

# **OLD RADIO TIMES**

Official Newsletter of the Old Time Radio Research Group

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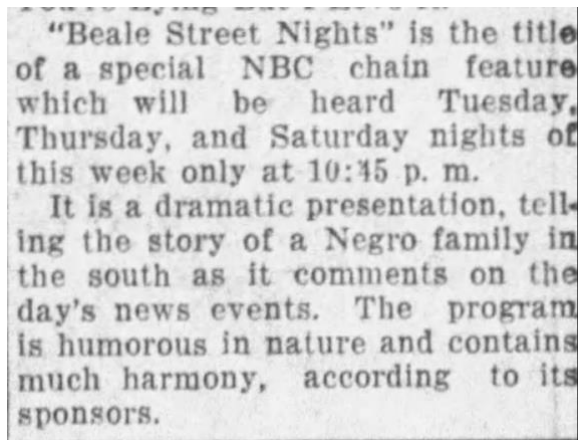
## *Beale Street Nights*

Ryan Ellett

In a previous article I provided some background on Carlton Moss's historic series *Careless Love*, *Folks From Dixie*, and *Meetin' House*. I'd written about Moss and these three series before, but thanks to Karl Schadow who was able to actually get scans of the scripts for the debut episode of each series, I could finally offer much more detail and insight to the themes and characters of these shows. Previous research was based primarily off of accounts from radio reviewers and modest quotes from Moss that made it to the newspapers.

This time I want to dive into a fourth series, *Beale Street Nights*, that has received comparatively much less attention in my past work. Although referenced in my [book on Black radio](#) from the Golden Age, at the time I was able to uncover very little information about this particular series. I couldn't even tell at the time how deeply involved with the series that Moss was. However, thanks again to Karl Schadow who discovered the original series scripts and scanned two of them, we can now revisit this early Black series to understand how it contributed to the Black presence on network radio.

The scans provided by Schadow are for episodes 16 and 22. Dated May 7, 1932 and May 14, 1932 respectively, the scripts were both for Saturday broadcasts. This combination of dating and episode numbering is a bit different but suggests that the show ran daily throughout the week including Saturdays



"Beale Street Nights" is the title of a special NBC chain feature which will be heard Tuesday, Thursday, and Saturday nights of this week only at 10:45 p. m. It is a dramatic presentation, telling the story of a Negro family in the south as it comments on the day's news events. The program is humorous in nature and contains much harmony, according to its sponsors.

*The Davenport Democrat and Leader*, April 18, 1932

for fifteen minutes. One initial newspaper clipping indicated it was to run on Tuesdays, Thursdays, and Saturdays, but my original research that included some archival material from NBC verified that it was, indeed a six-day-per-week series. Later radio schedules support the daily broadcasts as well. In the early 1930s a Monday through Saturday broadcast schedule for a serial was not unheard of, though not the norm. Most daily serials eventually settled into the Monday through Friday schedule with Saturdays eventually dropped.

The series first appeared in the radio schedules (and supported by documentation from the Library of Congress provided by Martin Grams) on Monday April 18, 1932, at the unenviable time of 11:45 to midnight (Eastern time). Such a premiere should have made the Saturday May 7 broadcast the 18<sup>th</sup> episode. Since the script is numbered 16, though, it seems that *Beale Street Nights* was not aired two days during that initial three-week run. We likely won't know positively which two days until the entire

run of scripts is examined. The *New York Times* shows it missing on Monday, April 25<sup>th</sup> and Saturday, April 30<sup>th</sup>, which could account for the numbering but then May 6 also doesn't list the show, which confuses the numbering again. Since radio schedules like this were prone to last-minute changes, they can't be taken for absolute gospel; suffice it say, it appears *Beale Street Nights* was preempted twice early in its run. Interestingly, evidence suggests Moss's first series, *Careless Love* (which debuted November 15, 1930) left the air on May 15, 1932, which would have been nearly a month after *Beale Street*'s first episode, meaning Moss was on the radio seven days a week in dramatic performances for a time.

The format for *Beale Street Nights* was quite different than *Careless Love*. While *Careless Love* ran once a week for 30 minutes, *Beale Street* was quarter-hour installments six days a week, as mentioned above. Further, *Careless Love* was an anthology program with new characters every week and little to no continuity from week to week. *Beale Street*, like Moss's successor series *Folks from Dixie*, featured a cast of steady characters and continuing storylines from episode to episode.

The two scripts studied for this review indicate a cast of four recurring characters. Nancy, Ezra, Euphemia (Hezekiah's husband), and Hezekiah (Euphemia's husband). Nancy was played by Rose McClendon, Ezra was played by Frank Wilson, Georgia Burke portrayed Euphemia, and, as was the case with *Careless Love* and would be repeated with subsequent Moss productions, Carlton Moss

<p>8:45 p. m.          "Beale Street Nights," a new program featuring Ezra Doolittle, the star boarder and inveterate reader of the newspapers, will be heard for the first time in the West over an NBC network and KPO.          Ezra and his companions of the Memphis boarding house, make timely comments upon the day's happenings in a 15-minute discussion broadcast. Informality is the keynote of the program. No announcements are made during the broadcast and the kindly old gentleman from "de Souf" presents his daily news commentary with a philosophy of his own. The program</p>	<p>8:30 p. m.—          KHJ—CBS from New York          —Morton Downey, orchestra.          9 p. m.—          KGO—NBC from New York          —Piano pictures.          9:30 p. m.—          KFI—NBC from San Francisco—Spotlight Revue.</p>
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will be introduced by the strains of "Beale Street Blues," sung by members of the Hall Johnson choir, recently heard in the Broadway success, "Green Pastures." The singers also will present spiritual and popular numbers without accompaniment during the program.

*The San Bernardino County Sun*, April 23, 1932

appeared in a feature role, Hezekiah. Though the gospel quartet the Southernaires was used on many of Moss's other shows, Beale Street Nights used the musical talents of some members of the Hall Johnson Choir, whose individual names were not credited in the scripts.

The narrator's opening announcement set the scene for each broadcast: "Lights are twinkling along a famous thoroughfare in Memphis, Tennessee, as once again we listen in at Nancy's boarding house — a boarding house whose inhabitants and traditions personify the spirit of Beale Street. Here it is that Ezra Doolittle passes the long evenings, reading his paper, making his sage comments, and listening to the harmonizing of his fellow boarders. Our curtain rises — Beale Street Lights — Beale Street Blues — telling us their story."

The song "Beale Street Blues," performed by a sextet was used as a segue from the opening to the first scene. Episode 16 (May 7, 1932) opens with Ezra and Euphemia talking in the boarding house parlor about Hezekiah, and how he lied to them about going to see about a job but instead was visiting, Pearly Cooper, a local insurance agent. Within the first few lines we can deduce that Hezekiah is a roguish character, described as "good-fo'-nothin'" and "dat scamp." In the following scene Ezra shares his concerns about Hezekiah to Nancy as well and they ponder what business Hezekiah would have with the broker.

Ezra reveals that Pearly is looking at getting out of the life insurance business because the Depression has greatly impacted his clients, causing him to lose much of their business. Now, he's looking to focus on accident insurance, protection that may not be as impacted by the nation's economic climate. They decide to wait for Hezekiah to get home later and explain himself, then turn their conversation to some stories of interest from the newspaper. Upon his arrival, Hezekiah explains that when he said he was going to want payment from Pearly to participate in the new insurance business, Pearly suddenly cooled to the idea.

