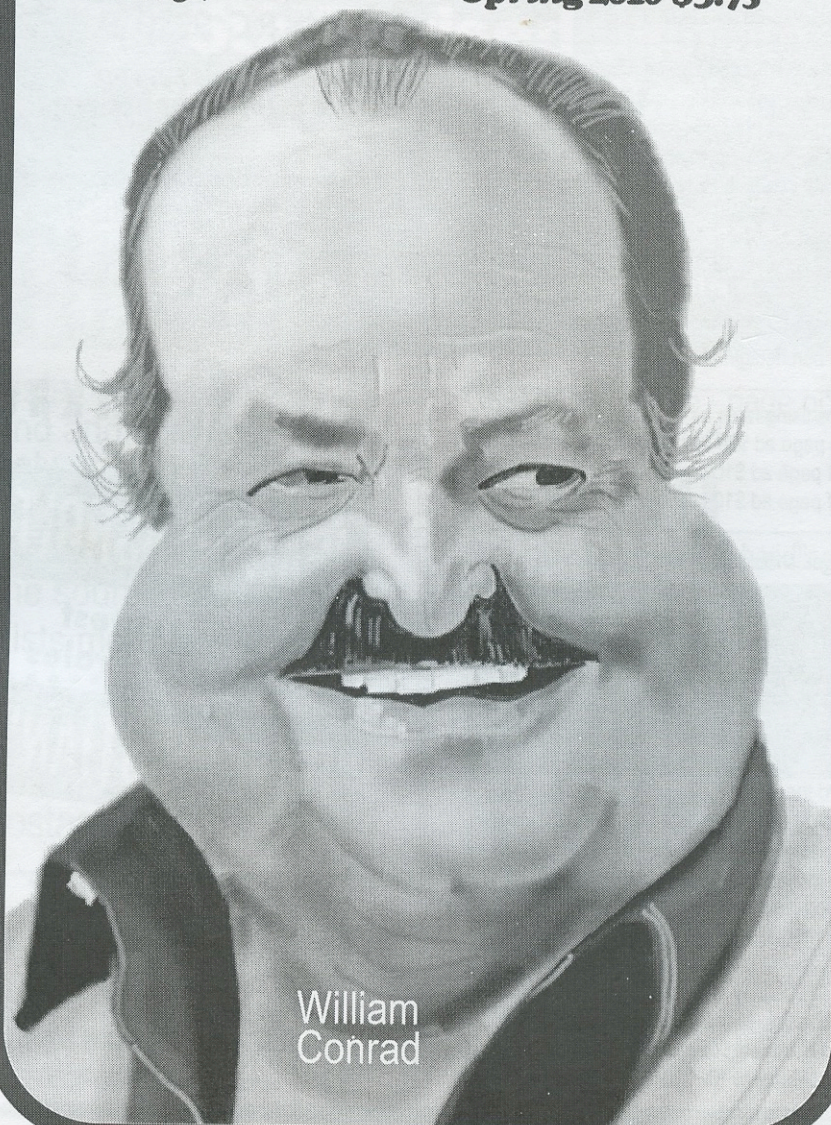


Old Time Radio **DIGEST**

No. 152

Spring 2016 \$3.75



William
Conrad

Old Time Radio DIGEST

No. 152

Spring 2016

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William Conrad

From the Digital Deli 2015©

William Conrad was born William Cann in Louisville, Kentucky. He started work in radio in the late 1930s in California. During World War II, Conrad served as a fighter pilot. He returned to the airwaves after the war, going on to accumulate over 7,000 roles in radio--by his own estimate. We can attest to at least 2,000--Conrad had been a fighter pilot, after all.

Conrad's deep, resonant voice led to a number of noteworthy roles in radio drama, most prominently his role as the original Marshal Matt Dillon on the Western program *Gunsmoke* (1952--1961). For the *Gunsmoke* purists, we'd remind them that the two actors that technically preceded Conrad in the role--Rye Billsbury and Howard Culver--auditioned as Mark Dillon, not Matt Dillon.

He was considered for the Television role of Matt Dillon when the series was brought to the small screen in 1955, but increasing obesity led to the casting of James Arness instead. As it turned out, relatively few of the other cast members were cast in the TV version.

Other radio programs to which Conrad contributed his talents included *The Whistler*, *Strange Wills*, *The Adventures of Philip Marlowe*, *Johnny Madero*, *Pier 23*, *The New Adventures of Michael Shayne*, *Ellery Queen*, *The Adventures of Sam Spade*, *Jeff Regan*, *Investigator*, *Let George Do It*, *Pat Novak for Hire*, *Escape!*, *Suspense* and *The Damon Runyon Theater*. One particularly memorable radio role was his breathtaking performance in "*Leinengen Vs. The Ants*" first heard in the January 14, 1948 broadcast of *Escape!*, and in a later rendition in the



As Matt Dillon, ca. 1953

August 25, 1957 Suspense broadcast of "Leinengen Vs. The Ants." Conrad, of course was also memorable as the 'voice' of *Escape!*.

Conrad's long association with Jack Webb produced some of radio noir's most memorable moments as well. Conrad was heard in every Jack Webb production he ever mounted, and the chemistry between the two of them is one of radio's greatest pairings. From *Johnny Madero*, *Pier 23*, to *Dragnet*--and beyond, the verbal interplay between Conrad and Webb always made for fascinating radio--and Film.

Conrad possessed an amazing gift for creating bone-chilling Radio characterizations of a seemingly endless array of toughs, gangsters, hard-boiled cops, corporate magnates, and hundreds of other commanding, self-assured, scoundrels and heroes alike. Those roles created a Radio following for him rarely equalled in Radio History. He was inducted into the Radio Hall of Fame in 1997.

Among Conrad's various film roles, where he was usually cast as threatening figures, perhaps his most notable role was his first credited one, as one of the gunmen sent to eliminate Burt Lancaster in the 1946 film *The Killers*. He also appeared in *Body and Soul* (1947), *Sorry, Wrong Number* and *Joan of Arc* (1948), and *The Naked Jungle* (1954). And again, his characterizations of tough guys, aided by his amazing deep baritone and chillingly authoritative presence made for some of Film Noir's most enduring depictions.

Conrad moved to television in the 1960s, first guest-starring in NBC's science fiction series *The Man and the Challenge*. Conrad guest-starred--and directed--episodes of ABC's crime drama



For ABC, ca 1957



In the movie *Killers* (1947)

Target: *The Corruptors!* (1962). Indeed, both Conrad and the legendary Sam Peckinpah directed episodes of NBC's *Klondike* (1960–1961). He returned to voice work, most notably as narrator of *The Fugitive* (1963–1967) and as the director of *Brainstorm* (1965).

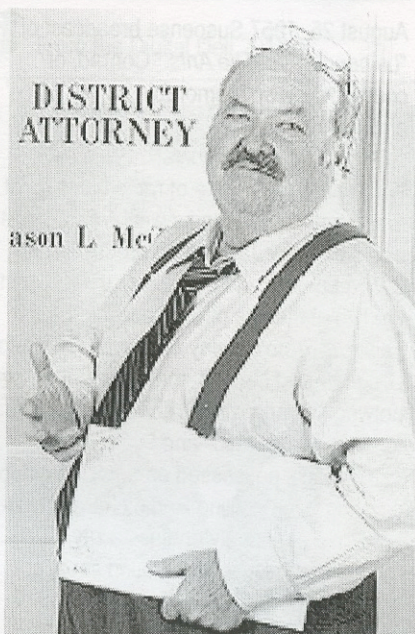
Conrad is as fondly remembered for his voice work in Animation. He narrated the animated *Rocky and Bullwinkle* series from 1959–64 (as "Bill Conrad"), and later performed the role of Denethor in the animated Television version of J. R. R. Tolkien's *The Return of the King* (1980).

