

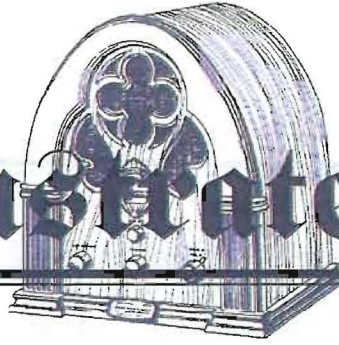
The Old Time Radio Club

Established 1975

The Illustrated Press

Number 346

January 2007



YesterdayUSA Broadcasters

The Illustrated Press

Membership Information

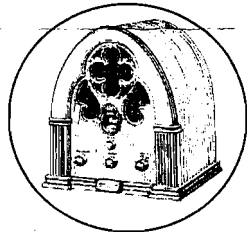
Club Membership: \$18.00 per year from January 1 to December 31. Members receive a tape library listing, reference library listing and the monthly newsletter. Memberships are as follows: If you join January-March, \$18.00; April-June, \$14; July-September, \$10; October-December, \$7. All renewals should be sent in as soon as possible to avoid missing newsletter issues. Please be sure to notify us if you have a change of address. The **Old Time Radio Club** meets on the first Monday of the month at 7:30 PM during the months of September through June at St. Aloysius School Hall, Cleveland Drive and Century Road, Cheektowaga, NY. There is **no** meeting during the month of July, and an informal meeting is held in August at the same address.

Anyone interested in the Golden Age of Radio is welcome. The **Old Time Radio Club** is affiliated with the Old Time Radio Network.

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All Submissions are subject to approval prior to actual publication.

Deadline for The Illustrated Press is the 1st of each month prior to publication.

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Library Rates: Audio cassettes and CDs are \$1.95 each and are recorded on a **club supplied cassette or CD** which is **retained** by the member; video cassettes are \$1.85 per month; records are \$.85 per month. Rates include postage and handling and are payable in U.S. funds.

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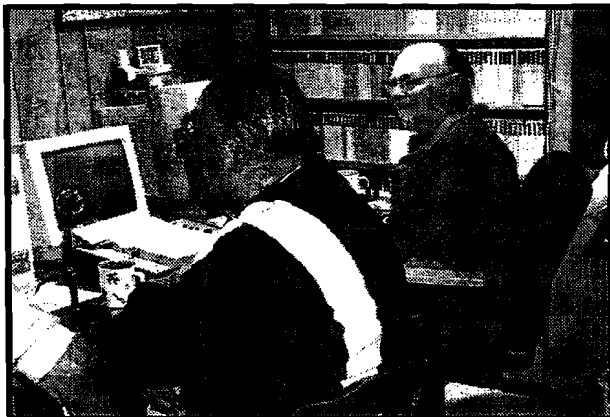
by **KEN KRUG**

The Old Time Radio Club was invited to participate in the internet broadcast facility known as YesterdayUSA and has been recording several shows for this service.

Pictured on the cover page are three of our member participants, Frank Boncore, Dick Olday and Bob McDivitt, they're shown working on the recording session for one of the broadcasts. Our show is hosted by Dick and so far Jerry Collins, Bob McDivitt, Frank Boncore and myself have made an appearance, with more local members scheduled to appear.

Frank and Dick express several points of view on some of their favorite OTR programs and showcase their vast knowledge of the golden age of radio. OTR recordings are selected and played during the course of the broadcast and comments either precede or follow the selections. Our out-of-town members are invited to join in on the fun by sending either a note or a recording (cassette or CD) with comments on the activities. Send your submission to either Dick Olday or Bob McDivitt (addresses are shown on Page 2). We would love to hear some feedback on what you think of the show.

Watch for our participation on the YesterdayUSA station by checking the station's schedule and logging on at the appropriate time. You can access the station on the internet using their address www.yesterdayUSA.com. Be sure to listen to the other participants that are scheduled if you would like to hear more OTR programming and relative comments or discussions.



