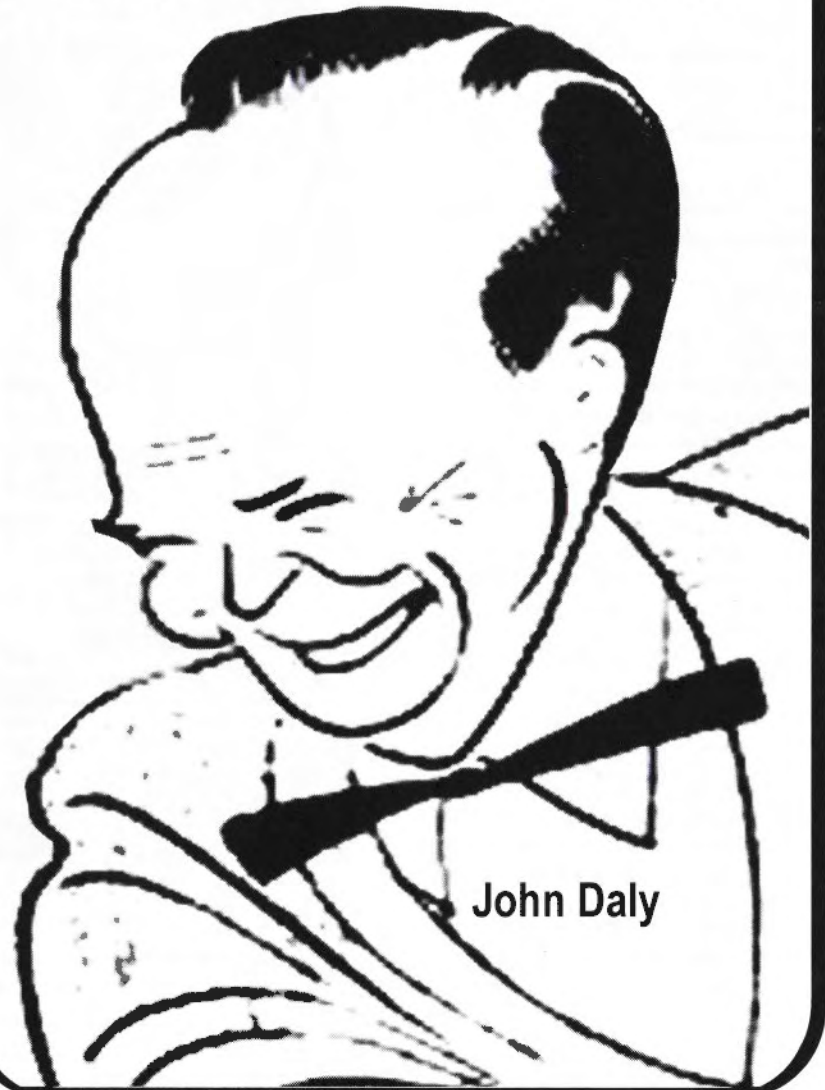


Old Time Radio **DIGEST**

No. 136

Winter 2012 \$3.75



John Daly

Old Time Radio DIGEST

No.136

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Continental Celebrity Club's music director Ray Bloch wasted no time capitalizing on the premature demise of the series. Witness this promo from July 6th 1946 just a week after the Continental Celebrity Club had folded

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The Continental Celebrity Club



by Dee Neyhart from the Digital Deli 2011©

By 1945 the Continental Can Company had become the largest manufacturer of tin cans and related containers in North America—it's most recent acquisitions had made it the largest metal container manufacturer in Canada as well. Throughout World War II, Continental Can had made its contribution to the War effort by manufacturing airframes and bombs in some of their retooled plants. It had also transitioned into fibre drums, plastics, *Crown caps*, cork products and paper containers and cups.

Having gobbled up virtually every significant competitor *but* those of its largest rival, *American Can Company*, Continental Can, seeing the end of World War II in sight recognized the need to get out its message that it was not only still around, but more than poised to attempt to dominate the container manufacturing sector throughout North America.

In the Fall of 1944, Continental Can had begun sponsoring *Report to the Nation* (1940-1945), a long-running CBS news and commentary program previously sponsored by a combine of Electric Industry companies. Under Continental Can's sponsorship the previously predominately Public Affairs program had been moving toward a combination of public affairs, light comedy and variety. Continental Can's ad

agency, BBD&O suggested that a name change to accompany the new format might be appropriate:

And so it was that the five year run of *Report to the Nation* evolved into a 30-minute variety program.

Continental Can and CBS launch their Continental Celebrity Club

Some format changes in a long-running Radio series were understandable: a star leaves or *ages out* of a role, the music or orchestra changes, the sponsor's messages become part of the production, or the timing of the production changes significantly. The morphing of *Report to the Nation* from a public affairs program to a variety revue was quite a jarring change indeed.

The gambit seemed to work though. Premiering on December 8th 1945, *The Continental Celebrity Club* featured a solid basic cast of regulars, three legendary announcers and hosts and some of the era's biggest name celebrities as featured guests. *The Continental Celebrity Club's* featured regular performers were host *John Daly*, singer *Margaret Whiting*, comedian *Jackie Kelk*, and band leader *Ray Bloch* and his Orchestra. The series' announcers

were future Television Game Show legends *Bill Cullen* and *Bud Collyer*. And yes that's the same *Bud Collyer* equally famed for his portrayal of *Superman* over Radio.

Continental Can didn't skimp on guest talent. Over the course of the series' thirty programs listeners heard *George Coulouris*, *Sir Cedric Hardwicke*, *Jose Ferrer*, *Anne Rutherford*, *Cesar Romero*, *John Payne*, *Bonita Granville*, a young *Shirley Booth*, *Linda Darnell*, *Constance Bennett*, *Carole Landis*, *Walter Abel*, *Pat O'Brien*, *Melvyn Douglas*, *Dorothy Lamour*, *Lucille Ball*, *Lizabeth Scott*, *Brian Aherne* and *Peter Lawford*, among several others.

The program's thirty minute format was just about the right length to allow three or four comedy bits with *Jackie Kelk*, one or two *Margaret Whiting* songs, an instrumental from *Ray Bloch* and a sketch featuring the night's guest star. But for Golden Age Television fans, *The Continental Celebrity Club* was even more notable for featuring three of Television's most famous hosts--*John Daly*, *Bill Cullen* and *Bud Collyer*--all in the same Radio production.

Premiering as late as it did during CBS' Fall 1945 Season, *The Continental Celebrity Club* aired only thirty programs prior to the traditional Summer Break for prime-time programming. As it was, Continental Can saw the writing on the wall and preemptively cancelled the production prior to the Summer Break. The production had been expensive for its time, Continental Can had recently completed a series of very profitable new acquisitions, and upon reflection, converting *Report to the Nation* to *Continental Celebrity Club* probably wasn't a well-timed transition for the era. In the end, *The Continental*

NEW SHOW!

CONTINENTAL CELEBRITY CLUB



JOHN DALY, Host

JACKIE KELK, Comedian

MARGARET WHITING

with

RAY BLOCH and BAND

Plus Other Celebrities

Tune in Sat. night

KFPY 7:15 P.S.T.

Presented by

CONTINENTAL CAN COMPANY

Makers of Metal Containers • Fibre Drums
Paper Containers and Cups • Plastic
Products • Crown Caps and Cork Products

February 2nd 1946 spot ad for the
Continental Celebrity Club over CBS

Celebrity Club left the airwaves to make way for *Oklahoma Round-Up*, an Oklahoma-originated country variety feature.

And so it was that *Report to the Nation*, a fairly well regarded weekly wartime and homefront news roundup ultimately gave way to an *Oklahoma round-up* of a far more *bucolic* nature. Such were the vagaries of mid-1940s Radio and its sponsors. . . not to mention the sublime irony of one of the world's largest Can manufacturers canning *itself*.



Problem in packaging

What is the use of a can when you can't take the lid off the top and get at the contents? Continental is the world's largest packaging manufacturer. It happens in Radio. We can guarantee to build the best, the most durable, the best in build, cost of manufacturing, the best in the world. We build the cans that hold the contents of the can. We build the cans that hold the contents of the can. We build the cans that hold the contents of the can. We build the cans that hold the contents of the can.

