

# **OLD RADIO TIMES**

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## The Curious Life of Scriptwriter Edgar Scott Flohr

Joseph W. Webb, Ph.D.  
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In February 1957, *Suspense* broadcast "Door of Gold," by E. Scott Flohr. It was a good story by a fledgling author. But "Door of Gold" may not be as engaging as the author's curious backstory.

There were two other San Quentin radio writers in the 1950s, Jules Maitland and Elmer Parsons. He often collaborated with Parsons and they had some success together. All three were in San Quentin for fraud, forgery, or robbery. Flohr was an expert safecracker and many of his stories involved that skill. You could say that the treasure hunters in "Door of Gold" were attempting to crack into an ancient vault, safecracking of the historical kind, and his skill was behind his decision to engage that plot element in a creative way.

He was credited in the production as "E. Scott Flohr," but that was just one of the names he used in his life. Some of the names proved useful in his criminal career. His official US Social Security Administration listed most of the names he used in his file. When he was arrested, he would often give the police a pseudonym, and then fess up with his real name as he was processed in the system.

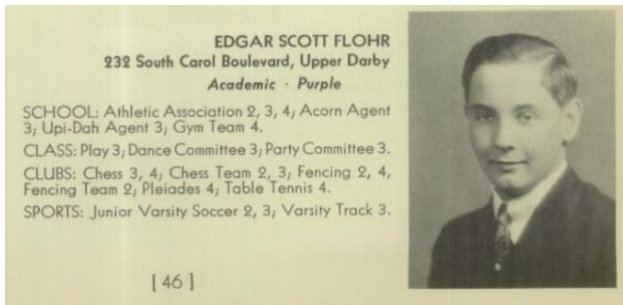
## The Many Names of Edgar Scott Flohr

*Birth Name:* Edgar Scott Flohr  
*Variants:* E. Scott Flohr, Scott Flohr  
*Criminal pseudonyms:* Kenneth Scott,  
Kenneth Lawrence Scott  
*Screenwriting pseudonym:* Charles Hecht

Flohr wrote scripts for *Sea Hunt*, *The Aquanauts*, *M Squad*, *Congressional Investigator*, and *13 Demon Street*. Newspaper accounts say that he wrote for the television series *Manhunt*, which the reporter claimed to have verified. His name, or any known alias, is not credited in the Internet Movie Database (IMDb). The 1960s movie [Squad Car](#) was written with fellow inmate Elmer Parsons. The B-movie seemed to be popular for many months after release. At that time, his career seemed to be on the rise, his criminal past behind him, and serving as a rich source of story plotlines.

## Flohr's Early Years and Becoming the "Safeway Kid"

Flohr was born and raised in Pennsylvania. His father worked as an accountant in an administrative position of the state prison system. He was active in high school and did have signs of being smarter than most. He was active as an officer in the school's chess club and many other activities.



*Upper Darby High School Yearbook, 1937.*

After his high school graduation and some time at the University of Pennsylvania with an interest in journalism, Flohr started his travels around the country. He eventually landed in Florida, a stop that proved life-changing. He took a job in a locksmith shop and it was there that he gained his interest in safecracking. He clearly had a knack for the craft and was very successful at it. Safecracking became the central part of his criminal career and a core of his future writing.

That safecracking endeavor took him around the country. He developed a preference for supermarket offices because of the amount of cash they held at the end of each day. He earned the moniker “the Safeway Kid” because he seemed to concentrate on that store chain on the west coast. He claimed to be the second-best safe-cracker in the US with 800+ burglaries in the east and California. Newspaper reports said that he never named the best safecracker, likely an inside joke by him to tantalize reporters and police.

In August, 1946, he was convicted of four counts of burglary in Santa Monica. That seems like a very small number, but police stated that his arrest actually cleared 96 burglary cases off their books, with 79 of them being Safeway stores. Those four were the ones for which they had the best evidence, but they knew that the other 92 were by him.

While being held at the police station for booking, Flohr was quite the entertainer. A newspaper account reported that he did card tricks for the officers while he was being questioned. He told police that he freelanced as a magician. He was sent to San Quentin but released on an appeal bond. Apparently, his true magical skill was convincing authorities that he could be safely released. This became a regular pattern to his life. The appeal was overturned, and he and his partner in the break-ins went back to prison.

When questioned what happened to \$70,000 that was stolen in the original string of robberies, Flohr said it was lost on horse racing. He and the partner were sentenced for two to ten years. He was back on the streets not long after sentencing.



**BURGLARY WAVE SUSPECTS** — Kenneth Doty (left) 35-year-old electrician, and Edgar Scott Flohr, 27 (right), also known as Kenneth Scott, are shown with city police detective Grover Armstrong after their arrest Saturday as suspects in the burglarizing of \$60,000 from 69 Safeway stores in the last three months. They were to be arraigned at 1 p.m. today. Flohr, part-time actor, mystified officers with card tricks while being questioned in the Sawtelle branch police station in West Los Angeles. (Citizen-News photo).

Los Angeles, CA *Evening Citizen News*, August 6, 1946

In November 1947, he was wanted for a Safeway break-in in Bakersfield, California. He fled to Reno, Nevada and was arrested there. Again, he was released after a brief incarceration. There was another arrest in Texas in April 1949. This time, he claimed to be an actor. He also puffed up his writing acumen, saying he had been involved in the writing of 26 films, with five of them starring Humphrey Bogart. He bragged that he appeared in several films, playing background roles, such as Nazis and gamblers. There is no record documenting such

screen successes. A newspaper reporter did verify with the Screen Actors Guild that he had appeared in two films, but there is no record of such in the Internet Movie Database. He may have used yet another pseudonym in the supposedly verified *Her Father's Daughter* and *Her First Romance*. He also claimed he was a “technical director” for Warner Brothers for gambling and burglary scenes. He could tell a good story, for sure, and many of them were about himself. His arrests had the continuing pattern of insistence that a studio was reviewing a script, he was about to become the big time Hollywood success, and that he and his agent were holding out for more money.

