

# Old Time Radio DIGEST

No. III

Fall 2005 \$3.75



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Remembered  
& An Interview  
with Parly

Bob  
Hastings

Illustration by Dave Warren



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# Old Time Radio DIGEST

No.111

Fall 2005

The Old Time Radio Digest is printed, published and distributed by RMS & Associates  
Edited by Bob Burchett

Published quarterly, four times a year  
One-year subscription is \$15 per year  
Single copies \$3.75 each  
Past issues are available. Make checks payable to Old Time Radio Digest.

Business and editorial office  
RMS & Associates, 10280 Gunpowder Rd  
Florence, Kentucky 41042  
(888) 477-9112 fax (859) 282-1999  
haradio@hotmail.com

Advertising rates as of January 1, 2004  
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Closing dated for ads  
Fall issue closes June 1  
Winter issue closes September 1  
Spring issue closes December 1  
Summer issue closes March 1

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THE CONTINUING APPEAL  
OF OLD TIME **Radio** by Patrick Keating

**Editor's note:** This article originally ran in the Zoom Magazine (the magazine of Vanguard airlines) March/April 2002 edition. Patrick attended the 13th Cincinnati convention.

*For decades, radio provided people with programs of adventure, comedy, mystery and suspense — until television eclipsed the medium as a form of entertainment. But old-time radio (OTR, didn't die. Today, thanks to cassettes, CDs, and The Museum of Broadcast Radio in Chicago, people of all ages can — and do — enjoy this unique medium.*

Yet why does radio continue to interest people in the age of satellite television and the Internet? Why, even today, are there attempts to revive the medium? June Byers, a performer on "The Lone Ranger" in the 1930s, believes radio's attraction — even to people too young to have heard it live — is that it's more personal than television.

"It was actually like a conversation," she said. "You felt you were with people all the time: Byers said television can't compare with radio, because something people can't see is always more fascinating and delectable.

"There's a certain ecstasy and a certain desire in wanting something that you can't

see or you can't be involved in immediately," she said.

Byers, a speech and drama teacher by profession, taught in both Detroit, where "The Lone Ranger" was broadcast, and the suburb of Ferndale. Her students included the late actor George C. Scott.

She worked on "The Lone Ranger" during Earle Graser's tenure as the Ranger, and played various women's roles. Graser portrayed the masked man from 1933 until his death in 1941, when former announcer Brace Beemer replaced him. Beemer would go on to play the role until the program went off the air in 1955.

Although born into the era of music videos and video games, Karen Hughes, a 16-year-old high school student from Urbana, Ill., has been fascinated by OTR since childhood. She is an avid Jack Benny fan, and, along with her father, Dan, has performed in recreations of OTR programs at the annual Cincinnati Old-Time Radio and Nostalgia Convention each April.

Hughes, who performed alongside legendary "Lone Ranger" announcer Fred Foy at her first OTR re-creation, cited radio's "theatre of the mind" motif as one of the reasons for the continuing appeal of OTR.

Her father, who introduced her to OTR as a young child, said people don't have to worry about what their children might be listening to when it comes to radio.

Actor Tyler McVey, who appeared on

"Fibber McGee and Molly," "The Burns and Allen Show," "The Jack Benny Show," and others, agreed about radio's theatre of the mind aspect. A Cincinnati convention attendee in 2000 and 2001, he also expressed amazement that so many young people seem to enjoy OTR.

Actor Bob Hastings, a regular guest at the Cincinnati convention, is also surprised by radio's continuing appeal.

"I'm amazed at the number of people here (at the Radisson Hotel in Cincinnati)," he said. "This little place is full, and the one in Newark (the Friends of Old-Time radio convention in Newark, N.J.), they get 300-400 people two nights in a row?"

Hastings, who played Archie Andrews on radio in the 1940s, appeared in the TV show "McHale's Navy" in the 1960s, and voiced Commissioner Gordon on "Batman: The Animated Series" in the 1990s, said the beauty of radio is an actor can play any type of character. "That's what we all did in those days?" he said. "We all did different kinds of accents."

Peg Lynch, creator and star of "Ethel and Albert?" and another regular guest in Cincinnati, also doesn't know why old-time radio remains appealing.

"I do know that there's not that many old people here, so it's not a question of going down memory lane?" she said. "Most of these people are anywhere from 20 to 50, maybe 60. I don't know what appeals to them."

For old-time radio fan Terri Riegler of Kentucky, radio offers a similar appeal to books in that the listener, like the reader, creates some of the scenery for them-



Peg Lynch

selves. For fan Barbara Davies of Connecticut, radio makes people think.

Davies said she and her husband listen to OTR programs daily.

Fred Foy, who worked on Sergeant Preston of the Yukon and "Theatre Five" after "The Lone Ranger" went off the air, said radio's appeal comes from its novelty aspect for people who've never heard the programs.

"They're enchanted by it," Foy said. "They sit back; they turn this on, and let their imagination paint the picture. It's a whole different ball game, compared to television."

Foy added that it was a wonderful era; and that groups like the Radio Listeners Lyceum in Forest Park, Ohio; Friends of Old-Time Radio; and the Society for the



Preservation and Encouragement of Radio Drama Variety and Comedy (SPERDVAC) in California, have made more and more people conscious of the "golden age" of radio

"In doing so, they've also sparked interest by young people in that era, and what was done and how they were produced?" Foy said. "I think that's basically it. I think it has had a new birth with the younger generation?"

Foy added that it's wonderful that people still remain interested in old-time radio, and that they enthusiastically want to talk to him about it.

"It's really marvelous to be remembered and I hope it continues?" he said. "I would love to see the day when there would be more radio drama on the air?"

One of Foy's fondest memories of "The Lone Ranger" came when he had the "real thrill and pleasure" of playing the Ranger on one occasion when star Brace Beemer contracted laryngitis. Foy wished he could've played the Ranger more often, since he'd begun his radio career as an actor.

The episode in which Foy appeared as the Ranger, "Burly Scott's Sacrifice," (March 29, 1954) is available as part of "The Lone Ranger Chronicles," a five-cassette collection. A segment of the episode can also be heard on Foy's audio biography, "Meanwhile, back at the Ranch..." Bob Newman, president of Radio Listeners Lyceum, and coordinator of the Cincinnati convention, believes radio appeals to younger people because kids are discovering it's something they can interact with. They can also listen to old



*Fred Foy*

radio shows anywhere, including at home, at the beach or on a plane.

Newman also said many people are fed up with the "trash" in movies and on TV, and that radio provided more wholesome entertainment. He said some shows, like Jack Benny's, remain timeless.

"His humor is just as funny today as it was forty years ago."

Actor Clive Rice, who starred in "Bobby Benson's Adventures" as a child, agreed that the moral stories were good and the comedy was a good comedy.

"I would think that we're missing that today," he said.

Carl Amari, president of Illinois-based Radio Spirits, which sells radio programs on cassettes and CDs, said people don't have to be old to enjoy the medium. He became interested in old-time radio at age



*Bob Hastings*

12 in 1975.

"You just have to be exposed to it," he said. "People that are over 50 or 60 that remember the shows, they were young back then; and not only were young people listening to old time radio in the 40s, but so were old people."

Amari started syndicating radio programs in 1990. He produces "When Radio Was," which broadcasts old shows, and is hosted by satirist Stan Freeberg.

Charlie O'Brien, program director at radio station CKWW AM 580 in Windsor, Ontario, compared old-time radio shows with audio books. He cited "CBS Radio Mystery Theater," a 1974-1982 attempt to revive dramatic radio that CKWW aired in the late 1990s, as an example.

"Sometimes I'd much rather read, but

if I'm listening to a "Mystery Theater" episode I'll sit from beginning to end, because I'm not going to leave halfway through it," O'Brien said. "Maybe that's what it is to people. They can get a good thriller in an hour's time."

CKWW eventually stopped airing "Mystery Theater." It now carries "When Radio Was."

For actress Rosemary Rice, radio's appeal comes from allowing listeners to put themselves in the show.

