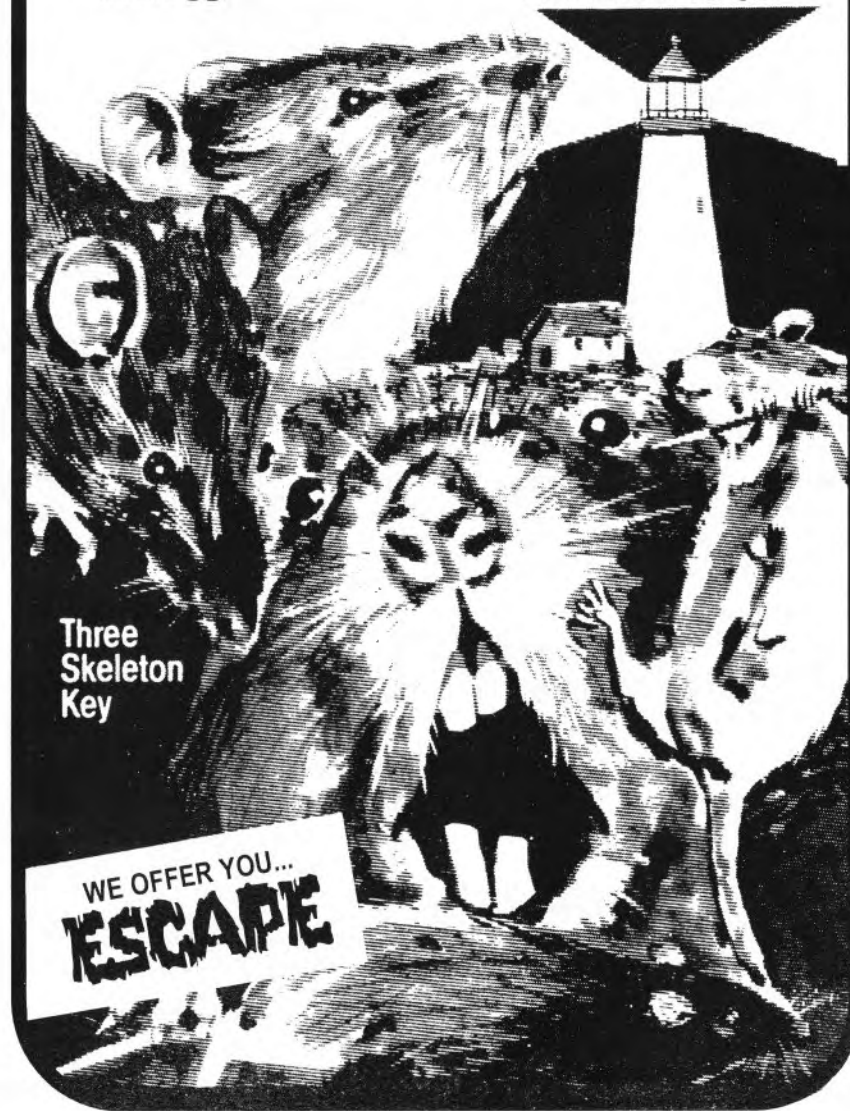


Old Time Radio **DIGEST**

No. 135

Fall 2011 \$3.75



Three
Skeleton
Key

WE OFFER YOU...

ESCAPE

Old Time Radio DIGEST

No.135

Fall 2011

The Old Time Radio Digest is printed, published and distributed by RMS & Associates Edited by Bob Burchett

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September 1945

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ESCAPE

by Dee Neyhart from The Digital Deli 2011©

Background

Dramas of escape, romance and adventure comprised a great deal of the drama anthologies during the Golden Age of Radio. One might well make the argument that adventure dramas broadcast over one canon or another throughout the era were among the top five most popular genres of the era. They also found their way into any number of adventure productions, a sampling of which follow:

1930 *World Adventures*
1931 *Strange Adventure*
1932 *Bring'em Back Alive*
1932 *Captain Diamond's Adventures*
1932 *Captain Jack*
1932 *The Elgin Adventurer's Club*
1932 *World Adventurer's Club*
1933 *The Stamp Adventurer's Club*
1935 *The Desert Kid*
1935 *Magic Island*
1937 *The Cruise of The Poll Parrot*
1937 *True Adventures*
1937 *Your Adventurers*
1939 *Imperial Intrigue*
1939 *The Order of Adventurers*
1940 *Thrills and Romance*
1941 *Adventure Stories*
1942 *Road to Danger*
1942 *The Whistler*

1943 *Escape From . . .*
1943 *Foreign Assignment*
1943 *Romance*
1944 *Adventure Ahead*
1944 *Dangerously Yours*
1944 *Stories of Escape*
1944 *The Man Called 'X'*
1944 *Vicks Matinee Theater*
1945 *Adventure*
1946 *Tales of Adventure*
1947 *Adventure Parade*
1947 *Escape!*
1947 *High Adventure*
1947 *The Adventurer's Club*
1948 *This Is Adventure*
1949 *Dangerous Assignment*
1950 *Stand By for Adventure*
1952 *Escape with Me*
1953 *The Adventurer*
1974 *CBS Radio Mystery Theater*
1977 *General Mills Radio Adventure Theater*

During an era when the word 'romance' still implied adventure as well as emotional and physical *passion*, the words 'romance' and 'adventure' were often viewed as synonymous with each other in the titles of hundreds of Radio canons of both the earliest and latest Golden Age Radio broadcasts. Escape

adventures, in particular, ran the gamut of taut psychological dramas to westerns to war dramas to suspense dramas and thrillers--and on some level, everything in between.

The decidedly escapist nature of such adventure dramas appealed to a wide spectrum of Radio listeners throughout the era. This was, after all, an era following on the heels of the Wall Street Crash, the Great Depression, America's politically isolationist turmoil of the mid to late 1930s, World War II, the Korean Conflict, and the Cold War era during which Radio was soon supplanted by Television. But through it all, an hour of 'escape' every week was a gratefully welcome diversion for North American audiences.

The dynamics of a compelling escape drama invariably found the protagonist(s) *trapped* in one way or another by either physical circumstances, psychological or emotional dilemmas or forces of one form or another, geopolitical conflicts, or the consequences of any one of the *seven deadly sins*. Such internal and external conflicts, when carefully drafted--or *crafted*--made for compelling and often very visceral drama. The long-running success of *Romance*, *Suspense*, *The Whistler*, and *Escape* simply underscore the argument.

The National Broadcasting Company (NBC) first brought a series titled *Stories of Escape* to Radio in 1944. Though running for only a year, the concept was quite similar to that of CBS' long-running *Escape* series. But with *Stories of Escape* relegated to mostly midnight airings throughout North America, the series never quite found a *mainstream* audience. *Stories of Escape* ran from January 1944 to January 1945.

Coast Mills Buzz With New Ideas

Accent Children's Likes

HOLLYWOOD, June 14. — Now, more than ever before, Hollywood's program mills are buzzing overtime to come up with "something different." Nets are turning on full program steam to make this summer count as a proving ground for new ideas to be used this fall.

New summer material reveals webs have children's interests at heart. Accent is definitely off of murder while still retaining adventure thread.

