

Old Time Radio **DIGEST**

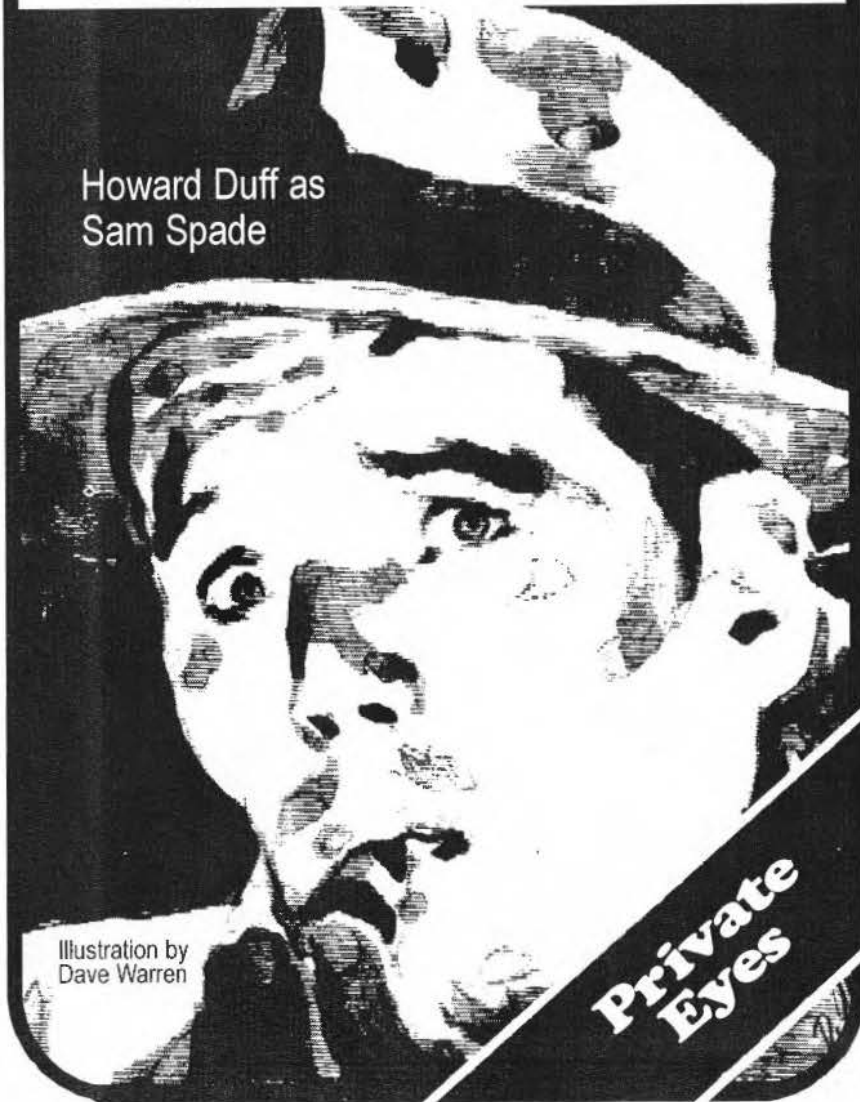
No. 120

Winter 2007 \$3.75

Howard Duff as
Sam Spade

Illustration by
Dave Warren

**Private
Eyes**



Old Time Radio DIGEST

No. 120

Winter 2007

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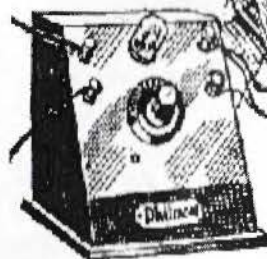
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The "POT O' GOLD" Clarifies It's Rules

Here—in "Pot o' Gold's" reply to *Movie & Radio Guide's* recent letter—are detailed answers to the many questions you have been asking.

March 16 - 22, 1940

In its issue of February 17-23, the editor of *MOVIE AND RADIO GUIDE* addressed to the sponsors of the "Pot o' Gold" program an open letter in which eleven questions, designed to clarify the rules and conditions surrounding the one-thousand-dollar gift or award of that program, were asked.

The purpose of the letter, was two fold: (1) to permit the sponsor to set forth through our pages a clear-cut statement of the rules under which his program operates (there had never been such a clear and unmistakable statement before), and (2) to give listeners such a statement so that the unpleasanties which have resulted from vague and incomplete knowledge of the rules may not recur.

In the issue of February 17-23, and in subsequent issues, *MOVIE AND RADIO GUIDE* has published factual stories of the Bureau of Investigation's probing of

"Pot o' Gold" as well as the inside stories of the J. A. Planting and Cornelius C. Dumont cases—cases in which the "Pot o' Gold" selector chose their telephone numbers but in which only a hundred-dollar gift was made because of peculiar circumstances which surrounded those cases.

In this, the concluding article in the series, *MOVIE AND RADIO GUIDE* publishes the "Pot o' Gold" answer to that open letter, an answer written by J. H. Howe, president of the Lewis-Howe Company, makers of Turns and sponsors of the program. In it he gives detailed answers to the eleven questions propounded in our open letter. To facilitate reading of these answers, we have inset, in bold-face type, the original questions asked before each of Mr. Howe's answers. Unless further discussion of "Pot o' Gold" problems becomes desirable in the light of new information, the publica-



tion of Mr. Howe's letter will, as stated, mark the completion of this series.

February 17, 1940

Editor, *RADIO GUIDE*

I have read your open letter to our Turns "Pot o' Gold" radio show printed in your February 17-23 issue of *MOVIE AND RADIO GUIDE*.

Before answering your questions, I want to say that I appreciate and admire the fair stand you take with respect to the interests of all concerned. Your questions are perfectly fair, and patently, in the desire for needed information.

Here are the answers to your questions:

1. When a call is placed with the phone company, who is being called? Are you calling the name selected by the wheel or the telephone number?

1. When a call is placed with the telephone company, from the broadcasting studio, the telephone number selected is

called, not the name. It is a station-to-station call. Incidentally, we have expedited service, for which we pay an extra charge. We have a direct line to long-distance and do not have to go through a local operator.

2. If Mr. Brown is being called but Mr. Brown has moved and now a Mr. Johnson has the number that was formerly Mr. Brown's, who gets the \$100 if the number does not answer or \$1,000 if the number does answer?

2. If Mr. Brown's number is being called, but Mr. Brown has moved and now Mr. Johnson has the number that was formerly Mr. Brown's, Mr. Brown gets the gift, as he is the telephone subscriber listed for that telephone number in the book we have in the studio. He gets \$100.00 if the number does not answer and the "Pot o' Gold" (\$1,000 or more) if the number does answer.

3. If Mr. Brown is called but Mr. Brown's

apartment and phone have been subleased or taken over temporarily by Mr. Johnson, who gets the money?

3. If Mr. Brown's number is called but Mr. Brown's apartment and phone have been subleased or taken over temporarily by Mr. Johnson, Mr. Brown gets the gift, as, again, he is the listed subscriber.

4. If Mr. Brown is called and his phone is answered but you learn that Mr. Brown himself is dead, who gets the money?

4. If Mr. Brown's number is called and his phone is answered, but we learn through the telephone call that he is dead, his estate gets the present. (If the deceased Mr. Brown's telephone number does not answer and we do not know that he is dead, \$100.00 is wired in his name and it is up to his estate to make disposition of the gift.)

5. What happens if you get a busy signal?

5. When we get a busy signal the operator is instructed to keep on calling the number until the allotted time (three minutes) is used up. Then the call is canceled. Since the call has not been completed by us within the allotted time, only \$100 is wired. According to the telephone company, the average time for completing a long-distance telephone call is forty seconds. We have expedited service, which saves sufficient seconds so that we give five times the normal average time for answering our call. Manifestly, we cannot continue ringing the number indefinitely. The exigencies of the program require a limit somewhere.

6. What if there is telephone-line trouble which prevents the call from going through? Does the wheel spin again? Does the party called lose his chance at the \$1,000 gift?

6. If there is telephone-line trouble which

prevents the call from going through, we do not make another selection on that program. The party called gets \$100.00. We do our best to give the present to someone, but plainly, telephone-line troubles are beyond our control.

7. Since the appeal of the "Pot o' Gold" is influenced somewhat by the size of the pot, is it not conceivable that some overzealous employe, desiring to build up next week's gift, might deliberately and knowingly pretend that there is no answer to your call?

7. The completion of the call is not controlled by our or our agency's employes but by the telephone company. The records of the Bell telephone system show undeniably whether the call was made or not and whether it was completed or not. No employe of ours, our advertising agency or the National Broadcasting Company has any control over the completion of the call. You have the black-and-white records of the telephone company.