The script is short — only eight pages for a fifteen-minute program — indicating that the musical selections were a notable piece of the program. While perhaps some of the dialog included light-

hearted comments between characters, there are no jokes or silliness, a significant departure for Black radio content of the era.

Episode 22 (May 14, 1932) includes the same cast of four from episode 16 and opens with Hezekiah and Ezra sitting on the boarding house porch. Hezekiah is tired, having caddied eighteen holes for one Mr. Jackson down at the golf club. The audience gets a rare glimpse of the program's racial component when Hezekiah comments that "Seems like dere ain't nothin' kin rile white folks like a golf ball dat goes wrong."

After a song by members of the Hall Johnson Choir, the conversation turns to a "peerade" in New York, an anti-Prohibition parade that drew "one hundred thousand men, women, an' chillen ... fo' to git beer back." Euphemia, who has joined the conversation, states that the picture of the parade looks wrong to her because there are no goats, a puzzling comment to the others. She goes on to explain that "bock beer" (a heavy, harder Germany style of beer) will make one feel like "yo' was hit like a goat buttin'."

There is another musical interlude and then the new conversation focuses on Parson Johnson's upcoming plans for a revival. Hezekiah laments that he didn't take his father's advice get "into de preachin' game" where he could have gotten a lot of good meals from his parishioners. After another song the episode wraps up with its final act in which the lazy evening conversation turns to an oratorical contest won by a sixteen-year-old girl. When pushed by Euphemia on his thoughts about her oratorical skills, Hezekiah (her husband) says he's forced to agree that she is a good orator as well. The sixth and final song by the Choir leads into a short fade-out as Euphemia, Ezra, Hezekiah, and Nancy make their way to the movie theater with tickets provided by Parson Johnson.

*Beale Street Nights* left the air on May 14, 1932. An NBC memo noted by Martin Grams indicated that WPAF planned to continue the series on Monday, May 23 after its normal Sunday night off but didn't for some unexplained reason. However, the series still appears in some newspaper radio schedules as late as June 11, 1932 (though not in the *New York Times*, hometown paper of originating station WPAF), and it's not entirely clear

Add Beale Street Nights to that ton  
list of radio programs worth the wear  
the ear.

*The Akron Beacon Journal*, April 30, 1932.

why this would be the case; the best evidence suggests the series had just a one-month run.

After May 21, 1932, it appears that Moss took an abrupt leave from NBC. Later in the year he was appointed executive committee chairman of the University Scholarship Foundation, an organization that began sponsoring the National Negro Forum on New York's WEVD. Possibly he was disgruntled with what he'd been able to achieve at the commercial chain and hoped to make more of a difference on the smaller station. Stay tuned for further research on Carlton Moss' radio work.

**More Lost Sgt. Preston**  
Martin Grams

Initially titled *Challenge of the Yukon*, the Sergeant Preston radio program started out in 1939 as a 15-minute series with massive epics in serial format. By 1940, the series evolved into single adventures (and sometimes two-part adventures). Broadcast “live” over the Michigan Radio Network, the program could be heard in Chicago, northern Indiana and Ohio, and certain sections of Canada where radio receivership (and the right weather conditions) could allow someone with a superb radio set to pick up the broadcasts. The program never went national until 1947. It was not until 1943 that the radio broadcasts were recorded on transcription discs. All of which makes these 1940 plot summaries true treasures. Over the years I have been reading those pre-1943 radio broadcasts to fill in the gaps, progressing to a complete broadcast log of each and every radio adventure. The plots below are from radio scripts where recordings do not exist. (The plots are rough draft, not final draft.)

By the way, it would not be until the broadcast of May 30, 1940, that Tom Dougall began assigning script titles.

**Episode #121 [NO TITLE LISTED]**

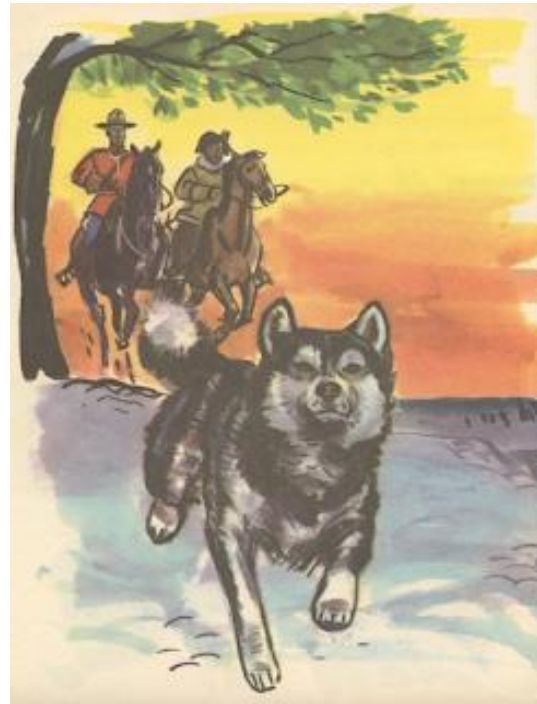
Broadcast March 7, 1940

Copyright Registration D-69068, script received at Registration Office March 18, 1940.

Written by Tom Dougall.

**Plot:** Sergeant Preston and Pierre drove South on the Yukon from Lamont, on the trail of three men named Bart Hayden, Scar Reynolds and Lefty Mike who robbed a company store. Stopping at a cabin along the wide expanse of Lake Bartlett, they meet an old time named Pop Hanson.

The old man helped guide our heroes to Windward Pass, where they could cut off the path, then asked for a favor. Mike is his son and the crime accused was the boy’s first. Mike loved a girl named Sally and her father was very ill. It was quite possible the boy stole the money to help the girl. Pop asked Preston to not hurt the lad. The criminals, however, attempted to thwart their pursuers by pushing a boulder off the cliff and starting an avalanche that roared down the steep side of the bluff. Before it



reached bottom, Preston, Pierre and Pop found shelter. Risking his life, Preston climbed the bluff to reach Mike, who was alone fetching firewood. Upon learning the boy was a witness to the crime but never committed the act, and was forced to go along with the criminals, Preston handed Mike a gun to help assist with the capture. The confrontation led to a broken wrist and a wounded shoulder, but the Mountie got his men. As for Lefty Mike, he would receive the reward money – and the boy wanted to help Sally’s father.

**Episode #122 [NO TITLE LISTED]**

Broadcast March 14, 1940

Copyright Registration D-69284, script received at Registration Office March 26, 1940.

Written by Tom Dougall.

**Plot:** Sergeant Preston was working in Dawson for nearly six months when he returned to Beaver City, where he was assigned a new case from Inspector Conrad. Shortly after Preston left for Dawson, the Yukon Trading Company sent a new man to take charge of their post in the Lost River district. He was a crook. He robbed the company and he robbed the Indians. It was not until his assistant quit and came back to Beaver City that the Inspector learned what was going on. Miaku, the chief of the local Indians, however, did not like the



idea of being cheated and the tribe went on the warpath. Manson managed to escape his post and fled, was arrested, tried and convicted. Miaku and his tribe were still on the warpath, a party of trappers were captured, and Miaku sent a warning: the next white man to cross Stormy Ridge will die. Preston and Pierre were the first white men to defy the new law. Miaku would not believe Preston's insistence that the white man who cheated them is facing the law and our heroes are tied up. Condemned to die by fire, Preston asks for water as a last request and instead of drinking it, he used it to put out the fire. Further discussion convinced Miaku that the white man wanted to be friends.

