

Old Time Radio **DIGEST**

No. 151

Winter 2016 \$3.75



Joe Palooka

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No. 151

Winter 2016

The Old Time Radio Digest is printed published and distributed by Hello Again, Radio Edited by Bob Burchett

Published quarterly four times a year
One-year subscription is \$15 per year
Single copies \$3.75 each
Past issues are available. **Make checks payable to Bob Burchett**

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**TONIGHT
DIAL 700 FOR**

**Hollywood
Theatre**



7:15 PM

**Milton
Berle**

*Master of
Humor & Wit*



8:00 PM

**A Date
with
Judy**



8:30 PM

WLW

GREAT LAKES NOSTALGIA CONVENTION

APRIL 8&9, 2016
AT THE KALAMAZOO RADISSON

GUESTS

PAUL PETERSEN
DONNA REED SHOW
KATHY GARVER
FAMILY AFFAIR

Presentations at the convention:

Paul Petersen and **Kathy Garver** will participate in a panel discussion about their careers.

The grandson of radio's Lone Ranger, **Brace Beemer**, will give a presentation on **Brace**.

Radio historian Martin Grams will present a program on **Tallulah Bankhead**.

Martin will also show a lost episode of the **Ed Wynn** show featuring **Howard Duff** in a spoof of his **Sam Spade** radio show.

And of course, several old-time radio recreation shows featuring our guests **Paul Petersen** and **Kathy Garver**, and possibly **YOU**, because conventioners are welcome to audition for parts in many of the shows.

Radisson Hotel reservations at 269-343-3333: \$100/night plus fees and taxes.

Free parking for those with reservations at special rate. Tell them you're attending the GLNC convention to get the special rate. **Rooms are limited - Please book early!** March 1 deadline for convention prices.

If the Radisson fills before you register, there are many other hotels in the vicinity. The Radisson charges for parking for attendees staying elsewhere. There is free on-street parking on Saturday and Sunday.

Registration forms and vendor table forms with costs will be posted soon.

YOU MUST BE PRE-REGISTERED FOR THE CONVENTION TO ATTEND.

JOE PALOOKA



by HAM FISHER.

From the Digital Deli 2015©

Background

The World's fascination with the daily and Sunday cartoon features began with efforts to either satirize, lampoon, ridicule or graphically editorialize on popular events, politics, social trends or movements of their respective eras. America's tradition of editorial cartoons and regularly syndicated cartoon features stretches back to the Revolutionary War. In the case of editorial cartoons it's become obvious over American history that a picture is indeed worth a thousand words in many instances. Editorial cartoons throughout American history have satirized, mocked or lampooned events such as the colonists' objections to being over taxed by England. They've satirized the extraordinary graft and corruption of the Tammany Hall and 'Boss' Tweed era of New York politics. Bill Mauldin and Ernie Pyle, perhaps better than any other two journalists during World War II, could convey with a single cartoon illustration-- or a single foxhole-penned paragraph-- the thousands of words necessary to describe the inherent dangers, simplest joys and heart-breaking plights of our G.I.s overseas.

Throughout the Golden Age of Radio era of American History the daily and Sunday funnies helped millions of Americans cope in the smallest ways with is-

ues of the weight of Women's Suffrage, Child Labor abuses, Industrialization, World War I, the Wall Street Crash, the Great Depression, the homefront arguments--pro and con--throughout the isolationist era leading up to World War II, and of course World War II and its aftermath.

The appearance of many of America's most beloved comic strip characters and their families over Radio seemed a natural extension of Print media strips.

LIFE magazine's June 5 1939 article on America's favorite comic strips underscores the diverse and popular favorite strips during the Golden Age of Radio LIFE magazine's June 5 1939 article on America's favorite comic strips underscores the diverse and more popular favorite strips during the Golden Age of Radio

LIFE magazine's June 5, 1939 article (above) on America's favorite cartoon fiction cited forty of the more popular comic strips of the era that ultimately found their way to Radio. Some popular examples of comic strips that found their way to the air follow:

- 1931 Little Orphan Annie
- 1932 Buck Rogers
- 1932 The Story of Joe Palooka
- 1932 Skippy
- 1932 Tarzan

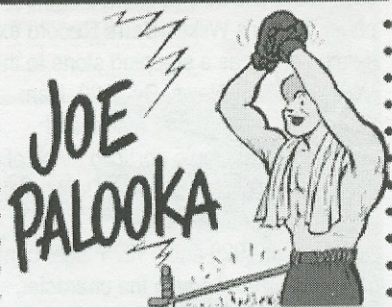
- 1934 The Gumps
- 1935 Dick Tracy
- 1935 Flash Gordon
- 1935 Jungle Jim
- 1935 Popeye
- 1937 Baby Snooks [from 1904's The Newlyweds]
- 1937 Terry and the Pirates
- 1938 Red Ryder
- 1938 Superman
- 1938 The Lone Ranger
- 1939 Blondie
- 1939 Li'l Abner
- 1941 A Date with Judy
- 1941 Gasoline Alley
- 1943 Archie Andrews
- 1943 Black Hood
- 1945 The Nebbs
- 1946 The Sad Sack
- 1953 Beetle Bailey
[The Comic Weekly Man]

In many cases a popular comic strip of the era found its way to the comics section only after appearing over Radio. In most instances of comic strip characters finding their way to the air, the original artist, writer or syndicator of the strip maintained control over the franchise irrespective of the medium over which the franchise entertained its audiences. And indeed many of the popular comic strips cited above found their way to Film and eventually Television. That was the staying power of some of America's most popular comic strip characters and their families.

Ham Fisher brings his Joe Palooka to America's Funny Pages

Hammond Edward 'Ham' Fisher (1900 - 1955), was a Wilkes-Barre native son who from the age of 6 had declared that one day he'd write his own comic strip. Ham had to suspend school at the age of 14 to help out his family for a year. His father

TO GREATER SALES IN YOUR MARKET



**NOW A RADIO SERIAL, WILL
DELIVER A SALES PUNCH
TO WAITING MILLIONS**

With over 50,000,000 loyal comic strip readers, JOE PALOOKA comes to Radio. Offering local advertisers and stations a week quality "kid show" at a price local advertisers can afford.

Why not capitalize on the "Kids"

**THEY ARE CONSUMERS
THEY INFLUENCE PURCHASES
THEY ARE TOMORROW'S BUYERS**

Use Joe Palooka to "Punch up" Sales!

**NOW AVAILABLE FOR
LOCAL OR REGIONAL SPONSORSHIP**

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BROADCASTING SYSTEM, INC.**

308 NORTH MICHIGAN AVENUE • CENTRAL 4174
CHICAGO 1, ILLINOIS

had suffered some economic reversals. First struggling as a door-to-door brush peddler and truck driver, young Ham Fisher also sold automobiles and worked in a haberdashery shop very similar to the one his eventual character 'Knobby Walsh' had owned. He eventually finished high school, illustrating the school's newspaper and making up posters for

student activities. Fisher eventually found his way to the Wilkes-Barre Record working as an ad salesman, cartoonist, and occasional reporter. The Record had first hired Fisher on the strength of some political illustrations he'd submitted to the paper. Fisher's Wilkes-Barre Record experience served as a stepping stone to the New York Daily News. By 1920, Ham Fisher had put together a series of sketches and sample portfolio strips of a character he first called 'Joe Dumbelletski' and later, 'Joe Dumbell.'

