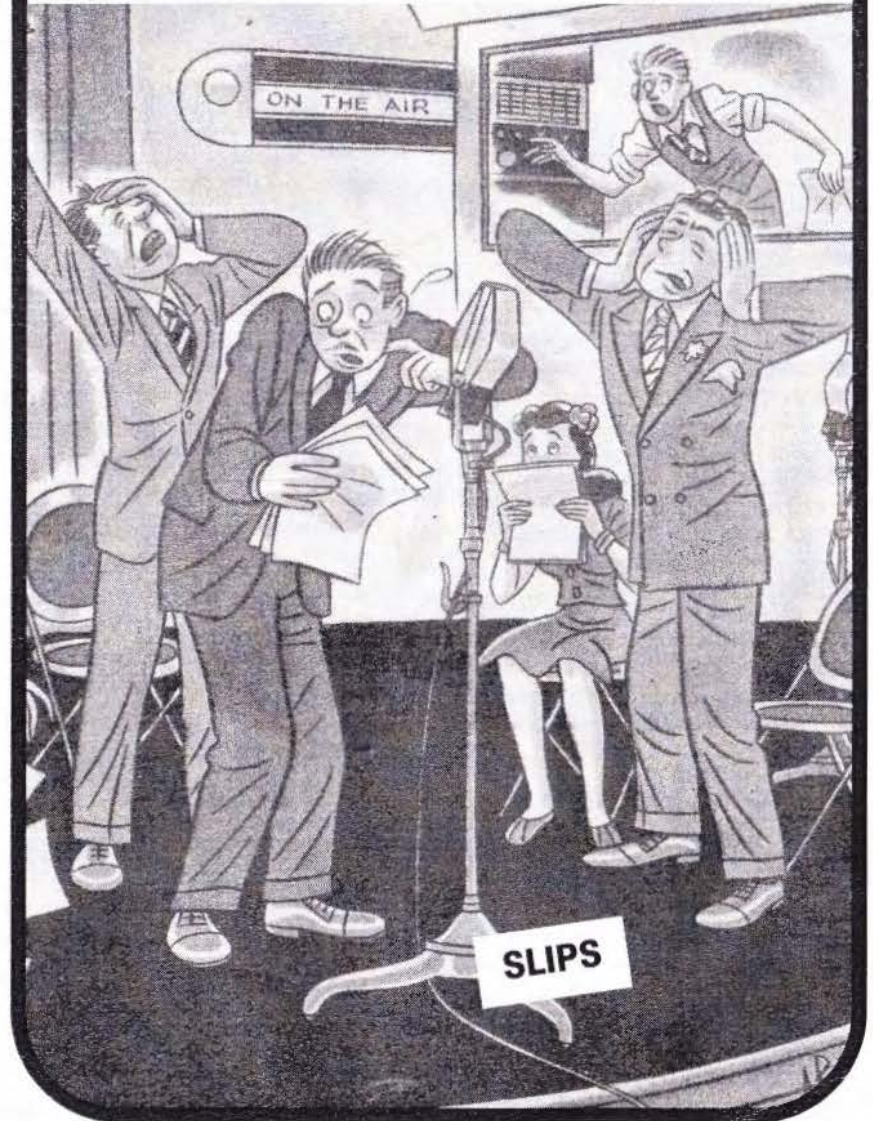


# Old Time Radio **DIGEST**

No. 115

Fall 2006 \$3.75



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No. 115

Fall 2006

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

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# Private Eyes for Public Ears

by Jim Maclise

During the 1930's and 1940's, George Raft was as famous a film actor as Humphrey Bogart, and like Bogie played mostly -tough guy roles, often gangsters: the classic 1932 Scarface, and that same year's Night after Night (Mae West's first film in which she had only a bit part), House Across the Bay (1940) opposite Joan Bennett, and Johnny Angel (1945). He made one film with James Cagney, the film noir They Drive By Night (1940), and the World War II Follow the Boys (1943) with Orson Welles.

Raft's last gangster role, one of his best, was in one of the greatest comedies ever made, *Some Like It Hot* (1959) as a mob boss out to kill Jack Lemmon and Tony Curtis who join Marilyn Monroe in an all-girl band. After that it was all downhill with bit parts in such lesser films as the disastrous 1967 James Bond spoof *Casino Royale*, which featured among several others Woody Allen as Bond; *Sextette* (1978) starring the now 89 year old Mae West parodying herself (one of her last appearances), and *The Man With Bogart's Face* (1980) with Raft in a minor role which ended his long acting career.

Oddly enough, given the popularity of tough guy detectives on 1940's radio shows, George Raft starred in only one, 1947's *The Cases of Mr. Ace* (unrelated to his 1946 gangster film *Mr. Ace*, though obviously borrowing the name) as private detective Eddie Ace. (Note: Raft did replace Jack Moyles as Cairo cafe owner and adventurer Rocky Jordan the summer of 1951, the show's final season.) The *Ace* program is so obscure (three episodes survive) that it gets no mention in either of

John Dunning's excellent OTR encyclopedias. Even Jay Hickerson's thorough and ultimate guide to circulating shows notes only that it ran on ABC in 1947. However, the show is deserving of some attention.

The opener, unidentified as to date, sets up the format. One Dr. Gale, a psychoanalyst, hires Ace to relate his experiences as a detective because she's writing a book on criminal psychology and she wants the material "fresh and unbiased, sort of the private view of a private detective." Thus we can guess that in the weeks to come Eddie will reveal his adventures case by case and be paid an unspecified fee. "When do we begin, Dr. Gale?" he asks in that low-key, slightly cynical, a touch threatening, but unmistakable George Raft voice. Like Frank Lovejoy and Jack Webb, once heard, never forgotten. It's that voice which mainly makes the show worthwhile.

After the program title and some brief blues trumpet, the doctor and Ace exchange a bit of repartee. Dr. Gale asks if the typewriter will disturb him. "I don't think the typewriter will bother me, but I'm not so sure about the typist." (You already knew she'd be a looker.) Her response: "When you arrived, You said you didn't expect-me too be a woman. You were right. I'm a psychoanalyst. Shall we begin, Mr. Ace?"

"Well, it all started with a killing that was no business of mine, the murder of Frederick Miller, you know, the corporation lawyer." When Ace arrived at his office the morning after the three bullet homicide, a small dark Frenchman awaited him, speaking in that accent we've all heard



from any actor portraying Hercule Poirot (with a little Peter Lorre tossed in), He immediately admits to killing a man: "He wouldn't stay away from my wife, so I killed him." (Of course the victim is lawyer Miller.) "You're a big boy now. You must learn to control yourself." But Poirot (for that is his name!) confesses that he gets "a pleasure when I look into my eyes and I see him die again and again." Poirot is sure that when he turns himself in and explains to the judge why he killed Miller, he will be released. MeanwDile he offers Ace a \$500. fee if he will hold a small key until he returns. "But if by some silly mistake I am detained, then you will give it to my lawyer, but only if I am detained by what you call a conviction of quill"

Thus begins the program's first episode. Needless to say, interest in the key runs high, When the Frenchman's lawyer shows up claiming that Poirot is only covering up for his wife, he inquires about it

and shortly a thug with a gun demands it. But the little brass key has a surprise of its own in store. And others follow.

The episode titled "missing Package" is the only one of the three extant that's dated: 6/25/47. It is obviously more than one story into the show, as Eddie shows up at Dr. Gale's apartment at night, where she offers him coffee which Ace takes "sweet and black." Her book is coming along well she tells him, "thanks to the unorthodox view of the criminal mind that I get through your eyes." Then Ace relates his latest adventure which he says began with a man named Judas two thousand years ago. "You mean Judas Iscariot," she guesses. "That's the guy, Dr. Gale, the world's most notorious stool pigeon." It all began one day as he arrived in his Sixth Avenue New York office and discovered one Richard Doran, an importer of rare art objects. Speaking in his snobbish upper crust accent, he asks Ace to deliver a package to a Colonel Amhurst in Chicago.



Eddie tells him to hire a delivery boy. He only deals in "patricide, matricide, and homicide." Doran replies, "This is no ordinary package Mr. Ace. I'm willing to pay a fee of \$1500. for its safe delivery. "What's in it," asks Aces "an atom bomb?" Doran claims it's something equally explosive, "the most priceless item ever to come into possession of the firm of Doran and Stanton." It's been hidden away for some years, but he's now decided to sell it to the Colonel for \$150,000. "and now he may have the joy of possession, and the fear." Ace is to deliver the package, collect the fee, and return to Doran in NYC. He gives Eddie a train ticket and says, "I suggest you go armed." So Ace is off to Chicago with a small package which he says weighs no more than a one pound box of candy.

