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## ***"Pursuit"*** **A Lesser-Known Gem**

by Stewart Wright  
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While many fine police dramas were broadcast during the Golden Age of Radio, this article focuses on one of the lesser known, but nonetheless excellent series of that genre, *Pursuit*, which aired on CBS from late October, 1949 through March, 1952.

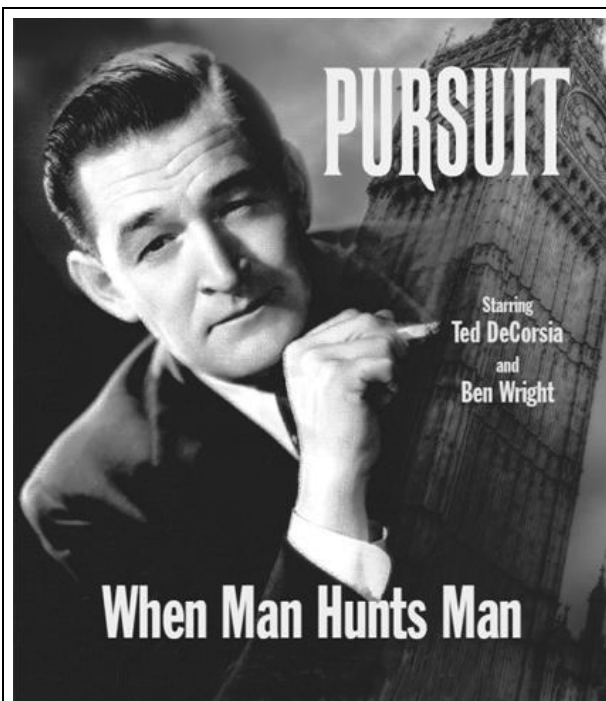
### **A False Start - An Audition Show For Another Series:**

*Pursuit* had its roots in a CBS series that did not come to fruition. A 1948 audition show, "You Take Ballistics," was produced for the proposed series *The Hunters*, which would be based on the concept of Man hunting Man. This production was based on a 1938 short story of the same name by William Irish (a pseudonym of Cornell Woolrich, 1903-1968) which first appeared in the January, 1938 issue of magazine *Double Detective*.

This Robert L. Richards adaptation of "You Take Ballistics," had been previously used on

another CBS series, *Suspense*, on 03/23/1947. For *The Hunters* production, the locale was switched from New York to London. Network contracts of the period often allowed additional uses of a script within a specified time period; often three or five years. Each time a script was reused, the writer would be paid a fee.

The opening and closing of the audition show imply that *The Hunters* would be a weekly crime anthology series with a different star every week. No other episodes of *The Hunters* other than the 1948 audition show seems to have been produced.



### ***Pursuit* Series Description:**

*Pursuit* was a half-hour CBS police detective series that presented the cases of the fictional Scotland Yard Inspector Peter Black. The Inspector was an extremely dedicated policeman, a relentless man hunter, who, once on the case, would not rest until the wrongdoer was brought to justice. Black was assisted in his cases by Sgt. Moffet. His boss was Chief Inspector Harkness. While many of Black's cases were in the London area, others took him to various parts of England and even overseas.

Continued on Page 3

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Reference Material:	Bill McCracken			
Logs & Scripts:	<i>Open Position</i>			
Open Reel Tape:	Maletha King	900 W. Quincy Ave.	Englewood, CO 80110	
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### 2010 Convention Schedules

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**Events:** Longhorn Cattle Drive through town on first day, Tom Mix Movies, lookalike contest, Tom Mix museum tours, jail tours, etc. Contact info: [www.tommix@cablone.net](mailto:www.tommix@cablone.net)

**Sept. 23-25, 2010**

**5th Annual Mid-Atlantic Nostalgia Convention, Hunt Valley Marriot, Hunt Valley, Md.**

**Events:** Vendors, cartoons, serials, seminars, and guests including Van Williams, Will Hutchins, Dawn Welles, Roy Thinnes, and Ed Nelson, Contact info: <http://www.midatlanticnostalgiaconvention.com/>

### **Pursuit Premieres:**

A new production of the Richards adaptation of "You Take Ballistics," was used for the first episode of the *Pursuit* series which premiered on 10/27/1949. The writer was paid a reduced fee for the additional use of his script; in this case, \$175.00. Writers of new scripts for the series were generally paid \$450.00 or more.