CONTINENTAL CAN COMPANY
It can put a product up - just by up to Krommstedt



Cast: Margaret Whiting, Jackie Kelk, Peggy Mann, Peggy Alexander, Lynn Duddy Choir, Jack Leonard, Ken Lynch, Robert Sloane, Frank Lovejoy, Elspeth Eric, Staats Cotsworth, Francis De Sales

Guest Performers: George Coulouris, Sir Cedric Hardwicke, Jose Ferrer, Jack Leonard, Gregory Ratoff, Anne Rutherford, Charles Butterworth, Cesar Romero, Diana

Lynn, John Payne, Shirley Booth, Linda Darnell, Constance Bennett, Pat O'Brien, Carole Landis, Bonita Granville, Walter Abel, Wayne Morris, Patsy Kelly, Melvyn Douglas, Jinx Falkenburg, Dorothy Lamour, Lucille Ball, Dane Clark, Hildegard, Eddie Bracken, Lizabeth Scott, Brian Aherne, Peter Lawford, Mischa Auer.

Recurring performer(s): Margaret Whiting, Jackie Kelk.

Announcer(s): Bill Cullen, Bud Collyer, John Daly (Host)



Hirschfield caricature of John Daly and his *What's My Line?* panelists, Bennett Cerf, Arlene Francis and Dorothy Kilgallen, ca. 1961

John Daly was concerned that he'd never make the transition to Television. While working on Radio's *You Are There* programs, and with many of his successful colleagues already entering Television, Daly began to pursue work with a major newspaper. A friend cajoled him into an appearance on an early Television quiz show, *Celebrity Time* (1948), as a panelist. As it turned out, the camera accurately captured Daly's wholesome honesty, humor and warmth, effectively ending any

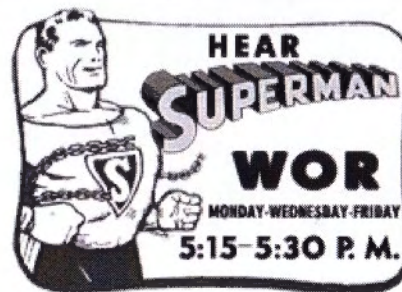
conjecture as to Daly's possible future in Television.

Upon agreeing to be the host of ABC Television's *What's My Line?* (1950), he was told it would probably run about six months--the average life of quiz programs of the era. In addition to his quiz program, Daly was an active member of ABC's News Bureau. Daly was eventually named Vice President in charge of ABC News, Special Events, Public Affairs, Religious programs and Sports.

When *What's My Line?* had finally run its course, John Daly was named Director of the *Voice of America*, resigning a year later over a dispute with the Director of the U.S. Information Agency, the managing agency for *The Voice of America* at the time.

Expanding his influence to three generations of early Radio and Television audiences, John Daly is one of the Golden Era's most beloved personalities. His gentle humor, charm, and sensitivity over seventeen years of *What's My Line?* endeared him to even more fans worldwide.

John Daly remains, to this day, one of the most trusted, reassuring voices of the 20th Century--both a well deserved and appropriately applied assessment of the confidence Daly engendered in his viewers and listeners.



Clayton 'Bud' Collyer, ca. 1952. *Superman* was Bud Collyer's first major lead over Radio

Upon graduating from Horace Mann School, Clayton entered Williams College, eventually also leading a dance band. A fashion commentator attending a school dance at the St. Regis Hotel heard him sing and hooked him up with a part-time singing job with the *Columbia Broadcasting System* (CBS) at \$85 a week. It was at this time that he changed his stage name to Clayton Collyer, from his mother's maiden name, the same last name taken by his sister, June.

Responding to his own father's career, Bud Collyer then attended Fordham Law School, and after graduation worked as a law clerk for two years before settling on a career in Entertainment. Collyer acted in several Broadway plays and in 1935 landed a full-time acting job on Radio.

Before long, Collyer found himself to be a very versatile radio personality indeed. From 1938 to 1949, he portrayed *Super-*

man over the WOR-Mutual network. He also voiced Superman over the celebrated Max Fleischer animated *Superman* adventures. At one time, in addition to his Superman duties, he was heard as an announcer, quizmaster and emcee on six other programs - the *Mary Small* and *Hildegard* shows the *Schaefer Revue*, the *Quiz of Two Cities* and two soap operas, *Road to Life* and *Young Dr. Malone*.

Remembering his career before the mike, he observed, "Those were great days, because you weren't seen. You could appear on as many as 23 to 30 shows a week and grab off \$6,000 to \$7,000 a year - big dough at that time. Naturally, that sort of hedge-hopping is impossible on TV." With some 1,400 entries in the RadioGOLD-Index database, Bud Collyer enjoys one of the most extensive and varied Radiographies in Radio history. From Variety to Adventure serials, to straight dramas and historical retrospectives, there was little of mainstream Radio that Collyer didn't appear in during his eighteen years in Radio. Bud Collyer appeared on all four of the major Radio networks at one time or another, in many cases over all four of them at a time.

With some 20,000 Radio appearances credited to him at one time or another, it was his Television career that eclipsed even his Radio career. One of television's most verstaile--and durable--masters of ceremonies, Bud Collyer endeared himself to contestants and audiences alike with his genial manners, marvelous smile, wry humor, remarkable patience and infectious enthusiasm.

He trumped his Radio record by appearing on all four major Television networks from the Golden Age of Television as well. From the Dumont network to the big three,

CBS, NBC, and ABC, Bud Collyer was equally in demand everywhere on Television. He was the host of a succession of game shows, including *Break the Bank*, *Quick as a Flash*, *Number Please*, *Feather Your Nest* and *To Tell the Truth*. *To Tell the Truth* was arguably his most remembered program on radio. From its inaugural program to the week it went off the air, Bud Collyer was the host for all twelve years (1956-1968), breaking his own record of eleven years hosting *Beat The Clock* (1950-1961).

CBS Program Splash Debs 7 Between July 1-6

NEW YORK, June 29.—CBS starts its first big summer splurge of programming the first week in July, seven programs being set to debut between July 1 and 6. From now on as spots open, programming chief Dave Taylor will throw in sustainers from a numerous backlog built up in the past months, and indications are that New York and Hollywood won't be the only origination points.

Taylor has already stated his desire to develop the web's programming on a national basis, and in view of this it is interesting to note that one of the newcomers is an opus titled *Oklahoma Round-Up*, a hillbilly piece of business set to bow Saturday (6) in the 10:15-45 slot. Origination for this program, which replaces the canceled *Continental Celebrity Club*, will be Oklahoma City.

Billboard article citing the cancellation of *Continental Celebrity Club*

Coming Major by Ezra Stone & Weldon Melick

Chapter Eighteen

By carefully dovetailing my available hours and commuting the seventy-five miles from Theatre Section Headquarters in Manhattan to Camp Upton every other day, I found it possible to maintain my close contact with the Upton Opry House Players. While supervising preparations for the forthcoming five-show camp tour involving units from Camp Upton, Fort Dix, Fort Hancock, and Pine Camp, I was also directing *Three Men on a Horse* at Upton and taking one of the parts myself. Its *premiere* was attended by the special brand of gremlins that lie in wait for actors. After a month of rehearsals, on the day of our scheduled opening our feminine lead, Kay Feller, took sick.

I'm superstitious about postponing an opening. In this capricious realm of make-believe about the only tangible thing you've got to hang on to is an opening date, and I always hang on for dear life. I knew Sara had understudied the part in the London company in 1936, although she had never played it. But she played it that night as though she had rehearsed for weeks, instead of an hour and a half. I had sent Mike Wardell and Ralph Nelson into town in my car with a script and orders to kidnap her. Mike cued her through the script once on the way back, while Ralph drove. Sara still says it was the hardest day's work she ever did.

