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# Old Time Radio DIGEST

No. 147

Winter 2015 \$3.75



Don  
MacLaughlin  
Counter spy



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No. 147

Winter 2015

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BACK ON THE AIR

GEORGE  
BURNS  
and  
GRACIE  
ALLEN

IT'S  
MAXWELL  
HOUSE  
COFFEE  
TIME



with these  
two great stars  
AND  
MEREDITH WILLSON  
and his Orchestra  
AND  
your old friend  
BILL GOODWIN!

May 9, 1946

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## DAVID HARDING-

# "COUNTER-SPY"

by Dee Neyhart from the Digital Dell 2012 ©

### Background

Phillips H. Lord and his Lord, Incorporated, quickly became a Radio legend from the 1930s, onward. One of Radio's first successful producer - syndicators, Lord brought numerous long-running Radio features to the air throughout the Golden Age of Radio:

1929-1939 Sunday Evening at Seth Parker's

1932-1933 Country Doctor

1935-1957 Gang Busters

1936-1951 We, The People

1939-1940 The Sky Blazers

1939-1953 Mr. District Attorney

1942-1957 David Harding - Counterspy

1958 Treasury Agent

At one point in the late 1940s Phillips Lord had eighteen featured series' simultaneously airing over three networks. Much in the mold of Frederick Ziv, Himan Brown and the Hummerts, Phillips H. Lord aggressively pursued every element of his productions, maintaining both a firm hand and personal vision for each of his productions. Lord maintained control of his programs until 1950, when he sold his existing programming packages to CBS for a reported \$800,000.

**Lord premieres David Harding - Counterspy over NBC-Blue**

David Harding - Counterspy was a natural progression for Phillips Lord--an amalgam of Lord's hard-hitting crime dramas, *Gang Busters* and *Mr. District At-*

*torney*, and his long-running, patriotic series, *We, The People*. It also tapped into the nation's growing interest in the foreign intrigue surrounding World War II and its aftermath. The program premiered over New York station WJZ on May 18, 1942.

Initially airing sustained over NBC-Blue's flagship station, WJZ, the program found its first sponsor by September 1942 in the form of Mail Pouch Tobacco Company, makers of chewing and smoking tobacco. The initial broadcasts were performed and recorded before a live audience, originating from WJZ, New York. A beneficiary--or victim--of the breakup of the National Broadcasting Company, the production soon transitioned to The Blue Network, then The Blue Network "A", then ultimately the American Broadcasting Company. The Blue Network's flagship station, WJZ, became the originating studio for the series until its move back to NBC in November 1950.

The build-up to the program's debut created quite a buzz. From the May 18, 1942-05-18 edition of the Capital Times:

**Phillips Lord's Espionage Drama  
Makes Debut Over WIBA Tonight  
'Counter-Spy' Is a Tale  
Of Thrilling Intrigue**  
By E. BOWDEN CURTISS  
(Radio Editor)

THE fascinating story of the battle of

wits behind the firing lines of war will be told in a new dramatic series, "Counter-Spy," which will make its debut tonight at 9 over Station WIBA.

Produced by Phillips H. Lord, the new espionage drama will be heard each Monday evening.

Spy stories will center about David Harding, daring young American, who holds a "cover-all commission" from the United States government. Through this special commission, Harding is permitted to be his own boss, to work wherever and however he wishes, and to co-operate with other government departments as the case comes within their jurisdiction. In this counter-spy assignment, Harding works mainly against professional enemy spies in this country.

The technique of counter espionage is not new to Phillips Lord, producer of the program. For almost four years Lord served in a confidential but official capacity in secret intelligence work, remaining in the United States service until he had fulfilled his mission.

From the May 24, 1942 edition of the Capital Times:

### Counter Spy Program Uses True Devices

Open season on radio skeptics, if they call espionage methods in the new "Counter-Spy" series fantastic, will be declared by Phillips H. Lord, producer of the program. The series is heard Mondays at 9 p.m. over station WIBA.

According to Lord, the devices used in his series will be as real as those successfully tried by authentic master-spies. Thoroughly schooled in his subject, Lord says some of the up-to-date methods of spying and counter-spying include:

"Sending secret messages under a postage stamp; placing a time-bomb, the



Don MacLaughlin as David Harding



Counterspy's first sponsor

size and color of a lump of bunker coal, in the hold of a ship; sending a secret message from New York to London in the blouse of a ferry bomber pilot; using a Chinese laundry, and the inoculation of live stock with disease germs to create epidemics.

"The average American," Lord claims, "has developed a world-wide reputation as an easy victim of organized espionage. Fortunately, our expert spy-trappers are not so easy to fool.

The show was at the top of the list among programs that had developed the technique of sound effects to a fine art. Each program was written with the sound in mind, not so much sound for sound's sake, but to advance the plot, add color or create atmosphere. Two sound effects



men spent a reported ten hours in rehearsal for each broadcast, in addition to the time spent by the actors.

East coast actors House Jameson, Don MacLaughlin, Phil Sterling and Lawson Zerbe [MBS] (Zerbe appeared as both David Harding and Harry Peters) were the only four actors to ever assume the role of David Harding--Jameson for the first two episodes only, replaced by Don MacLaughlin for the remainder of its twelve year run. Both Connecticut residents, House Jameson premiered in the role while Lord was still auditioning talent for the lead. By the third episode, Phillips H. Lord selected Don MacLaughlin for the role. MacLaughlin was by no means new to Radio, having already appeared in some 300 Radio productions since his debut over Radio in 1935. MacLaughlin's versatility, predominantly in action and straight dramatic roles, made him an ideal candidate among the twenty or so actors who auditioned for the part. The selection proved a prudent one for both Lord and MacLaughlin.

MacLaughlin portrayed David Harding, the ostensible head of the 'United States Counterspys' unit of the federal government. As the Chief Counterspy for the imaginary agency, all reports of suspicious espionage activity were funneled to him, providing the wealth of plots and intrigues which kept the series fresh for some 500+ scripts throughout its run. David Harding's right hand in the series was Harry Peters, a special agent for the unit, portrayed by durable character actor, Mandel Kramer, later famous over Radio for his stint as *Johnny Dollar of Yours Truly, Johnny Dollar*.

Phillips H. Lord's 'vision' for the program hoped to capitalize on the surge of patriotism and security awareness follow-

ing the bombing of Pearl Harbor on December 7, 1941 which marked the United States' official entry into World War II. According to the promotional teasers in newspapers of the era, Lord had reportedly served in an official, yet highly confidential, capacity performing intelligence work for the government as early as 1938. Whether apocryphal or anecdotal the claim is not that far-fetched. Prior to his work in Radio, Phillips H. Lord had been something of an international adventurer himself. Lord's *Gang Busters* series had provided him even more entre to all manner of law enforcement, F.B.I. and intelligence functionaries throughout the U.S.. Indeed, the wealth of material Lord's had accumulated during the *Gang Busters* run proved to be a rich source of script plots for David Harding, Counter-Spy.

True to the Lord's track record with *Gang Busters*, the scripts and taut, fast-paced timing for *David Harding, Counter-Spy* made for compelling Radio from the program's premiere. Exposition, where necessary to advance the plot, was generally dramatized, rather than 'voice-overed' as was the growing trend of the mystery and intrigue dramas of the era. The election to dramatize even the most elaborate expositional elements of the script kept the listener engaged, while at the same time providing work for as many as twelve actors in many of the scripts.