DICK OLDAI at the Microphone and BOB McDIVITT at the Controls



Edgar Bergen

by
TOM CHERRE

Ventriloquism is defined as the art of throwing one's voice. The ventriloquists we used to see on TV always worked with a dummy. The fact is that the dummy or puppet was usually more popular because they always got the better lines. I remember Danny O'Day and Farfel the dog who did the Nestles commercial. The other ventriloquist that stood out in my mind was Senior' Wenches, with his famous catch-phrase "S'all Right". It seemed he was a regular on the "Sullivan" show. The most famous of them all was the multi-talented Edgar Bergen. Bergen, however, was not the most technically skilled ventriloquist. Charlie McCarthy, his sidekick for almost 65 years frequently chided him for moving his lips. Nonetheless, Bergen's sense of comedic timing was flawless and his wit in creating the character of Charlie McCarthy was unsurpassed. Ventriloquism today, is basically a lost art. Oh sure , you may see one or two in a Vegas show or on a rare commercial, but for the most part they've gone the same way as a 45rpm record.

Edgar Bergen was born on February 16, 1903 in Chicago, Illinois. His father came to the United States from Sweden in the 1890s and made his living as an architect and dairyman. While Edgar was just a little boy his father took ill and had to retire from work. The family moved to a small dairy farm in Decatur, Michigan where the family hoped he would get well. The family ran into financial strife and Edgar got a job at the local silent movie house. He started out cleaning the oil burners, but he was an ambitious kid and learned how to run the projectors as well as handle the movie's player piano chores. It was at this theater he caught many vaudeville acts including ventriloquist acts passing through town. He was fascinated by the way they threw their voices. He went as far as to spend a quarter of his hard-earned money on a pamphlet teaching ventriloquism. This was probably the best investment he would ever make in his

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life. He began to practice whenever he got the chance. He found great pleasure in playing jokes on his friends and family by throwing his voice to make believe someone was at the door. Realizing if he wanted to be serious about ventriloquism he had to have a dummy. He fashioned one out of paper mache and a Halloween mask. Crude as it was, the dummy was functional and he was on his way.

His father's health began to fail and he died when Edgar was only 14 years old. The family moved back to Chicago and while going to high school Bergen took any odd jobs he could get including performing his act wherever he could. In his last year of high school he had a carpenter carve out a new puppet resembling the face of an Irish paperboy named Charlie. He paid Theodore Mack \$35.00 over a six month spell to carve this figure out of pine. The name he came up with was Charlie McCarthy. The first name of the paperboy and the last from the wood-carver Theodore Mack who created him.

While going to college, Bergen performed at as many vaudeville shows that he could get booked for. He became popular on the circuit, and eventually toured all over the country and even into Europe. Once the Depression hit things went sour and jobs were hard to come by.

In the fall of 1936 his big break came as he was entertaining at the Rainbow Room in New York City. He was asked to do a private party for Noel Coward. Coward liked him so much, he got Bergen a spot on the then very popular "Rudy Vallee" radio show. Edgar and Charlie McCarthy made their debut on December 17, 1936 and the audience loved them. They were invited back for thirteen consecutive weeks.

Chase & Sanborn hired Edgar along with Charlie to star in their own hour long radio show which first aired May 9, 1937. The show had an all-star cast including Don Ameche as MC, along with Englishman orchestra leader Ray Noble as music director. Nelson Eddy and Dorothy Lamour provided vocals. The show also featured legendary comic W. C. Fields who would verbally go to blows with Charlie each week. With all this talent the show was a huge success. After three weeks the show was number one in the country.

The show almost met catastrophe midway in the season. It was almost cancelled after the infamous "Adam and Eve" skit. In this present day the skit would hardly stir a yawn, but in 1937 it set a panic throughout the airwaves. The skit involved Don Ameche and the sultry Mae West. The lines were something like Mae asking for a goodbye kiss and Don says "I can't see any harm in that". Mae then says in her sultry voice "Oh I wish you

could. A harmless kiss doesn't sound very thrilling", The FCC launched a full investigation. NBC was inundated with calls from listeners saying it was obscene. The ultimate end result was that the show's ratings went up even higher, and Charlie McCarthy was the hottest thing on radio. It also made Edgar Bergen a very rich man. In turn Edgar made sure Charlie was well taken care of. Designer clothes would adorn him, and his wardrobe would rival that of many a Hollywood star. His wooden limbs were frequently changed to protect against wear, and he traveled in designer trunks. In 1939 Bergen added a companion for Charlie, a dumb but lovable chap named Mortimer Snerd.