8. Has the hearing of those who might handle your long-distance calls been checked in order to certify that all answers will be recognized and reported?

8. The hearing of the persons handling the calls on the program has been checked and found perfect. In addition, as pointed out before, the studio telephone installations are special.

9. What if a Mr. Brown's name and number are selected and the call is placed properly but Central calls a wrong number, does Mr. Brown get \$100 if he was not at home or \$1,000 if he was at home? Or what if Mr. Brown was not at home but someone answers the wrong number, thereby "completing contact" with the announcer in your studio Does Mr. Brown still get the \$1,000?

9. If Mr. Brown's number is selected and the call placed properly but Central calls a wrong number and that answers, the call is not completed, as all "Pot o' Gold" calls are placed on a station-to-station basis and, obviously, the number originally called did not answer. Since the call was not completed, Mr. Brown gets only \$100. As far as wrong numbers are concerned, it is our experience that they are rarely called by long distance, especially in the case of special calls such as ours are. The long-distance operator is expected in all cases to make certain that the number answering is the number she called before she completes the connection. Furthermore, considering that we give practically five times the normal length of time for completing a long-distance call, it is held that if by some remote possibility a wrong number were called, long-distance would have time to correct the call before the allotted time period expired.

10. How often are the Turns telephone books brought up to date?

10. The Turns telephone books are brought up to date every six months. Most telephone companies issue new books twice a year. We arrange the books into volumes of five hundred pages each, in order to be perfectly fair to small and large communities. We have now, however, worked out a system that permits the replacement of old directories by new ones immediately upon the issuance of new directories by the individual companies. In ' other words,' it may be honestly stated that we always have, in our collection of Turns "Pot o' Gold" telephone directories, every telephone listing in every state in the Union and the District of Columbia that can be reached by long-distance over the Bell telephone system and

connecting companies.

11. What is your explanation of the Planting and Dumont "situations"?

11. The answer to the Planting situation is simply this: The Turns "Pot o' Gold" broadcast was made from Philadelphia (where Horace Heidt was playing a theater engagement) and the telephone call, of course, was made from that point. According to the records of the Philadelphia Telephone Company the call was not completed and we were not billed for a completed call. Mr. Planting was, therefore, sent only the \$100.00 present. It is our interpretation that the telephone company bills are conclusive. We therefore regard the telephone company's reports and bills as final.

The explanation of the Dumont case is this: A station-to-station telephone call was put in for the number, Albany 4-6097. This was the number listed in the telephone books in our possession at the studio as being Mr. Cornelius Dumont's number. However, as the phone company records disclosed, the number did not answer. Therefore, \$100.00 was sent Mr. Dumont. If the number had answered, regardless of the fact that Mr. Dumont's number had answered, regardless of the fact that Mr. Dumont's number had been changed and the number is now that of Mr. Frank J. Geier, the "Pot o' Gold" would have been wired to Mr. Cornelius Dumont.

In conclusion, let me say that we know of no fairer way to conduct the "Pot o' Gold" program than we are doing. We have spared neither pains nor expense to insure absolute honesty, fairness and efficiency in the processes of making our "Pot o' Gold" gifts. Each of the three steps-one, the selection of the volume of telephone books; two, the selection of the

pages three, the selection of the listing on that page—are all mechanically executed by the Tums Giant Selector, in full view of a large and intensely interested audience. The Tums Giant Selector was especially built at great expense, and is so constructed that it is impossible to control its selections. Furthermore, the Tums Giant Selector and the telephone books are kept under stout locks and keys, except when in operation before a public audience. In other words, every possible precaution is taken to prevent tampering. It makes absolutely no difference to us who gets the present. But, as I pointed out before, we abide by the rules as outlined and have done so since the very first broadcast.

Sincerely yours,
J. H. Howe, President

"Pot o' Gold" may be heard Tuesday over an NBC network at:
EST 8:30 p.m. CST 7:30 p.m.
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The "Jack" in Benny

I knew him when by Eddie Cantor

Jack Benny has coldly and calculatingly dedicated the major portion of his life toward making a bum out of Noah Webster.

The first essential of a dictionary is that the definitions shall be simple and accurate. Mr. Webster failed therein by publishing his tome about one hundred years B. J. (before Jack). Had he but waited he need not have wasted such words as penurious, avaricious, and covetous to describe "miser." Today, as far as the American public is concerned, you can define miserly as quick as you can say jackbenny.

And to make sure that you don't forget it, Jack Benny has four writers to whom he pays five thousand dollars every Sunday just for writing jokes on how poorly paid they are for writing jokes for Jack Benny. But, let's go back to 1918. Even then Jack Benny was thirty-nine-but that's another story. His name wasn't even Jack Benny. And that is my story.

His name was Benny Kubelsky. Why did he drop the Kubelsky and pick up the "Jack"? He was inventing a character. With a diabolical farsightedness akin to necromancy, this wizard knew even then that "Jack" and "money" would one day be synonymous.

You don't think Jack Benny could know anything about radio in 1918? You underestimate the man. Don't believe everything you hear about Jack Benny being stingy and stupid. He's not the least bit stupid.

So, as the coaches of losing football teams say, that year Jack Benny was building character.

I first caught that character in 1919 on a Chicago stage. His act consisted of several violin solos interspersed with some chatter. And although his violin playing wasn't very good, it was marvelous in contrast to that terrible line of chatter.

You see, even today Jack Benny will be the first to admit (and a lot of jealous comics will gladly agree) that without his writers, he isn't the least bit funny. Of course, once in a while he gets lucky; like that time he introduced me at a benefit.

"I never get over how youthful Eddie Cantor looks," Benny started. "Look at him, he hasn't got a gray hair on his head—TONIGHT!"

I laughed politely at his feeble jest, but on taking the dais, let go with a nifty. "Stop kidding about whether my hair is gray or black—at least it's mine."

That was when the lucky stiff floored me with, "Listen, I've got hair home I haven't even used yet!"

And then there was the time Benny found himself pitted against the master ad libber of them all, Fred Allen. How the audience roared as Fred rocked him with one off-script slant after another! But the roof really caved in when Jack finally retorted, "You wouldn't dare say that if my writers were here!"

Lucky, just lucky.

But doggone if lightning didn't strike again tonight. I figure a I'd give the Benny program a listen to get in the mood for polishing off this little gem. It spoiled my whole evening. Jimmy Stewart and Jack



were getting some nice laughs from a well-written script which had to do with Jimmy winning the Academy Award. Three solid days of scribbling went into those jokes, but what do you think brought down the house? Stewart accidentally fluffed a word, and Benny just happened to be standing next to an open microphone when he yelled, "How do you like this guy? Wins an Oscar and can't read a line!"

How lucky can you get?

Well, Jack Benny kept getting off enough of those "lucky" remarks from

1919 to 1927 to keep vaudeville and himself alive. Then, during the short run of a touring inimitable he got off the luckiest ad lib of his career, and the one that landed him the longest run of his life. Standing before a small audience in Waukegan, he uttered two words, "I do," and married Mary Livingston.

Again I pause to point out the low cunning of this man, Benny. Five years before he ever went into radio, he foresaw that he could one day save the price of a comedy character on his show by marrying her then. The fact that they live in California

where the community property law gives her half of everything he makes is completely irrelevant.

In 1932, Jack Benny made the leap into the networks, and the kilocycles haven't stopped bouncing since. Of course, more recently Benny made another leap and some of those kilocycles landed with a dull thud. But that's still another story, and doesn't concern us.

AFTER A WHIRL with Canada Dry Ginger Ale, his first sponsor, Jack took on three generals in a row. General Tires, General Motors, and General Foods. There's a joke there somewhere but I'm darned if I can find it. Besides, if it were any good Benny would have used it long ago, so let's go on. In 1943 Benny got lucky again, the LUCKY STRIKE account, and at this writing it looks as if he's reached that lucky level where everyone else is doing his level best to get within shouting distance.

And how did Jack Benny build to this lofty pinnacle? On the flimsiest tissue of lies and deceptions ever to tickle the ribs of a gullible nation.

I can overlook as artistic license his reference to Don Wilson as a fat man. While Don isn't actually fat, I will admit his indefatigable appetite gives one the idea that a misplaced calory could tip the scales in Benny's favor. He eats every hour on the hour, and when I once asked him what he did between meals he said, "I suffer."

