ohio."

*Crosley Radio Weekly, September 4, 1924*





Photo from P. and A.

Senator "Bob" La Follette, third party choice for president, is making intensive use of the radio to win the voters to his cause. Here he is shown making a campaign speech before the new machine designed to synchronize voice and action. It is called the DeForest Phono-Film.

*Radio Age, October 1924*

## Purchasing Groups

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

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

## Support the *Old Radio Times*

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

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

Thank you to our Patrons!

Tony Adams, Brian Allen, Rob Bates, Jim Edmondson, Ryan Ellett, Damon Fries, Robert Garrison, Dan Gerawan, Adam Graham, Walden Hughes, Brian Kavanaugh, Larynxa, Scott Mahan, Mahto-topah, Bob Merritt, Michael Miller, Michael Morenstein, Kahri Nelson, John Nicholson, Marc Olayne, OTR Gold, Glenn Peffers, Chris Pickett, Dan Seavers, Walt Staves, Mahlon Wagner, Barbara Watkins, Phillip J. West, and Steven Wickliffe.

## Visit Us on Social Media

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[OTRR Reddit](#)

OTRR SnapChat

## Wistful Vistas From the Editor's Desk Ryan Ellett

Here in Kansas we've gone from temperatures in the low 90s to just below freezing in the course of less than a week, but that doesn't slow down the work of the Old Time Radio Researchers!

We're pleased to lead with a piece by Martin Grams who isn't doing as much writing as before since running his new coffee shop takes up most of his time. If you're out in his area of Maryland stop by and get a fresh brew.

There's a short overview of the latest Kickstarter by Carl Amari, *I Was a Communist for the FBI*. At 78 episodes it matches the size of his first project, *Bold Venture*, and is considerably scaled back from the most recent project, *Boston Blackie*, that checked in at 219 episodes. The Kickstarter page has a lot of good information, a good bit of which is provided by authority Karl Schadow. If you are interested in the show, please visit the page and take a look. There are a few buying groups around if the \$250 cost is too steep for you. This project needs all the backers it can get!

Our Maintained Releases have slowed down in the past few months but we're excited to have one for a brand new series, *Exploring Tomorrow*. This underappreciated science fiction series has a set put together by Brian Kavanaugh, who has probably spent a good two years or so trying to upgrade the sound of many of these recordings and sifting through various collections to find new, undocumented episodes.

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

Stay Tuned America Schedule  
(All times are Central Standard Time)

Monday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/ Greg Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell (Current Episodes)  
19:00-20:00 - Make Believe Ballroom w/Jeff Bressler (Repeat)  
21:00-23:59 - USA Classic Radio Theater w/ Wyatt Cox

Tuesday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/ Greg Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell (Current Episodes)  
19:00-21:00 - Same Time, Same Station - w/ John and Larry Gassman  
21:00-23:59 - USA Classic Radio Theater w/ Wyatt Cox

Wednesday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/ Greg Bell (Classic Episodes)  
17:00-18:00 - Anything Goes!! w/ Lise Avery (Repeat)  
18:00-19:00 - When Radio Was! w/ Greg Bell (Current Episodes)  
21:00-23:59 - USA Classic Radio Theater w/ Wyatt Cox

Thursday:

06:30-07:00 - Unshackled!  
16:00-17:00 - When Radio Was! ENCORE! w/ Greg Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell (Current Episodes)  
19:00-21:00 - The Sounds Of Sinatra w/ Sid Mark  
21:00-23:59 - USA Classic Radio Theater w/ Wyatt Cox



Friday:

06:30-07:00 - Unshackled!  
12:00-13:00 - Anything Goes!! w/ Lise Avery (Repeat)  
16:00-17:00 - When Radio Was! ENCORE! w/ Greg Bell (Classic Episodes)  
18:00-19:00 - When Radio Was! w/ Greg Bell (Current Episodes)  
19:00-21:00 - The Great Music Club w/ Mike Shannon  
21:00-23:59 - USA Classic Radio Theater w/ Wyatt Cox

Saturday:

06:30-07:00 - Unshackled!  
07:00-12:00 - Swing Thing w/ Fred Hall  
12:00-14:00 - Old Time Radio Classics w/ Jerry Haendiges  
14:00-15:00 - Make Believe Ballroom w/ Jeff Bressler  
15:00-17:00 - Memories In Melody w/ Matt Taylor  
17:00-19:00 - Seems Like Old Times w/ Craig Orndorff  
19:00-21:00 - American Standards By The Sea w/ Dick Robinson  
21:00-23:00 - The Sounds Of Sinatra w/ Sid Mark  
23:00-23:59 - WoodSongs Old Time Radio Hour

Sunday:

06:30-07:00 - Unshackled!  
07:00-08:00 - The Roaring 20's  
08:00-09:00 - Sound Ideas w/ Clay Ryder  
09:00-10:00 - Jazz Rhythm w/ Dave Radlauer  
10:00-11:00 - Juke In The Back w/ Matt The Cat  
11:00-12:00 - Rhythm Sweet And Hot w/ Mike Plaskett  
12:00-19:00 - When Radio Was! w/ Greg Bell (Current & Weekend Episodes)  
19:00-19:30 - Imagination Theatre  
19:30-20:00 - Golden Days Of Radio w/ Frank Bresee  
20:00-21:00 - Powder River (Colonial Radio Theatre)  
21:00-22:00 - Anything Goes!! w/ Lise Avery  
22:00-23:59 - Archives Theater w/ Wally Stall



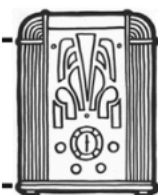
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***One of old-time radio's longest surviving  
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## Mr. Chameleon

starring Karl Swenson

*This series has gradually been released during the past two years and continues to be a favorite. For decades, only two episodes existed.*

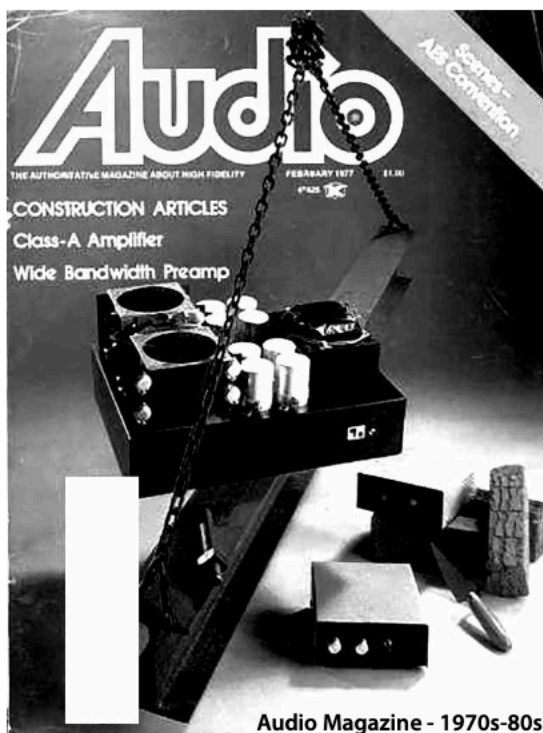
1. Select individual CDs (see back for pricing)
2. Select all shows on flashdrive or DVD-ROM \$130
3. Select all shows sent via WeTransfer \$98...specify FLAC or hi-rez MP3 (no shipping cost for uploaded shows; e-mail address required)