Police were always impressed by him. One said Flohr “was a master thief ‘who knows everything about safes there is to know’.” Police also noted that he would purposely make his break-ins and looting appear amateurish to throw them off his track. He had outstanding charges in Ohio, and was returned there in September 1949. He was sentenced there for two to thirty years. While he was in the Ohio police station, he showed police his skills by opening their “burglar proof” safe in five minutes. A detective who saw him do that said, “What he does to a safe I wouldn’t believe if I hadn’t seen it with my own eyes.” At the time of his incarceration, he said that since 1943 he had burgled \$250,000 from his efforts. That is about \$3.3 million in US\$ 2025 value. He gave up a failing writing career in Hollywood in favor of the more lucrative safecracking endeavor. That would happen again, about 15 years later, but with a different skill.

### **San Quentin: A Turning Point?**

His life seemed to take a good turn while behind bars in San Quentin. He put his journalism classes at the University of Pennsylvania to good use. Flohr kept busy with various activities in prison, and he did lots of writing. He wrote by himself and also collaborated with Parsons. They obviously had a lot of time to do so. It is not known if he and Parsons shared a cell or not. From what can be determined, he was a model prisoner, or close to it. If he wasn’t, he would not have been let out of San Quentin or other institutions (he did spend some time at Folsom for a later parole violation) as often as he was.

The most amusing part of the story is his first submission of a script to *Suspense*, likely “Door of

Gold.” He sent the script in for consideration sometime in late 1956 and it was accepted. The CBS office was confused, however. He neglected to include a return address for them to send their acceptance notice and the contract documents he needed to sign. CBS placed an ad in the *Variety* classified section requesting they be contacted. Imagine their surprise when they learned Flohr’s address was San Quentin. (Imagine their surprise to also learn that the San Quentin library subscribed to *Variety*!). A second script, “Escape to Death,” assumed to be the second submission chronologically, was also accepted. It was broadcast in April 1957.

In 1956, Flohr registered a copyright for a three-act theatrical play, “The Innocent Type.” It was never produced. Flohr was represented by a prominent literary agency, the Harold Matson Company, a company that is still in business. At that time, they had offices at 30 Rockefeller Plaza in Manhattan (aka “30 Rock”). The play was copyrighted by Matson on behalf of Flohr as unpublished. His mailing address in 1956 is on the copyright filing:

E. Scott Flohr  
Box A-18833  
San Quentin, California

That is the address that he neglected to send along to CBS with his script submission.

In the 1960s, he still claimed to be working on the play to have it produced but there is no record of it ever reaching a stage anywhere. The copyright has since expired; it was never renewed. It is not known if he repurposed any aspect of the work’s plotline or contents in his other writings.

In 1958 an amusing aspect of his writing was published in the prisoner-run San Quentin newspaper. It was a letter to the editor. He complained about the food, particularly scrapple, one of the popular staples of mid-Atlantic states breakfasts. According to *Wikipedia*, it “is a traditional mush of fried pork scraps and trimmings combined with cornmeal and wheat flour, often buckwheat flour, and spices.” Flohr was not impressed by the offering’s preparation at San Quentin and was dismayed by it:

I want to say loudly—that to call the stuff they serve here “scrapple” is an insult to the city of Philadelphia, the state of Pennsylvania, and the entire eastern seaboard.



If it's fried mush, call it that. But I know my scrapple—I was raised on it.

In May 1958, the Oakdale, CA *Leader* noted that San Quentin was having its version of the Olympics. Elmer Parsons was chairman of the committee managing it, and Flohr was committee secretary. Flohr was also vice president of the San Quentin Chess Club and was responsible for its newsletter. They had competitions in prison and would also have outside chess players come in for tournaments. Flohr was one of their exceptional players.

With his *Suspense* scripts behind him, Flohr turned to writing for television in late 1958 and all of 1959. The acceptance by *Suspense* was impressive and increased his chances for writing success. *Suspense* maintained industry respect for its high writing standards. He was no longer a “new” writer. Flohr’s persistence, and that of Parsons, led to the acceptance of a screenplay. In fall 1960, the B-movie *Squad Car* was released to theaters. The script, by Flohr and Parsons, involved counterfeiting and Flohr’s favorite subject, safecracking.



The demonstrated success of his screenwriting was an important factor in his release from prison. He assured the authorities that he had a new trade to sustain him and ensure he did not need to return to his old habits. They saw that his scripts for a movie and *The Aquanauts* television series were 1960s successes. A script for *Sea Hunt* was produced in 1961. His talents and attitude seemed to be pointed in a positive direction.

Flohr was released in 1962, but it did not take long for him to ply his favorite trade again. This time

it didn’t work. Flohr was arrested in January 1962 for armed robbery of a drug store in Venice, California. A silent alarm was tripped. He was released soon after, yet again. It turned out he was a better writer in prison than he was in society. Confinement seemed to narrow his focus. Decisions about scripts seemed to take longer when he was outside, and there was more competition from other writers. Producers were being more selective. Or, perhaps it was his attention drifting, and he was free to act on schemes and not have the discipline for writing that was needed outside prison walls.

A most fascinating part of the Flohr saga began in 1964 when he became involved in a banking scam in Colorado. Brighton Bank’s president, Hugh Best, assisted by James Egan and Richard Horton, had a scheme where they would use counterfeit securities to get loans. Horton met Flohr in prison and knew him for his writing, counterfeiting, and forgery acumen. He introduced him to the bankers. Flohr and a partner, a Los Angeles area printer, created counterfeit stock certificates and travelers’ checks. The others went around the western and mountain states visiting banks and using the counterfeit stocks for collateral. If a bank turned them down, they would just go to a different one. Sometimes they would take loans out under the names of unsuspecting bank customers. They would pocket the loan money with no intention of paying.

It came to an end in early January 1965. The report from the *Los Angeles Times* wire service, picked up nationally, is rather amusing. The first paragraph may be the best creative writing that particular reporter ever did. It sounds as if it could be the attention-grabbing opening of an episode of *The Adventures of Philip Marlowe* with the urgent and authoritative voice of Gerald Mohr:

When detectives banged on his apartment door, Edgar Scott Flohr, a television writer with a corkscrew past, sat in his undershirt pounding a typewriter as if the industry’s future depended on him... He never got to finish the script.