### **Episode #123 [NO TITLE LISTED]**

Broadcast March 21, 1940

Copyright Registration D-69280, script received at Registration Office March 26, 1940.

Written by Tom Dougall.

**Plot:** While stationed in Beaver City, Sergeant Preston learned that the manager of the Yukon Trading company branch roused the post. Robbers had broken into his store during the night and stole \$20,000 in gold dust, waiting for shipment to White Horse. Inspector Conrad put Constable Edwards on the case, to question all suspicious characters in town, check on all the trails and way cabins, etc. Preston was sent to Bitterroot Valley to deliver supplies and a bag of mail. The Sergeant and Pierre set out on the windswept trail for the north and along the way he stopped to deliver a letter to Matt. Outside the cabin, Matt insisted no one came through in the last few days, but takes a moment to read the letter from his friend. After Preston and Pierre leave and continue on their way, Matt returns to his cabin to face the two criminals who were hiding inside. Moments later, the door was busted open and King attacked one of the men while Preston handled the other. The crooks were Canora Pete and Al Maitland, both of whom have records. Matt tipped off the Sergeant not by what he said when he read the letter, but because he was blind and could not read – an oversight the criminals were not aware of.

### **Episode #124 [NO TITLE LISTED]**

Broadcast March 26, 1940

Copyright Registration D-69403, script received at Registration Office April 6, 1940.

Written by Tom Dougall.

**Plot:** Sergeant Preston and Pierre were on the trail from Bitterroot Valley. They were forced to take shelter in an isolated cabin during a blizzard. After a few minutes, Preston discovers the two residents of the cabin, prospectors Jerry Carr and Slim Brandon, do not acknowledge each other's existence. It seems they lived together for so long that even a whistle or a sneeze is a deliberate intent to be annoying to the other. In an attempt to cure them, Preston creates a scenario whereby he decides to abuse his position and orders the men to decide who goes out to fend for themselves. There is not enough food for the four of them and the blizzard rages on. He suggests they settle the dispute with a game of cards. The men, panicking, insist they have the right to stay – even crediting the good each has done for the other, reinforcing their friendship. When the prospectors discover the ruse, they laugh and shake hands.

### **Episode #125 [NO TITLE LISTED]**

Broadcast April 2, 1940

Copyright Registration D-69439, script received at Registration Office April 10, 1940.

Written by Tom Dougall.

**Plot:** Information reached police headquarters at Dawson that a criminal who was wanted for a bank robbery in Regina was somewhere in the Yukon. Sergeant Preston and Pierre were sent North to Forty Mile to investigate. One the day they arrived they rented a cabin and while Pierre made the rounds of the cafes in town, the Sergeant treated one of the dogs who had gone lame on the trail. Pierre found Dan Morgan, the man they were seeking, in the Lady Luck Café. Dan admits he was wanted in Regina, but asked Preston for the opportunity to teach young Tim a lesson. The youth, just married, struck it rich with a vein and is gambling. Tim is striking good fortune and Dan fears the boy will go from a miner to a gambler. Preston agrees to a parlay and lets Dan teach the boy a lesson at the table. Tim returns home penniless while Preston agrees with Dan that he will find a way to get the money returned, knowing Tim and Sally have a future. Dan promises to take the difference in winnings and return it to the bank he stole it from, in the hopes that the courts will be lenient.

Freeman Gosden  
Ryan Ellett

Freeman Fisher Gosden was born May 5, 1899, in Richmond, VA, to Walter Gosden and Emma Smith. He had four siblings while growing up at 711 East Marshall Street, in a Richmond neighborhood that brought him into regular contact with the city's black community. Gosden briefly attended a military school out of Atlanta before returning to Richmond's John Marshall High School from which he had to drop out at age sixteen because of his family's financial straits.

Shy and perhaps a bit awkward as a child, Gosden avoided attention whenever possible. In spite of this, Freeman Gosden began to pay attention to the world of vaudeville, notably at the nearby Bijou Family Theatre, and as he got older increasingly saw the stage as his future. He took to the stage when he was only ten to participate in a contest sponsored by a vaudeville swimmer. Gosden won a small prize and followed this with an opportunity to help the magician, Howard Thurston. These brushes with show business prompted him to put on his own amateur shows with the help of Garrett Brown, a Black childhood friend.

Brown lived with the Gosden family and the boys naturally became close playmates though they had to attend different schools and churches. The boys especially enjoyed copying the various dialects they heard around their neighborhood and even began developing their own patter routines with which they entertained family.

As the boys grew older Brown moved to New York to try and strike out on his own and, in his absence, Gosden began getting more involved in the theater. He continued to practice imitations but also began to learn dance routines. With a new friend he participated in his first professional appearance in a minstrel show on April 27, 1917. A budding show business career was put on hold when Gosden volunteered for the Navy upon the entry of the United States into World War I.

After being discharged in 1919 Gosden tried a variety of jobs, none of which he found satisfying. He continued to appear on the stage in his free time and during a benefit show Gosden got the attention of an employee of the Joe Bren Company which



worked with fraternal organizations around the country putting on amateur programs.

While working with Joe Bren Gosden met Charles Correll one fateful day, and a partnership was formed that would last for the next four decades. The two directed Bren productions around the country, sometimes together and sometimes separately. At one point in the early 1920s Bren decided to try and expand into small circuses as their primary business working with fraternal groups was slowing down. Gosden worked closely with Bren to start a brand new circus in Nashville. Looking back on the experience years later, both men admitted they got in over their heads. The circus lost a considerable amount of money, but the backers Bren had talked into investing in the endeavor agreed to front the money for it to move to Chattanooga with the hope of recouping the initial losses. The Bren circus lost more money but Gosden soldiered on and went with the troupe to its next stop Evansville, Indiana. Somehow Bren smoothed out the finances and Gosden and the circus visited Iowa after Indiana. The circus petered out and the Joe Bren Company wisely turned its attention to smaller ventures such as banquets, private parties, and conventions. During this era of smaller productions Joe Bren himself had the idea of putting Correll and Gosden together as an act wherein Correll played piano and Gosden the ukulele in which they did some singing and dancing.

In his attempts to find successful engagements for his men, Bren arranged for Gosden's first feature broadcast which was with Correll in April 1925. While the pair had made appearances on the

airwaves as far back as 1920 or 1921 to promote Bren shows in different towns, this appearance on Joliet's WQJ was their first as a duet, using material they'd been using in live performances. It was good practice for an audition a few days later at WEBH, broadcast out of the Edgewater Beach Hotel in Chicago. A station announcer named Robert Boniel had arranged the tryout, and after their broadcast said they had done "okay." Regardless, he offered the duo a twice-weekly spot called *Correll and Gosden, the Life of the Party* that ran through the spring and summer.

Later that year Gosden and Correll got a call from Morris Silver, chief booking agent for Balaban & Katz, whom they'd been checking in with for work for some time. Silver had been contacted by a WGN representative asking if he had anyone to send over to the station to fill a song and patter spot that had come open at the last minute. Silver said he did, and talked Freeman Gosden and Charles Correll into taking it, despite their irritation that it only paid \$50 a day. Just two years later Silver, who was then working for Publix theaters, hired the pair for a short personal appearance for \$5,000.