I also directed the Opry House Players in a miniature musical revue called *We're Ready*. Tom McDonnell, Ralph Nelson, and I had evolved the basis of it during our first camp tour to while away the fifteen-hour

drive from Fort Ontario to New York. Tom and Ralph really did all the work, but they couldn't have done it without my liaison services because they were never awake at the same time. I remained half-conscious all the time in order to keep them both advised of each other's progress.

We called the result of this slumber party *Mine Camp*, but the intervention of Pearl Harbor prompted a change of title and material. Irvin J Berlin attended the *premiere* and came backstage afterwards to remark, "That's the kind of entertainment boys like best," and to recommend it as an ideal touring show.

The enthusiastic reception of *Three Men on a Horse* and *We're Ready* at Upton made them both musts for the five-show tour. So it was arranged for the same cast to alternate them in two-night stands at each camp.

Meantime I had been summoned to Berlin's office in New York to discuss the feasibility of a successor to *Yip, Yip, Yaphank*, assuming the composer could get the necessary War Department sanction. Berlin wanted my views on the number of men it would take and how they could be selected and assembled. Did I think the boys would like to appear in a Berlin show? I thought it might not be exactly the kind of Berlin show they had expected to appear in when they got their draft notices, but I surmised they might consent to a detour with music.

Berlin had one other question. Would I be interested in assembling the personnel and directing the most pretentious civilian morale booster ever staged in this country

with military personnel?

Guess what I said to that one!

In the weeks before the five-show tour started I spent much of my after-duty time in that dark walnut-paneled office at Fifty-Second and Seventh Avenue. At each session Berlin sparked new ideas, snatches of lyrics, and stage business. He acted them out for me, playing all the parts and singing all the songs. He was even the orchestra for brief intervals as he plopped himself down at the famous gear-shift piano which mechanically transmutes his basic F-sharp melodies into the golden harmony of other keys. Then he popped up after each number to impersonate the traveling curtain.

Even more than musician, Irving Berlin is a super-salesman. As soon as he had several songs written in tentative form, a conference was called by General Phillipson to hear them previewed. After the kingpin of Tin Pan Alley had exhibited all his wares, the General was eager for still more. There weren't any more, but it was no time to say no to the General after getting him in such an expansive mood. So Berlin started ad-libbing additional lyrics in the manner of a Calypso singer. I was the only one in the room who realized he was creating choruses on the spur of the moment, and I wondered whether he'd get away with it. He did.

It was uncanny how all the work we had done in the Theatre Section now seemed, fortuitously, to have formed a perfect pattern of preparation for *This Is The Army*. Our technical staff at Headquarters was made to order for the mammoth undertaking and was converted to that purpose. This spared Berlin the ordeal of building a smooth-running organization from scratch.

The five-show camp tour, which had been on the road for three weeks, was withdrawn from the rest of its schedule, and the personnel was transferred practically intact to the project. Around this nucleus of about a hundred talented men we built the show. In addition, I recommended several outstanding acts I had spotted during the two tours and my visits to various camps in a supervisory capacity. I had run into a remarkable trio of acrobats when we gave *Three Men on a Horse* at Fort Dix. While Pete Feller was waiting for a ladder to focus the stage lights, three onlookers had suddenly resolved themselves into a human totem pole and focused the lights for him before we could bat an eye. Then, before we could stop batting an eye, the Allon Trio as they were known, had gone through the most amazing demonstration of pyramids and control acrobatics I've ever seen.

Two of these boys had enlisted when their partner was drafted, I learned, in order to be able to continue their daily workouts together. Angelo, Louis, and Geno were a natural for the show. So was Jimmy MacColl, one of the cleverest young individuals I've known in the theatre. And one of the most individual individuals. Some days, to break the monotony of ordinary conversation, he'd speak nothing but French. Another day would find him in an: Italian or a German mood.

It had been something of a shock to me, after having lost track of Jimmy for years, to discover him in uniform, sitting in the front row at our Fort Tilden performance of *Brother Rat*. Jimmy's whole soul rebels at doing anything the way anyone else would do it. I knew that the precision and restraint which are the backbone of military efficiency must be



poison to his effervescent nature. He was so obviously miscast in the theatre of war, I thought he must have been inducted as a gag.

He had come backstage to see me between acts.

"I can't bear any more of your wretched simulation of entertainment," Jimmy had said with a Shakespearean flourish. "But I had to say hello, old boy, before walking out on it."

That was Jimmy all over—staging his entrances and exits.

"What on earth are you doing here, Jimmy?" I asked.

"I'm a stage hand—an electrician," he said, desperately endowing his duties on the anti-aircraft battery with a bit of theatrical glamour.

"An electrician?" I repeated, puzzled.

"Yes," Jimmy replied wearily. "They have me on a spot. They give me a cue and I turn on those big goddam lights, and they give me another cue and I turn them off."

At that time I helped get Jimmy transferred to Special Services at Fort Tilden, where the pungent humor of his writing and his devastating mimicry proved invaluable. Berlin left the choice of dialogue writers for *This Is The Army* up to me, and I named MacColl, Tom McDonnell from Upton, Dick Burdick from Fort Slocum—remembering a play of his I had seen given there—Walter Bernstein from Fort Benning, former contributor to the *New Yorker*, and Jack Mendelsohn. We were fortunately able to obtain all five.

We had the whole Army to draw the rest of our talent from, but how to separate the cream of that talent was a problem. We worked out a questionnaire which we supplied to Special Services officers through-out the country, and they had the likeliest prospects at their respective posts fill in the forms with information about professional and educational background and physical description. Theatrical unions gave us the names of their members in

service, and questionnaires went to them directly. I "auditioned" stacks of returned Q-forms far into the nights with maternal solicitude which, however, didn't begin to match Berlin's wild-eyed fatherly anxiety. Neither of us had ever heard of trying to cast a show by mail order and had no way of knowing whether the outcome would be successful. Our *Tita* (nicknamed from the initials of *This Is The Army*) was a sort of test-tube baby.

Before Berlin arrived at Upton, I had made out a list of things I thought he would need to work with. It proved as useless as a canceled check. His basic needs boiled down to a carton of chewing gum, a carton of cigarettes, a telephone, a box of paper clips to untwist while he phoned, his shifting keyboard piano, and perpetually revised tabulations of men requested, arrived, and yet to come. He worried continually lest there be not enough singers and dancers in the Army to give his show the gigantic proportions it needed. Since the three hundred requested men converged on us at all hours, allaying the song-writer's fears with up-to-the-minute bulletins on arrivals was frequently an all-night chore.

When you order actors and musicians sight unseen from a catalogue of their qualifications, you're bound to get a few duds who are better letter writers than performers. But a lot of the boys turned out to be even better than they claimed on paper. One of these was Sam Carr, even though his claims were so fantastic I thought he must be a crackpot. The praises he sang were not so much for himself as for the banjo as an instrument. You gathered from his letter that the invention of the banjo, by stretching a skin over the open bowl of a human skull, marked the turning point in the evolution of man from savagery

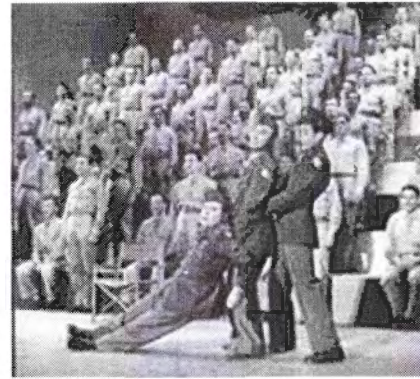
to civilization. He proposed to give the banjo its due in a tremendous production number during which he would be lowered from the flies on a twenty-foot banjo into the midst of the entire company playing three hundred banjos. He added that he could teach them the rudiments very quickly.

I knew Berlin was planning a Mandy number which had a spot for two minstrel banjoists, so I wrote Sam Carr that we would be pleased to hear him when we went out to Fort Dix to audition some other talent there.

He buttonholed me on my arrival and began to embroider on his idea of the twenty-foot banjo-it could serve as a small stage for a dance number as well as his own solo. He has a way of talking confidentially down your collar, as though he wouldn't sell the Brooklyn Bridge to anyone but you. I began to back away, wondering whether he could even play the banjo.

