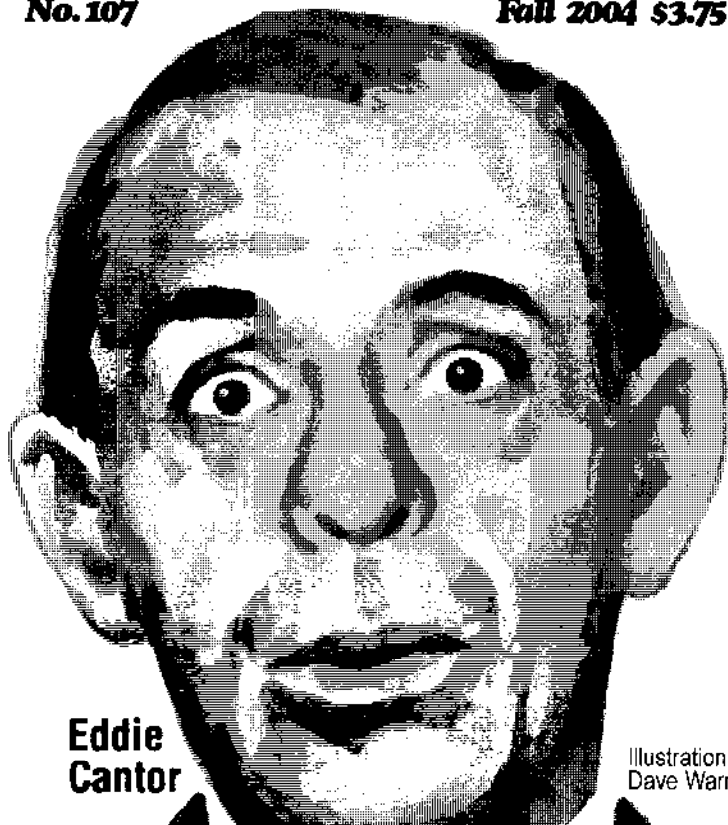


Old Time Radio **DIGEST**

No. 107

Fall 2004 \$3.75



**Eddie
Cantor**

Illustration by
Dave Warren

Old Time Radio DIGEST

No.107

Fall 2004

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The Eddie Cantor Show

Radio Album Magazine 1948

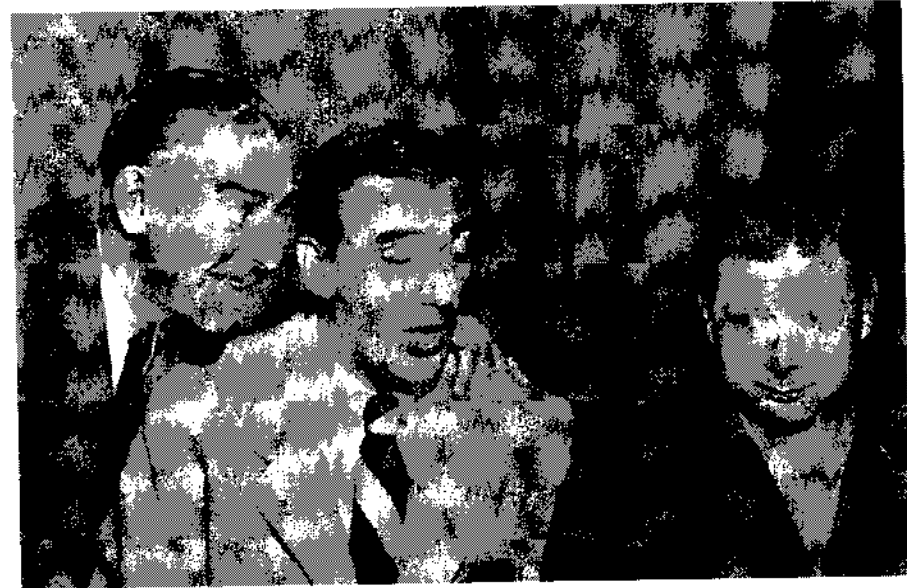


At his first broadcast

He was just another tenement kid with talent until he clicked in a Bowery amateur contest and started up the stairway to the stars. He reached the pinnacle and stayed there."

Comedy isn't Eddie's only game; the boy can come up with a sentimental ballad now and then, too

Those eyes are just about to roll, that mouth's going to open wide enough for you to see the tonsils, and Eddie Cantor's coming up with "If you knew Suzy" or something. The little fellow with the banjo eyes and the five famous daughters will soon round out fifty years in show business. It started on the lower East Side, when Eddie tried his luck on amateur night at a Bowery Theater. He won first prize, five dollars, and graduated into the professional ranks as a singing waiter at a Coney Island restaurant. For a long time, it was the old story—small-time vaudeville, neighborhood theaters, day coaches, tough hours, and small pay—until Eddie was discovered by Gus Edwards, who put him in his show "Kid Kabaret." Then one day Eddie got a wire from Flo Ziegfeld and became a fixture in the Follies and in shows like "Whoopie" and "Kid Boots." Next came Hollywood, and in 1931 Eddie went on the air. This is the sixteenth year for Radio's per-ennial jack-a-dandy. (NBC, Thurs., 10:30 P. M.)



Eddie Cantor, Walter Pidgeon, and Harry Von Zell get together for a song



Cantor looks as if he's about to say something, but possibly he too is in awe of the impassive Mr. Boyer.

Eddie has a dream

Eddie Cantor's Five Daughters are a favorite national joke



Eddie decides to spend an evening at home, is instantly surrounded by his wife, Ida, and his five daughters

Radio audiences have a lot to be thankful for to Eddie Cantor. For one thing, the 53-year-old comedian is responsible for the format of most of the comedy half-hours you hear on the air these days. His "One Hour With You" in the 1930's preceded today's Jack Bennys and Fred Aliens, and set the pattern for the elementary ingredients of a comedy show—a good swing

orchestra, a pretty girl or handsome lad to sing some of the new ballads, several comics to stooze around with—that hasn't been changed to this day.

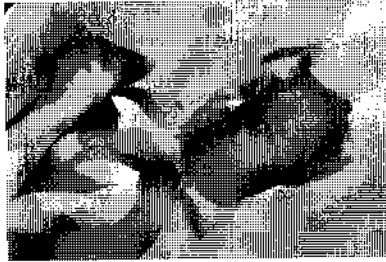
For another thing, Cantor has discovered a host of stars—ranging from Songstress Dinah Shore to Comedian Parkyakarkus—who have become radio favorites. Cantor is known as one of the most generous people in show business, is always ready to lend a newcomer a helping hand.

But, ask any man in the street what he associates the name of Eddie Cantor





MATERNITY WARD



Eddie dreams that his wife, Ida, is to have a boy. It turns out to be his hefty stooge Billy Gray. Eddie wakes up and is overjoyed to find out all a dream. Maybe having five daughters isn't so bad after all!

with, and, nine times out of ten, the answer will be, "Five daughters!" The standing gag of the unhappy father with five daughters who wishes he had a son is one Cantor has used with success for more than two decades. The reason for its popularity is one of the mysteries of the entertainment business, but possibly the little comedian's desire for a son is a universal one — and audiences like to laugh at this expression of their own secret desires.