Oddly enough, the names of the main police characters were retained from *The Hunters* production: Inspector Harvey, Sergeant Kass, and Chief Inspector Leffinger. With the second episode of *Pursuit*, these characters became Inspector Peter Black, Sergeant Moffet, and Chief Inspector Harkness respectively.

### **Standard Openings and Closing:**

The series was unusual in that it featured dual narration. Bill Johnstone usually provided the opening and closing narrations and sometimes, bridges between commercials. Inspector Black furnished the change of scenes and overall case narrations.

*Pursuit's* opening was usually spoken by the Narrator and occasionally by the Announcer: "Pursuit. A criminal strikes and fades quickly back into the shadow of his own dark world. . . and then, the man from Scotland Yard, the famous Inspector Peter Black, and the relentless, dangerous pursuit. . . When man hunts man!"

Starting with the Summer, 1951 run, *Pursuit* had a distinctive opening for the series. The chiming of Big Ben alternating with a similar chord played by Eddie Dunstedter on the organ or piano, was combined with Bill Johnstone's compelling opening narration.

The standard episode closing commenced with Inspector Black stating, "Pursuit! And the pursuit is ended." Then the Narrator added, ". . . We invite you to join us next week at this same time when *Pursuit* will bring you another dramatic story of the famous Inspector Peter Black from Scotland Yard relentlessly hunting down those whose disordered passions breed violence and murder. . . another story of man hunting man when we bring you *Pursuit*."

### **Scheduling:**

(All times listed in this article are for the Eastern Time Zone.)

During its first season on the air, 10/27/1949 - 05/02/1950, *Pursuit* bounced around the CBS programming schedule: four weeks in the Thursday 10:00 PM time slot; followed by seven weeks in the

Friday 10:00 PM slot; next, three weeks in the Tuesday 10:00 PM slot; and finally, eleven weeks in the Tuesday 10:30 PM slot.

For its next two stints on the CBS airwaves, *Pursuit* was a Summer replacement show. It aired for *The Gene Autry Show* from 07/01/1950 through 07/22/1950 in the Saturday 8:00 PM slot. The next Summer run of *Pursuit* replaced *Life With Luigi* from 07/10/1951 through 08/21/1950 in the 9:00 PM slot on Tuesdays.

During its only extended scheduling in a single time slot, the 1951-52 season, *Pursuit* often faced formidable competition in its Tuesday 9:30 PM time slot such as *Fibber McGee and Molly* on NBC and *Mysterious Traveler* on Mutual.

### **Sponsorship:**

While *Pursuit* started out as a sustaining (non-sponsored) series, it acquired sponsors for much of its run. During its first season on the CBS airwaves, *Pursuit* was mainly a sustaining series with two shows, 01/06/1950 and 04/18/1950, sponsored by Ford. For both its stints as a Summer replacement series, the series was sponsored by Wrigley's Gum. The Sterling Drug Company was *Pursuit's* sponsor during its 1951-1952 season on CBS: 09/18/1951 - 03/25/1952. A variety of Sterling Drug products were advertised: Haley's M-O, Dr. Lyons Tooth Powder, Ironized Yeast, Molle Shave Cream, Double Danderine Shampoo, and Engerine Cleaning Fluid.

### **Cast and Crew - Cast:**

As could be expected from the Tiffany network, many fine actors appeared on *Pursuit*.

While Ben Wright played the lead role of Inspector Peter Black for over half of *Pursuit's* run, 07/10/1951 - 03/25/1952, three other noted actors also played the relentless hunter of wrongdoers. Ted de Corsia initiated the roles of Inspector Harvey (10/27/1949 episode only) and Inspector Peter Black through 04/18/1950; with John Dehner and Herb Butterfield playing the role on 04/25/1950 and 05/02/1950 respectively. Dehner also played the lead during the four week 1950 Summer replacement run.

The actors in the two primary supporting roles were Raymond Lawrence as Sergeant Moffet and Bill Johnstone as Chief Inspector (later Commissioner) Harkness. The Harkness character only appeared in about one-third of the episodes. When Johnstone was not playing Harkness, he usually appeared as some other character in the cast.