But he could! Boy, how he could play it! I told him enthusiastically that we had a spot for him. I hastily explained that we couldn't give him a number by himself, and a cloud of disappointment enveloped him, dispersing only when I promised he'd be in his own spotlight all the time he was on-stage. Only principal performers rate such attention ordinarily, but it so happened that our two banjoists were to be relegated to the apron strip between the orchestra pit and the footlights, in order to leave the whole stage proper to the dancers. I wasn't making false promises. Their positions made it impossible for the banjoists to be lighted from the stage, and we *had* to turn spotlights on them.

I was well pleased with my prowess as a talent scout. Sam Carr was definitely a find, and feeling like Major Bowes, I gave him some fatherly encouragement. As



gently as I could, I advised him to toss his exaggerated ideas overboard and concentrate on his playing if he wanted to get anywhere in the musical world.

Was my face red a certain day months later when I picked up a *Herald-American* during our Chicago stand and turned to Ashton Stevens, one of the country's leading dramatic critics. He had devoted his entire column to the exalted station the banjo occupies in American music, and the rare privilege being given Chicago music lovers in the opportunity to hear the masterful plunking of Sam Carr, dean of American banjoists, supported by a company of three hundred other entertainers.

But Sam's crowning vindication came still later in Hollywood. You guessed it. In the picture version of the show, Warner Brothers used a twenty-foot banjo in the Mandy sequence. I'd have given anything if I could have crawled into it... When two hundred of the actors for *This Is The Army* had arrived at Upton, they were gathered together in the Opry House to hear and try their voices on the first nine songs Berlin had written for *Tita*. The composer locked us in and posted MP's outside all the exits. Not because of any

misgivings about his material, but simply because he didn't want to be disturbed by late arrivals or curiosity-seekers while he was leading the community sing. He instructed the MP's that absolutely no one was to be admitted after the mimeographed songbooks were passed out.

As it happened, the only late-comers were the two ranking officers Berlin had invited-Colonel Brenizer and Captain Rankin. When they found themselves excluded from their own domain by their own embarrassed MP's on orders from a civilian, they held a hasty consultation. Then they upheld the dignity of military authority by hoisting each other through an unguarded window at the rear of the auditorium-a Ripley item which will probably remain unique in its field until Leo Durocher climbs over the fence to see a Brooklyn Dodgers' game.

TONIGHT
Woodbury's
**HOLLYWOOD
PLAYHOUSE**

WJZ 9 P. M.
TYRONE POWER
with
JUNE LANG
In the Broadway success
"CEILING ZERO"

"Push, Pull, Click, Click!" Begins New Era In Shaving

by Danny Goodwin

The creation of the *Eversharp Schick Injector Razor* gave men who shaved back then a new, easy, and pleasant alternative in getting a closer, cleaner, and comfortable shave. At that time, it was the world's only razor with automatic blade changer. All that was required was to inject the *Eversharp Schick Injector Blade* dispenser into the razor ("Push"); pull the handle on the dispenser from one end to the other to insert a new blade into the razor ("Pull"); and take out the dispenser and let the razor set the new blade in place ("Click Click!"). With a new blade in the razor, it was time to shave. You might notice there was no handling of the blades; the twisting and turning of the razor; or excess time needed to put in a new blade. The blade was in, and the razor was ready for shaving.

In order to point out this new era in shaving, *Eversharp Schick* took its act to radio. The product was remembered over the airwaves 2 ways. First, on every radio program *Eversharp Schick* sponsored, the program's theme music was "Buy *Eversharp*"** in tribute to the product--- and second, since the *Eversharp Schick Injector Razor* was unique, the commercials focused on inserting a new blade into the razor. The radio listeners knew this amazing procedure for the sounds it made--- "Push, Pull, Click, Click"

For honest, serious advertising, *Eversharp Schick* was the sponsor of *TAKE IT OR LEAVE IT, DUFFY'S TAVERN, MAISIE, LET YOURSELF GO*, and other



different radio programs. For honest, but humorous advertising, *Eversharp Schick* also sponsored *THE HENRY MORGAN SHOW?* on ABC Radio.

During a typical broadcast of this half hour comedy/variety show, there was a completely different set of *Eversharp Schick* commercials. One commercial was a serious message narrated by announcer Charles Irving. From time to time, in place of Irving's commercial, there was the "*Eversharp Schick Shave-A-Thon*" with sportscaster Ted Husing. This was an actual test where 3 men appeared on stage with lather on their faces. 2 men used razors from other brands, and the third man shaved with an *Eversharp Schick Injector*. All 3 men had to shave within the commercial time. Once the bell sounded, all 3 men started to shave. In the heat of



the competition, Husing gave a "blow by blow" account of the shaving. When the bell sounded ending the Shave-A-Thon, Husing declared the man who used the *Eversharp Schick* the winner. The other commercial was presented by Henry Morgan, himself. If you know his reputation with sponsors, Morgan's commercials were anything but serious. With his return to network radio after a stint in the service, Morgan still had the sharp wit that made him a popular figure with the radio listeners during the *HERE'S MORGAN* years. He still had the ability to make sponsors cringe--- and to "Old Man Adler's"*** relief, the latest victim who found out about Morgan's sharp tongue was *Eversharp Schick*.

As expected, Morgan took great delight in ribbing the *Eversharp Schick Injector Razor, Injector Blades*, and especially the "Push, Pull, Click, Click!" phrase. For example, Morgan presented a commercial concerning an imaginary guy who owned an *Eversharp Schick Injector Razor*. Although he was the proud owner of the razor, this poor fellow had tremendous

difficulty in being popular--- especially with the ladies. With his best John J. Anthony imitation, Morgan had the solution. Forget about dating girls and don't go out. Spend a pleasant evening at home playing "Push, Pull, Click, Click" with the *Eversharp Schick Injector Razor*. Morgan stated as long as the guy had the razor and a 20 blade *Eversharp Schick Injector Blade* dispenser, the girls will continue to hate his guts, but the fellow had Morgan as a friend

In the April 14, 1947 issue of *Life Magazine*, there was an article about Henry Morgan. Of course, it was good public relations to feature a plug about the *Eversharp Schick Injector Razor*. Morgan did just that--- although *Eversharp Schick* wished he didn't necessarily bother. In the article, there was a picture of Morgan standing in front of an ABC microphone, praying to the Heavens. Over his head was a large picture of a *Eversharp Schick Injector Razor*. The picture sounds like good PR, right? It was up to that point, but let me tell you about the rest of the picture. Morgan's face had numerous bandages where he (supposedly) shaved with an *Eversharp Schick Injector Razor*. To make a long story short, if anyone else (except Arthur Godfrey) did that, sponsorship was immediately cancelled. Morgan could get away with it, because he sold *Eversharp Schick Injector Razors*--- and *Eversharp, Inc.* knew what they were getting into by sponsoring *THE HENRY MORGAN SHOW?*

Even with Morgan's picture and comments, the *Eversharp Schick Injector Razor* way to shave was faster and easier than with single edge or double edge razors of the era. The best news of all, using the modern *Eversharp Schick Injector Razor* didn't cost any more to use than

other razors--- and if some men couldn't get dates, it was indeed fun to spend an evening playing "Push, Pull, Click Click." In fact, I'm sure that *Eversharp, Inc.* would have loved that!

Author's note: * - The "Buy Eversharp" theme music on the radio programs was also in behalf of Eversharp Pens & Pencils.

** - "Old Man Adler" was Jesse Adler, president of *Adler Shoes For Men*. *Adler Shoes* was a favorite victim of Henry Morgan's sense of humor on the *HERE'S MORGAN* radio program.



"Where the Golden Age of Radio Meets the Digital Age"

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Radio Humor

• A Hollrrood producer had been looking for a really good story for a year, and had at last reached the point where he was ready to listen to all comers. An unknown writer was ushered into his presence one day. "They tell me you have a great play," said the mogul, with a reassuring wave of the hand. "Go ahead and read it to me."