It was very amusing that some of the fake certificates of blue-chip stocks were for the Columbia Broadcasting System! Yes, the certificates were for the very same CBS that gave Flohr his big break on *Suspense*. Newspapers reported there were \$2.5 million in forged stock certificates in his room.

As the bank fraud case was investigated, law enforcement questioned Horton about how much Flohr was paid for his forgery work. He said that he did not know how much or even if Flohr was ever paid, but said he seemed to take great delight in practicing his craft.

Flohr returned to writing. In 1969, a publisher of “adult reading” novels, the kind found in the highest racks of newsstands for their raunchy content, released Flohr’s new book. It was *A Memory Without Pain*, with a plot that involved a WW2 espionage agent who went to jail for... *safecracking*! He’s persuaded by the CIA to escape from... *prison*! And then he has to destroy a Soviet plot. The back cover says the story is “based on the author’s true-life experiences.” Yes, safecracking and prison; not the international espionage, however.

After reading *Handicapping to Win!* you'll never fall for another sucker bet!

It would not be surprising if Flohr wrote that stirring ad copy himself. It is funny, in retrospect, that when police asked where certain monies he stole went a few years earlier, he told them he lost it all by

**★ HORSEPLAYERS ★**  
**WIN BIG, WIN OFTEN**  
**WIN EASY WITH THE AMAZING**  
**NEW BOOK...**  
**HANDICAPPING TO WIN!**

Scott Flohr is a big money player and he has written this book for men (and women?) who like big action, want big action and want to know how to win big money. If you are a two dollar better and want to stay a two dollar better, HANDICAPPING TO WIN will make money for you but why bother unless you want to MOVE UP TO THE BIG PAYOFF WINDOWS. SCOTT FLOHR SHOWS YOU HOW WITH ABSOLUTE CONFIDENCE!

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

There are references in the numerous newspaper stories over many years to Flohr claiming he sold his autobiography to a publisher and was paid \$25,000. (That is almost \$285,000 in US\$ 2025!). Written while at San Quentin, if that literary work, *Walk a Crooked Mile*, was actually published, there are no copies to be found today. If a publisher paid that much of an advance payment, surely it would have been newsworthy when the book was finally published. Much would have been made about the unique biography of its author. Instead, there are no

news items about it, no reviews, nothing beyond him saying he got paid for it. Like horse racing losses, this may have been another cover story about what happened to the money he gathered over the years from his safecracking.

His January 1980 death notice says he was the “beloved father of Gwenn of Los Angeles, Nancy of Florida.” He dedicated his racing book to them. The notice mentions others in the family, including two brothers and three grandchildren. It concludes with “Well known screen writer and novelist.” There is no mention of his “corkscrew past,” in those colorful words of that *Los Angeles Times* writer of 15 years earlier. It is not clear what the circumstance of his passing were, if he was in jail, or if he was free.

Flohr was never dependable for telling the truth. Did he have three wives? Was there an autobiography? One of the newspaper accounts of the 1965 arrest quoted a police officer who put it succinctly: “He hob-nobbed with stars and producers and he could have made a living writing scenarios. But he couldn’t get over the temptation to steal.” If this was a comic book movie blockbuster, this is the point where the superhero, with Flohr’s broken body in his arms, looks high into the distance, and muses “if he had only used his talents for good and not evil.” Then the director yells “Cut! That’s a wrap!”

<p><b>The San Quentin Writers of <i>Suspense</i></b> <b>Edgar Scott Flohr:</b> <i>Door of Gold, Escape to Death</i> <b>Jules Maitland:</b> <i>Peanut Brittle, Rain Tonight, The Phones Die First, Holdup</i> <b>Elmer Parsons:</b> <i>A Case of Identity</i></p>
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Many thanks to professional researcher Karl Shadow who helped gather specific information about Flohr’s writings in the archives of the Library of Congress. The LoC profiled him in their news blog at <https://blogs.loc.gov/loc/2018/05/inquiring-minds-bringing-radios-golden-age-back-to-life/> ]

Karl, Keith Scott, and Don Ramlow have made significant contributions to *The Suspense Project* with information, research materials, and wise counsel.

#### SCOTT FLOHR *SUSPENSE* BROADCASTS

**Door of Gold**

**Escape to Death**

<https://archive.org/details/TS> <https://archive.org/details/TS>

[P570210](https://archive.org/details/TS/P570210)

[P570428](https://archive.org/details/TS/P570428)



#### ABOUT THE *SUSPENSE* PROJECT

[The Suspense Project blog](#)

*The Suspense Project* explores and preserves the amazing and curious history of radio’s “outstanding theater of thrills.” It is developed episode by episode, in chronological order, providing cast information and other essential background and context. Recordings are in high quality lossless format audio (FLAC) and also great sounding MP3 files. The Old Time Radio Researchers and classic radio enthusiasts and preservationists around the world have generously supported this project with access to their private collections and their historical research. The project began posting recordings at the Internet Archive in January 2023. The series aired from 1942-1962.

The Old Time Radio Researchers [YouTube page](#) [has recordings from The Suspense Project.](#)

## *Favorite Story*

### Carl Amari's Next Kickstarter Is Live

After successfully Kickstarting *Bold Venture*, *Boston Blackie*, and *I Was a Communist For the FBI* using practically untouched recordings from the Frederic W. Ziv personal collection, [Carl Amari and Doug Hopkinson are back with their fourth offering, \*Favorite Story\*](#).

The series starred Ronald Colman as host and occasional performer and featured prominent radio actors such as William Conrad, Hans Conried, and Lurene Tuttle. A total of 118 episodes were recorded and are now offered in this fundraiser.

A pledge of \$375 will get you all 118 episodes either raw (completely unprocessed) or gently cleaned by Mr. Hopkinson, who is one of the best in the hobby. For \$475 you can get all the episodes on 59 compact discs, and for \$850 you can get both digital and physical copies.

If you missed out on one of Amari's previous Kickstarters you can also pledge for those as well. They are *Bold Venture* (78 eps) for \$300, *I Was a Communist* (78 eps) for \$300, and *Boston Blackie* (219 eps) for \$550.