Employed by WGN, Gosden and Correll were asked to create a radio serial similar to the comic strip serials run daily in *The Chicago Tribune*. The result was *Sam 'n' Henry*, the melodramatic story of two black men, Sam Smith and Henry Johnson, who moved as part of the black Great Migration from Birmingham, AL, to Chicago. The program slowly built a devoted following in Chicago, helped by the frequent personal appearances they made around the city. Realizing they could expand their fame by broadcasting on stations beyond WGN, they approached management about recording *Sam 'n' Henry* and sending it to subscribing stations. WGN wasn't having any of it and refused their requests. Thus, on December 18, 1927, after 586 broadcasts *Sam 'n' Henry* with Freeman Gosden and Charles Correll went off the air.

They immediately negotiated a deal with rival Chicago station WMAQ for a daily serial that included a financial package of \$25,000. They also retained copyright on their scripts and ensured the station was on board with their syndication idea. To Gosden's and Correll's surprise, their old Joe Bren colleagues Henry Moeller and Hal Gilles were called on by WGN to resurrect the *Sam 'n' Henry* program

in mid-January. The effort was short lived and on March 19, 1928, Amos Jones and Andrew Brown arrived on the radio in the premiere episode of *Amos 'n' Andy*. The rest is history. Amos and Andy ran in one form or another from March 1928 to November 1960 when *The Amos 'n' Andy Music Hall* left the airwaves.

Freeman Gosden's entire show business career from 1928 on was focused on playing Amos Jones and then George "Kingfish" Stevens, who gradually supplanted Amos in the program's story lines. After the radio show ended in 1960 Gosden voiced the character of Colonel Montgomery J. Klaxon on the 1961-62 animated television program *Calvin and the Colonel*, which was basically a reincarnation of Amos and Andy in a new medium. Reception was cool and Gosden retired from show business after forty years. He died two decades later of congestive heart failure on December 10, 1982.

In 1962 Gosden, along with Correll, was inducted into the Radio Hall of Fame. This was followed by a star on the Hollywood Walk of Fame in 1969 for his radio work and induction into the National Association of Broadcasters Hall of Fame in 1977.

Freeman Gosden married Leta on June 13, 1927 and they were divorced in 1940. He had two children from this first marriage, Freeman, Jr. and Virginia Marie. Four years later he married Jane Stoneham, whose father had owned the New York Giants. Gosden had two more children from this marriage, Craig and Linda.

## Book Review: *Schools of the Air: A History of Instructional Programs on Radio in the United States* by William Bianchi

William Bianchi's 2008 book *Schools of the Air* has been on my to-read list ever since I found out about it more than a decade ago. In addition to its connection to radio history, the topic was also of interest as a reader who has spent a quarter-century in the field of education.

The physical product is reflective of the overall high quality that has long been a staple of McFarland's paperback books. I have found their paper and bindings to hold up quite well to repeated reading and reference over many years. While Bianchi does not include many photographs, those he does use add a nice bit of pop to the relevant topics. Unfortunately, for practical purposes including photographs is a lot of work and potentially a significant cost for the author who does not have a personal collection of pertinent pictures.

Bianchi's layout is very impressive and a real boon to readability. He begins with some excellent chapters that examine the earliest considerations of education by radio within the context of the rapidly developing industry in the 1920s. This part of the book alone may be worthwhile for any radio historian even if the rest of the book is skipped over.

From there he explores the national schools of the air, those with which the average reader of this article might be familiar; NBC's *Music Appreciation Hour* and CBS's *American School of the Air*. That Bianchi devotes 40 pages just to these two series reinforces the efforts he made to dig up relevant historical documents. The average reader may have at least a passing awareness of these series, but you'll walk away with a much deeper understanding of these two foundational broadcasts in the genre.

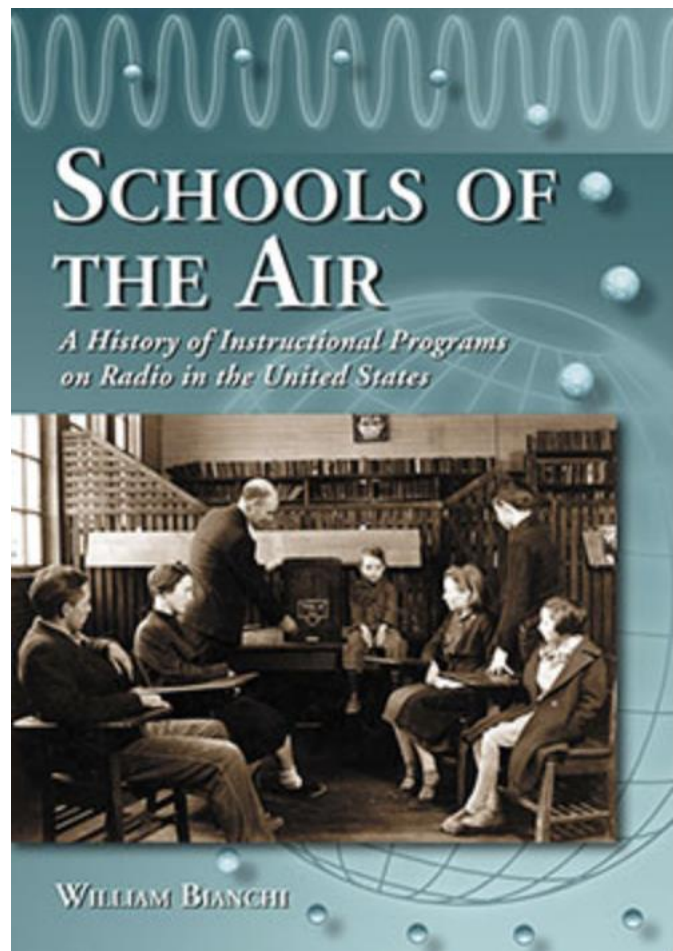
From there Bianchi steps down to state-level schools of the air, the most prominent of which were the *Minnesota School of the Air* and possible the *Ohio School of the Air*. Other states featured include New York, Oregon, Texas, and Wisconsin. With some digging a handful of episodes from a few of these series are available for modern listening.

The final major section of the book focuses on local schools of the air, primarily run by large urban school districts. Explored here are those from

Chicago, Cleveland, and Detroit and even smaller areas such as Akron, OH, and Alameda, CA. Not surprisingly, detailed information is much more limited on these efforts but the resulting overviews are no less compelling than those of the larger cities.

Interest in this particular book among old-time radio enthusiasts will be very limited, primarily because the topic is so narrow and does not involve any broadcasts that are of interest to the majority of hobbyists. However, if the topic makes you even the slightest bit curious, you are highly encouraged to track down a copy to peruse.

Bianchi's writing is very readable and engaging. He clearly makes the most of the archival resources that are available on the topic, which, unfortunately, is very limited in most cases. This 300+ page volume will very likely be the only major book written on this topic and the hobby is fortunate to have Bianchi's work to fill that space. It will be a solid foundation from which any future research on early educational radio can build.





## WLW to Broadcast at Auto Show

CINCINNATI, Ohio.—"See and Hear Crosley WLW Artists," is the announcement being made by the Cincinnati Auto show which will be held this year in Music Hall, from Saturday, January 10, to the following Saturday, January 17. A special studio will be erected by the management and programs will be broadcast.

*Radio Digest January 10, 1925*

## Round the City with the Merry Old Chief

**Audience Transported via Ether  
to Various Amusement Places**

KANSAS CITY, MO.—One of the most popular features ever to be broadcast by WDAF, the broadcasting station of the Kansas City Star, has been the flivver trips which the "Merry Old Chief" takes around the city.