One of the frequent questions that is asked of Cantor by his fans is, "Do you really have five daughters? Or is it just a gag?" The answer to this is that Cantor really does have five daughters, and it's no gag. To be more explicit, the daughters are named Marjorie, Matalie, Edna, Marilyn, and Janet, range in age from 29 to 18. Two of

them are married— Natalie and Edna— and have, you guessed it, a daughter apiece. Marilyn is the only one who is interested in a career in show business, keeps her own apartment in New York. Marjorie and Janet live with Mrs. Cantor— the famed "Ida"— in a big hacienda-like house in sunny California's home of the stars, Beverley Hills.

TUNE IN (December, 1945) herewith presents a picturization of the kind of daydream that Eddie Cantor must often have when he's at home surrounded by his five daughters— and more recently his two granddaughters. Here's hoping that it never happens to you— not even in one of your spookiest nightmares.

Radio Facts

- Of the 60,000,000 home radio sets in the United States, approximately one quarter, or 15,000,000, are out of commission at the present time. These figures are quoted by Robert C. Sprague, Chairman of the Parts Division of the Radio Manufacturers Association, who also points out that because of wartime difficulties the number of unusable receivers is increasing daily.
- CBS European chief Edward R. Murrow states that French television has developed tremendously in spite of German occupation. The commentator has found evidence to prove that tele images have been created in Paris which are clearer, sharper and larger than any being transmitted in America before the war.

- 1945 marks a milestone in radio for organized labor. This year, for the first time, both the AFL and the CIO have arranged for a regular series of weekly programs, to be carried by CBS, NBC and the Blue networks. The AFL's plans include a "Labor Forum" and a "Help Wanted" broadcast, while the CIO hopes to rival commercial shows through programs having dramatic interest and news value.
- RCA Communications reports a technical feat in the transferring of a complete commercial shortwave station by air from Italy to France. Though the complicated equipment weighs 25 tons, it was transported by 14 C.47's in just a few hours, and messages were again being transmitted within a matter of days.

TUNE IN March, 1945

BACK WITH A BOOM!

America's Great Comic Personality

EDDIE CANTOR

TONIGHT!

AND EACH MONDAY NIGHT
OVER THE COLUMBIA NETWORK

30 pm E. S. T. 8:30 pm M. S. T.
9:30 pm C. S. T. 7:30 pm P. S. T.

FIRST GUEST STAR—
FANNIE BRICE



PRESENTED FOR YOUR ENJOYMENT BY

CAMEL CIGARETTES

"I take it and Can't Leave it"

by Phil Baker (Tune In Vol. 2 No. 11 March, 1945)

AT LAST it's happened. Someone has come along and asked me the \$64 question! Usually, I'm the guy who does the asking and the other fellow does the answering—if he wants that prize money I hand out on "Take It Or Leave It." But TUNE IN has turned the tables on me, by wanting to know what I consider the most crucial problem of my life.

A month or so ago, I would have answered that it was wondering whether to run for a fourth term, after three years of "Take It Or Leave It." But now that that's settled, my personal \$64 question is the same as it has been from the start: How long can I take it?

When I began this job as quizmaster of ceremonies, I thought I knew a lot about give-and-take. In midnight sessions for my previous program, I gave my gag writers all the coffee they could drink, all the cigarettes they could smoke, all the jokes they could steal and sell to other comics later on. All this went on until even my knees gave! And I was a past master at the art of taking it. My stooges, Beetle and Bottle, took care of that.

Beetle, the man in the box, was more or less a pioneer among stooges, since he was one of the first — if not the very first — to apply the slapstick to the seat of the star's trousers, rather than vice versa. The star wearing the trousers happened to be a guy named Baker. Beetle, my butler, did all right, too, when it came to slamming the boss around. However, unlike Beetle (who was impossible to contend with because he was invisible), Bottle could be put in his place from time to time.

My adventures with Beetle and Bottle

went on for years, and then I took it again. This time, I took a vacation from radio. I was a little tired of situation comedy and decided to leave radio until I could find something different. Then, the Eversharp people presented another opportunity for me to trot out my "give and take" philosophy, when they offered me "Take It Or Leave It." I gave the offer five seconds' consideration, then I took it.

Back in the situation comedy days, I'd take an entire week putting together a show. Now, I ad-lib my way through most of the half-hour on the air—or, in other words, I do in a single half-hour all the worrying that I used to do all week. It sounds simple. I'm sure many other radio comedians think it is.

As a matter of fact, I thought so, too — until the first time I appeared as emcee. I learned then that facing a mike with a prepared script in my hand was radically different from facing a stranger (I never see a contestant either before or after a broadcast), with only a few previously selected gags to fill in, if necessary. It took me more than two months before I had enough confidence to realize that I wasn't as nervous as the contestant himself!

Again, it's give and take. On the giving side is the fact that, in my three years on "Take It Or Leave It," I have given away more than \$50,000 in the sponsor's cold cash, not to mention 2,000-odd pens and pencils. And the show gives me more time to myself, but it still takes an awful lot out of me.

The contestants and the audience, both in the studio and at home, see to it that I do my share of taking it. And I, in



Emcee Phil Baker draws lots for contestants who aim at that famous \$64 question

turn, give them every opportunity to express themselves. Ordinarily, I have to draw out the contestant, to get him to talk freely, but there are times when the quizzee speaks up, with results that are often as funny as they are unpredictable.

For instance, there was that school teacher who ran into trouble on her category of questions. She answered the \$8 question correctly, but it was an effort. Trying to put her more at ease, I started to tell a joke. Then, just as I took that little pause before the tag line, she spoke up: "I'll take my eight dollars," she said. I never did get around to finishing my story.

That same night, another young lady

set me back on my heels, with an answer that was completely logical and simple, yet surprising and funny. She chose a "you takes your choice" category. That is, I was to ask her questions each of which had three possible correct answers, and she was supposed to supply two of the answers. Each time, she supplied all three answers, instead of just the two. Finally, I asked: "How do you know all these answers?"

"I went to school," she said.

I immediately gave her \$64. What's the use of carrying on, in the face of logic like that?

It reminds me very much of the time a



QUIZMASTER BAKER CONGRATULATES A WINNER WHO IS ANYTHING BUT "SAW-REE" THAT HE DECIDED TO TAKE IT INSTEAD OF LEAVE IT!

contestant turned the tables on me. He asked me how I happened to become a quizmaster. I didn't answer. He asked me how I did at college. I still didn't answer. He asked me how I did in high school. That's when I turned to the audience and said: "When he reaches the sixth grade, boy, do I have an answer for him!" (Incidentally, it's true — I never did finish public school.)

Yes, it pays to give the contestants a chance to express themselves. They come up with hilarious, unpredictable answers, howls that a script writer would never dream of. And it makes them feel better, thereby increasing their chances of winning that \$64.

Speaking of the \$64 question, there have been times when I've even broken that precedent, to give a winner more than the nominal top amount. I did it for the first time after about two years on the show,

when a soldier contestant mentioned that he was in town on an emergency furlough, to be with his wife during her operation.