Rice, a regular guest in Cincinnati, whose credits include "Let's Pretend," "Archie Andrews," and the TV show "I Remember Mama," agreed with O'Brien's comparison between OTR and audio books. She said that as a girl she couldn't wait for "Jack Armstrong" and "Little Orphan Annie," and would love to get some of those shows to play in the car, to bring back the joy she had as a child.

Actress Peggy Webber, who has been producing, directing and writing her own shows as part of her repertory company, California Artists Radio Theatre (CART), for over a decade, said old radio programs are very good entertainment, and that radio stations are gradually discovering they have a market.

Webber, who has appeared on "Dragnet," "Yours Truly Johnny Dollar," and "Escape," among other shows, began working on radio at age 11. She fell in love with the medium when she heard Orson Welles, then a young unknown.

She said radio taught ethics and values; and that while some people may not have appreciated the censors, radio had wholesomeness and an uplifting quality.



In contrast, she's often dismayed when she finishes watching TV shows. Clair Schulz, archives director of the Museum of Broadcast Communications in Chicago, which features Jack Benny's vault, Fibber McGee's closet, and other radio themed items, said no two people listening to the same broadcast will come away with the same picture.

"As Stan Freeberg said, TV expands the imagination, but only up to 21 inches," Schulz said.

Schulz said the OTR exhibits are some of the most interesting parts of the museum, founded in 1987. People can step into the vault or open the closet.

Maggie Thompson, editor of the "Comic Buyer's Guide," a newspaper about the comic book industry, and an old-time radio aficionado, said what goes into a successful radio show is more than "just a bunch of guys who think they can do it.

"It's directors who have learned tricks over the years," said Thompson who grew up on radio. "It's musicians who know how to work with it. It's sound effects people who take it seriously, and performers who use their voices as tools."

Donald Ramlow, who directs the OTR re-creations at both the Cincinnati and Newark conventions, got interested in OTR in 1980 and has directed reenactments since 1984. He found a love for radio when he started buying some of the commercial records and tapes that had been released. However, he doesn't believe radio will ever go back to what it was.

"I think, unfortunately, most people that are younger do not have that focus or



*Rosemary Rice*

imagination that is necessary to enjoy radio," he said. "On the other hand, I don't think it's going to die either."

As an example he cited actor/directors Leonard Nimoy and John deLancie's "Alien Voices," which has recently produced and broadcast a series of classic science fiction stories—such as H. G. Wells' "The Time Machine"—in the format of old-time radio shows.

"I think it will always be there as part of our culture, but I don't think it's ever going to be a major part," Ramlow said. Hastings, who often takes part in the Ramlow-directed radio re-creations at the Cincinnati convention, also has doubts about dramatic radio's viability today.

"I guess it's because that idiot box, the television, has taken over everything and it's like a baby sitter," he said.

June Byers, however, believes radio would exist today with a lot of personality.

"There was something about radio I just love to hear something that I'm not watching. I don't know-how to explain that one."

Many radio shows were performed in front of live audiences, as are the convention reenactments. While that might seem counter-intuitive, Richard Beemer, son of "Lone Ranger" actor Brace Beemer, said that watching the actors perform in the studio didn't keep him from using his imagination when listening at home.

"When you're not in the studio, you're back to imagining what you want to imagine," he said. "I would imagine characters in "The Lone Ranger" and would put faces on them."

Beemer, a Detroit area attorney who was eight when his father assumed the role of the Ranger in 1941, said he enjoyed radio, but for a long time, the Ranger character didn't mean anything to him. Then one day he heard a transcription of an episode in which the Ranger was seriously wounded, and cried. He said his father, who was in the kitchen at the time, laughed at that.

Clive Rice admitted that sometimes the actors themselves cried because they got wrapped up in their parts. He said the directors loved it, because it added credence to the performance.

In the 1990s, Radio Spirits entered into a partnership with the Smithsonian to offer digitally remastered collections of radio programs accompanied by detailed written notes with a forward by people associated with the shows.

These collections include "Comedy and

Laughter?" with a forward by Irving Brecher, creator of *The Life of Riley*; "Old Time Radio Westerns" (forward by Fred Foy); "Superman Historical Performances" (forward by Superman narrator Jackson Beck); and "Old Time Radio All-Time Favorites" (forward by George Burns).

Bruce Talbot, former executive producer, Collection of Recordings for the Smithsonian Collection, said a particular kind of person, whether interested in books, music, needlework, cooking, or anything else, is immersed in their subject and wants to have as much as they possibly can.

He also thinks old-time radio reaches a larger market because of the "appalling quality" of modern radio. "Radio is just packaged junk to make the most money possible for the advertisers," he said. "There is also an unimaginativeness and sameness about television. It sends people looking for something more stimulating to the imagination."

The Smithsonian Collection closed in 1998, but Talbot said Radio Spirits has a contract that enables it to continue putting out collections with the Smithsonian name, even though the parent company won't be there.

The Smithsonian Collection had been part of a larger organization called Smithsonian Institution Press, which put out Grammy-Award winning box sets of CDs of jazz, popular music, show tunes and country music. These were all licensed material done in an authoritative and scholarly way.

"Unfortunately in the last few years, some aspects were so badly handled they



lost a lot of money and the quality of our products couldn't save it?" Talbot said. "It closed along with the books and video division."

Talbot, who grew up in New Zealand, started in radio as a teenager in the 1950s. His interest in radio goes back to his childhood because New Zealand didn't have television until 1962.

"I think when you're young and impressionable, radio speaks to imagination because you can't see it," he said. Talbot acknowledged a certain amount of recent nostalgia for early TV programs, especially those adapted from radio shows (Radio Spirits offers several on videocassette). However, he believes that unlike radio, TV's appeal to future generations will be limited to the early days of the medium—before many programs became mass produced and interchangeable.

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## Radio Humor

• Harry Carlson: Talking about planets, I wonder why that dictator fellow who pays so much attention to astrologers, never did learn that the earth turns on an axis!

*Sun up Ranch (WOR)*

• First Lamb: You know something . . . I'm proud of my father! I just found out that he's in the suit that Winston Churchill is wearing.

Second Lamb: Baaa ... my old man is in Lana Turner's sweater!

*Jimmy Durante (NBC)*

• Phil Baker: I know a fellow who spends all of his salary to be free . . . half on War Bonds and half on alimony.

*Take It Or Leave It (CBS)*

• Fred: What about your physique?  
Kemper: Well, I don't exercise much, but I just bought myself a girle. It cost me sixty-five dollars.

Fred: Sixty-five dollars for a girle? Weren't you taken in?

Kemper: Yeah, but not enough!

*Fred Brady Show (NBC)*

• Dave Willock: I think women are the most prejudiced creatures in the world.

Jack Carson: Why so?

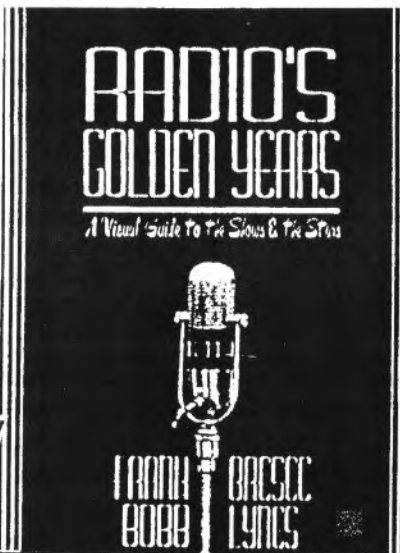
Dave Willock: All they ever say is, "Bias this and bias that."

*Jack Carson Show (CBS)*

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Frank and Anne Hummert's

# Radio Factory

by Jim Cox

A review by Rodney Bowcock Jr.

While most people have probably never heard of them, the influence of Frank and Anne Hummert are still felt today. After all, for better or for worse, they did create that reliable daytime institution, the soap opera. Some may argue that creating the soap opera isn't much to brag about, but Jim Cox obviously disagrees, and has given the Hummerts their due for this creation, and for countless other contributions to broadcasting history in his book *Frank and Anne Hummert's Radio Factory* (McFarland).