- |       |                                                             |
|-------|-------------------------------------------------------------|
| 11234 | #01 Case of the Dead Woman's Eyes 07/21/1948                |
|       | #02 The Brown Stone Murder Case 07/28/1948                  |
| 11254 | #03 Case of Death and the Dependent Husband 8/04/1948       |
|       | #05 Case of the Woman Who Sensed Murder 08/18/1948          |
| 11283 | #06 Case of His Brother's Murder 08/25/1948                 |
|       | #07 Case of the Blood-Stained Dollar Bills 09/01/1948       |
| 11288 | #08 Mr Chameleon's Pet Murder Case 09/08/1948               |
|       | #09 Case of Murder and the Man Who Saw Too Much 09/15/1948  |
| 11304 | #10 Case of the Game of Death 09/22/1948                    |
|       | #11 Case of Jewels of Death 09/29/1948                      |
| 11422 | #12 The May & December Murder Case 10/06/1948               |
|       | #13 Case of Murder & the House of Whisper 10/13/1948        |
| 11441 | #14 Case of Voices from the Dead 10/20/1948                 |
|       | #15 Case of Murder from Across the Sea 10/27/1948           |
| 11447 | #16 Case of the Fatal Impersonation 11/03/1948              |
|       | #17 Case of Murder & the Sleeping Man 11/10/1948            |
| 11463 | #18 Case of Death at the Blue Peacock 11/17/1948            |
|       | #20 The Lost Cousin Murder Case 12/01/1948                  |
| 11476 | #22 Mr. Chameleon's Strangest Murder Case 12/15/1948        |
|       | #23 The Woman's Weapon Murder Case 12/22/1948               |
| 11491 | #24 Case of Death & the Talking Parrot 12/29/1948           |
|       | #25 The Rich Uncle Murder Case 01/05/1949                   |
| 11503 | #27 Case of the Curious Murder of Clubfoot Louie 01/19/1949 |
|       | #28 The Orphanage Murder Case 01/28/1949                    |
| 11514 | #29 The Duel to the Death Murder Case 02/02/1949            |
|       | #30 Case of the Marriage of Death 02/09/1949                |
| 11520 | #31 Case of Murder and the Smoking Gun 02/16/1949           |
|       | #32 Case of the Man Who Expected Murder 02/23/1949          |
| 11544 | #33 The False Witness Murder Case 03/02/1949                |
|       | #34 Case of the Elevator With Two Bodies 03/09/1949         |
| 11548 | #35 The Firebug Murder Case 03/16/1949                      |
|       | #36 The Dinner of Death Murder Case 03/23/1949              |
| 11576 | #37 The Handprint on the Ceiling Murder Case 03/30/1949     |
|       | #38 The Lost Bride Murder Case 04/06/1949                   |
| 11601 | #39 The Amazing Thomas and Blifton Murder Case 04/13/1949   |
|       | #40 Case of the Bewildering Body 04/20/1949                 |
| 11619 | #41 Case of the Target of Murder 04/27/1949                 |
|       | #42 Case of Murder & the Attractive Shoplifter 05/4/1949    |
| 11639 | #43 The Picture on the Wall Murder Case 05/11/1949          |
|       | #44 The Forbidden Marriage Murder Case 05/18/1949           |
| 11643 | #45 Murder in the House of Torture 05/25/1949               |
|       | #46 The Case of the Murdered Gold-Digger 06/01/1949         |
| 11680 | #47 The Organ Grinder Murder Case 06/08/1949                |
|       | #48 The Roof Garden Murder Case 06/15/1949                  |
| 11688 | #53 The Bought and Paid for Murder Case 07/20/1949          |
|       | #54 Case of Murder & the Scar Faced Man 07/27/1954          |



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





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

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

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

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

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

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

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

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

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

-Bob Burnham

01/06/2024

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

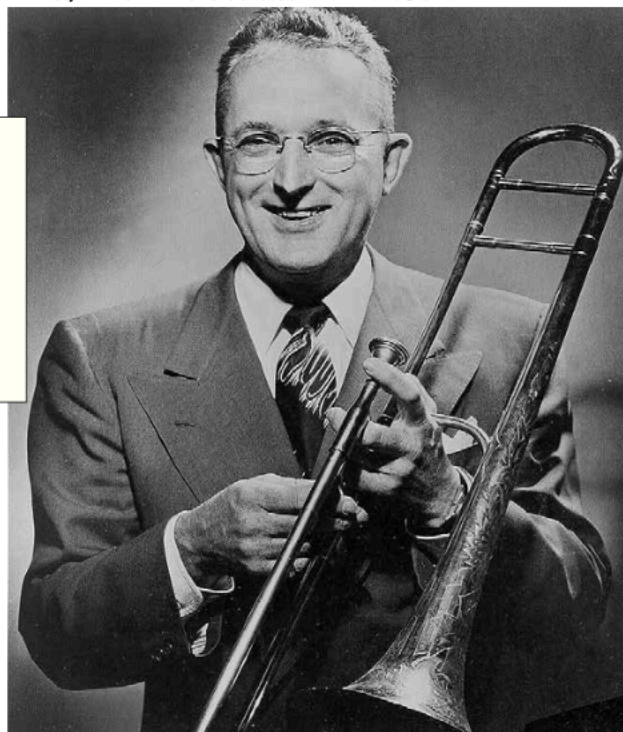
11652	#21 Julie Dixon 02/10/1950	11664	#57 Ben Justin 12/08/1950
	#22 Dion Hartley 02/17/1950		#59 Thomas Hart 04/14/1951
11653	#28 Hope Anderson 03/31/1950	11655	#60 Philip Hunt 04/21/1951
	#39 Morris Bernstein 06/16/1950		#61 Georgia Grey 04/28/1951
11654	#40 Steve Courtney 06/23/1950	11666	#61 Harry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