After he answered the \$64 question, I invited him to keep on trying. I asked him to add 64 and 64 together and give me the answer. He told me 128, of course—so I awarded him \$128.

The odd part was that the soldier had chosen a category of questions dealing with the New York World's Fair. Later, I found out that he had supervised a chain of milk bars at the Fair!

Folks write in, commending me for giving servicemen a break. Frankly, I didn't realize I was doing it, but—when you've been in service yourself, as I was in the last war—I guess you can't help realizing how much that extra \$64 can mean. Fan mail has proven that my listeners are in hearty agreement about that angle.

Audiences are naturally on the side of

the contestant in uniform. As a matter of fact, their sympathies are with any contestant in general. It's human nature for people to want to see the "expert" toppled from his pedestal by "the man next door." That sympathy for the contestant, as a representative of the audience itself, is one of the main problems a quizmaster has to face.

Honestly, I feel that way about it, too, but this human reaction in favor of the apparent underdog is probably the reason why I have to take it so often—after broadcasts as well as during. Just let my information be incorrect, and, brother, do I hear about it!

Take, for instance, the time I asked a contestant whether Big Ben, in London, was a clock or a bell. She opined that it was a clock, and I opined that she was wrong. During the next few days, I received hundreds of letters, telegrams, telephone calls and even a few messages by carrier pigeon.

Technically, I was right. Big Ben is a bell, 9 feet in diameter and weighing 13 1/2 tons, in the clock in the tower of Westminster Palace. But the Columbia Encyclopedia puts its finger on the situation neatly, when it says: "The name formerly was applied to the bell alone, but popular usage has made it applicable to both bell and clock." So we checked our files, found the name of the young lady, and sent her \$64.

Another time, I asked a soldier to identify the sex of the novelist, George Eliot. He said male, and I said he was wrong. Hundreds of listeners immediately began saying I was wrong. I had overlooked the fact that there was also a well-known military writer, Major George Fielding Eliot, who is male and has been known to write a book or two on occasion. Again, \$64

went through the mails, with an apology.

Yes, if you don't believe that a quizmaster takes it, in addition to handing it out, I wish you'd do something for me. Just stick around until the next time I pull a boner on "Take It Or Leave It." Then you answer the calls!

But seriously, I don't mind taking it, even though the responsibility of handling the show makes me so nervous I have to keep drinking innumerable cups of coffee, right while the broadcast is going on. There are plenty of compensations — especially the contestants, who also give as well as take.

Actually, there is no such thing as a "dull" contestant, if only radio programs weren't limited and you had the time to draw each one out. Human beings are interesting for their own sakes. The result is so much stimulating fun that there isn't anything greater I could wish for my own children, provided they had the interests and aptitudes, than the chance to do just what I have done—giving and taking and reaping rewards of my own!

PHIL BAKER

IN

**"Take it
or
Leave it!"**

TUNE IN

WABC 10 P.M.

Time marches on--but not easily

by Frederick Harris (Tune In Vol. 3 No.6 October, 1945)



Driving furiously through a mid-Western town one evening this spring, a member of Alcoholics Anonymous raced to the rescue of a comrade in distress. The call had come in to headquarters that a member was about to give in to his weakness for strong potatoes. Thus it was the duty of the party of the first part to rush to the aid of the party of the second part. That is a fundamental law of the A. A.

The way was long and the ride was hard, and it was verging on 11 o'clock at night. Would he make it before the tempted gentleman succumbed completely? Our hero traveled far into the night, located the distant address, rang the bell, and was all prepared to give sustenance and succor to the vanquished imbibor. But, when the lady of the house opened the door, she smiled and remarked: "Thanks. But he doesn't need you now. He heard an enactment of the book, 'September Remember,' on the 'March of Time' program, and he laughed so much he's gotten control of himself."

Time marches on, but radio's "March of

Time" lends it more precise significance by use of a stop-watch and an awareness of the pulse-beats of the day. The case of the enlightened alcoholic is but one nuance of one of the most distinguished programs in radio. Plot in its field, "The March of Time" will celebrate its fifteenth next March. It sets the pace for its rivals and followers, but it is no simple task to keep in front.

For example, nobody in the history of the world ever wondered whether London's Big Ben clock played in "G" until the "March of Time" researchers came along. They discovered that clock plays in low "E"---and that how the listeners get it. "March Time" hired experts to check on how long it takes, for a bomb to drop 5, feet. The all-time high for precision however, was an investigation to determine whether a Siamese cat or a Maltese cat has a higher-pitched meow. Trivialities, you might think, but it is this attention to details which gives the show so much authenticity.

Those battle sounds you hear are

actual recordings made during the London blitz or in American army maneuvers. If you hear a dialogue in Chinese, Korean, Esperanto or Brooklynese, you can rest assured that "March of Time" actors have had to learn at least a smattering of the language.

This, then, is something of the background. But what about the foreground, the main presentations of this weekly half-hour show?

Well, in a recent three-year period, "The March of Time" featured 52 generals, 22 admirals, 140 military personages, 23 senators, 21 representatives, hosts of cabinet members and leaders of foreign governments.

When Admiral Nimitz broadcast from Pearl Harbor the startling news that our ships were then in the Saigan Sea, it was a complete beat for "The March of Time." So was the first broadcast of the late Wendell Wilkie when he returned from Russia. When the U. S. S. Franklin limped home, the heroic chaplain went directly on "The March of Time" to correlate the story for all men to hear. Famous firsts are axiomatic with the program.

The average listener is unaware of the world of work behind a "March of Time" broadcast. He is well aware of the voice on the program---that of Westbrook Van Voorhis. Van began professional life as an Annapolis "middie," inherited money, poured it into a world cruise, and returned broke to New York City. He then decided that he wanted to be an actor. But, whenever Van appeared in a play, time marched on with incredible speed to close it.

Switching to radio from night club activity, Van got his opportunity on

"March of Time" in 1931. He succeeded Ted Husing and Harry Von Zell and, during that period was known as The Voice of Fate which tolled ominously: "As it must to all men, death came this week to ..." Van Voorhis is spokesman for the movie version of "March of Time" and one of the best-known radio celebrities in the country.

Thus, when he gives out with the somberness of the eternal each Thursday at 10:30 P.M. E.W.T. over the American Broadcasting Company outlets, it is hard to imagine what a complex machinery exists behind the easy narration of that voice. The co-ordination required for the program is enormous, as shown by a peek behind the scenes.

Each Monday, the "March of Time" intelligentsia - such as Frank Norris, managing editor; Rupert Lucas, producing editor; Lester Vail, director-discuss the possibilities for the week. On Tuesday, writers Paul Milton and Garrett Porter knock out a rough version of the script which is subject to all sorts of changes. The musical director, Don Voorhees, gets the outline of the show on Wednesday. Then, on Wednesday evening, the brain trust sits in session, sees what has to be written, brings everything up to date.