Columbia Broadcasting System so far appears to be the most active. For coast-to-coast airing, Ernie Martin, Hollywood program chief, has two segs on the assembly line ready to roll sometime in early July: *Escape* and *Doorway to Life*. Both will be produced and directed by William Robson. *Escape* will be dramatizations devoted to the world's famous adventure short stories. *Doorway to Life*, a departure from usual radio fare, will dramatize case histories in child psychology.

Announcement of Escape to air in the summer of 1947

CBS brings Escape! to a mainstream audience

The Columbia Broadcasting System's growing success with *Suspense* found it occupying a highly popular niche with its listening audience. One might well argue that *Suspense* was an *embarrassment of riches* for CBS--so much so that promising scripts began flooding the production. CBS' *Suspense* had definitely touched a nerve with North American wartime listeners.



First proposed as 'Out of This World,' CBS adapted the 1946 Universal release of Ealing Studios' popular *Dead of Night*, originally from 1945 for the auditions for *Out of This World* and *Escape*, both featuring Berry Kroeger and Art Carney

The Columbia Broadcasting System's *Escape* was first conceived as a Radio property to be titled *Out of This World*. The CBS Division of Program Writing produced an audition for *Out of This World* starring Berry Kroeger and Art Carney in an adaptation of the recently popular Ealing Studios film, *Dead of Night* (1945). *Dead of Night* was subsequently released in a less adult form for American audiences by Universal in 1946. It was the Universal release that CBS adapted for the auditions. During the ensuing month the CBS Division of Program Writing produced a second audition adapting *Dead of Night* as a proposed *Escape!* canon, again starring Berry Kroeger and Art Carney. The second audition announced an adaptation of *F.*

Scott Fitzgerald's 1922 Smart Set story, *The Diamond As Big as The Ritz* [announced as "A Diamond As Big as The Ritz"], for the following week.

The *Escape* concept won out, ultimately premiering as a Summer replacement for the second half-hour of *Lux Radio Theatre's* hour-long Monday night timeslot (*CBS Is There* premiered in the first half-hour). *Escape* borrowed heavily from the *Suspense* format and formula--and understandably so. So much so that after *Escape* ultimately ran its course, it became historically viewed by some as "Suspense Lite" or *Suspense's* 'sister-program.' And indeed the formulaic similarities between the two productions underscore that arguably myopic view:

- The rhythm, format, tempo and struc-

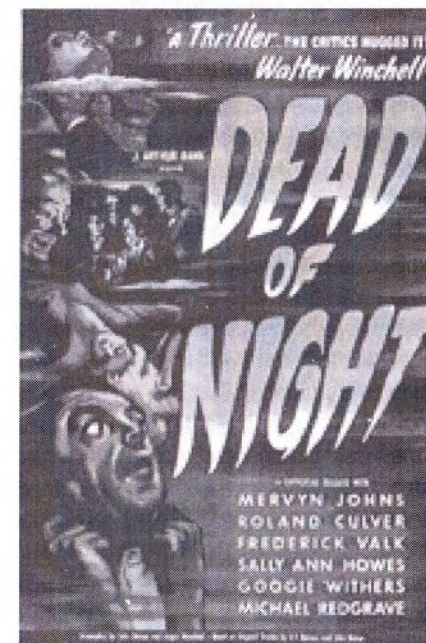
- ture of the prologues to both *Suspense* and *Escape* were indeed remarkably familiar--as was the teaser format for subsequent episodes.
- Both productions' use of both an announcer and *weighty narrator* for the series'.
- Both productions' tag-lines over their entire runs.

Actually comprising only 201 unique stories, *Escape* ultimately ran -- off and on -- for 235 unique broadcasts [251, if counting the two auditions and twelve, deliberately overlapping East Coast/West Coast broadcasts] over a period of seven years, from 1947 to 1954.

While a splendid production all told, it would appear that the CBS network felt otherwise. The series aired sustaining for the overwhelming number of its various runs. The only sponsors of note were Richfield Oil Corporation of New York, Ford Motor Company and Chrysler-Plymouth--and all three of those in fairly limited fashion. CBS moved the series all over its schedule, only rarely announcing any of the bewildering array of movements. It would appear that *Escape* fans' only saving grace was that CBS tended to program *Escape* reasonably close to *Suspense* over the years

Among the many programming gambits CBS attempted during the course of the production were:

- Airings of the previous Sundays' broadcasts on the following Saturday morning
- East and West Coast broadcasts varying only in the musical accompaniment and opening and closing announcements
- Three 'special' Sunday night broad



In 1946 Universal released *Dead of Night* for American audiences. It was the Universal release that was adapted for the auditions for *Out of This World* and *Escape*

casts of *Escape*

- A brief series of broadcasts that could be heard on as many as three different days of the week, depending on the time zone.

The series certainly didn't lack for either *behind the mike* or *before the mike* talent. William N. Robson, Norm MacDonnell and Anthony Ellis took most of the producer/director credits with help from Fine and Friedkin, John Moseman, and Richard Sanville, among others. The directors often both wrote and directed a number of the *Escape* episodes. *Escape* was also noteworthy for providing several of the legendary Radio artists of the era a showcase for their writing talents, such as

John Dehner, Tony Barrett and Ben Wright.

As mentioned, *Escape* was predominately a vehicle for primarily West Coast character actors of the era. With rare few exceptions throughout its various runs the casts were comprised almost exclusively of West Coast Radio's finest artists. And in direct contrast to *Suspense*, during the almost eight years of *Escape*'s various runs the only 'film stars' of note appearing in *Escape* were Vincent Price, Van Heflin, Edmond O'Brien, and Victor Mature.

Our view may be parochial in this respect, but we found the entire series even *more* entertaining precisely owing to the showcase of extraordinary West Coast voice talent that felt more along the lines of an *ensemble cast* for the majority of the *Escape* episodes:

90 Episodes featuring Bill Conrad
56 Episodes featuring Ben Wright
55 Episodes featuring Harry Bartell
54 Episodes featuring John Dehner
40 Episodes featuring Paul Frees
226 Episodes featuring Parley Baer
13 Episodes featuring Jack Webb

Even more remarkable, though the series aired twenty-nine repeated scripts during its various runs, *none of them* were simply rebroadcasts. They were all re-performed--and in most instances rescripted--to produce an entirely new performance of an audience-favored script. The repeated scripts were:

A Shipment of Mute Fate (4)
A Sleeping Draft (2)
Action (2)
Command (2)
Conqueror's Isle (2)
Evening Primrose (3)
Flood On the Goodwins (2)
Leiningen Versus the Ants (3)



William R. Robson

Snake Doctor (2)
The Country of The Blind (3)
The Diamond As Big as The Ritz (3)
The Drums of the Fore and Aft (2)
The Fourth Man (3)
The Island (2)
The Man Who Could Work Miracles (3)
The Man Who Stole The Bible (2)
The Man Who Would Be King (2)
The Price of The Head (2)
The Red Forest (2)
Red Wine (2)
The Return (2)
The Second-Class Passenger (2)
The Sure Thing (2)
The Time Machine (2)
The Vanishing Lady (2)
Three-Skeleton Key (3)
Wild Jack Rhett (2)
Wild Oranges (2)

Note that, in addition to the above, the two *audition* performances of *Dead of*

Night might also be construed as repeats. For comprehensive synopses of the entire *Escape* run, we'd recommend *Christine Miller's* very thorough *Escape* and *Suspense* blog. Our personal favorite productions from the canon were the *Bill Conrad* performance of *Leiningen Versus the Ants* and the *Vincent Price* performance of *Three-Skeleton Key*. So much so that had *Escape* consisted of nothing but drivel for its remaining 249 broadcasts, we'd remain one of the canon's more ardent fans. But such was not the case. *Escape* continued to produce some of Radio's most compelling adventure dramas throughout its entire production history. This is all the more remarkable for the fact that only 201 unique scripts/plots comprised the entire production history of a program that aired for almost seven years in prime time. That's an average of barely twenty-eight unique scripts a year.