Many of Hollywood's best radio actors had guest roles on *Pursuit*. In descending order of frequency of appearance they were Joe Kearns, Byron Kane, Lou Krugman, Charles Davis, Jay Novello, Paul Frees, Tudor Owens, Irene Tedrow, Ramsay Hill, Herb Butterfield, John Dehner, Jeanette Nolan, Betty Harford, Terry Kilburn, Doris Lloyd, Eric Snowden, Larry Dobkin, Eileen Erskine, Dan O'Herlihy, Joan Banks, Alec Harford, Junius Mathews, Ted Osborn, Norma Varden, Peggy Webber, Lillian Buyeff, Virginia Gregg, Alma Lawton, Steve Roberts, and John Stephenson.

#### **Producers/Directors:**

Two of radio's very finest served as producers/directors for *Pursuit*: William N. Robson from 10/27/1949 to 12/23/1949 and Elliott Lewis from 01/06/1950 to 03/25/1952. Norman Macdonnell filled in as the director for the 01/31/1950 program and Antony Ellis for the 02/07/1950 and 02/14/1950 broadcasts.

#### **Writers:**

*Pursuit* attracted some of Hollywood's best radio script writers and as would be expected, the scripts were generally quite well-written. Through 01/06/1950 the script writing was done by Robert L. Richards, Morton Fine and David Friedkin, John and Gwen Bagni, Louis Vittes, E. Jack Neuman, and Les Crutchfield. From 01/13/1950 through 07/22/1950 Gil Doud and Antony Ellis co-wrote the scripts. Starting with the 1951 Summer replacement run through the end of the series, the *Pursuit* primary writer was Antony Ellis; Gil Doud co-authored one script.

#### **Music, Announcers, and Sound Effects:**

From 10/27/1949 through 07/22/1950 an orchestra was used with Leith Stevens, Martin Skiles and others doing the music arrangements. From 07/10/1951 through the end of the series, an organ and piano, played by Eddie Dunstedter, were used in place of an orchestra.

Larry Thor and Bob LeMond and others did the announcing chores during 1949-50 runs. Bob Stevenson took over as the announcer from 07/17/1951.

Clark Casey and Berne Surrey were the primary sound effects artists during *Pursuit's* first season. During the remainder of the series run, a variety of CBS sound effects artists including Gus Bayz, Ralph Cummings, Ross Murray, Gene Twombly, and others did the honors.

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#### **PURSUIT BROADCAST LOG:**

All episode titles and broadcast dates and times in this Log are taken directly from the CBS scripts. Broadcast dates and times were verified using the 1949-52 Radio listings from the New York Times and other newspapers. All times are for the Eastern Time Zone. Episode titles were usually announced during the broadcasts.

As previously mentioned, *Pursuit* experienced several broadcast day and time changes during its run. The Log is divided into sections with the day and time of broadcast listed at the beginning of each section.

#### **On-Line Version of Log:**

A log for *Pursuit* by the article author is available on the Web at:

**[Http://www.old-time.com/otrlogs2/pursuit\\_sw.log.txt](http://www.old-time.com/otrlogs2/pursuit_sw.log.txt)**

This on-line log contains additional information including short plot line summaries of each episode.

#### **In Circulation:**

Relatively few episodes of this fine series are in circulation. Eighteen episodes with a # following the title are known to be in at least limited circulation. Four of these episodes are available in the RHAC Tape Library, Tape 110 and are noted with RHAC in this printed version of the Log.

One can only hope that additional episodes of this fine series find their way into circulation.

#### **AUDITION SHOW - Proposed series *The Hunters***

11/29/1948    You Take Ballistics #

#### **SEASON I - 10/27/1949 through 05/02/1950**

Thursday - 10:30 TO 11:00 PM

10/27/1949    You Take Ballistics  
11/10/1949    Three For All #  
11/17/1949    The Double Faced Killer  
11/24/1949    The Veiled Hat

Friday - 10:00 TO 10:30 PM

11/25/1949    The Tear Of Siva  
12/02/1949    Pattern for Homicide  
12/09/1949    Death Is A Memory  
12/16/1949    Murder Is The Cargo  
12/23/1949    Five Pound Killer  
01/06/1950    The Tall Man #RHAC