This project has a June 13, 2025 deadline and a goal of raising \$57,500, about \$10,000 more than the last effort, *I Was a Communist*. As of this writing, just over \$8,500 has been pledged with 55 days still to go. Contrary to Kickstarter conventional wisdom that suggests a fast start is generally necessary to reach a goal, all of Amari's projects thus far have steadily chugged along and squeaked by the goal toward the very end of the pledge period.

If you have an interest in getting your hands and ears on the best set of [Favorite Story](#) that will ever be released, please visit the Kickstarter page and read more about it. If you're kicking yourself for missing previous offerings, now is your chance to remedy that mistake. No one will argue that the sets released thus far aren't the definitive recordings for each of their respective series.



Carl Amari



Doug Hopkinson



## Chester, The Town That Embraces Popeye, the Sailor

Martin Grams, Jr.

Chester, Illinois, is the hometown of Popeye, the Sailor. Few know about this factoid. Now you know. In 1977, a bronze statue of Popeye was erected in honor of the hometown of Elzie C. Segar, the creator of Popeye. The statue is on display at the Segar Memorial Park, which is also home to the Chester Welcome Center. Earlier this year [2022] a friend of mine and I traveled across the state of Illinois for a week to check out all the museums and Chester turned out to be a pleasant surprise.

Of all the towns we stopped in, this was our favorite. You know they say a tour is only as good as the tour guide? The good folks in Chester have embraced Popeye, the Sailor like I have never seen a town embrace tourism. And that includes not just the newspaper strip and animated cartoons, but the radio program as well.



Almost three decades after the bronze Popeye statue was erected, the town began an annual tradition of erecting a granite statue featuring a character from the Popeye comic strip. There are more than 20 of these statues throughout the town. Even with a map, finding these statues is like a scavenger hunt. It took us three hours to find them all and one of them eluded us. Thankfully, there is a historian of Popeye, the Sailor, who not only lived in Chester, but was kind enough to take us to the statue.





There is also a mini-museum and store filled with thousands of Popeye related collectibles.



Above are some photographs from the Spinach Can Collectibles Museum. If you are ever looking for something Popeye-related, give them a phone call or e-mail. As you can tell by reviewing the photographs below, Popeye is the logo on the front of City Hall, the volunteer fire department, and even a patch on the official uniforms of the local police station. After spending a day in town, my friend and I agreed that stopping over in Chester was better than any town we ever paid a visit that week -- but it was primarily the citizens of Chester. Segar would be proud.



**Book Review: *The Radio Adventures of Sax Rohmer's Fu Manchu* by Martin Grams, Jr.**  
Published by Bear Manor Media, 2022, \$22.

Martin Grams' 2022 book *The Radio Adventures of Sax Rohmer's Fu Manchu* bears a few hallmarks that we've come to expect from Grams' work but also some significant differences that will be very apparent to anyone who takes time to investigate this volume.

Grams begins with an overview of the Fu Manchu character, tracing his introduction in the 1913 novel *The Mystery of Fu Manchu* by Sax Rohmer to some 1920s series of film shorts to the very first known Fu Manchu radio production, 1928's Fu Manchu broadcast on Omaha's KOIL.

The narrative then moves into a second brief radio appearance over Cincinnati's WLW in 1929, a stage show in the same city in 1927, and a third radio series as part of the Collier Hour starting in 1928 (with the events discussed out of chronological order) before finally reaching the 1932 series *The Insidious Dr. Fu Manchu*, the first for which Grams uncovered a decent bit of information.

After more a more in-depth look at an overseas production by Radio Luxembourg and a short series featuring another Rohmer character, Grams finally brings us to 1938's *The Shadow of Fu Manchu* which will be the most familiar to readers.

The main narrative portion of the book ends with a quick overview of a couple failed Rohmer projects and a 1944 *Molle Mystery Theater* episode featuring a Fu Manchu script.

The book concludes with 28 pages devoted to a reprint of the *Molle Mystery* script and a six-page index for a final page count of 108.

Clearly Grams covers a lot of ground in this book, from the character's 1913 debut to a 1955 television spoof. That is one of Grams' fortes – covering a lot of ground! However, in this particular volume this forty-year span requires only 68 pages, of which several include reproductions of book jackets, newspaper clippings, and advertisements.

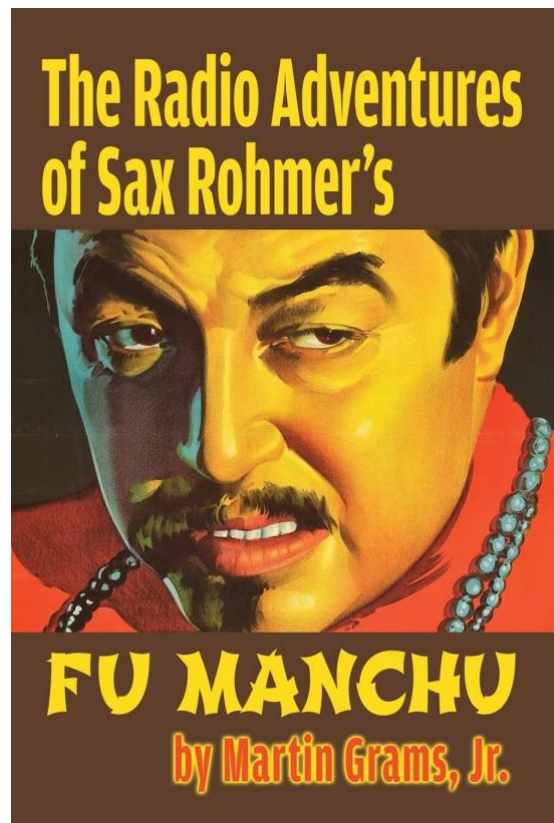
Well known for his tomes on such series as *The Shadow*, *The Lone Ranger*, and *The Green Hornet*, each of which easily surpasses 700 pages, that the main text of this book clocks in at just ten percent of that length is quite surprising.

Certainly, large portions of Grams' bigger books are thorough episode guides of the series in question; it's not like he's writing 700 pages of pure history on each series. However, even the non-episode summary historical background he provides in his books generally runs well over 100 pages; 200-300 pages or more is not uncommon from his prolific pen.