And while it definitely is not true that Phil Harris is a man seriously addicted to John Barleycorn I will concede that he is not a man of letters. In the Derby one day he greeted me with a French phrase: "Abondance de biens ne nuit pas." When I asked him what it meant, Phil shrugged

his shoulders and said, "Who knows? I read it on a brandy bottle."

QJack may make you believe that Dennis Day is a naive kid, but I notice he was smart enough to find a loophole in his contract with Benny and get his own show.

Where I draw the line, however, is when Jack puts into Rochester's mouth the words which propagate the most enormous lie of all.

"Mr. Benny," Rochester read from the script one Sunday, "is the only man who sharpens his pencil in the fireplace so he won't waste the shavings!"

You see, I happen to know that just twenty-four hours before this joke was perpetrated, Jack Benny had very sneakily mailed the largest check ever contributed by an actor to the Community Chest!

What sort of a hoax is that to pull on the American public? And to what lengths will a man go to create and protect so false a character?

I'll tell you how far Benny has gone. A year ago all you had to do to break into Walter Winchell's column was to contribute a check to the Damon Runyon Cancer Fund. Many a guy who wouldn't have rated at any other time crashed into Walter's pillar with a token donation.

But not Benny. He laid down rigid conditions with his gift. It was handed over to the Damon Runyon Fund only on Walter Winchell's guarantee that it would never be publicized! I'm sorry I, too, promised not to tell how big that donation was.

Oh, the guy's a phony, boys. When're you gonna get wise?

Sure, he keeps building the myth. Every member of his cast gets a crack at Benny's miserliness. Recently Phil Harris

had a bit of trouble with his spelling. He was astounded to learn that the initial of his first name was "P" and not "F." In exasperation, Jack Benny finally screamed, "For goodness' sake, Phil, what do you do when you sign a check?" "The same as you," snapped back Harris. "I cry a little!"

AND SOMEWHERE in America another schoolboy tosses away his dictionary, convinced of Mr. Webster's ignorance. Get it back, son. Take a peek behind this ironic curtain that Jack Benny has patched together. Look at him. There's not a grimace of pain on, his face, and the only tears in his eyes are those of compunction as he signs a couple of checks that will undoubtedly take care of a lot of free patients this year at St. John's Hospital in Santa Monica and The Cedars of Lebanon in Los Angeles.

Money, money, money. That's Benny's avowed aim in life. But only in his radio life. I've taken him for plenty, and now Jack is on to my tricks. When I recently invited him over for a dinner which he knew would culminate in a little fund-raising he begged off, pleading another engagement. I was a little hurt, because that Surprise Lake Camp project for boys is a favorite of mine. Maybe, I thought, this Benny is beginning to believe his own script.

We were just reaching for our coffee when a knock came at my door. The maid brought me an envelope. There was a signed check inside and a note. "This is for the dessert, Eddie. Fill in the amount. Love, Jack."

Benny's standard guest fee on any radio show is five thousand dollars. That's business. This is the only job he knows, entertaining. And for entertaining he gets

a fee. I've had my own radio show for about eighteen years. At least once each year Jack Benny has appeared on my broadcast. In all that time he has steadfastly refused to take one penny of compensation from me. I have no recourse other than to make him some piddling gift. He calls me on the phone to thank me, so embarrassed he actually stutters. "What did you have to do that for?" he wants to know.

That's the guy who's making a bum out of Webster.

On the air Benny is almost as vainglorious as he is avaricious. Actually Jack is the most modest trouper I've ever met. He laughs uproariously at every other comic's jokes, but considers himself too unfunny to contribute one of his own. Although no entertainer is invited to appear at more affairs, he always wears an air of unbelieving surprise when called.

Introduced as the master of ceremonies at one of last season's swankiest soirees, he sheepishly acknowledged the applause and opened the proceedings by saying, "I'm here through the courtesy of Bob Hope's being out of town!"

The same situation, rewritten for his radio show, would have convinced Jack's listeners that he broke Bob Hope's leg to keep him from grabbing the spotlight.

Yet what other broadcaster has done as much for aspiring talent as Benny? Let's forget those who appeared in the past . . . the Kenny Bakers, the Don Bestors, the Frank Parkers. Let's look at Don Wilson, with Benny since 1934; or Dennis Day, a complete unknown when he came to the show. Rochester was a character written in for one performance. Up to that time he was Eddie Anderson a vaudeville hooper and comic. Phil Harris

had already begun to shine as an orchestra leader when he joined Benny. But it was Jack who furnished the extra sparkle.

And who but Benny would dare make a comedian of Ronald Colman, the Oscar-winning dramatic star?

This is the man whose own show paints him as a grasping, selfish, egocentric character.

Jack Benny's deal with Columbia is no secret by this time. To get the highest-rated show on any network over to CBS, they purchased Amusement Enterprises, Incorporated, in which Jack Benny owned sixty per cent of the stock. Benny's share of the deal is two million, two hundred and sixty thousand dollars. Among other properties contained in the corporation is Jack's recent picture, "The Lucky Stiff." (There goes that "lucky" again.) Taxes will take away ninety per cent of that money.

Why did Benny make the deal that took him from NBC to CBS? There are many stories, but as usual I like Jack's best.

"I get free parking on the Columbia lot".

For seventeen years Jack Benny has worked harder than any person on his show to create a fictitious character, and he has succeeded all too well. But hard work is meat and drink to him. If it were for gain alone there wouldn't be any point to this story.

AT A RECENT benefit staged by the Friars in Hollywood, Jack shared the stage with such accomplished artists as Al Jolson, Danny Kaye, George Burns, the Ritz Brothers, Georgie Jessel, and a host of their comparable ilk. Who stole the show? Our hero. Why? Some of these performers were funnier than Jack. All of them sang better than tie. But no one took his job that night more seriously. Benny worked, rehearsed, wrote, rewrote. In a

sketch with George Burns he played Gracie Allen. It took him an hour and a half to make up, but when he walked on stage his appearance elicited whistles.

When I asked him why he did it he gave me a pungent answer.

"I'm a ham."

And I guess he's right. Here is a ham; a fine, lovable ham who enjoys every minute of appearing before people. Even if he has to appear as the stingiest man in the world.

That's why I'm stuck on the guy. There's nothing in the world I wouldn't do for Jack.

I told him once I'd give him the shirt off my back.

"And he you know what I'd do for you Eddie?" he said. "I'd wash it, iron it, and charge you only thirty-five cents!"

Usually I give a date and the publication where I get an article. Have no idea where I got this article. I've had it in a file

THE
Lamplighter
is on the
air!

TO-NITE
WOR
7:45 to
8:00 P.M.
EVERY SUNDAYNITE
North American Accident
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Private Eyes for Public Ears

by Jim Maclise



Howard Duff



Bob Bailey



Jack Webb



Staats Cotsworth

Having reviewed and described some forty detective programs since 1978 (Joe Webb's long gone Collectors' Corner) and since 1985 in OTR Digest, I think I've basically covered this radio genre which flourished for twenty years, mid-thirties to mid-fifties. Those were the golden years for detective stories in novels, magazine stories, movies, and of course radio. The 1940's were the high tide mark for all of these venues. The top ten shows list that follows could be shuffled into almost any order, although the top five I consider to be beyond reproach. In my selections there is one limitation, that there be at least ten episodes available to OTR collectors. However there are another 30 shows in my collection (some with only one or two episodes extant) and frankly I wouldn't toss a single one. But let's get to it.

1. The Adventures of Sam Spade. Howard Duff as Spade and Lurene Tuttle as his secretary Effie are the best such duo ever on OTR. Producer/director William Spier could not have chosen better actors and writers, who almost always temper Spade's cynicism with humor in brilliant "capers" which grab the listener even if some of the plots don't stand up to scrutiny. For both suspense and laughs there's nothing quite like it, and fortunately there are some 40 episodes available, all of which are worth hearing. (By the way, Spier also placed Duff's Spade in the likely all-time Suspense scare story "The House in Cypress Canyon" in 1946 as the character who listens to the story.) The series ran from 1946 to 1951 when Duff quit and proved irreplaceable (forget Steve Dunne). Hear "The Dry Martini Caper" or "The Prodigal Daughter Caper" and for utter goofiness the 1948 Halloween episode and you'll be hooked. (And yes, Humphrey Bogart was the ultimate but totally different Spade. But that was a movie.)

2. I Love A Mystery. Carlton E. Morse, who had already created one of the most legendary serials of OTR drama with One Man's Family (1932-1949) wrote and produced this much loved serial mystery classic.