01/13/1950 The Pursuit Of The Wyemouth Killer  
 Tuesday - 10:00 TO 10:30 PM  
 01/17/1950 The Pursuit Of The Wormwood  
 Scrubs Murderer  
 01/24/1950 The Pursuit Of The Elusive Ransom  
 01/31/1950 The Pursuit Of The Lady In Waiting

Tuesday - 10:30 TO 11:00 PM

02/07/1950 The Pursuit On Lundy Island #  
 02/14/1950 The Pursuit Of The Wickham Killer  
 02/21/1950 The Pursuit Of The Fourty-Fourth  
 Passenger  
 03/07/1950 The Pursuit Of The Firebird #  
 03/14/1950 The Pursuit In the Kingdom of  
 Rossiter  
 03/28/1950 The Pursuit In Hammond Towers  
 04/04/1950 The Pursuit Of The Hollywood Killer  
 04/11/1950 Pursuit - And The Man Who  
 Confessed #  
 04/18/1950 Pursuit In Bassett Marsh  
 04/25/1950 The Pursuit Of The Commando  
 Killers  
 (Script was later used for a new  
 production as "Pursuit Of The  
 Commando Killers" on 02/19/1952  
 with different cast and crew  
 members.)  
 05/02/1950 Pursuit Of The Man Who Smiled

### **SUMMER REPLACEMENT - For The Gene**

#### **Autry Show**

Saturday - 8:00 TO 8:30 PM

07/01/1950 Pursuit Of The Man Who Couldn't  
 Go Home  
 07/08/1950 Pursuit Of The Masked Five  
 07/15/1950 Pursuit Of The Limehouse Killers  
 07/22/1950 Pursuit In the North Sea

### **SUMMER REPLACEMENT – For Life With**

#### **Luigi**

Tuesday - 9:00 TO 9:30 PM

07/10/1951 Pursuit In Petticoat Lane  
 07/17/1951 Pursuit At Dunster Fair  
 07/24/1951 Pursuit Of The Killer Who Wasn't  
 There  
 07/31/1951 Pursuit Of The Lonely Heart #  
 08/07/1951 Pursuit . . . And The Boy Who Was  
 Late  
 08/14/1951 Pursuit Of The Knife Boys #RHAC  
 08/21/1951 Pursuit At The Vicarage #

### **SEASON II - 09/18/1951 through 03/25/1952**

Tuesday - 9:30 TO 10:00 PM

**RETURN WITH US NOW...**

09/18/1951 Pursuit And the Ladies of Farthing  
 Street #  
 09/25/1951 Pursuit Of The Romeo And Juliet  
 Killers  
 10/02/1951 Pursuit And the Man Died Late #  
 10/09/1951 Pursuit Of The Soviet Embassy Killer  
 10/16/1951 Pursuit Of The Parcels of Death  
 10/23/1951 Pursuit Of The Thief Who Had a  
 Conscience  
 10/30/1951 Pursuit Of The Swindon Killer  
 11/06/1951 Pursuit And the Portrait Of The  
 Young Lady  
 11/13/1951 Pursuit And the Woman Who Died  
 Alone  
 11/20/1951 Pursuit On The Night Ferry #  
 11/27/1951 Pursuit Of The Epsom Downs Killer  
 #  
 12/04/1951 Pursuit Of The Man Named Wong  
 12/11/1951 Pursuit Of The Loch Ness Killers  
 #RHAC  
 12/18/1951 Pursuit Of The Musical Killers  
 12/25/1951 Pursuit Of The Chief Inspector's  
 Guest  
 01/01/1952 Pursuit In The English Manor  
 01/08/1952 Pursuit Of The Willesden Terrors  
 01/15/1952 Pursuit And the Wandsworth Prisoner  
 01/22/1952 Pursuit Of The Counterfeit Killers  
 01/29/1952 Pursuit And the Belsen Motive  
 02/05/1952 Pursuit Of The London Terror  
 02/12/1952 Pursuit Of The Thames Pirates #  
 02/19/1952 Pursuit Of The Commando Killers  
 (Script was previously used as "The  
 Pursuit Of The Commando Killers"  
 on 04/25/1950 with different cast and  
 crew members.)  
 02/26/1952 Pursuit Of The Woman In Gray  
 #RHAC  
 03/04/1952 Pursuit In Clynewidd Mine #  
 03/11/1952 Pursuit Of The Asiatic Killers #  
 03/18/1952 Pursuit And the Man From M. I. Two  
 03/25/1952 Pursuit Of The Man With The Gun

