

Old Time Radio **DIGEST**

The sixth issue November • December \$2.50



**KENNY
DELMAR**

"That's a joke, son!"

WAZEN

Old Time Radio DIGEST

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Publisher's note

It's hard to believe that you are holding the sixth issue of OLD TIME RADIO DIGEST in your hands. . . it's not an illusion. It's amazing how time flies when you're having fun! By the time you receive this issue, the FRIENDS OF OLD TIME RADIO CONVENTION will be history — I'm sure you all had a good time. One of those guys running around with a camera was our own Bob Burchett, Editor of the O.T.R. DIGEST. Bob covers the Convention pretty good. Look for your picture in the Sept./Oct. 1985 issue.

You will find a re-up subscription card along with this issue, so don't let your subscription lapse. We are not in a position to keep sending reminders — so enclose your check for \$12.50 as soon as possible. If you will cooperate with us, we will continue to keep giving you a first class publication, on time.

I would like to thank all those who contributed articles to the DIGEST for publication — Thanks everyone! I would also like to thank all of our advertisers and I would encourage you to patronize them if possible — please mention the DIGEST when you place your orders — it helps all of us. Advertisers play a big part in keeping this magazine going, and we hope to get more.

Our subscribers list keeps growing and it's all because of you, the subscribers, contributors, and advertisers that we are able to put out this magazine for your enjoyment. The staff of the DIGEST all work 60 to 70 hours per week, since we are all self-employed, plus do this as a hobby. . . . a labor of love! Radio will never die with a group such as ours. I and the staff would like to wish you and your a very HAPPY THANKSGIVING, A VERY MERRY CHRISTMAS, and may we all have a very prosperous NEW YEAR 1985! So long till next year.

Herb Brandenburg

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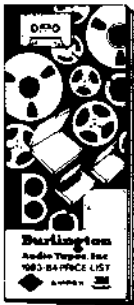
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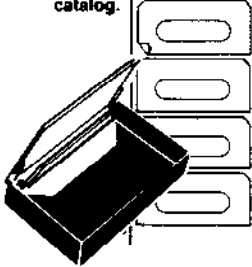
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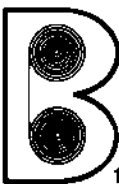
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Remembering Kenny Delmar

by Anthony Tollin

On July 14, 1984, as it must to all men, death came to Kenny Delmar, the actor who brought laughter to millions as the fast-talking, Dixie-loving Senator Claghorn. He was one of the great performers during radio's golden age achieving success first as a dramatic actor, then as an announcer and finally as a comedian.

Kenny Delmar was one of radio's great character actors. He was heard on dozens of shows each week, frequently playing several roles on each program. In addition to the bombastic Claghorn, he portrayed an army of wonderfully eccentric characters that included an argumentative (and perpetually wrong) police commissioner, the master crimefighter who knew what evil lurked in the hearts of men, and the Secretary of the Interior whose Rooseveltian tones helped convince a nation that the Martians had landed.

I was privileged to know Kenny during the latter years of his life. We first met at the Friends of Old-Time Radio convention in 1981. A few months later, I encountered Kenny at a neighborhood shop we both patronized and discovered that he lived only a few short blocks from me. He was somewhat surprised when I recognized his face without first hearing his famous voice. Although troubled by a failing heart, he still retained his sense of humor and his delight in storytelling. Delmar was a natural mimic who loved to imitate not only the stars he had known but also the shopkeepers and merchants he met in his day-to-day activities.

For Kenny, playing character roles was as natural as breathing. When his son refused to eat his breakfast cereal, Delmar became an Italian peanut vender, wearing a large dinner napkin over his head as he pushed a teacart across the room. His portrayals almost always succeeded in their purpose.