The 1970s brought him further small-screen success with leading roles in *Cannon* (1971-1976), *Nero Wolfe* (1981) and *Jake and The Fat Man* (1987-1990). Conrad was also the on-camera spokesman for First Alert fire prevention products for many years, as well as Hai Karate men's cologne.

Conrad's credits as a director include episodes of *The Rifleman*, *Bat Masterson*, *Route 66*, *Have Gun, Will Travel*, and *77 Sunset Strip*, among others, and feature films such as *Two on a Guillotine*.

Conrad had one son, Christopher, with his first wife, Susie. When Susie died after thirty years of marriage, Conrad married Tippy Stringer Huntley, a graduate of the University of Maryland at College Park and widow of famed former NBC newscaster Chet Huntley.

Conrad died from congestive heart failure on February 11, 1994, in Los Angeles, California. He is interred at Forest Lawn, Hollywood Hills Cemetery in the Lincoln Terrace.



Jake and the Fat Man, ae 1987



Nero Wolfe, ae 1981

Setting the Scene With Sound

Behind-the-mike tricks make audiences believe what they hear

The villain and his victim struggled in murderous fury. With a grip of iron the evil ruffian crushed his victim's bones until they crunched and cracked. Then with a final mighty heave, the murderer freed one hand. Poising his glittering knife high, he plunged it deep into the writhing victim -and listeners shuddered from coast to coast. But inside the "Inner Sanctum" studio no actual bones were broken, no blood spilled in the realistic enactment of that horrible episode. A matter-of-fact sound effects man contrived it. Wearing a tiny larynx mike at his throat, he calmly chewed up a Life Saver -and the sound of crunching bones was heard over the air. A kitchen knife plunged into a grapefruit produced the soft, slithering sound of the simulated stabbing.

And, while the murderous fiend and desperate victim grunted imprecations, punching and mauling each other as they battled to the death, the unruffled actors stood stock still before the mike. It was the harried sound man off in a corner before another mike who thumped and pummelled and wrestled with his own body, almost knocking himself out in his frenzied effort to sound like two furiously fighting men, quite obviously trying to bump "each other" off!

It's the sound effect is man who curls the blood with his painstaking realism when murder is rife in the studio, or pro through the autumn trees. Sound effects create the weather, tell the time, set the scene. Good sound effects are hardly noticed by the listener, but without them dramatic action on the air is all but impossible.

Way back when radio was very young,

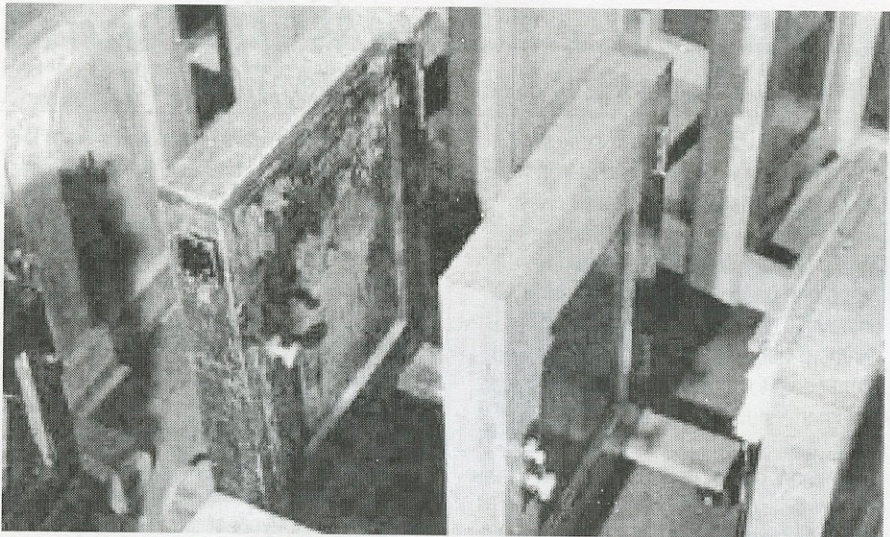
twenty-odd years ago, sounds were improvised out of whatever was handy in the studio. The drummer in the hand was the sound effects department, producing the chuff-chuff of a toiling locomotive with a wire brush on the drumhead, blowing down the edge of a length of pipe for the whoo-whoop of the train whistle, slapping shut any handy folding-chair in the studio to indicate the closing of a door.

That simple, uncomplicated period is just a fond memory for today's imaginative, resourceful sound specialist. He is one of a network staff of as many as 23 men. At his command are an experimental laboratory, repair shop, storerooms filled with carefully gathered noise-producing junk and house articles.

Most commonly used effect in a sound man's hag of tricks is a door. So frequently are doors used in soap operas that sound engineers habitually call the popular morning dramas "door and doorbell shows." That's why the well-equipped sound effects storeroom keeps doors on hand dozens of them, standing ready row on row, heavy-framed, mounted on cast-



A bomb blast, ship decks splinter, as fire breaks out.



Radio sound departments keep a supply of all kinds of doors on hand to help cue entrances and exits.

ers to be rolled at a moment's notice to whatever studio may need them. There are doors with and without squeaks, refrigerator doors, doors lifted from phone booths, from back porches, from ancient cellars, automobile doors, jail doors- -and just plain doors with a good loud slam to indicate the departure of unseen actors. A radio producer testing doors in a store-room once came across one with a heavy, eerie squeak. 'there, he said to himself, is a fine door around which to build a mystery program -and that's how - *The Inner Sanctum*" was born. Its famous signature, the squeaking door, has been experimented with and inproved, until now it isn't a door at all. It's a heavy, rusty spring taken from an old swivel chair, mounted on an upright solid base: Grasp- ing a handle attached to the spring, a sound man pulls it slowly out and hack to get the long- drawn, hair-raising squeak, while another dums engineer slams a heavy door just in time for the final sound

of the dosing.

If a plentiful supply of reliable doors is a "must" for the sound department, so are recordings. A large majority of the sound effects in radio some sound men say are transcribed at the source of the sound. They've set up their equipment on a New York ferry to catch tooting harbor whistles, shrieking sirens, the busy noises of the boat itself as it docks; in the subway, in railroad stations, in the zoo wherever a special sound is to be found. The huffing locomotive coming into a station which opens the "Grand Central" program was recorded -but not in Grand Central station. There the locomotives are all electric - powered - and soundless.

The crowing rooster of *Information Please* is the voice of an actual king of the barnyard, but recorded. Socony s "Flying Red Horse" heard with it was recorded from the sounds made by a group of three telegraph keys (with three different

fixed tones) tat-jining in tempo with the gallop of a synthetic horse's hoofbeats. Horses can't be brought into a well-regulated studio, but their walk, trot, or gallop is simulated with persuasive accuracy by the clop-clop of a cut-in-half pair of coconut shells thumped against the chest of a sound effects man, or rapped rhythmically on a small tray of earth, gravel, or a stone slab—depending on whether the horse is supposed to be in headlong flight across the desert, on a country road, or on a city street. An ingenious NBC sound man has combined the whole business in one slightly wacky machine. It's equipped with a detachable wagon, four coconut hoofswitches which can be regulated to trot, walk, or gallop, a removable tray which can be filled with the proper material to represent any desired roadbed!

There aren't many sound contraptions in use. They usually require too much attention. With three record turntables, several manually-operated special effects, a script to watch for split-second cues, a sound man has his hands full—literally. When marching men come tramping down the road on the *March of Time*, the whole platoon is one lone sound

man holding a frame from which small blocks of wood are suspended. He drops and lifts the frame on a tray of dirt or a table, with the cadence of marching feet, sharply if the soldiers are near, lightly if they are marching away from the scene or until "Halt!" rings out from the commanding actor.