Perhaps its just us, but we get the impression that CBS had a love-hate relationship with *Escape* that apparently lasted



William Conrad

over *Escape's* entire production history. CBS. . .

- rarely promoted the production in the print media of the era
- quixotically moved it all over its production schedule for seven years
- almost never announced its innumerable movements

. . . and yet it continued to survive--and with remarkable ratings in spite of CBS' failure to promote it. As noted above, CBS even considered handing it over to famed Radio writer, director and producer, *Wyllis Cooper*, for Television. And as also noted above, CBS was more than pleased to take credit for *Escape's* extraordinary popularity--as a *CBS-sustainer*--while still failing to promote it in any appreciable manner.

As the series evolved over the years it might well have changed its name to 'No *Escape*' rather than *Escape*--the overwhelming number of the last hundred episodes presenting the probability of no escape from their respective dilemmas. And indeed, the narrators of those dilemmas were one of *Escape's* most emblematic features over its runs.

There were several 'voices of *Escape*' over its seven years:

- Eric Snowden
- William Conrad
- Paul Frees
- Gerald Mohr
- Lou Krugman

Our favorite voices of *Escape* were *Bill Conrad* and *Paul Frees*. Their weighty intonations and foreboding exposition were perfect compliments to the format. *Eric Snowden* was *Escape's* first voice, with *William Conrad* and *Paul Frees* soon after alternating in that duty until the last runs of *Escape*, when veteran voice talent

and character actor *Lou Krugman* assumed that role, occasionally alternating with *Paul Frees*.

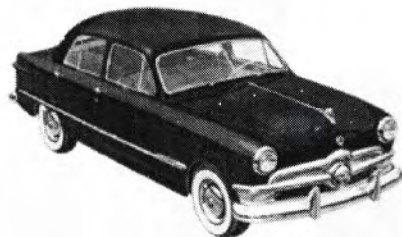
Escape also featured adaptations of some of the finest authors of adventure, sci-fi and thriller fiction of the 19th and 20th centuries, among them:

- *Rudyard Kipling*
- *F. Scott Fitzgerald*
- *Joseph Conrad*
- *Robert Louis Stevenson*
- *Sir Arthur Conan Doyle*
- *Edgar Allan Poe*
- *H.G. Wells*
- *Ambrose Bierce*
- *Joseph Hergesheimer*
- *Alexander Woolcott*
- *Stephen Vincent Benet*
- *Graham Greene*
- *Nelson Bond*
- *Cornell Woolrich*
- *Ralph Bates*
- *George Toudouze*
- *Graham Doar*
- *Ray Bradbury*
- *Gouverneur Morris*
- *Eric Ambler*
- *Evelyn Waugh*
- *Somerset Maugham*
- *Stephen Crane*
- *Alexandre Dumas*
- *Jack London*
- *Daphne du Maurier*

Anthony Ellis, *John Dehner*, *Tony Barrett*, and *Ben Wright* were also regular contributors of original scripts. The scripts throughout the canon, including the many adaptations of fiction classics, also tended to follow what became an *Escape* formula. The dilemma or threat was teased during the opening credits, then expanded, as necessary with the aid of exposition by the narrator. This was after all an half-

hour format and many of the stories adapted for the format could easily have consumed a full hour. But it was the skill of the scriptwriter, musical director and director that brilliantly crafted all the pace, suspense, and action into what was actually only between twenty-three to twenty-six minutes of dramatic airtime.

Leiningen Versus the Ants is a splendid example of an economically adapted treatment that filled the entire broadcast from beginning to end with taut suspense, perfectly balanced exposition, marvelous character development and perfectly escalated--and cliff-hanging--resolution. Though all only twenty-seven minute treatments, all three performances felt far longer than they were. Beginning with a highly visceral dilemma, *Leiningen Versus the Ants* lays out both the background and character development within the first several minutes of the broadcast then simply allows the devastating impending threat to take its own, escalating course for the remainder of the script. And as we noted above, the *William Conrad* rendition, especially, has to be one of Radio's more memorable action/adventure broadcasts to ever air in an half-hour format. Brilliant



FORD for '50

Ford Motor Company briefly sponsored *Escape* for the roll-out of its 1950 line of automobiles.



AM Nets Lure Reg'nal Sponsor With Split Deals

NEW YORK, April 22.—The four major webs, with national bankrollers sitting tight on their check books thus far this season, are turning more and more to split network deals to lure in regional sponsors. The trend is spotlighted by the special TV-ies network being pitched by ABC so manufacturers of video receivers an inexpensive means of getting mass circulation in areas with TV stations. But meanwhile, with full-web time sales of other seasons sadly off this year, a considerable amount of quiet hustling of lesser accounts has been racked up on the theory that a couple of regional sales will pretty much equal a national sale.

Both ABC and CBS have added a couple of such advertisers. Richfield oil signed with CBS to bankroll the *Escape* adventure series on an Eastern hook-up in the 10 p.m. Friday slot.

Richfield Oil Corporation of New York signing up to sponsor *Escape*, from April 29 1950

Announcing the NEW '51 PLYMOUTH Big Bright Beautiful

New Power Steering!
No-shift driving with My-Drive!



Plymouth sponsored *Escape* to help roll out their 1954 line.

Radio Humor

• DAFFY DEFINITIONS

An ensign is like a second lieutenant with water-wings.

Duffy's Tavern (NBC)

• A pessimist feels bad when he feels good for fear he'll feel worse when he feels better.

Take It Or Leave It (CBS)

• A rattle-snake is an eel with a crap game going on behind.

Radio Reader's Digest (CBS)

• WORDS TO THE WISE

You gotta learn to take it on the chin, and when you get older you get more troubles, so you get more chins.

The Life of Reilly (ABC)

• When a man is burning with love he often makes a fuel of himself.

Cass Daley (NBC)

TUNE IN Vol-3 No. 8 December 1945

Coming Major

by Ezra Stone & Weldon Melick

Chapter 17

"The General is sending you to see the Mayor," our Captain informed me a few days later. "You are being assigned to direct the Army, Navy, Marine, and Coast Guard Show that LaGuardia is presenting at the Metropolitan Opera House." He went on to say that since such a responsibility obviously called for an older head, he and the Major had offered their own services. But the Mayor had been a bit stubborn and had gone over their older heads to the General. So they were humoring him to keep on his good side.