Transporting the Radio audience with him in a little old Ford he stops at various entertainment houses and allows the listeners to hear a portion of a great many programs.

The crank, the motor, the horn, the bumps, and the traffic cop's whistle may all be heard, making the scene almost realistic.

As many as eleven places may be visited during a single evening. Five operators are necessary when all these places are heard. Pipe organ numbers, vaudeville acts, orchestras, and soloists are included in the wide variety of entertainment.

So popular have these programs been that thousands of telegrams and requests are received to be followed by many more letters and applause cards.

*Radio Digest January 10, 1925*

## Broadcasting Hockey Game Meets Approval

**Northwest Tunes in on WCCO  
for First Game**

MINNEAPOLIS, Minn.—Broadcasting of hockey games from Station WCCO is meeting with wonderful response from the Radiophans throughout the northwest. The first game broadcast was from the rink of the Minneapolis team on Friday evening, December 19, at 8:15 p. m.

This is the first time that broadcasting of hockey games has been attempted, and from the results of the first game, plans are under way to broadcast an equal number of games from the rink of the St. Paul team through the Gold Medal station.

Future games to be broadcast from this station are as follows: Pittsburgh, January 24; Cleveland, February 28; Duluth, March 9, and St. Paul, March 16. All these games will be at the Minneapolis rink.

WCCO listeners have responded to the hockey game broadcasts with enthusiasm.

*Radio Digest January 10, 1925*

## STATION KGO AGAIN PRODUCES DRAMAS

**SPECIAL MUSIC SELECTED  
FOR BETWEEN ACTS**

**Plan to Broadcast Benjamin Franklin  
Program—Special Address by  
Speaker, G. E. Sleeper**

OAKLAND, Calif.—As first of a series of Radio dramas given at KGO during the past year, which are to be repeated at the request of thousands of listeners, "The Green Goddess," a thrilling story of India, will be broadcast Thursday evening, January 15. Oriental music will be adapted to the waits between acts by the Arion trio.

Among the pieces selected are Caucasian sketches by Ippolitow-Iwanow, Cossack lullaby by White, Anitra's dance by Grieg, and Song of India by Rimsky-Korsakoff.

### Special Franklin Program

Commemorating the birthday of Benjamin Franklin, a special program of the East Bay Industrial exposition will be broadcast by KGO through remote control circuit direct from the municipal auditorium, Saturday evening, January 17.

G. E. Sleeper will deliver an address on the life of Franklin. KGO artists will appear in person on the platform before the audience in the auditorium.

*Radio Digest January 10, 1925*

## EQUITY AND RADIO IN SHORT TRUCE



The Actors' Equity and Radio had a short truce recently when Jane Cowl (above) and several Equity officers appeared before the WJZ microphone to solicit funds to finish building the Cathedral of Saint John the Divine, New York city.

*Radio Digest* January 28, 1925

## 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!

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Wistful Vistas  
From the Editor's Desk  
Ryan Ellett

Welcome to a new year, little chums! 2025 represents the ¼ point of the 21<sup>st</sup> century already. Growing up in the last century, the 21<sup>st</sup> always seemed so futuristic, but we don't look like the Jetsons yet.

This month I'm excited to finally include further research on an original Black drama series, *Beale Street Nights*, that I originally touched on in my 2011 book about African American radio. Researcher extraordinaire Karl Schadow surprised me last year with some complete scripts from the series, allowing for a much further dive into its content, characters, and style than was previously possible. Possibly down the road even more scripts will be made available, allowing for a thorough overview of this early 1930's NBC series featuring acting and writing by Black professionals.

Martin Grams presents some synopses of lost episodes of *Sgt. Preston of the Yukon*, one of the three big juvenile shows (with *The Lone Ranger* and *The Green Hornet*) from Detroit's famed WXYZ. These summaries will be a real treat for any fan of the series.

Also included in this issue is a biography of Freeman Gosden, one-half of the Amos and Andy duo. This bio is a part of the *Amos and Andy* Maintained set that was released by the OTRR in early February and can be heard [here](#). This is our first attempt at a complete run of the series and are seeking feedback and input about possible errors and overlooked recordings that should be included.

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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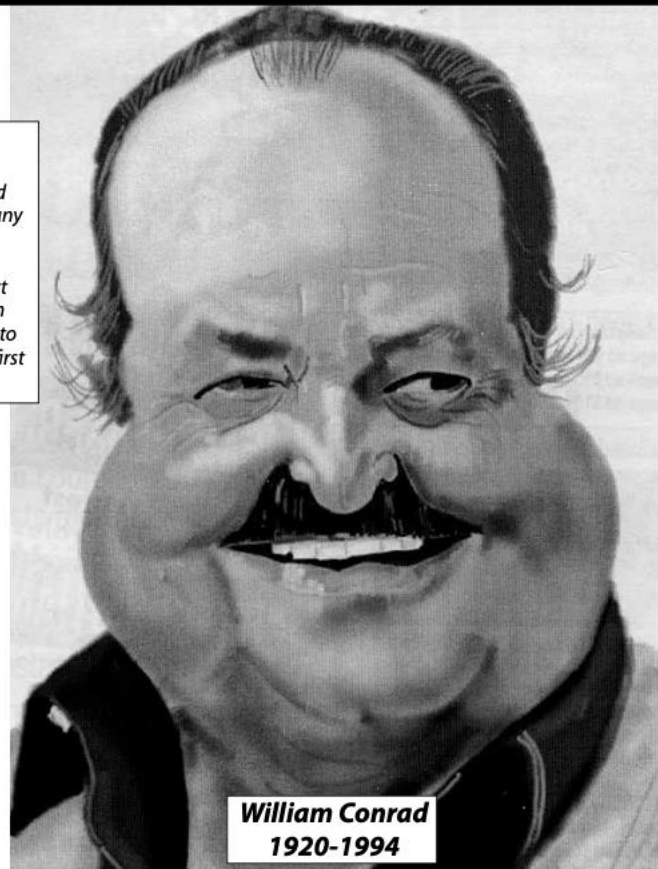


# Gunsmoke

*Gunsmoke* ran 9 years on radio, and 20 years on television. It brought a cast of characters that took on mythic proportions. On radio, Conrad's commanding yet sensitive portrayal of Matt Dillon was beloved then and beloved now, along with **Parley Baer** as Chester. Before Baer passed, many of us met and got to know him at both the **Cincinnati Old Time Radio conventions** as well as the **Newark Friends of Old Time Radio conventions**. He attended these conventions regularly. Included here is the start of our latest version of this series, digitally restored from fresh copies with the newest technology. *Gunsmoke* was first offered decades ago on reel to reel tapes, then cassettes. The late collector, **Don Aston**, was one of the first to assemble the *Gunsmoke* radio series together in dated order.