Indeed, while one reads this book it's impossible to deny the incredible scope of the Hummerts. Radio buffs may know them primarily for their daytime serial fare (long running shows such as *Just Plain Bill* and *The Romance of Helen Trent* are theirs), but Frank and Anne seemed to want to take over the airwaves, getting involved in nearly every genre of aural entertainment that existed during the Golden Age. Whether it was mysteries, variety programs, game shows, advice programs or high brow musical hours, these two eccentrics were right in the mix of it all with varying success. In all, over 125 separate series were produced by them, over 100 more than their nearest competitor.

They were savvy businesspeople too, managing their entertainment empire to great commercial success. They also had an eye for talent, keeping a vast staff of writers, directors and actors under their employ, a staff who worked tirelessly on the dozens of shows that may be on the

air at any given time with no on-air credit, and always under the watchful eyes of the workaholic Hummerts.

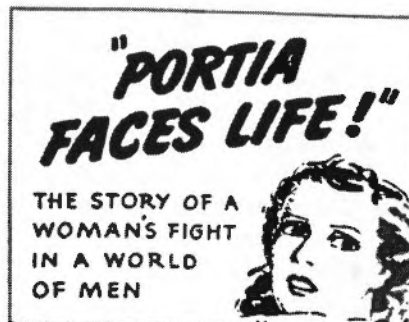
Of course, their style isn't for everyone. Anyone who's ever listened to a few episodes of *Mr. Keen* (their most popular evening program) knows that it is an acquired taste, and some will dismiss it as hopelessly hokey with laughably stilted dialog. But these are some of the things that others love about the show, and this style is inherent in most of the shows produced by Frank and Anne Hummert due to the control that they held over the production of the shows.

Still, it's hard to argue with a formula that works, especially one that endured as long as many of the programs that the pair produced, and that seems to be the point of Jim Cox's book. Cox believes in the Hummerts and their programs, and it's difficult not to be swayed to his side if you are a non-believer. Fans of their work will only find their future listening of Hummert programs enhanced by this tome. Cox discusses each genre that Frank and Anne were involved in, as well as the shows that they had produced. Sample scheduling is included to show just how much of the average broadcast day was taken up with shows produced by the Hummerts.

Indeed, even today, 45 years after the last radio soap opera left the air, people are still influenced by the work of Frank and Anne Hummert. In his introduction, Cox relates an experience he recently had with a man who claims to be a cousin of

Lorenzo Jones. Whether you enjoy the programs or not, the impact that these shows had on popular culture is something that simply cannot be denied, and the entire work of Frank and Anne Hummert, as well as the people themselves and their lives are celebrated in this book. Fans of their programs will find a valuable reference work here. OTR scholars and other readers may find themselves introduced to new programs that they would've previously passed over, making this book a hearty success. Thanks in part to Cox' book, the legacy of the Hummerts will continue to live on.

*Frank and Anne Hummert's Radio Factory* is published by McFarland & Company, Inc. and is available postpaid for the price of \$36.50 from them. Call 1-800-253-2187 or visit [www.mcfarlandpub.com](http://www.mcfarlandpub.com)



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## Radio Facts

- The tallest radio tower in the Americas was dedicated by WNAX, Sioux City, S. D., on September 4th, 1943. This tower, 927 feet in height, is the second tallest structure in the country, being topped only by the Empire State Building in New York City. dio for institutional advertising in 1942.
- U. S. networks are averaging 420 hours of programs a week into South America. CIAA surveys show that four million receivers below the Rio Grande are now tuned in to Allied frequencies far more than to Axis broadcasts, and that a large majority of the 200 short wave outlets there prefer to hook up with United States or British shows.

- 202 coast-to-coast programs, sponsored by 120 advertisers, broadcast according to OWI figures, 115 messages every week since April 27th, 1942, on 56 important subjects, reaching an average of 300,000,000 listeners a week.

- U. S. consumer expenditures in 1941 (the last year in which unrestricted set production was permitted) were as follows: \$500,000,000 for radio sets, \$98,000,000 for tubes and repairs, \$75,000,000 for servicing, \$220,000,000 for current and batteries. The total cost of listening, \$893,000,000, comes to \$29.47 per family when divided among the 30,300,000 radio families in 1941.

- In the language peculiar to radio studios "weaver" means a performer who alternately leans toward and then away from the microphone.



# Spike Jones

Making records of rackets has won him an honorary title—  
**The "King of Corn"**

SPIKE JONES blames the whole thing on that bread board. It seems that the washboiler maestro was quite an ordinary lad until a Negro chef whittled him a pair of chair-rung drumsticks and invited him to practice on the bread board. That sealed his doom—and the lowly kitchen utensil was the forerunner of 'today's gruesome set-up, which includes a horsepistol, cowbells, automobile horns, and a violinist sneezing in rhythm.

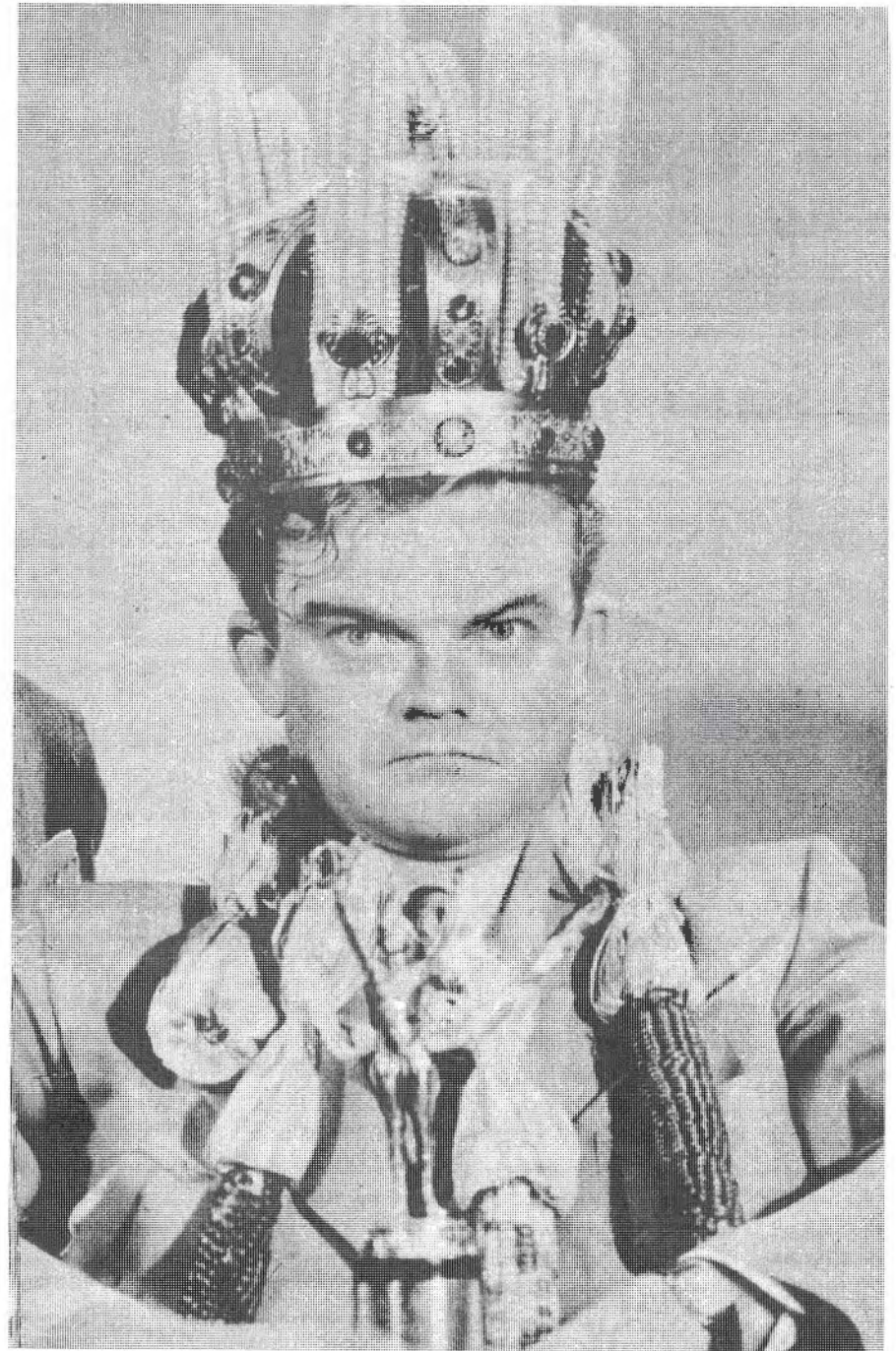
That orchestra without parallel has brought Spike a lot of things. Cash is one, the title of "King of Corn" is another, but the best acquisition of all is general acknowledgment as the bravest man in the entertainment world. Composers turn green and start investigating safe ways to murder when they hear that the Jones aggregation is about to attack their works. And "attack" is really the word for it. Then there's always the chance that an outraged citizenry may take clubs in hand to settle with the guy who blows out the tubes on their sets. But Spike goes calmly—if somewhat less than melodically—on his way, proud to boast that his group of hand-picked lunatics can play louder than any symphony in the land.