### **INFORMATION SOURCES:**

*Pursuit* Scripts and other CBS documents pertaining  
 to the series from the KNX Collection American  
 Radio Archives  
 Grant R. Brimhall Library Thousand Oaks, CA.  
[Http://www.tol.lib.ca.us](http://www.tol.lib.ca.us)  
 1949-52 Radio listings from the New York Times  
 and other newspapers.  
 2002 correspondence with Jim Cox and Arlene  
 Osborne

## "Those Eddie Cantor Eyes..."

### *The Enigma of The Most Popular Weekly Show Ever Heard.*

by Elizabeth McLeod

There are stars, and then there are STARS.

Some radio performers seem to fit right into your living room -- small-scale, intimate, just like a member of the family. And, not coincidentally, it's these performers who seem to command the greatest following among Old Time Radio enthusiasts.

But other performers were -- and remain -- Larger than Life. Filled with boisterous energy, these performers charge out of the loudspeaker threatening to overwhelm you with sheer force of personality. It's a performing style that has less to do with the microphone than with the traditions of the Broadway musical comedy stage, and it's a style that seems entirely foreign to most modern OTR listeners. For that matter, it's a style that with a few exceptions had vanished from the airwaves long before the end of the OTR era itself.

And so it is that when confronted by these stage-oriented performers, modern listeners often find themselves in a quandary. What are these people trying to do? Are they playing a character? Are they acting? What's with all the singing and dancing and antics that we can't even see?

And no performer seems to inspire these questions more than Eddie Cantor. As a result, Cantor's following among OTR buffs is rather mild compared to that inspired by the more radio-friendly performers like Jack Benny or Fibber and Molly -- even though at his peak, Cantor was far more popular than any of his rivals. At its peak, in 1932, Cantor's was the most popular weekly radio program on the air -- achieving the highest weekly rating of the \*entire OTR period.\* Why?

For many years, OTR historians have had to guess at the answer to that question. Cantor's reputation among the Old Time Radio community

has largely rested on his 1940s work, and while these shows are pleasant listening there's nothing to explain precisely why this odd little man with the bulging eyes had so captured the imagination of listeners a decade earlier. The really important Cantor material, the "Chase and Sanborn Hour" programs of 1931-34, had long been thought lost, and with them had been lost any chance for modern audiences to understand exactly what all the excitement was about.

The shows \*had\* been recorded. Beginning in 1931, Cantor contracted with Speak-O-Phone Incorporated of New York to have airchecks made on uncoated aluminum discs, so that he might evaluate each week's broadcast. Over the years, however, many of these programs were lost or damaged, and late in life Cantor ended up giving his entire audio archive to a rising young comedian named Jerry Lewis.

Decades passed -- and in the 1990s, the Cantor discs found their way back to the performer's family. Cantor's grandson, Brian Gari, has for several years been working his way thru the vast collection of radio recordings, reissuing several CD packages of 1940s-vintage Cantor material in pristine audio condition. These sets are a loving tribute to a legendary performer -- but until recently, the vitally-important early years had been overlooked.

Now, however, modern listeners can finally tune back to the early 1930s and get a taste of the Cantor who gripped the attention of Depression-era audiences like no other solo star. "The Eddie Cantor Chase & Sanborn Radio Show 1931-33" (Original Cast Records OC-8715) is a four-CD set collecting some of the most historically-valuable OTR material ever reissued.

The set consists of one essentially-complete program, from December 1931, and the comedy segments of six other shows, from November and December 1933. The Chase and Sanborn Hour during this period was an unusual split format -- approximately half the show devoted to Cantor's comedy, and the other half to the music of David Rubinoff and his Orchestra. By 1933, Cantor was



only paying to have the comedy segments recorded, so these shows only survive in truncated form.

Full-length or condensed, however, these programs are a revelation. Here is the full-strength, non-decaffeinated Eddie Cantor: a performer of boundless energy who literally can't stand still. In the 1933 recordings, Cantor is all over the stage -- jumping, bouncing, singing, dancing, often overwhelming the live audience with the sheer force of his personality -- just as he did in his legendary string of Broadway successes during the 1920s.