This was more than the author expected. He was afflicted with a severe case of the stutters, but the chance was too good to miss, so the author sat down and read the whole play, scene scene. When he had finished the producer yelled for his secretary. "Sign this man at once," he cried. "He's got a new twist that's sure box office. Every character in the story stutters."

-Everything For The Boys (NBC)

• Bert Lahr, defending himself to Monty Woolley, exclaimed: "Listen, I'm just as healthy as the next guy. In fact, who's got my good looks, who's got my muscles and my sparkling teeth?"

"I don't know, but you'd better get 'em back," observed Woolley.

-Stage Door Canteen (CBS)

• Now that the war's over the perennial rivalry between the Army and Navy has grown more heated. On "Blind Date" recently, a girl told a khaki contestant that she wanted to go to the Stork Club in the worst way. "Then you'd better go with a sailor," piped the GI, eyeing a rival contender, "cause that's the worst way!"

-Blind D'ate (ABC)

Pardon me - Is Your Hooper Showing?

by Paul Gardner



To determine what the nation's favorite programs are representatives of Hooper make nine million phone calls a year.

If the listeners of America think that the most important names in radio are those of Bob Hope, Bing Crosby, Edgar Bergen, Jack Benny, Kate Smith, Walter Winchell, Fibber McGee and Molly, and other favorites, they are sadly mistaken.

For the key names in all American radio are a Mr. Crossley and a Mr. Hooper.

Now whether this is as it should be is beside the question. Whether the slavish adherence to Mr. Crossley and Mr. Hooper retards or advances the progress of American radio is the subject of sharp debate. Yet the fact remains that Mr.

Crossley and Mr. Hooper, far in the background, determine whether a program stays on the air or not. Briefly, the Crossley and the Hooper are the systems by which the sponsors measure program audiences.

Experts disagree as to the value of these ratings, depending upon how it affects them. A comedian whose Hooper rises a point will race into the sponsor's office at daybreak the next morning and scream:

"See what I did? I am the saviour of Whiffiepoof's shoe polish. The public is certainly taking a shine to my program."

But if his Hooper sinks our hwnorous friend changes his tune. He avoids his sponsor like bubonic plague and if he does run into him at an adjacent pub he sneers: "So what? Put me behind a program like Hope's and see where I'd stand. How can you expect me to buck Fred Allen, Jack Benny and Walter Winchell at the same time. Under the conditions, my Hooper is marvelous and the firm of Whiffiepoof should be delighted."

Hence the comedian blames his decline on the poor writers and the network, the network and the advertising agency glower at one another, the agency peeks quizzically at the sponsor - and the sponsor keeps his eye riveted on the Hooper. Several weeks of falling Hoopers are worse than falling arches for an entertainer. All of them - the biggest and the smallest - study these hidden barometers of radio with feverish eyes.

Now, you might ask, how are these famous Crossleys and Hoopers born? Ah, there's the rub. But - first - let's breakdown these systems rapidly so that we may unerstand why radio talent breaks under the strain. Even though their best friends won't tell them, Mr. C. and Mr. H. will, and that's the devil of it.

Radio, in America, really got out of swaddling clothes in 1919 when the Radio Corporation of America was formed. By 1940, according to the statistics of Mr. Hooper sets. The United States boasts of approximately 28,000,000 sets covering 85 per cent of the nation's families.

Well, with such a listening audience, it has become imperative that the advertisers and the networks know what attracts the American public. The gauging, thereof, is no easy task.

In the beginning, nobody had any real

ideas of what pulled. Fan mail was considered an indication but this proved inaccurate. Many listeners might write to John J. Anthony because his was a program of experience, whereas few would be dashing to their stubs and typewriters for communiques to Bing Crosby. and Fibber McGee. So that criterion went out the window.

The "simple-recall" method of Archibald Crossley was introduced in 1929. He, or his representatives, would call up folks and ask them to which program they had listened the day before. Later, this was amended to shorter periods and listeners were asked to what program they had been turned on in the previous two hours or less. In 1930 the Co-operative Analysis of Broadcasting was formed and Crossley, Inc. was hired to do the researching.

By 1939, Crossley was usmg some fifty-two investigators who worked simultaneously in thirty cities from coast to coast, some 168 days of the year. It was estimated that there were 510,000 completed interviews based on 800,000 phone calls. The object, naturally, of the whole thing was to determine who listened to what. If the buyer was to beware in radio, it was his own fault if he didn't consult the interesting statistics of Me. Crossley or of Mr. Rooper, who had soloed into the picture in 1938.

C. E. Hooper was affiliated with Clark-Hooper in 1934, but four years later Mr. Hooper went into business for himself. His method is called the coincidental method and is now also used in the Crossley calculations. This means that the Hooper firm phones people while they are actually listening to their radios. Hooper uses thirty-two cities which have local service from all networks.



In the New York office of C.E. Hooper, the interviews are filed and carefully tabulated by a trained staff of assistants.

By 1943, the A. C. Nielson Company had entered radio research. This organization utilized an instrument invented by Professors Elder and Woodruff of the Massachusetts Institute of Technology. This is an Audimeter which is attached to the radio and which records the set operation on a tape.

How do you analyze a Crossley or a Hooper? That is the problem which causes many radio executives to tie themselves into knots. Because, as in the Einstein theory, everything is relative. If Walcer Winchell shows a 21.8 on his Hooper for November - the ratings come out twice a month - what does that signify?

It means that 21.8 per cent of the set owners covered by the Hooper scouts were listening to *Mi. Winchell*. This is gathered from a sampling of phone calls to a limited number of homes. If the report on Winchell ascends to 23.4 in December and 24.6 in January the facts

are plain that more people are listening to Winchell. Thus, Walter may honestly demand more lotion from his sponsor.

In a word, the Crossley and the Hooper provide the approximate size of the listening audience - and everybody involved draws his own conclusions. Radio cannot offer A. B. C. ratings like newspapers and magazines because there are no issues printed, no tickets are sold, no turnstiles turn. However, the new Broadcast Measurement Bureau, to be available for all stations, will tell the number of people who listen to each station once or more each week.

A program with a high rating does not necessarily mean that it is selling goods. Some programs on national networks, featuring women's chit-chat in the mornings or afternoons, have low ratings. But, as the sponsor testifies:

"When Miss Blurt says that you should try that little ash tray, the first

thing you know everybody is rushing to Woolworth's for ash trays, and soon we are making a deal with Woolworth's. We love Miss Blurt."

Sometimes it takes master analysts to figure out the gyrations in a Crossley or a Hooper. Once Joan Davis and Jack Haley dropped 5.9 and Bing Crosby was clipped for 4.1. Inasmuch as the competing programs held their previous ratings what happened to the missing audience?

Then there was the case of "Lutheran Hour" and "Sweetheart Time" on Mutual. "Lutheran Hour," (Sundays, 12:30 p.m. E.W.T.) dropped from 3 points to 1.5, lost half of its listening audience, according to a Hoopering. Yet, "Sweetheart Time," on an hour later, leaped from 1.5 to 3.7, doubling its listening audience for the same period. How account for that twist?

Goodman Ace, of the famous Easy Aces, declaims against ratings.

"When anybody phoned to find out who was listening to me that investigator never got an answer," he claims sarcastically. "They were too busy listening to me and could not tear themselves away to answer the phone."

Fred Allen, one of the most popular of all radio comedians, is outspoken against ratings and the conclusions derived by advertisers and sponsors. So are many other notable microphonists.

Yet this battle for ratings constitutes some of the most intense behind-the-scenes radio drama.

When Kate Smith was shifted to oppose Jack Benny at 7 o'clock on Sunday night the whole industry waited with as much excitement for the Hooperings as the average person does for the fifth at Belmont. Would the public veer away from the Waukegan violinist to listen to the gifted singer? It didn't, and sponsors turned somersaults. Naturally,

the odds were all against her, for habit plays a tremendous part in radio and Jack's position had long been secure on this spot. Meanwhile, Drew Pearson's backers were stressing that his ratings more than held their own against the opposition of both Smith and Benny.