Enroute a Peter Lorre mimic enters his compartment with lines from Bogart's classic film *The Maltese Falcon* (also involving a mysterious package) and pointing a gun at Ace. "If you make one move, I'll be forced to shoot you." But the Falcon film again comes to the rescue and Ace easily disarms him. Another Falcon line follows: "Oh what an idiot I am, a stupid, imbecile bungler. I knew it, I knew it!" he whines while Ace drags him out to the between cars platform, slaps him around a bit ala Bogart, and threatens to toss him out. But after learning nothing, he releases the whiner and returns to his compartment only to be sapped unconscious. When he awakes, the mysterious package is gone. Now, if you've read this far and are curious to know what's inside, I'll drop a not very subtle hint. Just recall what Judas received for betraying Christ. (By the way, this is a better than average mystery.)

Before closing, I want to note that there



are (despite my covering 41 in this survey of many years) still detective shows which apparently did not survive for OTR fans. I shall mention only two, both victims of television's early dominance. Mike Malloy, *Private Eye* is one, a show which began on ABC in 1953 starring Steve Brodie, on Thursday nights, then became a week-night item in 15 minute format. Then off the air and revived 1956-57. But by then Johnny Dollar had cornered the radio detective program and Malloy is long forgotten. I've found no listings for existing remains. The other far superior show, *Martin Kane, Private Detective* was in fact a television creation concurrently broadcast on radio starring William Gargan 1949-51 on Mutual and in the same double format with Lloyd Nolan as Kane on NBC in 1951 and 52. This was, in fact, one of the best detective shows on

television, preceding my favorite, Peter Gunn by almost a decade. Ironically, Gargan got fed up with TV series, complaining of a "flesh parade" of airheaded actresses hired to be pretty and show cleavage. So he became Barrie-Craig, Private Investigator on radio only/where there was nothing to stop actresses from revealing all the cleavage they had to show. The program ran on NBC from Fall 1951 til the summer of 1955 as one of the last decent detective dramas competing with television. Incidentally, the *Martin Kane* shows are available on OTR, about 30 of them, but they really aren't radio, at least not in my opinion.

The good news concerning missing detective programs is that all the best ones are readily available, even though some are only extant in a few tantalizing episodes (e.g. *Results Inc.*).

Next time: Finally my twice promised personal top ten list, complete with commentary on each detective show chosen.



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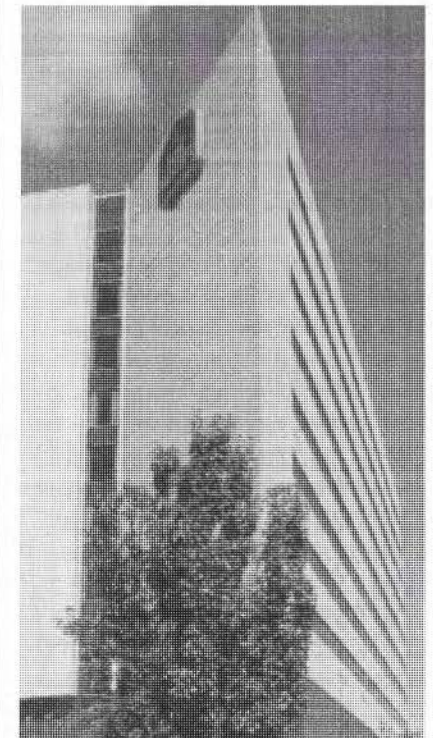
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## On being an Old-Time Radio Dealer & Collector in 2006 **PART 2** by Bob Burnham

**THE PASSION HAS TO BE THERE**  
With regard to in-person relationships, it does NOT matter how many units you sell at a convention. It's the follow-up business/relationship you cultivate that will keep their interest all year long.

Also, many of the most successful businesses are operated by the people who actually love the work they do. If one hates providing a service to old-time radio fans, or has become "burned out," the time has come to take an extended break... or simply "quit the hobby."

**BE REALISTIC & BE A DO-ER**  
In order to put out a catalog of CDs or MP3s, when all you have are cassette and reel to reel masters, you have to START doing the actual work. Don't feel overwhelmed about the monumental task ahead! Optionally, you can start with your favorite shows, but undoubtedly you'll acquire some newer material already in digital format you'll want to give some priority to.

Realize if you spend only two hours per day working on shows, in a week you'll have at least a dozen hours of programming done, and in a month, maybe 50 hours in the digital format. The point is to START the process and work on it STEADILY. You may never get all of them done, but at least the effort has been made and you'll be able to share those shows with a generation who doesn't own a cassette deck.

**IF YOU ARE GOING TO TRADE OR SELL SHOWS, IMPROVE THE QUALITY!**  
Obviously, this can slow down your conversion to digital, but the extra time is well

spent.

In past articles I have shared a lot of technical tips about how to get the best sound. In recent years I have re-invented my methods of getting the absolute best OTR sound.

Equipment and software that didn't exist just a few years ago is now affordable for everyone. It's important to reach a compromise as to how far you want to take the show. Over-using technology is worse as far as an end result -- than not using it at all. The point is to LISTEN. If you are going to actively IMPROVE the sound, don't just find one setting on your equipment that sounds pretty good with one show and apply it to everything. There may be similarities in settings within a series, but every show has different characteristics. It is better to do NOTHING to alter the sound, than just apply the same filter to everything.

Regarding specifics, I have a lot of recommendations as to today's equipment, software, audio "forensic" techniques and more. How do you EFFECTIVELY remove certain flaws in old shows without noticeably harming the audio?

A goal I have today (and the technology is at everyone's fingertips) is to make shows broadcast 40-60 years ago sound like they were broadcast TODAY. Success in this area also depends on the condition of the original recording.

### FORMATS

Is it reel or cassette? Is it cassette or CD? Is it MP3 on CD, DVD-ROM or downloaded from a website? Hard

drives and other storage methods are also cheap enough that you can buy a while collection instantly. To me, this takes away part of the fun of the old-time radio hobby, but this is also the generation of instant gratification. Some people can't wait to receive something in the mail and would rather download. Others would rather not be bothered building a collection over years and would rather get it all at once. Regardless, as a dealer, one needs to be prepared to accept these varying needs. Also accept the fact that not everyone will buy from you. Some will only download OTR from the free websites. You will never get their business. They may not be quality-conscious or just accept the fact that ALL shows sound that way: Tinny, thin, full of distortion and like they were recorded off a phone line. But after all, they get it FREE and if it is minimally passable, they accept it.

**YOU CAN'T REACH 'EM ALL... OR CAN YOU?**

As an old-time radio dealer in the year 2006, it is helpful to decide which types of collectors we can serve best. The so-called "serious" OTR fan who has enough interest to travel to conventions is a prime

This type of collector seeks out the best (you'll pardon the expression) "target." quality and samples shows from DIFFERENT sources. Besides that, it is these type of people who will allow The Hobby to survive through the digital age and beyond.

In a future article I will outline different methods of achieving that best sound, so we can best serve that "serious" collector.

I have literally grown up with old-time radio, but I have also worked professionally as a broadcast engineer most of that time, and the last several years at the "Harvard" of broadcast schools in the Midwest (in the Detroit area), the Specs Howard School of Broadcast Arts.

I also write regularly for Radio Guide which serves today's broadcast industry. Some of my more "techie" pieces appear there, but I also did a historical piece about Thomas Edison's contribution to radio (believe it or not. The website is [www.radio-guide.com](http://www.radio-guide.com)).

Writing again for old-time radio feels like "coming home," except I haven't been a teenager or a "20-something" radio person in quite a LONG time!  
--Bob Burnham



# Johnny Dollar's Expense Account... in 2006 Dollars

by Joe Webb

Editor's note: Joseph W. Webb, Ph.D. was the by line for the author of this article when it ran in issue No. 6 of The Old Radio Times. Joe and me go way, way, way back before he became a Ph D. That's why I used just Joe Webb as the by line in the reprint. We got together last year at the Newark radio convention for the first time in a few years. Joe and Bob Burnham got me into the main stream of the old radio hobby.

One of my weekly tasks is to write an economics column for the printing industry. Though not an economist by trade, I've been fascinated by the topic since high school, and understanding economics has been a key part of my career in business research and forecasting.