All of which was equivalent to saying, with a bayonet in my ribs, "You'd better deliver, Brother!" No wonder I was jittery as I was shown through the paneled double doors of the Little Flower's spacious square office in the west wing of the City Hall. He was busy inspecting some color sketches for defense posters and explaining to, the artist how he wanted them changed. I waited at the door until he was through, running my eye over the office fixtures which, as a taxpayer, I felt a proprietary interest in. I noted with satisfaction that my tax monies evidently were being used for loftier purposes than the comfort and beautification of the municipal staff quarters. The furnishings were worn almost to the point of shoddiness. The Mayor's desk, in front of a majestic window at the opposite side of the room, was piled high, not with decorative gadgets, but with reams of official-looking papers.

It was a thrill to be looking in on the

political machine shop which has represented to me, ever since LaGuardia first rolled up his sleeves in it, the epitome of honest, democratic government. I may be prejudiced because of the Mayor's flair for showmanship—a subject close to my heart. He is certainly one of the two greatest showmen of our day, the other, of course, being the one who fills in split-weeks at the White House between personal appearances in Casablanca, Cairo, and Teheran.

The Mayor glanced in my direction and said, "Oh, come in, Captain." I whirled around to see who was tagging my heels. But I was alone. LaGuardia's dark, thick-rimmed glasses were on his forehead, so he evidently hadn't recognized me. And if he were expecting a captain, then the General had clearly made a mistake in thinking he wanted to see me. I was conscious of keen disappointment and felt rather foolish for having been so ready to assume that I had been singled out for this job. I wondered how to explain that the Army had made another mistake and still hadn't sent the right man. But the Mayor broke in on these murky thoughts.

"Well, I'm glad you're here at last, Captain Stone," he said cheerily, extending his hand.

"Am I late?" I asked. "I thought the appointment—"

"No, I mean I specifically requested you in the first place," he interrupted, "but they sent me some other officers."

His glance caught on my sleeve. "Oh, you're only a sergeant," he observed.

"That's probably why they hesitated to



send me," I replied. "They thought you deserved something better than a sergeant to take charge of the arrangements."

"Well, when I told the General again yesterday that I wanted Captain Ezra Stone, he didn't correct me. So perhaps on the basis of that you're entitled to wear the two bars," LaGuardia quipped.

This wasn't the first opportunity I'd had to observe the Little Flower's celebrated charm at close range. I had seen him at NBC one Thursday night when he broadcast a stirring speech. I wanted to tell him afterwards how much it had impressed me, but as it was just before the Aldrich broadcast, I had time only to scribble a note and have a page boy take it to his studio. A few days later I had received a thank-you letter from the City Hall, in which the Mayor stated that he was sure I would have liked the speech better in its original form and when he saw me again, he'd tell me what it had been necessary to delete because of lack of time.

About a year after that broadcast I had appeared on a short-wave program for the children of the British Isles, with Gertrude Lawrence and a hundred-piece orchestra from one of LaGuardia's pet projects—the New York School of Appreciation of Music and Art. The orchestra was rehearsing a number when a shrill voice from the rear of the auditorium piped, "That tempo is not right. It should be allegro!"

And the Mayor himself had bounced down the aisle, clambered to the podium, seized the baton from the conductor, and got the results he wanted. Then he had spied me in the corner and immediately begun to explain his puzzling letter as though resuming a conversation with me which had been interrupted by a phone call instead of a hectic year.

"The part of my speech I had to cut out for lack of time was a comparison of the country's problems to the kind of scrapes Henry gets the Aldrich family' into," he said. "Incidentally, Ezra, I want you to see what the parents of America have to contend with because of the example you set on the radio. Eric!" he called. "ERIC, come here!" But Eric didn't. The cry went up around the studio for the Mayor's son, and when it reached a frenzied pitch, Eric stepped calmly and innocently into view from behind a column in the middle of the room. His recently combed hair was a moist shambles, his twisted tie hung several inches below his collar button, and his shoelaces were dragging on the floor.

"You see what I mean!" the Mayor exclaimed with a shrug. I laughed and passed the buck to Clifford Goldsmith, who thinks up all the escapades Henry gets into on the air. Then I told the Mayor of the service his thank-you note, on its impressive official stationery, had done me on the

day of its arrival.

I had found myself at a subway turnstile in that predicament which happens only when you're already desperately late for work. I didn't have anything smaller than a \$5 bill. I presented it at the change booth. "Can't you read?" the sour-faced attendant barked, pointing to an enameled tin sign, "Agents are not required to change bills larger than two dollars."

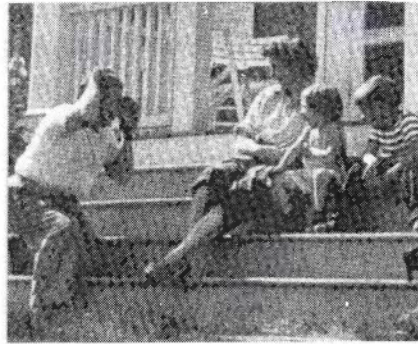
Crestfallen, I had then rushed upstairs to the street, but the bank was closed, the bakery didn't have that much change, and the drug clerk looked as if he'd call the police if I pressed the matter. I don't know of a more helpless feeling than reaching for a nickel and finding only a \$5.00 or \$10.00 bill. If you happen to be in a small neighborhood, you might as well have Confederate money.

I had gone back down the subway entrance and longingly watched the stream of nickel plutocrats who could enter where I was barred. I debated begging a nickel from one of them, but how should I approach them? ... The cringing look and a whining, "Please, Mister, a nickel for a cup of coffee?" ... No good. I wasn't the famished type. The unvarnished truth, perhaps? ... "I've got \$5.00 and I can't change it, but honest, I'll send it to you in the first mail! ... No, that didn't ring true.

Then I had seen it—the sign, "Transit System, Operated by City of New York." And who operated the City of New York?

That offered a better possibility. "Look, Mister," I said to the station agent. "Would you take my \$5.00 bill if I could get the Mayor to endorse it?" And I flashed LaGuardia's signature in his face.

"That's different!" he said and began shelling out change. "You'll have to take it in nickels, though."



I heard the express coming, so I scooped up the nickels in both fists, juggled one into the turnstile slot and three on the floor, and just squeezed in before the door closed. Then I counted my nickels'. The changer had given me only four dollars worth. I could have taken a taxi!

The Mayor had enjoyed the tale hugely. "If all my boys were as shrewd as that," he had remarked with a chuckle, "we'd be able to balance the budget in no time." ...

The show the Mayor proposed to put on at the Metropolitan was to be a gesture of gratitude from the service branches, called "Entertaining the Entertainers." For one gala performance we were to turn the tables on the actors, volunteer workers, and theatre men who had given so unstintingly of their time, talents, and facilities in behalf of servicemen.

Considering that the show had to be assembled and rehearsed in less than a week for the most theatrically wise and discriminating audience imaginable, I couldn't see why the Captain and the Major had coveted standing room in my shoes. I would have been only too glad to cede to them the spot I was in and tiptoe away in my stocking feet. But the Mayor's contagious zeal restored my confidence as we sat talking over the plans in his office.