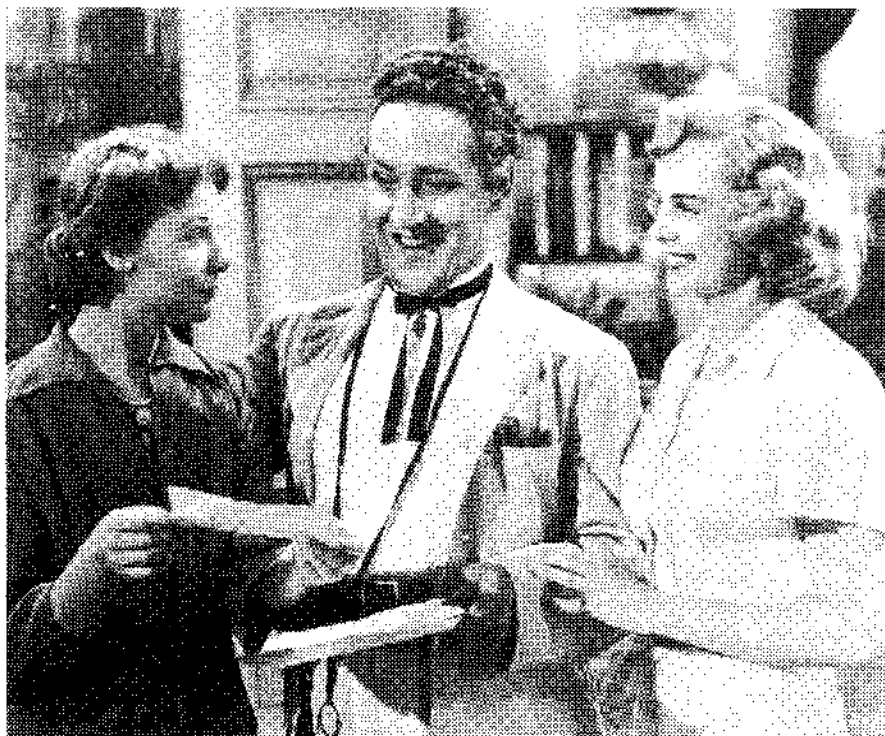
"You had to help him with his act," recalled his son Kenny Delmar Jr. "After all, the poor guy had a table napkin on his head. The tellers at his local bank knew him only as an old Greek immigrant unable to converse in English. When the helpful bank employees finally brought over a Greek-speaking officer from another branch, Kenny had to change his character into an illiterate peasant who couldn't understand the higher-class Greek spoken by the official.

Although his alter-ego Claghorn would never have set foot North of the Mason-Dixon line, Kenny Delmar was in truth a Yankee, born on September 5, 1910 in Boston and raised in New York City. He began his professional career when he was eight years old, touring the country with his mother and aunt in a vaudeville team called the Delmar Sisters. Three years later he made his motion picture debut in D.W. Griffith's "Orphans of the Storm" (starring Dorothy and Lillian Gish).

He entered radio in 1936 as a member of the WHN stock company. Within a very short time he was freelancing on dozens of network shows each week. His mastery of dialects and mimicry made him a fixture on such shows as "Cavalcade of America," "Columbia Workshop," and "The March of Time." "On 'Gangbusters,' I would play an Irish policeman arresting a gangster and so many times I was also the gangster. I was arresting myself." Delmar was a regular on "The Shadow" and portrayed Commissioner Weston opposite Orson Welles, Bill Johnstone, and Bret Morrison. "As Weston," he recalled, "I was always wrong. I never won an argument with Cranston." Once, when Welles failed to show up in time for a broadcast, Kenny was chosen to fill in as The Shadow.

Kenny Delmar played three roles on Orson Welles' famous "War of the Worlds" broadcast on October 30, 1938. In addition,





to portraying a state trooper and a survivor of the Martian attack, he was originally to play President Franklin D. Roosevelt as well. When the CBS censors forbade the use of the President in a fictional dramatization, the part was changed to a nameless Secretary of the Interior. "When I told Orson that they wouldn't let me do Roosevelt, he said 'You know what I want.' So I didn't actually portray Roosevelt, but every fifth word sounded like Roosevelt. Up in Harlem, people were jumping out of windows saying 'We heard the President on the air.'"

A few years later, Kenny was top network announcer, introducing Frank Sinatra on "Hit Parade," Guy Lombardo for Lucky Strikes, and filling in for Don Wilson when Jack Benny broadcast from New York. "I became an announcer because I wanted my name to go out over the air so the listeners would know who was doing all these

Non-radio photos are from 1947 film "It's a Joke, Son." That's Una Merkel as his wife Magnolia and a very young June Lockhart as daughter Mary Lou Claghorn.

characters. The agencies all knew me but the public didn't, and I knew if I were an announcer I'd get to say 'and this is your announcer, Kenny Delmar.'"

It was while working as Fred Allen's announcer that Kenny was given the opportunity to play his greatest role as the bombastic Southern Senator Beauregard Claghorn. Years earlier, while hitch-hiking across Texas as a teenager, Delmar was given a ride by a fast-talking rancher who insisted on finishing repetitious jokes with a hearty "That's a joke, son! Ah say, that's a joke!" Kenny never forgot the rancher's deep Texas drawl and frequently amused his friends by impersonating the character

he called "Dynamite Gus." When Fred Allen needed a new character to fill out his "Allen's Alley" sketch, Minerva Pious (already popular as Mrs. Nussbaum) suggested Allen consider Kenny's "Dynamite Gus." Fred Allen changed the rancher into a Texas Senator named Claghorn. On Sunday, October 7, 1945, Allen introduced the Southern politico to his radio audience:

ALLEN: "Ah Portland, it sure is good to be back down here in Allen's Alley."