That effect of marching men is comparatively simple compared with a typical order to the sound department for an episode in *Road of Life*. The requirement was a man and his wife leaving their car, entering their home. The sound engineer obligingly set up an automobile door to be slammed; broom straw to walk on, simulating advancing across the grass; a tray of gravel and another of cement for walking up the gravel path and along the sidewalk; a pair of wooden stairs to serve as porch steps; a house door to be opened and shut. But how to get the click-clack of the wife's high-heeled shoes on the various surfaces? The sound man solved it by inserting long sticks in a pair of women's shoes, "walking" them along in front of him from car to house!

For two men walking along the street, as when Happy and *The Saint* stroll to-



Sound artist and "wife" leave car, cross grass, go up path and sidewalk, steps into house!

gether, the trained sound man does a slow rap dance in broken tempo on a cement slab or the studio floor. Dozens of other effects are just as simple, but startlingly realistic.

A roaring blaze of fire? Cellophane held in front of the microphone, gently crushed in the fingers. Walking on snow? A box of kitchen cornstarch, squeezed rhythmically in both hands. The husky hero crashing through a door? Just a mild sound man crumpling a strawberry box. Jack Benny's ancient, protesting Maxwell? A small off-center electric motor revolving a strip of iron in an old wash. boiler containing odds and ends of metal junk. The milking of a contented cow? A couple of small water -filled syringes alternatively squirted into a bucket. The suicide's body landing floors below with a sickening

thud? Merely a garden squash dropped on the studio floor. A light rustling breeze? Strips of newspaper swayed gently in the sound man's hand. A tasty cocktail being shaken up? Sleigh bells wrapped in adhesive tape, rattled in a glass. The patter of rain? It's bird seed falling on a slowly revolving turntable, pushed off by a windshield wiper onto a sheet of parchment, hitting a pingpong ball en route!

Thus the sound man goes about his work, bringing realism to radio, stimulating the listener's imagination, creating visual pictures. Without him, radio would be sterile, drab uninteresting. With his aural magic, radio comes alive, letting its audience believe and fully share in the changing dramas which conic winging through the ether every day.

TUNE IN Vol.3 No.2 June 1945

One of the most famous sound effects was the hall closet on the Fibber And Molly show.



Cartoon by JoeyGrafix Cartoons (See ad on page 25)

RETURN WITH US TO...

by Bill Owen
Don Sherwood 112

MEL BLANC

THE MAN OF MANY VOICES
WAS ALL OVER THE RADIO
DIAL IN THE 1940'S...

COUGH-COUGH,
SPUTTER-SPUTTER.

AS JACK BENNY'S
OLD MAXWELL
AUTOMOBILE

PARDON ME FOR
TALKING IN YOUR
FACE, SENORITA!

AS PEDRO ON THE
JUDY CANOVA SHOW

I'M SO...
SOB-
SOB...
HAPPY.

AS "THE HAPPY
POSTMAN" ON
BURNS AND ALLEN
(HE WAS THE
ANTITHESIS
OF THAT
DESCRIPTION
AND ALWAYS
SPOKE OF
CHEERFUL
MATTERS IN
A MOURNFUL
VOICE.

MEL STARRER ON HIS OWN
RADIO SHOW THAT WAS
ORIGINALLY CALLED *THE FIX-
IT SHOP*. HIS SUPPORTING
CAST INCLUDED MARY JANE
CROFT, JOE KEARNES, HANS
CONRIED, JIM BACKUS
AND ALAN REED.

IN TELEVISION HE CREATED
THE VOICE OF BARNEY RUBBLE
OF *THE FLINTSTONES*.

TODAY BETWEEN RECORDINGS,
TV COMMERCIALS AND SPECIALS
MEL ENTERTAINS AT COLLEGES
THROUGHOUT THE COUNTRY.

Eh-What's up Doc?

MEL BLANC'S VOICES OF SYLVESTER
& TWEETY, SPEEDY GONZALES,
PORKY PIG, WILE E. COYOTE, FOG-
HORN LEGHORN, ELMER FUDD, DAFFY
DUCK, YOSEMITE SAM AND HIS
MOST FAMOUS, BUGS BUNNY, ARE BUT
A FEW OF THE DISTINCTIVE CARTOON
CHARACTERS STILL DELIGHTING AN
ESTIMATED 50 MILLION PERSONS
DAILY THROUGHOUT THE WORLD.

©SHERWOOD AND OWEN 1977

A Success Story...

From near extinction to top selling Brand

by Danny Goodwin

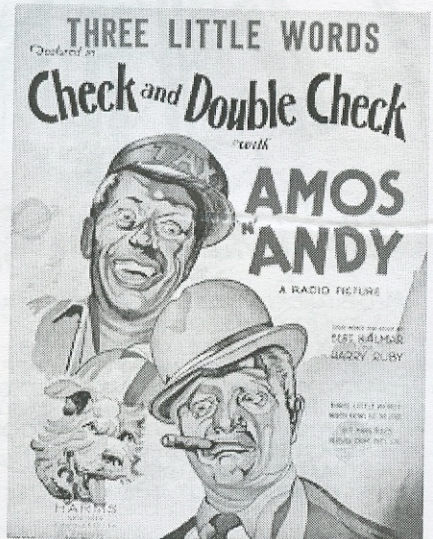
Old time radio has helped many products become popular. Although many listeners complained about the commercials, they did buy the products the announcer was selling on the air. One of these products was Pepsodent Tooth Paste. It was a leading brand of dentifrice during the years of radio's golden age, and it sponsored several popular radio programs--- but had it not been for radio, it might have been discontinued.

During the late 1920's, sales of Pepsodent Tooth Paste were floundering badly. It was serious enough that the people of the Pepsodent Company were considering removing it from the open market. Luckily, the company gave their beleaguered product another chance. The Pepsodent Company gave Pepsodent Tooth Paste the sponsorship of a serial program that was to make its network debut on Monday, August 19, 1929 over the stations of NBC's Blue Network. The serial program in question was AMOS 'n ANDY.

The program quickly became successful. It was the program that the United States took time out every Monday-Saturday evening from 7:00-7:15 PM to tune in (Monday-Friday in later years). In order to maintain business during this time, restaurants had radios installed so the people could enjoy listening to AMOS 'n ANDY while eating their meals. Movie theaters delayed the start time of the movies they were presenting until after

the program concluded. AMOS 'n ANDY was definitely a program that made an impact on the American people.

Pepsodent Tooth Paste benefited from sponsoring AMOS 'n ANDY. Of course, the best way to keep a radio program on the air was to buy the product the program sponsored. The people bought and used Pepsodent Tooth Paste. They found out it was a product that cleaned away dulling film from teeth without soap, grit, gunk, and other unpleasant stuff other tooth paste and tooth powder used. Pepsodent cleaned teeth with the help of its ingredient "Irium." Because of Irium, Pepsodent provided its users with a gentle way of cleaning teeth, while leaving a refreshing taste in the typical human yap. With the help of AMOS 'n ANDY announcer Bill Hay, Irium became almost as



famous as the product that contained it. Soundbyte

With AMOS 'n ANDY's success during the 1930's, Pepsodent Tooth Paste had a knack of sponsoring popular radio programs. Its magic continued in 1938, when it was the sponsor of NBC (Red's) PEPSODENT SHOW starring Bob Hope. As you might imagine, Hope had some humorous comments about his sponsor and its Irium ingredient. During its sponsorship, Hope's program was consistently among the highest rated radio programs during the 1940's.

