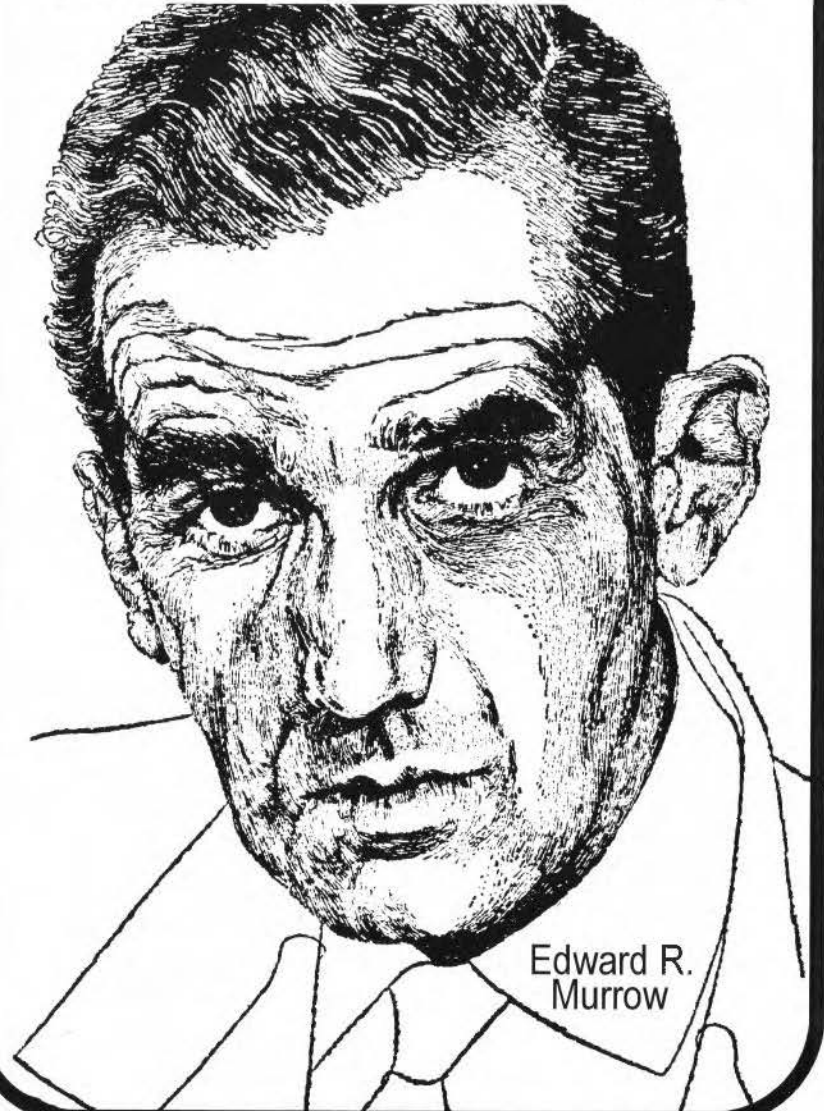


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No. 116

Winter 2007 \$3.75



Edward R.
Murrow

Old Time Radio DIGEST

No. 116

Winter 2007

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Edward R. Murrow
The War Years
by Gary Yoggy

In contemplating the history of radio in America, three names stand out above all others: Jack Benny in the field of comedy; Orson Welles in the field of drama; and Edward R. Murrow in the field of broadcast journalism. No one, however, had the impact on his respective genre that Murrow did.

The coverage of news before Murrow appeared on the scene was event-oriented. Stations and networks assigned staff to broadcast such scheduled activities as speeches, governmental hearings, political activities, ship launchings and even athletic contests. Most didn't use professional reporters (there weren't any with broadcast experience), but rather announcers who might host a program of dance music one day and describe a political rally the next.

Listeners also learned about world affairs via "commentators" (most of whom had already become known to the public through newspaper columns) like H. R. Bauklage, Elmer David, H.V. Kaltenborn, Fulton Lewis, Jr., Drew Pearson, Raymond Graham Swing, Dorothy Thompson, and Walter Winchell.