That live audience is a critical component in the success of the show. Cantor's first several Chase and Sanborn shows were broadcast with the audience isolated behind a huge glass curtain -- and the lack of audible audience response in the December 1931 broadcast included in this set gives the show an odd, boxed-in sort of sound. Cantor's material in this early broadcast is surprisingly caustic -- it's one of the earliest segments of his famous "Cantor For President" campaign, and his political jabs cut deep. Cantor had lost a fortune in the stock market crash, and was openly contemptuous of the Hoover administration -- and one gets a real sense that his jibes are coming straight from the heart. But as substantial as this material is, Cantor's timing seems off. His delivery depended on audience response for best effect - and without those laughs, he seems to be talking to himself.

Cantor himself understood this problem, and finally convinced NBC to allow the glass curtain to be raised. The 1933 recordings show the result -- revealing Cantor as a performer who fully involved his audience in his performances. He usually appears at the microphone in an outlandish costume -- in one broadcast, announcer Jimmy Wallington describes the comedian as being garbed in a full-length fur coat, a bra and girdle, silk stockings, and high heels, and the hysterical reaction of the studio audience makes it clear that Cantor is sashaying about the stage in precisely that outfit. Cantor frequently appeared in women's clothing during these broadcasts, and his sketches with Wallington often verged into what was then known as "pansy" or "nance" comedy, giving the show a well-earned reputation for outrageous innuendoes. To the modern-day OTR fan who thinks blue humor is a modern innovation, these Cantor broadcasts will prove a revelation.

But it's not all nudge-nudge. Cantor uses every trick in the comedy textbook to keep his audience laughing -- broad slapstick, heavy insult comedy directed at orchestra leader Rubinoff, and -- most

interestingly -- frequent acknowledgment of his Jewish heritage. Cantor's references to matzoh balls and potato pancakes and even occasional Yiddishisms are a refreshing break from the completely de-ethnicized personae favored by most radio comics, and give Cantor's show a Lower East Side flavor absent from most other programs of the day. Conventional industry wisdom would have suggested that such an approach would have alienated rural audiences -- especially in an era in which heartland anti-Semitism was on the rise -- but Cantor's ratings told a different story. Eventually, Conventional Wisdom did win out -- and the Cantor of the later 1930s and 1940s is a distinctly less ethnic personality.

Cantor was obviously out to entertain the studio audience. After a lifetime on the stage, he could hardly avoid it. But did listeners at home get the full effect of his broadcasts? This is a point which was debated quite vigorously during the era of these programs -- several critics took Cantor to task for his stagy antics, and comedian Fred Allen, for one, wrote quite disparagingly about the Cantor style from the perspective of twenty years later. The actual ratings of the program, however, seem to emphasize that listeners didn't much care what the critics thought -- no other program in the history of radio ever exceeded the 58.6 Crossley rating logged by Cantor in early 1933. Clearly, Cantor was speaking to Depression America in language it could understand -- falling right in line with the manic style then popular in movies. The times were desperate -- and so also was the comedy. That in a sentence is the best way to explain the extraordinary popularity such performers enjoyed.

Outrageous or not, Eddie Cantor was doing something right. And if you only know the "domesticated" Cantor of the 1940s, the Cantor of the early 1930s will be a real eye-opener.

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*Elizabeth McLeod is a journalist, researcher, and freelance writer specializing in radio of the 1930s. She is a regular contributor to "Nostalgia Digest" magazine and the Internet OldRadio Mailing List, maintains a website, Broadcasting History Resources, and is presently researching a book on Depression-era broadcasting. Elizabeth is always looking for 1930s radio recordings in all formats -- uncoated aluminum or lacquer-coated discs, vinyl or shellac pressings, or low-generation tape copies. You can contact her at [lizmcl@midcoast.com](mailto:lizmcl@midcoast.com).*