So, to see less than 70 pages devoted to this character's radio series – a chunk of which is focused on non-radio mediums – was a disappointment. Few writers in our hobby dig down into the cast and creators behind a series like Grams, but in the case of Fu Manchu the reader gets very little, if any, of this background.

Usually, I will recommend a Grams book without hesitation because the non-episode guide history content is worth the price by itself. In this case, however, unless one is a die-hard Fu Manchu fan, I don't think there's a lot here to engage the average old-time radio buff.

No doubt Grams did his usual superior job of investigating every nook and cranny but, unfortunately in this instance, came up with very little.





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

## **Lots of Movie Stars Help KFWB Opening**

**Warner Brothers, Film Makers,  
Go on Air in West**

LOS ANGELES.—The location of the new Hollywood station, which has been kept such a close secret during the past month, is on the lot of Warner Brothers' West Coast studios.

For some time rumor has had it that the new station would be owned and operated by a motion picture concern but it was not until construction of the towers began, and long after the transmitter itself was actually installed, did the news leak out.

With call letters of KFWB, indicative of "Kall—Films of Warner Brothers," wave length of 252 meters, and power 500 watts, the new station was to make its bow at 8 p. m. Pacific time on the night of March 4 with the greatest assemblage of film luminaries that has ever been brought before any microphone in the world.

This is the first station in the country to be owned and operated by a motion picture producing corporation.

*Radio Digest March 7, 1925*

### **LEAD OF KOA PLAYERS "MASHED"**

Study of Iris Ruth Pavey, popular director of KOA dramatic players at Denver, who is the recipient of many mash notes from the latest broadcast pests, the "Radio Johnnies."



*Radio Digest April 11, 1925*

## **WLS DRAMAS HAVE MUSIC BACKGROUND**

**RALPH EMERSON ACCOMPANIES PLAYERS**

**WOC Drama Leader Says Broadcast  
Plays Not Easy to Do as the  
Legitimate Variety**

CHICAGO.—Broadcasting Radio plays with musical accompaniment has proven a success over WLS, the Sears-Roebuck station, according to Harry Saddler, who has charge of the productions of the WLS theatrical company. Several tests have been made and several plays produced. The last big production two weeks ago was "In Old Kentucky," the famous race play.

The broadcasting was done from the Barton studio in the Mallers building, with special musical accompaniment by Ralph Emerson at the organ.

Mr. Emerson when at the organ always has a Radio headset on so he can hear his own playing on the air, as well as the lines read by the actors and actresses.

### **Broadcast Drama Not So Easy**

DAVENPORT, Iowa.—Roy Van Allen, director of the Palmer School (WOC) Dramatic club, rises to say that broadcast plays are not as easy to produce as they might seem. The man on the street thinks it is much easier to act before the microphone than before a crowded house of a theater. But such is not the case.

Mr. Allen stresses the point that the feelings of the audience behind the footlights, which are practically lost to the Radio studio, act as a guide and inspiration to the actor of the legitimate stage. Then, too, the characters in the cast of a legitimate production are always in the costume of the part they are portraying, another aid which Radio drama does not always have. A further hindrance to the histrionic expression of the Radio actor is that he must keep close to and not wander away from the microphone.

So broadcast drama isn't as easy as it looks.

*Radio Digest March 14, 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!

Tony Adams, Brian Allen, Rob Bates, Jim Edmondson, Ryan Ellett, Damon Fries, Robert Garrison, Dan Gerawan, Adam Graham, Ed Hrbek, 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, Steven Wickliffe, and Edward Wolk.

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Wistful Vistas  
From the Editor's Desk  
Ryan Ellett

Spring has sprung (for most of us) and warmer weather is certainly welcome here in Kansas where we had an unusually large number of inclement weather days that closed many schools.

We're excited to open this issue with an extended piece by the OTRR's own Dr. Joe Webb, who goes in depth about the fascination story of writer Edgar Scott Flohr who wrote radio scripts, including "Door of Gold" for *Suspense*, from prison! This was originally written for [Webb's ongoing website](#) for *Suspense* which presents research on every single episode as well as a link to the best quality recording for that program (if one exists).

Martin Grams returns with piece about his visit to Chester, IL, which bills itself as the hometown of Popeye, the Sailor. More famous for his cartoons, Popeye was featured in a radio run ca. the mid-1930s, of which a handful of episodes are located in the [Old Time Radio Researchers library](#).

The OTR community was saddened to hear of the passing of Ian Grieve (b. January 14, 1958) on March 16, 2025. Ian was an early member of the Old Time Radio Researchers and one of the foremost experts in Australian radio history. Though gone far too soon, Ian's contributions to the hobby will be appreciated for years to come and were recognized with a Medal of the Order of Australia in 2023. A video stream of his [memorial service](#) is available until July 6.

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

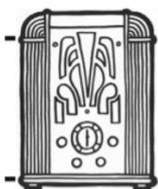
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**MAR/APR/MAY 2025**

VERS. 2.72

### **Boston Blackie** (Ziv Syndication / NBC-Blue and Mutual Network)

Richard Kollmar, Jan Minor, Maurice Tarplin as Inspector Faraday

In the early 1970s, this series along with other Ziv discs were originally located by a high school teacher in Corry, Pennsylvania. Later that decade, they were professionally copied to reel tapes and archived by the late collector, Ed Carr who lived in Boyertown, PA. Mr. Carr was the source of our current recordings which were transferred by us to digital this year. This is the first 12 programs from that batch.

"Blackie" began as a movie starring **Chester Morris**. A short-lived radio series featuring Morris followed. This is the reincarnation of the series starring Richard Kollmar.

"Enemy to those who make him an enemy, friend to those who have no friends..."