PORTLAND: "I wonder if the same people still live here?"

ALLEN: "Well, there's only one way to find out. I'll knock at this first door again."

CLAGHORN: "Somebody, Ah say somebody knocked! Who was it?"

ALLEN: Pardon me, mister, but. . ."

CLAGHORN: (*interrupting*): "Senator Claghorn's the name. . . "Claghorn, that is."

ALLEN: "Senator Claghorn?"

CLAGHORN: "Year, I'm from the South. From the deep South!"

ALLEN: "From way down South?"

CLAGHORN: "Ah'm from so far down south that mah family is treadin' water in the Gulf Stream."

ALLEN: "Gee, that *is* south, isn't it?"

CLAGHORN: "Yeah, where I live we call the people from Alabama 'Yankees!'"

ALLEN: "Well, I don't know. . ."

CLAGHORN: (*interrupting*): "Now don't butt in while a body's talkin', son. Try listenin', Ah say try listenin', yo're bound to learn somethin'."

ALLEN: "Well look, Senator. . ."

CLAGHORN (*interrupting*): "Anythin' gets me down, it's two people tryin' to talk at the same time!"

ALLEN: "Well, I know that. . ."

CLAGHORN: "I got the floor, son! Don't try no fillibuster."

Kenny's burlesque of a Southern politician became an overnight sensation and the most popular feature on Allen's Alley. Listeners across the country were imitating Claghorn and by the end of his first month on the broadcasts, a total of only

six minutes of air time. "That's a joke, son" and "That is" had become national bywords and 20 million listeners tuned in each Sunday night to hear the Texas politico who drank only from Dixie cups and refused to give "no" for an answer because NO was the abbreviation for North. Delmar cut two records as the senator ("I Love You, That Is" and "That's a Joke, Son") and retailers sold Claghorn compasses that always pointed South.

Fred Allen, who like Jack Benny was not afraid to give good laughs to the other members of his cast, gave Delmar ownership of the Claghorn character. "My association with Fred Allen was the highlight of my life," Kenny recalled. "Nothing that's ever happened to me since



has been quite so enjoyable. Fred was a dear friend as well as a wonderful boss. I was very honored that every Sunday night my Alice and I were invited as dinner guests with Fred and Portland and whoever was on the show. It was a wonderful opportunity to meet people like Charles Boyer, Marlene Dietrich, and Humphrey Bogart."

In 1947, Kenny Delmar went to Hollywood to portray the Senator in a film, "It's a Joke, Son." Two years later he was starring as Hominy Smith (another Southern politician) in the Broadway musical "Texas Li'l Darlin'." Television viewers heard his voice throughout the fifties and sixties portraying a variety of cartoon characters including The Hunter and Commander McBragg in "The Tennessee Tuxedo Show". Kenny would continue to play Claghorn (and variations on the character) for the rest of his life. He was featured as Senator Claghorn on a five-minute ABC radio program as late as 1963 and was appearing in a similar role in a series of television commercials at the time of his death. Of course, the Claghorn character was the inspiration for Warner Brothers' cartoon rooster Foghorn Leghorn (as played by Mel Blanc) and Dogpatch

Senator Jack S. Phogbound in "Li'l Abner."

Kenny sometimes regretted the popularity of Claghorn, feeling that it drew attention away from the many other wonderful characters he had portrayed. I think he'd be amused to learn that, in death, he had the final laugh on the quick-talking Southerner who refused to drive through the *Lincoln Tunnel* and would never wear a *union suit*. On July 17, 1984 Kenny Delmar was laid to his final rest in Connecticut's Long Ridge *Union Cemetery*, a Yankee graveyard that dates back to the Civil War. I'm sure he would have loved that final bit of irony.

I've always felt that an actor was extremely lucky if he was able to create one memorable role that would forever be his. Although Senator Claghorn's fillibuster has forever been silenced, Kenny Delmar and the character he portrayed will be fondly remembered for years to come by millions of listeners.

... And that's no joke, son.

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Radio Historical Association of Colorado

The Radio Historical Association of Colorado is an organization dedicated to the regeneration of interest and enjoyment of Old Time Radio.

Old Time Radio appeals to young and old alike. Not all of our members have first hand knowledge of the "Golden Age of Radio", but they have gained a better insight through the varied activities and opportunities of the Radio Historical Association of Colorado.

Old Time Radio never really died. Fortunately, it was preserved, and in the last few years it has had a rebirth through the hard work of collectors. Many transcriptions were saved and are turning up all over the country, much to the delight of all lovers of radio entertainment.