The usually three week stories riveted fans to their radios, both in 15 minute and half hour formats. Originally the program featured Morse's UC Berkeley buddies, who were also members of the Family cast, with Michael Rafetto as a very acid tongued Jack Packard, Barton Yarborough as Texan Doc Long, and Walter Paterson as Reggie York, who was a suicide victim in 1942, which explains why Reggie disappears from subsequent shows and is more or less replaced by the boys' sumptuous A-1 Detective Agency's secretary, Jerry Booker. The original cast can best be heard on the few existing chapters of "The Pirate Loot of the Island of Skulls," although fragments of other stories have survived. This version lasted from 1939 to 1944, but was revived in 1949 with Russell Thorson as Jack, Jim Boles as Doc, and Tony Randall (just beginning his long acting career) as Reggie. The eventual Academy Award winning actress Mercedes McCambridge had major roles in all five of the surviving serials. The best of these is "Temple of Vampires," which has missing episodes but was available in script form from SPERDVAC, as was the script from the legendary and no longer to be heard "Stairway to the Sun." (I've read it and it's not the equal of the vampire serial.) "The Thing That Cried in the Night" is also cleverly plotted and often cited as the program's best. ILAM's opening with its train whistle, the "Valse Triste" by Sibelius, and the police siren is one of radio's best ever. There's a word for a show like this. Indispensable.

3. Yours Truly, Johnny Dollar. In its five part 15 minute version (1955-56) Bob Bailey owns the role of insurance claims investigator Dollar. A case always begins with a phone call from some agent or

claims man wanting to send Johnny somewhere in the U.S. to investigate a well insured client who is either murdered or about to be. This somewhere is often made attractive by some nearby lake where he can enjoy his beloved sport of fishing. All expenses are paid including those Johnny often adds to cover drinks, dinner with the inevitable woman in the case, plus that handy "miscellaneous" category. Just as Sam Spade identified each of his adventures as a caper, Dollar calls his matters; e.g. "The Amy Bradshaw Matter," "The Cronin Matter," etc. for 55 serials, all of a surprisingly consistent quality and all keeping the listener in suspense until the final Friday night revelation. As Dollar notes each of his expenses as the story unfolds, he gives us a final account total at the conclusion. The later half-hour single mystery shows aren't bad, but not the equal of the five-parters.

4. Sherlock Holmes. Only with Basil Rathbone as the famous sleuth and Nigel Bruce as partner Watson, this is an impressive long lived production from 1939-46, seven seasons all with Rathbone. (Forget replacement Tom Conway.) The best stories, all thirty minutes, were the earliest and some were scripted from Conan Doyle's originals. Concurrent with the radio series were the extremely popular films covering the same years and, of course, the same two actors. Holmes' life span is stretched in both venues because he solves cases not only in Victorian England, but also for the U.S. government during World War II, chasing spies in a 1943 film. It should be noted that Basil Rathbone not only played, but actually was Sherlock Holmes for most listeners.

5. Mr. and Mrs. North. This 1942-47



Jack Smart



Alice Frost



Les Tremayne



Sidney Greenstreet

show starring Joseph Curtin and Alice Frost as book publisher Jerry North and his somewhat ditty wife Pam (who nevertheless solves the crimes, mostly murder) is an amateur sleuth classic. Wherever the Norths' dead bodies are sure to turn up, often in hotel room but even at an ice rink. Lt. Bill Wiegand (Frank Lovejoy) is annoyed and puzzled by these constant encounters but is still the Norths' friendly, if frustrated ally. The show sports plenty of wit and humor, probably because it originated in a domestic comedy series of short stories in The New Yorker before author Richard Etherington published the novel The Norths Meet Murder. During its run it was one of the most popular crime shows on radio with its fresh, amusing plots and Pam North's one-step-ahead-of-her-husband's intuitive bizarre last second solutions. But this was a happy couple and the audience was happy to listen. Note: The Adventures of the Thin Man, a similar program, known at the time (1941-47) as the most risqué show on radio, is easily the equal of the Norths' series. Based on Dashiell Hammett's 1934 novel (in which the thin man is a murder victim, not the detective) and movie starring Will Powell and Myrna Loy, the radio couple were deceiving copies of the film stars. Les Damon or Les Tremayne and the wonderful Claudia Morgan managed the trick as Nick and Nora Charles, who lived their life together fast and loose and solved crimes like the Norths with Nora usually the solver. No one could say (at the end of each episode) "Good night, Nickie darling" more suggestively than Miss Morgan. Alas only five episodes have survived.

6. Pat Novak For Hire. (ABC West Coast 1946-47, later nationally in 49) Starring the great Jack Webb, the show is often considered Webb's warm-up for Joe Friday in Dragnet. But Novak is not only more cynical and sarcastic, he is practically masochistic, being mostly mistreated each week by criminals, beautiful women and the police. Novak hires out boats on the San Francisco waterfront, an occupation along with his smart mouth that inevitably gets him into trouble. Sooner or later he will be beat up, an unexplained corpse will be found in his San Francisco apartment

and the brutal Inspector Hellman (whose name is aptly chosen; played by Raymond Burr at his best) will show up, try to pin the murder on Novak, and just for drill rough him up some more. Always a knock-out looker is involved, mainly to set him up and she soon calls him "Patsy," a made-to-order fall guy. (She seems to be the same actress each week.) Before long he'll seek out his always drunk alcoholic friend Jocko Madigan (Tudor Owen, who specialized in such roles, appearing also in another S.F. show, Candy Matson) and ask his help in gathering information to clear Pat's name. But the plots don't matter much. What makes the program go are the over-the-top sardonic quips delivered by Webb and written by Richard Breen (they later collaborated on the Novak copycat show Johnny Madero). These start with the opening monologue: "Sure, I'm Pat Novak (pause) for hire...it's a happy life if you don't mind looking up at a headstone, because sooner or later you draw trouble a size too big." And the women are always built with curves "like the 1946 Panther model." Today Pat might describe one as coming on to him like a force five hurricane hitting the Gulf. And once he's off the hook and the real murderer's been cuffed, we get a closer with one of Jack Webb's trademark coolly acid one-liners. "Hellman only asked one question: if that laundry clerk was an innocent guy, wasn't it too bad he got knocked over? I dunno. When you think of how many buttons you lose in a year it doesn't seem so bad."

7. Richard Diamond, Private Detective.

This was a showcase for the debonair lazy wisecracking talents of Dick Powell, who had escaped years of typecasting in Hollywood musicals with his fine portrayal

of Raymond Chandler's classic private eye Philip Marlowe in the 1944 film "Murder, My Sweet." (All seven Marlowe novels were the first entries of any detective fiction writer into the prestigious Library of America series. Dashiell Hammett followed.) Powell should have starred as Marlowe on radio, but for whatever reasons the role went first to Van Heflin (not bad) and later to Gerald Mohr. (Chandler actually preferred Mohr.) However, Powell's Diamond, a sort of first cousin to Marlowe, made for great radio fare. Diamond always seemed to be laying back in his desk chair half asleep and bored, with a handy bottle in a drawer, but he perked up when a client, often a looker, entered the office with an intriguing case. In the course of solving mostly murders, he was sure to outshine Lt. Levinson of New York's finest and to unload plenty of playful sarcasm and witty repartee in the process, making sure to insult the thick skulled Sgt. Otis frequently. Once finished with a successful day of detecting, he was off to wealthy redhead Helen Asher's Park Avenue penthouse where he was sure to be caught making out with her on the sofa when her shy, easily blushing butler Francis would walk in on them and exclaim "Oh my goodness!" Then he would often sit down at her piano and serenade Helen with a love song and some teasing. This excellent and clever mystery show by the brilliant writer/director Blake Edwards of eventual movie fame (the Pink Panther series) was run first on NBC and later on ABC from 1949 to 53.