In the course of the years, I've become interested in how inflation distorts our perception of things. For instance, these "record high" gas prices we've been seeing aren't even close. They'd have to hit \$5.80 a gallon to equal what we paid in

the late 1970s after adjusting for inflation and our more efficient use of energy through technological advances. But that's not our topic at all.

When I recently listened to the full Bob Bailey Johnny Dollar run, I found myself chuckling every time an expense account item would be mentioned. I figured I'd take an episode, keep track of the prices, and calculate what they would be today.

I chose the "Burning Car Matter" of December 9, 1956, because it's about 50 years old, as I will soon be, too. Using the consumer price index inflation calculator on the Bureau of Labor Statistics site ([www.bls.gov](http://www.bls.gov)), it turns out that you have to multiply prices of that year by 7.3 to get what today's price would be. So if it was \$1 then, it's \$7.30 in 2006.

But that's doesn't work for everything. For airfare, a combination of technological advances and deregulation have kept airfares well below inflation. At the time Johnny Dollar traveled, air travel was a luxury for consumers and a major expense

Item	Description	Price	Inflation-adjusted	2006 Price	Difference	Comments
1	Hartford-Sarasota airfare	\$129.00	\$942.36	\$350.00	\$592.36	Expedia.com
2	Taxi	\$1.00	\$7.31	\$7.31	\$0.00	Not compared
3	Gas	\$5.15	\$37.62	\$61.58	\$23.95	.23 cents a gallon
4	Breakfast	\$3.25	\$23.74	\$15.00	\$8.74	Denny's, big tip
5	Phone call	\$1.30	\$9.50	\$0.50	\$9.00	(Could be zero if he used Skype)
6	Gas, incidentals	\$9.80	\$71.59	\$117.17	\$45.58	.23 cents a gallon
7	Sarasota-Hartford airfare	\$129.00	\$942.36	\$350.00	\$592.36	Expedia.com
	Undocumented incidentals	\$106.76	\$779.89	\$779.89	\$0.00	Not compared
	TOTAL	\$385.26	\$2,814.36	\$1,681.45	-\$1,132.92	

for businesses. Because it was so high-priced, it was for elites or very special occasions. Remember, there was no Southwest or AirTran airlines at that time. Airplanes were not considered buses with wings in Johnny Dollar's time.

Getting prices for everything is nearly impossible, such as the 2006 price for a 1956 \$1.00 taxi ride. Johnny was also well-known for padding his expense account, and burying items into things like "incidentals." We know that he was very good at that, and that makes complete comparisons difficult.

The table shows Johnny's expense account in dealing with the Burning Car Matter was \$385.26. In today's dollars that would be \$2,814.36. But when I compared what I could to today's prices, it came out to \$1,681.45. Yes, today, having Johnny solve the case would be \$1,132.92 cheaper, almost all because of airfare. And we know that Johnny would never eat at a Denny's, so I probably underestimated his cost for breakfast. And who knows what the costs of those incidentals would be. Even if today's prices were less, that would only serve as encouragement for our favorite expense account padder to spend even more.



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## Slips that pass through the mike

The best performers make "Boners"-- but listeners love it

EVER feel like pushing yourself under the rug when your tongue tripped, slipped or balked and turned up with a neat little phrase you never should have uttered? Or hopelessly muffed an important introduction, or stuttered on the snappy comeback that should have panicked your dinner guests?

Then you can readily sympathize with the poor announcer or actor who suddenly finds himself pulling what he is sure must be radio's prize "boner." Though they can be laughed at later, these inexplicable twists of the tongue have given the boys and girls in the studios some mighty bad moments.

Such slips in no way reflect on a performer's ability, for practically SLIPS THAT PASS THROUGH THE MIKE (continued) everyone on the air—veteran and novice, star and bit-player—makes his share of "fluffs." The phenomenon can't be explained any more logically than tripping on a sidewalk or spilling a glass of water on your vest. Boners just happen, and no amount of rehearsal and preparation can guarantee they won't.

Sometimes, the result of a jumbled phrase causes the listener to howl with far greater glee than could be induced by professional gag-writers after a week of burning the midnight oil. While most of the quips are innocently humorous, some of them have sent the perpetrators off into a corner, blushing furiously, while censors gnawed their blue pencils in futile indignation. Like the time that—perhaps we'd better not go into that one!

High on the list of funniest twisted-

tongue lines is one which occurred during the broadcast of an NBC soap opera. The harrassed heroine was aboard a ship riding a dense fog. In a voice taut with emotion, she proclaimed to her coast-to-coast audience that the fog was "thick as sea poop."

Another momentarily unhappy performer was the young man playing the part of an aide-de-camp to a German general, on Mutual's "Nick Carter." Said the general: "We are surrounded on all sides by the enemy—they come from the left, from the right—from the east, west, north and south—and we are without food and water!" The aide was supposed to exclaim: "Is it that bad?" Instead, the luckless actor found himself burbling: "Is that bad?"

Then, of course, there was the dramatic actress, appearing on a CBS serial, whose simple line, "We'll give the bell a pull," came out unexpectedly as: "We'll give the bull a -pill!" And young Bill Lipton, who has appeared in hundreds of roles since his air debut at the age of 11, once admonished a fellow actor in a soap opera to "Keep a stuff ipper lup, old boy."

IT ISN'T always the players who supply unintentional humor in the dramatic shows. The boys in the sound effects department can claim their share of the scallions for boners and poor timing. Many an over-worked producer and director has spent sleepless nights planning all sorts of medieval tortures to inflict on the hapless sound effects man who ruined a dramatic scene.

On one occasion, the breathless lovers in a popular soap opera were supposed to whisper their words of endearment against



a soft, light background of summer breeze. The director signalled for his "light breeze" but the sound man—evidently in a slight state of confusion—obliged with a gale of hurricane proportions. The young lovers were actually drowned out by the sound of nature run wild.

Then there was the time the plot called for the sound of surf beating against the rocks. What the listeners heard, instead, was a recording of a crowd cheering the players at a football game. The ocean waves are said to whisper many things. This was probably the first time in history that they roared out: "Hold that line!"

WHILE most of the blunders give listeners a chuckle, maybe even a hearty guffaw, some produce reactions of a far different nature. Picture, for example, what the charming ladies of the Mary Margaret McBride circle must have thought, on the

day their idol blandly proclaimed: "A lot of things you are supposed to eat, you just don't like . . . especially children."

Nervous contestants on the quiz shows and amateur programs are responsible for a goodly share of radio's fluffs. A Mrs. O'Leary, appearing on Phil Baker's "Take It or Leave It," proudly acknowledged her introduction by stating: "I'm a first cousin to the cow that started the Chicago Fire."

An amateur musician, describing the wonders of his home-made contraption to Major Bowes, gave the CBS audience a macabre thought when he said: "The spoons belong to me; the bones are my father's!" Presumably, the "bones" in question were those ivory or wooden clappers once wielded so enthusiastically by the end-man in a minstrel show—but how were enthralled dialers to-guess that listening in?



Another night, the Major was chatting with one of his amateurs who was an interior decorator. Asked about his work, the contestant nervously admitted that he had just finished "over-doing an apartment." On yet another occasion, a Russian girl told the Major that her father was a painter. "House painter?" he asked. "Just fine," answered the little Russian girl. But even the seasoned performers cannot avoid the pitfall of garbled phrases. Erudite veteran Milton Cross, for instance, once intrigued music lovers all over the nation by describing the operetta, "The Prince of Pilsen," as "The Pill of Princeton."

While the boys in the newsroom don't always agree on pronunciation, they have done a creditable job in giving the listener a nodding acquaintance with some of the more indiscriminately-voweled names around the world. And, if they do stumble over a few, who does know the difference?

But other accidents can happen on the news circuits, which no dialer could fail to notice with either surprise or amusement. John Vandercook was once innocently involved in a mix-up over locale, during his nightly world news roundup. In making a switch, he announced: "We take you now to John McVane in London." After a short pause came the blithe greeting: "This is John McVane, speaking from Paris."

Occasionally, the overseas reporter gets a personal shock himself—or herself—as on the day Bob Denton was announcing a Helen Hiatt broadcast from Spain. "Miss Hiatt," said he, "is NBC's only woman correspondent in pain." Incidentally, though Bob won't admit it, he may have been playing amateur critic on another occasion, when he proudly presented a "pewgram of music."

Even the weather proves a stumbling

block once in a while. NBC's George Putnam (now in service) capped one of his news programs with the daily weather report. Most of the items, this particular day, had been of Chinese and Japanese origin, so maybe the audience felt that George was just keeping in character when he predicted: "Tomorrow, moderate temperatures, indexing cloud iness."