Much of the rewriting has to be done on Thursday, for the sheer editorial difficulties of "March of Time" are in themselves a colossal headache. The most complete turnover of all occurred when President Roosevelt's death was announced at 6 PM on a Thursday. But "March of Time" was ready with a slotted review at all time. Mechanical problems of "March of



An extensive "library" of sound effects adds to the program's authenticity

Time" are probably the toughest that radio has to confront, week in and week out. It was not so bad in the beginning. The show's lineal ancestor, a "Pop-Question" game, started in 1924 as a 15-minute sustaining program. Newscasts were introduced four years later and, in 1920, a supplementary five-minute "News Act" was added. This was a transcription to be played after the newscasts and the name, "March of Time," was first used in this connection. On March 6, 1931, "March of Time" achieved maturity when it commenced its weekly half-hour dramatizations.

By now, the world was a hectic place to live in and, with the advent of World War II, the universe contracted as isolationism disappeared to a great extent. Everybody was interested in what

was happening everywhere, and "March of Time" stuck to the premise that the world was its radio oyster. How the program has managed to maintain its excellent degree of accuracy under chaotic conditions is a tribute to the show's entire hard-working personnel.

Just imagine this involved picture. It is 10:30 P.M. E.W.T. when "March of Time" goes on. That means it is 7:30 P.M., Pacific War Time, for the correspondent out in San Francisco. But, over in London, it is 3:30 A.M. the next morning, as the Time correspondent reports his item. Simultaneously, it is 5:30 A.M. for the Time man in Cairo and 6:30 A.M. for the representative in Moscow. And there are precincts in New Delhi, Australia and, of course, the far-flung South Pacific battlefronts to



The show uses many top actors like Martin Gabel, Peter Donald, Dwight Weist

be heard from.

This, mind you, is just a segment of the set-up behind the program. To make it possible, to make it the final word in news coverage, Time has 200 correspondents stationed at strategic outposts here and abroad. They all participate in the preparation of the show, down to the detail of filing descriptions of the mannerisms and speech distinctions of the celebrities. This helps the actors in Radio City when impersonations are in order.

"March of Time," incidentally, pays the highest prices in radio to its actors. The Everett Sloanes, the Peter Donalds, the Dwight Weists, the aristocracy of radio, are brought into the show, for it is no easy job to portray Winston Churchill one moment and the Emperor Hirohito the next.

Production and sound men have no dull moments when they are assigned to "The March of Time." When a Spitfire fights a Messerschmidt, three sound men must see that the sounds

which emanate would come from these planes and no others. Available for these technicians is a special library with 1,000 records of 7,000 sounds.

Sound men on this show strive so intensely for exactness that strange things occur occasionally. Once an assistant operated an eight-foot-square "thunder drum" with his foot. He wanted the sound of far-off thunder during a gentle summer rain. He kicked so hard, in seeking perfection, that the whole drum fell on top of him. He claimed later that his hospital report read: "Wounded in the heat of rattle."

Nowadays, "March of Time" tends to integrate outstanding characters into the Script. Hence Chaplain O'Callahan dovetailed right into the action, playing himself when the drama of the U. S. S. Franklin was portrayed.

Since "The March of Time" dramatized its first news story—the renomination of "Big Bill" Thompson as mayor of Chicago in 1931—it has brought great men to the microphone, has picked up the cultural, odd, weird, human interest events of the day and transmitted them to the American people.

It has been a monumental task. When a program will spend any amount of money to check a "female-laughing-at-a-ship's-sailing" or boy-crying-at-bird-show," its sets an uncanny standard for itself. Nevertheless, it has kept up to that standard and hopes to exceed it when television is in full sway.

Time marches on - but not easily!

CITY RADIO CO.
70 Cortlandt Street, New York City
WEEKLY SPECIAL
BRANDES SUPERIOR HEADSET \$5.75

7 P. M. TONIGHT
WKRC
LISTEN TO
PETER WITT
(CLEVELAND)
"YOU SHOULD KNOW THE TRUTH"
—Issued by Bulkley Club.

EDDIE CANTOR NIGHT
WKRC • 7:30 P. M.
ON THE AIR FOR
CAMEL CIGARETTES

"THOSE WE LOVE"
WCKY TONIGHT
Kathy's date with Leslie turns into a nightmare . . . The Margie menace grows!
8:30
SERIAL HIT
With **NAN GREY** of Universal Pictures
THE POND'S PROGRAM

Monday November 7, 1938

Storytelling in The Pulps, Comics, and Radio

by Tim DeForest A Review by Jim Cox

The enveloping effects of industrialization have produced substantial changes, not just in the way we perform our major tasks with a profound effect upon daily lifestyles, but in humble expressions, too. In the latter group, the simple matter of how we share a yarn with one another is included. From an oral tradition in widespread use to the nineteenth century, we have embraced popular literature and electronic media since to accomplish this feat. In an unquenchable thirst for new discoveries in conveying ideas, we have discarded some that could still be enormously satisfying if they were done right.

"Sometimes the item we've just tossed on the cultural junk heap still has value. It still served a unique purpose that can't be adequately fulfilled by whatever new thing replaces it," contends Florida librarian Tim DeForest in his recently released volume *Storytelling in the Pulps, Comics, and Radio*. Painstakingly, DeForest carries his readers down memory lane in a nostalgic tribute to a trio of abandoned story models after the inception of modern technology. Again and again he insists that "new" hasn't always meant "better." It's a theory that many vintage radio-programming fans have ascribed to for decades.

Any one of the three spheres in which DeForest labors seems worthy of a single tome by itself. Nonetheless, he provides a dozen chapters on the pulps, another half-dozen on the comic strips and comic books and 10 chap-

ters on the radio narrative. His was a formidable task, yet his research appears authentic and sweeping and his writing style compelling. In the comic section he shares how the term "yellow journalism" was derived, one of several possibly insignificant but fascinating bits of trivia. He skillfully recounts how the Sunday comic page began and how it turned into an indispensable in most newspapers of the early twentieth century.

The reader may be surprised that DeForest tackles some thorny issues while returning to the past. In the section on pulp fiction he addresses the topic of non-white characters "either absent altogether or portrayed as stereotypes." Revered authors like Edgar Rice Burroughs (Tarzan), Sax Rohmer (Fu Manchu) and Philip Nowlan (Buck Rogers) championed the superiority of the white race—at least by inference—and they are objects of gentle reprimand in DeForest's exposure.

But he minces no words in chastising the Weird Menace pulps and a line of imitators for horror stories that involved, of all things, psychopathic and often deformed murderers pursuing gorgeous, scantily-clad women. The latter group suffered every conceivable form of degradation. "What made them [the stories] so offensive," writes DeForest, "was the idea that the portrayal of a woman in danger of sexual violation was itself sexually titillating." It was the only draw of such magazines, he disparages.

At the close of each section of his trilogy DeForest considers the factors that led to a form's failure as a contributing method of storytelling. In assessing the decline of the pulps he suggests that comic books offered more graphic and readily available sources of fantasy adventure. World War II also brought paper shortages that forced publishers to diminish print runs and cancel magazines. In assigning blame for the reduction (and extinction) of comic strips and comic books, meanwhile, the author maintains: "Mostly, it's the fault of the average reader. People could have—and should have—objected to the deterioration of the comics pages. Some few people did, but most just accepted what they were given." To place that failure on newspaper subscribers, albeit unhappy ones, with greater issues to deal with than organizing a community protest against the fading size of favorite comic strips seems a stretch. How could one reach and persuasively influence a syndicate distributing a cartoon, for example? In theory it sounds like a plan but in reality, none too practical.