On this program, the listeners heard a jingle about a girl named Miriam (which rhymes with Irium). Soundbyte She was an attractive young lady whose figure and looks could easily catch the eye of single men. Unfortunately, there was also a problem. Miriam didn't brush her teeth with the toothpaste that contained Irium. The result was disastrous. When they saw Miriam's dingy teeth, they did a Pepsodent With Godfreyquick about-face. Fortunately, Miriam used Pepsodent with Irium on her choppers. With her white teeth and pleasant smile, the men were quickly attracted to Miriam like a magnet.

After concluding its sponsorship of Hope's program, Pepsodent continued its uncanny ability to sponsor popular radio programs. It sponsored the CBS comedy MY FRIEND IRMA during the evening, and co-sponsored ARTHUR GODFREY TIME and HOUSE PARTY with Art Linkletter during the daytime. All 3 programs achieved high ratings. It also wouldn't be out of the ordinary if the comedy team of Bob & Ray presented a commercial or 2 for Pepsodent Tooth Paste on their program as the 1950's was coming to a close.

For a product on the verge of extinction, Pepsodent Tooth Paste became a tremendous success story. Of course, network radio played a huge part in that success.

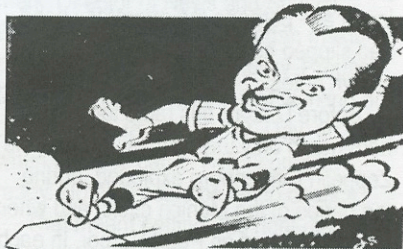
THIS IS BOB "CLEAN-UP-MAN" HOPE



TELLING YOU TO PLAY
BALL WITH PEPSODENT

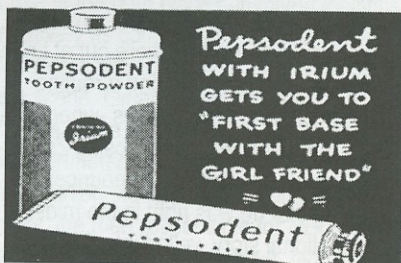


AND YOUR TEETH
WILL NEVER GO INTO



A "BITING" SLUMP
use

PEPSODENT Tooth Paste or Powder





The Fourth Chime

NBC's radio tocsin rings out to alert newscasters when history is being made.

Even American radio listener is familiar with NBC's musical signature—the three chimes which mark the end of each program. But few have heard (or realized the significance of) the dramatic fourth chime — that extra note which rings our only when events of major historical significance occur.

Until recently, this emergency signal was kept confidential, and its purpose was known only to personnel responsible for broadcasting the news to the people. To commentators and engineers, the sounding of the fourth chime meant: "General alert ... report at once ... intensive news coverage needed." But to the public, that additional "bong" meant nothing at all - perhaps the operator's hand had slipped as he produced the well-known notes.

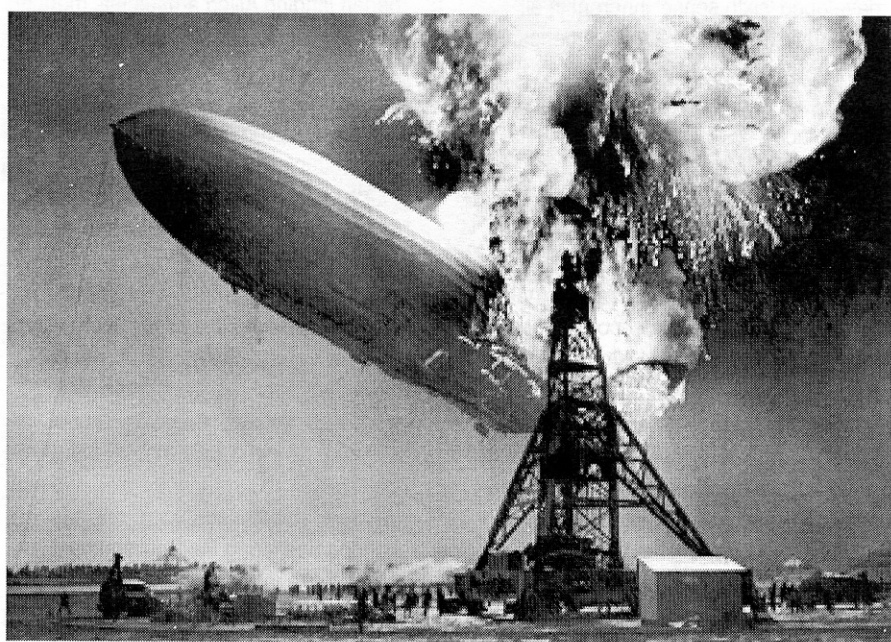
Before D-Day, this radio tocsin had been heard only three times — when the Zeppelin Hindenburg exploded, during the period of the Munich crisis, and when bombs dropped on Pearl Harbor. In each case, additional newsmen were needed on the job to make sure that American listeners missed no detail of the tremendous events taking place.

Back in 1937, for example, an engineer and an announcer were out at Lakehurst, New Jersey, covering a routine assignment and testing wires -when suddenly the immense and imposing Zeppelin burst into flames. The announcer, realizing that he was right in the midst of a sensational story, yelled into the mike

that the Hindenburg had exploded, carried on as best he could with further eyewitness details. But the head of the news department wanted experts on the scene at once to cover what he realized must be a major disaster. So he struck the fourth chime -and NBC newsmen, hearing it, dropped their private affairs and rushed to Lakehurst to take over.

Just about a year later, another huge story broke — the story of Munich. And the chimes rang out again. For the events then taking place in Europe were of intense interest to peace — loving America, would change the course of millions of lives. Through the critical days of September, 1938, on-the-spot microphones carried the voices of the actors in this political drama to U. S. firesides. Listeners heard the pronouncements of Benes, Hitler, Chamberlain, Mussolini, Daladier, Pope Pius XI; tuned in to translations, comments, reports by foreign correspondents Max Jordan and Fred Bates; learned the significance of each new development from competent analysts at home. And when Chamberlain's missions finally bore fruit and the "peace" agreement was reached, Max Jordan "scooped" press, radio and officialdom with the text of the communique.

Then for three years the fourth chime was silent —years in which Hitler's menacing figure towered over Europe, threw its black shadow across the New World. Finally, on a placid Sunday afternoon, came an electrifying flash: "The Japs have



The Zeppelin Hindenberb explodes at lakehurst in 1937

bombed Pearl Harbor, Hawaii, from the air." The emergency signal sounded once more-this time to report on America's preparations for war.

But the best example of what the fourth chime really symbolizes — exceptional news coverage unparalleled in history — is provided by the exciting radio drama of D-Day. Another two years had passed while the armies of democracy struggled to regain lost ground, and American civilians learned to produce tanks, planes, guns instead of refrigerators and motor-cars. By late 1943, Italy had been knocked out of the war, the African campaign was won, and Allied might dominated the continental seas and sky. It was obvious that the invasion of Europe was coming — but when and where was a closely guarded secret that no newscaster could know. In the face of this tremendous question

mark, Director of News and Special Events William F. Brooks began making plans to cover every possibility. Preparations were started on the first working day of 1944 — 155 Jays before D-Day — so that, when the time came, NBC would be ready. Nothing could be left to chance.