Sam Berman's 1947 caricature for NBC promotion

Bergen had a great career in radio. He did movies, television, including hosting *Do You Trust Your Wife* prior to Johnny Carson taking over. He was a regular on *What's My Line*. He also played the role of Grampa Walton in the pilot for the drama *The Waltons*. Bergen was the father of the popular actress Candace, Edgar Bergen passed away at the age of 75 of kidney disease on September 30, 1978. His wife Kris recently passed away on October 2, 2006. She was 84. Bergen was elected to the Radio Hall of Fame in 1990. He was indeed a class act. And so was Charlie.

◆ ◆ ◆ ◆ Goodbye to a Team Worth Laughing About

(Life Magazine - November 1978)

Edgar Bergen was so self-effacing it was hard to remember that he was not just the fatherly companion but the voice and mind of Charlie McCarthy, his lovable if irreverent little dummy and alter ego during 56 years in show biz. Bergen appeared to forget, too, and sometimes seemed as surprised at Charlie's brashness as Charlie's targets were—among them Emily Post ("You don't have a toothpick on you, do you?") and FDR (to whom Charlie cried, during a White House dinner, "How delightful.

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I expected New England boiled Republican"). The ventriloquist provided Charlie with a bedroom of his own at the Bergen mansion in Los Angeles and won his inanimate little friend a retirement home—at the Smithsonian Institution—upon deciding to retire, himself, at 75. But fate intervened before Charlie went there, Bergen died in his sleep after putting Charlie in the dummy's plush-lined traveling case one last time and telling his audience at a farewell appearance in Las Vegas: "You know, a vaudeville act must have an opening and a closing and so does a career, I guess. So it's time for me to pack up my jokes and my playmates and say good night."

The Year 1938 in Review

by JERRY COLLINS

I wish to thank the Seek Publishing Company in Millersville, Tennessee for providing much of the information for this article.

It is my intention to review the years 1938 to 1950 with special emphasis on the influence of radio in each one of these years. I selected the year 1938 as the starting point for this project for two major reasons; the year included Orson Welles' production of the "War of the Worlds" and Mae West's "Adam and Eve" production. Both of these would go down in history as two of the most highly publicized events in radio history.

The year is also famous for many other historical events.

- The first passenger ship with radar debuts
- Medical tests are required for marriages in New York State
- The Superman comic makes its debut
- Douglas Corrigan, aviator, leaves New York City bound for California; He lands in Dublin, Ireland
- The first Xerox copy is made
- The first breath test for drunkenness is introduced in Indiana
- The first use of a Seeing Eye dog occurs
- Ball point Pens and Teflon were Introduced
- Kate Smith introduces the Song "God Bless America"

The year 1938 produced the following champions:

- Baseball - New York Yankees
- Football - New York Giants
- Stanley Cup - Chicago Black Hawks
- NCAA Basketball Champions - Temple
- College Football Champions - Texas Christian

The year 1938 featured the following average prices:

- A New House - \$3,900
- A New Car - \$860

- Annual Tuition to Harvard University \$420
- Gasoline - \$.10 per Gallon
- Eggs - \$.18 per Dozen
- Fresh Baked Bread - \$.09 per Loaf
- Postage Stamp - \$.03 per Stamp

The year's top songs were:

- Love Walked In
- Heart And Soul
- I've Got A Pocketful Of Dreams
- Music Maestro Please

The year's top movies were:

- You Can't Take It With You
- Boys Town
- The Adventures Of Robin Hood

Radio's Top Shows were:

- The Jack Benny Show
- Lux Radio Theater
- The Lone Ranger
- The Green Hornet
- The Rudy Vallee Show
- The Eddie Cantor Show
- The George Burns and Gracie Allen Show
- One Man's Family
- Cavalcade of America
- Sherlock Holmes
- The Shadow
- Jack Armstrong, All American Boy
- Mr. Keen, Tracer of Lost Persons

Radio's new shows were:

- Mercury Theater
- Young Widder Brown

Next month we will move to 1939, the year that Europe went to war.