DeForest follows the historical progression of storytelling into radio. He makes the gripping assertion that radio forced the audience to do some of the work, a hypothesis that old time radio buffs have touted for decades. "It forces you to pay attention and rewards you with a level of emotional engagement that few other mediums outside of oral storytelling can match," he observes. In his radio treatise he explores the epic narratives Dimension X, Dragnet, Gunsmoke, The Lone

Ranger, The Shadow, Superman and Suspense, plus horror tales like Inner Sanctum Mysteries, Lights Out, The Mysterious Traveler and The Witch's Tale. All who loved those shows will revel in his inspired disclosures. Glaring by omission, unfortunately, are the private eyes, soap operas, juvenile adventure serials and premium dramas.

Before concluding, DeForest uses his opportunity to drive home a belief—an impression throughout the book—that "less is more." Thus, with television, which superseded radio as an amusement form, he hammers: "We are asked to bring nothing to the stories ourselves. It is a passive, not active, medium. Each of us sees exactly the same thing, and there's no requirement to think or feel." Indeed, most readers could hardly agree with him more.

The 229-page paperback *Storytelling in the Pulps, Comics, and Radio*, including a couple of appendices, may be ordered at \$39, including shipping and handling, from McFarland & Co., Inc., Box 611, Jefferson, NC 28640. It is also available by calling 800-253-2187 or online at www.mcfarlandpub.com.



Old Time Radio Series Reviews

by Bill Kiddle

JUNGLE JIM

The adventures of many action cartoon characters made an easy transition from the comic section in the Sunday newspaper onto radio in the form of 15 minute serials. However, for over 17 years, between 1935 to 1952, the Hearst newspaper chain sponsored JUNGLE JIM in a quarter hour once a week recreation of the current adventure found in their own comic weekly. Matt Crowley (and later Gerald Mohr) was cast in the title role as the explorer-adventurer "Jim Bradley," who with his faithful Malay companion "Kolu" battled the forces of international evil in the remote far corners of Africa, Asia or Latin America. The romantic interest was provided by "Shanghai Lil" a once shady lady who finally falls for the soldier of fortune.

MAISIE

Comedienne Ann Sothern followed her most famous film character MAISIE, from the silver screen to radio in 1945, where the program lasted seven years until 12/26/52. In the early days of the radio version of the mild romantic, situation comedy, "Maisie Revere" was a secretary, and Elliott Lewis played the role of "Bill" her boyfriend. In later episodes MAISIE travels around the country in various show-biz jobs, helping people with romance problems.

MARY NOBLE, BACKSTAGE WIFE

The trials and tribulations of an Iowa stenographer who fell in love with, and married, a handsome Broadway matinee idol provides the basic story line for MARY NOBLE, BACKSTAGE WIFE, a 15 minute

serial that was heard over several different networks during a 24 year span, from 4/01/35 to 1/02/59. Over the years, first Vivian Fridell, and later Claire Niesen, were cast in the title role. Ken Griffen was given the part of "Larry Noble", the actor-husband. The program asked women the proverbial question, "what was it like to be the wife of a famous Broadway star-dream sweetheart of a million other women?"

HORATIO HORNBLOWER

Many fortunate people seek romance and adventure on a luxury cruise liner plying the seven seas and visiting the most exotic ports of call. For five years, between 1952-1957, Michael Redgrave was cast in the title role of HORATIO HORNBLOWER, C.S. Forester's famous British Royal Naval captain of the late 18th century who sought adventure serving king and country as the Admiralty would direct. The series originated on the BBC in 1952 & came to the States in the same year and was carried by CBS and later ABC and Mutual on various days and at different times. Radio Memories has a complete collection of all episodes in excellent condition.

MACABRE

During much of its long history, spanning World War II and the Korean Conflict, the Armed Forces Radio Service was used to transmit Stateside network programs to American service personnel overseas. However, in late 1961 and early 1962, prior to American intervention in the Vietnam War, the Far East network of AFRS engaged in developing a series of mystery dramas entitled MACABRE. The program was short-lived having only eight half-hour episodes, but the production process brought together US civilian, military, and Japanese radio people for an excellent, well-crafted series. Many of the programs

were based upon original scripts.

MAN CALLED X

Herbert Marshall, a much-loved host of a number of fine radio theater productions, starred in his own program, **THE MAN CALLED X**, in the role of "Ken Thurston", an intelligence agent of the US Government in the latter days of WW-2 and in the early Cold War era. The program was heard over several different networks between 7/10/44 and 5/20/52.

"Ken" and his comedic side-kick "Pagan" would travel to far parts of the globe to protect America's national interests.

MANDRAKE THE MAGICIAN

Goethe once noted, "Whatever you do, dream you can do, begin it. Boldness has genius power and magic in it." This quote from the famous German writer could be applied to the Lee Falk's King Features comic strip character **MANDRAKE THE MAGICIAN** and to the children's quarter-hour radio serial of the same name. For 16 short months, between 11/11/40 and 2/06/42 Raymond Edward Johnson played the role of the famous crime-solving magician who trapped enemy spies and other evil-doers by using his special magic abilities. Juan Hernandez was featured as "Mandrake's" giant assistant, "Lothar" and Francesca Lenni played his girl friend "Princess Narda." Many episodes are still available.

MAN FROM HOMICIDE

The British author and statesman John Buchan once wrote, "every man at the bottom of his heart believes he is a born detective." "Lt. Lou Dana" hero of **THE MAN FROM HOMICIDE** (played by Dan Duryea) used his considerable skills and fine training to solve some of the most baffling homicide cases any police detective might face. This half-hour crime drama

was heard over ABC on Monday nights at 8:30 for three short months between June 25 and October 1 1951. "Dana" was a hard-nosed cop who lived up to his motto, "I don't like killers."

MARK SABER OF THE HOMICIDE SQUAD

For seven seasons **MYSTERY THEATER** presented top-notch crime dramas on NBC. Then in 1951, the program switched to ABC and the writers changed the focus from an anthology format to stories depicting the adventures of Inspector **MARK SABER, HOMICIDE SQUAD**. The program which lasted until 6/30/54 was heard at 8:00 Wednesday nights with Robert Carroll in the title role. "Saber's" duties took him into art studios to investigate the stabbing deaths of a painter to the fight arenas to clear the name of a boxer who had been his boy-hood idol. The program has a two star rating.

MARK TRAIL

For more than a half century, **MARK TRAIL**, forest ranger and friend of man and nature, a comic-strip action hero created by Dodd and Elrod, has championed the cause of conservation in America. On 1/30/50 the adventures of this chief ranger of Lost Forest came to Mutual radio in a 30-minute format every Monday, Wednesday and Friday sponsored by the Kellogg cereal company. The radio drama lasted for two seasons, until 6/12/52. Matt Crowley (veteran radio actor) was cast in the title role. **MARK TRAIL** is still a popular folk hero today.