Such was the state of broadcast journalism when Edward R. Murrow entered the field in 1935 to arrange talks and concerts to fill out a CBS program schedule dominated by soap operas during the daytime and celebrity comedians and singers in the evenings. Within three years Murrow (with the assistance of his friend and colleague, William L. Shirer) would add another indispensable element to the schedule—the nightly roundup of European news—as the world teetered on the brink of what was to be the most catastrophic war in history. And the nature and character of broadcast journalism would be changed forever.

According to one recent biographer (Bob Edwards):

Murrow set the highest standard for the reporting of news on radio and television. His facts were solid, his scope thorough, his analysis on target, and his principles uncompromised. He was authoritative without being imperious. He engaged the high school dropout while not boring the intellectual. To this day he is cited as the example of how a broadcast journalist should function, although most people alive today never heard or saw him in a live broadcast.

Alexander Kendrick, a broadcast colleague of Murrow put it this way in his earlier biography, *Prime Time, the Life of Edward R. Murrow*:

Murrow's independent, imaginative and incisive reporting helped radio, and television to become important journalistic media instead of only channels of entertainment or advertising. After his radio reporting of the war and that of his staff had made him internationally known, his documentaries set the standard for all networks. Against the pressures of the commercial environment, which sought to keep news and public affairs as conformist and noncontroversial as the rest of broadcasting, these programs shook up America by questioning, arousing, and stimulating, the true fulfillment of the medium's potential...

Joseph E. Perisco, who call Murrow a true "American original" says, in his "definitive study:

...within (his) body of work (more than 5,000 broadcasts) were to be found mileposts of a new journalism born in the twentieth century and largely of his invention. The use of radio to paint events with sound—the Blitz, "Orchestrated Hell,"

Buckenwold – the now-forgotten classic radio documentaries of Hear it Now... these were his legacy... All of the work of his heart was marked by a respect for his audiences. He tended to treat adults as adults, capable of receiving hard truths and becoming the better for it...And there was insight, virtually the trademark of a Murrow broadcast. The facts were never left alone. They were probed for the larger meaning they held...

(And) he left behind a corps of broadcast journalists yet to be equaled, reporters, however individualistic, who were marked forever by the man who chose them....

Murrow's first major achievement came even as events in Europe were growing uglier and war seemed more and more inevitable– the recruitment of a team of correspondents chosen for their brains, rather than their speaking ability, they eventually became known as the Morrow Boys. Included in this group were William L. Shirer (his first), Cecil Brown, Winston Burdett, Charles Collingwood, William Downs, Richard C. Hottelet, Larry Le Suerur, Eric Sevareid, and Howard K. Smith. Several others who were often counted in this group were David Schoenbrum, George Polk, Daniel Schorr, and Alexander Kendrick. All four were outstanding journalists who were close to Murrow, but were hired by CBS after the war and thus considered by purists to be outside that elite group. Still, none could question their status as prodigies of Murrow who attempted to carry on his high standards and traditions.

Edward R. Murrow was, of course, at the center of the most significant radio reporting to come out of Europe during this period. He was in London at the time of the

Munich Crisis (his first broadcast) and later felt the full brunt of the blitz. Twice he was bombed out of his office and once a bomb landed on the studio while he was on the air. Still, his "This Is London" broadcasts brought the full impact of the English ordeal into American homes, night after night as his own admiration of their bravery and fortitude continued to grow.

At first, the American audience to which he spoke was largely uninterested in the European conflict. The country had not fully recovered from the depression, and many were more concerned with economic problems at home. Many also believed that the nation had little to gain by becoming involved in a foreign conflict. FDR had been re-elected to an unprecedented third term as president on a platform which included keeping America out of the war.

However, two factors were at work which would ultimately shift public opinion: it became increasingly clear to Roosevelt that America would have to enter the war against Germany; and the pressure of events, events that for millions of Americans were reported to them in the voice of Edward R. Murrow.

Murrow's broadcasts from London had established him as the most skilled radio reporter. In the words of one writer, "he combined the engaging voice of a gifted story teller with an essayist's ability to make his point clear...he wrote for the ear, with a keen sense of how his audience would hear and experience what he said."

Yet Murrow was perhaps, most influential because he did not attempt to persuade his listeners. On one broadcast he said, "I have an old-fashioned belief that Americans like to make up their own minds on the basis of all the available information." And on another, he said, "What I think of events in Europe

is no more important than what you think, but I do have certain (unique) opportunities for observation and study." In other words, Murrow was expressing conclusions that his listeners might reach if they had access to the same information he did.