The War effort provided the backdrop to the vast majority of the scripts from 1942 through 1947. During the post-War years, the scripts evolved treatments such as scams against ex-G.I.s, black marketing, counterfeiting, Cold War foreign intrigue, and domestic espionage activities. By 1952 it became apparent to the production company that the premise for the

series had pretty much run its course. *The Man Called 'X'* (1944-1952) suffered a similar fate at about the same time. *Dangerous Assignment* (1949-1953), the late-comer to the genre, lingered on till 1953.



Don MacLaughlin and Mandel Kramer as Harry Peters, his right hand man.

## Radio Oddities

- Points of information; The "Inner Sanctum" creaking door opens top-to-bottom instead of sideways. It's easier for the sound man to handle that way ... Kay Kyser's "College of Musical Knowledge" is one of the few radio shows in which the performers dress in costumes appropriate to their parts. Ork members wear saddle shoes, beanies and sweaters; vocalists wear "Sloppy Joe" sweaters, and Kay wears a cap and gown.

- ODDS AND ENDS; Kate Smith's full name is Kathryn Elizabeth Smith ... When she was only a struggling unknown, Fanny Brice was fired from a chorus of a George M. Cohan production because she sang too loudly ... Danny O'Neil's fine singing voice was first discovered by a chaplain who heard him in a Navy choir ... Maesuo Paul Lavalle, planned to be a lawyer, but won a music scholarship on a bet with friends, got into radio instead.

- So you think that Edgar Bergen and Danny Kaye are the last word in double-talkers. So do we. But here's Jack Kirkwood who made the all-time record back in 1938 at the San Francisco World's Fair, when he portrayed seventeen different characters in "Cavalcade Of The Golden West."

- Sound men know the meaning of "turn the other cheek." Harry Essman, noisemaker on "This Is My Best," had to slap his own face for sound effect so many times during rehearsal that he had to go to work on the left one during the broadcast - the rehearsal cheek was too sore.



# Coming Major

by Ezra Stone & Weldon Melick

## Chapter Twenty-Nine

After a ten-day stand at the Philharmonic Auditorium in Los Angeles, the stage tour of Tita wound up in San Francisco. The hotel situation was worse there than in Washington, although the town is crawling with hotels. I won't go into what the hotels were crawling with—that is to say, the only hotels we could afford on our \$2.75 expense allowance per day. A room alone usually cost that much. Not even "Prince" Mendes, our magician, could stretch his \$2.75 to cover sleeping accommodations, three meals, all transportation to and from the theatre, laundry, and cleaning. To meet our living expenses we had to dig into what was left of our soldier's pay after deductions for insurance, war bonds, and allotments. Or we could feel perfectly free to borrow from loan sharks or live "by the sweat of our frau," as Hank Henry put it.

Hotels and boardinghouses have reasonable theatrical rates for actors, but not for soldiers. Our civilian actors, the World War I Yip Yip Yaphankers, frequently enjoyed private rooms at lower rates than we paid to sleep on cots, ten in a room—even though their scale wages as union members were six times what most of us got.

On our first night in San Francisco about fifty of our men could find no sleeping quarters at all and flopped in the hotel lobbies and smoking room of the theatre. While they were still scurrying for shelter the next day, Hank Henry buttonholed Joe Lawrence and gave him a friendly tip. "Don't let this get around to too many of

the boys," he cautioned, "or the place will be swamped. I just heard about an island out in the bay here where you can get a room with a wonderful view cheap. In fact, it's some kind of a charity proposition subsidized by the government. You may not have to pay anything at all if you work it right."

Joe thanked him profusely, took down directions for getting there, and hurried away. Hank heard later—indirectly, because he and Joe weren't speaking—that Joe had found Alcatraz very attractive and was burned up because they wouldn't let him in.

Sam Carr, the banjocologist, had his own method of coping with the high cost of living. In each town where we played two-week stands Sam would check into a hotel and pay the first week in advance. At the end of the week he wouldn't have a cent left. But he would have scouted around and discovered one among our number who had a room with enough floor space, perhaps between a couple of cots, to accommodate a barracks bag, musette bag, and his own abbreviated frame. Sam would throw his equipment over his shoulder, check out of his own hotel, trudge to that of his appointed benefactor, and pompously ask the clerk to announce that Mr. Bivouac was on his way up.

Despite the tendency of some civilians and some higher Army officials to stigmatize our work, there were moments on the tour when none of us doubted its worthiness. These were the twenty-eight performances we gave at Army and Navy hospitals and at free matinees for service-



*Ezra's kitchen addition they put on the house. Ezra's daughter, Francine, in the background, gave us a tour of the house. They spent most of their time in the addition.*

men. A token force of forty or fifty of our key men would hold the stage at a hospital while smaller units—perhaps a magician, singer, and dancer—entertained ward patients who couldn't be moved to the auditorium. Sometimes these groups traveled a hundred miles to sandwich a hospital show between regular performances. For its work in the hospitals of the San Francisco area the company was awarded a Navy E.

Our final matinee was for servicemen. Some sailors from Oak Knoll who had been wounded at Guadalcanal came backstage after the show to thank us, which seemed a little cock-eyed. We should have been thanking them.

One night, just as we were going into the theatre, someone happened to ask

Alan Manson why he wasn't wearing his teeth. For a minute Alan looked as if he really did have green pigment in his skin. Then, without answering, he tore out into the street and hailed a cab, directing the driver in agitated tones to rush him to Vanessi's. He had eaten there, using his display teeth to smile at acquaintances. Then when the first course was served, he had surreptitiously parked his brittle smile under the edge of his plate since it wasn't designed to withstand the strain of eating.

And there he had left it.

The patrons who had taken his place were flabbergasted to see a distraught soldier barge in, zoom under the table, crawl between their legs, and go over the floor like a vacuum cleaner. A waiter, of



course, had long since changed the tablecloth. But after playing matador with all the tablecloths in the kitchen hamper Manson's furious search was rewarded and he was able to smile again.

Those of us who had been buddies of Ralph Nelson in *Brother Rat* and *We're Ready* were delighted to receive word while we were in San Francisco that Ralph had finished his air-cadet training at Spence Field, Georgia, and was honor man of his class. We sent him a pair of silver wings inscribed on the back, "To Nelsberg from the Upton Gang." The nickname was one he had never been able to detach after the night a Jewish girls' camp near Upton had invited a dozen kosher boys to a dance. Ralph is a strapping blue-eyed blond Nordic, but he likes a good time as much as anybody, so he muscled in on the affair as "Ralph Nelsberg."

Incidentally Ralph was one of the winners in the John Golden playwriting contest open to enlisted men. His "Mail Call," along with four other prize one-act plays, was produced on Broadway, toured the country, and was published in book form.

The last time I saw Ralph, he regaled me with his tale about the crooning cadet at Spence Field. A group of thirty student pilots were in the air at once, practicing landings and take-offs. The instructing officer sat in the signal tower of the airport, directing traffic and telling the individual members of his class what to do and when to do it by means of the two-way radio. Needless to say, this party line is strictly for business. But one of the boys couldn't resist broadcasting a chorus of "You'll Never Know."

Then an angry voice from the signal tower demanded, "Who's doing that

singing up there?"

The song continued exasperatingly, "You'll never know-if you don't know now."

"I said, who's doing that singing?" the officer bellowed with growing displeasure.

And out of the blue came the honeyed reply, "That, sir, is the \$64 question." ...