Between 1920 and 1927 Fisher continued to play around with the character, eventually naming him "Joe Palooka." While working for the McNaught Syndicate throughout 1927 he began attempting to promote his Joe Palooka strip in earnest during the course of his travels across the country as a strip salesman for the syndicate.

By 1928, having found a reported twenty interested papers, Ham Fisher presented his twenty sales in hand to McNaught as a fait accompli. On the strength of those initial nibbles, McNaught agreed to give Joe Palooka a trial. Within a few months Joe Palooka had become a new Sunday sensation across America. The term "palooka" had first appeared in Print during the early 1920s. Fisher's strip further propelled the word palooka in the popular vernacular of the day in reference to prize fighters of varying degrees of success. Ham Fisher is also credited with discovering and mentoring the equally famous Al Capp of "Li'l Abner" fame.

As LIFE magazine told it, Alfred Caplin was dejectedly hobbling down a New York sidewalk late one morning when a mysterious stranger pulled up next to him in a car. The stranger asked Caplin if the port-

folio under Caplin's arm might be rejected samples of his strips. Young Alfred Caplin, better known as Al Capp, understandably miffed continued walking on, but the stranger persisted. That stranger--Ham Fisher--explained that he'd recently lost his assistant and would Al Capp be interested in working with Fisher on Joe Palooka. The rest, as the overworked saying goes, was cartoon history. Unfortunately the relationship between Fisher and Al Capp would eventually sour years later, but we're getting ahead of ourselves.

Fisher never portrayed his Joe Palooka as a "palooka." Ham Fisher's Joe Palooka was the heavyweight champeen of da woild. Ham Fisher's initial inspiration for "Joe Dumbell" had been a real prize fighter he'd met at a pool hall in Wilkes-Barre in 1920. The two chatted a bit while watching the proceedings and Fisher was reportedly taken by the pugilist's otherwise mild manners and dedication to supporting his orphaned brother and sister --while still a wildcat in the ring. Fisher later said that the meeting hit him "like an atomic bomb" and he literally bowled over the prize fighter in his rush to get out the door and to his drawing board at the Wilkes-Barre Record. But we digress. Over the course of the following thirty years, Fisher's Joe Palooka franchise found its way into Film, Radio and ultimately Television.

Joe Palooka enters Radio's squared circle

With the Joe Palooka strip soon syndicated in hundreds of newspapers throughout America, Ham Fisher approached the Columbia System (CBS) chain about the possibility of bringing Joe Palooka to Radio. CBS found that Heinz 57 Varieties showed interest in sponsoring The Story

of Joe Palooka to promote their Heinz Rice Flakes and Heinz Breakfast Wheat cereal products to juvenile adventure fans across America. Originally committing to twenty-six episodes, *The Story of Joe Palooka* premiered on April 12, 1932 over CBS affiliate stations across the chain. From the April 28th 1932 edition of *The Alden Times*:

Joe Palooka, Boxing Champ, Is Now Heard on the Air

Joe Palooka, that lovable boob of the prize ring and comic strip created by Ham Fisher, now comes to radio.

Palooka, his fights and troubles and mixups, is being presented each Tuesday and Thursday at 6:45 p. m., EST, over the Columbia system.

The dumb, gentle but unbeatable Boxing champ is portrayed by Ted Bergman, 200-pound Columbia actor who looks like a prize-fighter, in the fifteen-minute hilarious sketches adapted by Georgia Backus. His bold and wise-cracking manager, Knobby Walsh, is played by Frank Readick, 130-pound Thespian. Ted Husing describes Joe's tremendous fight scenes and Harry von Zell announces the program.

Airing every Tuesday and Thursday at the dinner hour, *The Story of Joe Palooka* launched with a huge promotion throughout the U.S. Touting "over 10,000,000 fans" of the comic strip, Heinz 57's spot ads of the era heralded the new series as "the greatest 15 minutes of fun on the air." *The Story of Joe Palooka* starred young Teddy Bergman [Alan Reed, the 'voice' of TV's *Fred Flintstone*] in the role of Joe Palooka, with Frank Readick as Knobby Walsh, Joe's friend and manager, and Elmira Roessler, Elsie Hitz, and Mary Jane Higby in the role of Ann Howe.

Coffee Quiz



There are billions of gallons of coffee drunk in this land every six days. It's a habit, a habit that's been there since the beginning of time. It's a habit that's been there since the beginning of time. It's a habit that's been there since the beginning of time. It's a habit that's been there since the beginning of time.

WHAT'S YOUR SCORE? This is a short quiz to test your coffee knowledge. It's a short quiz to test your coffee knowledge. It's a short quiz to test your coffee knowledge. It's a short quiz to test your coffee knowledge.

TO ANSWER AND SCORIFY - Write your name and address on a separate sheet of paper. Send it to the Editor of *The Alden Times*, P.O. Box 100, Alden, N.Y.

DIFFICULTY: YOUR BRAIN WORKS! True? False?

Joe Palooka, boxer, footballer and wrestler, has a habit of being a coffee drinker. He likes to keep his brain working all day long - with coffee. He likes to keep his brain working all day long - with coffee. He likes to keep his brain working all day long - with coffee.

YOU CAN'T SNEEZE AFTER DRINKING COFFEE! True? False?

It is impossible to sneeze after a cup of coffee. It is impossible to sneeze after a cup of coffee. It is impossible to sneeze after a cup of coffee. It is impossible to sneeze after a cup of coffee.

HEINZ IS IN THE BEHIND SEAT! True? False?

Heinz is in the behind seat! Heinz is in the behind seat! Heinz is in the behind seat! Heinz is in the behind seat!

Published by the Pan-American coffee producers, for the benefit of the American public, the largest consumers of coffee in the world.

MADE IN - COLOMBIA - GUATEMALA - EL SALVADOR - HONDURAS - VENEZUELA

Georgia Backus wrote the scripts for the juvenile adventure serial and Ted Husing announced all the ferocious action during Joe's fight scenes. Radio, Film and Television legend Harry Von Zell was the series' announcer and Heinz spokesperson. Quickly running through the two-a-week order of twenty-six installments, Heinz 57 Varieties ordered an additional thirteen episodes, for a total of thirty-eight before pulling the plug on the short-lived series.

With a solid cast, comparatively engaging adventures for the genre, renowned sportscaster Ted Husing's animated blow-by-blow expositions, and Frank Readick's engaging dialogue, the series had every reason to continue well beyond its initial run. Teddy Bergman was

an ideal choice for the role of Joe Palooka and though listeners couldn't see it at the time, Bergman certainly looked the part of a heavyweight. As it turned out, Billboard reported that the reason Heinz short-counted Joe Palooka out was that Mrs. Heinz idly tuned into the series while attending a soiree in Pittsburgh and upon actually hearing the show for the first time, pronounced the series a bit too undignified a vehicle to promote the Heinz Family's products. She had Mr. Heinz pull the plug on the series. The production performed the last two weeks of the series on the cuff--and CBS aired it sustained. It failed to attract another sponsor. But timing was everything--then as now.