That meant getting -the right men in the right places at the right time." Getting the tight men was easy. Ace reporters and commentators had proved their worth during the trying years before. But "putting them in the right places" involved logistics relatively as complicated as those of the General Staff. Some men were already on the scene. Others travelled great distances to the concentration points around the perimeter of Europe. With no 'inside' information, no "pipeline" to forbidden secrets, the men responsible for NBC's coverage relied on the instinctive, highly-

developed 'sixth sense' inherent in all good newsmen and the www.americanradiohistory.com knowledge gained through long years of practical news — gathering experience"

Technical details were also a problem. Microphones, wire lines, telephone and cable connections had to be in the right places at the right time, too -for without theas the broadcasts could not be made. And there was also the responsibility of adhering strictly to the rules of censorship. How successful these preparations were, no one who listened in on June 6th need be told. Within tot seconds after the lifting of official silence, America heard the long-awaited news. It was 3:32:09 A.M. (9 seconds past 3:32) when the first Allied confirmation of invasion rumors came:"Under the command of General Eisenhower Allied forces supported by strong air forces

began landing Allied armies this morning on the northern coast of France." '

Even before that, night -owl listeners had been informed of enemy statements that the invasion had begun. And the complete newsroom staff, warned by fourth chime and telephone, were on the job and ready in case the statements should be true. The Allied communique was the green light they were waiting for - and once it came, for an unprecedented six hours and eleven minutes, the network broadcast nothing but the story of what was then happening in France. Continuously and without interruption the reports flowed in from men alerted since January, standing at microphones in London and along the English coast. They spoke into portable wire recorders from torpedo boats and landing barges, from paratroop transports, from French



Chamberlain visits with Hitler in hopes of preventing war.



June 6th 3:39 the allied forces began the invasion.

beaches. Few will forget the dramatic broadcasts that brought the emotional impact of the conflict right into American homes: Herbert M. Clark from the flagship of the iurmion fleet — "I can see twenty three square miles of invasion boats from where I stand on the deck ..."; General Dwight D. Essenbower to the people of occupied Europe— "The hour of your liberation is approaching ... all pintas ... continue your passive resistance, but do not needlessly endanger your lives until I give you the signal to rise and strike the enemy. The day will come ... King Haakon VII of Norway front London (in Norwegian) —"Fellow countrymen, keep together. Long live the United Nations...

Once the first tense hours were past, the network resumed a more normal broadcasting schedule—but no programs were permitted for an entire day which were nix appropriate to the spirit and significance of the time. Instead of utilizing commercial scripts, the airlines were open for prayer, for talks by government and military officials,

for music and ceremony. Such big — name stars as (Ginny Simms, Fibber McGee and Fred Waring went on the air entirely unrehearsed to contribute their talents to the evening's listening. And a solemn Bob Hope spoke from a P -38 fighter base,echoing the thoughts of the whole nation in his closing — God bless those kids across the English Channel :! NBC is justifiably proud of its fourth chime news coverage, of the consistent excellence, smoothness and good taste of its D - Day presentations. But in a larger sense, such fine radio reporting is not the exclusive property of any one network but rather an indication of the calibre of American radio as a whole. With the idea of public service ever in mind, radio has constantly expanded its facilities for keeping up with world affairs as the average U.S. citizen's interest in those affairs was increased.

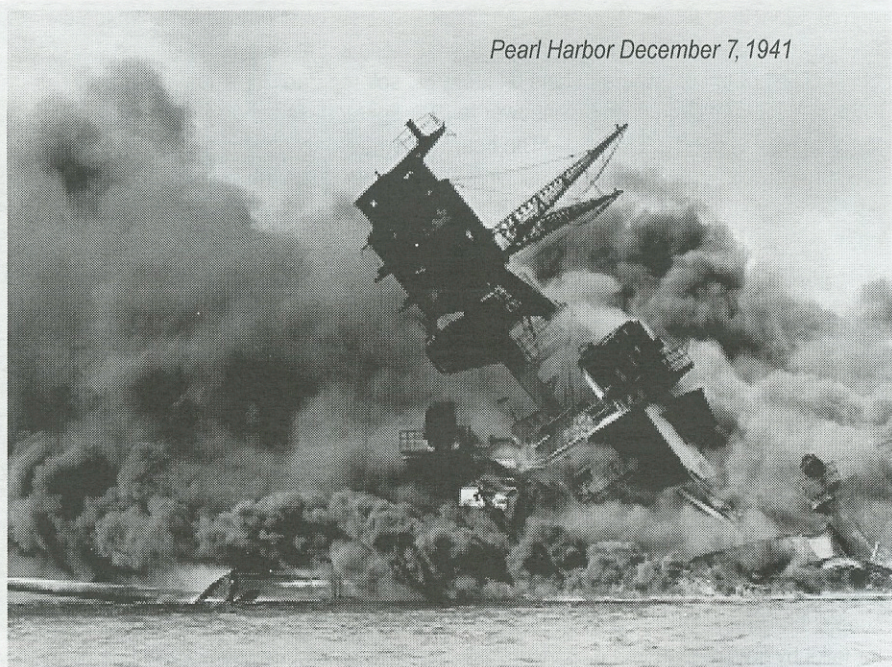
In 1931, for example, at the time of the Manchurian invasion, no such complete picture of the action was either necessary.

or available. Few Americans would have cared to sit by their radios for an entire day to hear bulletins from a far—off conflict which seemed no concern of theirs. (At that time, too, there were only 14 million radio sets in the country — indicating a relatively small news hungry radio audience as compared with the listeners to the 59 million sets in use by 1943.)

The years that followed brought tremendous changes in public opinion, however. The "man in the street" saw Hitler come to power (1933); the conquest of Ethiopia (1933); civil war in Spain (1936); the occupation of the Rhineland (1936); the "undeclared war" in China (1937); the Japanese sinking of the U.S. gunboat Panay (1937); the formation of the Rome -Berlin -Tokio axis (1937) — a mounting crescendo of world wide violence. Gradually the average citizen was

filled with forebodings, began dimly to realize that the world had become too small for him to ignore crises abroad as unrelated to his life. With the outbreak of general war in 1939, even former ostriches were convinced that the political and economic conflicts of any one country sent out waves of reverberations affecting the internal affairs of other nations thousands of miles away.

The broadcasting industry kept pace with the international trend in public opinion — developed networks, not only of domestic stations, but of strategic "listening posts" throughout the world. And American listeners consequently came to expect complete, reliable reports on every news event — while it is actually happening. The fourth chime is one way in which NBC shows determination to fulfill this expectation.



How to Make a Flewelling Receiver

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and two step amplifier.

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accessories and details of tuning.

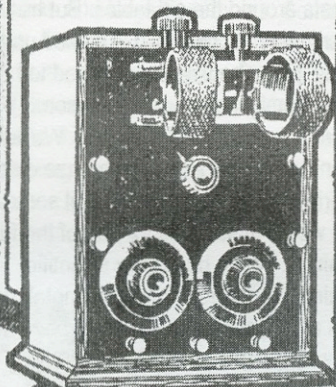
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Radio Humor

Comic. Alan Young boast, that he's always been the scholarly type, with his nose buried in a book. "By the time I was twelve years old," he says, "I had smelled my way through 'Uncle Tom's Cabin'."

Allen Young show. (Blue)

Phil Baker greets a sailor contestant with: "Boy, you look great! Believe it or not, during the last war I, too, was fit as a fiddle. Nov, I just have a shape like one."

Take it or leave it (CBS)

DAFFY DEFINITIONS An hallucination is like a married man getting drunk. He sees double and feels single.

Can You Top This (NBC)

Feminine exercise is the art of runing up bills.

Which is, Which (CBS)

A military expert is a man who tells you today what's going to happen tomorrow, and who tells you tomorrow why it didn't happen today.

John Charles Thomas (NBC)

Larry Adler tells the story of a fellow who loved the harmonica so much, he married a girl with every other tooth missing.