# The Trivial Matter of OTR Characters' Hometowns

By Carol Tiffany

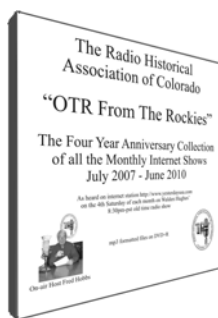
*How many of these can YOU identify? Match the character(s) with the town or city with which they were identified. Remember, some characters lived in more than one Blackswanplace, and some places had more than one notable resident. Good luck!*

- |                               |                          |
|-------------------------------|--------------------------|
| ___ Mary and Larry Noble      | A. Hartville             |
| ___ Laurel Grosvener          | B. Gotham City           |
| ___ Sunday Brinthrop          | C. B-Bar-B Ranch         |
| ___ Fibber and Molly McGee    | D. Metropolis            |
| ___ Shuffle Shober            | E. Rushville Center      |
| ___ Throckmorton Gildersleeve | F. 1847 Rogers Road      |
| ___ Henry and Fanny Barbour   | G. Smallville            |
| ___ Lorenzo Jones             | H. Hollywood             |
| ___ Gil Whitney               | I. Silvercreek, Colorado |
| ___ Batman & Robin            | J. Summerfield           |
| ___ Clark Kent                | K. Wistful Vista         |
| ___ Bobby Benson              | L. San Francisco         |
| ___ Helen Trent               | M. New York              |
| ___ Lois Lane                 | N. Blackswan Hall        |
| ___ Ozzie & Harriet           | O. Boston                |

## Answers to the Trivial Matter quiz

<b>M</b>	Mary & Larry Noble	A. Hartville
<b>O</b>	Laurel Grosvener	B. Gotham City
<b>I, N</b>	Sunday Brinthrop	C. B-Bar-B Ranch
<b>K</b>	Fibber & Molly McGee	D. Metropolis
<b>E</b>	Shuffle Shober	E. Rushville Center
<b>K, J</b>	T. Gildersleeve	F. 1847 Rogers Road
<b>L</b>	Henry & Fanny Barbour	G. Smallville
<b>A</b>	Lorenzo Jones	H. Hollywood
<b>H</b>	Gil Whitney	I. Silvercreek, Colorado
<b>B</b>	Batman & Robin	J. Summerfield
<b>D, G</b>	Clark Kent	K. Wistful Vista
<b>C</b>	Bobby Benson	L. San Francisco
<b>H</b>	Helen Trent	M. New York
<b>D</b>	Lois Lane	N. Blackswan Hall
<b>E</b>	Ozzie & Harriet	O. Boston

## The Four Year Anniversary RHAC Internet Show Collection Is Available!



For four years now the RHAC "OTR From The Rockies" program has been presented every 4th Saturday of every month over the Yesterday USA internet old time radio station.

If you have not heard these original great shows, hosted by Fred Hobbs, now is your chance to own the entire collection of all 48 programs. These shows are not available in the RHAC library.

The program features prime examples of the various OTR genres, interviews with players and personalities and discussions with knowledgeable people that will enlighten you to the importance and contribution that OTR made during the "Golden Age of Radio".

This DVD, in mp3 format, is playable on most any computer and most DVD players. It is available for only \$10 - which includes padded packaging and postage. To purchase a copy, please remit a check (or cash) to;

**Larry Weide**  
**5270 Nassau Cir. E.**  
**Englewood CO 80113**

**Be sure to include your name and return address**

**TAPE 1875 MARTIN AND LEWIS SHOW****1200'**

1L	12-21-51	GUEST: Helen O'Connell
	12-28-51	GUEST: Dale Evans
2L	01-04-52	GUEST: Mona Freeman
	01-11-52	GUEST: Hans Conried
1R	01-25-52	GUEST: Alexis Smith
	02-01-52	GUEST: Gordon MacRae
2R	02-08-52	GUEST: Rhonda Fleming
	02-15-52	GUEST: William Holden

**TAPE 1876 MARTIN AND LEWIS SHOW****1200'**

1L	02-22-52	GUEST: Linda Darnell
	02-29-52	GUEST: Tony Curtis
2L	03-07-52	GUEST: Corinne Calvert
	03-14-52	GUEST: Elizabeth Scott
1R	10-21-52	GUEST: Hoagy Carmichael
	03-31-53	GUEST: Jack Webb
2R	04-21-53	GUEST: Vic Damone
	04-28-53	GUEST: Lorraine Day