BEING THERE: Collecting Radio Broadcast Admission Tickets

By RICK PAYNE (All Rights Reserved 2007)

During the golden age of radio, networks and sponsors invited the general public to attend live performances of many popular programs. For the performers, the presence of the studio audience provided encouragement, laughter and appreciation. For the audience, the experience was an unforgettable opportunity to see their favorite entertainers at work. Tickets from some broadcasts survive today...waiting for collectors like me.

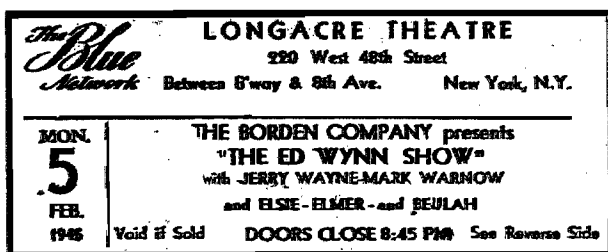
Radio provided the first opportunity for all Americans to share experiences simultaneously. President Roosevelt capitalized on that situation to galvanize national support for his programs through his Fireside Chats. Net-

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work news organizations began to break the long-held control of the newspaper syndicates on public opinion. Sponsors and publicists used the airwaves to reach broader audiences to promote new products and trends in fashion, music and lifestyles. Through the free medium of radio, Americans discovered and shaped a new world.

For comedians, the change had a profound effect. Those who failed to recognize the power of radio paid a heavy price. Vaudeville, which allowed performers to use the same material night after night in different towns, suddenly faced extinction. Radio demanded fresh material . . . and lots of it. For those who could write their own material, or enlist the services of talented writers, radio offered fame and fortune on a scale that is difficult to imagine in terms we understand today. It wasn't always good . . . but it was good enough to change American entertainment forever.

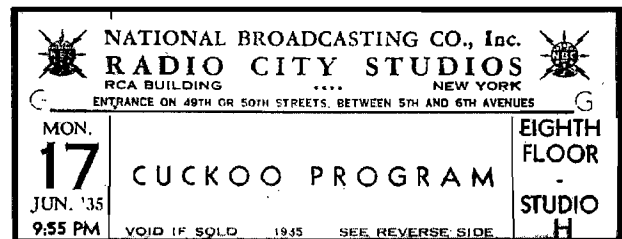
In this edition, we look at tickets for some of radio's most popular comedians. I've limited our choices to performers who specialized in humorous sketches and monologues rather than situation comedies. These performers frequently modified their material to fit current events, guest stars and their own carefully-crafted characterizations. Some transitioned from vaudeville and the movies; others were born in radio. Some carried their radio careers into television. The good news for broadcast ticket collectors: they needed a live audience to be at their best. Tickets were in high demand, and remain highly valued today.



Ed Wynn was a well-established star on the Broadway stage when radio first appeared. It was his nervousness facing his 1922 radio debut that led to the introduction of the first in-studio audience encouraged to vocally react to the performer (*where is THAT ticket?*). His appearances as The Fire Chief for Texaco reinforced several formulaic "truths" that influenced programming for years. His announcer, Graham McNamee, was a celebrity in his own right, and actively served in the broadcasts as a perfect foil for Wynn. The Texaco brand was an integral part of the show, and Wynn's image (always shown wearing a Fire Chief hat) was featured heavily in advertising campaigns. Wynn's personal energy and infectious laugh propelled the show to the top of

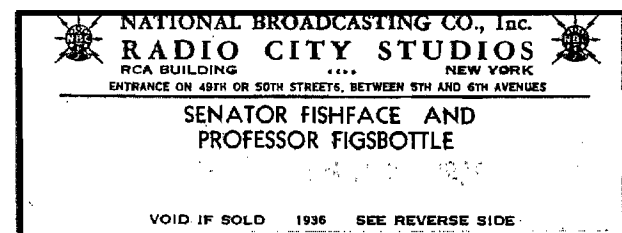
the ratings. Although best suited for a live audience, he enjoyed a long career in radio and early television.