# Big Bands on Radio

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

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

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



Tommy Dorsey 1905-1956

## 11717 Tommy Dorsey

Tommy Dorsey Orchestra Live from Casino Gardens, Ocean Park, CA 06/01/1946

Tommy Dorsey Show (Your Navy)

Program #5A and 6A (Announcer: Don Wilson)

## 11718 One Night Stand (AFRS)

One Night Stand - Duke Ellington 10/07/1945

One Night Stand - Harry James 08/26/1944

from Casino Gardens, Ocean Park, CA

## 11724 Harry James Show (Navy/AFRS) 15 min per show

#107 #108 - 1950s

#111 #112 - 1950s

## Mixed Bags...the early releases

### 10352 Mixed Bag #1

Superman 12/03/1943 Military Espionage, part 11  
Jungle Jim Jungle #609 - 09/??/1944  
Country Sheriff 04-12-1946 Death Overdrawn (Maester Brau beer)  
WGN/Mutual Network

### 10385 Mixed Bag #2

Superman #352 01/05/1945 Lois and Jimmy Disappear  
Your Hit Parade #118 01/27/1945  
"Don't You Know I Care" (AFRS)  
Your Hit Parade #133 05/05/1945 "All of My Life" (AFRS)

### 10415 Mixed Bag #3

Charlie McCarthy #436 03-16-1947  
Guest: Margo  
Johnson Family 07/06/1946 (Jimmy Scribner)  
Johnson Family 07/11/1946 (Jimmy Scribner)

### 10432 Mixed Bag #4

Halls of Ivy - 01/01/1950  
Reappointment  
Superman 03/17/1944  
Jungle Jim 02/24/1947

### 10442 Mixed Bag #5

Baker's Chocolate Program Billy Artz Orchestra - 1931 15 min.  
Adv of Jane Arden #02 09/27/1938 = Favorite Story 09/10/1946 #13  
Meridian 7-1212  
Rube Goldberg (The Outstanding Humorist) 1930s Audition;  
The Human Race; Announcer:  
"Thundering Theodore" 6 minutes

### 10452 Mixed Bag #6

Superman Mystery of the Golden Pigeon 03/28/1944  
Mr. & Mrs. North Milkman's Ring 07/15/1947  
Hollywood Theater of Stars #6 World Series Widow 10/19/1948

### 10502 Mixed Bag #7

#1 The Life O'Reilly - Riley wins popularity contest; Off to California 10/10/1931 (syndicated) 15 minutes  
#29 Sealtest Village Store (Joan Davis) - Gold Mine; Guest: Preston Foster 01/20/1944 (NBC Network)  
Steamboat Jamboree 12/14/1950  
Audition show w/ Lanny Ross & Mimi Benzell

### 10517 Mixed Bag #8

Texaco Town - Eddie Cantor #59 "The Men Fall for Fifi" 11/10/1937  
Superman #459 Hurdy-Gurdy Man, pt 7 08/02/1944  
Jungle Jim #742 - 03-23-1947

### 10550 Mixed Bag #9

Superman #484 The Seagull, North Pacific Adventure, pt 5 7/07/1944  
Jungle Jim #745 - 04/13-20/1947  
Lone Ranger #1921 Legal Precedent 04/28/1950

### 10569 Mixed Bag #10

Texaco Town - Eddie Cantor #64 Good Humor Water 12/15/1937  
Hollywood Theater of Stars #89 - McGonagal w/ Helen Mack

### 10570 Mixed Bag #11

Lone Ranger #1922 Up Chisholm Trail 05/01/1950  
Superman #509 - Society of the Crimson Robe, pt 10 08/11/1944