Old Time Radio still has the power to hold the attention of the listener. Modern radio and television programming does not have this power. A listener can spend an evening lost in his own mind's eye, cringing in terror at the sound of the creaking door of Inner Sanctum, laughing at the exploits of Amos 'n' Andy, trying to picture in your imagination what the hall looked like *after* Fibber McGee opened the closet door, and trying to figure out how Jack Armstrong was going to get out of *this* situation.

The Old Time Radio collector enjoys his involvement in these and other shows. He collects what he enjoys and builds a very respectable collection. He may have started years ago, taping right off the radio, or he may have purchased shows from a dealer. If he was lucky enough, like we are here in Denver, he would have been able to tape from a current show which plays old radio favorites. He then could have traded locally with other collectors or traded with others around the country in order to increase his library.

The RHAC does not sell shows. We do have a tape lending library available to all members for a rental fee of \$1.25. This library was started in July, 1975 and during the years immediately following, over 100 reels were made available to our members. We did away with those first 100 reels and began again, this time only making available those shows which were in *excellent* sound quality. The tape library now numbers 400 reels. The rental fee is small and the money is placed in reserve in order to purchase new shows from dealers or other sources. These tapes are then put into circulation for our members. This service is especially helpful to beginning collectors.

The RHAC also has the opportunity to purchase blank recording tape at bulk prices. This bulk purchasing power enables our members to save about 25% per reel.

Communication is very important to any successful organization. An updated membership list is printed periodically and distributed to our members. We strongly urge members to trade among themselves and to look for shows which are not available locally.

The RHAC publishes a fine monthly newsletter. It was originally intended to notify members of the next meeting and any radio news of local interest. It began to grow and now contains radio stories, serials, trivia quizzes, other Old Time Radio club activities and many other items of interest to collectors and radio buffs.

The Radio Historical Association of Colorado holds monthly meetings. The tape lending library is available for sign-up at each meeting (or by mail). Future plans include discussions of the old shows and the stars, recorded trivia quizzes, interesting contests and naturally, trading tapes. We have been very fortunate in the

past few years to have had many interesting guest speakers and will continue to have them in the future.

The RHAC has been very active over the years. We have been happy to donate over 100 reels of shows to the blind. Some of our members have shared their collections and knowledge of radio with the elderly by entertaining at senior citizen homes. Some members have spoken before church groups and in schools. We would like to be even more involved in these projects.

We have added a fine reference library to our club. It contains over 6000 pages of old time radio material on almost every show. There is a small rental fee for this service, mainly to cover the cost of mailing.

As a member of the RHAC you are entitled to receive a discount on your stereo equipment repairs at a local shop. You will also be entitled to a discount on the purchase of new stereo equipment at a local dealer.

Membership in the RHAC is \$15.00 per year. Members receive the monthly newsletter, access to the tape lending

library, access to the reference library, ability to buy stereo equipment at discount prices, ability to buy blank recording tape at discount prices, discounts on stereo repairs and much more.

This should answer some of the questions you might have about our organization. We cordially invite you to our next meeting and meet some of our members. They will be more than happy to give you some tips on how to become an Old Time Radio collector.

Your involvement in RHAC activities will make everyone's job a lot easier and make the Radio Historical Association of Colorado a very strong organization.

It is a fascinating hobby for us and we feel it is a definite alternative to any other entertainment medium. Come join us!

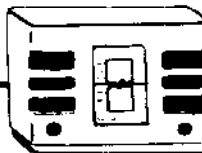
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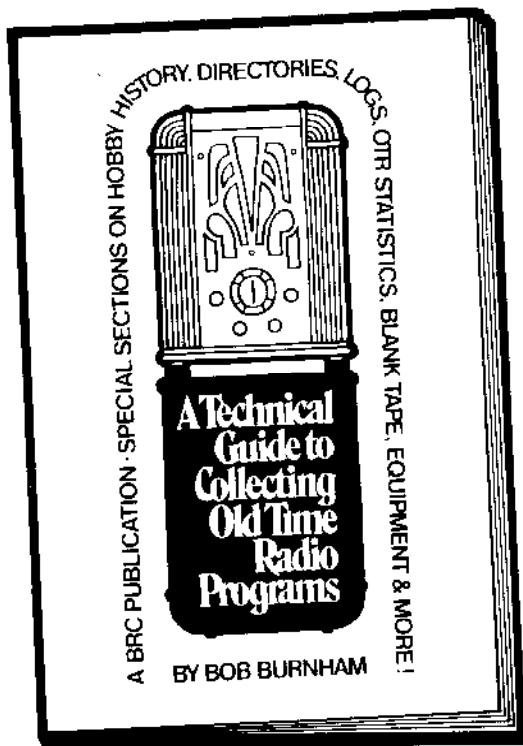
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Radio Book Collecting

by Edward Carr

In looking back, I see I've left some things unexplained and hopefully I will be able to correlate all loose ends into a coherent article (so do the editors).