Then, too, leading an "orchestra" like the City Slickers is an occupational hazard in itself. You never can be sure quite what will happen when you go to work on a pyramid of cowbells with a sledgehammer. But Spike's got that situation well in hand. While working in pictures, he found the studio nurse so comforting to have around

when little minor accidents occurred, that he's begun auditioning for a staff nurse of his own. It's a bit difficult, of course, because of the present shortage. And then the "King of Corn's" particular—he wants one who can make zany noises on the side as well.

Lindley Armstrong Jones wasn't always in a position to hire himself a professional adhesive-plasterer. There was a time when he had to content himself with first-aid kits. Until a certain earth-shaking day in 1942, the Slickers were just banging along, raising a certain amount of commotion locally through sheer volume—but there was nothing nationally spectacular about it. Then, just the last day before union leader Petrillo shut the door on record-making, the boys disced "Der Fuehrer's Face." With his usual originality, Spike decided to give the Fuehrer's "the bird," otherwise known as the Bronx cheer. That such an effect had never before been created over the air or on phonograph records didn't bother him a bit. Only thing he worried about was that the record company might not take it kindly. A man of action, he drew \$1000 out of the bank and zoomed right into New York, determined to put up a good fight for his bird. To his great deflation, Victor agreed with him that it was a special case, and Spike had nothing to do with his time in Gotham but float to record stores, demanding little known numbers of the Slickers—just to build up popular demand.

Now that the recording ban's been lift-







*The singing Nilsson twins can make a racket, too.*

ed, Spike's got all kinds of nefarious plans in mind. There's a tricky number called "Hot Chacornya" in which a lady goat Naaaaaaah's in the key of C; one "Sloppy Lagoon" which interpolates cantaloupe halves splashing in the water; and a really interesting version of "The Sheik of Araby" utilizing the services of a live horse. There's one selection, though, that may never be grooved, a hot patootie entitled: "I'll Give You Everything but My Wife, and I'll Make You a Present of Her." The boys

thought this one up just in fun, and it includes such humdinger effects as the ripping of a phone book, the cracking of walnuts with the teeth, and the tearing of mustard plasters off the players' chests. Much as Lie Slickers love their art, their chests can stand "I'll Give You Everything ..." only about once in three months, and you do have to practice a song for days before it's perfect enough to record—especially a difficult orchestration like this.

Yep, Spike's come a long way since

that bread board episode. His folks didn't really like jazz much, but thought that drums would sound better than wood—and that's how the maestro-to-be made his first connection with a band. By the time the California lad reached high school at Long Beach, he'd organized "The Five Tacks" to play for local dances. The inimitable style, however, came much later, when Spike and a bunch of musicians got bored with playing hit numbers over the air—no freedom of expression,

no oomph, no bam, bam! Private jam sessions resulted—till a record scout heard them and decided that this type of music was entirely new—as indeed it was.

Now Spike has won the accolade of overseas troops—and even a request for his autograph from a German prisoner of war, who had heard "The Fuehrer's Face" and loved it. "The King of Corn" has really been crowned with a most appropriate bang!

**TUNE IN** March, 1945



## For Better — or Voice!

Peter Donald, famous versatile mimic, scares only when he really hears his own natural speech

ABOUT a year ago listeners of the March of Time heard a Russian diplomat, a Japanese officer, a Nazi, a kid from Tennessee, columnist Earl Wilson, restaurateur Toots Shor and some other characters, eleven in all, speak out on the coast-to-coast program. The fact that eleven characters were heard was not unusual — the fact that all eleven were played by one man was, however, one for the books. Twenty-seven year old Peter Donald was the vocal magician in question.

When Peter Donald hears himself speak he is never quite certain in what dialect it will come up. Witty joke teller of "Can You Top This," master of ceremonies of "County Fair," actor-writer-comedian, the cocky Donald is one of the rarest individuals in radio. For one thing he was always successful, he carries no crying towels about adversity, and he is continuing an acting tradition carried on by his parents.

Perhaps you remember them. Donald and Carson were vaudeville stars in England and just as big here in the days when Fritzie Sheff, Weber and Fields,

Lou Dockstadter's minstrels and the like laid them in the aisles. Peter himself was born in England and made his first stage appearance abroad at the age of three. Treasured in his New York City home is the pay envelope he earned for that debut.

The Donalds toured the world with their precocious son before they came to the United States in 1927. Young Peter

was carted off to the Professional Children's School. When he was nine he made his radio debut as Tiny Tim in the "Christmas Carol." At twelve he appeared in Noel Coward's "Bitter Sweet" on the stage. At that age he performed in radio as the youngest announcer. Broadway columnist Nick Kenny took a look at him and gasped,

"This kid will get somewhere."

Before he got high in radio, though, he continued with those Broadway plays and there are records of his being in the same cast with another boy wonder, Eddie Bracken, now of the films. When he was only nineteen our man, Peter Donald, was writing movie material for the Ritz Brothers in his spare time.

It was his talent for mimicry, however, which enabled the slim, carrot-topped, five-feet, ten-inch Donald to achieve such success over the air. His performance as an Irishwoman on "Can You Top This?" elicited a serious call from Gertrude Berg who wanted Peter for "Rise of the Goldbergs." Gertrude had always wanted just that sort of an Irishwoman and Peter Donald was it.

So diversified is his vocal range that director-author Randy McDougal once put him on a radio show in which Donald played all the characters, with the highlight a fight among three fellows. Donald actually knocked himself out and was the winner and loser by proper tonsil manipulation.

His toughest assignment was offered by a script wherein the author delineated



Senator Ford as Harry Hershfield, Roger Bower, Joe Laurie, Jr., Peter Donald and Russel Crouse (left to right) watch ceremony.

a character who knew seventeen languages, spoke with a slight trace of each but had no accent. Donald achieved this voice and then, we assume, brained the author. On another occasion he had to study how to play a Hindu deaf mute in *Second Husband*. So popular did the eloquent Donald become that, at one stage, five years ago he was appearing in twenty-three radio shows. The most important thing in his life was a time table. At Mutual he was a Chinese, at the National Broadcasting Company a tongue-tied Greek, at Columbia an Eskimo who had been left out in the cold when his igloo broke down, and so on throughout the day. His pay was enormous, but the pub-

lic knew little of him until late in 1940 when he appeared as the master of dialects on the "Can You Top This" show.

Donald was heard with Senator Ford, Harry Hershfield, and Joe Laurie, Jr. Pete told - and still tells the joke sent in by a listener and the expert funsters are supposed to top it. The way Donald tells those jokes, in dialect, imposes a terrific strain on the opposition. One day he got something of a thrill when a joke he told hit the top of the laugh meter and the winner wrote in to say that he had first heard the joke told by Peter Donald's father at the old Tony Pastor's.

Young Donald's offerings on "Can You Top This" cut down his mad caperings and





Donald, Bower standing - Ford, Laurie, Hirshfield quipping byplay on "Can You Top This"

as he concentrated upon this show his fame, and bankroll, grew. Early last November he was called upon to emcee the County Fair show and he handled this audience participation assignment with deftness and ease.