Understandably down but by no means out for the count by the Radio experience, Ham Fisher began shopping his Joe Palooka franchise to the Film Industry. And as it turned out, Ham Fisher wasn't quite ready to give up on Radio either. But we're getting ahead of ourselves again.

Joe Palooka takes a training run at Hollywood

Joe Palooka's Film career spanned twenty 'B' Films between 1934 and 1951. The first actor to portray Joe Palooka in Film was Stu Erwin in 1934's Palooka for Reliance Pictures. Palooka also featured Robert Armstrong, Lupe Velez, Jimmy Durante and Thelma Todd. Jimmy Durante portrayed Knobby Walsh, Joe's manager.

On the strength of that initial box office success, Vitaphone undertook a series of eight Joe Palooka short films featuring Joe Palooka lookalike Robert Norton as Joe and Shemp Howard of The Three Stooges as Knobby Walsh:

VITAPHONE

- 1936 For the Love of Pete
- 1936 Here's Howe
- 1936 Punch and Beauty
- 1936 The Choke's on You
- 1936 The Blonde Bomber
- 1937 Kick Me Again
- 1937 Taking the Count
- 1937 Thirst Aid

By no means idle during World War II, Ham Fisher's comic strip hero went off to War just like millions of other heroes of his day. Private First Class Joe Palooka found his way into the hearts of servicemen the world over through both Stars and Stripes and Yank Magazine. One of the first comic strip heroes to enlist (1940) and one of the last to return to civilian life (1946), Pfc Palooka's War record left an indelible impression on both the millions of servicemen and seamen who'd read him abroad, and millions back on the homefront.

Having taken a well-earned big screen hiatus during the World War II years, the franchise once again found its way to Film in a series of eleven 'B' Films for Monogram. The Monogram Pictures run featured Joe Kirkwood, Jr. as Joe Palooka, Leon Errol as Knobby Walsh, and Elyse Knox as Joe Palooka's love interest, Ann Howe:

- 1946 Joe Palooka, Champ
- 1946 Gentleman Joe Palooka
- 1947 Joe Palooka in The Knockout
- 1948 Joe Palooka in Fighting Mad
- 1948 Joe Palooka in Winner Take All
- 1949 Joe Palooka in The Big Fight
- 1949 Joe Palooka in The Counterpunch
- 1950 Joe Palooka Meets Humphrey
- 1950 Joe Palooka in Humphrey Takes a Chance





Joe Palooka finally married Ann Howe, his girlfriend of over eighteen years, on June 24, 1949.

- 1950 Joe Palooka in The Squared Circle
- 1951 Joe Palooka in Triple Cross

The Monogram Series prompts Joe Palooka's return to Radio

In yet another demonstration of the adage, "timing is everything" Ham Fisher took another run at a Radio version of Joe Palooka. In 1945, Fisher got NBC interested enough in the project to get them to order two 15-minute audition recordings for the proposed series. Joe Palooka had become wildly popular throughout World War II, so all parties concerned had every expectation that the time was right to give Radio another chance. The Monogram Pictures deal was already underway, Joe Palooka was in virtually every major newspaper across America, and Joe Palooka's wartime adventures were still fresh in the minds and imaginations of his adoring military and civilian fans--an estimated 60,000,000 of them by 1945.

The first NBC-ordered audition announced that Ham Fisher himself would

be supervising the proposed Adventures of Joe Palooka. Both auditions were recorded and transcribed by NBC's Recording Division under the supervision of Ham Fisher's new production company, Graphic Radio Productions, Incorporated. One of Fisher's new collaborators in Graphic Radio Productions was Harold Conrad, a former Broadway columnist and agent. Conrad wrote the treatments for both of the audition recordings.

The first audition found Joe Palooka and a buddy in the South Pacific--still in uniform and volunteered for a secret mission. But Joe's buddy Jerry Leemy gets talked into a welterweight match with a ringer. The second audition continued the secret mission/welterweight ringer fight plots. Both auditions gave the impression that--at least through the end of the War in the Pacific--Joe Palooka's 1945-46 adventures would revolve around his multi-faceted Army career--hence the "Adventures of" theme of the proposed project. Timing again being key, NBC ap-

parently couldn't get any sponsors to commit to the project and NBC wasn't inclined to air it sustained.

Still convinced he had a winner on his hands, Ham Fisher shopped the project during the summer of 1945 to the short-lived North Central Broadcasting System (NCBS), a comparatively small regional network of primarily upper midwest, mid-sized affiliate stations. Graphic Radio Productions and NCBS struck a deal to begin recording twenty-six weeks worth of five-a-week serial episodes of *The Story of Joe Palooka*--a total of one hundred thirty, 15-minute episodes, or a total of approximately 28 hours of scripted dialogue.

NCBS, already beset with growing financial and licensing problems, would ultimately declare bankruptcy during 1946--just as its affiliate stations had the new *The Story of Joe Palooka* well underway.

Employing the same bell-ringing intro as the NBC auditions, the premiere of the new series had Joe Palooka--then a civilian--facing his first opponent after four years of military service. Ann Howe, Joe's fiancée, returned to the production, but Joe's first bout resulted in a loss to World Champion Heavyweight Al Wilson in a 15-round decision. From the get-go, continuity for the new series seems to have utterly failed: both the intro and close of the first through sixth episodes announce, "The Winner and Still Champion, Joe Palooka." This is underscored by the fact that the series' first five-part adventure found Joe Palooka suspected of throwing his first World Championship bout since returning to civilian life.

Over the course of at least the first fifty episodes, Joe Palooka was on the run across America for one mistaken criminal accusation against him or another. He'd

also changed his name three times while on the run to avoid the authorities. Painting America's recent World War II hero, Joe Palooka, as a coward who continually finds himself running away from his problems and accusers instead of facing them head-on doesn't strike us as upholding Joe Palooka's previous long-standing image as either Heavyweight Boxing Champion of the World, a World War II hero, or a clean-living, honest Sports figure. We can't imagine what Graphic Radio Productions and NCBS could have been thinking to mount such an initially negative image of one of America's larger than life heroes in Comics, Film and Radio prior to the NCBS run.

There were also script and production continuity issues during the first week's premiere adventures. The announcer and narrator for the series butchered many of the place names and characters throughout the series. He also mangled two out of the first seven teaser titles for the following day's episode(s). This oversight wouldn't be so remarkable but for the fact that this was a transcribed, syndicated series of only 28 hours, entirely recorded and pressed prior to its first public broadcasts. By 1945 Ham Fisher's net holdings and wealth were an estimated two millions dollars--on the order of \$26M in today's dollars. Why he'd do a second Radio run of *The Story of Joe Palooka* on the cheap is anyone's guess.

No credits have yet surfaced for the 1945-1946 run of *The Story of Joe Palooka*. To our ears the 1932 series was far superior to the NCBS run of *The Story of Joe Palooka*. It sounded more authentic, was far better produced, and the acting performances and scripts were the equal of any of the other popular juvenile

adventure series' of the 1930s. The 1945-1946 run by contrast was flat, poorly performed in comparison to the original Radio series, and the production values for the 1945-1946 run were abysmal as compared to the 1932 run. It would appear that the few sponsors of the 1945-1946 run were predominately local Dairy Industry concerns throughout the upper Midwest.