In addition to his stirring reports from London's streets and rooftops as bombs fell during the Blitz, Murrow made a number of other highly memorable broadcasts. In December 1943, he received permission to ride on a bombing raid. The plane was a British Lancaster ("D for Dog"). Its pilot was Jack Abercrombie, and its target was Berlin. The gripping account of this raid ("the longest flight I ever made...") in which he described the bombs they dropped as "going down like a fistful of white rice thrown on a piece of black velvet," came to be known as the "Orchestrated Hell" broadcast and won Murrow his second straight Peabody Award. (He had earned one the previous year for "outstanding reporting of the news.") Underscoring the danger was the fact fifty aircraft were shot down on that very raid and less than a month after Jack Abercrombie let Murrow hitch a ride on "D-Dog," he, too, was shot down and killed.

Ranking nearly equal in stature with that broadcast was the haunting and unforgettable account he delivered describing the liberation of the German concentration camp at Buchenwald. On April 12, 1945 Murrow witnessed conditions so appalling they were almost beyond his substantial abilities to describe. He was so disturbed by what he saw there that he did not broadcast his account until three days later. As a result, his report was not the first, but it was by far, the most eloquent and memorable.

Permit me to tell you what you would have seen, and heard, had you been with me on Thursday. It will not be pleasant lis-

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tering..two hundred men were dying every day...a barracks that once stabled eighty horses now housed twelve hundred men five to a bunk...children...hundreds of them. Some were only six...professors from Poland, doctors from Vienna, men from all over Europe...

I pray you to believe what I have said about Buchenwald. I have reported what I saw and heard, but only part of it. For most, I have no words... If I have offended you by this rather mild recount of Budenwald, I'm not in the least sorry.

The broadcast was reaired on the BBC and the text printed on the front page of the London Express as well as many other newspapers. A translation of the report was broadcast in the Allied-controlled areas of Germany six to eight times a day.

No discussion of Murrow's wartime broadcasts would be complete without mention of his "Hiroshima" commentary of September 10, 1945 in which he concluded by asking, (when that bomb exploded) "Was it 23:59 o'clock or 00:01? Was there to be still another cycle of affliction, appeasement, and annihilation? Or had we walked through midnight toward the dawn without knowing it?" Murrow, the thinker and philosopher was pondering the future — was this the end or the beginning, indeed, weighty subjects for a "mere" broadcast journalist.

Murrow was at the top of his profession in 1945. He had not only survived the war but he enjoyed the highest reputation for his work in broadcast journalism. He and the people he had hired had transformed the medium of radio. Many career options lay open to him, but Bill Paley wanted Murrow in New York where he could manage CBS' news operations in the newly created position of vice president and director of public affairs. Ed made his last broadcast from

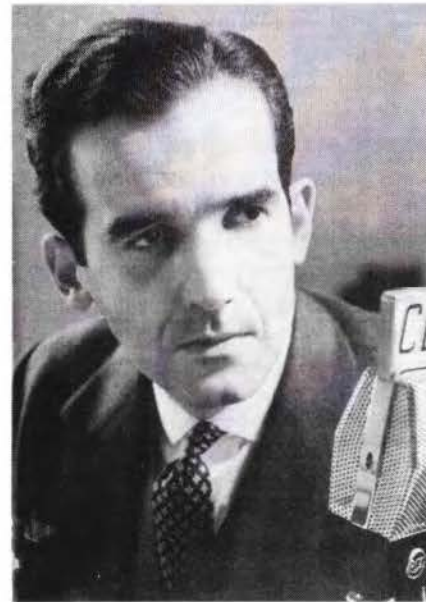
London in March 1946 and the BBC engineers presented him with the microphone he had used there so often.

In his new position, Murrow was responsible for establishing a documentary unit and introducing several new programs: You Are There (originally CBS is There) which used actors to portray historical personages who were interviewed by CBS correspondents; As Others See Us was a review of the foreign press coverage of U.S. news; and CBS Views the News served as an on-the-air watchdog over print journalism.

Two employment casualties of Murrow's tenure as V.P. were Paul White (who was Murrow's supervisor in New York during most of his London years) and his first "hire" in Europe, his old friend William L. Shirer. The unpleasant repercussions of these personnel difficulties coupled with Murrow's frustration at being unable to establish a clear editorial policy at CBS, led to his resignation from management on July 19, 1947.