- 11934 #06 William Blaine Vase; Uncle Bill Blaines Legacy 05/16/1945
- #09 Mrs Boston Blackie; Lester Allen 06/06/1945
- 11935 #10 Oscar Wolfe Troublemaker 06/13/1945
- #11 Sam Bellows Dead 06/18/1945
- 11936 #12 Larry Brown Case; has \$100 for Blackie 06/25/1945
- #13 Blackie jilts Mary; Blackie too busy for Mary 07/02/1945
- 11937 #14 Worthington Pearls 07/19/1945
- #17 Mary at Sea 07/30/1945
- 11938 #18 Hypnotic Murder; Joan Thompson cigaret girl 08/06/1945
- #23 Bill Crane, Attorney 09/13/1945
- 11939 #24 Fred Arlen Murder; Blood on Blackie's sleeve 09/20/1945
- #25 Westfield Diamonds; Kingston unlucky at cards



**Richard Kollmar 1910-1971**  
**As "Boston Blackie" (1945-1949)**

### **Yours Truly, Johnny Dollar** (stars Bob Bailey) *"the fabulous freelance investigator..."*

- 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
- #554 The Doubtful Dairy Matter 09/29/1957 (AFRS)

### **The Whistler** (CBS Network / Signal Oil)

- 11940 #449 Hit and Run 01/07/1951
- #452 Trade Mark 01/28/1951
- 11941 #458 High Death 03/11/1951
- #464 Kind Thought 04/22/1951
- 11942 #465 The Clayton Affair 04/29/1951 Wm. Conrad
- #472 The Man in the Trench Coat 06/17/1951
- 11943 #473 The Murder of Byron Blake 06/24/1951
- #474 The House on Hainsley Boulevard 07/01/1951
- 11944 #475 The Witness 07/08/1951
- #477 Autumn Song 07/22/1951
- 11945 #479 Design for Murder 08/05/1951
- #485 A Matter of Patience 09/16/1951
- 11946 #487 Two Smart People 09/30/1951
- #493 Three Minus One Equals Murder 11/11/1951 William Conrad
- 11947 #495 The Clay Tree 11/25/1951
- #498 Curiosity Killed the Cat 12/16/1951
- 11948 #519 A Matter of Odds 05/11/1952
- #526 Night Flight 06/29/1952
- 11949 #530 You Can't Trust A Stranger 07/27/1952
- #531 Dark Island 08/03/1952
- 11950 #534 Final Papers 08/24/1952
- #536 The Secret of Chalk Point 09/07/1952

- ⇒ **SPRING 2025 MYSTERY SALE!** (EXP 06/01/2025)
- ⇒ All 12 Boston Blackie shows as shown: \$19.00 including shipping on audio CDs...For **FLAC** or high rez **MP3** \$11.00
- ⇒ All 22 Whistler shows as shown: \$32.00 including shipping on audio CDs. **FLAC** or **MP3** \$19.00 For smaller quantities see back page.

"I am the Whistler, and I know many things, for I walk by night. I know many strange tales, many secrets hidden in the hearts of men and women who have stepped into the shadows. Yes. I know the nameless terrors of which they dare not speak!"



**Jack Benny**

- 10479 Jack & Mary walk to the studio 10/13/1946  
 "The Fiddler" Parody of the Whistler 10/20/1946  
 10480 Dream of killing quartet "chiss sweetie" 10/27/1946  
 Jack tries to fire the Sportsmen 11/03/1946

**Mixed Bag #138**

- 11853 **King Cole Trio Time** #20 Guest: Pearl Bailey  
 03/01/1947 (Wildroot)  
**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** #300 Quiet Suicide 02/18/1948

**Mixed Bag #140**

- 11923 **Adv of Billy Swift Boy Detective** #17 Young  
 mountaineer mysteriously shot 10/29/1938  
**Indictment** And Then There Was One  
 12/21/1958 AIRCHECK

**Mixed Bag #141**

- 11924 **March of Time** 08/18/1936  
**KHJ AIRCHECK**  
**Adventures Of Ace Williams** 3610dd  
 #5 On the way to Valencia  
**Adventures Of Ace Williams** 3610dd  
 #10 Don Carlos Domingo to duel w/ Ace  
**Mystery House (Audition)** 07/03/1944  
 The Thirsty Death (Bela Lugosi)

**Mixed Bag #142**

- 11925 **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  
**It's Murder** 08/10/1944

**Mixed Bag #144**

- 11951 **Adventures In the Supernatural** 1932  
 Audition The Mysterious Carriage (CP  
 MacGregor) Narrator: Dr. Lionel Hirsch  
**Lum and Abner** 02/13/1949 Lum Tries to  
 Make His Own Valentine for Rowena

Our "Mixed Bag" series (which we began in 2018) are an accumulation of assorted programs from many sources. These are Audition shows and miscellaneous variety shows that may have never been broadcast. They may have had a very limited run or only a few episodes were ever found. Although in many cases they are rare, they are of the best sound quality available. In some cases, they are major sound upgrades.

**Mixed Bag #145**

- 11951 **Request Performance** Phil Harris, Alice Faye, Lionel  
 Barrymore 01/27/1946 (Campbell's Soup)  
 First half only  
**The Thin Man** Wedding Anniversary 10/10/1943

**The First Nighter Program**

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

**Lux Radio Theater** (Approx. 60 Minutes)

- 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**

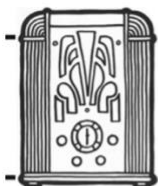
- 11807 Benny Goodman Hotel New Yorker 11/09/1943  
 Shep Fields from the Copacabana, NYC 08/09/1944

**Suspense** (CBS Network/Roma Wines)

## ✓ MAJOR SOUND UPGRADES

- 11952 #132 My Wife Geraldine 03/01/1945  
 Edward G. Robinson  
 #184 No More Alice 03/14/1946 Paul Henried  
 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  
 11802 #34 The Customers Like Murder 03/23/1943  
 w/ Roland Young  
 #46 Last Night 06/15/1943 w/ Margo, Kent Smith  
 11803 #255 Murder By An Expert 07/24/1947 Lynn Bari,  
 Jack Webb  
 #262 The Twist 09/11/1947 w/ Michael O'Shay  
 11928 #80 Sorry, Wrong Number 02/24/1944  
 Agnes Moorehead  
 #81 Portrait Without a Face 03/02/1944 Michele  
 Morgan, Philip Dorn, George Coulouris





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PAGE 3

**Digital Old-Time Radio**  
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## Bob's Message / Spring 2025

**W**ell, here we are already approaching the Spring season 2025 after a brutal winter here in Michigan and we got past an assortment of personal and professional challenges earlier last year.