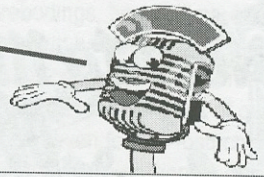
Jack Berry Show (NBC)

Gracie Allen wants to be a fine author like Pearl Buck, she claims. But she wouldn't write anything as silly as "Dragon Seed." "After all, who wants to know how to grow dragons?"

Burns and Allen (CBS)

Just call me "Mike"

Microphones are rather frightening until you get to know them!



20 I'm the most powerful little giant in whole broadcasting industry. Strong men have trembled when they had to face me. Glamorous ladies have fainted at the very sight of me. Little people have rather touchingly confided their troubles to me on busy street corners. Kings and dictators have given me the messages that shook the entire world. I have carried the words of a farmwife out in Iowa, to her son in uniform halfway around the globe was closer to the late, great F. D. R. than his little black scottie. I am the microphone.

At first, people didn't recognize my power. Back in the early days, a very noted stage actress-the kind who had had champagne drunk from her slipper when she was the toast of London, before she settled down to being a grande dame of the theatre-came in to make her first broadcast. She took one scornful look at me. "What?" she demanded. "Talk into that ridiculous object?" And she swept right out again. I don't believe she ever came back, either. Later, people began to realize how influential I could be and they developed "mike fright." The most famous of all silent screen stars was so afraid of me, when she made her airwave debut, that I had to be hidden in a bowl of flowers, so she could pretend I wasn't there. But I got even. Muffled up among the shrubbery where I couldn't tell half of what was going on, I missed most of what she said. The world's still waiting for that message, too. You see, I'm a sensitive creature. People have to get on the good side of me. I have my "live sides and my

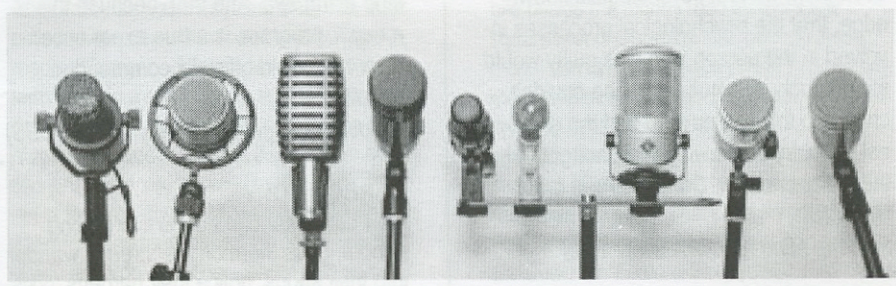
"dead" ones -areas that can pick up sound waves and areas that can't. Good performers know all the angles where I'm concerned. Kate Smith, for instance, sings naturally in a voice that could be heard in a large hall without my help, to she stands respectfully a few feet away. But Frank Sinatra croons so softly he breathes right in my ear. Aside from these idiosyncrasies, I'm really an inoffensive little chap. At best, I'm only 8 inches tall, weigh about 21 pounds. One of my relatives was even smaller. He wasn't more than an inch or so in diameter and looked just like a button. He was a "lapel" mike. It was his job to nestle in some after-dinner speaker's button-hole, with a wire running down under the man's lapel, so inconspicuously that no one could guess he was there -like a private detective mingling with the wedding guests around the gift tables. But he wasn't very successful. He picked up too many things he wasn't supposed to hear.

My family has appeared in some strange and wonderful shapes. We've been dolled up to look like bronze clocks or bric-a-brac, in the hope that someone would mistake us for part of the furnishings. We've been very scientific looking, all strung up in weird metal triangles and such. One of us even became known as the "8-ball" -partly because of a strong resemblance, mainly because people feel that they're "behind the 8-ball" when they're behind a mike. It's funny that they should have that reac-

tion. After all, we're only instruments -like a thermostat or a telephone. Telephones have carbon microphones in their mouth-pieces, too, and nobody's afraid of them. Actually, my first ancestor in radio was a "carbon" mike. He was succeeded by a "condenser" mike -which was then succeeded by the "dynamic" mike and the latter's first cousin, the "pressure" mike. Both are still doing good jobs today, mainly out in the field, where their sturdiness makes them more practical than the comparatively fragile studio mikes. Myself, I belong to the studio - branch. Technically, I'm a velocity microphone, but my nickname is "ribbon" mike -because my effectiveness is based on the movement of a tape -like piece of metal inside. I am bi- directional, because I can pick up sound waves on both sides. But my range is narrower than others. They can pick up sounds within a wider radius on their one "live" side. I'm better for dramatic shows and most other purposes, because performers can gather around me in a group and really talk to each other. "Uni" and "Uni -bi" are better for orchestras and large ensembles. Sometimes, there are as many as nine of us in use on the same program. But, as a rule, the fewer mikes, the better the results. For one thing, riding herd on too many of us is cough on the technician at the con-

trols. For another, the mike nearest a sound will pick it up before it reaches the others, causing confusion. Also, there's the chance that we might fight electrically. You see, broadcasting is based on the transference of sound waves by electrical means, and it's our job to transform those sound waves into voltage so they can be amplified and transmitted.

We may be important, but we know our limitations. We know how useless we would be without the help of others. So don't come around to the studios, as so many well - intentioned people do, asking to borrow a mike for speech -making in some hall you've hired -unless you're willing to cart along some of the other equipment, too. Without amplifiers and transmitters (or at least, loud-speakers), we are voiceless. We can't make any sound at all. And that's a fact we must cheerfully acknowledge!



You can't hear everything!

Even the most enthusiastic listener doesn't catch all the interesting broadcasts each day. For this reason, Tune In here presents excerpts of unusual interest from various programs ... in case you missed them.

SNATCHED

HERE'S the story about the engineers who liberated some steel in Germany. They were ordered to build a bridge near Merz, and they ran out of steel. They sent out a patrol to see if any German steel could be located. The patrol found a German steel mill, so the engineers went in, back of the Jerry lines, and appropriated what they needed. They took their own equipment with them. Fifteen men took a crane, some acetylene cutters, two pontoon trailers, and three machine guns. Some men stood guard outside the mill while the others cut steel. The job took one full day, and they took out about thirty tons of steel. Not a single man who took part in the job got so much as a scratch.
Captain for Graham. Chief of Radio

ANCIENT LIE DETECTOR

In the Far East, when a person was guilty or when several persons were thought of as guilty, and the right person could not be discovered, a test of the ordeal of rice was given. By the ordeal of rice, the people were given rice to chew; it was known even then, without psychological knowledge, that the psychological processes involved in the person who was guilty would stir up such an emotion that he couldn't chew. So the person who had the greatest difficulty in chewing was thought to be the guilty one. -Dr. Canol C. Pratt on "Alveolar,
I am the Mind" (WAWA. New York)

RE: RATIONING

Compared, with all the Allied nations, we've had a relatively easy time. A Russian civilian, for instance not engaged in war work, doesn't know what meat tastes like unless he bites his thumbs; while in Germany and Japan you'd think all the women were strip teasers in their threadbare clothes. If they have much more rationing in India, Mahatma Gandhi will be a well-dressed man.

John B. Seemed (Blue)

THANK YOU CAPTAIN MIDNIGHT

In the past several years some truly amazing and valuable suggestions have come from children who were inspired by their favorite comic-strip. Members of the younger generation pleaded for months with one cartoon character, Captain Midnight," to-as — the fans put it — put parachutes on wings of planes, so hurt planes can land. The suggestion was proved valid. A pilot in the South Pacific opened three parachutes over his crippled four-engined bomber and landed his plane without brakes on the last inch of a fighter-strip at Tarawa. And that, because this is a news program, is a true experience. General Arnold officially commended the pilot.