Married to Jo Janis, a radio actress, about a year and a half ago, Donald lives in New York City. In addition to a puppy which was the pride of the bar where they filmed the Lost Weekend, his prize possessions include a parrot which is a little punch drunk from having been on ships that were in the invasions of Sicily, Normandy, Italy and Leyte. Whenever the radio plays a battle scene the parrot goes berserk and so do the neighbors.

Donald is a man who can do thirty dialects in all over the air although he claims that only eight can be projected well through the ether. It is doubtful to say what his specialty is, although when he was only sixteen he played Joan Bennett's father and Helen Hayes' uncle.

On the other hand, he is some pumpkins as a juvenile.

In radio for eighteen years - probably a longevity record for one so young - Donald is busily concerned with his two key shows, his own writing, and his plans to some day write and produce his own musical comedy.

Meanwhile Donald, the man of many dialects, marches briskly along in radio. Only one thing scares him - the real sound of his own voice.



## Subject: Archie & Parley

by John Rayburn

A posting indicated someone's long-nurtured desire to be on the Archie Andrews show and get to sing the Swift Premium Franks song. Believe me, it is a terrific experience, although I got to do it only in OTR convention recreations, and not on the actual show. The first thrill came at the FOTR gathering in Newark a few seasons back when I got to portray Archie's father with an otherwise all original cast. The father had died so I was given the part and Bob Hastings (Archie) said it was about time they found somebody old enough to be his dad.

(OO-h-h - low blow!). I've also done the show twice with Bob at Cincinnati, including the just-concluded convention. And, yes, we all joined in on the Premium Franks ditty.

As for a request for some of Parley Baer's OTR credits, forgive me if someone else has already posted answers, but here goes with a partial list and PARTIAL is the key word because his list of appearances goes on ad infinitum and far into the night.

In addition to "Chester" on Gunsmoke, Parley appeared on: Escape, The CBS Radio Workshop, Romance, Nightbeat, The Six Shooter, Yours Truly, Johnny Dollar, Dragnet, The Adventures of Phillip Marlowe, The NBC University Theater, The Damon Runyon Theater, Honest Harold (the Hal Peary show), Granby's Green Acres, Rogers of the Gazette, Those Websters, The Count of Monte Cristo (he was Rene with a French accent), It's a Great Life, The Sears Radio Theater, The Truitts, Confession, Barrie

Craig, Confidential Investigator, and others even he can't remember. And we shouldn't forget being the voice of the Keebler Elf for 29 years.

The latest on Parley personally is that he is mobile but still hasn't regained his voice after his stroke of last year. You might be interested in a great closing thought by Parley in an interview I did with him in the September/October, 1994 issue of my OTR newsletter, "Thrilling Days of Yesteryear."

**TDOY:** As you look back, are there any regrets or wonderings if there were other paths you might have taken?

**Parley:** I don't think so. I did what I wanted to do and I've been very, very lucky. I spent a lot of time with circuses, a branch of show business I'm very fond of - even had a wild animal act. I did my first radio in 1933 on KSL in Salt Lake City; first network show I ever did was "The Whistler." Fortunately, I was able to make the transition to TV and films. But, I remember Hal Cantor's great line, "If radio is the theater of the mind, then (chuckle) television is the theater of the mindless." Y'know, just off-hand I can't remember a show I DIDN'T like to do. I think we all felt that way. You can't be any luckier than that.

One of my favorite remembrances of Parley is sitting with him in a general gabfest in which he began to tell some stories about Lionel Barrymore, some of which were not for family consumption. The more he told the more he BECAME Barrymore. He had a group of us literally falling out of our chairs with laughter.

A final thought: Several earlier editions of "The Big Broadcast" by Buxton



and Owen listed Chester's last name as Goode on the radio version of Gunsmoke, and all OTR fans know it was Proudfoot. The Goode name was only on TV. Incidentally, Buxton and Owen finally got it right in the so-called new version of their book, which has darn few changes from all the others that came before.

That calls up other answers from that interview in my newsletter:

**TDOY:** Let's talk about Chester's last name.

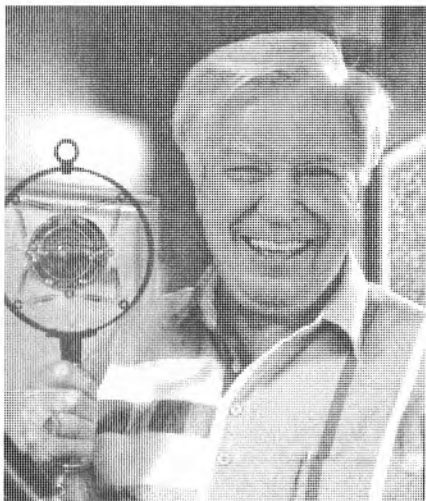
**Parley:** Proudfoot.

**TDOY:** Yes, then in the move to TV, because it was an Indian name and Dennis Weaver played the role with a limp, I heard someone felt it might be considered a slur so it was changed to Chester Goode. Anything to that?

**Parley:** Perhaps. But, the word got to me this way. The first show I did it was "townsman" but Bill (Conrad) said I had to have a name because he couldn't go around saying, "Townsmen, come here, I want to talk to you." So, he named me Chester as he named "Doc" Dr. Charles Addams because Howard (McNear) played him with just a little blood thirstiness and Bill got the name from the ghoulish cartoonist. One time, Bill just let me hang on a broken speech on purpose; we used to kid each other. I had a line something like, "As sure as my name is..." and he didn't come in and after a tiny pause, I added, "Chester Wesley Proudfoot." Proudfoot? Don't know where that came from. When it went to TV the story I heard was that Hal Hudson, a CBS exec who engineered the change over, said they'd better change the name because I (Parley) did the middle and last names and that I might feel there was some ground for a plagiarism charge. That made me mad. I bumped into Hal in the lobby and told him that even though CBS didn't trust me, I didn't mistrust CBS and they could use the name Proudfoot if



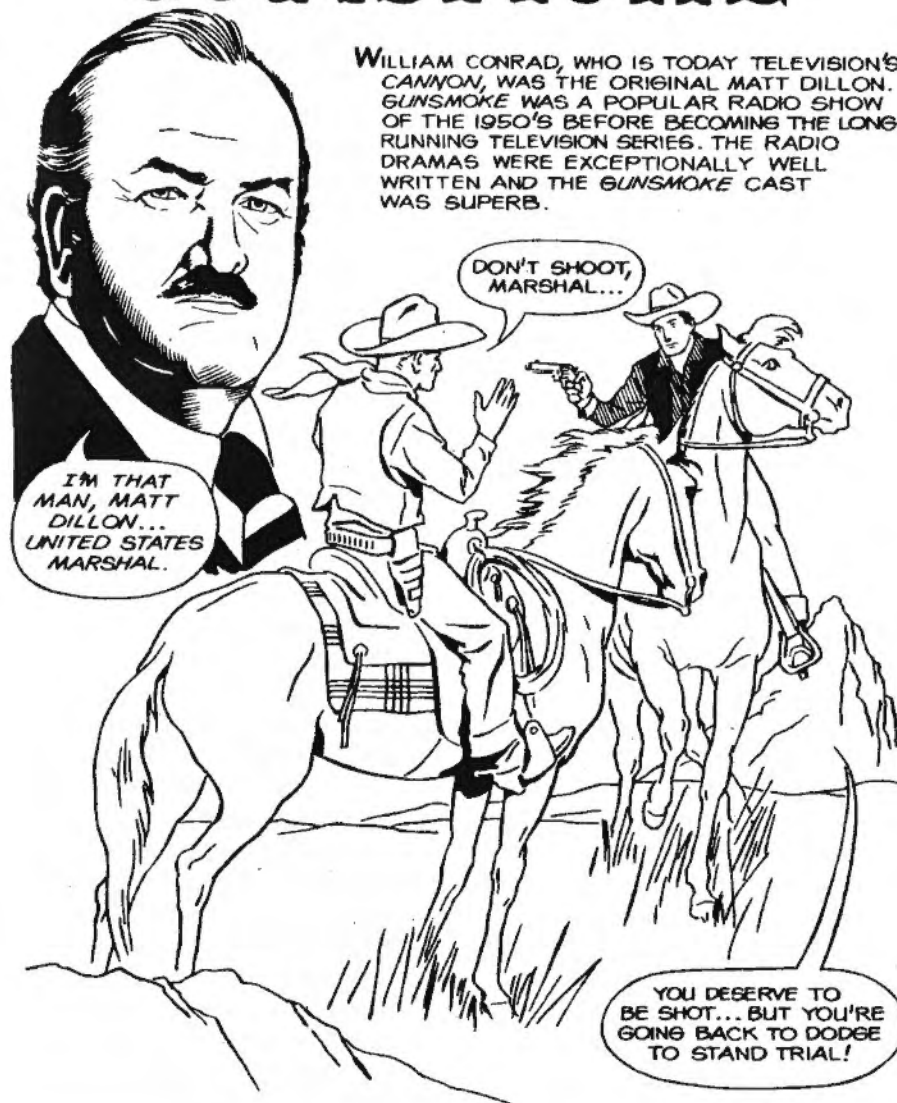
they wanted to - that it was public domain. I really don't know what prompted me to say the name Proudfoot in the first place. Bill hung me out to dry and I just had to come up with something.  
-- John Rayburn  
\*\*\*May all your tomorrows be filled with the warm memories of yesterday.\*\*\*