Also if this is the convention issue I probably will wait till the following issue to comment about it, for those of you not able to attend.

Let me digress here for a moment and I'll tell you a little about myself and my collection.

I am as of October 23, 1984, 42 years old. Married (sorry ladies) for 17 years to a lovely woman (she is looking over my shoulder at this moment) Bonnie, 2 children ages 15 and 16. Edward the III, 15 and Bonnie Jo 16 (you see we keep things in the family).

I've been collecting radio shows and 16 in transcriptions for the last 10 years and in that time I've released into circulation the following. Mandrake the Magician, Buster Brown, Mr. & Mrs. North, Perry Mason (Afrs Whistlers until the long run of Network shows).

I have approximately 330 reels at 1/4 track 7 1/2 ips of 1st generation shows and about 300 Unknown Generation reels not really a large collection but I am very picky about sound quality.

I have left about 100 to 150 16 in. transcriptions of all types. Network Afrs, Afrts, Syndicated where at one time I had twice that many. I buy and trade 16 in. transcriptions.

The picture used of me in a previous article does not do me justice. I am much more refined than that. OK, I have a receding hairline, I am a little over weight, you can't be perfect and have everything.

OK I've digressed enough, and now on to the article/articles for this issue or perhaps to be continued next time.

1st in the initial issue I mentioned a book put out by the government. It's title was *Radio Broadcasts in the Library of Congress 1924-1941*. Thanks to Paul Everett for the following:

The book is a hard cover edition copyrighted 1982. It lists some 5100 broadcasts in **chronological** order dating from 12 Sept. 1924 to 31 Dec. 1941 on pages 1-126. Pages 127-128 list un-dated broadcast recordings. Pages 129-149 form the index and list the recordings **alphabetically** by name of show or star. Pages I-XIV contain a one page forward by Erik Barnouw, Chief, Motion Picture, Broadcasting, and Recorded Sound Division, Library of Congress, plus an introduction with illustrations of early radio personalities and some good information on how and why recording of the early radio shows was done. All in all, it's a good book for an OTR buff to have in his collection.

The book itself is NOT obtainable from the Library of Congress. Instead, it must be purchased from the U.S. Government Printing Office. Payment either by **check** or **money order**. Cash, stamps, credit, NOT ACCEPTABLE.

PRICE: \$10.00 (As of November 1982. It may be more now so inquiry before purchase might be wise.)

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This will be the last I'll mention this book here. The above is a most thoughtfully written explanation helpful to everyone.

I believe I'll mention here where you may obtain a few books. However, the companies may not have them available any longer. They are in the medium price range and may be worth a try. The book *Journal of Popular Culture* would be one, the special issue on Radio, as to the other I do not have a copy myself so I have no idea if I

should recommend it or not.

#1. Special Back Issue Edition of *Journal of Popular Culture*

12:2 Radio. Price \$7.00 plus \$1.00 S/H order from:

Bowling Green University,
Popular Press,
Bowling Green, OH 43403.

#2. *Radio Soundtracks: A Reference Guide* by Michael R. Pitts. This is a Guide to Radio Programs available on tape and on records. Published by Scarecrow Press, Inc., 52 Liberty St., P.O. Box 656, Metuchen, N.J. 08840. Price \$6.50 plus \$1.50 S/H.

Let me digress one moment here and explain some things about this column and the words recommend it. When I say any time, I recommend it. I have a hands on copy and have read it. I will not at any time recommend a book to anyone if I have not read it nor will I recommend any book if in my opinion it does not contain 75% or thereabouts of radio related material even if I were to get it free. I would not compromise this column in any way. All opinions are mine.

A book I do recommend however and expensive is:

Those Radio Times by Susan Briggs published by Weidenfeld and Nicolson, London 1981. This is a hardbound, 232 pages packed with illustrations, cartoons, period advertisements, color plates, black and white reproductions, plus an excellent Historical Account of Early British Radio. The book sells for £8.50 (pounds sterling) a lb. is worth around \$1.49 in our money, check to be sure) plus shipping to U.S.A. (extra). It is available thru:

The Vintage wireless Company Tudor House, Cosham St. Mangotsfield Bristol B517-3EN (accepts visa card).

A book I do not recommend because it only contains 1/4's worth of radio related material is *Knock Wood* by Candice Bergan price \$15.95. If I ever bought a book that I was disappointed in it was *Knock Wood*. I could have waited another year and bought it for \$3.00 at a book sale.

However on the other hand a book which I highly recommend is *Lou's on First* soft bound price is \$6.95 available yet I hope from St. Martin's Press, 175 5th Ave, New York, N.Y. 10010. 1981 written by Chris Costello with Raymond Strait. If you're a fan of Abbott and Costello this is a must reading book.