### 10606 Mixed Bag #12

Hollywood Theater of Stars #91 Sundown is Not for Bad Men w/Roy Rogers  
The Grand Ole Opry 10/21/1939 Mine Tonight w/ Roy Acuff (WSM Nashville / Mutual Network)  
Superman #521 The Scorpion pt.1 08/29/1944

### 10635 Mixed Bag #13

Lone Ranger #2703 The Squire 05/15/1950  
Superman #531 Dr. Teufel's Atomic Pistol, pt 2 09/12/1944  
Jungle Jim #787 02/1/1948  
Front Page Drama #787 02/01/1948

### 10675 Mixed Bag #14

Skip & Score 01/09/1948 Audition Show  
Hollywood Theatre of Stars #92 - Pigs, More or Less  
Jungle Jim #795 - 03/28 - 04/04/1948

### 10676 Mixed Bag #15

Meet Me At Parky's #7 - Parky Goes to Tea 07/29/1945 (Old Gold Cigarettes)  
Lone Ranger #2712 Double Cattle Drive 06/05/1950

### 10697 Mixed Bag #16

Hollywood Theatre of Stars #109 - "The Snow Man" (Anita Louise)  
Hap Hazard #6 - August 5, 1941  
"Early Morning Radio"  
Jungle Jim #796 - April 4, - 11, 1948

### 10698 Mixed Bag #17

Lone Ranger #2714 The Storm Raiders 06/09/1950 -  
The Grand Ole Opry Old Joe Carter 11/11/1939 (Roy Acuff)  
(Prince Albert / NBC Network)  
Front Page Drama #796 - 04/4-11/1948

**10719 Mixed Bag #18**

Reminiscent with Singin' Sam #31  
First song: Let Me Sing. Harry Frankel  
best known as "Singin' Sam the Barbacol  
Man." Harry had a long career in the  
1930s. (15 minutes)  
Burns and Allen 03/10/1942 #23 George  
& Gracie try to get rid of their neighbors  
w/ Herman Burns (NBC Network)  
Dr IQ the Mental Banker 08/11/1941 (Mars  
Candy Bars) This is from an NBC Network  
transcription disc.

**10720 Mixed Bag #19**

Duffy's Tavern 05/08/1945 #94 Archie still  
plans to marry Dolly Snaffle, and  
Duffy gives him a \$5 raise. (AFRS)  
Globe Theater 05/07/1945 Lady Esther  
Screen Guild production of "Heaven  
Can Wait" w/ Walter Pidgeon (AFRS #237).  
Treasury Song for Today #01 My British  
Buddy (Ray Heatherton) (AFRS)

**10774 Mixed Bag #20**

Hollywood Theater of Stars #124 - A Flyer  
for Two with Jean Heather  
Dinah Shore Rehearsal - William Bendix  
guests 11/04/1946 (broadcast 11/06/1946)  
Pepper Young's Family #5 Sam prepares for  
trip to Chicago  
Big Sister #5 Neddy leaves Hope

**10776 Mixed Bag #21**

Grand Ole Opry 03/20/1940 Whoa Mule  
Whoa (Roy Acuff) (Prince Albert)  
Jack Benny #684 02/27/1949 Violin Lesson  
with Prof. LeBlanc (Mel Blanc); Claude Rains  
Jungle Jim #802\_05-16-23\_1948

**10778 Mixed Bag #22**

Let's Pretend #48 1948 Princess  
on the Glass Mountain (AFRS)  
This is War #1 02/14/1942  
A docu-drama from the mind of  
Norman Corwin broadcast on CBS,  
NBC and Mutual. Corwin was  
regarded as one of the most  
creative forces in radio

**10801 Mixed Bag #23**

Mr President #126 First Thanksgiving  
Proclamation 11/20/1949 Edward  
Arnold  
The Grand Ole Opry "Good Old  
Mountain Dew" (Roy Acuff)  
03/09/1949

**10804 Mixed Bag #24**

Gangbusters #550 The Case of the  
Incorrigible Killer 10/09/1948  
Hollywood Theater of Stars #142  
Courtship of Miles Sheehan  
w/ Hanley Stafford

**10861 Mixed Bag #25**

Hollywood Theater of Stars  
#146 - Second Choice w/ Helen Mack  
Quiet Please #41 Meeting At  
Ticonderoga 03/15/1948