RETURN WITH US TO... *by* Bill Owen  
Doc Howard 10

# GUNSMOKE

WILLIAM CONRAD, WHO IS TODAY TELEVISION'S CANYON, WAS THE ORIGINAL MATT DILLON. GUNSMOKE WAS A POPULAR RADIO SHOW OF THE 1950'S BEFORE BECOMING THE LONG-RUNNING TELEVISION SERIES. THE RADIO DRAMAS WERE EXCEPTIONALLY WELL WRITTEN AND THE GUNSMOKE CAST WAS SUPERB.





## Old Time Radio Series Reviews

by Bill Kiddle

### SKIPPY HOLLYWOOD THEATER

The Rosefield Packing Company, makers of Skippy Peanut Butter, sponsored an interesting anthology of dramas bearing their product name. The program had a regular cast that included: Charles Starrett, Rosemary Reddins, Robert Clarke, Tyler McVey and Howard Cowan. This half-hour series was heard over CBS on Thursday evenings for ten months, between 12/01/49 and 9/21/50. Some radio logs note that the program had been syndicated since 1940.

### SI AND ELMER

Regional and ethnic humor may not be considered politically correct in the 21st century, yet programs that used this brand of comedy abounded in the early 1930's during the depths of the Great Depression. THE MISADVENTURERS OF SI AND ELMER was one of these programs. Silas Q. Perkins and Elmer Peabody were residents of a small rural settlement called "Punkinville." and they had entered into the realm of private detectives as "hay-seed Sherlocks" after receiving their mail-order decrees from "The Snoop and Sneak Detective School." These correspondence school sleuths began a new life of adventure in their sleepy little town. However, the scripts portray a series of repeated humorous misadventurers. One 10-part adventure deals with being locked in a bank vault with a corpse and discovering a bank thief disguised in blackface as a pullman porter. Radio Memories some interesting episodes for your careful consideration.

### SLEEP NO MORE

Nelson Omstead, a talented man of many voices, was the star of SLEEP NO MORE, dramatic readings of classic thriller tales, often two or three per program, rather than full-cast dramatizations. Mr. Omstead reads the thriller-chiller stories with a background of spooky music and excellent 1950's sound effects. The series ran from 1952 to 1957 in either half or quarter-hour formats. The show was often heard on Wednesday evenings at 10:00.

### SOLDIERS OF THE PRESS

War and war correspondents have worked in close concert for over 150 years in areas of combat around the globe. A series of 15-minute programs titled SOLDIERS OF THE PRESS were created in New York and distributed for syndication by the World Broadcasting System. The United Press (UP) used this program to feature the work of its reporters. Actors Lon Clark and Jackson Beck were used to to present "Eye witness accounts" of world news events as it happened. The show was heard over WOR, New York on Sundays at 12:30 during the span of 2/28/43 to 8/05/45. Interesting war dramas!

### SOMEBODY KNOWS

Unsolved murder mysteries have long intrigued the reading and listening public. SOMEBODY KNOWS was an interesting anthology dramatizations of actual unsolved murder cases broadcast over CBS for a few short months between July 6 and August 24, 1950. The program was based upon an original idea originated in the Chicago Sun Times; "that no murder is ever perfect and that somewhere, someone has information that could help crack a baffling crime." The program, produced by James L. Saphier, had Jack Johnstone slotted in the role of narrator-director.

### SOMERSET MAUGHAM THEATER

Great authors, on rare occasions, prove to be the best "salesmen" for their own works of art. The prolific British novelist Somerset Maugham, who wrote more than two dozen novels and over 100 short stories, provided the vehicles for the SOMERSET MAUGHAM THEATER, an anthology of dramatizations heard originally over CBS for only seven months, between January 20 to July 14, 1951. Later, in October, 1951 the program switched to NBC where it was heard on Saturday mornings at 11:00 until 1/19/52. Many well-known stars of Hollywood joined their host, Mr Maugham, each week in this well-crafted and interesting dramatic anthology.

### SONG OF THE STRANGER

The exploits of war-time underground agents were well-established in the minds of many listeners when the SONG OF THE STRANGER, an interesting adventurer serial, made its way to Mutual's daytime lineup of programs. The 15-minute drama, sponsored by Feen-A-Mint, was heard daily in the 3:30 pm time slot for six short months between 9/27/47 and 3/26/48. The storyline focused on the adventures of a French undercover patriot "Pierre de Varney." Bret Morrison (well-known to SHADOW fans) was cast in the leading role.

### PROUDLY WE HAIL

Radio has always been a powerful force to shape public opinion or promote important public service projects. During the summer of 1941 PROUDLY WE HAIL was aired over CBS as a salute to defense workers in the days just prior to Pearl Harbor. After a seven year absence, the program returned as a feature of the AFRS and it utilized the services of many guest stars to promote America's position in the Cold

War. The program, often hosted by Paul Lukas, lasted seven years, from 10/17/48 to 11/20/55.

### SOUNDS OF DARKNESS (So. African)

"Lee Masters", a blind FBI agent with super-keen hearing wages a relentless war against crime. Because of his disability, he challenges THE SOUNDS OF DARKNESS, according to the English language So. African radio series, sponsored by Goodyear Tyre and Rubber Co. This was a very popular Cold War era crime drama set in the USA.

### SPACE PATROL

The planet Earth in the 21st century is the "home base" for SPACE PATROL, a half-hour juvenile science fiction adventure heard over ABC for nearly five years, between 9/18/50 and 3/19/55. "Captain Buzz Corey" is the Commander in Chief of the Space Patrol. His assignment to is protect the United Planets and bring law and order to the inter-planetary frontier. Ed Kemmer played "Buzz", with Lyn Osborn as his companion "Cadet Happy". The program, heard on both radio and TV had an interesting array of arch-enemy characters: "Dr. Scarno", "Mister Proteus", and "Prince Baccarritti" (the Black Falcon). We trust that Radio Memories patrons will experience "high adventure in the wild reaches of space" by listening to many of the episodes from the catalog.

### SON OF PORTHOS

From the pen of Alexander Dumas came many exciting adventure tales to capture the hearts and minds of avid readers. Back in the 1930's Australian Columbia and the George Edward Players combined to produce for radio a series of 52 transcribed episodes of SON OF PORTHOS. These 13-minute serial dramas follow the exploits of "Joel"



swashbuckling young swordsman, son of the famous Three Musketeers. In the storyline the family has fallen on hard times and Joel much to his good fortune befriends "Aurorea" a beautiful French noble woman. On many occasions he comes to her rescue saving her from villains attacks and kidnappings. "Joel" has a number of misadventures and in program #15 finds himself in the Bastille sentenced to be hanged for treason. However, powerful forces are at work on his behalf. Radio Memories has the complete set of 52 chapters of this early radio serial drama!