Well that's it for this time. Keep your book markers in place.

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Radio: The Coliseum of Nostalgia

by Stefan Kanfer

The radio listener saw nothing; he had to use his imagination. It was possible for each individual to enjoy the same program according to his intellectual level and his mental capacity. With the high cost of living and the many problems facing him in the modern world, all the poor man had left was his imagination. Television has taken that away from him.

—Fred Allen

Radio. To a generation raised on the Top 4040 and all-news formats, the word means little more than an appliance for interrupting silence. But to anyone over 35, it connotes a vast and magic theater of sound, a great coliseum of trivia and nostalgia. That coliseum will be opened to visitors this month when radio takes a giant step backward. The new CBS *Radio Mystery Theater* will broadcast an original drama every night of the week—including Sundays. The plays take full advantage of aural illusions and allow listeners to collaborate as they did in a vanished era.

Nothing was impossible on oldtime radio. The endormorphic William Conrad (TV's *Cannon*) could have been the lean, rangy Marshal Dillon of *Gunsmoke*. Midgets walked the earth in those days—voicing the roles of children. Babies were enacted by women who specialized in gurgling noises. Fire was a sound-effects man crinkling cellophane; thunder was a copper sheet vigorously shaken; rain was birdseed falling on paper; a galloping horse was two coconut shells rhythmically handled.

But alchemy operated on the air waves. Sound effects entered the ear; a world rose in the mind, full of actors and sets to rival the most elaborate constructions of C.B. DeMille. It is doubtful if anything since the

soothsayer at the campfire so gripped the collective human consciousness. It was no accident that ancient radios were often shaped like cathedrals. Listeners gathered round them with a concentration that bordered on worship. (In accordance with the nostalgia revival, those Gothic appliances are being remade, but now they are composed of plastic and run on transistors.) Oldtime daytime broadcasts were principally devoted to the knitted brow and the purling organ of soap operas. *Our Gal Sunday* asked the question: "Can this girl from a mining town in the West find happiness as the wife of a wealthy and titled Englishman?" Answer: No—five afternoons a week. *Backstage Wife* followed the fortunes of an unassuming lady, Mary Noble, married to a matinee idol—a situation so potent that Bob and Ray's parasitic satire, *Mary Backstayge, Noble Wife*, has outlived its host.

Stella Dallas, Ma Perkins, John's Other Wife and scores of others were devoted to the most reliable ingredient in theatrical history: domestic crisis. None achieved the longevity of *One Man's Family*, a series of almost Biblical length; its 3,256th and terminal episode was labeled Chapter 30 of Book 134. Contemporary TV soaps like *the World Turns* and *The Secret Storm* are lineal descendants of the old radio shows. The pauses are still pregnant—but so are



THE SHADOW



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the new heroines. And much of the subject matter deserves an R rating. There were no married priests and no abortions in the afternoons of yore.

The peculiar period between after school and prime time was known in radio as no man's land. It thus became every child's territory. An ominous waltz introduced *I Love a Mystery*, featuring Jack, Doc and Reggie, proprietors of the A-1 Detective Agency—"No job too tough, no mystery too baffling." *Superman* was brought on with the sound of the bullet he could outspeed and of the locomotive he could overpower. *Terry and the Pirates*, *Buck Rogers* and *Little Orphan Annie* were liberated from the frozen postures of the comic strip. *Captain Midnight*; *Tim Mix*; *Jack Armstrong*, the *All-American Boy*, among others, became the aural equivalents of the dime novel and the magazine serial.

It was in the evening that radio attained its greatest cultural influence. Millions of children received their first exposure to

classical music when they heard the background to *The FBI in Peace and War* (Prokofiev's *Love for Three Oranges*), or to *The Green Hornet* (Rimski-Korsakov's *Flight of the Bumblebee*). The Hornet and the Ranger were creations of Fran Striker and George W. Trendle, who furnished them both with similar appurtenances. The Masked Rider of the Plains had a faithful Indian companion, Tonto, and a 200-carpower horse, Silver. The Green Hornet had a faithful Japanese valet, Kato (during World War II Kato abruptly became a Filipino), and a supercar with the name of a horse, Black Beauty. The supernatural thrived in a Poe-like atmosphere on *Inner Sanctum* and *Lights Out*—programs that featured echo chambers, creaking doors and the indelible clack of skeletons rising from granite tombs. Dashiell Hammett's detectives, *Sam Spade*, *The Thin Man* and *The Fat Man*, gave audiences a private eye and earful; other ops—Philip Marlowe, Philo Vance and Martin Kane—were even more

hardboiled. Ben Hecht himself could not glamorize the press as well as oldtime radio. Britt Reid (the true identity of the Green Hornet) was a newspaperman; so, for that matter, was Clark Kent, Superman in multi. *Front Page Farrell* had an adventure a day. *Big Town* recounted the trials of Steve Wilson of the *Illustrated Press*, a crusader second only to Casey, Crime Photographer.