The Joe Palooka franchise attempts a transition to Television

Fast forward nine years and the Joe Palooka franchise found its way to 1950s Television with *The Joe Palooka Story*, again starring Joe Kirkwood, Jr. as Joe Palooka, but with Luis Van Rooten as Knobby Walsh, Cathy Downs as Ann Howe, and Slapsie Maxie Rosenbloom as Clyde. The Television franchise ran for two seasons from 1954 to 1955.

Tragically, Ham Fisher took his own life in 1955 at the age of 54, essentially foreclosing any possibility of a continuation of the reasonably well-received Television series.

Joe Palooka epilogues

After an 18-year engagement, during which the McNaught Syndicate's Cartoonist Ham Fisher invented one obstacle after another to keep them apart, Joe and his comic-strip sweetheart, Ann Howe, were married on June 24. In honor of the occasion Fisher—who regards them as his own flesh and blood—sent out a swarm of handsomely engraved invitations.

Joe Palooka finally married Ann Howe, his girlfriend of over eighteen years, on June 24th 1949.

Ham Fisher's two attempts to bring Joe Palooka to the air during Radio's Golden Age failed both times—once through no fault of his own and the second due to an

underfunded, poorly written and performed production. His attempt to bring the Joe Palooka franchise to Television failed due to Fisher's suicide. Fisher's comic strips, the two Film franchises, and Ham Fisher's generous contributions to the War effort were the Joe Palooka franchise's only enduring successes. During Ham Fisher's last professional years, his 20-year feud with Al Capp eventually resulted in Fisher's expulsion from the National Cartoonist's Society—the only member of the Society ever expelled for "conduct unbecoming a cartoonist."

Georgia Backus, the writer for the 1932 Columbia run of *The Story of Joe Palooka*, came under the jaundiced scrutiny of the House Un-American Activities Committee and the Red Channels pamphlets, essentially ending her career as either an actress or writer.

Teddy Bergman, later known as Alan





Harry Von Zell

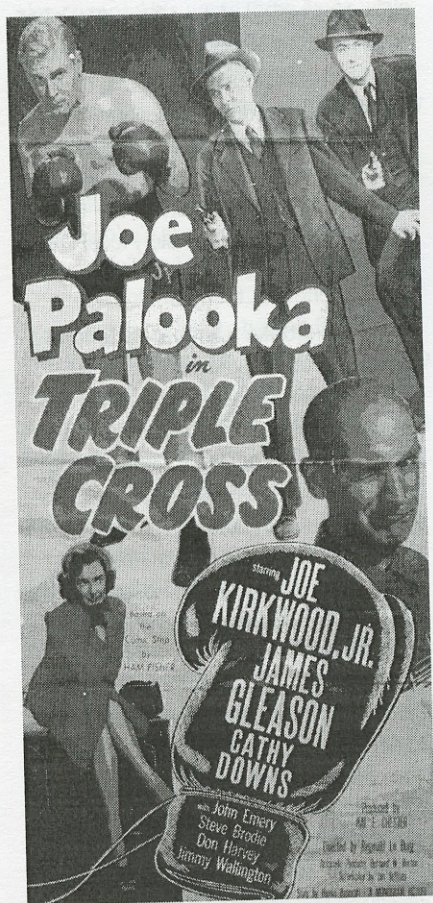
Reed, and Radio's very first Joe Palooka, went on to a legendary career in Radio, the Stage, Film, Advertising, and Television.

Ted Husing, the ring announcer for the 1932 series, went on to become one of the most famous sportscasters of Radio's Golden Age. Husing, much in the mold of Ham Fisher, was also arrogant, highly opinionated and coarse to friends and foes alike. In another maudlin irony of the Joe Palooka franchise, Husing was struck blind in 1956 during treatment for a malignant brain tumor the year after Ham Fisher committed suicide. Husing died in 1962 at the age of 61.

Harry Von Zell, the announcer and Heinz spokesperson for the 1932 Radio series, went on to his own legendary career in Radio, Film and Television.

Frank Readick, the voice of Knobby Walsh in the 1932 series of The Story of Joe Palooka, went on to join Orson Welles' Mercury Theatre Players, appearing frequently throughout the Mercury Theatre productions over Radio.

All told, Ham Fisher's lovable character Joe Palooka launched a multimedia entertainment franchise stretching over fifty-seven years.



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Cheating Husbands

by George Burns *George had an affair. Gracie found out. Here's how a wise wife saved a marriage.*

George Burns and Gracie Allen: "I wasn't very good at cheating ... Somehow Gracie found out, and I found out that Gracie had found out.

I made some mistakes in our marriage. I made one big mistake that I've never talked about before. I cheated on Gracie once. That's why I've never talked about it before.

A lot of people in Hollywood, a lot of our friends, had affairs. One actor I knew had a rule that he would never sleep with a married woman, as it turned out that included his wife. Even I had plenty of opportunities, but I got pretty good at turning them down. I once turned down Marilyn Monroe.

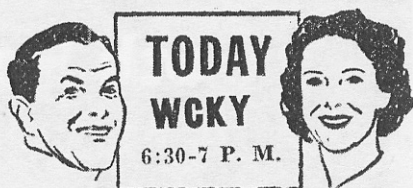
I am absolutely not puffing on my cigar.

One week I got a call from an agent named Joe Cooper, who told me he was representing 'the most beautiful girl you've ever seen,' and he was hoping I could find a small part for her on the radio show.

I told Joe Cooper. "The only time I've got to see her is if she comes up to the office at about seven-thirty. If she comes up here, I can talk to her for a few minutes. I'll see what I can do." About getting her a part on the show, I meant.

At seven-thirty Friday night Marilyn Monroe walked into my office and I took one look at her and knew an historic event had taken place: for the first time in truth. She was probably about eighteen years old, and one of the most beautiful women I'd ever seen. And she was wearing a very tight sweater that accentu-

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ated her positives. She seemed like a nice kid, too. We spoke for about twenty minutes, then [told her, "I'm sorry, but I've got to leave because I've got the tickets to the fight and my friends are waiting for me."

We stood up and shook hands and she walked to the door. She put her hand on the doorknob and stopped. She pointed to her chest with her index finger and said, "These are real, you know." I guess she was pretty surprised that I hadn't made a play for her. But I took her word for that.

Gracie was not naive. She knew what was going on in Hollywood. But she was very practical about it. When Meredith Willson was our music director, for example, his wife found out he was going around with his secretary. "I'm going to leave him," she told Gracie. "I'm going to divorce him."

Gracie asked, "Does Meredith still love you?"

"Oh, yes."

"Is he there for you when you need him?"

"Yes, he is."

"And you're leaving him because he's having an affair with his secretary? Don't

be so silly. If you leave him, he'll be all alone, and he'll marry her. Then what will you have?" That was good advice. Meredith Willson's wife didn't follow it. He married his secretary, but it was still good advice.

I had my affair in the early 1950s. It was with a beautiful starlet. I don't remember her name, but she was very pretty and very sexy. I actually don't remember what she looked like, either, but this is my book and if I'm going to have an affair in it, it's only going to be with someone beautiful and sexy.