Ed Wynn moved on to broadcast for Plymouth, Twenty Grand Cigarettes and Borden . . . never recapturing the popularity of the Fire Chief series. This 1945 Blue Network ticket is from the last month of his last network series. The Longacre Theatre in New York may be best known as the studio used for many Mutual programs. Costars Elsie, Elmer and Beulah were, of course, the bovine mascots of the Borden Company. I have two 1944 tickets for this same series of shows, titled by the more familiar name "Happy Island". For his last hurrah, Wynn portrayed "King Bubbles", ruler of a mythical land of happiness. Despite his radio persona, he struggled with depression problems throughout his life. Happily, he would enjoy later success in early television.



Wynn's *Happy Island* series was written by Raymond Knight, who was at the helm of one of early radio's zaniest programs, *The Cuckoo Hour*. The program originated in 1930 and featured Knight as the master of ceremonies of radio station KUKU. A radio original without prior entertainment experience, Raymond Knight excelled in making fun of all aspects of life. Nothing was taken seriously, and everything was fair game. Fittingly, *The Cuckoo Hour* was a 15-minute program for most of the six-year run.

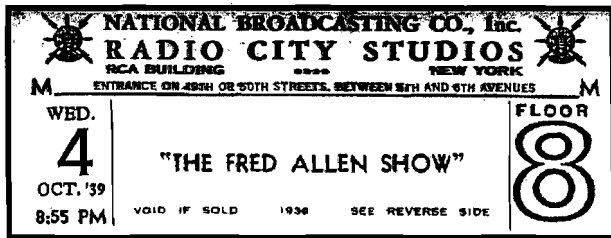
This rare ticket from 1935 features the earliest NBC microphone image, and the show was broadcast on the NBC's Blue Network. The location (Studio 8H in the Radio City Studios) also fits nicely into NBC's tradition of comedy satire. Since 1975, Studio 8H has been the home of *Saturday Night Live*.



Here's proof that not every radio comedian became immortal. All I can tell you about this program is that it enjoyed a Sunday afternoon run on the Blue Network for over a year; that the Senator, whose full name was

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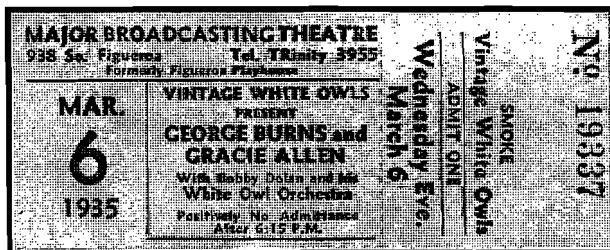
Frankenstein Fishface, offered comic lectures on a variety of subjects; and that he was portrayed by an actor named Elmore Vincent. Alas, I have found no information on Professor Figsbottle (as spelled in Radio Mirror). You'll note that the date and time was applied by a rubber stamp; NBC occasionally used stock tickets.



At the other end of the spectrum we find Fred Allen. Arriving on the radio scene in late 1932, he seized on the need to develop new comedy material aimed at the listener at home. A gifted writer with a razor-sharp wit, his scripts generally addressed contemporary themes. This makes his broadcasts sound dated; it doesn't lessen his brilliance at reflecting the views of the common man. His programs give real insight into the times . . . for better or for worse. And his personal letters are a joy to read. Count me among those who love Fred Allen's work.

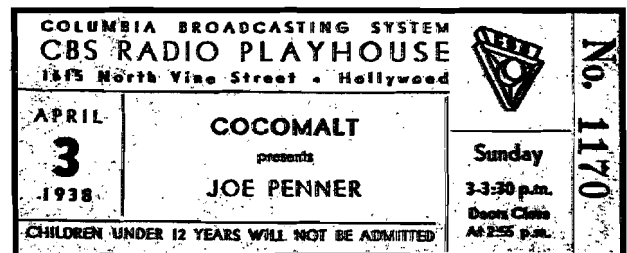
In his 17-year radio career, Fred Allen's program appeared under many different titles, most notably *Town Hall Tonight*. This ticket for the opening broadcast of 1939 ticket marks the first time it was called *The Fred Allen Show*. This series was sponsored by Ipana toothpaste and Sal Hepatica laxative ('Ipana for the smile of beauty, Sal Hepatica for the smile of health'). The one-hour program also originated from Studio 8H in NBC's 1200-seat auditorium.