Evil had no chance against such moral exemplars. The Shadow, who was invisible to malefactors, informed them that "the weed of crime bears bitter fruit." Dr. Christian, an M.D. with the deductive powers of Nero Wolfe, announced that "when you've lived as long as I have, you'll find justice always gets the breaks.

[PAUSE] Wrongdoing never pays off in the end." Once the criminals were run to earth, Mr. District Attorney would prosecute them to the full extent of the law; there were few defense-attorney heroes in the old days.

It would be a mistake to consider all of these programs classics—even of nostalgia. Radio drama was never without deep and regrettable flaws. Homilies passed for wisdom; exposition could be

ungainly. Caricature and stereotypes were the order of the broadcasting day, from Tonto's "Kemo Sabe" to the caricature of black servants on almost every soap opera. Still, radio drama, like its heroes, tended to be greater than any of its faults. If it was naive, it was no more than the reflection of a simpler epoch. If it was repetitious, it allowed each listener to color the backgrounds and populate the casts with the agility of a dreamer. (As any oldtime listener can testify, the five senses are not necessarily great collaborators. Film comedy, after all, never achieved the same explosive laughter once sound came in. Conversely, broadcast drama was never as gripping once pictures accompanied the words.)

Is radio drama in for a resurgence? That seems no more likely than the comeback of silent two-reelers. All that can reasonably be expected now is a brief eavesdropping on the past—an opportunity to employ the long-rusted faculty of imagination.

A great many stage and film actors used to stimulate that faculty, among them Jeff Chandler, Van Heflin, Richard Widmark, Agnes Moorehead and E.G. Marshall. To

RADIO DIGEST—*Illustrated*

THE ANTENNA BROTHERS Spir L. and Lew P.

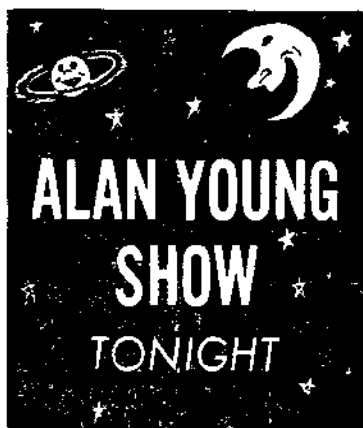


many performers, radio drama remains more than a warm memory. Moorehead and Marshall, for example, are returning to *CBS Radio Mystery Theater* at far less than their customary salaries. "There is a place for the spoken word in our lives," Marshall insists. "Just think of how much fun it will be to turn off the lights at home, rest your eyes and get involved, using your mind instead of just sharing."

The notion is too appealing to ignore. A generation ago, a crusty radio character named Titus Moody told the world that he refused to own a radio because "I don't hold with furniture that talks." Like many other items of the '40s, that furniture and that talk have assumed the burnished quality of rare and precious antiques.

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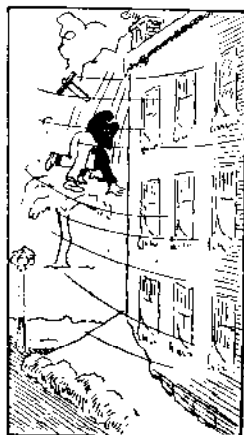
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December 20, 1974

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MORNING

- 6:45 Bob Byron, Whistler
 - 7:00 Morning Almanac
 - 7:55 News; Slon Musicals
 - 8:00 News Bulletins
 - 8:15 Beauty Talk, Neil Vinick
 - 8:30 Greenfield Village Chapel
 - 8:45 Lucille and Lanny (Songs)
 - 9:00 Breakfast Club (Variety)
 - 9:55 Press-Radio News
 - 10:00 Mrs. Wiggs of the Cabbage Patch (Sketch)
 - 10:15 John's Other Wife (Drama)
 - 10:30 Just Plain Bill (Drama)
 - 10:45 Ma Perkins (Drama)
 - 11:00 Larry Vincent and the Stewart Sisters (Songs)
 - 11:15 Myrt and Marge (Sketch)
 - 11:45 Aunt Jenny's Stories
-

AFTERNOON

- 12:00 Mary M. McBride (Talk)
- 12:15 Kidoodlers Quartet
- 12:25 News; Farm and Home Hour
- 12:30 Stella Dallas (Drama)
- 12:45 Student Science Clubs of America
- 1:00 Dramatized Health Talk; Music
- 1:15 Carson Robison Buckaroos
- 1:30 Ruth Lyon, Soprano; Charles Sears, Tenor
- 2:00 Swingtime Trio
- 2:15 The O'Neills (Sketch)
- 2:30 School of the Air (Education)