Summer is notoriously the poorest time for listening, and that is when temporary replacements are put on the air. The struggle for the favorite reactions of Mr. Crossley and Mr. Hooper is at lowest ebb in warm weather.

Critics have alleged that the dogged obeisance to ratings is one of the worst drawbacks to the advance of radio. Rather than experiment with new ideas the tendency is to play tried and true formulas which build up ratings—the magnet that appeals to the sponsors. The Bennys, Allens, Cantors and the pace-setters are granted fabulous salaries but where are the successors being groomed to take their places? A poor rating would take the edge off a newcomer right away.

While a Norman Corwin or an Arch Oboler may not crack any Hooper records it must be conceded that their efforts are rare, stimulating and original. Because a soap opera registers a 7.3 and a Corwin opus 4.5 should the accent be on soap opera?

Extolled, criticized, watched, studied, observed, maligned, deprecated but, withal, worshipped, the Messrs. Crossley and Hooper are by far the most influential gentlemen in the radio industry.

Yes, about the worst thing you can remark to any celebrated entertainer is:

"Pardon me—your Hooper isn't showing!"

After that, just get on your way. That means the ending of a long friendship.

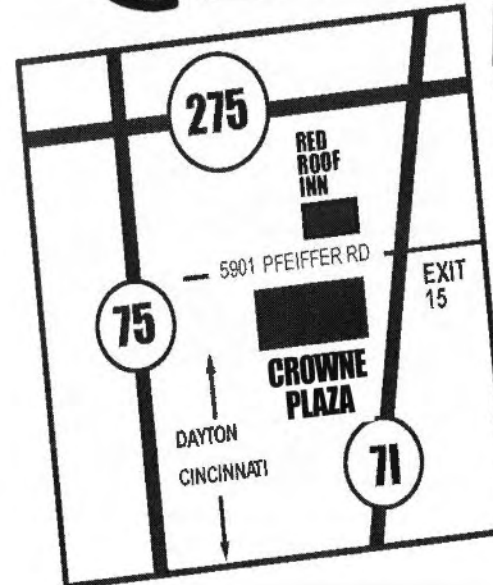
TUNE IN Vol. 3, No. 8 December 1945

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He has a way with kids

Emcee Linkletter spends a day off with his children

One of the most popular of those bright, breezy audience participation shows that originate from the West Coast is CBS's "House Party." Presided over by genial Emcee Art Linkletter, the show has at one time or another featured Make-up Artist Perc Westmore giving free beauty hints to women in the audience, conducted a poll on how soldiers feel about civilians and vice versa, induced members of the audience to sing duets with famous guest stars. High point of each of the daily halfhour shows, however, comes during the last six minutes of the program-when five children appear to exchange some unrehearsed repartee with Linkletter.

Handling five uninhibited children each day, five days a week, 52 weeks a year, would be enough to give most radio emcees the heebie-jeebies, but it is to tall, blond personable Art Linkletter's credit that he takes it all in his stride and comes out on top. Maybe one reason for this is that all the details of the children's guest appearances are very carefully prearranged.

The five lucky children who appear daily are selected by their principals from Los Angeles public schools range in age from six to thirteen. They are called for at the school's door by an enormous, black, seven-passenger limousine that takes them to Hollywood's CBS Studios. There, they are taken on an encyclopedic tour that includes the sound effects department, the newsroom, the various studios, and finally the master control room.

After this, and shortly before the program goes on the air, easy-going Linkletter interviews each child personally to wear off any

self-consciousness he may have acquired about appearing before the mike. He asks them about their hobbies, studies, pet peeves, what they think about their younger brothers and sisters, whether they think children should be spanked-and thus leaves them in a pleasant, relaxed state of mind.

Their spot on the show is a continuation of some of the questions that Linkletter had asked them in the prebroadcast interview. The hard-working emcee has to be on his toes every minute to keep up with some of the unusual responses, which range from the hilarious to profound opinions on world events. At a recent broadcast, for example, he asked nine-year-old George Labre what three things he would select to take to a lonely island. George pointed to three other little nine-year-old guests sitting beside him, quickly answered, "Joan and Mary and Betty." Another time, Linkletter asked the children what they would suggest a girl who was in love with a city fellow and a country fellow do. Eleven-year-old Louis Habler raised his hand with a ready solution: "She should marry the city fellow," he drawled. "He'd be so much more civilized."

The ease with which Linkletter handles children can be traced partly to his own household of them. Arthur Jack, the eldest, is 8-years-old, blonde-haired Dawn is 6, and the newest addition, Robert, is one-year-old. Art is a real pal to them, and his idea of how to spend a Saturday or Sunday off is to make recordings of their voices. Arthur Jack, or "Link," as he's called by family and friends, is Fan Number One,

and always on hand when his dad writes material for the show. Together with attractive Mrs. Linkletter, an accomplished non-professional interior decorator, they are the source from which Papa Linkletter draws his vast fund of experience on how to deal with the small, fantastic world that children live in.



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Radio Oddities

• Columbia's Shortwave Listening Post began monitoring and recording allied and enemy communiques and propaganda from some 60 foreign stations in 1939. The material has been transcribed into twenty-four million words, 96,000 typewritten pages, forty packed file cases, which the Library of Congress is photographing on microfilm and keeping as a permanent record.

• During the year and a half that "Blind Date" has been on the air, 18 engagements and four marriages have been chalked up as a direct result of dates arranged between service men and glamour girls.

• Phillips H. Lord, writer-producer of ABC's "Counterspy" has one of radio's most unusual methods of getting his show on the air. Lord does a "remote" production job. Eight days before each broadcast, the actors do a detailed dress rehearsal which is recorded on a disc in the control room of a New York studio. The recording then is sent by plane to producer Lord, who makes the necessary revisions in his quiet retreat located among the pines of Maine.

• Two years ago, on August 22, 1943, Corporal Henry Temple, son of a colonel in the German army, was married during a "We, The People" broadcast. Recently Army veteran Henry Temple got his U. S. citizenship papers. His witness was Milo Boulton, "We, The People" master of ceremonies.

Old Time Radio Series Reviews

by Bill Kiddle

ROGERS OF THE GAZETTE

For many years, until his tragic death in 1935, home-style humorist Will Rogers Sr. was one of America's favorite entertainers. Two decades later, a Hollywood film, "The Story of Will Rogers" projected his son, Will Rogers Jr. into the lime light. The result was a short-lived comedy drama entitled ROGERS OF THE GAZETTE. The program produced by Norman Macdonnell, was heard over CBS on Wednesday nights for almost six months, between 6/03/53 and 1/04/54. Will Rogers Jr. in his role as a country editor poured a good deal of his late father's homespun humor and conventional wisdom into helping people who had "fallen on hard times."

ROGUE'S GALLERY

Dick Powell was one of the most versatile performers on radio. His repertoire included music, variety, newspaper dramas, and detective/crime programs. All in all, Mr. Powell was featured in over a dozen different radio programs in his long career. In the summer of 1945 he starred in ROGUE'S GALLERY, a summer replacement crime drama. The show, with Powell in the lead, lasted for one year until 6/20/46. The hero "Richard Rogue" "trailed lovely blonds and protected witnesses in a new tough guy persona." *Radio Memories has several of these interesting crime dramas for your listening enjoyment.*

ROMANCE

Variety was the spice of life that surged through the veins of the long-running romantic anthology entitled ROMANCE. For almost 14 years, between 4/19/43 and

1/05/57, the program was carried over CBS, often as a sustaining feature, without a regular sponsor. The program was not a run-of-the-mill soap opera, but a good mixture of romance and thrilling mysteries. *Radio Memories has 16 of this fine half-hour dramas.*

SAUNDERS OF THE CIRCLE X

The pioneering spirit found in many Americans and a desire to live the simpler life are probably the main reasons for the success of Western stories. SAUNDERS OF THE CIRCLE X, aired on the West Coast over the Blue network on Thursdays in 1941-1942, was an effort to portray life in the "Wild West" through the eyes of "Bill Saunders", Foreman of the Circle X Ranch. John Cuthbertson was cast in the title role in this interesting 30 minute serial drama.