8. The Adventures of Nero Wolfe. In its third presentation on radio this program amounts to a single 1950-51 season featuring the fine actor Sidney Greenstreet, famous as the fat man in The Maltese

Falcon, as Wolfe. (One Francis X. Bushman episode survives. The obese orchid fancier, beer swiller, and crime solving genius, and hit man-of-all tasks Archie Goodwin, who does the footwork, gathers clues, interviews suspects, and keeps Wolfe from bankrupting himself (he'd rather not take a case of any sort) make a splendid pair. The two are, of course, the creation of one of our best detective fiction writers Rex Stout, who wrote over 50 novels and novelettes featuring Wolfe and Archie, and they are amazing in their consistent quality. Wolfe, who seldom stirs from his brownstone New York home (it isn't true, as John Dunning, our indispensable OTR encyclopedist/asserts, that he never leaves the house: see the novel Some Buried Caesar or the radio episode "The Phantom Fingers") unless it's absolutely necessary or, more likely, to visit a fellow orchid enthusiast. He also loves his gourmet meals (likely the cause of his generous girth) prepared by his full-time cook Fritz. But in the end it is always Wolfe who provides the often brilliant crime solutions. Archie, the girl chasing tough guy is an ideal foil to his boss, who would never survive without him. A half-dozen actors portrayed Archie during the single season, including Lawrence Dobkin, Harry Bartell, and Herb Ellis. But they're all up to the challenge and sound enough alike so that the show isn't hampered by this instability. Because Wolfe spends most of his time sitting in his armchair upstairs in his greenhouse, Archie Goodwin basically provides all of the action. As a half hour program containing client, clues, Goodwin's tracking and flirtations, and Wolfe's surprise isn't-this-tedious revelations, radio mostly does Rex Stout's creation justice.

BY the way, the critic Edmund Wilson (who was bored by detective stories) thought these characters were the most interesting, although he felt that Wolfe had been inspired by Sherlock Holmes' brother Mycroft, who was also grossly overweight, was brilliant at crime solving when the information was brought to him, but never got out of his government office chair if he could avoid doing so.

9. The Fat Man. He weighs in at 237 pounds, yet may be one shy of the required ten extant episodes for the list. But this is a radio detective standout with J. Scott Smart fitting the role of Brad Runyon to perfection with one of the best cynical tough guy voices in OTR legend. He's been around the block enough times to get to know human nature well, thus he trusts no one. The stories are expertly plotted, cleverly solved mysteries which hook the listener early on. Based on the nameless overweight but light on his feet detective of Dashiell Hammett's first novel Red Harvest, the radio scripts gave him a name and supported Scott's flawless portrayal with a fine cast of radio veterans. The show's bass horn theme opener was once heard, never forgotten and soothing Pepto Bismol promised to make your tummy feel good again. Then a coin dropped into a drugstore scale announced Runyon's weight and his fortune: danger! Shortly we hear Scott's acid monologue which sets the mood like this: "The housing shortage may be bad, but there's one place that always has room for another tenant. It's a big gray structure near the river and the windows are crossed with iron bars, and the landlord never asks you for a penny in rent. If you're an extra-special customer, they even give you a private suite in a secluded part of the build-

ing that leads directly to a room with a heavy chair. That room is reserved for the guys who find out that they can't get away with ---murrdderrr." And with the fat man on the job, they don't. (ABC 1946-51)

10. Casey, Crime Photographer. One of the longest running amateur detective shows, 1943-55, various days and times. Casey was portrayed (minus a brief false start) the whole run by Staats Cotsworth as The Morning Express photographer and crime solver who outthinks the frustrated police inspector Logan. His reporter girlfriend companion Ann Williams (Jan Miner as the best of five actresses) invariably accompanies him to crime scenes and offers Casey helpful suggestions, as well as her unrequited romantic longing. The Blue Note Cafe, where most mysteries began and always ended, usually with Ann having endured a long day with her hero, a cancelled date, and a missed dinner before Casey reveals to Blue Note bartender Ethelbert how the case was solved. Ethelbert, a friendly, lightly sardonic and humorous New Yorker, always takes a lively interest in the pair's adventures. Jazz piano (even Teddy Wilson sometimes played) forms a constant background at the cafe and is more than just ambient noise. (Anyone noting a resemblance to the earlier program Duffy's Tavern with barkeep Archie can probably guess that it's not just coincidence.) Casey's show may not be the equal of Sam Spade or Johnny Dollar's, but then whose is? Once in a while, as in "The Red Raincoat" or "The Demon Miner," it comes close. Anchor Hocking Glass, pitched by announcer Tony Marvin, sponsored the readily available (50 plus episodes) 1946-48 seasons on CBS.

Two shows with far more than ten

available episodes, but don't make the list, are Boston Blackie starring Richard Kollmar (150 from 1945-50) and Nick Carter, Master Detective played for ten years by Lon Clark (100 from 1943-53). Both were popular radio detectives during the forties, the golden decade of the detective story. Both had distinctive slogans, Blackie, the "friend to those who have no friends" and Carter "that most famous of all manhunters" who always had "another case" announced by someone pounding on his office door. Both had rather bland, but often terrified girl Fridays; Blackie's Mary and Carter's Patsy. Needless to say, both outwit the local police, although Blackie with his interminable puns and wisecracks torments Inspector Faraday, while Nick is always respectful. Both programs are frequently mediocre and dull, though there are exceptions such as Carter's "Death After Dark" and "Drums of Death," or Blackie's "The Clock That Killed." Finally, both can be fun to listen to, if only for those of us who suffer from nostalgia (or insomnia) and no respectable detective mystery collection should be without some episodes of each.

So readers, you have my top ten favorites. Yet there are a number of programs I hate leaving out. Among these (in no special order) are Alan Ladd's Box 13, Ned Wever's Bulldog Drummond, with its classic foghorns and footsteps opening, Vincent Price with his trademark light and lazy sarcasm as The Saint, Ellery Queen which allowed the listener to guess whodunit before revealing the solution, the dark ominous nights in New Orleans with the "red-headed Irishman" Michael Shane starring Steve McQueen, or the six week fifteen minute serials of the 1930's Charlie

Chan.

And then there are those other notable programs that have survived in only a few episodes such as the brilliantly cast Lloyd Nolan and Claire Trevor in Results Inc. and the adventures of Nick and Nora in the previously mentioned The Thin Man, distinguished by the playful sexiness of Claudia Morgan. All of these shows and many more have been the subjects of my articles for this periodical over the years. It seems to me that radio detectives have fared much better than comedians (excepting JB & A & A) in surviving the ravages of times and a surprising number sound as fresh as yesterday.

Next time: How I got into this.

TONIGHT
AT 10 ★ **WKRC**

JEAN HERSHOLT

**in his greatest
of character roles**

"DR. CHRISTIAN"

with the compliments of

VASELINE

REG. U. S. PAT. OFF.

PREPARATIONS

Radio Oddities

- Robert Merrill started his professional career as a singer in a summer resort hotel. Bob used to double as a comedy stooge during the hotel's Saturday night musical revues, for a man who has also come up in the world since those days. His name-Danny Kaye.

- The imaginary town of Centerville where the Aldrich Family makes 'its imaginary home has enough facts and figures compiled about it to fool a census taker. Script writer Clifford Goldsmith has a card index which includes the names, professions, relationships, 'phone numbers, addresses and exact locations of houses and businesses of more than 400 of the fictional characters who have appeared in the scripts.

- Comedian Jack Kirkwood has been collecting gags for over thirty years and will take a bet with anyone that he can trace any joke back to its origin. Hundreds of current gags can be traced back to the 1890 Alaskan Gold Rush days, he says, or to the early vaudeville shows.

- Professional Debut Division: Joan Davis in a recital of " 'Twas tpe Night Before Christmas" at the age of three. Orson Welles as a, rabbit in "Alice In Wonderland."

- Ginny Sims uses three mikes for her weekly broadcasts. She 'uses one for her speaking lines, another for her solo work and a third for her appearances with the chorus.

ON THE AIR TONIGHT

6 P. M.

WLW: Those Websters (m) WSAI: News, Drew Pearson (a) WCPO: News
 WKRC: Family Hour (c)
 WCKY: News
 WZIP: Sunset Melodies (r)

6:15 p. m.

WSAI: News, Gardiner (a)
 WCPO: Nat Brandwynne (r)
 WCKY: Daily Hit Parade (r)
 WZIP: Sign Off

6:30 p. m.

WLW: Hollywood Preview (n)
 WSAI: Greatest Story (a) WCPO: Washin'n Birthday (m) WKRC: Percy Faith Orch. (c)

7 P. M.

WLW: Jack Benny (n)
 WSAI: Frank Devol Orch. (a)
 • WCPO: Sherlock Holmes (m)
 WKRC: Gene Autry (c) WCKY: News

7:15 p. m.

WCKY: Waltz Time (r)

7:30 p. m.

WLW: Phil Harris-Alice Faye
 WSAI: Exploring Unknown (a)
 WCPO: Behind Front Page (m)
 WKRC: Blondie (c)

8 P. M.

WLW: Charlie McCarthy (n)
 WSAI: Detroit Symphony (a)
 WCPO: Loveliness For You (r)
 • WKRC: Sam Spade (c)
 WCKY: News

8:15 p. m.

WCKY: The Jamboree (r)

8:30 p. m.