One important note about Fred Allen tickets: for several of his radio shows, ushers tore the tickets in half. This practice was also followed for *Major Bowes' Original Amateur Hour*, *Kay Kyser's Kollege of Musical Knowledge*, and *Robert Benchley*. Many people excitedly refer to untorn broadcast tickets as "unused"; that's simply not true. In the case of *Town Hall Tonight* and the *Fred Allen Texaco Star Theatre*, untorn tickets are truly rare.



After a two-year stint with Guy Lombardo on *The Robert Burns Panatella Show*, George Burns and Gracie Allen were given their own show by White Owl Cigars in late 1934. The actual name of their new series was *The Adventures of Gracie*, and this ticket is from that program. George was strictly a straight man, with no reference to their marriage. 1930s storylines featured Gracie's quest for her lost brother, her adoption of Herman the duck (played by Disney's Clarence Nash, the voice of Donald Duck) and her campaign to be elected President. In the 1940s, the show's focus shifted to a more traditional domestic situation comedy.

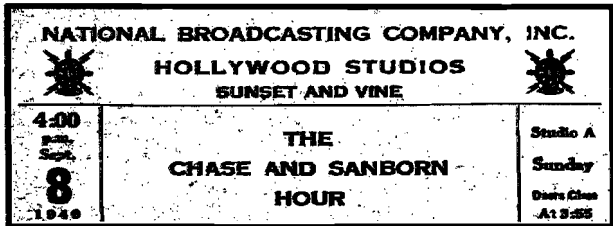
This 1935 ticket is from the sixth month of *The Adventures of Gracie*. As a radio ticket, it's quite unusual that CBS is not mentioned on the ticket, and the reverse contains none of the usual rules of behavior found on most tickets. It is perforated . . . as though it might have been intended to be torn upon entry . . . but this one escaped that fate. This is the oldest West Coast ticket in my collection. The venue was also used for *Hollywood Hotel* broadcasts and assorted Columbia-Don Lee programs.



Joe Penner was the most popular comedian in radio in 1934. For Walt Disney, it all started with a mouse. For Joe Penner, it all started with a duck. "Wanna buy a duck?" became a national sensation in late 1933, and Penner eventually extended his career with other catchphrases, including "You naasty man" and "Don't ever doooo that". It was an era when over-the-top comedy was new, but it soon faded as audiences hungered for more than Penner could deliver. Penner kept trying to recapture his early success with various radio formats, but died in 1941 without accomplishing his quest.

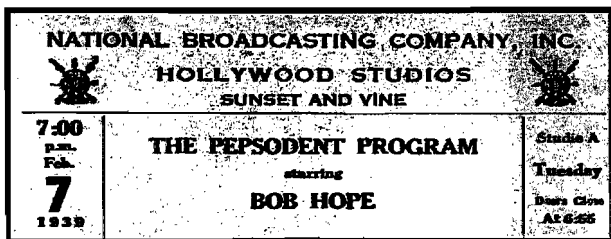
This ticket is from the last months of his second solo series, sponsored by Cocomalt. Penner had hired Jack Benny's writer Harry Conn to create a running story around him called "The Park Avenue Penners". This particular ticket layout is my favorite of all radio tickets, with the triangle microphone image. CBS used this format for *Lux Radio Theatre* tickets through 1942. In later years, they changed the microphone image to that of a ribbon microphone. The 3:00 broadcast time indicates this was for the East Coast performance.

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This inauspicious ticket reminds us of the liberties taken with the word "Hour" during the golden age of radio. *The Telephone Hour*, *The Carnation Contented Hour*, *The Hour of Charm*, *The Electric Hour*, *The Prudential Family Hour*, and *The Treasure Hour of Song* all joined the 1940 edition of *The Chase and Sanborn Hour* in using the word "Hour" to title a 30-minute program.