MARY FOSTER, THE EDITOR'S DAUGHTER

Serialized drama was the mainstay of radio. Everyday millions of American women tuned in for the latest episode of their favorite daytime program (sometimes

referred to a "soap opera). Each day new tragedies, triumphs and life's scandals unfolded for the listening audience. During the 1940's there were over two dozen of these 15 minute programs on the air each week. **MARY FOSTER, THE EDITOR'S DAUGHTER**, which starred Joan Banks and Parker Fennelly in leading roles, was one of the short-lived, lesser-known daytime radio dramas. According to some radio log sources, this program was heard over Mutual five times a week at 3:00 in the afternoon for only six weeks, between 8/02/43 and 2/04/44.

MASTERS OF MYSTERY (aka MYSTERY TIME)

By the 1956-1957 season, network radio drama was fading away. In these last few days ABC produced **MYSTERY TIME**, a strong format with a new and different mystery-adventure program each night of the week. Every Wednesday night, at 7:30 live from New York, Don Dowd hosted **MASTERS OF MYSTERY**, a recreation for radio of the great mystery stories of the past. Unfortunately, for serious students of mystery drama, the program only lasted five months from 5/02/56 to 10/02/57

ABBOTT MYSTERIES

Based upon a novel by Frances Crane, "Pat and Jean Abbott", newlyweds, solve crime in a comedy-detective series patterned after the witty and sophisticated formula established by **THE THIN MAN** and **MR AND MRS NORTH**. During the span of two years, between 6/10/45 and 8/31/47, first Charles Webster and Julie Stevens, and then Les Tramayne and Alice Reinheart were cast in the leading roles of **ABBOTT MYSTERIES**. The program was heard over Mutual on Sundays in different time slots. In 1954-1955 there was a short, unsuccessful, revival of the series over NBC. In the latter day version Les Damon and Claudia Morgan gained top billing in the title roles.

ADAM KANE

Action dramas were common fare on radio during the Cold War era. Don McCorkindale, well-known British actor, stepped before a radio microphone in South Africa to play the role of a sharp East London super-agent in a memorable and long-running series titled **MY NAME IS ADAM KANE**. Don's performance in the series, sponsored by Revlon products, made in Manley Van Niekerk Studios, was outstanding.

AFFAIRS OF ANN SCOTLAND

For one short year, between 10/30/46 and 10/22/47, Arlene Francis starred in a crime drama in which the investigations were carried on by a witty female private investigator named **ANN SCOTLAND**. The program, sponsored by Hudnut, and heard over ABC on Wednesday nights at 9:00, was directed by Helen Mack.

ADVENTURES OF CHRISTOPHER WELLS

Radio listeners enjoyed crime dramas in which newspaper reporters, like **CHRISTOPHER WELLS** sought to uncover and expose the corrupt inner workings of organized crime. First Myron McCormick, and then Les Damon were cast in the title role. "Stacy McGill" his lovely assistant was played first by Charlotte Lawrence and then by Vicki Vola. This half-hour drama, sponsored by DeSoto, was heard over CBS for almost a year, between 9/28/47-6/22/48.

ADVENTURES OF CASANOVA

Errol Flynn was right in his element when he stepped off a Hollywood movie set on to a Mutual sound stage to assume the role of a legendary lover in the **MODERN ADVENTURES OF CASANOVA**. In this 30 minute romantic drama the main character "Christopher Casanova" was a modern day romeo who had affairs with beautiful women the world over. The program, heard on Thursday nights at 8:00, had two airings, all in the same year, first between 1/10/52- 7/03/52, and then between and 10/02/52.

ALIAS JIMMY VALENTINE

The further exploits of O'Henry's notorious safe-cracker JIMMY VALENTINE came to NBC-Blue in a 15-minute format for one year, between 1118138 and 2127139. The title role was played first by Bert Lytell and later by James Meighan in a series produced by Frank and Anne Hummert. The program was first sponsored by Edgewood Tobacco and later by Dr. Lyons Tooth Powder.

ARMSTRONG OF THE SBI

On occasion, long-standing story lines need an update and this was the case of JACK ARMSTRONG, THE ALL-AMERICAN BOY "grew up" and assumed a more adult and science-oriented role and title as ARMSTRONG OF THE SBI. Charles Flynn continued in the title role, but now he had a new and important position as a chief investigator in a Scientific Bureau of Investigation. "Uncle Jack" was gone from the scene, however a new side-kick, "Vic Hardy" (played by Ken Griffin) joined "Betty and Billy Fairfield" as Jack's closest friends. The new model, sponsored by General Mills, only lasted one season, leaving the air 6128151.

ARMCHAIR ADVENTURES

Master storyteller Marvin Miller attempted a one-man dramatic narration over CBS in a quarter-hour format. The sound effects were good and most of the exciting adventure stories were original however, the program only lasted during the 1952-1953 season.

ARMSTRONG THEATER OF TODAY

For a dozen memorable seasons, from 10104141 to 9113153, the Armstrong Cork Company, makers of various floor coverings sponsored a highly successful light-weight anthology titled ARMSTRONG THEATER OF TODAY. The program, heard over CBS at noon on Saturday was an extension of a standard romantic day time program in a half-hour format. The announcers were Bob Shirley and George Brian. The "Armstrong Quaker Girl" roles

were played first by Elizabeth Reller & later Julie Conway.

ARTHUR HOPKINS PRESENTS

A drama that featured top Broadway plays by a noted writer with various guest stars was an interesting, yet short-lived series titled ARTHUR HOPKINS PRESENTS. Herb Rice directed and Arthur Hopkins produced this anthology over NBC from 4/19/44 to 1/03/45. The hour long dramas were heard in a difficult time slot, 11:30 on Wednesday nights.

ARABESQUE

With Rimsky-Korsakov's "Scheherazade" as a theme song ARABESQUE, tales of the Arabian Desert, came to the early days of radio over CBS on various days and at different times between 1/24/29 and 12/29/31. The series, written by author Yolande Langworthy, was an interesting mixture of music, drama, poetry and desert philosophy. The program opened with announcer David Ross reading of "Drifting Sands in the Caravan." The dramatic cast included Reynold Evans (as "Achmed, the Arab Chieftan) and Frank Knights as "Captain".

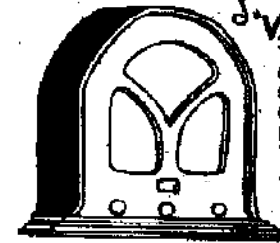
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RETURN WITH US TO... *by Bill Owen*

I LOVE A MYSTERY



"VALSE TRISTE" BY THE GREAT FINNISH COMPOSER JEAN SIBELIUS BECAME ONE OF RADIO'S BEST-KNOWN THEME SONGS ON I LOVE A MYSTERY.

THE PROGRAM'S LISTENERS WOULD HAVE BEEN DISAPPOINTED IF DOC LONG DIDN'T SAY "HONEST TO MY GRANOMA, SON" AT LEAST ONCE PER BROADCAST.

GERRY BOOKER (GLORIA BLONDELL)



JACK PACKARD (MICHAEL RAFFETTO)

REGGIE YORK (WALTER PATTERSON)

DOC LONG (BARTON YARBOROUGH)

AFTER WALTER PATTERSON'S DEATH, REGGIE'S ROLE WAS TAKEN OVER BY TONY RANDALL, WHO LATER STARRED IN TELEVISION'S ODD COUPLE.