WLW: Fred Allen (n)
 WCPO: Music As You Like It (r)
 WKRC: Man Called X (c)

8:45 p. m.

WCPO: Newscope (m)

9 P. M.

WLW: Merry-Go-Round (n)
 WSAI: Walter Winchell (a)
 WCPO: Meet Me At Parky's (m)
 WKRC: Corliss Archer (c) WCKY: News

9:15 p. m.

WSAI: Louella Parsons (a)
 WCKY: The Jamboree (r)

9:30 p. m.

WLW: Familiar Music (n) WSAI: Theater Guild (a) WCPO: Jim Backus Show (m) WKRC: Star Theater (c)

10 P. M.

WLW: Take It Or Leave It (n)
 WCPO: Say Your Money (m)
 WKRC: Escape (c)
 WCKY: The Jamboree (r)

10:30 p.

WLW: Horace Heidt (n) WSAI: Evening Concerts (r) WCPO: Private Citizen 13 WKRC: Strike It Rich (c)

11 P. M.

WLW: Walter Winchell (a)
 WCPO: News
 WKRC: News and Analysis (c)
 WCKY: News

11:15 p. m.

WLW: Louella Parsons (a)
 WCPO: Gospel Singers (r)
 WKRC: The Newsmakers (c)
 WCKY: Jamboree (r)

11:30 p. m.

• WLW: Ray Anthony
 WCPO: Babe Ruth (m) WKRC: Herbert Janssen (c)

12 P. M.

WLW: News and Moon River
 WSAI: News; Sign Off
 WCPO: News
 WKRC: News (c)
 WCKY: News

12:15 a. m.

WCPO: Tommy Carlyn (m)
 WKRC: Eddy Howard Orch. (rt)
 WCKY: Music To Read By (r)

12:30 a. m.

WLW: Platter Time (r)
 WCPO: Teddy Phillie's (m)
 WKRC: Star Time (r)

1 A. M.

WLW: Platter Time (r)
 WCPO: News; Sign Off
 WKRC: Sign Off
 WCKY: Sign Off

Sunday, February 22, 1948

**2 HOLIDAY HITS
 DON'T MISS THEM**

TONIGHT!

**EDWARD G. ROBINSON
 JOAN BENNETT
 WAYNE MORRIS
 ANDREA LEEDS**

**IN
 "KID GALAHAD"**

**with JACK DEMPSEY and
 GENE TUNNEY as guests**

**SPECIAL CHRISTMAS FEATURE!
 NEXT MONDAY—DECEMBER 26th
 THE IMMORTAL**

**"SNOW WHITE
 AND THE SEVEN DWARFS"**

with WALT DISNEY

**THE
 LUX RADIO THEATRE**

**DIRECTED BY
 CECIL B. de MILLE**

LOUIS SILVERS—MUSICAL DIRECTOR

**EVERY MONDAY NIGHT
 9 P. M. Cincinnati Time **WKRC****

Monday, December 19, 1938

Old Time Radio Series Reviews

by Bill Kiddle

AMAZING INTERPLANETARY ADVENTURES OF FLASH GORDON

In 1935 two of Alex Raymond's popular comic strip characters, FLASH GORDON and JUNGLE JIM made their way from the Sunday comic strip supplement of the Hearst newspapers to a quarter-hour adventure serial on the Mutual network. On Saturday 4/27/35, the first weekly episode of FLASH GORDON was aired, featuring Gale Gordon in the title role. Over the years, several other attempts were made to bring the character of "Flash" to life for a juvenile audience, but this effort is considered to be the best and most widely known. Radio Memories has the complete run of the 26 episodes found in the first series.

AMAZING MR. TUFF

In the summer of 1948, veteran character actor Will Wright was cast in the role of "Ephriam Tuff", a clever old New England attorney who uses his skills and experience in a comedy drama titled THE AMAZING MR. TUFF. The program, originated by Arthur Train, written by Arnold Perl, and produced /directed by Anton M. Leader was heard over CBS on Monday evenings for only two months, between July 5 and August 28. Unfortunately, listeners did not consider the show to be "amazing"

AMERICA LOOKS ABROAD

In the early years of the 21st century, America faces new political and economic challenges. In the winter of 1940, NBC, in cooperation with the Foreign Policy Association in Washington, presented a weekly program that focused upon some of the most challenging problems facing our

nation in a war-torn world. The "key person" each Sunday was a research associate of the Association. The topics were many and varied --from food rationing, to Japanese foreign policy (months before Pearl Harbor), America's neutrality, and the war in various parts of Europe. As a result of this fine program, Americans were given the facts they needed!

AMERICAN FAMILY ROBINSON

In 1812 a Swiss clergyman, Johann David Wyss, wrote an interesting novel, THE SWISS FAMILY ROBINSON as an object lesson to teach his four sons about family values, good husbandry and self reliance. One hundred and twenty-eight years later, Marjorie Barnett and Douglas Silver combined their writing talents, and with the support of the National Industrial Council, produced AMERICAN FAMILY ROBINSON, an interesting quarter-hour situation comedy that was often broadcast "back to back" on the same Sunday evening in 1940-1941. "Myra and Luke Robinson", the two main characters in the series, start out operating an emporium in Birch Falls, but switch to a newspaper enterprise in Centerville where a host of personal problems present themselves. The family gets involved in a movie making scheme go to Hollywood by way of some strange "backroads settings." In the program #157, the finale, they return to Centerville. They have gained some practical wisdom!

AMANDA OF HONEYMOON HILL

Frank and Anne Hummert created, wrote, and produced more than 125 different radio series. Many of them were quarter-hour daytime melodramas. AMANDA OF HONEYMOON HILL, one of their least remembered creations, was the story of a lovely young redhead--a common girl who marries into a rich aristocratic Virginia family.

heard over CBS on Monday season, the program originated from New York. In 1948 the production moved to Hollywood and a West Coast talent pool assumed leading roles. Radio Memories has a very representative collection of these fine episodes.

CLYDE BEATTY SHOW

Wild animals brought into captivity and exhibited before a human audience have been popular with circus partons for many centuries. Clyde Beatty, "the world's greatest wild animal trainer", traveled the globe in a quest for fine specimens for his circus acts. The fictionalized accounts of his adventures were broadcast on the CLYDE BEATTY SHOW, a children's adventure program sponsored by Kellogg cereals, and heard over the Mutual network three times a week at 5:30 for three years, between 1950-1952. Radio Memories has 52 of these interesting shows for your listening pleasure

CITY HOSPITAL

The environs of a major medical facility was often the site of a interesting melodramas. Santos Ortega played the role of a doctor and Anne Burr that of a nurse in CITY HOSPITAL, an anthology of medical tales heard over CBS for seven years, between 10/06/51 and 11/08/58. For several years, the program was heard on Saturdays at 1:30 for Carters Pills.

CITY DESK

Newspaper journalism, sometimes known as the Fourth Estate, had a major impact on life in America. For nine short months, between January 2 and September 27, 1941, CITY DESK was a newspaper drama that centered upon the exploits of "Jack Winters." First, James Meighan, and later Donald Briggs, were cast in the leading role, with the part of "Linda Webster"

played by Gertrude Warner. This half-hour show was heard over CBS.

CLOAK AND DAGGER

The Office of Strategic Services (OSS) was America's primary military intelligence agency against the Axis Powers in World War 2. CLOAK AND DAGGER, an anthology of true stories of the men and women recruited to go behind enemy lines and conduct espionage operations, were dramatized on CBS over a 22 week period, between May 7 and October 22, 1950. This excellent half-hour program, aired Sunday afternoons at 4:00, had a cast of some of the top names in New York radio, yet the series never gained the recognition that it richly deserved. Radio Memories has a complete run of these real spy dramas.

ALL-STAR WESTERN

THEATER

Western music, known to some as "cowboy" music, helped to chronicle an important time and place in American history. For two years, between 8/11/46 and 8/14/48, a CBS station (KNX, Los Angeles) was the home to ALL-STAR WESTERN THEATRE, an interesting mixture of Western music, mostly by Foy Willing and the Riders of the Purple Sage, and a short drama that had a decided western flavor to it. Weber's Bread sponsored this half-hour program that featured such notables as Tex Ritter, Dale Evans, Jimmy Wakely and Tim Holt. Monte Montana was the host and Cottonseed Clark the announcer.

ANDRE KOSTELANETZ

Concert music came into the homes of millions of Americans as radio studios provided the "outlet" for large symphonic orchestras under the direction of celebrated maestros. Conductor Andre Kostelanetz made many important contributions to "serious music" through innovative programs heard over CBS for almost a quarter century, between 2/08/31 and 5/30/46. During the early 1930's, Kostelanetz's music was heard mostly in programs having a quarter-hour format, but by 1939-1941 sponsors like Ethel Gasoline and Coca-Cola expanded his performances to 45 minutes.