Reporting the war on the other 'side of the globe, Frank Singiser described a certain well-remembered German drive and gave his Mutual followers an added treat by calling it the story of the "Bulgian Belch." And listeners to the same network found themselves being introduced one night to Paul Schubert, "the newted nose analyst."

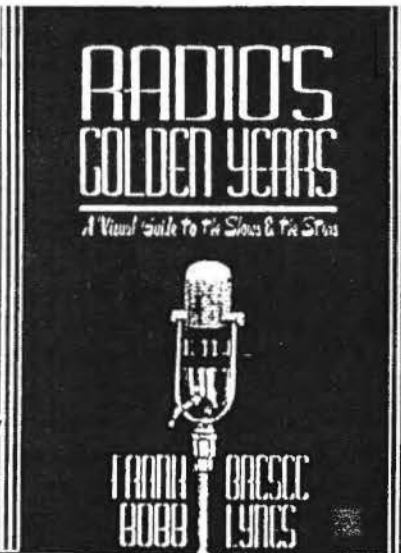
Out on the West Coast— where almost anything can happen and usually does—a Hollywood news voice once breathlessly informed his cinema city listeners that "Johnny Weissmuller's wife, Beryl Scott, presented him with an eight-pound baby boy today...and now for other sporting events . . ."

Gabriel Heatter's several million listeners heard him wind up a broadcast one evening with the portentous sentence: "Listen to 'The Voice of the Dead' " — followed immediately with the introduction: "And now, ladies and gentlemen, announcer Len Sterling!"

Life can be terrible when an announcer fluffs at a particularly serious moment. If you don't think so, just ask Harry Von Zell how he felt when he introduced the then-President of the United States as "Hoobert Heever"! Even the famed Von Zell aplomb was shaken that time. But, if the Crown Prince of Norway had been within earshot, he too might have been startled out of his dignity the day Mutual's Arthur Whiteside

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FULLY INDEXED. WRITTEN BY **FRANK BRESEE**. ILLUSTRATED BY **BOBB LYNES!**

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AUTOGRAPHED

**RADIO'S GOLDEN YEARS.**  
% **BOBB LYNES**

**BOX 561 SO. PASADENA, CA 91031**





announced into the microphone: "Here comes the brown quints of Norway."

Lip-tripping and twisted meanings are the bane of the commercial announcer, who could often cheerfully strangle the boys in the agencies who seem content to let the participles, prepositions and verbs fall where they may. Take, for instance, the plug that read: "Have you tried Wheaties for a bedtime snack-? They're light and easy to sleep on." Or the snappy come-on for a favorite brand of bread: "It gives you a rich, nutlike flavor." Or the nifty Tom Slateruttered on a Raymond Gram Swing program: "Mote and more men are turning to White Owls."

Probably the most sympathy can be directed at the nervous, jittery speaker who is facing a mike for the very first—and probably the last—time. Representative of that group is the president of a manufacturing concern chosen to address his fellow executives at a convention dinner, which was also broadcast over a nationwide network. His greeting listed all the distinguished guests on the rostrum and wound up with "and also the people of the audio radiance." After a moment of hushed silence, the speaker stumbled on: "It is indeed a pleasure to address such a gathering of ragged individualists." From that point on, it didn't matter very much what he said. His fame was immortal!

IT ISN'T always the man at the mike I who makes the boners. H. V. Kaltenborn will probably never forget the time he was presented to a dignified lecture audience with what was undoubtedly intended to be a staid and proper introduction: "We now present H. V. Kaltenborn, who has been on the lecher platform for twenty-five years."

The atmosphere was also momentarily electric, over the airwaves, when George

Putnam gravely introduced the star of an original drama with the breathtaking words: "Miss Helen Hayes presents a litter for Hitler!" What he should have said was "letter."

Andre Baruch once confused his CBS listeners no end by referring to the Marine Roof of Brooklyn's Hotel Bossert as the "Maroon Reef." The same Andre (now Major Baruch of the Army) introduced a musical selection on Mutual's "Your Army Service Program" with: "And now the orchestra, with Warrant Officer Edward Sadowsky secluding . . ."

While such slips of the lip are the nightmare of a radio speaker's existence, they do lend spice to radio listening. Occasionally, a faux par is the fillip which turns an otherwise dull session into a veritable funfest.

But it doesn't make life any pleasanter for the hapless "fluffier"—who, more often than not, wishes he could just follow the lead of the little boy who appeared on the Major Bowes hour. This 6-year-old sang about three bars of his song, then forgot the words. Not the least bit flustered, he turned to the Major, raised his hand in signal—and asked if he could leave the room!

EVERY WEDNESDAY NIGHT!  
**FRED ALLEN**  
TEXACO STAR THEATRE  
KENNY BAKER  
PORTLAND HOFFA  
AL GOODMAN'S ORCHESTRA  
TEXACO WORKSHOP PLAYERS  
presented by  
**TEXACO DEALERS**  
COLUMBIA NETWORK  
COAST-TO-COAST  
WJR 9 P.M. EST

## PRESS RELEASE

### New OTR Reference Book For Locating Scripts

A new, easy to use and inexpensive reference book is now available to help locate scripts for Golden Age of Radio broadcasts. Designed to be an additional resource for collectors, re-creation groups and researchers when none of the "usual" script sources, e.g., the Internet, eBay, OTR club archives and library special collections bear fruit or are feasible or practical, *Radio Scripts In Print* by Susan and David S. Siegel (Book Hunter Press, 2006) identifies more than 1,700 scripts that can be found in 174 books that can either be purchased or borrowed from a library using the inter-library loan process.

The scripts cover series as well as one time only specials, ranging from comedy and drama to mystery, suspense, documentaries, science fiction, news, religion, soaps, etc. Included among the 1,700+ scripts are

- Popular series such as *Cavalcade of America*, *Columbia Workshop* and *Theatre Guild*
- One time only specials such as Stephen Vincent Benet's *They Burned The Books*
- Scripts for series for which only a very few programs are available in

audio such as *Flywheel*, *Shyster*, and *Shyster*

- Scripts of lesser known programs that may be of historic interest to collectors and radio historians but which are not known to be available in either audio or print format such as *Ultra Violet* a science fiction program written by Fran Striker that predates his *Lone Ranger*

- Scripts of interest to teachers (elementary through high school) who may want to use radio plays to stimulate interest in classic literature, American history and the lives of famous Americans.

The book's user friendly format is designed so that the reader can search for scripts by series name, program (script) title or author or adapter. The listings also include, when the information was available, the date the script was broadcast, and the network or station that aired the program.

**Radio Scripts In Print** sells for \$16.95, plus \$4.00 shipping and handling, and can be ordered directly from:

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## TUNE IN "Behind the Scenes" at CBS

Every Tuesday at 10:45 p.m. EWT. **How** did a CBS newsmen in Paris hear his colleague broadcast from Iwo? **When** did a little girl offer to help sponsor a CBS program? **Why** was Danny Kaye fired from his first job? Columbia rolls up the curtain and reveals the fascinating stories of radio's famous personalities, brings you a picture of wheels within wheels. Here are excerpts from a typical program of Behind the Scenes at CBS.

**Don Baker:** For an intimate glimpse into the colorful world of radio - your favorite Columbia station now takes you Behind the Scenes at CBS, with Ted Hosing as your backstage guide and columnist of the air. You will hear a personal chat with Frank Sinatra and a story about Joan Edwards.

**Ted Hosing:** Did you know that several hundred clocks in CBS studios all over the country have to beat as one? Columbia keeps its time straight by having its studios equipped with Western Union clocks which are geared to a master time piece at the Naval Observatory in Washington, D.C. Every hour-on the hour-these clocks are automatically corrected by an electric impulse which makes adjustments to the fraction of a second.



Going behind the scenes to a rehearsal of the Frank Sinatra Show is a show in itself in many ways. Out on the stage, you see Frankie himself-surrounded by reporters, photographers, members of the cast-and a handful of servicemen-including a corporal from the Russian Army. Well-with Frank as our guest tonight-maybe we can find out where he gets the energy to go through a typical Sinatra day. How about it, Frank?



**Sinatra:** Oh, I don't know. - I think I've got it easy compared to some people.

**Hosing:** I understand you once thought of taking up boxing-as a career, Frank. What made you change your mind?

**Sinatra:** Bing Crosby.

**Hosing:** Oh-did you know der Bingle in those days?

**Sinatra:** No-not officially-but I went to see a picture of his-in one of the neighborhood theatres-and when I came out I knew that was what I wanted to do more than anything else in the world.