Clearly happier when he was on the air, Murrow was given his own fifteen minute daily broadcast (Edward R. Murrow with the News) which was launched on September 29, 1947. For twelve years it was the most listened to and respected newscast of it's day. Ed used his time for news and comment, based on his wide acquaintance with the makers of news and on his own equally wide interests and perspectives.

Fred Friendly was a former radio producer who was interested in sound recordings when he met Murrow in 1947. Friendly wanted to make a set of phonograph recordings using the voices of Churchill, Roosevelt and other prominent figures from the 1930's and 40's. He needed a good narrator and Murrow's name naturally came up. That was now "one of the Most, important and produc-



tive partnerships in the history of broadcast journalism" began.

Murrow had long been interested in producing what he referred to as "a book for the ear." He had once remarked to an associate during the war that "we have no permanent record of how it (the war) all sounds. There are some momentous speeches being made — some important broadcasts. But none of this sound history is being preserved. One of these days I'd like to write a history for the ear, so that in time to come people may have a permanent record of the voices and sounds of these war years." The result of this first (of many) Murrow-Friendly collaborations was a record set entitled / Can Hear It Now, 1933-45.

Friendly and Murrow listened to more than 500 hours of old broadcasts. Out of this they distilled some forty-five minutes for their Columbia Records album. "The spoken history of thirteen fateful years is

told by the voices and words of the men who made this era memorable, welded together by Mr. Murrow's skillful narration," wrote critic Edith Behrens in the Christian Science Monitor (December 11, 1948). The story of these years begins in 1933 with the first inaugural address of Franklin D. Roosevelt and includes every notable figure (Chamberlain, Churchill, Stalin, Eisenhower, MacArthur, etc.) and event through the surrender of Japan and the dawn of the Atomic Age.

So successful was this first album that a second and a third were eventually produced. The second, dealing with the post-war era, used the same techniques and format as the first, but the third record, covering 1919 - 1933 employed a somewhat different approach.

As Murrow and Friendly explained it in liner notes on the album cover:

This volume does not pretend to be spoken history, although we have not knowingly done violence to truth. It is designed rather to remind you of some of the things that happened to us during that frenzied period when most of us thought that victory in one World War had achieved a world that wouldn't bother us. In making the first two volumes of "I Can Hear It Now" we were able to present the actual voices and the recorded sounds of events. Where we have been able to do this in the third volume, we have done so. But during the era, we are treating, radio was in its infancy and so were the talkies. Recordings of individuals and events are either non-existent or of poor quality. We studied these recorded voices with great care. Then we auditioned literally hundreds of individuals, professional actors and nonprofessional, until we found the one whose voice and manner of speaking best matched those of the

character we wanted portrayed. In no instance have we tampered with text or testimony, it is all here as spoken....

In 1950 Friendly joined with Murrow to produce a weekly news magazine series based on the original concept of the records called simply Hear It Now. It ran on CBS for six months beginning in December and won for Murrow yet another Peabody Award.

CBS, in a press release, explained that "in recording events all over the world, Hear It Now takes full advantage of the services of CBS News correspondents here and abroad, employs the network of CBS stations and affiliates as a sort of news syndicate and wire service of radio." Furthermore, "stories are covered locally, and the tapes flown - and/or fed via radio or leased wires" - to CBS' New York headquarters. Then the 40 or 50 hours of recorded news are reduced to a one-hour program "with three objects in mind: news value, technical quality and human or dramatic content..." Finally, Edward R. Murrow "welds the week's individual news stories into dramatic unity.

The broadcast opened with "all the voices and sounds you hear are real and are presented as they were spoken in the heat and confusion of a world in crisis." On the first broadcast there were illuminating segments on the Changjin Reservoir (Korean War); Red China's General Wu; General of the Army George C. Marshall; the U. S. sale of The Daily Worker; President Truman's letters; gossip about people in high places (Dutchess of Windsor, Elizabeth Taylor and Faye Emerson); a critique (including an excerpt from the soundtrack) of Born Yesterday; and even Carl Sandburg reading some of his own poetry (from The People Yes).