CARLTON E. MORSE PRODUCED ONE MAN'S FAMILY IN ADDITION TO I LOVE A MYSTERY. IN FACT, THE ACTORS WHO ORIGINALLY PLAYED PAUL, CLIFF AND NICKY IN MORSE'S FAMILY PLAYED JACK, DOC AND REGGIE.

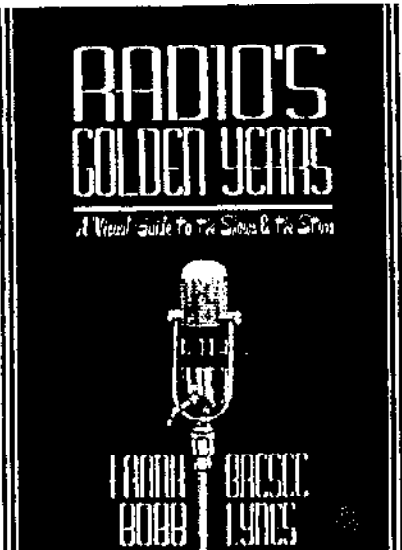
I LOVE A MYSTERY RELATED THE ADVENTURES OF THREE FREEBOOTERS WHO ROAMED THE WORLD SOLVING CRIMES. EACH HAD A SPECIALTY... JACK HAD AN ANALYTICAL BRAIN, DOC COULD PICK COMPLICATED LOCKS AND REGGIE WAS EXTREMELY STRONG.

GERRY BOOKER WAS THE A-1 DETECTIVE AGENCY'S BEAUTIFUL SECRETARY WHO COMBINED SLEUTHING WITH SHORTHAND.

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Convention 2004 Report

Fred Allen, 'Mysterious Traveler' set for comfab by Bobb Lynes

SPERDVAC'S CONVENTION 2004 plans are moving forward as you read this. As you may know, this year the Society to Preserve & Encourage Radio Drama, Variety And Comedy is celebrating its 30th year of preserving America's radio history. We are hosting our old-time radio convention 2004 this November 12, 13 & 14 at the Hacienda Hotel at 525 N. Sepulveda Blvd. in El Segundo near LAX. It is our way of thanking and honoring the people who made radio broadcasting during the "golden age" so wonderful and entertaining. As in our past 19 conventions, we're inviting all our honorary members to attend the banquets as our guests and many of them will participate in recreations of OTR shows and on panels. We're inviting SPERDVAC'S founders to join us as well as all our former presidents. There will be at least seven panels, five re-creations, two banquets and a Sunday brunch. As always, we'll have a free-admission dealers' room where people can sell their OTR books, tapes, CDs & memorabilia.

At right is a tentative schedule for our 30th anniversary convention, featuring a re-creation of "Five Miles Down" episode of The Mysterious Traveler on Friday night and a re-creation of an episode of The Fred Allen Show on Saturday night.

Many more of our friends are coming aboard to participate in the convention and their names will be announced as soon as confirmed.

Again this year, we'll have a printed program for attendees to use in guiding them through the convention. We'll have space for ads, congratulations, messages, etc. in the program. For rates, contact me at the address below. For dealers' room information, contact Glenn Mueller at 18716 East Aquino Hill in Rowland Heights, CA 91748, or e-mail DurangoKid@worldnet.att.net

Convention registration forms will be available

at our website: www.sperdvac.org or by calling (Toll-Free) 1(877)251-5771. To volunteer to help at the convention or for more information, please contact me personally at: Bobb Lynes, Box 628, South Pasadena, CA 91031 or e-mail me at: iairotr@hotmail.com
See you all at the convention!

TENTATIVE SCHEDULE

Friday • November 12

- 1:00 to 2:00 pm - Panel "OTR Club Round Table"
- 2:15 to 3:15 pm - Panel To Be Announced
- 3:30 to 5:00 pm - Singers/Music Panel with Walden Hughes
- 6:30 to 9:00 pm - Banquet and Re-creations:
 - The Mysterious Traveler: "Five Miles Down" with Harlan Ellison and others; directed by Anthony Tollin.
 - To Be Announced

Saturday • November 13

- 9:00 to 10:15 am - Book Panel with Jim Harmon & Others
- 10:30 to 12 noon - Panel "ABC Radio in Hollywood"
- 1:00 to 2:00 pm - New Frequency (old & new re-creations)
- 2:00 to 3:15 pm - Panel "Bob Hope, Thanks for the Memories"
- 3:30 to 5:00 pm - Singers/Music Panel (Walden Hughes)
- 6:30 to 9:00 pm - Banquet and Re-creations:
 - A 30 Minutes To Curtain re-creation (to be announced); directed by Barbara Watkins.
 - The Fred Allen Show with Harold Gould, Alan Young, Herb Ellis, Janet Waldo, "DeMarco Sletora" and others; directed by Gregg Oppenheimer.

Sunday • November 14:

- 9:00 to 11:30 am Brunch with Art Linkletter



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- 18961 12/23/47 #533 Lost Key Ring
- 12/30/47 #534 \$10.00 Gift Certificate
- 18962 01/06/48 #535 Magic Act
- 01/13/48 #536 Cartable Radio
- 18963 01/20/48 #537 Women's Bazaar
- 01/27/48 #538 Missing Laundry
- 18964 02/03/48 #539 New Table Lamp
- 02/10/48 #540 Childhood Sled
- 19047 03/02/48 #543 Volunterring For Jury Duty
- 03/09/48 #544 Broken Card Table
- 19048 03/16/48 #545 Spearhead Commission
- 03/23/48 #546 Molly's Easter Creation
- 19049 04/27/48 #551 Passenger Pigeon
- 05/04/48 #552 Selling The House
- 19050 05/11/48 #553 Going Fishing
- 05/18/48 #554 Baseball Cologne

Guest Star (New)

- 19010 03/26/50 #157
- C-90 04/02/50 #158
- 04/09/50 #159
- 04/16/50 #160
- 04/23/50 #161
- 04/30/50 #162
- 19011 05/21/50 #165
- C-90 05/28/50 #166
- 06/18/50 #169
- 06/25/50 #170
- 07/02/50 #171
- 07/09/50 #172

19012 07/30/50 #175

- C-90 08/06/50 #176
- 08/13/50 #177
- 08/20/50 #178
- 08/27/50 #179
- 09/03/50 #180

Heartbeat Theatre (New)

- 19000 11/09/58 Success
- 11/16/58 The Sighting
- 19001 04/26/59 Last Witness
- 05/03/59 Lucky Break
- 19002 05/10/59 Say It To The Mountain
- C-90 05/17/59 Ghost Of Danton Hill
- 07/26/59 Con Man
- 19003 08/30/59 Once A Thief
- 09/06/59 Good Angel
- 19004 12/20/59 The Kettle
- 12/27/59 Yuan Tan
- 19005 01/24/60 Count Of Nine
- 03/12/61 Case In Point
- 19006 12/17/61 In His Footsteps
- 12/24/61 Third Saturday In Advent

Jack Benny (New)