ANN OF THE AIRLANES

Amelia Earhart, the famous aviatrix, was the career model for many girls and young women in the new "age of flight." On radio "Ann Barton", an airhostess and nurse was the featured attraction in ANN OF THE AIRLANES, a quarter-hour juvenile serial drama heard daily as a syndicated feature in the mid to late 1930's. "Ann" was always coming to the aid of her pilot friends "Jack Baker" and "Pete Peterson." Radio Memories has an excellent collection of 48 of these classic episodes on cassette.

ADVENTURES OF RAFFLES

Rogues tend to be inclined toward a life of mischief. The character "Raffles" ,introduced by English novelist E.W. Hornung, was a "gentleman cracksmen with public school ties and an upper-class life-style." After a short six month introduction to radio over CBS in 1934, THE ADVENTURES OF RAFFLES returned to the airwaves as a syndicated series in 1942 and lasted three years until 1945. These mysteries were breezy tales about a gentleman thief and his man-servant "Bunny" who constantly eluded Scotland

Yard. During the war years "Raffles" worked behind the scenes vs. Nazi spies for King and Country. During this short run Neil Hamilton and then Horace Braham were cast in the title role.

ADVENTURES OF SONNY & BUDDY

In the spring of 1935 there were many fine juvenile adventure programs being broadcast. THE ADVENTURES OF SONNY AND BUDDY were aired in 100 quarter-hour episodes during 1935. The boys, with the help of their dad, a local sheriff, and friends, successfully battle a ring of counterfeiters. There are all of the typical escapes, captures, and a final victory over the "bad guys." Some 21st century listeners to this series may find major distractions with the minstrel music and racial stereotypes that were part of the American scene 70 years ago.

ADVENTURES OF THE THIN MAN

From the pen of Dashiell Hammett came THE THIN MAN, a string of comedy-murder mysteries that delighted movie and radio audiences in the 1940's and early 1950's. For nine years, between 7/02/41 and 9/01/50 the husband and wife team of "Nick and Nora Charles" graced the airwaves in THE ADVENTURES OF THE THIN MAN. The sophisticated couple mixed martinis and mystery in a care-free very sexy manner. The program, in many ways a carbon copy of the Hollywood THIN MAN series, debuted over NBC on Wednesday nights at 8:00 for Woodbury Soap. At first Les Damon and Claudia Morgan played the debonair couple. Several changes were soon to come and Ms. Morgan played opposite four different male leads for a dozen different sponsors.

BABE RUTH

The "Sultan of Swat", George Herman Ruth, was probably the most famous baseball player in the first half of the 20th Century. His name and voice were connected to several different radio programs in the decade between 1934-1944. The ADVENTURES OF BABE RUTH, a quarter-hour drama series of 26 syndicated programs, was sponsored by the US Navy recruiting. The "Babe" was impersonated by an unnamed actor in some highly imaginative stories about life in major league baseball. During the summers and fall of 1943-1944, THE BABE RUTH SHOW, sponsored by Spaulding Sports Equipment, was aired over NBC on Saturdays at 10:30. The "Babe", and other guest ballplayers, fielded baseball questions from a live studio audience as Bob Stanton acted as the announcer.

BACHELOR'S CHILDREN

To the lilting strains of "Ah Sweet Mystery of Life", played on a studio organ, BACHELOR'S CHILDREN, a quarter-hour daytime drama, became a mid-morning caller for many radio listeners. For a decade, between 9/28/36 and 9/27/46 the trials and tribulations of "Dr Bob Graham" were aired as he (as a bachelor) attempted to raise twin 18-year old twin daughters of a deceased friend, a widower. Hugh Studebaker was cast in the featured role with Olan Soule & Patricia Dunlap in supporting roles. In 1941 the series won RADIO GUIDE's award as "best daytime serial program."

THE BAKER'S BROADCAST

Joe Penner, an old vaudeville/burlesque performer, was seen on stage in a floppy hat, constantly smoking a cigar. Before a radio microphone he developed a comic style that constantly

interrupted people with the zany phrase "wanna buy a duck?" Penner starred in Fleishmann's BAKER'S BROADCAST which began 10/08/33. During the next two years he filled the airwaves with one-liners in a comedy offering that also featured an up-and-coming couple-Ozzie Nelson and Harriet Hilliard. Penner left the program in 1935, but "the Nelsons" were heard until 6/26/38.

BARREL OF FUN

Charlie Ruggles, a great and prolific character actor and comedian, stepped from the Hollywood movie lots to a Mutual radio studio to star in BARREL OF FUN, a syndicated music/variety program filled with top-notch performers. Mr Ruggles was ably supported by Verna Felton, Benny Rubin, Hanley Stafford, Sara Berrer and Jerry Hauser. Vocals were supplied by Linda Ware and the "Sportsmen"-- with instrumental music by David Rose and His Orchestra. In 1941-1942 the program was heard on Thursday evening at 8:30.



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CASEY, CRIME PHOTOGRAPHER (NEW)

- 20989 10/16/47 #31 The Camera Bug
- 10/23/47 #32 Lady In Distress
- 20990 10/30/47 #33 Great Grandfather's Rent Receipt
- 11/06/47 #34 The Blonde's Lipstick
- 20991 11/13/47 #35 Too Many Angels
- 11/20/47 #36 Earned Reward
- 20992 11/27/47 #37 After Turkey, The Bill
- 12/04/47 #38 The Serpent Goddess

SAM SPADE

- 00494 08/02/46 # 4 Sam And The Psyche
- 10/05/47 # 67 The Adam Figg Caper
- 00495 11/09/47 # 72 The Bow Window Caper
- 06/20/48 #104 The Deathbed Caper
- 00496 06/27/48 #105 The Bail Bond Caper
- 07/04/48 #106 The Rushlight Diamond Caper
- 00497 07/11/48 #107 Wheel Of Life Caper
- 07/18/48 #108 The Missing Newshawk Caper
- 00498 07/25/48 #109 Mad Scientist Caper
- 08/01/48 #110 Dry Martini Caper
- 02150 08/08/48 #111 The Bluebeard Caper
- 08/15/48 #112 Critical Author Caper
- 02151 08/22/48 #113 Vaphio Cup Caper
- 08/29/48 #114 The Lawless Caper

I LOVE A MYSTERY

The Thing That Cries In The Night
(Complete in 3 hours)

- 05146 10/31/49 # 1 The Boys Are Famous
- 11/01/49 # 2 A Woman Is Slashed
- 11/02/49 # 3 Diseased Family Tree
- 11/03/49 # 4 House Is Haunted

- 05147 11/04/49 # 5 Chauffeur Is Murdered
- 11/07/49 # 6 A Baby Cries
- 11/08/49 # 7 Searching For Clues
- 11/09/49 # 8 Job Is Interrogated
- 05148 11/10/49 # 9 Cheri Has A Secret
- 11/11/49 #10 Analyzing The Murder
- 11/14/49 #11 A Red Smock With No Face
- 11/15/49 #12 Jack Knows Who The Murderer Is
- 05149 11/16/49 #13 Analyzing The Facts
- 11/17/49 #14 Looking For Murderer
- 11/18/49 #15 The Murderer Is Exposed

SHERLOCK HOLMES

- 18972 04/09/45 #174 Viennese Stranger
- 04/23/45 #176 The Notorious Canary Trainer
- 18973 04/30/45 #177 The Unfortunate Tobacconist
- 05/07/45 #178 The Purloined Ruby
- 18974 09/03/45 #182 The Limping Ghost
- 09/10/45 #183 Col. Warburton's Madness
- 18975 09/17/45 #184 Out Of Date Murder
- 09/24/45 #185 Eyes Of Mr. Leyton
- 18976 10/01/45 #186 The Problem Of Thor Bridge
- 10/08/45 #187 The Mystery Of The Vanishing Elephant

MR & MRS NORTH

- 09733 Woman In Red Dress
- Charlie Wyatt Murdered
- 09734 Fool's Gold
- The Milkman Caper w/Joseph

- 09735 Pretty Hands Couldn't Do It
- Operation Murder
- 09736 The Fallen Star
- Deadly Innocent
- 09737 The Crooked Ring
- Die Hard
- 07001 01/26/44 The Literary Murder
- 02/02/44 Mistaken Countess