Critics were dully impressed. John Crosby

(NY Herald Tribune):

...I think Mr. Murrow has one of the finest CBS sticks with it, it will be a program the whole family will look forward to as it does a news magazine and listen to it with an intensity of concentration, not found elsewhere... 'Hear It Now' has struck a note of integrity which I deeply feel people will rally around as to a bell...

M.S. (New York Times): sound journalism and good taste were combined...in a news program that conveyed a good deal of the tension of international events with little hysteria... (and) proved that news in the raw can be exciting radio fare without help from flamboyant predictions or malicious gossip...(it) was coherent, adult and generally exciting...

George Rosen (Variety): On the premise that never before did so many need to know so much...CBS embarked on an ambitious new venture...a weekly 'document for the ear'...It's a tall order to encompass: almost breath-taking in its scope and concept, particularly when envisioned on a weekly basis... Murrow was the ideal choice as editor-narrator... (and) CBS hurdled all the technical difficulties in the fusion of all the components...

The Peabody Award which the program received on April 26, 1951 read in part: a citation for reporting of the news goes to 'Hear It Now' of CBS. Here was a brilliant application of tape recording to the purposes of news summary by which the listener is privileged to hear the news from the very individual who made it. The accolade in this case goes to the many network stations, to CBS staff members, and the skilled tape engineers who together have edited and made possible the vivid 'Hear It Now.'

By this time, however, television was beginning to replace radio-more Americans were watching late evening television than

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listened to radio. Still, Murrow and his colleagues were disdainful of television. They were writers and journalists. Television showed pictures and entertainment. But the pull of television became too strong and on November 18, 1951, Murrow's radio documentary *Hear It Now* moved to the new medium as TV's *See it Now*. Although there were similarities in the two forms (eg., a news anchor who coordinated reports from correspondents in the field), there were also great differences. But that is another story and not within the scope of the article.

What is relevant is the fact that Murrow and his "boys" established during the war years and immediately thereafter, a tradition of "integrity, artistry, and courage" that would serve as a standard for subsequent broadcast journalists on both radio and television to follow. The television reports from Vietnam that horrified our nation in the sixties were clearly descended from those rooftop broadcasts Murrow had made in the fall of 1940. As broadcast historians, Mark Bernstein and Alex Lubertozzi put it in their superb, *World War II on the Air*,

"In creating the new form, he (Murrow) also created a new weapon in defense of free societies: a forum for spreading the truth, or at least to search for the truth; 'to elucidate, illuminate, and explain; 'to allow the people to weigh and judge for themselves and so determine their own fate.' Perhaps, the time for utilizing his legacy has never been more appropriate or urgent.

For those who wish to pursue the work of Murrow and his associates further — both in radio and television — I highly recommend the following superior resources from among the myriad of materials available: Books: Alexander Kendrick, *Prime Time, the Life of Edward R. Murrow* (New York,

1969) the earliest of four highly recommended biographies of Murrow, this was published only four years after his death and was written by a fellow broadcaster who had known and worked with him. This gives it a unique perspective and insight into Murrow, the man.

Joseph E. Persico, *Edward R. Murrow, An American Original* (New York, 1988) — is arguably the best of the comprehensive biographies of Murrow and examines many facets of this complex, contradictory man. The author had access to many indispensable sources, including papers, letters, family notebooks, diaries, and photographs from the private collection of Murrow's widow, Janet.

A. M. Sperber, *Murrow: his life and times* (New York, 1986) — is even more detailed than Persico's work and covers not only the story of Murrow's remarkable life but a thirty-year military and political overview of American history. (There is, of course, much overlap in these two works, with this one published two years before that of Persico.)

Bob Edwards, *Edward R. Murrow and the Birth of Broadcast Journalism* (New Jersey, 2004) — the most recent of the four Murrow biographies, this was written by Bob Edwards, long-time host of NPR's "Morning Edition" and himself a recipient of the prestigious Peabody Award and the Corporation for Public Broadcasting's Edward R. Murrow Award.

Stanley Doud and Lynne Olson, *The Murrow Boys* (New York, 1996) — written by two print journalists, this fascinating and well-researched book deals not only with the wartime career of Murrow, himself, but goes into the personal and professional lives of the broadcast journalists he hired.