Gracie and I were having a little fight at the time. She wanted to buy a silver centerpiece that cost \$750. I didn't want to buy a silver centerpiece at any price. We had silver centerpieces. "What do we need another one for?" I asked Gracie. "We already have two. You can only use one at a time."

Then I cheated with this girl. I had my one-night affair. I don't know why I did it, maybe I had had too much to drink, but it had nothing to do with the centerpiece. I wasn't very good at cheating, maybe because I hadn't done it before. Somehow Gracie found out, and I found out that Gracie had found out. So she knew, and I knew she knew, but I didn't know if she knew that I knew that she knew. If that had kept up we might have had a whole new act.

I didn't know what to do about it. Gracie never said a word. That was even tougher than if we had gotten into a big fight. The longer she went without saying anything, the more guilty I felt. Finally, after a few days I couldn't take it anymore. I went out and bought her the \$750 silver centerpiece and a \$10,000 diamond ring and gave them to her. I never told her

why I'd bought them for her and she never asked, and she never said a single word about my affair. Seven years later she was out shopping with Mary Benny and they were in the silver department at Saks. Gracie found a centerpiece she really liked and she said to Mary, "You know, I wish George would cheat again, I really need a new centerpiece."

Look, I was very lucky that Gracie handled it the way she did. My mistake could have ruined both of our lives. But she was so smart, she just never mentioned it. And, in her own way, she forgave me. So today I think about Gracie every single day, and at least once a month I go to the Forest Lawn Cemetery to visit her and tell her all about my life. And the other girl, the starlet? I wouldn't even recognize her if I ran into her. That's how smart Gracie really was. ■



The Old Time Radio Researchers Group by Ryan Ellett

Though the newest of the major old time radio (OTR) clubs, the Old Time Radio Researchers Group (OTRR) is one of the most active groups in the OTR hobby. Born in the early 2000's, it has expanded to include a wide variety of OTR projects.

The group's core mission was, and continues to be, the release of old time radio series in mp3 format for the free enjoyment of all. Each series is meticulously researched to ensure that every episode currently in circulation is included and in the best audio quality possible. The group combs not only the field of .mp3 files (which have multiplied seemingly exponentially over the past decade) but accesses cassette and reel-to-reel tape collections, the storage medium of choice for collectors from the hobby's earliest days in the late '60s. Further, members utilize 16 inch transcription discs when possible, the original source for most old time radio programming.

In addition to compiling the best possible audio copies of a series, Researchers try to identify the original, authentic title and broadcast date for each episode, referencing scripts when possible. Also generally included is a first-lines file, a list of the first few lines of every episode which aids in future identification of new episodes that may surface. The group creates audio introductions to each series and the primary cast members who performed behind the mic. Cast pictures, original print ads, and other related materials are often included with each series

release.

Our group members include some of the premier collectors in the hobby, giving us access to rare and even uncirculated programs. Similarly, we have working relationships with many other old time radio clubs and traditional dealers that allow us the opportunity to procure a great number of hard-to-find programs. The group's reputation has grown such that individuals with unique material will now contact us because they appreciate the care we put into preserving these pieces of American culture and because we do not profit financially from our work. As older collectors begin divesting themselves of sometimes huge collections, the Old Time Radio Researchers has become one of the primary donation destinations.

The results of these efforts are the group's so-called "certified" sets which are distributed a variety of ways. The sets can be accessed either by more traditional compact disc round-robin distributions or by a variety of peer-to-peer Internet applications. Other groups recognize the quality of OTRR sets and choose to distribute them to their members as well.

In addition to our main work of producing first-class old time radio series sets, the OTRR has many other endeavors. The crown jewel of the Researchers is the OTTER database. Created several years ago by an anonymous OTR fan, ownership of the program has been passed to the OTRR. The OTTER database, used by members and non-mem-

bers alike, is the largest attempt ever to catalog every circulating old time radio program in a single place.

In 2005 the group launched the monthly *Old Radio Times*, the hobby's first ongoing e-zine which quickly grew to be the most widely distributed publication in the hobby. This e-zine offers news of interest to group members as well as to the general hobby at large. It has featured work by the hobby's most prominent writers in its short existence.

OTRR has started preserving our hobby's history by acquiring and scanning the hundreds of OTR fanzines published since the 1960s. Given the rareness of so many of these early efforts, the group's collection must be considered one of the best in existence and certainly the best available to the public via our scanning efforts.

This year the group unveiled a website with scans of every radio log from the *Chicago Tribune*, *Los Angeles Times*, *Washington Post*, and *New York Times* published between 1930 and 1960, virtually the entire time-span of the Golden Age of Radio. This exhaustive effort has been a boon for old time radio researchers everywhere; its value cannot be overestimated.

When possible, the group makes available on its website scanned scripts from a variety of radio shows. These are fun for the casual hobbyist as well as the serious researcher.

To take advantage of all the group's work and resources, visit www.otrr.org



*One of the Certified Sets offered by the OTRR is the entire series of *The Six-Shooter* starring James Stewart in the role of Britt Ponset.*

and become a member. There is no membership fee nor are there fees to get our program releases or access any of our work. Our work is supported solely by donations from members and supporters. So, dedicated researcher or casual listener, stop by and share your love of old time radio.



The Old Radio Times

The Official Publication of the Old-Time Radio Researchers

Jan / Feb 2016 www.otrr.org 2726 Subscribers

No. 83

Tea Time & Arther Godfrey

by Danny Goodwin

After beginning as a sustaining program, ARTHUR GODFREY & HIS TALENT SCOUTS acquired Lipton Tea as its sponsor in 1947. This sponsorship began some lengthy and unusual commercials on how Lipton Tea was presented on the program. What makes these commercials unusual was Godfrey himself.

Since he began his career in radio, Godfrey had a unique way of selling a product. Much to the chagrin of the sponsor, he never used scripts. He hated scripts and the people who created them. Godfrey usually referred to these unfortunate people as "vice presidents" --- which wasn't exactly a flattering name in his personal vocabulary. When a commercial script was one he didn't like, Godfrey took the script; put it in front of the microphone; and tore it. The listeners heard a loud rip in their radios--- and the vice presidents were muttering gutter language under their breaths. From there, Godfrey presented the commercial in his own words.

Both Godfrey's daytime program and TALENT SCOUTS began as sustaining programs, because of his reputation of giving the ad agencies a hard time--- despite the fact he was an effective commercial salesman. Before Lipton Tea began its sponsorship of TALENT SCOUTS, the product had to go through a major test--- it had to meet Godfrey's approval. As with all future products he sold on radio and TV, Godfrey would have to try it himself. If it met his approval, he sold it on the air. To make a long story

short, he enjoyed Lipton Tea's famous brisk flavor.

On each broadcast, there was a commercial script on top of his podium--- whether or not Godfrey would even look at it was another matter. Sometimes, Godfrey will read bits and pieces from the script, but the commercial was still ad-libbed. Other times, he ignored it completely. He put into his own words how brisk, flavorful, and refreshing Lipton Tea was. Godfrey also informed his listeners to try any kind of tea that was available on the market. This comment made anyone associated with Lipton Tea squirm, but it was Godfrey's belief the people discovered for themselves that Lipton Tea was the best.