#### **SPARROW & THE HAWK**

Adventure serials came in many varieties. SPARROW & THE HAWK told of the exploits of "Spencer Mallory" a World War 2 Lt Commander in the US Army Air Corp, who after being discharged with war wounds, provided listeners with "a story of modern adventure high in the sky, wherever planes can go." The quarter-hour serial was heard over CBS on weekdays at 5:45 for 16 months between 5/14/45 and 9/27/46. "Spencer" (known as 'The Hawk') travels with his 16-year old nephew "Barney" (nicknamed "the Sparrow") Donald Buka was cast in the role of "The Sparrow" and Michael Fitzmaurice was heard as "The Hawk." Also heard in the cast were: Joseph Julian, Mary Hunter, Susan Douglas, and Tony Marvin.

#### **SPEED GIBSON**

The world of 1937-1938 was marked by a global depression, the failure of international security, the rise of fascist dictatorships, and a mounting wave of isolationism in the US. Against this backdrop of gloom, SPEED GIBSON OF THE INTERNATIONAL SECRET POLICE, a 15-minute children's serial came to the airwaves as a syndicated radio feature. "Speed" a teen-

aged adventurer and his adult friends ("Clint", "Barney" and "Marsha") join a secret international law-enforcing agency dedicated to world peace. In the 178 chapter adventure "Speed" and his friends travel around the world in their "Flying China Clipper" to battle "The Octopus" and his evil gang. Radio Memories has the complete set of 178 episodes for your extended listening pleasure.

#### **SKY BLAZERS**

Aviation was a new frontier in the 1930's and the makers of Wonder Bread sponsored an air adventure series titled SKY BLAZERS, featuring Col. Roscoe Turner, World War I ace as host. The interesting scripts, dealing with all phases of flying, written by Philips H. Lord (of GANG BUSTERS' fame), were aired over CBS on Saturday evenings for nine months, between 12/09/39 and 8/31/40.

#### **SKY KING**

For over seven years, between 10/28/46 and 6/03/54, juvenile radio audiences thrilled to the exploits of "Schuyler King" ex-Navy pilot who returns home to his ranch from the war to battle the forces of evil in the western US. The program, a quarter-hour serial, heard week days, Monday through Friday over ABC was in many ways a post-war version of CAPTAIN MIDNIGHT and JACK ARMSTRONG. "Sky" (played by Jack Lester) does the "Uncle Jim" thing for his niece "Penny" and nephew "Clipper." supported by his faithful ranch foreman. Radio Memories has a couple of episodes for your consideration.

#### **SMILIN JACK**

Zack Mosley's long-running adult comic strip, SMILIN JACK proved to be a short-termed juvenile aviation action serial heard over Mutual for only three short

months, three days per week, between February 2 and May 19, 1939. The sponsorship of Toosie Rolls and the acting of Frank Readick, cast in the title role, could not project the macho image of a young aviator who fought international crime. The radio version of "Jack" was not that of the colorful, sexy daily comic strip character so beloved by a largely adult male audience.

#### **SPECIAL AGENT**

"Alan Drake" was an insurance investigator, an early prototype for a JOHNNY DOLLAR styled character- "one whose company "protects all comers against all perils, anywhere in the world." SPECIAL AGENT, originally titled GENTLEMAN ADVENTURER, was a half-hour crime drama with a very short resume, being produced in New York and heard over the Mutual network for only a few months, between April 17 and August 28, 1948. "Alan Drake" (played by James Meigham) and his partner "Jim Lawler" (played by Lyle Sudrow) investigated marine and ocean insurance claims for "Alan's" father's firm. An average two star offering.

#### **SPECIAL INVESTIGATOR**

The world is filled with crafty con-men (and women) and SPECIAL INVESTIGATOR was an interesting crime drama, produced by Herb Rice and heard over Mutual for only 13 months, between 5/17/46 and 6/17/47 for Commercial Credit Corporation. Richard Keith was heard in the role of "Frank W. Brock" a top-flight agent who exposed professional swindlers. He was particularly interested in crimes like housing frauds, memorial park fakes and diploma mill cons which were directed against our returning World War 2 servicemen and women.

#### **SPYCATCHER**

Stories about spies and espionage have

always been popular sources for radio dramas. The memoirs of Lt Col. Oreste Pinto of Allied Counter Intelligence Service during World War 2 provided the basis for SPYCATCHER, an interesting BBC espionage drama that focused listener attention upon celebrated British intelligence efforts against the Nazis. A series of 24 episodes were broadcast over the BBC in 1960-1961.

#### **SQUAD CAR**

Real life, on site, police dramas are fairly common fare for television viewers today. Back in 1954 Peter Finch and James Van Sickle dramatized cases with the cooperation of the Louisville, Kentucky Police Department. Peter Finch was the narrator of the this was a quarter-hour anthology. This American program is not to be confused with the SQUAD CARS, a half-hour police drama produced in South Africa a decade later.

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## Archie Andrews

- 01168 03/15/47 The Red Cross Party  
08/09/47 Taking A Bath
- 01169 11/13/47 Going To Bed Early  
12/13/47 Christmas Shopping
- 01170 05/15/48 The Hiccups  
06/12/48 Archie Fights A Cold
- 01171 07/17/48 Wallpapering  
08/21/48 The Picnic
- 01172 09/14/48 Late For Summer Dance  
09/21/48 The Flat Tire
- 01173 09/28/48 In Love With Teacher  
10/30/48 Halloween Party
- 01174 11/06/48 Locked Out Of The House  
11/20/48 Relatives Unexpectedly  
Visit

## GUNSMOKE

- 01466 04/25/76 The Story Of  
GUNSMOKE Part 1
- 01467 04/25/76 The Story Of  
GUNSMOKE Part 2
- 01468 04/25/76 The Story Of  
GUNSMOKE Part 3
- 01469 04/25/76 The Story Of  
GUNSMOKE Part 4
- 01470 04/25/76 The Story Of  
GUNSMOKE Part 5
- C01472 04/26/52 # 1 Billy The Kid  
05/10/52 # 3 Jaliscoe Pete
- 01473 05/24/52 # 5 Ben Thompson's  
Saloon  
05/31/52 # 6 Carmen
- 06732 06/07/52 # 7 Buffalo Killers  
07/05/52 # 11 Never  
Pester Chester
- 06733 07/12/52 # 12 The Boughten Bride  
07/19/52 # 13 Doc Holliday  
08/09/52 # 16 Kentucky Tolmans

- 01475 08/16/52 # 17 The Lynching  
08/23/52 # 18 Shakespeare
- 01476 08/30/52 # 19 The Juniper Tree  
09/06/52 # 20 The Brothers
- 01477 09/13/52 # 21 Home Surgery  
09/20/52 # 22 Drop Dead

## FRED ALLEN (NEW)

- 14380 05/24/42 #72 Vaudeville
- 14381 06/07/42 #74 English Radio Spoof
- 14382 06/21/42 #76 Mountain Justice
- 14383 06/28/42 #77 Vacation Plans
- 14384 10/04/42 w/Charles Laughton  
10/18/42 w/Orson Welles
- 14385 10/25/42 w/Roy Rogers  
01/10/43 w/Jack Benny
- 14386 01/31/43 w/Oscar Levant  
02/07/43 w/Claude Rains
- 14387 02/28/43 w/Phil Baker  
03/07/43 w/Judy Canova
- 14388 03/21/43 w/Richard Hayden  
05/23/43 w/George Jessel
- 14389 01/09/44 w/Ed Gardner  
01/23/44 w/Jimmy Durante
- 14390 02/13/44 w/Louella Parsons  
03/19/44 w/Ted Lewis
- 14391 03/26/44 w/Ed Gardner  
04/23/44 w/Oscar Levant
- 14392 05/28/44 w/Portland's Birthday  
06/04/44 w/Peter Lorre
- 14393 06/11/44 w/Deems Taylor  
10/28/45 w/Edgar Bergen
- 14394 11/04/45 w/Martha Raye  
11/11/45 w/Monty Wooley
- 14395 12/30/45 Radio Shows In Russia  
01/06/46 w/Phil Baker
- 14396 01/13/46 w/Maurice Evans  
01/20/46 w/George Jessel