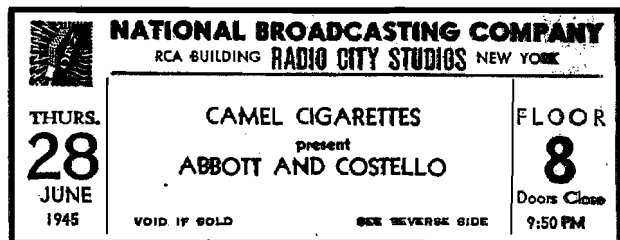
This program, of course, is better known as the Charlie McCarthy show. Edgar Bergen was perhaps the most unlikely radio star of them all. This program always featured great guest stars, excellent writing, and Bergen's mastery of comic timing. Tickets from his later Coca-Cola series feature Edgar and Charlie's names. I'm at a loss to explain why the program started at 4 pm instead of 5 pm; it aired in the east at 8 pm as the 7 pm timeslot belonged to Jack Benny. In any event, this series also featured Don Ameche, Vera Vague and Irwin S. Cobb were guests for this episode.



Today, we recognize Bob Hope as a great entertainer and a great American. In the 1930s, he was working to establish himself as a movie star, and felt radio was a way to build his reputation. After appearing in small roles on several variety series, Hope got his big break in September of 1937 when he became the star of *The Pepsodent Program*. It was the perfect vehicle for Hope and his topical, rapid-fire, self-deprecating style of humor. It served him well for the rest of his life.

Here's a ticket from the fifth month of *The Pepsodent Program*. With costars Jerry Colonna and bandleader Skinnay Ennis, this particular program featured guest star Shirley Ross. It had to be a special night, for it was Shirley Ross who introduced Hope's theme song "Thanks for the Memory" in their film, "The Big Broadcast of 1938." This particular ticket was for the

West Coast performance of the program. Bob Hope radio and television tickets are in high demand.



Bud Abbott and Lou Costello first found a radio home on *The Kate Smith Hour* from 1938 to 1940. Best known for brilliant comic pieces like "Who's On First?", they were popular radio performers as they became major film stars at Universal Pictures. Camel Cigarettes sponsored the boys in their own program from 1942 to 1947.

This ticket is for the last show of their third season on the air. While most of their shows originated from Hollywood, this one was done from New York. Lou's hometown, Patterson, New Jersey, was honoring him with a "Lou Costello Day". Announcer Ken Niles didn't make the trip, and his substitute was Ernest Chappell, who later starred on *Quiet, Please*. The back of this 1945 ticket invites the bearer to take the Radio City NBC Radio and Television Tour. Clearly, with the war in Europe ended and Japan on the ropes, Americans were looking ahead to the next generation of network entertainment.




Red Skelton won his first radio series for Avalon Cigarettes in 1939. He did that series as a stand-up performer, presenting a monologue and sketches. It was his *Raleigh Cigarette Program* (also known as "The Skelton Scrapbook of Satire") that brought him stardom thanks to the addition of an array of characters: Junior, the mean widdle kid, Clem Kadiddlehopper, Sheriff Deadeye, and others. It also helped that he followed Bob Hope's show on NBC, and he had Ozzie Nelson and Harriet Hilliard as his musical partners.

This ticket from the third month of the Raleigh series was torn in half, but thoughtfully both parts were reattached on a scrapbook page. Just one month after Pearl

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Harbor, the show dealt with the different way Clem and Junior celebrated New Year's Eve. Again, online radio logs provide the story behind the ticket. Harriet, by the way, portrayed Junior's mother in this series.

	NATIONAL BROADCASTING COMPANY <small>RCA BUILDING RADIO CITY STUDIOS NEW YORK</small>	
	PHILIP MORRIS presents THE MILTON BERLE SHOW <small>- starring</small> MILTON BERLE <small>with RAY BLOCH and his ORCHESTRA</small>	STUDIO SECTION 6 FLOOR
TUES. 15 APR. <small>1947</small>	<small>Void if sold</small>	<small>Doors Close 11:25 PM</small>

Last stop this trip: an early glimpse of the future. Milton Berle bounced through several radio formats, never really finding a national audience for his comic style. This ticket from his Philip Morris series in 1947 marked Berle's next-to-last radio effort. Although he worked harder at it than any previous effort, it too would fall short of expectations. His next sponsor, Texaco, hedged it's bets by developing a Berle radio series to supplement his participation in their new television program. Hard to believe that just over a year later, Uncle Miltie's *Texaco Star Theatre* television show was the hottest ticket on the planet.