Sara and I had a wonderful time in San Francisco. We rode the cable cars, saw the Kaiser shipyards, visited the Seal Rocks, Twin Peaks, Telegraph Hill, the Presidio, and Fisherman's Wharf. We took movies of each other posing as Greek Senators in the Greek Theatre on the Berkeley Campus. We ate at Exposition Grotto on the Wharf~ the Clift, Vanessi's, Cliff House, Top of the Mark, Omar Khayyam's, and as many places in Chinatown as we had time for.

We were invited to a party given at the Mark Hopkins by Harriet Parsons for her mother, Louella Parsons, and stepfather, Dr. Harry Martin. Another guest was Supreme Court Justice Murphy. Sara and I recalled having paused deferentially in front of his office door while killing time before our appointment with the marrying Judge on the outskirts of Washington. Justice Murphy said if we had only opened the door instead of dallying in front of it, he would have tied the knot just as tight and saved us a trip in the rain to Georgetown.

As we left the party we saw Justice Murphy juggling Dr. Martin's luggage toward the elevator. I started to his aid, but Dr. Martin would not let me help. "Only during a labor shortage can you have a Supreme Court Justice for a bellhop," he explained, "and I want to make the most of it."

In our four and a half months on the road the Tita scrapbook had rapidly grown from an innocent whim of Major



Ambraz to an alarming fire hazard. Week after week, at the behest of the Major, Sergeant Ickes, Corporal Magelssen, and Privates Blake, Atkins, and Dempsey had spent all their spare time purchasing local newspapers and periodicals in the wake of our tour, and diligently scanning them for the merest mention of *This Is The Army*. The gleanings which they clipped and neatly trimmed were pasted in the tome. Then Al Reuben lavishly embellished them with fancy lettering and hand-painted borders reminiscent of the illuminated writings of medieval monks.

Major Ambraz perused the work of art in his leisure time with the mien of a proud godfather.

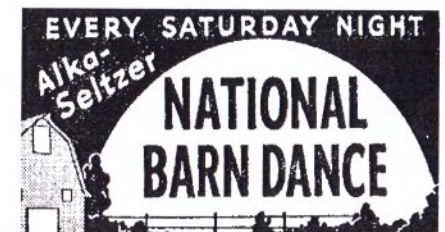
The press had been prodigal of space and printers' ink. Gradually the epic of our journey assumed unwieldy proportions that required a carrying case which could have passed for a small trunk. The Major continued to fondle his godchild in the manner one fondles a baby elephant.

When the record was nearly complete, the day before Tita's tour ended, Sergeant Ickes gave the bulging monstrosity

a loving pat, wrapped it carefully in tissue paper, packed it in its custom-built case--and suddenly felt faint.

Dr. Chartock examined the keeper of the glowing praise and immediately quarantined him for measles. He was in the Army Hospital in San Francisco when we moved on to Hollywood for the filming of Tita. When he was released from the hospital and reissued his clothes and effects, the scrapbook could not be located. Whoever lost it would be capable of misplacing a grand piano. My own theory is that the paper salvage campaigners mistook it for a scrap donation.

Anyway, that's one masterpiece—a genuine Reuben's—that the Metropolitan Museum will never get.





# Popular Insecticide, The Sensation Of 1948

by Danny Goodwin

In my work on radio commercials and radio advertising, I have found the majority of radio sponsors relatively easy to write about. Unfortunately, there are some products that are now embroiled in controversy long after radio's golden age ended. Although these products are now controversial, they were popular radio sponsors during the golden age. Since it is my job to inform you of the radio sponsors and commercials during radio's golden age--- no matter how controversial they are now, these products will be included with the others. I leave it up to you if you want to continue reading this article.

When I say controversial, tobacco products immediately come to mind. With that thought, you might be surprised this article doesn't concern any type of tobacco product. It's a product that is totally different.

Since the dangers of this product were made public, the people's emotions were as strong as they have been with today's tobacco controversy. If you're wondering what this infamous product is, it's a handy household product that is still made and sold today--- although it's made completely different from what it used to be. During radio's golden age, this product (as it was made back then) was considered safe to use. This product, you ask? Household insecticide.

Why household insecticide is considered controversial has to do with 2 of the era's most effective bug killers--- the infamous "D.D.T." and "Chlordane." Although

these 2 insecticides did its job in killing insect pests, they were also considered dangerous to the environment--- and in D.D.T.'s case, lethal to the population of the American Bald Eagle. For their trouble, D.D.T. and Chlordane were eventually banned from further use (for the record, D.D.T. was banned in 1973; Chlordane in 1988). Now you know the bad side of D.

Now you know the bad side of D.D.T. and Chlordane, let's go back to the year 1948. Back then, D.D.T. and Chlordane were seen in a completely different light. They were the most effective and popular insecticides in the elimination of annoying insect pests. Many bug killer brands in 1948 included either insecticide in their respected formulas. One such product, and the featured subject of this article, contained both of them. At the time, it was a revolutionary new brand of insecticide--- Black Flag Super Insect Spray. Radio listeners heard announcer Ed Fleming talk about this amazing insecticide on NBC's FRONT PAGE FARRELL serial program. Fleming referred to Black Flag as "The Sensation of 1948." He also stated the product was the most effective insecticide ever made for home use. There was a reason why Black Flag Super Insect Spray was more effective than other insecticides. That reason was strength in numbers. Instead of just one bug-killing ingredient, Black Flag Super Insect Spray contained 5 different insecticides in one blue can. They were Lethane, Pyrethrum, Piperonyl Butoxide,



and of course, D.D.T. and Chlordane. In the commercial, Fleming stated that Chlordane was "the newest insect killing agent." All by its lonesome, Chlordane was more effective in killing crawling insects than any other insecticide--- including D.D.T.

Since Black Flag Super Insect Spray contained 5 different insecticides, it did away with just about any insect pest known to mankind. It was sprayed with the handy Black Flag Sprayer both in the air and on a surface, wherever the bug problem originated. In a matter of seconds, insects within the immediate area were kicking the bucket with astonishing speed. It didn't matter if the insects flew, crawled, or stood on their heads, Black Flag Super Insect Spray was an equal opportunity bug killer. It took great delight in killing them all.

If the insects thought Black Flag Super Insect Spray wore off over a short period of time, they were in for a little surprise.

Once it was sprayed, Black Flag kept on killing bugs. For those insects entering a sprayed area long after it was originally applied, they also met with their doom. With dead insects all over the place, the people who used Black Flag Super Insect Spray enjoyed the summer months free of insect pests. However, they may need a broom and dustpan to clean up the dead bugs.

In the commercial, Fleming stated Black Flag was made in 3 different forms-- liquid, powder, and a new device known as the aerosol can. Instead of mixing and/or pouring into the Black Flag Sprayer, Black Flag in the aerosol can was ready to spray. Fleming also mentioned Black Flag was safe to use--- provided it was used as directed on the can. All Black Flag users had to use caution in the mixing, pouring, and spraying of the insecticide.

The grim realities of D.D.T. and Chlordane stirred up a hornet's nest long in the future. In the meantime, the biting, stinging, flying, and crawling insects were finding life difficult and very brief, thanks to Black Flag Super Insect Spray. No other insecticide brand came close to its impressive track record of killing insect pests.





# Mrs. VOX POP

by Betty Reef TUNE IN June, 1946

BEHIND scenes on the *Vox Pop* show, Louise Johnson has a job many a woman might envy. Wife of Parks Johnson, who is interlocutor and founder of this CBS program, Louise's only duty is to spend money. Through her nimble fingers pass \$500 each week in exchange for many of the things you'd love to own: radios, lingerie, jewelry, furs, furniture, electric appliances, golf sets, cameras, watches. Even as you and I, Louise Johnson, has a feminine passion to acquire beautiful things, fanned to white heat by glamorized displays of merchandise in store windows and magazines, by unctuous commercials on the air. But unlike you and me, Louise can fully indulge that urge without ruining the family budget or running out of closet space.