We appreciate the on-going support and encouragement, and there is nothing like the present and future!

Looking back, though, in the early 1970s, one of the pioneers of the old-time radio hobby was **Hy Dailey**, a high school teacher in the small town of Corry, Pennsylvania. From what I understand, with his students, he formed an old-time radio **CLUB** at the school. What better things were there to do (*than listen to old-time radio*) in a small town best known for manufacturing steam locomotives in the 1800's? I wouldn't know, but he was always friendly to me and he was a valued trading friend.

**Dailey's claim to fame in OTR was finding a very large stash of discs at an abandoned transmitter building.** The most notable part of that find included most of the **Ziv transcriptions** like **Cisco Kid**, **Bright Star** and **Boston Blackie** among others. Some of us traded directly with Dailey for those shows, although professionally transferred copies did not become available until later in the 1970s decade. Those shows eventually were archived by the late collector, **Ed Carr** also of Pennsylvania (Boyertown). Those discs were the source of most of those shows that have been in both collector catalogs and commercial releases for 40 years. My second generation set of **Boston Blackie** reels came directly from Ed and in excellent sound quality. The first 12 shows were transferred by me to digital this past month (see front).

The thing with my service is there is **NO NEED** to buy the whole series if you just want to sample it. You can do that with **Blackie** or any of the shows in these mailings in excellent sound. Because there is so much free material on the internet – often inferior quality full of mp3 distortion or hiss – there is a tendency to collect entire broadcast runs of a series. It's an all or nothing mentality. My thought is it doesn't matter if you have a full run of a series in the most pristine sound (or not) if you're NOT really a fan of the show.

**Why do you need that many episodes if you don't even know whether you like the show?** For me, it has always been quality over quantity as well, and (especially important) using common sense! Of course, modern technology allows us to accumulate huge volumes of shows at lower cost. I started by having an entire room lined with floor to ceiling shelves of reel to reel tapes and a whole wall of cassette masters. That's not necessary in 2025.

Things began to change in the 1990s, yet I still had those source masters, many from people no longer alive who were careful about making good recordings. Some of the shows we offer today are sourced from those masters. To make the transfers, I use custom built audio workstations equipped with **Audio Science** pro grade sound cards, because that's the way I operate (without compromising sound quality).

The volume of business we do today is but a tiny fraction of what we saw in the 1980s, yet the motivations are much the same: That is to make the best quality old-time radio available to the general public and affordable for everyone.

Thanks!

Bob Burnham  
03/02/2025



Working on an equipment rack at **WHFR-FM** where OTR is hosted live twice a week.

### Mixed Bag #146

11953 **Stand By For Adventure** - #78 - The Laughing  
Corporal 1950 (NBC Network)  
**Benny Goodman Music Festival #01**  
Somebody Stole My Gal w/ Martha Tilton  
07/01/1946 (NBC Network)

### Jack Benny (*Lucky Strike* / CBS Network)

11954 **Snows of Kilimanjaro** 03/08/1953  
**How Palm Springs was founded** 03/15/1953  
11955 **A walk through Beverly Hills** 03/22/1953  
(AFRS)  
**Mississippi Gambler** 03/29/1953 (AFRS)





With the Allen Rockford Award (1987)  
from the Friends of Old-Time Radio

## Our 51st year...

By the 1980s, we began our own process of "SPECIAL MASTERING" using professional grade hardware in our racks, combined with Tascam cassette decks and high end Sony cassette duplicators. Most of our reel to reel tape masters were recorded in real time (in the early days on Otari and Teac decks).

By the end of the 1990s, we had already began to convert everything to digital formats including DAT (Digital Audio Tape) and MD (Mini Disc) and CD titles were first offered. We had dedicated CD audio recorders. During the early 2000s, we began a more advanced level of software-based "clean-up" and mastering, and developing the digital collection now stored on audio servers in various file formats.

Among others, we use the "Mastering" module built into Adobe Audition, insuring consistent recording levels and tonal balance across a wide variety of shows as well as use of diagnostic tools when needed.

During the past few years, we have established a growing variety of shows from comedy, variety to drama and mystery unlike our past 50 years that we've been part of old-time radio. Everything is of excellent quality sound or the best available. We can deliver shows on CD or any digital format including FLAC and high resolution mp3.

Thanks for your consideration.

## Gunsmoke

(William Conrad, Parley Baer/CBS Network)

Far more than an adult western, *Gunsmoke* is a character driven adventure-drama with the best of the best writing and acting, headed by William Conrad, Parley Baer, Georgia Ellis, and Howard McNear. The series was developed for radio by John Meston and Norman Macdonnell (who was also involved with *Escape*). Macdonnell produced *Gunsmoke* for its entire nine year run on CBS Radio.

11813	#08 Jailbait Janet 06/14/1952	11904	#34 Post Martin 12/13/1952
	#11 Never Pester Chester 07/05/1952		#35 Christmas Story 12/20/1952
11814	#12 The Boughten Bride 07/12/1952		#36 The Cabin 12/27/1952
	#13 Doc Holliday 07/19/1952	11905	#37 Westbound (no hoof beats) 01/03/1952
11815	#14 Gentlemen's Agreement 07/26/1952		#38 Word Of Honor 01/10/1953
	#15 Renegade White 08/02/1952		#39 Paid Killer 01/17/1953
11816	#16 The Kentucky Tolmans 08/09/1952	11906	#40 The Old Lady 01/24/1953
	#17 The Lynching 08/16/1952		#41 Cavalcade 01/31/1953
11817	#18 Shakespeare 08/23/1952	11908	#42 Cain (repeat) 02/07/1953
	#19 The Juniper Tree 08/30/1952		#43 The Round-up 02/14/1953
11818	#20 The Brothers 09/06/1952	11909	#44 The Meshougah 02/21/1953
	#21 Home Surgery 09/13/1952		#45 The Trojan War 02/28/1953
11819	#22 Drop Dead 09/20/1952	11910	#46 Absalom 03/07/1953
	#23 The Railroad 09/27/1952		#47 Cyclone 03/14/1953
11820	#24 Cain 10/03/1952	11911	#48 Pussy Cats 03/21/1953
	#25 Hinka Do 10/10/1952		#49 Quarter Horse 03/28/1953
11821	#26 Lockinvar 10/17/1952	11912	#50 Jayhawkers 04/04/1953
	#27 The Mortgage 10/24/1952		#51 Gonif 04/11/1953
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		