**Hosing:** Tell me, Frank-do you sing any differently now than you did in the early days?

**Sinatra:** Well-I don't think my style has changed much-But I do feel a lot easier in front of an audience.

**Hosing:** Incidentally, Frank-how do you feel about all these crowds that follow you around? Don't you long for a moment's peace and relaxation?

**Sinatra:** Well-I suppose I could do with a little more private life, Ted-but I always feel that a fan has a right to ask for an autograph-or wait outside the stage door for somebody he wants to see. After all-it's not so long ago that I was an eager kid doing the same thing myself.

**Hosing:** But doesn't it bother you to play to an audience full of swooners?

**Sinatra:** Ted-if you really want to know the truth-that swooning business is just talk. I've heard fans cheer-and get a little excited maybe-the way they would at a football or a baseball game-but I've never seen anybody swoon. And I don't expect I ever will.

**Music:** Curtain for spot.

**Hosing:** When Bob Hawk discovered that the shortage of playing cards is preventing wounded servicemen from playing solitaire, he asked Thanks to the Yanks listeners to send him their extra decks.

The response was immediate-and gratifying. So when Bob asks you if you have a deck of cards-don't think he's inviting you to a game of gin rummy-he's doing it for the men in the service.

One night, last December, a woman in

an Austin hospital was losing blood so rapidly the hospital's supply was exhausted while further transfusions were still needed. Frantic for help, the woman's husband asked station KTBC to make an immediate appeal for live donors of type 2 blood. Quickly, the announcement was made on the air and within an hour, 50 volunteers responded. In the course of the day, that number increased to 175-and enough blood was supplied to save the woman's life.

Not many people know it, but Joan Edwards-whose appealing manner of song has been a bright feature of The Hit Parade for the past few years-is an accomplished pianist. As a matter of fact, her professional career began at the piano-as an accompanist for the talented youngsters who auditioned for her celebrated Uncle-Gus Edwards. Joan was only fifteen years old at the time, but even then her reputation as a pianist was well known in the high school she attended-and one of her classmates-who aspired to be a radio singer-stopped Joan one day and asked her if she wouldn't help out by accompanying ...





**Girl:** But, Joan - I've got to have an accompanist! And you're the only one who can help me. It's just for the audition. And if I get the job, I'll pay "you three dollars!

**Joan:** Okay - it's a deal! Rehearsal this afternoon at four o'clock!

**Music:** Short bridge. Segue into piano introduction. "I'll never smile again."

**Girl:** (Singing) "In my solitude you haunt me." (Piano stops)

**Joan:** Wait a minute.

**Girl:** What's the matter?

**Joan:** Well-don't you think you ought to sing that as if you really were heartbroken? I've never heard anybody sound so happy.

**Girl:** Oh, I see . . .

**Girl:** (Singing) "In my solitude you haunt me ..." (Piano stops)

**Joan:** That's too sad, Florence. Just sing it naturally...and speed up the tempo a bit. I'll fill in for you on the long notes- so you won't have to sustain them . . .

**Music:** Bridge. Fade in voice and piano.

**Girl:** (Singing)) "In my solitude I'm praying Dear Lord above Send back my love."

**Music:** Big piano ending.

**Director:** (Talk back) Thank you very much, Miss Gibbons. We have your address and phone number and we'll let you know. As for you - young lady. . . what's your name?

**Joan:** Joan Edwards.

**Director:** You play the piano very well, Miss Edwards. Do you sing?

**Joan:** Well.. I..only know one number.

**Director:** That's good enough for a start. Let's hear it.

**Joan:** Now?

**Director:** Yes ... Don't be nervous. The way you play that piano-you don't need to have a voice!

**Music:** Up, then down and under



**Husing:** That's how Joan Edwards got her start in radio- a start which led- in quick succession- to a local commercial program, to the featured vocalist spot with Paul Whiteman's Orchestra- and to her present success on CBS as the number one girl on The Hit Parade.

**Music:** Up to curtain

**Baker:** And that's Behind the Scenes at CBS

**Music:** Theme

**Baker:** Be with us again next week when your favorite Columbia station will bring you another intimate glimpse into the colorful world of radio with Danny Kaye- Columbia's rapid fire comedian- as our guest and Ted Husing as our guide.

**Husing:** The other day - on School Of The Air- a question arose as to the official way in which the King of Spain was introduced to his court. After several frantic telephone calls and a great deal of leg work on the part of numerous messengers, the direc-



tor found out the authentic answer. "His Majesty, The King" was always introduced as "His Majesty, The King." This is Ted Husing saying Good Listening.

**Baker:** And this is Don Baker saying...

This is CBS...  
the Columbia  
Broadcasting  
system



TUNE IN MAGAZINE JULY, 1945

"THOSE WE LOVE"

**WCKY**  
**8:30**

**TONIGHT**

*Kathy loses a bet,  
a lot of money,  
and faith in her  
beloved Kit.*

**SERIAL HIT**

*With NAN GREY of Universal Pictures*

**THE POND'S PROGRAM**

## Of Mikes & Men

Critics to the contrary, embattled LAWRENCE TIBBETT knows more about singing "in the groove" Than most "Hit Parade" listeners- at least, he knows the origin of the term. According to LARRY, the phrase is an old one long used by opera singers to describe tones which are well "placed" in the mouth and throat- and swing addicts simply borrowed it from the Met!

Columbia's "Blondie" cast has literally gone to the dogs- real dogs of all sizes, shapes and kinds. PENNY SINGLETON (Blondie) owns a sister of the canine movie actress, DAISY; ARTHUR LAKE (Dagwood) has a snooty little dachshund; ELVIA ALLMAN (Cora Dithers) dotes on an aging Belgian shepherd; HANLEY STAFFORD (Boss Dithers) breeds, Kerry Blues; and DON BERNARD (the show's producer) raises blue-ribbon Irish setters.

Notes from - the Hollywood - Farm Belt: The black Aberdeen Angus heifer which NBC gave JIM and MARIAN JORDAN last year has presented Fibber McGee and Molly with a fine baby beefling. Sire was a prize bull belonging to FRANK "Farmer Wupperman" MORGAN

Add Things We Would Like to See: The BURNS- family giving a dance recital! Both GEORGE BURNS and GRACIE ALLEN have been accomplished hoofers since childhood days, are now teaching some of their routines to small son RONNIE and daughter SANDRA.

**MONDAY ( AUGUST 1945)**

9:00 a.m. Ed East Polly (N)  
 9:00 a.m. Breakfast Club (B)  
 10:00 a.m. Robert St. John (N)  
 10:00 a.m. Valiant Lady (C)  
 10:30 a.m. Romance of .E. Winters (C)  
 10:30 a.m. Road of Life (N)  
 10:45 a.m. Bachelor's Children (C)  
 10:45 a.m. Joyce Jordan, M.D. (N)  
 10:45 a.m. Lisa Sergio (B)  
 11:00 a.m. Finders Keepers (N)  
 11:00 a.m. Breakfast in Hollywood (B)  
 12:00 noon Kate Smith Speaks (C)  
 12:00 noon Glamour Manor (B)  
 12:15 p.m. Big Sister (C)  
 12:30 p.m. Farm & Home Makers (B)  
 1:45 p.m. Young Dr. Malone (C)  
 2:00 p.m. Guiding Light (N)  
 2:00 p.m. Two' on a Clue (C)  
 2:15 p.m. Rosemary (C)  
 2:30 p.m. Perry Mason (C)  
 3:00 p.m. Woman of America (N)  
 3:15 p.m. Ma Perkins (N)  
 3:30 p.m. Pepper Young (N)  
 4:00 p.m. House Party (C)  
 5:30 p.m. Just Plain Bill (N)  
 5:45 p.m. Captain Midnight (B)  
 6:00 p.m. News (C)  
 6:15 p.m. Serenade To America (N)  
 6:45 p.m. The World Today (C)  
 7:00 p.m. Fulton Lewis, Jr. ( M )  
 7:00 p.m. Supper Club (N)  
 7:15 p.m. Hedda Hopper's H'wood( C)  
 7:15 p.m. News of the World (N)  
 7:30 p.m. Thanks to the Yanks (C)  
 7:45 p.m. H. V. Kaltenborn (N)  
 8:00 p.m. Ted Malone (B)  
 8:00 p.m. Cavalcade of America ( N)  
 8:00 p.m. Vox Pop (C)