Louise buys all those wonderful presents showered each week on *Vox Pop's* guest interviewees. As a result of years of intensive shopping experience, those gifts are getting better all the time. Accompanying the show as it road shows around the country, Louise Johnson has probably visited more stores in her search for exactly the right gift than any comparative shopper extant. During the war, when merchandise supplies shrank and *Vox Pop* guests always seemed to want scarce items, she ran herself ragged trying to keep them happy.

On tour, the Johnsons and Warren Hull, co-quizzier on the show, arrive at their broadcast location the Friday be-

fore the Monday program. While broadcast volunteers are sifted to find the most interesting personalities, Louise, in comfortable, flat-heeled shoes, "cases" the town's retail outlets. After department stores and specialty shops come pawn shops, pet shops, antique shops, and even auction sales, as she tracks down gifts' of interest not only to *Vox Pop* guests but to listeners as well. And all of this, is just preliminary scouting, for Louise doesn't buy a thing until she's met the guests-to-be. *Vox Pop's* crew always entertains these lucky people in advance of the show to get a better idea of their experiences and personalities. Louise goes along and listens for hints of what they'd like most to have. She talks to their friends and perhaps to members of their families. On the basis of this research, she decides in her own mind the perfect gifts for each individual, and then sallies forth on her delightful mission. Proof of her choices lies in the fact that hardly anyone ever exchanges his gifts, although Louise has an understanding with the stores that *Vox Pop* guests may do so.

The gifts are usually the essence of thoughtfulness :

For a young man discharged from the Navy, who'd just bought a house for his family—a lovely' antique brass knocker for the new front door, and two pups, one for each of his sons.

For a girl who loved bright colors and



Free spender Mrs. Vox Pop considers a department store airplane.

never in her life had dared buy anything impractical—a bright red wool coat to take along on a vacation trip she planned. For a young Danish student—warm clothing to send to his destitute family in plundered Europe.

For a hard-working farm family in Georgia—the first Bendix washer to come off the postwar assembly lines. For a war worker—a paid-up dental bill.

*Vox Pop* claims a lot of radio records. It's the grand-daddy of all interview and quiz-type programs and is also the first show on the air to present gifts to participants. Soft-spoken, folksy Parks Johnson tells how the show started fourteen years ago on Station KTRH, Houston, Texas. Originally a sidewalk pitch, *Vox Pop* (short for vox populi, Latin for "voice of the people") quizzed the man on the Houston street for his views on timely questions. The program was a natural. Whenever the station crew put their mike on a street corner, a big

crowd always gathered, with the reward of hearing themselves talk providing more than enough incentive to appear on the show.

But once during a thick snowfall, Parks and his crew roamed the frozen streets without finding a soul abroad. In the emergency—the show must go on!—Parks interviewed the station engineer, paid him five dollars for his opinions, and announced that every guest on the program would be similarly rewarded. Even on that night not fitten fer man nor beast," crowds came.

After 1935 when *Vox Pop* went net work an was ear coast to coast, gifts began to get livelier than mere dollars, with many of them angled for laughs. Interviewees received the zaniest stuff ever handed out in radio—live mules, goats, a bull, calves, dogs, birds, gold-fish, a bicycle built for two, a fur-lined bathtub. The program's atmosphere was pert and funny, posing questions like "What is a hen's tempera-



ture?" and "Should a gentleman remove his hat before striking a lady?" (In case you're wondering-we don't know the answers! ) For added interest, sprinkled among thousands of guests chosen from the hoi polloi were a handful of movie stars, politicians, and captains of industry. During the war, Vox Pop originated from Army and Navy bases, shipyards, and war plants all over the U. S., and fighting men and their families, as well as war workers, became stars of the show. Since these people had moving personal stories to tell, Parks Johnson and Warren Hull changed the nature of Vox Pop's questions. The program gradually evolved as an interview broadcast. Queries, aimed to help guests tell their stories, were personal and friendly, with a little good-natured joshing, at which Parks is a master. Vox Pop thus became a human interest feature, and gifts, instead of being mere gags, had to be thoughtful and useful. That's when Louise Johnson perfectly filled the bill. A pleasant, neighborly person, her own experience as a mother and homemaker equipped her with twenty-six years of shopper's know-how. That's how long Louise and Parks have been married. They have two children, a boy and a girl. Their son, Lt. William Park Johnson, Jr., of the U. S. Marine Corps was wounded on Iwo Jima, but recovered sufficiently to be reunited with his parents on a broadcast this year. Their daughter, Mrs. Boyd Ryan Willett, wife of a Texas chemical engineer, is the mother of a baby girl who'll soon be calling Parks "Grandvoxpath." So Louise has had lots of practice buying for a family, a serviceman, and a grandchild, and fur-

nishing the Texas ranch house to which she and her husband hope to retire someday. The experience has come in handy on shopping junkets through forty states, Canada, Mexico, Cuba, and Puerto Rico, where Vox Pop has travelled.

Though today she's well-known in department stores of most big cities, she tells, an amusing tale of one of her early store experiences. It happened during the "casing" part of her studies when she merely looks but doesn't buy. Seeing her move among the counters and study the merchandise, a suspicious floorwalker, with the store detective at his side, approached Mrs. Johnson.

"Did you want anything, Madame?"

"No, thank you. Just looking," Louise answered in her soft Texas drawl. Making an entry in her notebook, she breezed down the aisle and out on the street.

She laughs now as she recalls the incident. "I know that floorwalker thought I was a shoplifter! He surely was surprised when I came back to that store two days later. I remember how his eyes popped when I paid cash for the expensive gifts I bought," she said. For most of us in metropolitan centers, shopping has become a strenuous experience. We impatiently wait our turn at crowded counters. We ordinary consumers are buffeted and pushed in jammed elevators, while we drag our bundles in aching arms, growing hot and weary. In complete contrast, Louise Johnson shops with ease and dispatch. In New York's largest department store, for example, where only the sturdiest of mind and body venture, Mrs. Johnson experiences none of the usual rigors. First the store management courteously checks her hat and coat. Clerks smile, are attentive, anxious to



Guest was shown a hen, told to guess its temperature. Questions are often zany.

please, show one article after another.

Louise has earned "this buyer's paradise, having worn down her nerves and heels on an average travel schedule of 1,000 miles a week for the last few years. Accompanying the show, her total travel to date approaches 275,000 miles. And on these tours, she's bought more than 3,000 separate articles for Vox Pop interviewees. Now that store inventories are getting back to normal, Louise's biggest headache is trying to think of new and unusual things to buy.

"Oh yes, there's one other problem," she says. "Everywhere we go people always want the same presents they heard described on the show the week before. Naturally it wouldn't be interesting to give the same things week after week. So I have to persuade these folks that they really prefer something else." Keeping up with taste and the times,

Vox Pop has again changed character. Still an interview show featuring interesting people, it now spotlights groups, places: or problems of special interest. Guests are chosen on the basis of the color they can add out of their particular experience. Since V-J Day, Parks Johnson and Warren Hull have varied the program's subject matter. One show, for instance, originated from International House, the beautiful New York residence established by a Rockefeller grant, where students from foreign countries who are enrolled in American universities live and work with American college students. At another broadcast, guests were all Powers models, who proved that their looks were matched by brains and sense of humor.