Thanks to the efficient and experienced Theatre Section we had in the Special Services' Office at Headquarters, the job wasn't impossible, and it went off to everyone's satisfaction. (Particularly interested was Irving Berlin, who regarded it as an audition for the soldier show he wanted to do himself. In fact, he did make use of the same production personnel, Rosie Rosenstock's entire pit orchestra, and most of the Army men in the cast.)

The curtain went up at midnight. The Mayor himself led the massed Sanitation, Police, and Firemen's Bands, insisting that they go on first as "his boys" had to work the next day while "the Army, Navy, and Marines could rest up on federal time."

The Navy portion of the show was handled brilliantly by a former Broadway actor, Seaman Hiram Sherman. But when the little Coast Guard dance band took the stage, they held on like fading divas. Every time we pulled the draw curtains in order to get on with the show, they'd start playing an encore before the curtains could close. We thought we'd have to call on the Firemen's Band for another number—with a two-inch hose and the proverbial hook. Finally we left the curtain closed, with the Coast Guard Band still tooting its brains out in the good old Semper Paratus tradition, while we proceeded as best we could out front.

The Army's contribution included Jiggy Robin's wacky song, "Six Jerks in a Jeep," staged with a real jeep. It was the first time a jeep had ever been used on a stage. The property man had been a little worried at first but finally decided that as the stage had held many operatic quartettes it could undoubtedly hold a jeep. Other highlights included a masterful satire, "My Springfield," by Jimmy MacColl;

and a "Battle of the Bands," in which an M.C. as "referee" announced the numbers in listie doggerel, with the Upton and Dix bands on either side of a miniature boxing ring. The newspaper reviews the next morning were very favorable. Billy Rose sent the boys a congratulatory telegram, and the Colonel militarily displayed his appreciation by authorizing a day off for all the participants.

I didn't see the Mayor after the show, but he called me the following week after my broadcast and was lavish in his praise of all our efforts. But I still hate to think what the Japs are in for when that invincible Coast Guard Band is turned loose on them.



Sunny Days For Sunoco As Radio Sponsor

by Danny Goodwin

"When you stop at Sunoco..... you go with confidence!"

Lincoln, Me. (DG)—

In numbers, the Sun Oil Company, or Sunoco for short, didn't sponsor very many radio programs during the golden age. In this case, the number of programs the company sponsored isn't very important--- it was the longevity of 2 of the programs it did sponsor. From 1932-1965, Sunoco and its petroleum products were heard as a radio sponsor of the weeknight newscast at 6:45 PM. Since we have 33 years to cover in a short time, let's start at the beginning.

It all started on Monday, June 20, 1932 at 6:45 PM over the stations of NBC's Blue Network. This was the first Sunoco sponsored newscast with Lowell Thomas, one of radio's greatest and most popular journalists.

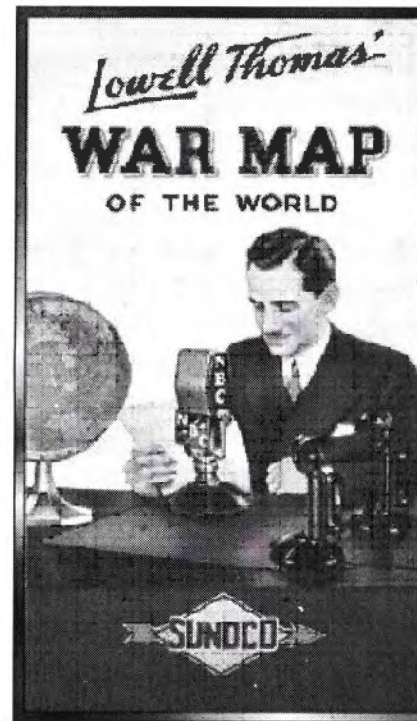
On his newscasts, Thomas didn't use theatrics, make personal comments on the issues, or create controversy--- he simply presented the latest news. For the most part, the news wasn't pleasant for the listeners to hear, but Thomas had

an optimistic sound in his voice that the news wasn't very good today, but it might be good tomorrow.

If you think a newscaster needed to be colorful and controversial on the air to be successful, you might be surprised with the ratings of the radio news programs. While the colorful and controversial newscasts achieved so-so ratings, Thomas' Sunoco program was consistently the highest rated newscast. As an added bonus, there were several radio seasons where Thomas was listed with AMOS 'n' ANDY, Jack Benny, Bob Hope, and other radio programs with high ratings.

For the 15 years Sunoco sponsored Thomas newscast, it seem all went well. In all honesty, it did-- - except for a weakness Thomas had on the air every now and then. At the most inopportune times, Thomas had an attack from his funny bone.

These outbursts occurred either when Thomas read a story that struck him funny or he accidentally mispronounced a word into a naughty (and censored) word.



When it happened, Thomas broke out in uncontrollable laughter.

As you know, laughter is very contagious and it was no exception with the people responsible for presenting the Sunoco news program.. On the close of a particular newscast, Thomas had an attack of the giggles. In closing out the broadcast, announcer Hugh James had to say a few words about Sunoco Motor Oil. To his credit, James kept his composure in presenting the message, but the listeners could tell he was struggling in doing so. When he closed the

brief commercial, James turned it back to a laughing Thomas who barely got off his famous "So Long Until Tomorrow" closing. James, now on the brink of the tee-hee's, managed to close with "This Program Came To You From New York" before joining Thomas in laughing. Sunoco may not necessarily be impressed with Thomas laughter outbursts, but it showed the radio listeners that he was human and his popularity increased even more.

The combination of Thomas and Sunoco began in 1932 on NBC's Blue Network and went all the way until NBC's breakup in 1943. NBC's Blue Network was now known as the Blue Network, a completely independent radio network. Newscast, sponsor, and timeslot continued on Blue until 1945 when newscast and sponsor moved to NBC's weeknight 6:45 PM time slot.

It has been said all good things must end. The relationship between newscast and sponsor was no exception. After 15 good years, Thomas and Sunoco went their separate ways after the Friday, September 26, 1947 broadcast. The following Monday, the journalist was heard weeknights at 6:45 PM for Ivory Soap on the

CBS Radio Network. As for Sunoco, the oil company was still sponsoring the weeknight 6:45 time slot on NBC, but now the sponsor was in the unenviable position of competing against Lowell Thomas. It was going to be tough, but there was also a new idea in how the newscast was conducted. Instead of having 1 journalist presenting the news, the new Sunoco news program had 3. The new Sunoco news program was known as 3 STAR EXTRA.

The newscast featured Ray Henle, Ned Brooks, and Felix Morley. Henle was the program's editor-in-chief, while Brooks reported and commented on domestic news, and Morley reported and commented on the news from overseas. In the news competition between NBC and CBS, Thomas was still very popular with the listeners, but 3 STAR EXTRA also had its fair share of the radio audience. Both newscasts competed with each other for the next 18 years.

Now that we have briefly covered 2 long running programs Sunoco sponsored on radio, let's get to the sponsor itself. It wasn't your typical oil company during radio's golden age--- and even in those years before leaded gasoline

gave way to unleaded gasoline. The following information is based from a combination from what I personally remember about Sunoco, and a brief history of the company found in a wonderful book, Guide To Gasoline Logos by Wayne Henderson and Scott Benjamin.