- 19032 11/26/50 #747 Tickets To The USC - UCLA Game
- 12/17/50 #750 Christmas Shopping (Golf Tees)
- 19033 11/09/52 #821 The Vitamin Shot
- 11/16/52 #822 The Purple Pirate
- 19034 11/23/52 #823 USC - UCLA Football Game
- 11/30/52 #824 Thanksgiving Pilgrims
- 19035 12/07/52 #825 Happy Time
- 12/14/52 #826 Gopher Trap For Don

- 19036 12/21/52 #827 Veterans Hospital In Long Beach
- 01/04/53 #829 Dishwasher Is Broken
- 19037 04/05/53 #842 Easter Parade
- 05/10/53 #847 From San Francisco w/Lt. Gov. Knight
- 19038 05/17/53 #848 I Flew To Mars
- 05/24/53 #849 Million Dollars On Jack
- 19039 05/31/53 #850 Jack Listens To The Indy 500
- 06/07/53 #851 Gondola In Venice

Louella Parsons (New)

- 18997 07/29/45 Plus HOLLYWOOD
- C-90 MYSTERY Hot & Low Down
- 12/05/48 Ethel Barrymore Various Woodbury & Jergens Cuts Rehearsal Takes w/Jack Benny Commercials
- 18998 11/03/46 Bebe Daniels & Ben Lyons
- 03/09/47 Jean Hersholt
- 11/09/47 Joan Crawford
- 09/12/48 Farley Grainger & Edith Head
- 18999 12/25/49 Alan Ladd
- 07/09/50 Shelly Winters
- 01/07/51 John Wayne
- 08/05/51 Dorothy Lamour Subs
- 09/23/51 Ann Blythe
- 10/07/51 Vic Damone

Lux Radio Theater (New)

- 18981 02/15/43 #384 Are Husbands Necessary?
- 18982 09/11/44 #449 Break Of Hearts
- 18983 12/17/45 #507 Made For Each Other
- 18984 11/12/51 #/85 Winchester 73

Mickey Mouse Theater (New)

- 18978 01/09/38 # 2 Snow White
- 02/13/38 # 7 Mother Goose

- 18979 02/27/38 # 9 Cinderella
- 03/06/38 #10 King Neptune
- 18980 03/13/38 #11 The Pied Piper
- 04/03/38 #14 The Old Woman In The Shoe
- 05/15/38 #20 Old MacDonald (Final Show)

Whatever Became Of... (New)

- 19051 07/07/70 Earl Browder (US C-90 Communist Party)
- 06/29/71 Moe Howard
- 19052 09/14/71 Neil Sedaka
- C-90 ???/???/??? Corlotte Monti (W.C. Fields Mistress)
- 19053 Norman Thomas (Socialist)
- C-90 Marsha Hunt
- 19054 Carlton E. Morse
- Col. Hubert Julian (The Black Eagle)

The Key (New)

- 18968 1956 The Ghost
- 1956 Two-Timed
- 18969 1956 Union Corruption
- 1956 Woman Murdered
- 18828 93 Year Old Man
- Bank Robbery
- 18829 Escape Artist
- Gentleman Companion

Johnny Dollar (New)

- 18991 01/20/51 # 81 The David Rocky Matter
- 02/24/51 # 86 The Jarvis Wilder Matter
- 18992 12/12/52 #142 The Elliott Champion Matter
- 12/26/52 #144 The Walter Patterson Matter
- 18993 01/02/53 #145 The Baltimore Matter
- 01/09/53 #146 The Thelma Ibsen Matter
- 18994 01/16/53 #147 Starlet Matter
- 01/23/53 #148 Marigold Matter

- 18995 02/20/53 #152 Larouette Matter
02/27/53 #153 Underwood
Matter
- 18996 03/06/53 #154 The Jeanne
Maxwell Matter
03/10/53 #155 The Birdy
Baskerville Matter
- 19013 03/09/53 #160 The Madison
Matter (Rehearsal)
04/14/53 #160 Madison Matter
- 19014 04/21/53 #161 Dameron Man
04/28/53 #162 The San Antonio
Matter
- 19015 05/12/53 #164 Rochester Matter
06/02/53 #167 Costain Matter
- 19016 05/26/53 #166 The Brisbane
Fraud Matter
07/21/53 #174 Black Doll Matter
- 19017 06/23/53 #170 The Jonathan
Bellows Matter
06/30/53 #171 Jones Matter
- 19018 07/28/53 #175 The James
Forbes Matter
08/04/53 #176 Voodoo Matter
- 19040 08/11/53 #177 Nancy Shaw
Matter
- The Railroad Hour (New)**
- 19015 03/17/52 #181 Sari
03/24/52 #182 Kiss Me Kate
- 19106 05/12/52 #189 Spring Is Here
06/09/52 #193 Swedish
Nightingale
- 19104 08/04/52 #201 Starlight
11/24/52 #217 The Vagabond
King
- 19107 03/02/53 #231 Rose Of Algeria
03/30/53 #235 Princess Pat
- 19108 08/10/53 #254 Trilby
08/31/53 #257 Lorna Doone
- 19109 11/23/53 #269 The Chocolate
Soldier
12/07/53 #271 Sweethearts

The March of Time

- 13581 03/29/35 War Surplus Horses
Used On Farm
04/05/35 Anthony Eden In
U.S.S.R. And Europe
- 13582 08/26/35 Mussilini & Ethiopia
08/27/35 Mussilini & Ethiopia
08/28/35 Marconi & Mussilini
08/29/35 Upcoming Presidential
Campaign
- 13583 04/17/36 Negro Lives In Capitol
04/24/36 Chamberlain's Budget
05/07/36 Red Flag Over
Supreme Court
05/11/36 Lakehurst, New Jersey
Hindenberg
- 13584 05/12/36 Kidnapping
05/13/36 Police Shoot Mrs.
Wiggins
05/14/36 Summerville Fire
05/15/36 Moscow Plane /
Research / Aesthma
- 13585 05/20/36 Moscow, Hypnotist
05/21/36 Alf Landon, Republican
Front Runner
05/27/36 157th Efron Downs
Derby
05/28/36 Dr. Frances E.
Townsend, House Committee
- 13586 10/21/37 Musical
10/28/37 New York City Mayor
- 13587 11/18/37 Britain Prepares
11/25/37 Labor Leader
- 13588 01/06/38 Gunboat Paney
01/13/38 Tom Tom Heflen
- 13589 01/20/38 Labor And Industry
01/27/38 C.C.C. Fraud
- 13590 02/03/38 Laguardia
02/10/38 The Philipines & Golf
- 13591 02/17/38 Singing Valentines
03/03/38 Austria

Miscellaneous Shows (New)

- 19073 SAM PILGRIM'S PROMISE
C-90 Sam's Birthday
MUSIC WITH WINGS 08/28/45
RONNY MANSFIELD 07/14/46,
07/18/46
- 19074 FABULOUS DR. TWEEDY
C-90 01/12/46
LET GEORGE DO IT 12/25/50
SWEET ADELINE 04/30/39
AMOS & ANDY AUDITIONS
- 19075 WALTER O'KEEFE'S ALMANAC
C-90 11/25/62 George Burns
HENRY MORGAN 1942
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