One of the oldest programs in radio, Vox Pop rolls up more popularity as it gets on in years. As fresh, warm, and



vital as the human personalities it deals with, the show can never grow dull. And it looks as though Louise Johnson has got herself a lifetime buying job.

- When Ed (Archie) Gardner, host of



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**VOX POP**

On-the-spot interviews with  
West Pointers in war time!

**WISN • 7 P. M.**

**BROMO-SELTZER**

## Radio Humor

"Duffy's Tavern," announced that he was going to have his tonsils removed, he received numerous letters from fans who were worried about the effect the operation might have on his voice. But, Ed reassured them: "It's impossible to snip a Brooklyn accent."

• Here's the way pretty Nadine Connor of the Metropolitan Opera, explains the difference between a college girl and a show girl. "A college girl gets her education by degrees, the chorus girl by stages."

• Band leader Irving Miller asked Jack Kirkwood, who was playing hotel proprietor on his CBS comedy show, "Does the management mind if I smoke in bed?" "Of course not," proprietor Kirkwood answered. "Some people' say it's dangerous but I smoke in bed all the time. I think it's perfectly harmless. By the way, do you know anyone who wants crisp black beds?"

• Jo Stafford, singing star of the NBC "Supper Club," was telling about an egotistical radio actress who tried out for a part on her- radio show. "She was like March," relates Miss Stafford, "she came in like a ham and went out with a line." Jo Stafford, singing star of the NBC "Supper Club," was telling about an egotistical radio actress who tried out for a part on her- radio show. "She was like March," relates Miss Stafford, "she came in like a ham and went out with a line."

TUNE IN June, 1946



**DON BESTOR'S**  
VIBRAPHONE  
WAS ORIGINALLY  
USED TO RENDER  
MOURNFUL TUNES  
IN AN UNDERTAKING  
PARLOR!

**RAMONA**  
AT THE  
AGE OF FIVE,  
COULD PLAY ON  
THE PIANO EVERY  
TUNE SHE HEARD  
FROM THE  
UPSTAIRS  
APARTMENT!

**EDWARD REESE**  
SPENCER DEAN IN THE CRIME  
CLUES PROGRAM, GAVE UP A  
SCHOLARSHIP AT JOHN HOPKINS  
UNIVERSITY FOR \$10 A WEEK  
IN A CLEVELAND STOCK COMPANY.



## Exploring the Unknown

Dryer program makes science scintillate

INTERPLANETARY travel, cancer, alcohol as—force of good and evil, hypnosis, polar exploration—none of these subjects is too far fetched or too ticklish for the exciting science program "Exploring The Unknown." Sherman Dryer, director-producer of the unusual Mutual series, declares, "Educational radio programs need not necessarily be dull programs." He certainly proves his point as he brings scientific subjects to the microphone and uses radio's finest actors to dramatize them.

Twice winner of the Peabody Award (for his "Chicago Roundtable" and "The Human Adventure" productions), the 32-year-old director had extensive background in the techniques of radio drama and educational methods. He figured that the average radio listener needed and wanted a science program but saw no reason why such programs should be dull, academic and stuffy, as they almost inevitably were. He conceived of a show that would give the meaning of scientific research to the man in the street—for after all, to whom is it of more significance than to Mr. and Mrs. America?

"People are naturally curious," says Dryer, "and easing their curiosity about various subjects offers a great opportunity to entertain them." And providing good, up-to-the-minute entertainment is just what Mr. Dryer has succeeded in doing; The format is anything but static. It may be planned in documentary form, as a musical program, in gag-eye comedy, even as a fantasy. All these means

and others are used to keep the show stimulating and palatable, even though Dryer is dealing with extremely technical material.

To give an instance of his individual style, Dryer uses music as he would use an additional actor instead of just to provide a background. When he was directing the saga of the unending fight against cancer, he found that the explanation of how the disease developed was difficult to convey to listeners in one try. He solved that problem by having the music director point up the scene. "Music comes in, fugue-like, suggesting the disease spreading through the body," was Dryer's instruction written on the script. So well did the effect succeed that the American Cancer Society requested transcriptions of the show for use in field service.

Hollywood stars like to play Einstein too! Judging from the enthusiasm they show in accepting invitations to appear as guests, they love it. Orson Welles was the first to seize the opportunity, and he did a fine job appearing both as father and son (with typical Wellesian ingenuity) on a show called, "The Battle Never Ends," a drama of man's fight against insect plagues. Walter Huston was featured in "A Drink Of Water." Boris Karloff, on a holiday from the horrors, became the "Baffled Genie."

One of the most fascinating presentations of all was called simply "Hypnotism." Presenting a typical case history, the drama began in the psychiatric ward of a large New York hospital, where I



Director Dryer passes out [p]ompters to an actor during the script rehearsal

young man was suffering from amnesia . . . The scene flashed back to the early discoverers of the therapeutic value of hypnosis . . . from the 18th century Mesmer, who first conceived the medium and was publicly tried for fraud, to the great modern psychiatrist, Freud, who proved its value in mental cases. Dryer, himself, has views on the power of hypnotism. "Swooners owe their success to hypnosis," he thinks. He says that the style of singing employed by Sinatra with its slow beat and whispered phrases is almost identical with the methods of professional hypnotists. "The strange symptoms we see in bobby-soxers can also be observed in hypnotized patients," he insists.

As a matter of fact, actor Luis Van Roosen, who played the role of the psychiatrist on that particular sketch, received a most unusual request after his performance. A woman listener called him on the telephone and asked if he would tell her how to break a hypnotic spell. It seemed that her husband had fallen into what looked like a state of trance as he listened to Van Rooeen hypnotising the amnesia victim.

The paradox of alcohol, sometimes man's curse but certainly also one of his blessings, formed the basis for one dramatization. One section of the show depicted alcohol as the miracle solvent, without which synthetic rubber and other industrial materials could not be pro-



duced. The second part dealt with alcohol from a social viewpoint, portraying the marital crackups, sorrows and heartbreaks that drunkenness can bring to a home. There was nothing dry about that presentation!

Dryer's first venture into the field of drama was during his senior year at high school. As business manager of the class play, he was determined to overlook no possibilities in promoting it. He felt that he needed more publicity than billboards, posters, and ads; so he asked for time on a local radio station. He got thirty minutes of it! To fill it up, he did a -pocket version of the class play which was "Monsieur Beaucaire." Both the play and the radio show were a great success. That encouraged him to work his way through college by producing radio shows. Dramatizing news shows at the college really gave him a start and determined his natural bent for vitalizing plain facts.

In addition to writings designed for airing, Dryer has contributed factual articles on the subject of radio itself to Collier's Magazine and the Journal of Educational Sociology. His first book, "Radio In War-

time," was published in 1943. A native of Minneapolis, Dryer comes from a family of showmen. Although as won his laurels in the newest field of showmanship, he credits his success largely to his father who was a pioneer in the movie business. Dryer is married and has a daughter, two-year-old Gail. If young Gail is inspired at an early age like her Pop, you can expect almost anything.

Sherman Dryer looks like an extremely serious man. He is that, but he knows how to make serious subjects entertaining. He is particularly adept at making news important before it has actually become news. In doing this, he has become known as the "Nostradamus Of The Air." "The Lie Detector," "Cancer-Cause For Hope." and "The Flying Blowtorch," were recent subjects in which predictions made by Dryer became actualities just as the shows hit the air. He has an amazing faculty of hitting the news right on the head and capitalizes on it. The dark-visaged, owl-eyed producer is at times, as uncanny himself as some of the amazing discoveries he brings to his eager audience.