While he praised Lipton Tea, Godfrey didn't have very nice things to say about the wet tea bags after the brewing was completed. He remarked how awful the wet tea bags looked after brewing. On one broadcast, Godfrey classified the wet gunk as a "soggy mess."

Props also played a key role in helping Godfrey sell Lipton Tea Bags. Since it was tea that was being sold on the air, one would think these props consisted of a cup and saucer, a spoon, a bowl full of sugar, a piece of lemon, and a teakettle full of boiling water. These items might have been used, but the props that appeared on the commercials were designed to tickle the funny bone of the studio audience and the radio listeners. One example was a pair of long red flannel underwear decorated from top to bottom with Lipton Tea Bags. This idea was

to do 2 things at once--- to drink tea while taking a bath. First, the person puts on the underwear. Then he/she draws some hot water in the bathtub, and finally, that person got into the tub. The bath water was washing away the "B.O.", and in the process, the tea bags were brewing up some tea. While the person was soaking, he/she could have a hot cup of tea. In closing, Godfrey recommended to the listeners, "Go get yourself some Lipton Tea, hang them on your underwear!"

At times, Godfrey was known to poke fun at himself in order to sell Lipton Tea. For example, he read a letter from a person who had an idea on how to sell Lipton Tea. He suggested the creation of a tea cup with Godfrey's picture on the bottom. This unusual cup was more suited for people who hated his guts. All was required was to pour hot water into the cup and dunk a Lipton Tea Bag to their heart's content. More than likely, the tea in the cup will be on the strong side, but if the people enjoyed dunking the tea bag on Godfrey's face, more power to them. Godfrey thought this was a wonderful idea, because the people who didn't like him would buy the product he was selling on the air. In addition, those people were getting their kicks in dunking the tea bag on Godfrey's face. It was the best of all worlds!

Lipton FrosteeLipton Tea wasn't the only product Godfrey had fun with. He also have a field day with the commercials for Lipton Noodle Soup MixSoundbyte which as you already know, is a dry soup mix packaged in envelopes. Godfrey was fascinated at the thought of chicken inside the envelope. He even went as far as to open a Lipton Soup envelope in his search for chicken pieces.

Sadly he said, "no chicken bits in here." What he did see in the envelope consisted of dried noodles, pieces of green, and other pleasant stuff that made up a delicious chicken noodle soup.

Another product was Lipton Frostee, a dessert mix that made homemade ice cream or sherbet. Like Lipton Noodle Soup Mix, Frostee was also packaged in a foil envelope. When it was made and cooled in the freezer, Frostee made homemade ice cream for less money than buying a pint of ice cream at the store. What sparked Godfrey's interest in Frostee was how easy and fast it was to make.

Since Godfrey was known to take considerably more time than the usual 1 minute to do a commercial, TALENT SCOUTS usually ran beyond the 30 minute time limit. On the other hand, his humorous and honest commercials for Lipton Tea, Lipton Noodle Soup, and Lipton Frostee helped to boost sales, to which the people of the Thomas Lipton



Hope on the Air



A four-star broadcast by Bob Hope

A dazzling new star's in the sky—a guy with a ski-jump nose, a chin of granite, and a wit that's sharper than four gag men put together. The *Bob Hope* radio programs have most of America tuning in Tuesday nights to the NBC-Red network and the Bob Hope movies have more thousands pouring into the theaters to enjoy further laughfests. As another of its series of radio broadcasts brought to the printed page, Liberty offers this sample of

the Hope wit.

HOW do you do, ladies and gentlemen. This is Bob Hope broadcasting. I went to Santa Anita last Saturday. Santa Anita! What a beautiful name. Two lovely words—every year Santa fills your pockets, then Anita goes through them. And what a mob at the track! There was such a crowd, one guy couldn't even raise his arms to cut his throat. I was all out of blue blades anyway. Everybody lost. That's the first time

I've seen Clark Gable and Spencer Tracy in their underwear since Boom Town. They've got a new system at Santa Anita now. If you place a bet at the ten-dollar window an F. B. 1. man watches you suspiciously. If you place a bet at the twenty-five-dollar window, a man from the Income Tax Bureau takes your fingerprints. And the fifty-dollar window has a direct wire to Morgenthau.

I don't know whether the first bet I made was good or not, but when I handed the dollar bill through the window George Washington was singing, "There I go." And the horse I bet on! To show you what bad shape he was in, when the crowd yelled, "They're off!" he stopped and looked at his legs. That horse had a very careful jockey, Every time he came to a turn he put his hand out. I don't know why. There was no one behind him.

This horse loved to hug the rail. He not only hugged it-all the way around he kept ordering drinks. He must have been a movie horse; he just crouched up and down and let the scenery do the traveling.

One of Bing Crosby's jockeys was really trying to win. He jabbed the horse so hard with a hatpin, sawdust came out! He ran like he'd already been to the glue factory.

Bing's having a little trouble with his jockeys these days. They're demanding an eight-hour day. But while we were at the track I actually saw one of his horses finish. I don't know how long he'd been running; all I know is that when the jockey dismounted, his first words were: "Well, did he try for a third term?"

And now for one of our famous radio dramas:

SOUND: Telephone rings. Receiver up.

HOPE: Hello — Hope Construction



Company..... Give your dog a house of his own—We'll make one with a built-in bone!

COLONNA: Say, chief, this is your engineer, Colonna. I'm building that dam on the river here, and I'm having some trouble. They just won't follow the plans and the blueprints!

HOPE: Who? The men?

COLONNA: No ... the beavers!

HOPE: Listen, Colonna, are you getting any work done there?

COLONNA: Certainly; right now I'm very, very busy.

HOPE: What are you doing?

COLONNA: I'm filling up a dam.

VOICE: (Tough.) C'mon, kid, order me another drink.

COLONNA: One of the Bolder dams!

SOUND: Receiver clicks down.

BRENDA: Say, look at this bridge, Bobbsie. Ain't it a beautiful piece of construction work?

HOPE: Yes, Brenda; now put it back in your mouth!

SOUND: TeLePhone bell. Receiver clicks up.

HOPE: Hello - Hope Construction Company! We lay cornerstones-with eggs to match!

COLONNA: (On filter mike.) Hello, Hope? Great news. I've just finished -building another marvelous invention. It's a house without any windows or doors!

HOPE: That's the silliest thing I ever heard of! What possible good is a house without any windows or doors?

COLONNA: Get me outta here and I'll explain it to you later!

HOPE: Professor, you mean you built a house like that and trapped yourself inside it?

COLONNA: Yeah. And now a fire just started. The whole house is burning up. There's absolutely no way for me to escape!

SOUND: Galloping hoofbeats ... Up fast and fade.

COLONNA: It's O. K., Hope! A guy on horseback just rode into the building and rescued me!

HOPE: Professor, how could a guy on horseback ride into a burning building with no windows or doors, rescue you, and ride out again? That's impossible!

COLONNA: (Pause.) ... Go argue with the Lone Ranger!

SOUND: Telephone clicks down.

COBINA: Brenda!

BRENDA: What is it, Cobina?

showered you with Lifebuoy!