Fieldon Farrington on Feature Story (CBS)

CARBON COPY

How can American troops live among people, pass them on the streets, wander into their shops, notice their gardens, dogs,

their pleasant clean, well-dressed, cheerful little children - and still obey orders not to fraternize? Americans begin to feel at home where ever they drop their helmets, and they're not used to having people shoot you in the back when you're at home. So American soldiers are being shot every night by underground snipers. Near Cologne I saw a lanky soldier from Oklahoma chatting with three little children. reaching them how to count in English. And, as he'd done in England, France and Belgium, he was giving them gum. I said to him: "Say, Oklahoma, some MP might happen along and catch you, and you'll be in for it." And he said: "Yeah, yeah, I know. But look it that one. He's a perfect copy of my brother."

*Mary Welsh. Time Correspondent on
"Time Views the News" (Blue)*

.....

THREE BLOCKS EAST

One interesting fact about German defensive preparations was discovered by men of the 83rd. Three road blocks which they came across were facing east, indicating that the Nazis had expected to be fighting the Russians at that point.

Bjorn Bjornion, NBC war reporter

.....

G. I. ANGELS

I watched a group of dough boys coming back from battle. They were dead tired. Their eyes were red rimmed and the lines of fatigue were deep in the faces. They carried their rifles as if each gun weighed a ton. Their clothing was wet and muddy. They were dead on their feet. They were resting beside the road. A big, gray truck pulled up, covered with the mud of the Roer Valley as was everything else. The truck pulled to the side of the road beside a sign reading "Danger -- Mines." No one paid any attention when a small, mud - splattered figure dressed in G.I. clothing climbed out. The back of the van was open. In the distance the artillery rumbled and the rain continued to drip out of the gray clouds like water out of a dishrag. Then from the truck blared the hottest swing music this side of Aachen. Three girls stuck

their heads out of the back of the truck and shouted - "Hey, you heroes. come and get it- coffee and doughnuts." It was another Red Cross Clubmobile, and those three girls looked like G.I. angels to those men just out of combat. You see, a man who comes out of the violence of combat, a soldier who has been tilling and trying to keep from being killed, he develops a different set of values. He's warped in side, after having been through shell and mortar fire and after seeing buddies wounded or killed at his side a man fresh out of combat. tired and dirty, just plain doesn't give a damn. That's why to this group of men beside the road, the sudden appearance of a Red Cross Clubmobile was some thing of a minor miracle. Without being sacrilegious, I think the closest thing to it that ever happened. I con-

cerned a man named Christ. who divided a few loaves and fishes among the multitude. The men shuffled up to the van, they grabbed a couple of doughnuts and a cup of coffee and walked back to their packs and sat down. One of the girls walked around with a heaping tray of doughnut passing them out. She kept up a line of chatter. All the while one swing record followed another. One of the soldiers pulled a Red Cross girl out from behind the counter and they did a jitterbug dance on the wet grass beside the road where the grass that was marked "Danger -- Mines!" But mostly, the G.I.'s just sat there drinking their coffee and looking at the girls - real American girls. And many of the soldiers hung around closer to the van just to hear them talk. That doesn't sound like much - three girls, in a truck making coffee and dough nuts but that Red Cross Clubmobile beside the muddy road turned a few square feet of Germany into home to these men. I can't tell you what it meant to them any more than they could but that blank, hard look left their eyes and they were smiling and talking when the Lieutenant came up and shouted: "Okay men, we have business in the next town -let's go". That's the sort of job the Red Cross is doing over here.

Bill Down on "Feature Story (CBS)

Old Time Radio Series Reviews

by Bill Kiddle

DIMENSION X

Prior to 1950 there were few half-hour science fiction radio dramas which catered to an adult listening audience. Most like FLASH GORDON and BUCK ROGERS, were 15-minute children's serials aired in the late afternoon weekday time slots. On April 8, 1950 DIMENSION X, one of the earliest and finest sci-fi programs came to NBC on Sunday nights. The series, directed by Bob Warren and Fred Collins, featured some of the best dramatic talent in radio, including: Joe deSantis and Joseph Julian. Unfortunately, the program was on the air for only one year, leaving the airwaves on 9/29/51. *Radio Memories has preserved all 50 broadcasts.*

DINAH SHORE SHOW

Many female vocalists rose to prominence during the big band era of the 1940's. The DINAH SHORE SHOW, a fine musical variety offering, had a somewhat broken history, that stretched from 8/06/39 to 7/01/55. In the early days Ms. Shore was heard over the Blue Network first with the Paul LaValle and then Irving Miller Orchestras. During World War II Dinah was a popular favorite with the troops as she made many trips overseas to the European theatre and in 1943-1944 had her show sponsored by Birdeye Foods over NBC on Thursday nights. Over the next decade Ms. Shore continued her career over NBC or CBS for some of the biggest sponsors on radio in the choice time slots.

DOC SAVAGE ADVENTURES

Author Kenneth Robeson originated one

of pulp fiction's most fantastic action heroes-DOC SAVAGE-the bronze giant who dedicated his life and great talent to those people who faced great danger from which they could not escape. Several of these old tales, that once appeared in Street and Smith Publications, were re-created by Roger Ritner and Variety Arts for NPR in the 1980's. One of the stories, "Fear Cay", was developed and broadcast in a seven-part serial drama, 9/30 to 11/11/85. This modern adventure series blends the traditions of I LOVE A MYSTERY and JUNGLE JIM into one adult action series.

DOCTOR FIGHTS

Stories denoting the heroic accomplishments of many men were all part of the heritage of World War II. DOCTOR FIGHTS authored by Arthur Miller, and sponsored by Schenley Labs, were well-written stories of doctors in wartime. The program, which had Dee Engelbach as producer/director, was blessed with an all-star cast that featured Raymond Massey, Jackson Beck, Cary Grant and Robert Montgomery. The half-hour anthology was aired over CBS on Tuesday nights at 9:30 for two separate seasons, between June and August in 1944 and June and September in 1945.

DON WINSLOW OF THE NAVY

In 1934, Frank V. Martinek and Leon Beroth combined their writing and artistic skills to create DON WINSLOW, an action comic strip to help promote US Navy enlistments. In a short time the exciting adventure tales of a Navy commander battling spies and saboteurs gained great popularity. DON WINSLOW OF THE NAVY came to station WMAQ in Chicago on 3/29/37 and remained an important example of children's afternoon serial of-

ferings until 1/01/43. In 1942 the program, heard over the Blue network and sponsored by Post Toasties, featured Raymond Edward Johnson & John Gibson
DOUGLAS OF THE WORLD

Newspaper journalists, members of the the so-called "Fourth Estate", were popular characters on radio dramas in the 1940's and early 1950's. DOUGLAS OF THE WORLD, a latter day addition to this genre, was broadcast over AFRS in 1953-1954. This as a series about "Brad Douglas" (played by Jack Moyles) a foreign correspondent for the NY World (a fictitious daily publication). The script writers for this interesting, yet little-known, series focused upon real events in the early 1950's and placed our hero in the midst of the intern

DR. FINLEY'S CASEBOOK

In the eyes of many critical observers, the medical profession in the 21st century may have lost "some of its concern for the human condition." The criticism can't be laid at the feet of "Dr Finley", a general practitioner of medicine, and the oft times unlikely hero of DR. FINLEY'S CASEBOOK. This tale of two Scottish doctors, created by A.J. Cronin, and popularized by Brian Majorbanks on BBC-TV, came to radio listeners in the 1970's with Andrew Cruikshank as "Dr. Finley" and Bill Simpson as "Dr. Cameron." The series has many characterizations that made medical dramas like DR. CHRISTIAN and DR. KILDARE so popular with American audiences in previous decades. Radio Memories BBC Series has a number of excellent episodes for your listening pleasure.