*It isn't mars this time, but you can be sure Orson Welles guest appearance is packed with mike dynamics.*



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Show

with  
**Jack Benny**  
as guest



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## Old Time Radio Series Reviews

by Bill Kiddle

### DARK FANTASY

During the 1930's and 1940's radio drama matured and became a powerful vessel for works of suspense and terror. From all corners of the county new programs, featuring evil, murder, and the paranormal, appeared and thrived. Radio station WKY in Oklahoma City first broadcast DARK FANTASY, an interesting anthology of new and original supernatural tales from the pen of Scott Bishop on 11/14/41. For the first two months the program was aired locally. Then, on 1/02/42, NBC picked up the popular show and broadcast it on Friday nights until 6/19/42. *Twenty-eight of the 31 episodes have survived and Radio Memories has 26 of them in its collection.*

### DARE DEVILS OF HOLLYWOOD

Matt Gilman, Lone Reed and Slim Gilbert were not exactly billboard stars or household names in the 1930's, but they were among the top stunt men and women in the motion picture industry. DAREDEVILS OF HOLLYWOOD was a quarter-hour, syndicated production broadcast in 1938, in which these "brave souls" described their most trying experiences on the film-lots. In the short series. Ms Reed, describes her daring exploits with a run-away buckboard, a fight on the backs of six horses, and jumping off a speeding train.

### DARK ISLAND

The BBC's Radio 4 produced many interesting mini-series. DARK ISLAND was a six-part espionage drama, written by Robert Barr, and aired on Friday nights

from 19 September to 24 October, 1969. The tale was good Cold War fiction about the discovery of a strange unidentified torpedo, washed ashore on a small nearly uninhabited isle in the Outer Hebrides. Terror mounts as British authorities attempt to find and capture members of a Soviet spy ring.

### DARK VENTURE

Dark impulses from the minds of men and women lead them into the unknown. DARK VENTURE was a well-crafted mystery drama, created by Larry Marcus. The program was heard over ABC on various days, at different hours, for one year, between 2/19/46 and 2/10/47. Good solid radio stars including Carl Harburg, Lou Merrill, Betty Moran and Dwight Hauser were among the cast credits. *Radio Memories has four episodes available in their catalog*

### DAVID HARUM

A smalltown midwestern banker with a flare for horse-trading was not your typical lead character in day-time serial dramas. DAVID HARUM, one of many Hummert family serial creations, was the exception to the rule. This quarter-hour drama, sponsored by Bab-O Cleanser, was broadcast over NBC (and later CBS) for 11 years, between 1/27/36 and 1/10/47. "David", in typical soap opera fashion, extended his interests beyond his business into the lives of many of the residents of "Homeville."

Here he acted as a local philosopher with a nose for other people's affairs, but he provided a broad soft shoulder to lean upon.

### DAY IN THE LIFE OF DENNIS DAY

Having your own show was the dream of nearly every radio performer. In 1946, Jack Benny gave Dennis Day, his popular young Irish tenor, an opportunity to star in his own half-hour weekly program. A DAY

IN THE LIFE OF DENNIS DAY, became a popular situation comedy that lasted on NBC for five seasons, between 10/03/46 and 6/30/51. Dennis Day, a man with great vocal talent, perfected his characterization of a hopelessly naive, young bachelor. An accomplished radio cast of consisting of Betty Miles, Barbara Eiler, Bea benaderet and John Brown were regulars on the show. Guest stars included: Patty Andrews, Jimmy Durante, and Rosemary Clooney. Radio Memories has a fine collection of programs broadcast between 1946-1949.

### DEADLINE DRAMAS

To the strains of "The Mystery Theme" by Rosa Rio, Ireene Wicker and a fine supporting cast presented DEADLINE DRAMAS, a half-hour anthology based upon a 20-word situation, submitted by a listener within a two minute time limit. Winners of the night received a prize of a US Savings Bond. The dialogues were ad-libbed by solid supporting performers including Joan Banks, Bob White, and Frank Lovejoy. The program was heard over ABC (Blue) for seven months, between January 5 to July 20, 1941.

### DEAR MARGIE, ITS MURDER

Mason Adams, well-known character actor, was given the lead role in DEAR MARGIE, ITS MURDER, an interesting change of pace crime drama. The storyline focused upon an ex-GI, now a student in London, who helps Scotland Yard solve some baffling cases. In typical "casebook" fashion, our hero sends letters back home to his girl friend "Margie" relating his adventures in the U.K. The show heard over the Mutual network on Sunday afternoons at 2pm, lasted for only 10 months, between January 11 & October 4, 1953.

### DECISION NOW!

For two years, between 2/02/47 and 3/07/49, The America Legion syndicated a quarter-hour patriotic series that provided stories about famous Americans, the American Way, and the contributions of the American Legion. The program, directed by Robert Bell, logged 110 weekly programs.

### DIARY OF FATE

Webster's Dictionary defines "fate" as the "power to determine the outcome of events; destiny." In 1948, Larry Finley produced DIARY OF FATE, a fine, very stylish mystery drama. His syndicated program, produced in Hollywood, took good stories, sharp characterizations, and a fine cast, and blended them together to provide a listening audience with an anthology of interesting stories where fate steps in to even, or switch the odds in the lot or fortunes of fictional case studies.

### CRIME FILES OF FLAMOND

Great sleuths of detective fiction has patented methods for crimesolving. "Flamond" 'the master private detective' used psychological methods to bring wrongdoers to justice in the CRIME FILES OF FLAMOND. The program originated on select Mutual stations starting 1/07/53, and lasted four seasons to 2/27/57. In 1953 Everett Clark was cast in the title role and Muriel Bremmer was heard as his secretary.

### CRIME ON THE WATERFRONT

Mike Wallace, well-known radio and television news reporter/ analyst, tried his hand as a dramatic actor in a series titled CRIME ON THE WATERFRONT, heard on NBC in the early months of 1949. Mike Wallace (then known by the first name of Myron) played the role of "Lt Lou Cagel" of the NYPD, an officer assigned to chal-



lenging harbor protection details. Betty Lou Gerson, a seasoned radio performer, was cast in the role of a young reporter who mixed business with pleasure when it came to her relationship with a certain young police Lt.

#### CRIME CLASSICS

Accounts of crimes and trials of criminals are as old as recorded history. However, for one year, between 6/15/53 and 6/30/54, CBS presented CRIME CLASSICS, an interesting anthology of true crime stories, based upon newspaper accounts and court records "from every time and place." A person identified as "Thomas Hyland" (played by Lou Merrill) hosted the half-hour dramas, which had been developed by the team of Elliott Lewis, Morton Fine and David Friedkin. The stories were presented in a 'tongue-in-cheek' manner, accenting the foibles of the accused, and the ironic twists of fate that brought the criminals to his/her final reward. *Radio Memories has a fine collection of these well-crafted dramas.*

#### CRIME CLUB

Good radio mysteries transported listeners trapped in their humdrum daily lives into a world of mystery and adventure. Human imagination filled in all of the details in these highly dramatic presentations. CRIME CLUB was murder/mystery anthology based upon some pulp stories found in Double Day Crime Novels. Barry-Thompson played the role of "the crime club librarian", the host on these Mutual broadcasts between 12/02/46 and 10/16/47. *Several episodes aired in 1947 are to be found in the The Radio Memories catalog.*

#### CRIME DOCTOR

The character of "Dr. Benjamin Ordway" a gifted criminal psychiatrist, was central to

CRIME DOCTOR, a long-running detective series, sponsored by Philip Morris, and heard over CBS on Sunday nights at 8:30 from 8/04/40 to 10/19/47. "Dr. Ordway" was an unusual criminologist in that he was a recovering amnesia victim with a criminal record. The good doctor gave up his criminal past and used his medical training to specialize in criminal psychiatry, and use this skill to work with ex-offenders and help police in their on-going battle against violent lawbreakers.