(William Conrad, Parley Baer/CBS Network)

- 11813 #08 Jailbait Janet 06/14/1952
- #11 Never Pester Chester 07/05/1952
- 11814 #12 The Boughten Bride 07/12/1952
- #13 Doc Holliday 07/19/1952
- 11815 #14 Gentlemen's Agreement 07/26/1952
- #15 Renegade White 08/02/1952
- 11816 #16 The Kentucky Tolmans 08/09/1952
- #17 The Lynching 08/16/1952
- 11817 #18 Shakespeare 08/23/1952
- #19 The Juniper Tree 08/30/1952
- 11818 #20 The Brothers 09/06/1952
- #21 Home Surgery 09/13/1952
- 11819 #22 Drop Dead 09/20/1952
- #23 The Railroad 09/27/1952
- 11820 #24 Cain 10/03/1952
- #25 Hinka Do 10/10/1952
- 11821 #26 Lockinvar 10/17/1952
- #27 The Mortgage 10/24/1952
- 11901 #28 The Overland Express 10/31/1952
- #29 Tara 11/07/1952
- 11902 #30 The Square Triangle 11/14/1952
- #31 Fingered 11/21/1952
- 11903 #32 Kitty 11/29/1952
- #33 I Don't Know 12/06/52
- 11904 #34 Post Martin 12/13/1952
- #35 Christmas Story 12/20/1952
- 11905 #36 The Cabin 12/27/1952
- #37 Westbound (no hoofbeats) 01/03/1952
- 11906 #38 Word Of Honor 01/10/1953
- #39 Paid Killer 01/17/1953
- 11907 #40 The Old Lady 01/24/1953
- #41 Cavalcade 01/31/1953
- 11908 #42 Cain (repeat) 02/07/1953
- #43 The Round-up 02/14/1953
- 11909 #44 The Meshougah 02/21/1953
- #45 The Trojan War 02/28/1953
- 11910 #46 Absalom 03/07/1953
- #47 Cyclone 03/14/1953
- 11911 #48 Pussy Cats 03/21/1953
- #49 Quarter Horse 03/28/1953
- 11912 #50 Jayhawkers 04/04/1953
- #51 Gonif 04/11/1953



Art by Dave Warren, Cincinnati, Ohio  
From Old-Time Radio Digest (by Bob Burchett - Spring 2016)

## Odds & Ends Variety

### The First Nighter Program

- 11856 #503 Love and Gazooza 03/25/1941
- #615 The Chinese Gong 03/29/1944

### Lux Radio Theater

- 11857 #478 Swanee River 04/02/1945 Al Jolson, Dennis Morgan, Francis Gifford

### The Clyde Beatty Show (1949 Syndicated / Vic Perrin, Eve McVeagh)

- 11858 #27 The Fabulous General Ike
- #28 Danger In The Deep

### Hearthstone of the Death Squad

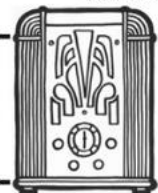
- 11854 Fifty Dollar Murder Case 01/18/1949
- The Case of the Girl Who Laughed At Murder 09/27/1949

### Murder Clinic

- 11852 Gulfstream Green 10/18/1942
- A Scrap of Lace 09/22/1942

### One Night Stand

- 11807 Benny Goodman Hotel New Yorker 11/09/1943
- Shep Fields from the Copacabana, NYC Raw 08/09/1944

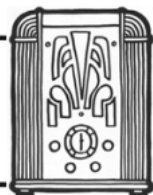


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**Digital Old-Time Radio**  
**JAN / FEB 2025**

VERS. 4.16





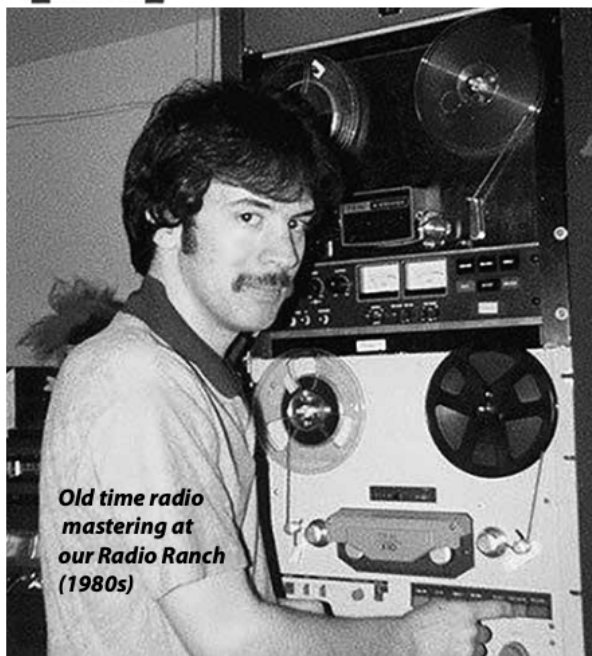
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PAGE 2

## Digital Old-Time Radio

JAN / FEB 2025

VERS. 4-16



*Old time radio  
mastering at  
our Radio Ranch  
(1980s)*

## Message from Bob

Well, well, well! Look what we have here! Another year has flown by, and we're still enjoying the best of old-time radio. The days of removable media, however, are slowly fading. The days of CD availability are not gone but slowly sinking. The CD media we currently use is manufactured in UAE (United Arab Emirates) and one of only 2-3 plants in the world still manufacturing CDs. If you still use cassettes or reel to reel tapes, the biggest challenge outside of deteriorating tapes is keeping equipment in functional condition. OTR, however, moves very slowly into new formats, at least if you are a long-time fan. If you grew up on mp3's, however, it's a different story. The change at our end has always been expensive and with the declining demand, is accomplished in small steps.

The cost of any business has built-in fixed expenses, if it is run with any degree of professionalism. OTR is no different, but that's not why you called.

We learned two things from the last mailing: That most of you do **NOT** like the Dean Martin-Jerry Lewis show **AND** you hate paying shipping costs. Who doesn't, right? We had good response to our free shipping November special, and thanks! I should point out, however, that in comparing other carriers such as

FedEx and United Parcel Service, the U.S. Postal Service still has the best value, even when shipping Priority Mail, plus they don't charge us extra for shipping supplies. With UPS Ground, however, the typical minimal small package cost is \$30-40 and we have to supply the carton.

Which brings us to electronically-sent OTR. There is zero shipping cost if you have an e-mail address. We know some of you just can **NOT** be bothered with such details, however, and that's why the CD product (and these mailers) still exist. Yes we **WILL** probably have a downloadable library in the future!

Meantime the radio show on one of the Detroit area Public stations (**WHFR-FM**) continues to be a major focus. New material to the archive often gets played over the air long before we have time to list it anywhere.

You don't have to be in our area to hear the show, and the station now has the latest professional streaming equipment so there's no loss in sound quality.

Simply point your smart phone or computer to [whfr.fm/streamer](http://whfr.fm/streamer).

Too busy to listen? You can now download a podcast version of our past Tuesday shows any time!

Go to: [whfr.fm/podcast/radio-vault](http://whfr.fm/podcast/radio-vault) If you have requests or suggestions, they are always welcome.

There's absolutely no cost or obligation, but if you do like the show, please consider making a donation to the station! You can do so from the home page of the website: [whfr.fm/](http://whfr.fm/) (and check out the merch!)

Speaking of websites, **ANY** CD title from **ANY** MAILER can be ordered directly from us on **OUR** website online at: [brcradio.com](http://brcradio.com). Your order reaches our office same day and you save yourself postage stamps and a trip to your mailbox.

If you prefer old-school, (as in mailing in your order) we're still here for you! We have maintained the same P.O. Box mailing address for over 30 years! We don't know of any OTR entity still active who can make that same claim!

Talk to you soon on the radio.

Thanks again!  
– Bob Burnham  
11/29/2024

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## Mixed Bags...

are odds and ends, audition shows, rare shows with only one or two existing episodes as well as sound upgrades. These are curated from many different sources and corralled together in somewhat random order. Enjoy!