8:15 p.m. Lum 'n' Abner (B)  
 8:30 p.m. Blind Date (B)  
 8:30 p.m. Voice of Firestone (N)  
 8:55 p.m. Bill Henry (C)  
 9:00 p.m. Telephone Hour (N)  
 9:00 p.m. Gabriel Heatter (M)  
 9:30 p.m. Rise Stevens (N)  
 10:00 p.m. Carnation Program (N)  
 10:00 p.m. Screen Guild (C)  
 10:30 p.m. "Dr. I. Q." (N)  
 11:30 p.m. Saludos Amigos (B)

**TUESDAY EVENING**

6:00 p.m. News (C)  
 6:15 p.m. Serenade to America (N)  
 6:15 p.m. Edwin C. Hill (C)  
 6:45 p.m. Lowell Thomas (N)  
 7:00 p.m. Fulton Lewis, Jr. ( M )  
 7:15 p.m. Music That Satisfies (C)  
 7:30 p.m. Dick Haymes (N)  
 7:30 p.m. Melody Hour (C)  
 7:45 p.m. H. V. Kaltenborn (N)  
 8:00 p.m. Ted Malone (B)  
 8:00 p.m. Big Town (C)  
 8:00 p.m. Ginny Simms (N)  
 8:15 p.m. Lum 'n' Abner (B)  
 8:30 p.m. Theatre of Romance (C)  
 8:30 p.m. Alan Young Show (B)  
 8:30 p.m. Date With Judy (N)  
 9:00 p.m. Mystery Theatre (N)  
 9:00 p.m. Gabriel Heatter (M)  
 9:30 p.m. The Doctor Fights (C)  
 9:30 p.m. Victor Borge (N)  
 10:00 p.m. The Man Called X (N)  
 10:00 p.m. Trans-Atlantic Quiz (8)  
 10:30 p.m. Sigmund Romberg ( N)  
 10:45 p.m. Behind The Scenes (C)

**TUNE IN MAGAZINE**

# The 3rd Revised Ultimate History of Network Radio Programming and Guide to All Circulating Shows

written by Jay Hickerson, October, 2005 Editor of Hello Again

**SUPPLEMENT #1**

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## Old Time Radio Series Reviews

by Bill Kiddle

### WORLD ADVENTURER'S CLUB

The dull grind of the Great Depression was broken each week - at least for 15 minutes - by the tabloid dramatizations of strange adventures in far-away places, of exotic people, by a group of rich world travelers and adventurers who met in their posh club each week to swap tales. THE WORLD ADVENTURER'S CLUB, a Transco syndicated feature broadcast over KFVB in Los Angeles during the year of 1932, featured Hanley Stafford in leading roles. Radio Memories has 32 of these interesting tales listed in its catalog under the "A"s for ADVENTURER'S CLUB.

### WORLD'S GREATEST NOVELS

Multi-part miniseries have been common fare on TV in recent years. However, in the mid to late 1940's four-part, half-hour dramatizations, in serial form, of the world's great works of literature were the exception not the rule in radio programs. The National Broadcasting Co. championed this departure with THE WORLD'S GREATEST NOVELS, a weekly series heard for a few winter months, between 10/14/44 and 2/17/45 on Saturdays at 7pm. This anthology, (and later NBC UNIVERSITY THEATRE OF THE AIR) focused upon solid radio drama rather than upon the appeal of high-priced Hollywood talent.

### WORMWOOD FOREST

Many adults and children have a great love for animal stories. For a few short months, between January 8 and April 30, 1949, WSM (Nashville) broadcast WORMWOOD FOREST, a fine children's program on

Saturday afternoons at 5:15. The series of 16 programs was written and directed by Tom Tichenor, a Nashville showman. The stories featured a "bunch of animals having adventures in a woods"--or more correctly around "The Dwarf's Waldorf" run by "Dippy" (a little person). The talking animals included "Freddie Frog" "Kitty Cat", "Susie Skunk", "Barbara Q. Pig", "Eager Beaver" and "Swindler Q. Fox." The short-lived series was so popular that some Disney characters even showed up to film a movie in the forest.

### WILLY PIPER

The genius behind radio comedy was its ability to enter the home and hearts of millions of people with a form of comedy that relied upon mental, not visual pictures. For a few short years in the late 1940's, writer Sam Taylor's TALES OF WILLY PIPER came to ABC in an often interrupted broadcast schedule. First Dick Nelson, then William Redfield were cast in the title role of a "shy youth trying to find his way." Ralph Norman was the composer and director of the musical score. Only the episode of 12/15/46 appears to be available at this time.

### WOMAN IN WHITE

Irna Phillips created and wrote some of the most successful day-time serials in the 1930's. TODAY'S CHILDREN (1932) was the first, followed by GUIDING LIGHT in 1937. A year later, on 1/03/38, WOMAN IN WHITE was aired over NBC on a daily basis, sponsored by Phillipsbury Flour. This quarter-hour drama lasted a whole decade until 5/28/48. This was the story of "Karen Adams, a serious-minded and idealistic graduate of nursing school" who mirrored the image of Florence Nightingale in her daily exploits.

### WOODBURY SOAP SHOW

Dermatologist John Woodbury invented a soap in 1870. The wapper bore his name and picture. In 1934 the much-improved creanser produced by Woodbury-Schmidt, advertised a product to be "100% vegetable glycerine ultra aloe soap."

They were the sponsors of the WOODBURY SOAP SHOW, a fine musical program aired over WABC (CBS) New York. The show, which featured Bing Crosby, the Boswell Sisters, and George Stoll and His Orchestra, was heard on Tuesday nights at 9:00. Ken Niles was the announcer of this early half-hour radio "step to stardom" by the popular Bing Crosby.

### WILDERNESS ROAD

Daniel Boone was one of the best known and best loved American historical figures in the early days of the Westward Movement. WILDERNESS ROAD was a quarter-hour serial drama that centered upon the struggles of the "Sam Weston" family on the early frontier. This children's program had a "two-part history" in that it was twice broadcast over CBS on a weekly basis at 5:45.--first between 6/02/36 and 4/16/37. Then, almost a decade later, between 6/26/44 and 5/11/45, the program was heard again with basically the same cast. Lon Clark starred as "Sam Weston" and the role of Boone, the "Great Trail Blazer", was played by Ray Collins.

### WINGS TO VICTORY

Wartime situations produced a wide range of programs that had a strong patriotic emphasis. WINGS TO VICTORY, presented by the US Army Air Force, aired over the Blue Network on Thursday evenings between 11/05/42 and 3/16/44, presented an anthology of interesting stories about American military aircraft and the brave young men who did the flying on combat

missions. Paul West wrote most of the scripts and a fine group of radio players, including Gerald Mohr, Hy Averbach, Lurene Tuttle and Howard Duff portrayed the main characters in the tales. Music was supplied by the Army Air Force Orchestra, & Hal Gibney as the announcer.

### WITCH'S TALE

In the early 1930's writer-director Alonzo Dean Cole, produced THE WITCH'S TALE one of the first significant horror shows. The series was first heard over WOR, a Mutual station in New York, on 5/21/31. The stories were focused upon "ancient curses come true, indigenous superstitions, restless spirits, murder and the supernatural." A crackling old witch from Salem by the name of "Nancy" told the macabre tales accompanied by her howling black cat "Satan." The series ran from 1931 to 1938. Radio Memories has a fine collection of these old horror melodramas for your listening pleasure.

### WHY DO YOU WORRY?

The American Medical Association and the Bureau of Health Education syndicated a quarter-hour information program heard over NBC that focused upon mental and emotional problems facing Americans in a stress-filled world. William J. Murphy (writer) and Norman Felton (producer) worked closely with Sidney Mason, Beverly Younger and Dr. Franz Alexander to bring to the listening audience important information concerning: developing solid relationships, adjustments in marriage, bringing up baby, and job related stress.

### WILD BILL HICKOK

In real life, James Butler Hickok started out as a farmboy in Troy, Illinois, became a well-known gunman and professional gambler, and his life ended with a bullet in the back at a poker table in a saloon in Deadwood,

Dakota territory, on August 2, 1872. The legend of "Wild Bill Hickok" was part of the dime novel tradition, but a more "sanitized version" of the exploits of the US marshal came to the airwaves in the form of WILD BILL HICKOK, a half-hour western drama broadcast over the Mutual network for almost five years, between 5/27/51 and 2/12/56. Cowboy film star Guy Madison was cast in the title role with Andy Devine as his fictional side kick "Jingles P. Jones." The program was sponsored by Kellogg's cereal products, and Radio Memories has all 274 episodes of this interesting western drama in its excellent collection.