UPDATE: In the May 2006 issue of *The Illustrated Press*, I included an image of a Jack Benny ticket for February 17, 1955. Thanks to Laura Leff's Volume 2 of *39 Forever*, I'm delighted to report that ticket was for the recording of the very last Benny radio show, which aired on May 22, 1955. Hat's off once again to Laura and other dedicated researchers who continue to provide information and inspiration.

That's all for this visit to my broadcast ticket collection. Next month, we examine tickets for some of the great musicians from the Big Band era. Until then, thanks for listening!



It's That Time Again

It's membership renewal time again, and in order to remain a member we need to receive your dues (\$18.00) by the end of February. If the Mailing Label has 1/07 printed after your name it means your membership is expiring and this will be the last issue mailed to you. Please send your check today while it's fresh in your mind.

LATEST ADDITIONS TO THE CASSETTE LIBRARY

- 5971 Jack Armstrong, The All American Boy
 "Driving the Yacht" 1583 41-01-01
 Jack Armstrong, The All American Boy
 "Looking for Uranium" 1584 41-01-02
 Jack Armstrong, The All American Boy
 "U-235" 1585 41-01-03
 Jack Armstrong, The All American Boy
 "Zamboango" 1586 41-01-06
 Jack Armstrong, The All American Boy
 "Wristwatch" 1587 41-01-07
 Jack Armstrong, The All American Boy
 "Yates Shows Up" 1588 41-01-08
 5972 Jack Armstrong, The All American Boy
 "Hatch Cover" 1589 41-01-09
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 "Yates Captures Michele" 1590 41-01-10
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 "Off to Manila" 1591 41-01-13
 Jack Armstrong, The All American Boy
 "On the Trail" 1592 41-01-14
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 "Armed Natives" 1593 41-01-15
 Jack Armstrong, The All American Boy
 "Stolen Pedometer" 1594 41-01-16
 5973 Jack Armstrong, The All American Boy
 "Village of Meleta" 1595 41-01-17
 Jack Armstrong, The All American Boy
 "Prisoners" 1596 41-01-20
 Jack Armstrong, The All American Boy
 "Cache of Rifles" 1597 41-01-21
 Jack Armstrong, The All American Boy
 "Followed" 1598 41-01-22
 Jack Armstrong, The All American Boy
 "Catch Up" 1599 41-01-23
 Jack Armstrong, The All American Boy
 "Footprints" 1600 41-01-24
 5974 Jack Armstrong, The All American Boy
 "Monkeys" 1601 41-01-27
 Jack Armstrong, The All American Boy
 "Yates Escapes" 1602 41-01-28
 Jack Armstrong, The All American Boy
 "Cave on the ledge" 1603 41-01-29
 Jack Armstrong, The All American Boy
 "Rope on the Ledge" 1604 41-01-30
 Jack Armstrong, The All American Boy
 "Secret Entrance" 1605 41-01-31
 Jack Armstrong, The All American Boy
 "Lost Pedometer" 1606 41-02-03

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STAMP

The Old Time Radio Club

49 Regal Street
Depew, NY 14043



FIRST CLASS MAIL

VARIETY

Wednesday, March 27, 1963

**DRAMA RETURNS TO RADIO
THROUGH THE MEDIUM OF STEREO FM**

TONIGHT

BILLY BUDD

Starring

PETER USTINOV

9:00 P.M. - **QXR NETWORK** - COAST TO COAST

Introduced by

HELEN HAYES

and Featuring

THE HELEN HAYES EQUITY GROUP

Directed by JACK MANNING

RALPH BELL

CLINTON KIMBROUGH

ROBERT DRYDEN

FRANK MURPHY

RICHARD HERD

GUY REPP

ED ZIMMERMANN

Sound Engineering by **AUDIO-TECHNIQUES**

Rice-Manning Productions

Presented by **GENERAL ELECTRIC COMPANY**