COBINA: Oh, you! I'd snatch a handful of your hair out, if you had any!

BRENDA: Cobina, you don't mean to imply that I'm bald, do you?

COBINA: I don't know whether you're bald or not, Brenda. All I know is, from the back you look like Guy Kibbee from the front! Oh. (Moans.) Oh, Brenda, I still feel sick!

BRENDA: Oh, you poor thing. You still ain't recovered from last week when they tried to poison you at Santa Anita!

COBINA: It isn't that, Brenda. It's what I read in the papers last week about that girl who stowed away on a navy destroyer! Now why would any girl wanna stowaway on a navy destroyer?

BRENDA: I'm sure I don't know!

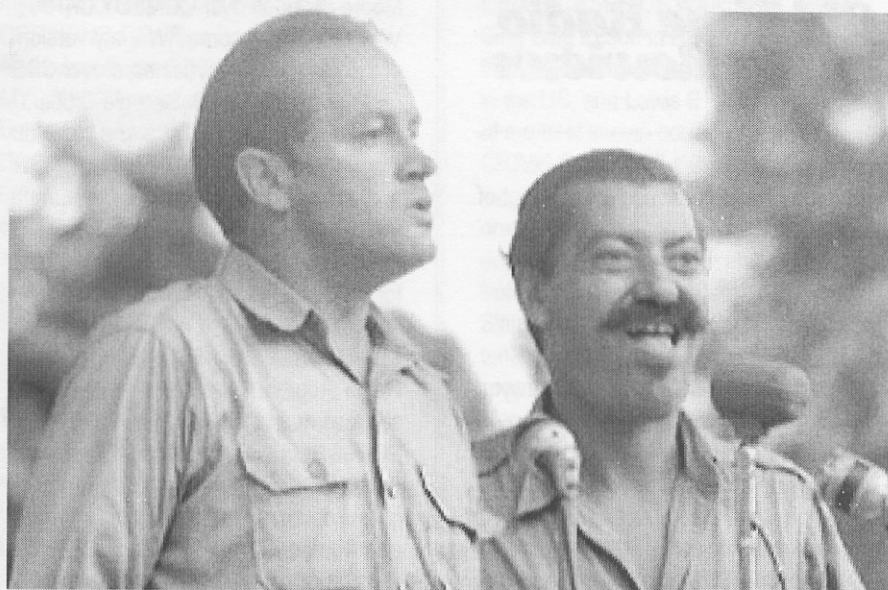
COBINA: ... (Pause.) ... Are you kidding?

BRENDA: Just look at that Judy Starr. She thinks she's the only one who's Worked in night clubs.

COBINA: Remember what good times we had when we worked in night clubs?



Bill Goodwin



Bob Hope and Jerry Colonna

(Sighs.) Remember how I used to come out and sing Little Brown Jug?

BRENDA: Yeah, and from inside it, too!

COBINA: (Sighs.) Gee, I was a great dancer. Everybody who saw me do my dance said I was some hooper.

BRENDA: Cobina, they didn't say hooper, they said heifer!

ORCHESTRA: Introduction Andalucia.

HOPE: Good-by once more. And, thanks to your encore, We'll meet next Tuesday night. Please dial some more, as you have done before; Your seat we're holding tight. We'll be back again next week, folks, with the same gang and ...

GOODWIN: Bob Hope!

HOPE: Thanks, Bill. Good night, everyone.

GOODWIN: This is Bill Goodwin speaking for Pepsodent. This is the National Broadcasting Company.

SOUND: Chimes.



Liberty June 28, 1941

Old Time Radio Series Reviews

by Bill Kiddle

CONTRABAND

"Smuggling" is defined as the shipment of goods secretly and illegally from one country to another by individuals or groups without payment of duty or in violation of the law." This ancient crime still perplexes law enforcement officers around the world. **CONTRABAND**, a syndicated program written by Ronald Enggelby, from the 1950's, recreated for a listening audience some very interesting cases "on file in federal agencies in Washington."

COMEDY CAPERS

Comedic performances, like holiday gifts, often come in a variety of colorful wrappings. Over the decades, variety shows have produced their own mixture of music & comedy. In the mid-1930's (between 1934 and 1936) Broadcasters Program Syndicate and Bruce Eells and Associates, brought to the airwaves **COMEDY CAPERS** (aka **KOMEDIE KAPERS**), a quarter hour of interesting entertainment that used clever dialecticians and impersonators in both musical and comedyskits. The show, hosted by Tom Post, featured Frank Gill Jr., Bill Demling, Jean Cowan, Joe Bishop, The Rover Boys (trio) and Ted and Buddy King.

COMEDY CARAVAN

Everything is subject to change in this "old world", and for two decades, **THE CAMEL CARAVAN** was a music/variety program with many formats, timeslots, and many diverse acts. For twenty months, between 10/08/43 and 5/30/45, comedians Jimmy Durante and Garry

Moore presided over **COMEDY CARAVAN**, a modified comedy/variety version of the program that was heard over CBS Friday nights at 10.00. Georgia Gibbs was the featured vocalist and a youthful Garry Moore was featured as the co-star and straightman for Durante. Mr. Durante with his raspy voice, New York accent, and malapropisms, gained lasting fame for his comedic redictions and novelty songs.

COMMAND PERFORMANCE

Radio programs provided many useful services during World War II. **COMMAND PERFORMANCE**, produced by the Armed Forces Radio Service, developed programs devoted to America's service men and women who served our nation in stations around the globe. These warriors looked forward to a break from the rigors of military life and an opportunity to re-establish contacts with the Home Front. Over a span of seven years, between 1942 and 1949, over 400 programs were broadcast. Service men would request their favorite recording artist, or star of stage, screen or radio to perform. In turn, these top entertainers would donate their time and talent to help "build the morale of the troops." The program featured: Bob Hope, Bette Davis, Betty Grable, the Andrews Sisters, Bing Crosby, Dinah Shore, Humphrey Bogart, Lauren Bacall, Frank Sinatra & others.

Radio Memories has a fine collection of some of the most interesting broadcasts found in this series.

THE CREAKING DOOR

Top-flight dramatic entertainment was available on radio to the English-speaking population of South Africa during the 1970's, almost a decade after its demise in the USA. One of the most interesting

mystery/horror programs was THE CREAKING DOOR, a South African equivalent to the INNER SANCTUM MYSTERIES so popular in the States between 1941-1952. THE CREAKING DOOR, sponsored by State Express 35 Filter Cigarettes, was aired on Saturday nights at 9:00. An unnamed, no nonsense host, in the best "Raymond" tradition, welcomed his listeners to spine-tingling mystery yarns. *Radio Memories has a fine collection of these mystery thrillers for your consideration.*

CREEPS BY NIGHT

An interesting collection of mystery presentations came to the airwaves as part of an anthology titled CREEPS BY NIGHT. Over the course of four months, between February 15 and June 20, 1944, this half-hour drama was heard over ABC (Blue) network on Tuesday evenings at 10:30. The program was first hosted by Boris Karloff, a venerable master of mystery. However; when he left the show in May, a mysterious "Dr. X" from New York took over the reigns, and the program folded the following month. The regular NYC cast included Jackson Beck, Ed Begley, Everett Sloane & Abby Lewis.