Sunoco stations were originally found in the Northeast (including good ol' Maine), Mid Atlantic, Washington, D.C., Ohio, Indiana, Michigan, Kentucky, West Virginia, Virginia, and Florida. Instead of selling 2 grades of gasoline (the famous "Regular" and "Ethyl") as other oil companies did, Sunoco sold only 1--- Blue Sunoco, a premium grade in the dark blue gas pump. Although it was a premium gasoline, Blue Sunoco didn't cost any more than the regular gasoline from other oil companies.

Briefly after World War II ended, Sunoco went the traditional route and sold 2 gasoline grades. Since Sunoco did things a little different, there was something more than meets the eye concerning its 2 grades of gasoline--- they were both premium grades. In addition to the familiar Blue Sunoco, there was a higher octane premium gasoline known as Dynafuel. This experiment didn't last very long, as

once again Blue Sunoco was the only gasoline sold at all Sunoco stations until the late 1950's.

When the 1960's was getting under way, some changes were being made in the Sunoco camp. Instead of just 1 grade of gasoline, there were 6 different premium grades found in only 1 Blue Sunoco pump.* For those of you who aren't familiar with Sunoco during the 1960's and early 1970's, you might find it unusual, but clever.

When a motorist stopped at a Sunoco station, he/she called out a specific number from 200-240 or 260, and the Sunoco attendant filled the vehicle with the gasoline that went along with that particular number. The motorist had the choice of 200 (premium), 210, 220, 230, and 240 (all mid premium), and 260 (super premium). If the motorist asked for 200, the attendant moved the "Blend Selector" dial on the side of the Blue Sunoco pump to 200. From there, the attendant was ready to fill the vehicle with 200 gasoline. If the motorist asked for a higher number, it got really interesting! The Sunoco attendant moved the Blend Selector dial to the desired number. The vehicle was being filled with a combination of 200 gasoline

MAINE-NEW HAMPSHIRE VERMONT
SUNOCO
SUNOCO MOTOR OILS
SUNOCO 2-2 LUBRICATION
TIRES - BATTERIES - ACCESSORIES
Stop at Sunoco
Go with Confidence

and a specific amount of octane additive for the desired number. The higher the number, a higher amount of octane additive was used. This unique method was known as "Custom Blending." As far as I know, Sunoco was the only oil company to do this.

While the type of gasoline it sold was unique, Sunoco also featured the traditional automotive products to help cars and trucks perform on the roads and highways. Sunoco Motor Oil, Sunoco's A to Z Lubrication, Kelly-Springfield Tires, and other automotive accessories and services were also available in each Sunoco station. To get in a plug, they were mentioned from time to time in the commercials on the 2 Sunoco radio newscasts.

For 33 years, Sunoco spon-

sored legendary journalists who presented the latest news that began with the era of The Great Depression and ended with the turbulent times of the 1960's. While most the news presented over the 33 years was bleak and a little scary, it was sunny days for Sunoco.

*-Editor's Note: In later years, grade 190 was added to the Sunoco Custom Blended gasoline grades. I'm not sure if there was ever a 250 grade.



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Radio Oddities

- Frank Sinatra was a prize fighter before turning to a musical career.
.....
 - Kay Kyser dislikes mustaches so much that he won't allow anyone in his band to grow one.
.....
 - As director of "Duffy's Tavern," Ed Gardner couldn't find an actor who' sounded as convincing as he did in the role of Archie, so he cook over the pare himself.
.....
 - Frederic Danney and Manfred B. Lee, first cousins who were in the advertising field, entered a mystery scory contest and won \$7,500 for their creation of "Ellery Queen.'
.....
 - Paul Whiteman-dean of modern American music and conductor of "The Radio Hall of Fame" -has a musical library valued at \$5,000,000 which contains thousands of special Whiteman arrangements.
.....
 - Hal Peary ("The Great Gilder-sleeve") was formerly billed as the "Spanish Troubador," and at the same time played eight different roles on one program series-including an Eskimo, a Portuguese fisherman, an Irishman and a gangster.
.....
 - Jim and Marion Jordan once made a ten-dollar bet with Jim's brother that they could ger on the air as comedians. That's how they gOt r heir start in radio and rose to Fame as "Fibber MceGe and Molly."
.....
- TUNE IN Vol. 2, No. 12 April 1945

Gags Have Grown Up by Jack Benny

THANK RADIO, SAYS -THIS STAR, FOR RAISING STANDARDS OF HUMOR

The past 20 years, American humor -accelerated by radio-has come Out of the barnyard. It has. been cleaned up, perfumed and sparked by those unsung heroes, the gag- writers, Today, the ether is so full of good gags that even the ghosts have hysterics.

I will go out on a limb to say that radio has done for American humor in ten years what it would have taken vaudeville 50 years to. I feel no heartaches over vaudeville's passing, when I think of the way the old-time comic used to get his laughs. Gags were in their infancy (hen. They were as unsteady as a baby-and had to be changed just as often. A comedian used to throw a gag at a vaudeville audience with a swing and a prayer, never knowing whether it would roll 'em in the aisle-or roll up the joint. He might get howls with a certain gag at one show, and at the next the audience would look at him as though he had just re-ad from page 26 of the Zanesville, Ohio classified directory.

As a result, he desperately needed some sort of "gag insurance." He had to get laughs-or else. His formula for this was pat. First. he pitched his opening gags across the foolrighrs. If nothing happened, he tossed them his very best gag just to make sure that the audience was still there. Then-if nothing but cigar smoke came back-he played his trump card. A concealed tug at his trick belt, a deft wiggle . . . and his pants fell down. That was always sure for a laugh-until, with dozens of comics doing the same thing all over the country, even this trick

grew stale. So new tricks were added. I remember one comic who got thrown off the circuit because his underwear lit up and played "The Star Span. gled Banner"!

Gags have grown up since then, and radio methods are quite different. Just contrast the old vaudeville routine for insuring gags with what we have today. Our "gag insurance" doesn't rely on slapstick but upon what we call a "topper." We then get a topper to top a topper-and perhaps one to top that, as illustrated in the following dialogue used by Mary Livingstone and Rochester on our program:

Mary: You "Say you just got in town, What took you so long ...was the train late?"

Rochester: What train? I was out on Highway 99 free-lancing.

Mary : You mean you hitch-hiked. Why?

Rochester: Well, instead of a train ticket, Mr. Benny gave me a road map.

Mary: Oh.

Rochester: And a short talk on the generosity of the American tourist.

Mary: You mean that's all Mr. Benny gave you?

Rochester: No... he also gave me a white glove for night operations.

There you have three "toppers," all on the same gag. That's the kind of insurance that you, as a comedian, can feel safe with. It's like holding a ticket on every horse in the race. It's safer, more dignified-and saves a lot of wear and tear on your pants.

Some people think that comedians and gag-men are responsible for bringing American humor out of its giggly youth



Jack, Mary, Phil Harris, Rochester and Don Wilson

to manhood. While it would be nice to take the credit, our overtaxed consciences won't stand the strain. No, it's the audience who shoved the "little men" up to voting age.