#### WINGS OF DESTINY

Wings Cigarettes, noted for their interesting airplane cards, sponsored WINGS OF DESTINY, an adventure series about the exploits of test pilot "Steve Barton" and his friends. First, Carlton KaDell, then John Hodiak, were cast in the lead role, with Betty Arnold (as "Betty Banning," "Steve's" girl friend). Henry Hunter was heard as "Brooklyn" the trusty mechanic. The program was broadcast from Chicago over NBC, on Friday night at 10 pm for 16 months, between 10/11/40 and 2/06/42. Marvin Miller was the announcer who "hawked" various promotions of Wings.

#### THE WHISTLER

The shadowy, ever-present observer and the mournful whistling of the eerie theme song were the two audio trademarks of THE WHISTLER, a well-crafted, long-running crime melodrama heard over CBS in a half-hour format for 13 years, between 5/16/42 and 9/08/55. The program, an anthology of psychological mysteries, originated on the West Coast, and for over a decade presented Bill Forman in the title role. Radio Memories is proud to present an outstanding collection of these fine dramas for your

listening pleasure  
**WHITEHALL 1212**

Today, in many American cities, police and fire emergencies can be handled by a call to '911'. Fifty years ago, in the post-war era, London residents could receive immediate assistance from the Metropolitan Police Force at Scotland Yard by dialing WHITEHALL 1212. A radio drama bearing this name was aired over NBC on Sundays at 5:00 or 5:30 for a short time from 11/18/51 to 9/28/52. The cases were taken from the official files of Scotland Yard. Chief Superintendent Davidson, caretaker of the Yard's famous "Black Museum", headed an all-British cast in recreating the stories developed by veteran radio writer Wyllis Cooper. Radio Memories has the complete set of these fine dramas

#### WILD BILL ELLIOTT

The western drama is "American as apple pie." The exploits of the lawmen of the Old Frontier reached a new level in 1948 when for the first time in radio history a contemporary Hollywood star was featured in a children's serial. Gordon Nance, known in Hollywood as WILD BILL ELLIOTT, a lead performer in a long series of B-westerners for different studios, left the film lots for a radio microphone in a series of syndicated quarter-hour shows sponsored by Quaker's Enriched Flour. In a few years the western genre ruled the radio drama scene.

#### THE WHISPERER

Radio crime-fighters came in many different varieties. One of the most interesting and improbable characters was that of THE WHISPERER. In daily life "Peter Gault" was a lawyer acting as a double agent against the crime syndicate. He had recently recovered from a crushed larynx and could still use his raspy voice

to order crime activities for the mob, only to thwart them with "insider" tips to the police. Carlton Young, veteran radio & screen actor, portrayed this "Shadow-styled" character that had been created by Stetson Humphrey. The series was heard over NBC on Sundays a 5:00 for five months, between July 8 and December 16, 1951.

#### WHISPERING STREETS

Most movie fans will remember Bette Davis for her many epic film portrayals, but between 1952 and 1960, Ms. Davis used her acting talents in the medium of radio. First she starred in the serial drama WOMAN OF THE YEAR (1952), and then in 1958 she played the role of hostess/narrator on the weekday serial WHISPERING STREETS. This romantic drama as first heard over ABC (1952-59) and finally over CBS in the 1959-1960 season. This anthology of original stories, many by Margaret Sangster, were "several cuts above the typical soap." Gordon T. Hughes, the writer/director, employed an interesting technique in the series. He would have a minor character in each story return to become a leading character in the next episode.

#### WHISPER MEN

Writer Jason Philips and director Anton M. Leader combined their talents to bring to radio the interesting character of "Max Chandler", a crusading radio commentator who fought THE WHISPER MEN- the communist infiltrators of the underworld. In this early McCarthy era program, "Max" was played by Karl Swensen (and later by Joseph Curtin). Kermit Murdock was cast as "Rod Buchanon", his assistant and Betty Craine was heard as a newspaper woman. The half-hour drama was broadcast over Mutual on Saturdays for a few months, between 9/08/45 and 2/02/46.

#### WAY DOWN HOME

James Whitcomb Riley, known to many as the "Hoosier Poet," was one of the most popular men of letters in American History. WAY DOWN HOME was the 'audiobiography' of this famous poet, written for radio by Howard Kent Barnes and directed by Gordon Hughes. The program had what amounted to two "Fall" and "Summer" runs over the Blue network on Sunday afternoons at 1:30. In the Fall of 1937 the program had a six week run between September 26 and November 14. The following summer WAY DOWN HOME returned between July 10 and September 11, 1938. The story-line covered the restless boyhood of Riley and his emergence as a rustic poet and "son of Indiana." William Farnum and Gene Arnold were cast as "Riley" as a child and as an adult.

SUNDAYS at 9:00 PM EWT



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## FORBIDDEN CARGO (NEW)

- 19423 # 3 Burning Fortunes
- # 4 Running Wetbacks
- 19424 # 5 Behind The Gold Curtain
- # 6 News Flash
- 19245 # 7 Narcotics Intelligence Bureau
- # 8 The Black Book
- 19426 #15 Three Ring Circus
- #16 Skyscraper Smuggling
- 19427 #17 Japanese Silk
- #18 A Thousand Nightmares
- 19428 #19 Yellow Madness
- #20 Opium Dens
- 19429 #23 Narcotics Rat Race
- #24 Time Flies
- 19430 #31 Gastronomic Smuggler
- #32 Operation Nicotine
- 19431 #33 Top Secret Labels
- #34 Horse Dopers
- 19432 #35 Jump The Bodies
- #36 Dream Canisters
- 19433 #37 The Illegal Sovereign
- #38 The Brothers Of Judas
- 19434 #41 The Gold Bug
- (Incomplete - Part 2 Only)
- #42 Singapore Suicide
- (Incomplete - Part 2 Only)
- #43 Loligob Tea Parties
- 19435 #44 Black Ice
- #45 Bodies To Burn
- 19436 #46 The Man With The
- Haunted Eyes
- #47 High Perfume
- 19437 #48 Salted Sweepstakes
- #49 Smuggled Bodies
- 19438 #50 The M.P.C.I.
- #51 The Diamond Fence
- #52 Steel Death

## YOURS TRULY, JOHNNY DOLLAR

- 04404 11/11/56 #505 The Big Scoop Matter
- 11/18/56 #506 The Markham Matter
- 04405 11/25/56 #507 The Royal Street
- 12/02/56 #508 The Burning Car**
- 04406 12/16/56 #509 The Rassmussen
- 12/23/56 #510 The Missing Mouse
- 18586 12/30/56 #519 The Squared Circle
- 07/21/57 #546 The Yours Truly
- 16025 01/06/57 The Ellen Dear Matter
- 01/13/57 The De Salle Matter
- C16027 02/03/57 The Kirby Will Matter
- 02/10/57 The Templeton Matter
- 04407 03/09/57 #520 The Suntan Oil Matter
- 03/16/57 #521 The Cleaver Chemist
- 04408 07/27/57 #538 The Confederate
- Coinage Matter
- 08/03/57 #539 The Wayward Widow
- 04409 08/24/57 #542 The Smokey Sleeper
- 08/31/57 #543 The Poor Little Rich
- Girl Matter
- 04410 09/07/57 #544 The Charmona Matter
- 09/14/57 #545 The J.P.D. Matter
- ROCKY FORTUNE (FRANK SINATRA)**
- 06018 10/06/53 # 1 Oyster Shucker
- 10/13/53 # 2 Insurance Fraud
- 06019 10/20/53 # 3 Shipboard Jewel
- Robbery
- 10/27/53 # 4 Pintsized Payroll
- Bandit
- 06020 11/10/53 # 5 Messenger For Murder
- 11/17/53 # 6 A Hepcat Kills The
- Canary
- 06021 11/24/53 # 7 Murder On The Isle
- 12/01/53 # 8 Murder Among
- The Statues