#### DANGER, Dr. DANFIELD

Michael (Steve) Dunne was cast in the role of "Dr. Dan Danfield", a criminal psychologist who always faced felons burdened with complex personalities. DANGER, DR. DANFIELD, was a syndicated crime drama heard over ABC for five seasons, between 1946-1951. "Danfield" was always ably assisted by "Miss Rusty Fairfax", his pert, sassy, young secretary, and by "Mario", a two-fisted, working-class Italian American chauffeur. Most of the stories deal with toughs, society types in trouble, and with law-enforcement officers in need of professional assistance.

#### DANGER WITH GRANGER

For 14 short months, between 7/23/56 and 2/25/58, Michael Dunne played the role of a hard-boiled private investigator of the Mickey Spillaine school of detectives in a series titled DANGER WITH GRANGER. Each week was a recreation of "one of his most interesting cases." This very light-weight crime drama was heard over the Mutual network on Monday nights at 8:30. "Granger" never had a fancy office or a sexy girlfriend, but he called on the services "Lt Mike Harding of Homicide" and his old buddy "Cal Hendricks" to help him crack some "baffling

cases." *Radio Memories has a fine collection of both the US and South African versions.*

#### WOMAN IN WHITE

Irna Phillips created and wrote some of the most successful day-time serials in the 1930's. TODAY'S CHILDREN (1932) was the first, followed by GUIDING LIGHT in 1937. A year later, on 1/03/38, WOMAN IN WHITE was aired over NBC on a daily basis, sponsored by Pillsbury Flour. This quarter-hour drama lasted a whole decade until 5/28/48. This was the story of "Karen Adams, a serious-minded and idealistic graduate of nursing school" who mirrored the image of Florence Nightingale in her daily exploits.

#### WOODBURY SOAP SHOW

Dermatologist John Woodbury invented a soap in 1870. The wapper bore his name and picture. In 1934 the much-improved creamer produced by Woodbury-Schmidt, advertised a product to be "100% vegetable glycerine ultra aloe soap. They were the sponsors of the WOODBURY SOAP SHOW, a fine musical program aired over WABC (CBS) New York. The show, which featured Bing Crosby, the Boswell Sisters, and George Stoll and His Orchestra, was heard on Tuesday nights at 9:00. Ken Niles was the announcer of this early half-hour radio "step to stardom" by the popular Bing Crosby.

#### WILDERNESS ROAD

Daniel Boone was one of the best known and best loved American historical figures in the early days of the Westward Movement. WILDERNESS ROAD was a quarter-hour serial drama that centered upon the struggles of the "Sam Weston" family on the early frontier. This children's program had a "two-part history" in that it was twice broadcast over CBS on a weekly basis at

5:45--first between 6/02/36 and 4/16/37. Then, almost a decade later, between 6/26/44 and 5/11/45, the program was heard again with basically the same cast. Lon Clark starred as "Sam Weston" and the role of Boone, the "Great Trail Blazer", was played by Ray Collins.

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- 0033 SUSPENSE VOL 33 (26 Episodes)
- 0034 SUSPENSE VOL 34 (26 Episodes)
- 0035 SUSPENSE VOL 35 (26 Episodes)
- 0036 SUSPENSE VOL 36 (26 Episodes)
- 0037 GUNSMOKE VOL 1 (140 Episodes)
- 0038 GUNSMOKE VOL 2 (160 Episodes)
- 0039 GUNSMOKE VOL 3 (105 Episodes)
- 0040 GUNSMOKE VOL 4 (80 Episodes)
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- 0042 CBS World News (48 Episodes)
- 0043 AL JOLSON (61 Episodes)
- 0044 AL JOLSON (52 Episodes)
- 0045 AL JOLSON (77 Episodes)
- 0046 AL JOLSON (76 Episodes)
- 0047 MOLLE MYSTERY THEATER (57)
- 0048 MOLLE MYSTERY THEATER (48)
- 0049 ALDRICH FAMILY (60 Episodes)
- 0050 JOHNNY DOLLAR (142 Episodes)
- 0051 JOHNNY DOLLAR (230 Episodes)
- 0052 JOHNNY DOLLAR (150 Episodes)
- 0053 JOHNNY DOLLAR (93 Episodes)
- 0054 HAUNTING HOUR (27 Episodes)
- 0055 BING CROSBY (87 Episodes)
- 0056 BING CROSBY (88 Episodes)
- 0057 BING CROSBY (140 Episodes)
- 0058 DRAGNET (96 Episodes)
- 0059 DRAGNET (105 Episodes)
- 0060 DRAGNET (68 Episodes)
- 0061 CASEY Crime Photographer (51)
- 0062 GILDERSLEEVE (100 Episodes)
- 0063 GILDERSLEEVE (100 Episodes)

- 0064 GILDERSLEEVE (100 Episodes)
- 0065 GILDERSLEEVE (100 Episodes)
- 0066 GILDERSLEEVE (112 Episodes)
- 0067 GREEN HORNET (91 Episodes)
- 0068 AMOS & ANDY (100 Episodes)
- 0069 AMOS & ANDY (100 Episodes)
- 0070 AMOS & ANDY (86 Episodes)
- 0071 FIBBER McGEE & MOLLY (106 Episodes)
- 0072 FIBBER McGEE & MOLLY (108 Episodes)
- 0073 FIBBER McGEE & MOLLY (110 Episodes)
- 0074 FIBBER McGEE & MOLLY (110 Episodes)
- 0075 FIBBER McGEE & MOLLY (102 Episodes)
- 0076 FIBBER McGEE & MOLLY (192 Episodes)
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- 0088 LONE RANGER (112 Episodes)
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- 0090 LONE RANGER (113 Episodes)
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- 0095 CHARLIE McCARTHY (101 Episodes)
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- 0098 SAM SPADE (15 Episodes)
- 0099 ROBERT ARDEN News (15 Episodes)
- 0100 CISCO KID (39 Episodes)
- 0101 OUR MISS BROOKS (100 Episodes)
- 0102 NIGHTBEAT (52 Episodes)
- 0103 GROUCHO MARX (125 Episodes)
- 0104 FATHER KNOWS BEST (15 Episodes)
- 0105 THE FAT MAN (64 Episodes)
- 0106 YOUR HIT PARADE (50 Episodes)
- 0107 TWENTY QUESTIONS (8 Episodes)
- 0108 G.I. JOURNAL (33 Episodes)
- 0109 MISC SHOWS (90 Episodes)
- 0110 MISC SHOWS (93 Episodes)
- 0111 Exploring Tomorrow (15 Episodes)
- 0112 This is your FBI (85 Episodes)
- 0113 CHASE & SANBORN HOUR
- 0114 BARRIE CRAIG (56 Episodes)
- 0115 BEST PLAYS (15 Episodes)
- 0116 MISC SHOWS (107 Episodes)
- 0117 JR GMEN (65 Episodes)
- 0118 VJ DAY (5 Episodes)
- 0119 CRIME CHRISTMAS SHOWS (12 Episodes)
- 0120 MISC SHOWS (57 Episodes)
- 0121 SOUTH AFRICAN RARITIES (44 Episodes)
- 0122 NBC UNIVERSITY THEATER VOL 1 (15 Episodes)
- 0123 NBC UNIVERSITY THEATER VOL 2 (37 Episodes)
- 0124 NBC UNIVERSITY THEATER VOL 3 (17 Episodes)
- 0125 NBC UNIVERSITY THEATER VOL 4 (17 Episodes)
- 0126 HALLOWEEN SCARY SAMPLER (81 Episodes)
- 0127 DESTINATION FREEDOM (29 Episodes)
- 0128 FLASH GORDON (26 Episodes)
- 0129 MOON OVER AFRICA (26 Episodes) Complete series