The clamor for something better and still better has made necessary the same strides in gags as in automobiles and planes. When your gags and routines start lying around on the stage like old eggs from the same tired basket, and your audience reacts to your stuff as though they had lockjaw ... brother, you'd better start looking for better material--or a rich widow!

The public today demands more of its humor than "a laugh at any price." It resents too much .insulting, too much cynicism. In short, the public likes good comedy, but it likes good taste even better. I have found that a gag line with too much

sting is about as funny to people as a trial fitting for the electric chair.

You've probably noticed that nobody ever gets hurt on our program. Of course, I am subjeaed to quite a little shoving around--I'm supposed to be a braggart, I'm supposed to wear a toupee, I'm supposed to be stingy--but it's all in the spirit of fun! We try to follow one simple rule: "If it hurts, it isn't funny." (Naturally, however, I reserve the right to modify this, in the case of Fred Allen.)

Basically, our show is built on a foundation of real people-not burlesque characters, but ordinary, everyday people. I'd be willing to bet that there are very few of you who don't know people exactly like Mary, Phil Harris and Rochester, as they are represented on our program. Yes, and there are lots of others who are just as

dumb as Dennis Day was on our program (though I'm apparently having a tough time finding one dumb enough to work for the same money as he did).

We feel that, to a certain extent, we represent the audience. In us, they see themselves. It would be foolish for us to knock each other around, because then we would be knocking the audience around . . . and when you start doing that--well, your sponsor had better be your own brother-in-law.

However, one of America's greatest national characteristics is our ability to laugh at ourselves. When the audience sees themselves through us, they get a special kick out of the jokes that seem to fit them personally. If someone pulls a gag on me about my having false teeth, 98 percent of those in our audience who have false teeth will, laugh heartily. (The other two percent would laugh, too, but their gums are still sore.)

Throughout, we try to It-ave things happen to us which would happen to anyone--hings which will be interesting and also, above all, funny. That's why so many of our routines and gags come from what we see around us--like all that water, when we were coming from Vancouver to Seattle by boat.

We were all on the top deck enjoying the beautiful scenery...all, that is, except Phil Harris. Harris was down in his state-room asleep. He isn't very interested in water--thinks there's too much of it to give it any value. I know this because, once when I was talking to Phil about the earth and how it was three-fourths covered with water, he said "Yeah. You know, Jackson, I think the Creator slipped up a little there. He could have just as easy made it bour-

Well, we were talking about all that water and started throwing a few ideas around, finally coming up with: "Harris was mad when he saw all that chaser with nothing to go with it." We weren't satisfied, but we knew we were on the track of something. We worked it over some more and then tried another version: "It made Harris mad to see all that water and nothing to break the trail." It still didn't have the snllp it needed, until my writers switched and changed it to: "Harris was mad when he saw all that chaser-with nothing to break the trail."

That was it. Why, I don't know. But it was. It may sound like a simple idea and, on paper, look as though very few changes had been made, but the audience roared when we served it up on the program. If we'd tried that in vaudeville 20 years ago, without the split-second timing that we use on the air today, it would only have died a quick death on the other side of the foot-lights. Perhaps audiences, too--as well as gags--have grown up.

Let me bow out with this piece of advice. Since you, the listener, are responsible for the present high level of our humor ... keep it that way. Don't let us comedians slip back into the "easy way." Keep writing those letters telling us what you like, what you don't like, and what you want. You're the boss and I'll get it for you--even if I have to keep my writers up all night to do it!

TUNE IN Vol 2 No. 12 April 1945



Old Time Radio Series Reviews

by Bill Kiddle

GREATEST STORY EVER TOLD

Many of the parables and object lessons found in the New Testament of the Bible found their way on to the GREATEST STORY EVER TOLD, a Christian religious drama series, sponsored by the Goodyear Tire and Rubber Co., and aired over ABC on Sunday afternoons in a broken span between 1/26/47- 12/30/56. The person of Jesus Christ was always referred to as "The Master." On rare occasions, Gale Gordon or Mercedes McCambridge joined the unnamed cast of fine acting talent. *Radio Memories has several of these fine dramas for our listening pleasure.*

THE GREEN HORNET

From the pens of scriptwriters Fran Striker & Dan Beattie, via the studios of WXYZ in Detroit, came THE GREEN HORNET, one of radio's best-known and most distinctive juvenile adventure shows. This mysterious, fictional figure continued to "hunt the biggest of all game, public enemies that would destroy our America." "Britt Reid" the crusading owner of the "Daily Sentinel" took law into his own hands as a masked avenger, equipped with a powerful car and armed with a gas gun. "The Hornet", aided by this faithful oriental valet, "Kato", stayed one jump ahead of the law. This interesting crime drama was aired, mainly over ABC, for 16 years, between 1/31/36 to 12/05/52. *Radio Memories has a fine collection of these classic adventure dramas.*

GREEN LAMA

"Jethro Dumant", in his role as THE GREEN LAMA, became a crime fighter with special powers of concentration. He

carried on a single-handed war against injustice and crime. Unfortunately, "Dumont" was strictly a recycled "Lamont Cranston" (SHADOW) character. The program, aired over CBS on Sundays at 5:30 only had a short three month summer run in 1949, between June 5 and August 30. Paul Frees was cast in the title role, with good support from Ben Wright (as his faithful Tibetean valet). Herb Vigran, Harry Bartell, Georgia Ellis, William Conrad and Joan Blondell, all CBS regulars, contributed their talents. However, the scripts by Richard Foster and William Froug, along with the direction of James Burton, left much to be desired. The opening and closing chant of "om manipadme hum" sums up the "hum" status of the series."

GUEST STAR

The US Treasury Department, noted primarily for its printing of US currency, used its sponsorship and syndication to "coin" GUEST STAR. This interesting quarter-hour music/variety/drama program, aired between 3/23/47 and 3/25/62, produced 783 weekly programs in the 15-year run. Kenny Delmar acted as host and Denes Agay and His Orchestra were spotlighted along with a vast array of musical and dramatic talent. Many of the great stars of stage, screen, radio, & opera performed for listening audiences.

GUILTY PARTY

Over the span of several decades, the BBC has maintained a cool, calm "thinking person's" approach to police work. In GUILTY PARTY all of the blood and violence is stripped away, and we join law-enforcement officers on the scene and listen to their interrogation of several suspects during the course of a half-hour crime drama. Some collectors estimate that at least 52 programs were broadcast.

GULF SCREEN GUILD THEATRE

For over 13 seasons, under a succession of different titles, THE GULF SCREEN GUILD THEATRE provided listeners with an outstanding anthology of dramas based upon Hollywood films. Between 11/26/39 and 4/19/42, the program, sponsored by the Gulf Oil Company, was able to attract the top film stars to appear in leading roles. The show was heard over CBS, first in a 60 minute format on Sunday nights at 7:30, and later in the form of half-hour dramas. *Radio Memories has an outstanding collection of 81 of these classic dramas.*

GUESS WHO

Following the harsh realities of the Great Depression and World War 2, America needed something to laugh about to relieve its troubles, and radio provided a wide range of comedic situations as a perfect solution. GUESS WHO was a laugh-filled quiz program heard over the Mutual network for five years, between 4/12/44 and 4/30/49. On one broadcast from 5/20/44, sponsored by Sheffield Farms, funnyman Peter Donald works a live studio audience into peels of laughter over Dick Tracy jokes, and contestants try to guess the singer or entertainer on a recording. The prize was ten silver dollars. Lots of great fun for all.