SCARLET CLOAK

Life in Monterey, California before the Gold Rush of 1849 and Statehood, was a time of adventure and romance. An audition tape entitled THE SCARLET CLOAK, written by Joel Murcott and directed by Dee Engelbach, was auditioned 2/15/50. Unfortunately, the program was a "carbon copy" of the ZORRO storyline with "Brad Carver" a young Anglo returning home after a 20 years absence to find the men who had murdered his parents. He is aided by an old Mexican and assumes the identity of "El Diablo," a masked man in a scarlet cloak who battles injustice. Wendell Niles was cast in the leading role with support from Gerald Mohr. Lyn Murray provided the musical score.

SCARLET PIMPERNEL

"Sir Percy Blakeney", a foppish 18th

century English dandy, was in reality THE SCARLET PIMPERNEL, champion of the people oppressed by the bloody Reign of Terror during the French Revolution in the 1790's. Broadway star, Marius Goring transferred to NBC in the summer of 1952 to star in a recreation of the classic adventure tale as a replacement for CAVALCADE OF AMERICA. The interesting historical fiction series continued for a full season from 9/21/52 to 9/20/53.

ROOSTY OF THE AAF

The U.S. Army Airforce during World War II developed an interesting anthology, a combination of music, drama and adventure. William Tracy was cast as "Roosty", whose bomber crew was stationed in Britain, and Lee J. Cobb was featured as his tailgunner. The half-hour program was heard over Mutual between 4/09/44 and 1/20/45. Unfortunately, none of the episodes have survived and there is little other information available about the program's content or credits.

ROY ROGERS SHOW

America's "King of the Cowboys" graduated from Hollywood and the silver screen to a highly successful radio western variety program that was heard over either Mutual or NBC for eleven seasons, between 11/21/44 and 7/21/55. Drama in the series focused upon Roy, his horse "Trigger" and his old sidekick (played by Gabby Hayes & then Pat Brady) as they battled various bands of outlaws and protected the heroine Dale Evans (Mrs. Rogers) Music for program was first provided by the "Sons of thePioneers" and later in 1948 by "Riders of the Purple Sage." The theme song "Harry Trails" became a trademark for good family oriented radio programs.

ROYAL THEATRE (aka THEATRE ROYAL)

The British Broadcasting Company (BBC)

provided many fine contributions to the radio archives. ROYAL THEATRE, hosted by Laurence Olivier, was an excellent anthology of dramas broadcast to the English-speaking world from the UK. or in the case of the US-the program was aired over CBS on the weekends over a seven month span, between 10/04/53 and 5/30/54. Music was provided by Sidney Torch.

SAINT

Mystery writer Leslie Charteris created the character of "Simon Templar" (aka "The Saint") in 1927 and the exploits of this "Robin Hood of Modern Crime" remained as a popular novel for over seven decades. THE SAINT came to radio on 1/06/45 after a successful film career and remained on the air for six years until 6/24/51. Vincent Price, a sophisticated Hollywood actor, was cast in the lead for four seasons between 1947-1951 when the program was heard on Sunday evenings at 7:30. *Radio Memories has an excellent selection of episodes of this crime drama.*

SAFARI

Sometimes a fine cast, a good story line and good direction are not sufficient credentials for a program to "graduate" beyond an audition status. SAFARI, had a great audition script about a rogue bull elephant in Africa. Jack Johnstone had a fine cast that included Ray Milland, William Conrad, Joanne Banks, and Paul Frees, but this post-war adventure drama failed to sell in a tough market!

SAM PILGRIM'S PROGRESS

In 1949 ABC auditioned what might have been an interesting drama entitled SAM PILGRIM'S PROGRESS, a drama about "the times and troubles" of a New York City cab driver. Peter Leeds, Wally Maher, Jeanne Bates and Alan Reed were all member of a strong cast. Basil Adlam was

the composer and conductor of the original musical score. "Nice try...but no cigar!"

SAM SPADE

William Spier, a master of radio mystery drama, brought Dashiell Hammett's famous hard-boiled San Francisco detective to the airwaves in 1946 in THE ADVENTURES OF SAM SPADE. Howard Duff, an actor with an almost perfect voice and polished delivery was cast in the title role. He stayed with the series four years. During this time Wild Root Creame Oil Hair Tonic sponsored the very popular program noted for its fast-moving plots and easy dialogue. *Radio Memories has an outstanding collection of shows from this series spanning the five year era from 1946 to 1951.*

SARA'S PRIVATE CAPER

The "life" of a summer replacement program was short and not always sweet. SARA'S PRIVATE CAPER was a light-weight comedy/mystery show, sponsored by Wheaties and heard over NBC on Thursday evenings at 10:30 for the short span of two months, between June 15 and August 25, 1950. Sara Berner was cast in the title role. Only the first episode has survived.

SATAN'S WAITING

Psychological mystery dramas often faced difficulty in developing a sustaining audience. SATAN'S WAITING, hosted by Frank Graham, was heard as a summer replacement for MR AND MRS NORTH over CBS on Tuesday nights at 8:30. The program, sponsored by Colgate, only lasted 14 weeks, between June 15 and August 24, 1950.

LATITUDE ZERO

For many years science fiction dramas on radio were for children and the comic book set. However; LATITUDE ZERO became the first series to attempt to place science

fiction tales in the mainstream of adult entertainment. The program was aired first on the West Coast and then was heard over the NBC network for less than a full season between 2/11 to 9/27/41. Lou Merrill was cast as "Captain Craig McKenzie", skipper of a mysterious submarine that traveled the oceans and seas of the world in a series of fantastic adventures. Some collectors of OTR dramas rank this series in a class next to I LOVE A MYSTERY for pure listening enjoyment.

LES MISERABLES

The world competition dictates that one needs to put in some serious practice before the main event. LES MISERABLES was the first serious dramatic effort of the young Orson Welles in the late summer of 1937, before forming his Mercury Player group and embarking upon the Mercury Theater series. Welles took the classic Victor Hugo novel, divided it into seven short yet interesting chapters, then aired it over WOR Mutual. The story of injustice and persecution is brought to life by Welles in a well-crafted radio drama in this the 21st century.

LETS PRETEND

No one has better imaginations than children, and radio was the natural medium to produce some highly imaginative programs. What might look akward and rediculus in a B-grade Saturday matinee movie really took off in radio. For 20 years, between 3/24/34 and 10/23/54, Nila Mack and others directed a cast of LETS PRETEND players in one of the finest children's programs of all time. On Saturday morning they made the impossible seem real, as young listeners would be instructed to climb on the back of a turtle and travel to a wonderful land of fantasy.

SONNY AND BUDDY

No one has better imaginations than children, and radio, with its many and varied programs during the "children's hour" each weekday afternoon, was a natural medium for their after school entertainment. By the Spring of 1935, the late afternoon lineup of children's shows offered everything from LITTLE ORPHAN ANNIE and BUCK ROGERS, to JACK ARMSTRONG and the STORY LADY. The ADVENTURES OF SONNY AND BUDDY were aired in 100 quarter-hour episodes in 1935.

Approximately 50 of the serial episodes are still available and they give an interesting insight into early radio.

SUPERMAN

He was "faster than a speeding bullet, able to leap tall buildings in a single bound." SUPERMAN has been the quintessence of the "superhero" to millions of fans for the past six decades. From the pages of DC comic books, to matinee movie serials, to radio, SUPERMAN was the world's favorite visitor from another planet. For a complete decade, between 2/12/40 and 3/01/50, THE ADVENTURES OF SUPERMAN were broadcast in serial form to his many fans. During most of this era Bud Collyer was cast in the title role in these 15-minute episodes. *Radio Memories has over 1600 episodes in its vast collection.*

SUMMERFIELD BANDSTAND

In the summer of 1947, THE GREAT GILDERSLEEVE was one of the most popular situation comedies on radio. Between June 11 and September 3 of that year, Kraft Foods, the sponsor of GILDERSLEEVE treated their listening audience over NBC to a pleasant musical show titled SUMMERFIELD BANDSTAND as a summer replacement. Band numbers were interspersed between songs by Ken

Carson and various female vocalists. To maintain a high level of continuity, Harold Peary ("Gildersleeve") and other members of the cast dropped by for "visits."