Howard McNear  
(1905-1963)  
"Doc Adams" on  
radio's *Gunsmoke*  
and on television  
"Floyd the  
Barber" on the  
Andy Griffith Show

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# Fibber McGee (NBC Network / Johnson's Wax)

- 11956 **NBC Monitor Segments...** From 1957-1959 Fibber McGee and Molly was a 10 minute feature on the weekend NBC Monitor variety program. **This is a sample. Segments incl.:**  
#01 The Football Game, #02 Memories, #03 Math Problems, #04 Thanksgiving Day, #05 In Florida, #06 Math Problems, #07 Molly's Day, #08 Rich Uncle Elrod, #09 Memory Course, #10 The Tax Audit, #11 Molly's Trip, #12 YMCA Week
- 11377 #100 Telegram to the Sponsor on the 100th Broadcast 03/08/1937 (Johnson's Wax)  
**Amos & Andy Music Hall** - Audition Guest Frank Sinatra 04/28/1954 (General Electric)
- 11420 #101 The Hardware Dealer 03/15/1937  
**Keep It in the Family** 02/16/1953 Audition Program (game show) Harry Babbitt Host Rod O'Connor, Announcer (NBC Network)
- 11440 #102 Interviewing Theatrical Talent 03/22/1937  
**This Is Your Life** #32 Review of the life of the show 06/14/1949 w/Ralph Edwards (Phillip Morris cigarettes)
- 11455 #103 Presenting the Vaudeville Show 03/29/1937  
#104 Gardening 04/05/1937
- 11448 #107 The Take-off For Hollywood 04/26/1937  
**Avalon Time** Guest: Red Skelton 12/17/1938
- 11456 #109 Private Patrolman McGee 05/10/1937  
**The Revuers** #14 Radio City 07/23/1940 w/Dinah Shore, Kenny Gardner
- 11465 #110 McGee School of Dramatics 05/17/1937  
**Blondie** Blondie Sells Her Car 08/04/1944 (AFRS)
- 11475 #111 I know just the spot for a picnic  
**Eddie Fitzpatrick** 05/17/1946 - Live From The Hotel St. Francis, San Francisco CA (big band)



Jim Jordan 1896 - 1988  
Marian Jordan 1898 - 1961  
"Fibber McGee & Molly"



Heavenly Days book (1987) by Charles Stumpf & Tom Price (sorry, out of print)

- 11495 #114 Reaching the Summer Cottage 06/14/1937  
**Lum'n Abner** #162 Plot For the Jot 'Em Down Store aka Snake in the Weeds 07/30/1935  
**Cecil and Sally** #305 12/26/1930
- 11515 #115 Club meeting at the McGees - east coast broadcast 06/21/1937  
**Carnation Contented Hour** - Theme: Washington State 08/21/1939
- 11573 #116 - Human Cannon Ball 06/28/1937  
#117 Getting Out of the Hollywood Lease 07/05/1937 - east coast broadcast
- 11547 #127 A Drama in Ancient Rome 09/13/1937  
Two For the Money 02/18/1955 (game show)
- 11574 #147 The Weatherman 01/31/1948  
**Philco Radio Time** 11/04/1947 #43 Bing Crosby w/ Peter Lorre, Kay Thompson, and the Williams Brothers (recording session version)
- 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
- 11689 #155 Standing Up for the Bridegroom 03/29/1938  
**Ozzie and Harriet** 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)



**Audio CD Prices (2024-2025)**

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6-11 CDs 3.68 ea. per CD + 11.00 SHIPPING

12-14 CDs 3.05 per CD + 11.00 SHIPPING

15-17 CDs 3.02 per CD + 11.00 SHIPPING

8-47 CDs 3.00 per CD + 11.50 SHIPPING

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96+ CDs \$2.82 per CD + 22.00 SHIPPING (\$ 292.72 for 96)

2022 catalog available on-line only at brcradio.com

2020 and 2021 printed catalogs are free upon request (while supplies last) with any order.

**ALL SHOWS ALSO AVAILABLE AS FLAC OR MP3 COLLECTIONS****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.

**The emphasis has always been on quality.** With that in mind, we employ advanced technical methods to maximize quality. Our CD product also features "CD Text," so you know exactly what's playing while it's playing.

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. 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

And special thanks to Collectables Expert, Tom Eurich of Dearborn, Michigan.

**NOTES ON ORDERING...**

via web at brcradio.com (or U.S. mail)

- All shows from all mailers can be ordered on the website or by mail
- Our most popular digital format is standard audio Compact Disc (CD), which are playable on any device. Ask about other formats (FLAC and mp3). There is a savings!
- Each CD number contains approximately 60 to 80 minutes of programming.
- You can order 1 CD at a time, but order in multiples of 3 CDs for best price.
- All products are shipped PRIORITY MAIL via U.S. Postal Service.
- Some orders from this mailer shipped within 24 hours of receipt; Larger orders will take longer and sent in multiple shipments at no additional cost.
- Tracking numbers supplied (upon request) via e-mail
- Credit or Debit cards are not charged until order is actually shipped.
- Illegible checks will be returned and order not filled.
- Bonus discs are sometimes included as a thanks for your support!



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(version 2.72)

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
Date \_\_\_\_\_ Date Rec'd by BRC \_\_\_\_\_

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STOCK #	SERIES TITLE	PRICE EA.	TOTAL
1.)			
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PAYMENTS: ( ) CHECK, MONEY ORDER OR VISA / MC

Credit Card # \_\_\_\_\_  
  Expiration Date \_\_\_\_\_ / \_\_\_\_\_ Sec. Code (CVV) \_\_\_\_\_

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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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