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GYPSY JOE

Walt Disney made his fortune developing personalities and voices for his many animal creations. We doubt if the producers of GYPSY JOE, a half-hour syndicated program made a great deal of money from the seven programs in the short series. However; these "unknown producers" did provide us with some unusual characterizations. First, there was "Gypsy Joe", a Cajun-Hispanic who acts as host to the show. Then there are "Beady Eysers" and "long Legs"- the two bulbous spiders. They are "Amos and Andy" sound-alikes, who carry on a free-wheeling dialogue for most of the show.

HALLMARK PLAYHOUSE

The orchestral strains of "Dream of Otwen", by Charles Williams provided CBS radio with an overture to HALLMARK PLAYHOUSE, an outstanding anthology of fine dramas presented in a half-hour format. The 211 programs in the series were broadcast over a span of five seasons, from 6/10/48 to 2/01/53. The Hallmark greeting card company, the sponsor of the program, had a motto "when you care enough send the very best" The program was the definite choice of many listeners who had discerning tastes in outstanding radio drama. During the late 1940's the program was heard on Thursday evenings at 10:00.

HAVE GUN WILL TRAVEL

Hollywood actor Richard Boone made "Paladin", the sophisticated hero of HAVE GUN WILL TRAVEL, into a household name for TV viewers in the late 1950's. However; John Dehner, veteran radio actor with a deep voice, brought the famous gun-slinger turned advocate, to CBS radio listeners for two years, between 11/28/58

and 11/27/60. The series of 106 fine 25-minute western dramas was heard on Sunday nights at 6:05. *Radio Memories has the complete run of this great adult western series.*

HAWK LARABEE

Some radio dramas had unique, almost disjointed, histories. HAWK LARABEE, a most unique western, was originally heard as HAWK DURANGO during the first six weeks of its run in 1946. The program, radio's first attempt at adult western drama, told of life in Texas in the 1840's-- a world seen through the eyes of ranchers and cattlemen. At first, Barton Yarborough (of I LOVE A MYSTERY fame) was cast in the title role, and Barney Phillips played his side-kick "Somber Jones." Western songs accompanied the stories between acts. Later, in 1947, Elliott Lewis was given the title role as a new "Hawk" and Yarborough was relegated to the role of a partner named "Brazos John."

HELL HATH NO FURY

Lucrecia Borgia and Lizzy Bordon were certainly not the only females to commit mayhem in society. HELL HATH NO FURY is a six-part BBC radio series in a quarter-hour format--a sequel of sorts to Betty Nygaard King's study of famous women in crime. These interesting mini-series provide the listener with a fascinating journey of exploration into the lives of six women. We are allowed to delve into the minds of these women and their accomplices to see how forbidden love, age-old romance, sex...and even murder were part of their experiences. These women selected different paths to become prostitutes, robbers, terrorists, spies & killers. In these period pieces we see how society treats women. Listeners may find themselves reacting in different ways to

each of the case-studies.

HALL OF FANTASY

On the evening of August 22, 1952, a radio studio of WGN, a Mutual station in Chicago, became the delivery room for HALL OF FANTASY, a new and eerie drama that focused upon the realms of horror and the supernatural. Richard Thorne was the writer-director, and occasionally an actor in the series. Initially, the program was tested as a mini-series in the summer of 1952. The test was a success, and Mutual brought the program back into its winter lineup in January 1953 for a nine-month run. Thorne maintained excellent production values, and provided listeners with stories from both the classics of the macabre, and from his own creative pen. In 1952 the series was heard on Friday evenings at 9:30. The 1953 version was aired on Monday nights at 8:30.

HANNIBAL COBB

The post-World War 2 era saw a number of interesting changes come to radio. HANNIBAL COBB, a 5-times a week, daytime detective show, broadcast in both 15 and 30 minute formats, was one of these new twists added to ABC's late afternoon schedule. Louis M. Hayward wrote the scripts for the series, and Santos Ortega was cast in the title role. "Hannibal" was a laid-back private detective with a fine mind and friendly disposition. The program was aired for only 17 months, between 1/09/50 and 5/11/51. Unfortunately, only two episodes have survived.

HASHKNIFE HARTLEY

Barton Yarborough's distinctive Texas drawl, and easy-going manner made him one of radio's best-remembered "partners" or "sidekicks." During his long career on radio, Mr. Yarborough played a number of important supporting roles. He is best remembered as "Doc Long" in the 1940's version

of I LOVE A MYSTERY, in later, in the 1950's as "Officer Ben Ramero" in DRAGNET. In HASHKNIFE HARTLEY, a western melodrama, based on the novels of William C. Tuttle, Yarborough played the part of "Sleepy Stevens", a Texas-reared sidekick opposite Frank Martin-who was cast in the title role. This program was heard on Sunday afternoons over Mutual between 7/02/50 and 12/30/51.

HAL KEMP

A tragic auto accident on December 21, 1940 cut short the life of Hal Kemp, a brilliant, young orchestra and band leader. Kemp, a product of North Carolina, was a proficient trumpet, clarinet, and saxophone player. His music was described as "clean and smooth." and his band was voted the favorite "sweet swing" band of 1938. On radio, the band played regularly throughout the 1930's. Most of the programs were of the music variety format. THE PENTHOUSE PARTY in 1935 was aired over the Blue Network on Wednesday nights for Eno Salts, and CHESTERFIELD TIME, broadcast from Hollywood, was heard over CBS on Friday nights at 8:30 in 1937.



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- C00103 02/28/47 OUT OF THIS WORLD Dead Of Night (First Audition/Pilot show) 03/21/47 Dead Of Night (Second Audition/Pilot show)
- C00104 07/07/47 # 1 The Man Who Would Be King 07/14/47 # 2 Operation Fleur de Lys
- C00105 07/21/47 # 3 The Diamond As Big As The Ritz 07/28/47 # 4 Typhoon
- C00106 08/04/47 # 5 Sire de Maletroit's Door 08/11/47 # 6 The Ring Of Thoth
- C00107 08/18/47 # 7 The Fourth Man 10/01/47 # 8 The Most Dangerous Game
- C00108 10/15/47 # 10 A Shipment Of Mute Fate 10/22/47 # 11 The Fall Of The House Of Usher
- C00109 10/29/47 # 12 Pollack & The Porrah Man 11/05/47 # 13 Evening Primrose
- C00110 11/12/47 # 14 The Young Mans With The Cream Tarts 11/19/47 # 15 Casting The Runes
- C00111 11/26/47 # 16 The Country Of The Blind 12/03/47 # 17 Taboo

- C00112 12/10/47 # 18 An Occurrence At Owl Creek Bridge 12/17/47 # 19 Wild Oranges
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To Perdido
01/25/59 # 10 The Teacher
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