**TAPE 1877 MARTIN AND LEWIS SHOW****1200'**

1L	05-05-53	GUEST: Anne Baxter
	05-12-53	GUEST: Joanne Dru
2L	05-19-53	GUEST: Fred MacMurray
	05-26-53	GUEST: Debbie Reynolds
1R	06-02-53	GUEST: Jeff Chandler
	06-09-53	GUEST: Phyllis Thaxter
2R	06-16-53	GUEST: Joseph Cotten
	06-23-53	GUEST: Vera Ellen

**TAPE 1878 MARTIN AND LEWIS SHOW/PAUL WHITEMAN/BIG SHOW****1800'**

1L	12-21-48	DEAN MARTIN JERRY LEWIS SHOW: GUEST: Lucille Ball
	07-07-53	DEAN MARTIN JERRY LEWIS SHOW: GUEST: Marlene Dietrich
2L	01-18-52	DEAN MARTIN JERRY LEWIS SHOW: GUEST: Frank Sinatra
	07-14-53	DEAN MARTIN JERRY LEWIS SHOW: GUEST: Gloria Grahame
1R	12-24-46	PAUL WHITEMAN'S ABC CHRISTMAS PARTY
2R	01-28-51	THE BIG SHOW: Show #13: Danny Kaye, Gary Cooper, Rudy Valle

**TAPE 1879 ACADEMY AWARD / BELL TELEPHONE HOUR**

1200'

- |    |          |  |
|----|----------|--|
| 1L | 03-30-46 | ACADEMY AWARD: Jezebel                                 |
|    | 04-20-46 | ACADEMY AWARD: The Great McGinty                       |
| 2L | 05-25-46 | ACADEMY AWARD: The Informer [Dress Rehearsal]          |
|    | 07-17-46 | ACADEMY AWARD: The Prisoner Of Zenda                   |
| 1R | 08-28-46 | ACADEMY AWARD: One Sunday Afternoon                    |
|    | 11-27-46 | ACADEMY AWARD: Lost Horizon [Dress Rehearsal]          |
| 2R | 07-02-45 | TELEPHONE HOUR: Independence Day Show with Bing Crosby |
|    | 03-22-48 | TELEPHONE HOUR: Guest: Artur Rubinstein                |

**TAPE 1880 SCREEN GUILD THEATER**

1200'

- |    |          |                                  |
|----|----------|----------------------------------|
| 1L | 02-25-40 | Blind Alley                      |
|    | 03-03-40 | Winter In Paris                  |
| 2L | 03-10-40 | Ballerina - Slightly With Accent |
|    | 03-17-40 | The Awful Truth                  |
| 1R | 03-24-40 | Morning Glory                    |
|    | 03-31-40 | Allergic To Love                 |
| 2R | 03-29-42 | Parent By Proxy                  |
|    | 03-22-43 | For Me And My Gal                |

**TAPE 1881 SCREEN GUILD THEATER / MISCELLANEOUS SHOWS**

1200'

- |    |          |  |
|----|----------|--|
| 1L | 04-26-43 | SGT: Casablanca  |
|    | 09-20-43 | SGT: The Maltese Falcon                                    |
| 2L | 09-27-50 | SGT: Twelve O'Clock High                                   |
| 1R | 12-23-46 | SGT: Snow White  |
|    | 08-11-47 | TREASURY AGENT: The Counterfeiter                          |
| 2R | 06-26-42 | VICTORY THEATER: Amos And Andy Show - Andy's Girl On Trial |
|    | 04-08-47 | AMOS AND ANDY: The Kingfish Takes In A Boarder             |

**TAPE 1882 PHILO VANCE**

1200'

- |    |          |                                 |
|----|----------|---------------------------------|
| 1L | 02-07-50 | #83: The Chicken Murder Case    |
|    | 02-14-50 | #84: The Scarface Murder Case   |
| 2L | 08-24-48 | #07: The Poetic Murder Case     |
|    | 08-31-48 | #08: The Coachman Murder Case   |
| 1R | 09-21-48 | #11: The Back-Stage Murder Case |
|    | 09-28-48 | #12: The Argus Murder Case      |
| 2R | 10-05-48 | #13: The Bulletin Murder Case   |
|    | 10-12-48 | #14: The Cover-Girl Murder Case |

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