- 0130 **FRONTIER FIGHTERS**  
(29 Episodes) Complete series
- 0131 **NIGHTWATCH VOL 1** (26 Episodes)
- 0132 **NIGHTWATCH VOL 2** (22 Episodes)
- 0133 **ARCHIE ANDREWS** (22 Episodes)
- 0134 **YOU ARE THERE** (36 Episodes)
- 0135 **YOU ARE THERE** (36 Episodes)
- 0136 **WILSON-NESBITT Summer Music Show** (13 Episodes) Complete series
- 0137 **IMAGINATION THEATER**  
(16 Episodes)
- 0138 **ONE MANS FAMILY** (67 Episodes)
- 0139 **VIC & SADE** (174 Episodes)
- 0140 **VIC & SADE** (159 Episodes)
- 0141 **BIG BAND REMOTES VOL 1**  
(89 Episodes)
- 0142 **BIG BAND REMOTES VOL 2**  
(73 Episodes)
- 0143 **GOOD NEWS VOL 1** MGM  
Produced (30 Episodes) 1937-38
- 0144 **GOOD NEWS VOL 2** MGM  
Produced (33 Episodes) 1939-40
- 0145 **PHIL HARRIS / ALICE FAYE**  
(27 Episodes)
- 0146 **PHIL HARRIS / ALICE FAYE**  
(25 Episodes)
- 0147 **CRIME DOES NOT PAY**  
(59 Episodes)
- 0148 **STUDIO ONE** (27 Episodes)
- 0149 **COLUMBIA PRESENTS SHAKESPEARE** (8 Episodes)
- 0150 **BARRY CRAIG INVESTIGATER**  
(56 Episodes)
- 0151 **THE FRED ALLEN SHOW**  
(38 Episodes)
- 0152 **COMMAND PERFORMANCE**  
(43 Episodes)
- 0153 **AVALON TIME** with Red Skelton  
(39 Episodes)
- 0154 **RELIGIOUS PROGRAMS**  
(58 episodes of Herbert W  
Armstrong, Old Fashioned Revival  
Hour plus "Do You Want To Stay  
Married" by Carlton E. Morris)
- 0155 **WORDS AT WAR** (36 Episodes)
- 0156 **TOM MIX** (27 episodes 1939-50)
- 0157 **LETS GO NIGHTCLUBBING**  
(Cafe Zanzibar, NY 3 Shows 1945-46)
- 0158 **85. VANISHING POINT**  
(77 episodes from 1984 - 89)
- 0159 **WALTER WITCHELL**  
(12 episodes)
- 0160 **WHISTLER VOL 1** (26 episodes)
- 0161 **WHISTLER VOL 2** (26 episodes)
- 0162 **WHISTLER VOL 3** (26 episodes)
- 0163 **WHISTLER VOL 4** (26 episodes)
- 0164 **WHISTLER VOL 5** (26 episodes)
- 0165 **WHISTLER VOL 6** (25 episodes)
- 0166 **WHISTLER VOL 7** (26 episodes)
- 0167 **WHISTLER VOL 8** (26 episodes)
- 0168 **WHISTLER VOL 9** (27 episodes)
- 0169 **WHISTLER VOL 10** (30 episodes)
- 0170 **MANHATTAN MERRY-GO-ROUND**  
(9 Episodes)
- 0171 **MEET THE PRESS 1959**  
(37 Episodes)
- 0172 **LUM & ABNER** (40 Episodes)
- 0173 **LUM & ABNER** (38 Episodes)
- 0174 **BASEBALL BROADCAST 1934-1936** (25 Episodes)
- 0175 **CAN YOU TOP THIS** (35 Episodes)
- 0176 **JACK BENNY** (29 Episodes)
- 0177 **JACK BENNY** (30 Episodes)
- 0178 **IT PAYS TO BE IGNORANT**  
(39 Episodes)
- 0179 **H.V. KALTENBORN** (34 Episodes)
- 0180 **GABRIEL HEATTER** (6 Episodes)
- 0181 **FRED WARING** (22 Episodes)
- 0182 **FRANK SINATRA** (40 Episodes)
- 0183 **ETERNAL LIGHT** (32 Episodes)
- 0184 **EDWARD R. MURROW**  
(6 Episodes)
- 0185 **DOUBLE OR NOTHING**  
(23 Episodes)
- 0186 **CBS D-DAY COVERAGE**  
(37 Episodes)
- 0187 **HAVE GUN WILL TRAVEL**  
(26 Episodes)

- 0188 **HAVE GUN WILL TRAVEL**  
(31 Episodes)
- 0189 **YOUR HIT PARADE** (39 Episodes)
- 0190 **YOU BET YOU LIFE** (44 Episodes)
- 0191 **PEOPLE ARE FUNNY**  
(31 Episodes)
- 0192 **OLD RADIO COMMERCIALS**  
(39 Episodes)
- 0193 **MYSTERIOUS TRAVELER**  
(39 Episodes)
- 0194 **TRUTH OF CONSEQUENCES**  
(16 Episodes)
- 0195 **I WAS A COMMUNIST FOR THE FBI**  
(39 Episodes)
- 0196 **THE SHADOW** (42 Episodes)
- 0217 **YOU ARE THERE (NEW)**  
(11 Episodes)
- 0218 **YOU ARE THERE (NEW)**  
(11 Episodes)
- 0219 **YOU ARE THERE (NEW)**  
(11 Episodes)
- 0220 **YOU ARE THERE (NEW)**  
(11 Episodes)
- 0221 **YOU ARE THERE (NEW)**  
(11 Episodes)
- 0222 **YOU ARE THERE (NEW)**  
(11 Episodes)
- 0223 **YOU ARE THERE (NEW)**  
(11 Episodes)
- 0224 **LUX RADIO THEATER**  
(30 Episodes)
- 0205 **LUX RADIO THEATER**  
(30 Episodes)
- 0206 **LUX RADIO THEATER**  
(27 Episodes)
- 0207 **CHANDU THE MAGICIAN**  
(44 Episodes)
- 0208 **CBS RADIO WORKSHOP**  
(45 Episodes)
- 0225 **CBS RADIO WORKSHOP (NEW)**  
(13 Episodes)
- 0226 **CBS RADIO WORKSHOP (NEW)**  
(13 Episodes)
- 0227 **CBS RADIO WORKSHOP (NEW)**  
(13 Episodes)
- 0212 **DANGEROUS ASSIGNMENT**  
(39 Episodes)
- 0213 **BURNS AND ALLEN**  
(38 Episodes)

- 0214 **ANDREWS SISTERS**  
(19 Episodes)
- 0215 **RAILROAD HOUR**  
(39 Episodes)
- 0216 **DUFFY'S TRAVERN**  
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