DR JEKYLL & MR HYDE

More often than not, a classic suffers in transition from medium to another. Robert Lewis Stevenson's fantastic tale of DR.

JEKYLL and MR. HYDE is an exception to that rule. Back in the 1930's George Edwards first syndicated the tale into a 52-episode serial in Australia. In more recent times BBC Radio 4 has broadcast the STRANGE CASE OF DR. JYKELL & MR. HYDE. This contemporary effort is not only a "fine thriller" but a study of good and evil in the personal trauma of a man torn between two natures. "Dr. Jekyll" is a good man, but he is convinced that both good and evil reside in everybody. When he does his experiments on his theory, the results are terrifying, especially when his new drug releases his own worst self. As the despicable "Mr. Hyde" the good doctor becomes a monster and prowls the city of London in search of deadly crimes to commit. In the end, to end this reign of terror, "Dr Jekyll" must destroy his own evil creation.

JOEYGRAFIX CARTOONS

I'm a freelance cartoonist for nearly 30 years now with a passion for old time radio and movies. Love the opportunity to draw for you. joeygrafix@yahoo.com



all30acresgirl.wix.com/joeygrafix-cartoons

Radio Memories has the original Australian syndicated version.

DR. KILDARE

Medical dramas have been popular on both daytime and evening television time slots for many years. In the early 1950's, between 2/01/50 and 1/01/52, two famous Hollywood actors, Lew Argyes and Lionel Barrymore recreated DR KILDARE for radio. They had originally starred in the roles they made famous for MGM, a series of medical dramas set at "Blair General Hospital" in NYC. The stories, based upon the works of Max Brand, were broadcast over Mutual on Tuesday nights. Radio Memories has a fine collection of these well-crafted radio dramas.

DR. PAUL

Over the centuries members of the medical profession have faced many formidable challenges. DR PAUL, a quarter-hour serial drama about a dedicated small town doctor with an ambitious, scheming wife who wants him to leave and set up practice in New York City. The challenges, which were small and often very personal, were found in serial stories that stressed service to humanity. Russell Thorson was heard as "Dr. Paul" and Peggy Webber as his wife. The strong cast included Janet Logan, Vic Perrin, Sam Edwards and Williard Waterman. This short-lived serial drama was heard over NBC on a daily basis for two years, between 9/03/51 & 8/28/53.

DR. SIXGUN

Karl Weber, a good solid journeyman character actor, was cast in the role of "Dr. Ray Matson"-- better known to friend and foe alike as DR. SIXGUN. This mild-mannered Western drama, written by Ernest Kinoy and George Lefterts was heard over NBC on either Thursday or

Sunday nights in an 8:00 or 8:30 time slot for only a short time.

DRAGNET

In the summer of 1949, NBC aired DRAGNET, a new kind of police drama, one that would provide the listener with a close-up view of a police force in action. Jack Webb, in his role of "Sgt Joe Friday," went to great lengths to maintain realism. "Sgt Friday" and his partner always followed proper police procedure. Cases were developed clue by clue. Suspects were identified only after careful questioning and checking. At the end of a given case the evidence was almost always strong enough to get a conviction, and the results of that trial, and sentence of the court, were always given to the public to show, in a low-key manner, that "crime does not pay." This style of drama was greeted as a great success, and the program remained on the air for almost 8 years until 2/16/57. Radio Memories has an outstanding collection of these dramas, regarded by many to be one of the truly great crime drama ever produced on radio.

DR WEST'S CELEBRITY NIGHT

Late night musical variety shows were very popular with listening audiences back in the 1930's. DR. WEST'S CELEBRITY NIGHT, sponsored by a leading tooth-paste manufacturer, broadcast over NBC on Saturday nights at 10:30, was a good example of the genre. In 1936, each half-hour program featured a different guest, usually a comedian or singer. Continuity was provided by vocalist Ethel Shuta and her husband George Olsen and His Orchestra. The broadcast of 2/29/36 featured Kate Smith as she sang a new song, "God Bless America."

DUFFY'S TAVERN

Many of the great radio programs had

very classic openings that set them apart from the other shows on the air. Each hilarious episode of DUFFY'S TAVERN began with "Duffy's Tavern,.. Archie the Manager speaking...Duffy ain't here."

Ed "Archie" Gardner, a jack-of-all-trades individual, was cast in the role of a manager of a Brooklyn establishment. Ed was regarded by his peers to be one of the best in a talented school of comedians. The program, first heard as an audition/test on the CBS series FORECAST on 7/29/40, soon became a regular on the CBS lineup of shows for the next three seasons. Over the next decade, the popular show switched to NBC, and was heard on various nights and at different times. The program was last heard 1/18/52. *Radio Memories has a fine collection of episodes from 1943 to 1952*

DOWN OUR WAY

Shirley Thomas and Water White Jr. combined their writing and production talents to put DOWN OUR WAY, an interesting musical variety show, on the air as a Commodore syndication. The program focused upon the fictional life and times of "Eli Jenkins," a small town grocer, who met with his friends to talk and sing old tunes. Some of the 'local customers' shared their latest problem or accomplishment and made tune selections in this quarter-hour show.

DOWN BEAT

During World War II, the Armed Forces Radio Service, (AFRS) provided Allied military personnel with some of the best sounds from "back home in the old 48 states." Between 1943-1945, many of the swing and jazz bands provided recordings of their work. The music of Freddie Martin, Duke Ellington, Lud Gluskin, Stan Kenton, Sammy Kaye, Tommy Dorsey, Spike Jones, and Phil Harris were heard on over 255 fine half-hour DOWN BEAT shows.

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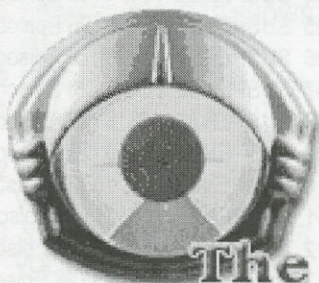
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| 0013 SUSPENSE VOL 13 (26 Episodes) | 0037 GUNSMOKE VOL 1 (140 Episodes) |
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| 0016 SUSPENSE VOL 16 (26 Episodes) | 0040 GUNSMOKE VOL 4 (80 Episodes) |
| 0017 SUSPENSE VOL 17 (26 Episodes) | 0041 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) |
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| | 0050 JOHNNY DOLLAR (142 Episodes) |
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| | 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)
- 0171 **MEET THE PRESS 1959**
(37 Episodes)
- 0172 **LUM & ABNER** (40 Episodes)
- 0173 **LUM & ABNER** (38 Episodes)
- 0174 **BASEBALL BRODCAST 1934-1936** (25 Episodes)
- 0175 **CAN YOU TOP THIS** (35 Episodes)
- 0176 **JACK BENNY** (29 Episodes)
- 0177 **JACK BENNY** (30 Episodes)
- 0178 **IT PAYS TO BE IGNORANT**
(39 Episodes)
- 0179 **H.V. KALTENBORN** (34 Episodes)
- 0180 **GABRIEL HEATTER** (6 Episodes)
- 0181 **FRED WARING** (22 Episodes)
- 0182 **FRANK SINATRA** (40 Episodes)
- 0183 **ETERNAL LIGHT** (32 Episodes)
- 0184 **EDWARD R. MURROW**
(6 Episodes)
- 0185 **DOUBLE OR NOTHING**
(23 Episodes)
- 0186 **CBS D-DAY COVERAGE**
(37 Episodes)
- 0187 **HAVE GUN WILL TRAVEL**
(26 Episodes)

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

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