### Mixed Bag #137

- 11851 Request Performance Guests: Phil Harris & Alice Faye, Lionel Barrymore 01/27/1946 (1st Half Only)  
 Here's Veterans #159 Spike Jones Show 1949  
 Stars on Parade #571 Gigi Durston 07/22/1951  
 Stars on Parade #572 Joan Davis 07/29/1951

### Mixed Bag #138

- 11853 King Cole Trio Time #20 Guest Pearl Baley 03/01/1947 (Wildroot with Nat Cole)  
 King Cole Court #08 Guest Mel Torme 12/07/1946  
 King Cole Court #09 Guests Guadalajara Trio 12/14/1946  
 Crime Club Cupid Can be Deadly 10/16/1947

### Mixed Bag #139

- 11855 Adventures of Michael Shayne #017 A Problem In Murder 02/05/1945  
 The Whistler Quiet Suicide 02/28/1945

### Mixed Bag #140

- 11923 Adventures of Billy Swift, Boy Detective #17 Young mountaineer mysteriously shot 10/29/1938  
 Indictment - And Then There Was One (Aircheck) 12/21/1958

### Mixed Bag #141

- 11924 March of Time 08/18/1936 (KHJ Aircheck)  
 Adventures of Ace Williams 1936 #5 On the way to Valencia  
 Adventures of Ace Williams 1936 #10 Don Carlos Domingo to duel with Ace  
 Mystery House (Audition) Thirsty Death 07/03/1944 (Bela Lugosi)

### Mixed Bag #142

- 11625 Incomparable Charlie Chan - The Man Who Moved Mountains 07/16/1945  
 Dr. Decimal Seven 1933 First episode (science fiction)  
 Jergen's Journal (Walter Winchell) 06/24/1945  
 The Good Will Hour (John J. Anthony) 05/07/1945

### Mixed Bag #143

- 11926 Your Hit Parade #147 08/11/1945 (AFRS)  
 Illinois March of Health #43 The Drinks Are on the House 1940 with Bob Bailey  
 Jane Endicott, Reporter 01/05/1942 (CBS Network)  
 It's Murder 08/10/1944 (NBC-Blue Network)

### Lux Radio Theater (CBS Network / 60 minutes)

- 11764 #591 Nobody Lives Forever 11/17/1947  
 Stars Jane Wyman, Ronald Reagan  
 11765 #591 Saratoga Trunk 11/24/1947  
 Stars Ida Lupino, Zachary Scott  
 11766 #592 The Ghost and Mrs Muir 12/01/1947  
 Stars Charles Boyer, Madeline Carroll  
 11927 #655 The Treasure of Sierra Madre 04/18/1949  
 Stars Humphrey Bogart, Walter Huston

## Mr. Chameleon

Karl Swenson stars as a New York police detective who is a master of disguise. He assumes a new identity in each episode in order to catch a criminal. For decades, only two episodes were known to exist up until only a few years ago.

- 11688 #53 The Bought and Paid for Murder Case 07/20/1949  
 #54 The Case of Murder and the Scar Faced Man 07/27/1954  
 11362 #55 The Snapshot in the Park Murder Case 08/03/1949  
 #56 The 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  
 11728 #69 The Stolen Melody Murder Case 11/09/1949  
 #70 The Party Girl Murder Case 11/16/1949  
 11729 #71 The Marriage Proposal Murder Case 11/23/1949  
 #72 The Apartment to Share Murder Case 11/30/1949  
 11781 #73 The Deceitful Wives Murder Case  
 #74 The Hot Biscuit Murder Case 12/14/1949  
 11804 #76 The Green House Murder Case 12/28/1949  
 #77 The Widow's Ruby Murder Case 01/04/1950  
 11805 #78 The Last Penny Murder Case 01/11/1950  
 #79 The Little White Lies Murder Case 01/18/1950  
 11806 #80 The Fatal Alimony Murder Case 01/25/1950  
 #81 The Priceless Cottage Murder Case 02/01/1950

## Suspense (newly available / CBS Network)

- 11801 #175 This Was a Hero 01/10/1946  
 w/ Phillip Terry, Lurene Tuttle, Howard Duff (AFRS)  
 #94 Fugue in C Minor 06/01/1944 Ida Lupino, Vincent Price (major audio upgrade / Roma Wines)  
 11802 #34 The Customers Like Murder 03/23/1943  
 w/ Roland Young (major audio upgrade)  
 #46 Last Night 06/15/1943 w/ Margo, Kent Smith (major audio upgrade)  
 11803 #255 Murder By An Expert 07/24/1947 Lynn Bari, Jack Webb (major audio upgrade / Roma Wines)  
 #262 The Twist 09/11/1947 w/ Michael O'Shay (major sound upgrade / Roma Wines)  
 11928 #80 Sorry, Wrong Number 02/24/1944 Agnes Moorehead (major sound upgrade / Roma Wines)  
 #81 Portrait Without a Face 03/02/1944 Michele Morgan, Philip Dorn, George Coulouris

### PREVIOUSLY LISTED:

- 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



## Rocky Jordan (CBS Network / Jack Moyles)

Though produced during the latter years of dramatic radio, *Rocky Jordan* is still considered a good series to listen to. Nearly 100 episodes of the original series were produced starring Jack Moyles. Moyles like *Bob Bailey* in *Yours Truly*, *Johnny Dollar* was made for the role and naturally falls into character. A shorter run starred George Raft. By the time this CBS Sustained program (later sponsored by Del Monte), television had already captured the public's attention. The series was also considered to be moved over to television but it never happened.

The series, however, was unique and original in its concept as it was set in Cairo. The central character, Rocky Jordan, was an American, who owned a restaurant. Each week he would become involved in some kind of mystery or adventure in this series which had a decidedly Eastern "feel." His restaurant the "Café Tambourine," is located (according to the announcer), "not far from the Mosque Sultan Hassan." Another of the cast regulars, Sam Sabaaya (played by Jay Novello) is the police captain who apprehends the crooks at the end of each show. The series was written by Larry Roman and Gomer Cool who used the names of real streets in Cairo, Egypt,



Jack Moyles  
"Rocky Jordan"

- 11648 #01 The Bartered Bridegroom 10/31/1948
- #02 Count Me Out 11/07/1948
- 11649 #04 The Man in the Morgue 11/21/1948
- #06 Strangers, Three 12/05/1948
- 11650 #07 Ace High Straight 12/12/1948
- #08 Up in Flames 12/19/1948
- 11651 #10 Death in the Sand 01/02/1949
- #11 Escapade With Paula 01/09/1949
- 11683 #12 The Case of the Sleepy Camel 01/16/1949
- #14 Bakshish Boy 01/30/1949
- 11684 #15 Champagne, Caviar and Hot Ice 02/06/1949
- #16 Red Stands for Blood 02/13/1949
- 11685 #17 Twenty Fathoms Under 02/20/1949
- #19 The Two O'Clock Man 03/06/1949
- 11686 #20 St. Louis Blues 03/13/1949
- #21 Passport for Vivi 03/20/1949
- 11687 #22 Everything Shipshape 03/27/1949
- #23 Portrait of Rocky 04/03/1949
- 11688 #24 My Quiet Friend 04/10/1949
- #25 Consignment for Naples 04/24/1949
- 11689 #26 Fall Guy 05/01/1949
- #27 Lady in Disguise 05/08/1949
- 11690 #29 The Make-up Man 05/22/1949
- #30 Desert Betrayal 05/29/1949
- 11691 #31 The Man They All Loved 06/05/1949
- #33 The Big Ditch 06/19/1949
- 11692 #35 The Map of Murder 07/03/1949
- #37 The Race 07/17/1949
- 11822 #38 The Coward of Moo-Ka-Tan 07/24/1949
- #39 Bar-Lat-Chee 07/31/1949
- 11823 #40 Gold Fever 08/07/1949
- #41 Cairo Vendetta 08/14/1949
- 11824 #42 The Gum Queen 08/21/1949
- #43 The Lady From Istanbul 08/28/1949
- 11825 #44 A Stranger to the Desert 09/04/1949
- #45 Adventure With Andraya 09/11/1949
- 11826 #46 The Nile Runs High 09/18/1949
- #47 Memento From Adelaide 09/25/1949
- 11827 #48 Pattern for Revenge 10/02/1949
- #49 The Man With No Name 10/09/1949
- 11828 #50 Quest for Traneeneh 10/16/1949
- #51 The Dearite Bowl 10/23/1949