CRIME AND PETER CHAMBERS

By 1954, radio's private detectives were on the wane, and several famous names had been forced into involuntary retirement by the inroads of television. Against this dismal market situation, NBC slotted a new crime drama, CRIME & PETER CHAMBERS into a sagging Tuesday night lineup at 9:30. The program, transcribed in New York, featured Dane Clark in the title role as a glib-talking would-be tough guy. The storyline, based upon Henry Kane's novels, had a then popular 25-minute time frame on radio.

CRIME CASES OF WARDEN LAWES

Sing Sing Prison in New York was one of the toughest maximum security institutions in the US, and Lewis E. Lawes was one of the best known corrections officers. CRIME CASES OF WARDEN LAWES was a quarter-hour crime drama that dramatized cases from the files of Warden Lawes. Many of these stories came from "Twenty Thousand Years in Sing Sing" a book and radio show known to listeners since the 1930's. CRIME CASES, sponsored by Clipper Craft Clothes for Men, lasted 11 months, & was heard over the Mutual network from 10/26/46 to 9/23/47

CROUPIER

In the big gambling casinos, a croupier is "an attendant who collects and pays debts at a gambling table." For a few short months in 1949, between September 21 and November 16, radio's CROUPIER would spin a tale about people caught in a web, or a man fighting against the odds of fate. In the end this supernatural attendant collected and paid out "debts of life." Milton Geiger wrote and directed this short-lived drama aired over ABC on Wednesday nights at 9:30. A solid cast of Hollywood actors, including Vincent Price, Dan O'Herlihy, Howard

TONIGHT!
-and every Thursday night

★ ABBOTT and COSTELLO

WSYR 10 P.M.
for CAMEL CIGARETTES

The advertisement features a dark, starry background. At the top left, the word "TONIGHT!" is written in a large, white, stylized font. To its right, a white star contains the text "-and every Thursday night". Below these elements are two circular portraits of the comedians Abbott and Costello. A large, white, curved banner across the middle contains the names "ABBOTT and COSTELLO" in a bold, black, serif font. At the bottom, the text "WSYR 10 P.M." is written in a bold, black, sans-serif font, with "for CAMEL CIGARETTES" underneath it in a smaller, similar font.

Culver and Paul Frees were heard in supporting roles. Music was provided by Rex Koury at the organ.

CURTAIN TIME

Original plays, mostly light-weight, "boy meets girl romances", were common fare to many dramatic anthologies heard on radio in the 1940's. CURTAIN TIME, sponsored by the Mars Candy Co., used a "little theatre" format (similar to the one used on the FIRST NIGHTER program). On Saturday evenings over NBC at 7:30 Patrick Allen was present in an "on the aisle" setting to present this weeks drama. Harry Elders and Nannette Sargent headed the cast list for most of the shows from a pool of Chicago radio professionals.

CRUISE OF THE POLL PARROT

Writers of CRUISE OF THE POLL PARROT concocted a recipe for an interesting juvenile adventure serial. First, take the elements of a classic story line; mix in the sponsor's trademark; and then blend them all together into a quarter-hour weekly radio script. This intriguing children's show was heard from 9/25/37 to at least 6/18/38. The script writers, hired by the Poll Parrot Shoe Co., pulled from the pages of "Treasure Island" some of the mystique of the high seas and a quest for pirate treasure. In the tale, (set in 1857) "Captain Roy Dalton" has been hired to by the owner of the "Poll Parrot" to take his great sailing ship on a secret voyage, supposedly to search for whales. The real mission is to recover a pirate's hidden loot. Little "Johnny Robbins" and "Sue Granger" (daughter of the owner) join in the high adventure that unfolds in 28 weekly episodes. Radio Memories has the whole story waiting for your listening pleasure.

CRIME DOES NOT PAY

Station WMGM in New York transcribed CRIMES DOES NOT PAY an interesting crime drama produced by the motion picture giant Metro Goldwyn-Mayer, and based upon one of their film short subject series of the same name. The radio drama, heard in NYC on Wednesday nights, lasted two seasons, from 10/10/49 to 4/11/51, but returned to the air as "repeats" during 1951-1952. Director Max B. Loeb called on the services of a number of West Coast character actors including Donald Buka & Bela Lugosi to present the stories that were "message peices."

CRIME FILES OF FLAMOND

Great sleuths of detective fiction has patented methods for crime-solving. "Flamond" 'the master private detective' used psychological methods to bring wrong-doers 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 challenging 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 a 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. Ord-

way" 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 law breakers.

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| 0012 SUSPENSE VOL 12 (26 Episodes) | 0036 SUSPENSE VOL 36 (26 Episodes) |
| 0013 SUSPENSE VOL 13 (26 Episodes) | 0037 GUNSMOKE VOL 1 (140 Episodes) |
| 0014 SUSPENSE VOL 14 (26 Episodes) | 0038 GUNSMOKE VOL 2 (160 Episodes) |
| 0015 SUSPENSE VOL 15 (26 Episodes) | 0039 GUNSMOKE VOL 3 (105 Episodes) |
| 0016 SUSPENSE VOL 16 (26 Episodes) | 0040 GUNSMOKE VOL 4 (80 Episodes) |
| 0017 SUSPENSE VOL 17 (26 Episodes) | 0041 CBS World News (48 Episodes) |
| 0018 SUSPENSE VOL 18 (26 Episodes) | 0042 CBS World News (48 Episodes) |
| 0019 SUSPENSE VOL 19 (26 Episodes) | 0043 AL JOLSON (61 Episodes) |
| 0020 SUSPENSE VOL 20 (26 Episodes) | 0044 AL JOLSON (52 Episodes) |
| 0021 SUSPENSE VOL 21 (26 Episodes) | 0045 AL JOLSON (77 Episodes) |
| 0022 SUSPENSE VOL 22 (26 Episodes) | 0046 AL JOLSON (76 Episodes) |
| 0023 SUSPENSE VOL 23 (26 Episodes) | 0047 MOLLE MYSTERY THEATER (57) |
| 0024 SUSPENSE VOL 24 (26 Episodes) | 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)
0077 MISC SHOWS (106 Episodes)
0078 MYSTERY PLAYOUSE
(36 Episodes)
0079 ABC Mystery Time (56 Episodes)
0080 LONE RANGER (107 Episodes)
0081 LONE RANGER (106 Episodes)
0082 LONE RANGER (105 Episodes)
0083 LONE RANGER (105 Episodes)
0084 LONE RANGER (104 Episodes)
0085 LONE RANGER (105 Episodes)
0086 LONE RANGER (105 Episodes)
0087 LONE RANGER (104 Episodes)
0088 LONE RANGER (112 Episodes)
0089 LONE RANGER (110 Episodes)
0090 LONE RANGER (113 Episodes)
0091 LIFE OF RILEY (121 Episodes)
0092 LIFE OF RILEY (66 Episodes)
0093 THE BICKERSONS (54 Episodes)
0094 VIC & SADE (240 Episodes)
0095 CHARLIE McCARTHY
(101 Episodes)
0096 HEAR IT NOW (14 Episodes)
0097 SAM SPADE (26 Episodes)
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)
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(37 Episodes)
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- 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)
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