**11647 Mixed Bag #131**

You Are There - The Execution of Mary  
Queen of Scots 06/27/48  
Lights Out The Dream 03/16/1943

**11670 Mixed Bag #132**

Hollywood Premiere with Louella  
Parsons - Nothing But the Truth -  
11/07/1941 (Lifebuoy soap)  
Bob Hope Show 01/28/1953  
w/Jimmy Stewart (Jello)

Our "Mixed Bag" sets are exclusive; assembled from many sources of the best sound available. They've been completely re-mastered in-house and include some of the hundreds of orphan shows, upgrades, shows that never "made it" or only exist as a few episodes.

**11682 Mixed Bag #132**

Great Gildersleeve Marjorie & Bronco  
Decide On A Lot, Legal Issues With Bullard  
11/14/1951  
Duffy's Tavern Paulette Goddard  
02/09/1950 (AFRS)

**11669 Mixed Bag #133**

Fitch Bandwagon #038 (Heavily Censored  
Pressing) - Guest: Hoagy Carmichael  
"Old Man Harlem"  
Eddy Arnold Show #086 "Easy Rockin Chair"  
Eddy Arnold Show #087 "Too Far Apart"

**11684 Mixed Bag #134**

Here's to Romance 05/03/1945  
w/ Marion Hutton  
When a Man Marries - Audition -  
Featuring Burgess Meredith

**11687 Mixed Bag #135**

Mr & Mrs North 12-09-1947 Call Me  
Choo Choo  
Suspense 08/30/1945 Nobody Loves Me  
Peter Lorre (Roma Wines)

**Can You Top This (NBC Network/Colgate-Palmolive)**

- Comedy Quiz Show  
11726 Subject: Trickery 01/25/1947  
Subject: Stupidity 02/01/1947

**Curtain Time**

11541 #77 My Brother, Clarence 12/27/1947  
#79 Double Take 01/10/1948  
11552 #81 Child Prodigy 01/24/1948  
#82 Bright Prospects 01/31/1948

**Diary of Fate (Syndicated / Produced by Larry Finley)**

11423 #24 Walter Vincent 05/25/1948  
#25 Philip Vale 06/01/1948

**Inner Sanctum**

11725 #395 Front Page Murder 11/08/1948 (AFRS #52)  
#399 Cause of Death 12/06/1948 (AFRS)

**Suspense (CBS Network)**

11043 #151 Fury and Sound w/Norman Lloyd,  
Lurene Tuttle 07/26/1945 (AFRS)  
Forecast #04 The Lodger 07/22/1940 Suspense  
audition w/Herbert Marshall  
09268 #150 Bank Holiday 07/19/45  
w/ Bonita Granville, Elliott Lewis  
#152 Man In The House 08/02/1945  
w/Joan Lorrington  
09269 #153 Murder For Myra 08/09/1945 w/Lloyd Nolan  
#154 Short Order 08/16/1945 w/  
Joseph Kearns, Gerald Mohr  
09270 #155 This Will Kill You 08/23/1945 w/ Dane Clark  
#156 Nobody Loves Me 08/30/1945  
w/ Peter Lorre  
09271 #157 Sorry, Wrong Number 09/06/1945  
w/ Agnes Moorehead  
#158 The Furnished Floor 09/13/1945  
w/Don DeFore, Mildred Natwick  
09272 #159 Library Book 09/20/1945 w/Myrna Loy  
#160 The Earth Is Made Of Glass 09/27/1945  
w/Joseph Cotten

**Jack Benny**

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

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

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



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**NOTES and THANKS...**

We are an unusual business launched 50 years ago in the interest of making quality old-time radio affordable and readily available to everyone.

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Our tombstone style radio logo is based on a fully restored 1936 Atwater-Kent radio that has been in our office since the early 1980s (cover). The logo itself is the work of the late Bob Burchett of Cincinnati, Ohio.

The programs we (and others) offer would not have been possible without the work and dedication of these individuals, just to name a few:  
**Bob Burchett, Jerry Chapman, Ted Davenport, Martin Grams, Jerry Haendiges, Jay Hickerson, Terry Salomonson, Dr. Joseph Webb**

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



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