PAT NOVAK, FOR HIRE

- 09174 02/20/49 Jack Of Clubs
- 02/27/49 Marcia Halpern
- 09175 03/06/49 Fleet Lady
- 03/13/49 Callaway's Pictures
- 09176 03/20/49 Rory Malone
- 04/02/49 Father Lahey
- 09177 04/09/49 Sam Tolliver
- 04/16/49 Go Away, Dixie
- 09178 04/23/49 Rita Malloy
- 04/30/49 Wendy Morris
- 09179 05/07/49 Laundry Mix-Up
- 05/14/49 Geranium Plant

RICHARD DIAMOND

- 00424 05/15/49 # 4 Ralph Chase Case
- 05/22/49 # 5 Stolen Purse
- 00425 05/29/49 # 6 Betty Moran
- 06/19/49 # 9 Sears Case
- 00426 06/26/49 #10 Tom Waxman Killed
- 07/02/49 #11 Hat & No Body
- 00427 07/09/49 #12 Charles Walsh & Bob Wells
- 07/16/49 #13 Man Who Hated Women
- 00428 07/23/49 #14 June Hires
- 08/06/49 #16 Pix's Of Killer's Club
- 00429 08/20/49 #18 Central Park Murder
- 08/27/49 #19 Bill Garret

NERO WOLFE

- 03796 10/27/50 The Case Worn Cuff
- 11/03/50 The Dear Dead Lady
- 03797 11/17/50 The Careless Cleaner
- 11/24/50 The Beautiful Archer
- 03798 12/01/50 The Friendly Rabbit
- 12/08/50 The Impolite Corpse

- 03799 12/15/50 The Girl Who Cried Wolfe
- 12/22/50 The Slaughtered Santas
- 03800 12/29/50 The Bashful Body
- 01/05/51 The Deadly Sell-Out
- 03801 01/12/51 The Killer Cards
- 01/19/51 The Calculated Risk

THE FAT MAN

- 10793 01/21/46 The Nineteenth Pearl
- 07/08/46 The Black Angel
- 10794 09/09/46 The Crooked Horse
- 10/03/47 A Window For Murder
- 10795 01/02/48 Murder Plays Hide & Seek
- 01/17/51 The Nightmare Murder
- 10796 05/23/51 Order For Murder
- 00/00/00 Murder Is the Medium

CAVALCADE OF AMERICA (NEW)

- 20541 09/27/43 #350 The Hated Hero Of 1776
- 10/25/43 #354 Take Her Down
- 20542 11/01/43 #355 Burma Surgeon
- 11/08/43 #356 Joe Dyer Ends A War
- 20543 11/22/43 #358 Soldiers Of The Soil
- 11/29/43 #359 The Wise Mad General
- 20544 12/06/43 #360 Navy Doctor
- 12/13/43 #361 Check Your Heart At Home
- 20624 12/20/43 #362 A Child Is Born
- C-90 12/29/43 #364 Bullseye For Sammy (Rehearsal)
- 01/03/44 #364 Bullseye For Sammy
- 20625 01/17/44 #366 Terence O'Toole
- 02/07/44 #369 Prologue To Glory
- 20626 02/14/44 #370 GI Valentine
- 02/21/44 #371 The Purple Heart Comes To Free Meadows
- 20772 02/28/44 #372 Junior Angel
- C-90 03/06/44 #373 Odyssey To Freedom
- 03/13/44 #374 Song From Spokane
- 20773 04/03/44 #377 Ambulance Driver

04/10/44 #378 First Commando
(Repeats At End)
20774 04/17/44 #379 A Mask For
Jefferson
04/24/44 #380 The Story Of
Penicillin (Scratchy 2nd half)
20775 05/01/44 #381 The Adventures Of
Mark Twain
05/08/44 #382 Autobiography Of
An Angel
20802 06/05/44 #386 Treason
C-90 06/19/44 #388 Tokyo Spearhead
06/26/44 #389 What Price Freedom
20803 07/03/44 #390 My Friend McNair
07/10/44 #391 From Emporia,
Kansas
20804 07/17/44 #392 Boomerang
07/31/44 #394 Conquest Of
Quinine
20805 08/14/44 #396 The Gals They
Left Behind
08/28/44 #398 Yankee From
Olympus
COMMAND PERFORMANCE (NEW)
20946 06/11/42 #17 Don Ameche
06/18/42 #18 William Powell
20947 06/23/42 #19 Loretta Young
06/30/42 #20 Spencer Tracy
20948 07/07/42 #21 Bob Hope
07/14/42 #22 Edward Arnold
20949 07/21/42 #23 Pat O'Brien
07/28/42 #24 Cary Grant
20950 08/04/42 #25 Clark Gable
08/11/42 #26 Walter Pidgeon
20951 08/18/42 #27 Cary Grant
08/25/42 #28 Red Skelton
20953 08/30/42 #31 Bing Crosby
09/22/42 #32 Don Ameche
20952 09/04/42 #29 Tallulah Bankhead
09/11/42 #30 Bing Crosby
20954 09/29/42 #33 Bob Burns
10/07/42 #34 Cary Grant
20955 10/09/42 #35 Bob Hope

10/13/42 #36 Bing Crosby
20956 10/21/42 #37 Frances Langford
10/24/42 #38 Linda Darnell
20957 10/27/42 #39 Rita Hayworth
11/03/42 #40 Betty Grable
GALLANT AMERICAN WOMEN (NEW)
20910 10/31/39 # 1 These Freedoms
11/07/39 # 2 Women & Peace
20911 11/14/39 # 3 Women On The Land
11/21/39 # 4 Women, The Provider
20912 11/28/39 # 5 Refugee Women
12/05/39 # 6 Women Are People
20913 12/12/39 # 7 Law & The Women
12/19/39 # 8 Women In The Law
(Part 2 Only)
20914 12/26/39 # 9 Women & The Sea)
01/02/40 #10 Women Of Learning
20915 01/09/40 #11 Women As Teachers
01/16/40 #12 Women Explorers
GREEN HORNET (NEW)
20891 12/09/39 #401 Phony Accident
Racket
12/14/39 #402 Carling Tells All
20892 12/16/39 #403 The Writer's Racket
12/21/39 #404 Waiter's Union
Racket
20893 12/30/39 #407 Snavely, The
Crooked Politician
01/04/40 #408 The WPA Graft
Racket
LET GEORGE DO IT (NEW)
20919 06/04/51 #241 Voice Of The Giant
06/11/51 #242 Sweet Are The Uses
Of Publicity
20920 06/18/51 #243 The High Price Of
A Penny
06/25/51 #244 The Treasure Of
Millie's Wharf
20921 07/02/51 #245 High Card (Skips)
07/09/51 #246 Second Degree
Affection

LISTENER'S PLAYHOUSE (NEW)
21046 06/29/40 # 1 The Twenty First Girl
07/06/40 # 2 The Rebellion Of
Emory Simms
21047 07/13/40 # 3 No Program Tonight
Or Director's Dilemma
07/20/40 # 4 The City Of Silence
21948 07/27/40 # 5 I'm A Liar
08/18/40 # 7 The Traitor
LET GEORGE DO IT (NEW)
20919 06/04/51 #241 Voice Of The Giant
06/11/51 #242 Sweet Are The
Uses Of Publicity
20920 06/18/51 #243 The High Price
Of A Penny
06/25/51 #244 The Treasure Of
Millie's Wharf
20921 07/02/51 #245 High Card (Skips)
07/09/51 #246 Second Degree
Affection
LUX RADIO THEATER (NEW)
20674 12/02/40 #284 Knute Rockne
20675 06/19/44 #444 Lost Angel
20676 01/22/45 #467 Tender Comrade
20677 02/26/45 #472 Bedtime Story
20678 05/14/45 #483 Alexander Graham
Bell (Rehearsal)
19391 09/05/49 #666 Saigon
20687 11/13/50 #721 Wabash Avenue
20688 06/04/51 #749 Ticket To Tomahawk
20689 10/06/52 #797 The Model & The
Marriage Broker
20690 11/03/52 #801 Viva Zapata
20691 11/10/52 #802 Grounds For
Marriage
THE MARRIAGE (NEW)
20459 10/24/52 (Audition) How They Met
& Married
10/04/53 # 1 PTA Fifth Grade
Volunteer
20460 10/18/53 # 3 Emily's First Formal
10/25/53 # 4 Old Friend Of Liz
In Town

20461 11/08/53 # 6 Ben's Shady Client
11/15/53 # 7 Liz Fights For
Traffic Light
20462 11/22/53 # 8 Fred Hertzell Visits
11/29/53 # 9 Emily Pledges
Omega Chi

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