- 3:00 Pepper Young's Family
 - 3:15 Ma Perkins (Drama)
 - 3:30 Vic and Sade (Sketch)
 - 3:45 Metropolitan Opera Guild: Milton J. Cross, Master of Ceremonies
 - 4:00 Young Widder Brown (Drama)
 - 4:15 From London: Sir Harry Lauder, Scotch Comedian
 - 4:30 The Goldbergs (Comedy)
 - 4:45 Dr. Allan Ray Dafoe (Talk)
 - 5:00 Dick Tracy (Mystery)
 - 5:15 Charlie Chan (Mystery)
 - 5:30 Jack Armstrong (Adventure)
 - 5:45 Tom Mix (Western)
-

EVENING

- 6:00 Uncle Don
 - 6:30 Boake Carter, Commentator
 - 6:45 Lowell Thomas, Commentator
 - 7:00 Amos 'n' Andy (Comedy)
 - 7:15 Mr. Keen, Tracer of Lost Persons (Drama)
 - 7:30 Lone Ranger (Western)
 - 7:45 Science on the March: Dr. Forest Ray Moulton
 - 8:00 One Man's Family (Drama)
 - 8:30 Eddie Cantor, Comedian; Deanna Durbin, Renard Orchestra, and others
 - 9:00 Fred Allen, Comedian; Van Steeden Orchestra (Variety Revue)
 - 10:00 Gang Busters (Mystery)
 - 10:30 Minstrel Show
 - 11:00 News; The Ink Spots
 - 11:30 Dance Music
 - 12:30 Lights Out (Drama)
 - 1:00 Dance Music
-

● Jimmy Durante: I've thought and thought and finally found out what the women voters of this nation want most.

Garry Moore: You have?

Jimmy Durante: Yeah. But where am I going to get 40,000,000 pairs of nylon stockings!

—*Durante-Moore Show* (CBS)

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- 666 10/17/48 Where There's A Will; 10/24/48 Heart Of Gold
- 667 11/28/48 The Hard Way Out; 12/26/48 The Old Acquaintance
- 668 01/02/49 The Restless Day; 01/15/49 The Black Halo
- 669 01/22/49 The Orange Dog; 03/05/49 The Friend From Detroit
- 670 03/12/49 The Grim Hunters; 03/19/49 The Dancing Hands
- 671 03/26/49 The Green Flame; 04/02/49 The Last Laugh
- 672 04/09/49 The Name To Remember; 04/16/49 The Heat Wave
- 673 04/23/49 The Cloak Of Kamehamaha; 04/30/49 The Lady In Mink
- 674 05/07/49 The Feline Touch; 05/14/49 The Promise To Pay
- 675 05/21/49 Night Tide; 05/28/49 The Ebony Link
- 676 06/04/49 The Unfair Lady; 06/11/49 Pigeon's Blood
- 677 06/18/49 The Busy Body; 06/25/49 The Key Man
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- 713 Night School Homework; Irma's Brother Comes To Visit
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- 34 08/13/45 Help Wanted; 01/17/47 The Claim Check Murders
- 35 Death At The Races; Death Loops The Loop
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- 39 The Silver Goblet; The Possessive Dead
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- 48 The Duel Without Honor; The Spectre Bride
- 49 The Mysterious Bride; The Thing In The Tunnel
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- 51 Wuthering Heights; Curse Of The Mantle
- 52 A Cask Of Amontillado; A Rope Of Hair
- 53 Falkland; Trial For Murder
- 54 The Old Nurse's Story; The Middle Toe Of The Right Foot

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- 56 01/10/45 The Andrew Sisters; 01/17/45 Eddie's Mad At Bing Crosby
- 57 01/24/45 Ida Leaves Eddie; 01/31/45 Burns And Allen
- 58 02/07/45 Harry's Baby Is Kidnapped; 02/14/45 A Day With Cantor
- 59 02/21/45 Ella Logan; 02/28/45 Army Intelligence
- 60 03/07/45 Baby Contest; 03/14/45 On Trial For Fraud
- 61 06/13/45 Alan Young; 06/20/45 Ann Sheridan
- 62 06/27/45 Joan Leslie; 07/04/45 Opening Night At The Lodge
- 63 07/11/45 Ration Points; 07/18/45 Harry's Birthday
- 64 07/26/45 Myrtle; 08/01/45 Army Air Corps
- 65 08/08/45 Lodge Problems; 08/15/45 VJ Day
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- 70 The Boomerang Pitch; The Sawdust Adventure
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- 72 09/25/48 The Professor's Decision; 10/02/48 The Ransomed Football

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