## Lux Radio Theater

- 14408 05/27/40 #265 Vigil In The Night
- 14409 12/30/40 #288 A Little Bit Of
- 14410 01/20/41 #291 The Cowboy &  
The Lady
- 14411 02/03/41 #293 Rebecca
- 14413 10/27/41 #323 Her First Beau
- 14414 11/03/41 #324 Hired Wife
- 14415 10/23/44 #455 The Story Of  
Dr. Wassell
- 14417 10/01/45 #495 Mrs. Skeffington
- 14418 11/26/45 #504 Salty O'Roarke
- 14420 01/07/47 #510 You Came Along
- 14421 06/03/46 #531 None But The  
Lonely Heart
- 14423 09/02/46 #536 Our Vines Have  
Tender Grapes
- 14424 09/16/46 #538 Madame Currie
- 14425 09/23/46 #539 Sentimental  
Journey
- 14426 09/30/46 #540 Coney Island
- 14427 11/04/46 #545 I've Always  
Loved You

## MILTON BERLE

- 19175 11/11/47 Salute To Politics  
11/18/47 Salute To The Opera
- 19176 01/27/48 Salute To New York  
02/03/48 Salute To Gambling
- 19177 02/10/48 Salute To California  
02/17/48 Salute To  
Communications

## RED RYDER

- 19116 05/16/42 Wildcat Wire  
05/18/42 Thundering Tumbleweeds
- 19117 09/06/46 Hysampa Kid  
00/00/45 Flames Of Hate
- 19119 Trouble 'Round Monterey Territory  
Six Gun Coward
- 19119 Race For Federal Indian Land  
Selling Horses To The Army

## WANTED (NEW)

- 19145 06/24/50 Willie Sutton  
07/14/50 Myron "Mike" Selig

- 19146 07/28/50 Fred Tanuto  
09/22/50 Thomas Kling

## COMMAND PERFORMANCE (NEW)

- 13365 04/19/42 # 9 Shirley Temple  
C-90 04/23/42 #10 Pat O'Brien  
05/07/42 #12 Betty Grable
- 13364 05/14/42 #13 Edward G. Robinson  
05/18/42 #14 George Raft
- 13366 05/13/42 #15 Marlene Dietrich  
06/02/42 #16 Mickey Rooney
- GRAND OLE OPRY (NEW)
- 13369 #325 Marty Robbins, Billy Walker,  
De Reeves, Harden Trio,  
Jack Greene, Connie Smith
- 13388 #335 Glaser Brothers, Skeeter  
Davis, Jim & Jessee, Stu Phillips,  
Del Wood, Bobby Bare

## THE PACIFIC STORY

- 13480 09/19/43 #11 WWI In The Pacific  
C-90 09/26/43 #12 Manchurian  
Incident & Sequel  
10/10/43 #14 China's Exiled  
Universities
- 13578 10/17/43 #15 Burma, Keystone To  
C-90 The Far East  
10/24/43 #16 Soviet Asiatic's New  
Human World  
10/31/43 #17 Chinese Revolution
- 13594 11/07/43 #18 Philippines & Their  
C-90 Fight For Freedom  
11/14/43 #19 Chang Kai Shek -  
Freedom & Equality  
11/21/43 #20 Australia, Rising  
Power In The Pacific
- 13595 11/28/43 #21 Japan, Black  
C-90 Dragon Society  
12/05/43 #22 Thailand,  
Enslavement Of A Free People  
12/12/43 #23 Indo-China, Collapse  
Of French Empire In Pacific



**SCREEN GUILD THEATER**

14551 12/22/40 #66 The Juggler of Notre Dame  
2/29/40 #67 Drink a Glass of Sassafras

16912 01/18/51 Birth Of The Blues

**ALDRICH FAMILY (NEW)**

13604 10/12/39 Barbara Pearson's Ring

08/18/42 Christmas Cards

13605 00/00/00 Love Note To Miss

C-90 Elliott By Mistake

12/17/49 Antique Chairs

00/00/00 Carrier Pigeons

**JIMMY FIDDLER (new)**

13597 05/21/51 - 06/13/51

**FIBBER McMEE AND MOLLY (New)**

13566 02/16/54 #837 Light In

Fibber's Closet

02/17/54 #838 House

Finally Rented

02/18/54 #839 Molly, In The Attic!

02/19/54 #840 Fibber Sleeps

Through "Two Gun Justice"

13567 02/22/54 #841 Celebrating

Washington's Birthday

02/23/54 #842 Tall Tale McGee

02/25/54 #843 Eight Year

Old Newspaper

02/26/54 #844 Fibber's High

School Athletic Trophy

**INFORMATON PLEASE**

15840 05/17/38 # 1 Harry Overstreet, Marcus Duffield

06/07/38 # 4 John Erskine, Bernard Jaffe, Marcus Duffield

15841 06/14/38 # 5 Marc Connolly

06/21/38 # 6 Oscar Levant

15842 06/28/38 # 7 Carmen Show

07/05/38 # 8 Oscar Levant

15843 07/12/38 # 9 Quincy Howe, George S Kaufman

07/19/38 #10 Thomas Craven, Ben Heet

15844 07/26/38 #11 Oscar

Levant, John Gunther

08/02/38 #12 Moss Hart,

Quincy Howe, George Kaufman

15845 08/09/38 #13 Alton Cook,

Alice Dever Miller

08/23/38 #15 Percy Waxman

17923 #15 Bill Corham, Jimmy Gleason

#16 Russell Crouse, Joshua Logan

15846 08/30/38 #16 Ben Heet

09/06/38 #17 Ben Bernie,

Bernard Jaffe

15847 09/13/38 #18 Percy Waxman

09/27/38 #20 Basil Rathbone,

Sigmund Spaeth

**TEXACO STAR THEATER**

10691 10/11/42 Roland Young, Wee

Bonnie Baker

11/01/42 Robert Benchly,

Merry Macs

10692 11/15/42 Gracie Fields

11/29/42 Adolph Menjou

10693 01/03/43 Peter Lorre

05/16/43 Frank Sinatra

10694 04/02/44 Jack Haley

04/09/44 Reginald Gardiner

**ALL STAR WESTERN THEATER**

10466 11/20/48 Bear Hunting

11/27/48 Modern Movie Making

10467 12/04/48 Magnolia The Chicken

12/11/48 Cattle Rustlers

10468 12/18/48 Buying A Tractor

01/01/49 The Sheriff Of Red Dog

10469 01/07/49 Gem Deposits

01/14/49 Stormy The House

10470 01/21/49 Sunshine Johnson

01/28/49 Charlie Nichols

General Store

**BACKSTAGE WIFE**

09585 Maude Leaving For New York

Claudia Upset With Rupert

Claudia Flirting With Larry

Victor Is Back From Bermuda

Claudia Explaining Her Actions

Mary Talks To Rupert About Claudia

09586 Claudia And Larry Caught Kissing

Larry Defends Mary's Honor

Claudia Wants To Play The Lead

Rupert Wants Mary

Larry Wants To Go On A Picnic

Rupert Is Worried About Julia

09587 Julia Must Leave Bermuda

Julia Returning With Oliver

Claudia Is In Larry's

Dressing Room

Mary And Larry Argue Over Rupert

Mary Talks To Maude

About Claudia

Rupert Waiting For Julia's Boat

09588 Victor Finds Julia And Oliver

Sheila Wants To Quit The Play

Claudia Confronts Mary

Larry Tries To Get Claudia

The Lead

Rupert Upset About Oliver

Victor Wants Oliver Out Of

His House

09589 Larry Coaches Claudia All Night

Mary Upset About Claudia

Kissing Larry

Mary & Larry Arguing About

The Kiss

Julia Is Making Rupert Jealous

Mary Wants Her Securities

From Rupert

Rupert Goes To Mary's House

09590 Sheila Interviews Claudia For

Lead In Play

Mary Confesses She Saw Rupert

Julia Threatens To Leave Rupert

Oliver Wants To Meet The Nobles

Rupert And Julia Fight

**ALMANAC**

13408 Review Of 1947 - Alan Young

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