SECRET AGENT K-7 RETURNS

Counter-terrorist operations by the leading democracies are common place in the opening days of the 21st century. Back in 1939, on eve of World War 2, there was a great public interest in America's ability to defend its shores from various forms of attack. Into this spotlight came an interesting quarter-hour syndicated, transcribed drama, SECRET AGENT K-7 RETURNS, an anthology of spy stories in which America's interests were protected by government agencies. A total of 76 episodes, sponsored by Daiylea Products were broadcast. *Radio Memories has several of these dramas in it's collection.*

SECRET MISSION

During the early days of the Cold War, The Armed Forces Radio and Television Service (AFRTS) broadcast an interesting dramatic series titled, SECRET MISSION, true stories about people and their attempts to escape to the West from behind The Iron Curtain of Communist controlled Eastern Europe. Edward Arnold was the distinguished host and Hy Averbach the featured player in this half-hour anthology.

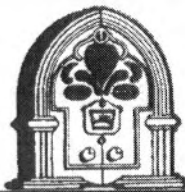
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- 16438 #01 Medicine Show
#02 Five Miles To Laredo
#03 \$2000 Bond
#04 Betty Kidnapped
- 16439 #05 To Pay Ransom
#06 The Face At the Window
#07 Crossing the Rio Grande
#08 Reaching the Other Shore
- 16440 #09 Treed
#10 Rid of Smugglers (Faulty)
#49 Rid of Smugglers
#50 Sheriff Suspect
- 16441 #55 An Explosion
#56 All Against Sheriff
#57 She Did It
#58 Money Is Lost
- 16442 #59 Chasing Checked Suit
#60 Money Recovered
#61 Mortgage Paid Off
#62 House Car Fire
- 16443 #67 Sheriff Gets the Drop
#68 Cornered #69 Full Of Rocks
#70 Suitcase With Treasure

- 16444 #71 Betty Has Left
#72 Betty An Heiress
#73 Refurbished House Car
#74 Two Hats
 - 16574 #79 Betty Turned Out
#80 Buys Animals
#81 On Way To Lumkin
#82 Betty Found
 - 16575 #83 Lion Is Loose
#84 Lion Captured
#85 To Trust A Lawyer
#86 House Boat
 - 16576 #87 Houseboat In Torrent
#88 Saved From Water
#89 House Boat Gone
#90 Charcoal To The Rescue
 - 16577 #91 Message From Lawyer
#93 Catching Snake
#97 Papers Are Legal
#98 Stranded In Desert
#99 In El Centro #100 At Ranch
- THE ALDRICH FAMILY**
- 14944 02/11/43 Valentine's Day Party
03/11/43 Seeks Legal Advice
 - 13205 02/11/43 Two Valentine Parties
00/00/00 Warm March Day
 - 14943 04/01/43 Selling War Bonds
10/23/41 Forgets To Mail Letter
 - 16206 11/20/44 McCall's Bike
01/25/45 Church & Chocolate
 - 09192 06/24/48 Summertime Blues
09/16/48 A Quiet Night At Home
 - 09193 10/07/48 Mary's Surprise
10/14/48 The Great Weiner Roast
 - 09194 10/21/48 The Babysitter
10/28/48 Sticky Situation
 - 09195 11/04/48 The New Hat
11/11/48 Toy Repair
 - 09196 11/18/48 Grab Bag Sale
04/07/49 Blind Date
 - 09197 04/14/49 Shortstop
04/21/49 First Date

- 09198 04/28/49 First Impressions
05/05/49 Homer's Anniversary
 - 09199 05/13/49 Spring Fever
Ice Fishing For Fruitcake
 - 09200 Model Airplane Race
Mother's Day Dinner
 - 09201 School Picnic
The Cross Country Race
 - C5437 02/21/52 The Debate Team
11/23/52 Last Turkey For Thanksgiving
- ROGUE'S GALLERY**
- 15441 06/23/45 McDonald Murder Case
10/25/45 Murder With Muriel
 - 14189 10/18/45 #17 Blondes Prefer C-90 Gentlemen
11/29/45 #23 Little Old Lady 1
2/13/45 #25 Blood On The Sand
 - 17088 07/14/45 Angela Mullins
12/20/45 George Grant
 - 16466 11/08/45 #20 Little Drops Of Rain
11/15/45 #21 House Of Fear
 - 17089 01/03/46 Stark McVey
05/16/46 Judge Collin Baker
 - 19867 01/17/46 #30 Suspicious Will
01/31/46 #32 Carlotta The Magnificent
 - 19868 02/21/46 #35 The Alibi Master
04/04/46 #41 Favor For A Condemned Man
 - 16467 06/30/46 #53 Lady With A Gun (Rehearsal)
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- THE SAINT**
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10/29/47 #17 Greed Causes Murder
 - 00081 07/31/49 #54 The Saint Goes Underground
08/14/49 #56 Greed Causes Murder (Repeat)

00082 09/18/49 #61 A Schizophrenic Psychiatrist (Repeat)
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00083 11/13/49 #69 The Case Of The Blonde Who Lost Her Head
01/08/50 #77 The Cake That Killed

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11/19/50 #117 No Hiding Place

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02/25/51 #130 The Big Swindle

00096 03/04/51 #131 The What-Not What Got Hot
03/11/51 #132 Button, Button

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18695 # 7 Border Violations
8 Poisonous Gas
9 Information Peddlers
#10 Narcotic Peddlers

18696 #21 Military Secrets Leaked
C-90 #22 Undesirable Aliens
#23 High Speed Bomber
#24 Master Spy
#25 Gold Shipments
#26 Enemy Aliens (wow & flutter)

CBS RADIO WORKSHOP

02152 01/27/56 # 1 Brave New World, Part # 1
02/03/56 # 2 Brave New World, Part # 2

02153 02/10/56 # 3 Storm
02/17/56 # 4 Season Of Disbelief / Hail And Farewell

02154 02/24/56 # 5 Colloquy #1 - An Interview With Shakespeare
03/02/56 # 6 Voice Of The City

02155 03/09/56 # 7 Report On E.S.P.
03/16/56 # 8 Cops And Robbers

02156 03/23/56 # 9 Legend Of Jimmy Blue Eyes
03/30/56 #10 The Ex-Urbanites

02157 04/06/56 #11 Speaking Of Cinderella
04/13/56 #12 Jacobs Hands

02158 04/20/56 #13 Living Portrait - William Zeckendorf, Tycoon
04/27/56 #14 The Record Collectors

02159 05/04/56 #15 The Toledo War
05/11/56 #16 The Enormous Radio

02160 05/18/56 #17 Lover, Villains, And Fools
05/25/56 #18 The Little Prince

02161 06/01/56 #19 A Matter Of Logic
06/08/56 #20 Bring On The Angels
H.L. Mencken

02162 06/15/56 #21 The Stronger
06/22/56 #22 Another Point Of View Or Hamlet Revisited

02163 06/29/56 #23 The Eternal Joan
07/06/56 #24 Portrait Of Paris

COMMAND PERFORMANCE

19159 03/01/42 # 1 Eddie Cantor
03/09/42 # 2 Fred Waring

19160 03/13/42 # 3 Kate Smith
03/20/42 # 4 Fred Allen

19162 03/29/42 # 5 George Jessel
04/01/42 # 6 Kay Kyser

19163 04/12/42 # 7 Gene Tierney
04/16/42 # 8 Clifton Fadiman

13365 04/19/42 # 9 Shirley Temple
C-90 04/23/42 #10 Pat O'Brien
05/07/42 #12 Betty Grable

13364 05/14/42 #13 Edward G. Robinson
05/18/42 #14 George Raft

13366 05/13/42 #15 Marlene Dietrich
06/02/42 #16 Mickey Rooney

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

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