- 11913 #52 The Demarco Affair 10/30/1949
- #53 Black Ball 11/06/1949
- 11914 #54 The Strange Death of Van Dorn 11/13/1949
- #55 The Big Heist 11/20/1949
- 11915 #56 High Pressure 11/27/1949
- #58 The Veiled People 12/11/1949
- 11916 #61 The Man From Cairo 01/01/1950
- #62 Smoke Screen 01/08/1950
- 11917 #63 The Loomis Affair 01/15/1950
- #65 An Air of Death 01/29/1950
- 11918 #66 The Return of Tony 02/05/1950
- #67 Madame DuLac's Daughter 02/12/1950
- 11919 #68 Paid in Full 02/19/1950
- #69 The Return of Dr. Piru 02/26/1950
- 11920 #70 The Secret of Wong Lee 03/05/1950
- #71 The White Beetle 03/12/1950
- 11921 #72 The Perfect Witness 03/19/1950
- #74 The Strange Fate of Professor Amar 04/02/1950
- 11921 #72 The Perfect Witness 03/19/1950
- #74 The Strange Fate of Professor Amar 04/02/1950
- 11922 #75 Holiday Weekend 04/09/1950
- #76 Adventure in Zaka Zeke 04/16/1950

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## New Theater

(NBC Network/ Approx 60 minutes / Drama)

- 11929 #04 Noon Wine 0701/1951  
Wendel Holmes, Raymond Edward Johnson

## Jack Benny

- 11723 **Jack Benny in Las Vegas** - His Final Appearance  
11/28/1972 (58 minutes)
- 11460 **Rehearsal** - for Bob Hope & Jack Double Date 1955  
**Johnny Mercer's Music Shop** 06/21/1944\_Sunday  
(Navy #15)  
**Johnny Mercer's Music Shop** 06/22/1944 Guest:  
Bob Hope (Navy #16)
- 11351 Doo Wah Ditty; Gladys comes to studio 02/28/1948  
The Walking Man Contest 03/07/1948
- 11352 Winner of the Walking Man Contest 03/14/1948  
The Benny printing press; Ronald Colman's  
Oscar is stolen 03/21/1948
- 11353 Your money or your life; Ronald Coleman's  
Oscar is stolen 03/28/1948  
Borrowing Bing Crosby's Oscar 04/04/1948
- 11354 Murder at the Racquet Club Part 1; from Palm  
Springs 04/11/1948  
Murder at the Racquet Club Part 2 04/18/1948
- 11355 Jack Dresses As Charlie's Aunt 04/25/1948  
Guest Star Frank Sinatra 05/02/1948
- 11356 Rehearsal at Jack's; what really happened to Ronald  
Coleman's Oscar 05/09/1948  
Robert Taylor subs for Jack 05/16/1948

## 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 06/11/1954
- 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 Arrangement of "Kiss Me Again" 05/10/1938
- 11730 #163 Managing a Riding Academy 05/24/1938  
**A Day in the Life of Dennis Day** Dennis  
Needs An Agent 06/10/1950
- 11778 #164 McGee Runs A Quiz Program 05/31/1938  
#165 McGee the Artist 06/07/1938
- 11811 #166 Airplane Propeller Air Conditioning  
06/14/1938  
#167 Lifeguard McGee 06/21/1938
- 11833 #168 Fibber Plans First Vacation 06/28/1938  
#169 Hundreds of Autograph Seekers Waiting  
09/06/1938

## The Planet Man (Science Fiction serial)

(1952 Palladium Radio Productions)

The story of Dantro, an intergalactic troubleshooter for "The League of Planets" the (so called) law enforcement body for peace and justice in the celestial world." Situated on "Planeria Rex, the Capital of the planets," the League sends Dantro out to maintain law and order "whenever danger threatens the universe."

- 10891 #2 The Group Meets Dantro  
#3 Marsdin Rebels  
#5 Marsdin to Intercept Dantro  
#6 Slat's Has a Plan  
#7 Dantro and Pat in Jungle  
#8 No War in 500 Centuries
- 10892 #09 Forty hours To Deadline  
#10 Billy & Jane In Rocket Ship  
#11 3-D Dantro Instructs  
#12 Marsdin To Destroy All  
#13 Marsdin Alive  
#14 Goodwill Tour
- 10893 #15 Dust Buggies On Venus  
#16 Stranded In Dust Storm  
#17 Before Duster's Ruler  
#18 Billy And Jane Loose  
#19 Telepathic  
#20 Immobile Thru Esp
- 10894 #21 To Destroy Venus-Port  
#22 Pirate Hitchhikers  
#23 Dantro Picks Up Pirates  
#24 On Asteroid  
#25 Billy And Jane Locked Up  
#26 Pat And Dantro In Cave
- 10895 #27 Prospector In Charge  
#28 Seeking Uranium  
#29 Billy To Go Into Cave  
#30 Slick And Blackie Have Planeteer  
#31 Billy And Jane Not On Planeteer  
#32 Planeteer Under Attack
- 11930 #33 Planeteer Destroyed  
#34 Billy And Jane Are Safe  
#35 Marsdin's New Scheme  
#36 To Hypnotize Dantro  
#37 Dantro In Marsdin's Power  
#38 Slat's Is Fed Up
- 11931 #39 Slat's Discovers Marsdin  
#40 Slat's Takes Dantro To Hdqs  
#41 A Jupiter Moon Sent Into The Sun  
#42 Off To find Extinct Mars Race  
#43 At Alpha Centuri  
#44 Intercept

## Yours Truly, Johnny Dollar

(Bob Bailey / CBS Network / Detective Mystery)

- 11932 #551 The Charmona Matter 09/08/1957  
#552 The J. P. D. Matter 09/15/1957
- 11933 #553 The Ideal Vacation Matter 09/22/1957 (AFRS)  
#554 The Doubtful Dairy Matter 9/29/1957 (AFRS)
- 11934 #555 The Bum Steer Matter 10/06/1957 (AFRS)  
#556 The Silver Belle Matter 10/13/1957 (AFRS)
- 11935 #557 The Mary Grace Matter 10/20/1957 (AFRS)  
#558 The Three Sisters Matter 10/27/1957 (AFRS)

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- **Ryan Ellett and the Old Time Radio Researchers group** for their on-going dedication to OTR and support of our activities as well.
- **Susan McGraw and staff and management at WHFR-FM at Henry Ford College, Dearborn, Michigan.**



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