- 06022 12/08/53 # 9 Carnival One Way
- 12/15/53 #10 Companion To
- A Chimp
- 06023 12/22/53 #11 The Plot To Murder
- Santa Claus
- 12/29/53 #12 Prize Fight Setup
- 06024 01/05/54 #13 On The Trail Of
- A Killer
- 01/12/54 #14 Rodeo Murder
- 06025 01/19/54 #15 The Museum Murder
- 01/26/54 #16 Hauling Nitro
- 06026 02/02/54 #17 Football Fix
- 02/09/54 #18 Catskills Cover-up
- THE WHISPERER**
- 08983 07/08/51 # 1 Teatime For
- Teenagers
- 07/15/51 # 2 Attempted Murder
- 08984 07/22/51 # 3 Hippity Hoppity
- 07/29/51 # 4 Policeman In Danger
- 08985 08/05/51 # 5 What Ye Bow
- 08/12/51 # 6 The Fight Game
- WHITEHALL 1212**
- 04575 12/02/51 # 3 Fonier Case
- 12/09/51 # 4 The Murder Of
- Dunken Frazer
- 04576 12/16/51 # 5 The Man Who
- Murdered His Wife
- 12/23/51 # 6 Heath Row Affair
- 04577 01/06/52 # 7 The Murder Of
- Charles Brooks
- 01/13/52 # 8 Cashmeer Is
- Murdered
- 04578 01/20/52 # 9 The Case Of
- Donald Simes
- 01/27/52 #10 Murder Of Little
- Phillip Avery
- 04579 02/03/52 #11 Peter Williams Case
- 02/10/52 #12 The Case Of Arthur
- Freeman
- 04580 02/17/52 #13 The Case Late
- Mrs. Harvey
- 02/24/52 #14 The Murder Of
- Peter Aimery

## WILD BILL HICKOK

- 16173 05/27/51 # 1 First Show
- 06/03/51 # 2 The Missouri Kid
- 16174 06/10/51 # 3 The Unlucky Seven
- 06/17/51 # 4 An Outlaw's Revenge
- 16175 06/24/51 # 5 The Red Wagon Jinx
- 07/01/51 # 6 A Cave-In At Careful
- Smith's Mine
- 16176 07/08/51 # 7 Outlaw's Bargain
- 07/15/51 # 8 A Charge On Devil's
- Mountain
- 16347 07/22/51 # 9 The Road Agents At
- Red Rock
- 07/29/51 #10 The Shadow Hill Gang
- 16348 08/05/51 #11 The Confidence Game
- 08/12/51 #12 Press For Justice
- 16349 08/19/51 #13 Warpath Or Peace
- 08/26/51 #14 The Secret of
- Arroyo Diablo
- 16350 09/02/51 #15 Ghost Town Gold
- 09/09/51 #16 The Trail of Death
- 16351 09/16/51 #17 Trail Herd Trouble
- 09/23/51 #18 A Dangerous Wedding

## THE WITCH'S TALE

- 06977 The Suicide
- The Altar Of Hate
- 07104 The Troth Of Death
- The Devil's Number
- 07105 The Devil Doctor
- The Boa Goddess
- 07106 The Devil Mask
- Rat In A Trap
- 07107 The Knife Of Sacrifice
- The Haunted Crossroads
- 07108 The Puzzle
- The Wedding Gift
- 16454 The Graveyard Mansion
- The Hairy Monster
- 16453 1931 Frankenstein
- House of the Bridegroom
- 16449 05/25/32 Rock-a-Bye Baby
- 10/24/32 Share & Share Alike

**KATE SMITH SHOW**

- 06818 01/13/58 Cookbook  
01/17/58 Nature's Power
- 06819 01/24/58  
02/06/58 Boating
- 06820 05/19/58 Phony Charities  
10/13/58 Catching Fish With Car
- 06821 10/14/58 Handicapped  
10/15/58 Small Towns

**GRAND OLD OPRY**

- 19439 Marty Robbins, Skeeter Davis,  
Don Winters, Justin Tubb, Connie  
Smith, Bob Luman, Rhodes  
Sisters (New Cassette)
- 19440 Willis Brothers, Del Wood, Margie  
Bowes, Skeeter Davis  
(New Cassette)
- 19663 Roy Acuff, Wilburn Brothers,  
Waylon Jennings, Loretta Lynn  
Lonzo & Oscar
- 19664 Flatt & Scruggs, Bill Anderson,  
Stringbean, Billy Grammar  
Glaser Brothers, Justin Tubb,  
Tex Ritter
- 19666 Jimmy Newman, Willis Brothers,  
Bob Luman, Jean Shepard  
Del Wood, Ernie Ashworth, Connie  
Smith, Osborne Brothers

**DR CHRISTIAN (NEW)**

- 19441 04/24/40 Riders Of The Storm  
05/15/40 Unfinished Business
- 19442 05/22/40 Between Office Hours  
05/29/40 Ten Meter Romance
- 19443 06/05/40 Roughneck  
06/12/40 Benson's Inventions
- 19444 06/19/40 On Wings Of Song  
06/26/40 Suggestions  
For Divorce
- 19445 07/03/40 June Bride  
(Good/Fair)  
01/29/41 The Man Who Changed  
His Mind

- 19446 09/16/42 #199 Sweethearts  
Protective Insurance  
09/23/42 #200 An Artist Comes  
To Town
- 19447 09/30/42 #201 On To Glory  
10/07/42 #202 The Case Of  
Tommy Holms
- 19448 10/14/42 #203 Black Magic  
10/21/42 #204 Miss Lizzie's Burglar
- 19449 10/28/42 205 Light On A Fallen Star  
11/04/42 #206 The Storm
- 19455 11/29/44 #314 Juliet Said It  
12/06/44 #315 My Son
- 19456 12/13/44 #316 Such Things  
Don't Happen  
12/20/44 #317 The Fugitive
- 19457 01/17/45 #321 And Not To Yield  
01/24/45 #322 And A Little Child
- 19458 03/31/45 #323 Always Yours  
02/07/45 #324 The Shawl

**BING CROSBY**

- 17106 09/28/49 Abe Burrows, Peggy Lee  
10/05/49 Judy Garland
- 17107 10/12/49 Peggy Lee  
0/19/49 Frank Fay, Peggy Lee
- 17108 10/26/49 Lum & Abner  
1/02/49 Bob Hope
- 14442 04/19/50 Lindsey Crosby  
04/26/50 Beatrice Lilly
- 10840 10/11/50 Bob Hope, Judy Garland  
10/18/50 Bob Hope, Judy Garland
- 14182 12/12/51 Alexis Smith (speed  
change, VG)  
12/19/51 Lindsay Crosby
- 14183 12/26/51 Bob Hope, Dorothy  
Lamour  
02/13/52 Humphrey Bogart,  
Lauren Bacall
- 15605 10/09/52 Jane Wyman, Joe Venuti  
10/16/52 Helen O'Connell
- 15606 10/23/52 James Stewart  
10/30/52 Judy Garland

- 15607 11/06/52 James Stewart  
11/13/52 Dinah Shore
- 15608 11/20/52 Dinah Shore  
11/27/52 Connie Boswell
- 06968 12/04/52 Rosemary Clooney  
12/11/52 Rosemary Clooney
- 15788 12/18/52 Ella Fitzgerald,  
Joe Venuti  
12/25/52 Gary Crosby
- 15965 01/01/53 Ella Fitzgerald,  
Joe Venuti  
01/08/53 Rosemary Clooney
- 15964 01/15/53 Bob Hope, Rosemary  
Clooney  
01/22/53 Rosemary Clooney,  
Joe Venuti

**LUX RADIO THEATER**

- 09644 02/12/40 Sidewalks of London
- 17389 02/19/40 Made For Each Other
- 17447 02/26/40 Swing High, Swing Low
- 13398 03/04/40 #253 Trade Winds
- 17390 03/11/40 My Son, My Son
- 17391 03/18/40 The Rains Came
- 17392 03/25/40 Remember the Night
- 09645 04/01/40 #257 Love Affair
- 17393 04/29/40 Smilin' Through
- 11264 05/06/40 #262 Our Town
- 17394 05/13/40 True Confessions
- 09250 05/20/40 #264 Midnight
- 14408 05/27/40 #265 Vigil In The Night
- 17395 06/03/40 #266 Alexander's  
Ragtime Band
- 17396 06/10/40 #267 Till We Meet Again
- 15032 06/17/40 #268 After the Thin Man
- 13399 07/01/40 #270 Alias The Deacon
- 13400 07/08/40 #271 To The Ladies
- 17397 09/09/40 #272 Manhattan  
Melodrama
- 19304 09/16/40 #273 Love Is News
- 17448 09/30/40 #275 His Girl Friday
- 11276 10/14/40 #277 The Littlest Rebel
- 11277 10/21/40 #278 Lillian Russell
- 17449 12/09/40 My Favorite Wife

- 17450 12/16/40 Fifth Avenue Girl
- 11286 12/23/40 #287 Young Tom Edison  
w/Mickey Rooney, Beulah Bondi
- 14409 12/30/40 A Little Bit Of Heaven
- 14410 01/20/41 #291 The Cowboy &  
The Lady ,

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