Audio-visual: *World War II on the Air* Edward R. Murrow and the Broadcasts that

Riveted a Nation (Naperville, Illinois: 2003) includes a CD of broadcasts narrated by Dan Rather, with book and text by Mark Bernstein and Alex Lubertozzi. It is an excellent treasure trove of over 50 World War II broadcasts (of which over one third are Murrow's) including many "This Is London" broadcasts of the Blitz, the "Orchestrated Hell" bombing raid over Berlin and Murrow's impassioned account of the liberation of the Buckenwald concentration camp. (If you obtain this book, make certain the CD pocketed is inside the front cover.)

The Edward R. Murrow Collection, CBS News (New York, 2005) — is a 4 DVD set covering Murrow's life and most memorable broadcasts. The first DVD "This Reporter" is most relevant to his radio years and includes the 1990 American Masters PBS documentary on Murrow's life and career narrated by the late Charles Kuralt with film of his WWII broadcasts and comments by surviving members of "Murrow's Boys" like Eric Sevareid and Howard K. Smith along with his later friend and colleague Fred Friendly. (NOTE: the other 3 DVDs deal with his television work, "See It Now," the McCarthy years, and "Harvest of Shame.") **Film:** *Murrow* (Stamford, CT: 1985) — is a well-done, interesting made-for television (HBO) dramatization of Murrow's life with actor Daniel J. Travanti (*Hill Street Blues*) giving a creditable performance as Murrow. Edward Herrmann plays Fred Friendly and Dabney Coleman is William Paley. (NOTE: this is a fictionalized account, but is an informative and entertaining film.) Of course, a far superior film *Good Night and Good Luck* (2005) with David Strathairn turning in an Oscar worthy performance under the superb direction of George Clooney, deals only with the McCarthy (television) years.

Finally, I would be remiss if I didn't cite

my gratitude to Derek Tague for his invaluable assistance in collecting clippings and photos useful in the writing and publication of this article.

EUROPE (Western Theatre)



EDWARD R. MURROW

Chief of CBS European staff stationed on every important battlefront and neutral news center. Author of *Orchestrated Hell*, eye-witness account of bombing over Berlin.

CHARS. COLLINGWOOD



Veteran of the invasion in an LCT; veteran of the London blitz and the African and Sicilian campaigns; won the 1942 Peabody Award for outstanding news reporting.

LARRY LESUEUR



CBS Moscow Correspondent 1941-42; author, *12 Months That Changed the World*; covered

RAF in France. Invaded Normandy beachhead with the first waves of American ground forces, June 6.

WILLIAM R. DOWNS



CBS Moscow correspondent in 1943; covered Stalingrad and the following victorious offensive; entered Bayeux with British troops.

THE CBS WORKSHOP

THE COMMONPLACE IS ELIMINATED

by DESMOND GORDON, TUNE IN MAGZINE JULY, 1946

Hope is offered by CBS Workshop to writers who knock in vain at the tightly-closed portals of big-time radio. There, at least, the tyro can get his foot in the door—will know that his script will be given consideration.

The plugging, undiscovered radio writer has found radio-writing to be pretty much of a closed shop. He gets little encouragement for his scripts at either network script departments or at radio agencies. He discovers that the writing assignments are handed to established ether authors who know the medium.

But at the Workshop his script will be read. It won't provide the "Open Sesame" to the lucrative field of radio-writing unless the script is highly meritorious—and unusual. But if it is, it will be heard by not only network audiences, but also by talent scouts and radio officials looking for talented writers. No trouble or expense will be spared in presenting the script. Every prop and setting requested will be freely granted.

One Workshop show required a prize fight scene, one of the most difficult for radio to stage. The solution was not a sound effects rendition—but an actual fight. Workshop mikes were moved to an armory where a ring was constructed, and a fight staged. The job was so realistic that many listeners thought a professional fight had been broadcast.

There are no rules to bind the artist in Workshop. Any story with dramatic possibilities will be accepted. Freedom from the need to conform to any set pattern develops widely varied types of plot and stage.

Norman Corwin and Orson Welles got their first radio chance in the Workshop, as did Director Irving Reis. Behind them, crowding for place, come new workers. John H. Lovelace, bus boy at Essex House, presented "Slim," a radio drama, and Gladys Milliner, a New Orleans visitor to New York, wrote "The Gift of Laughter," a free-verse musical about American humor. Workshop's experiments started in July 1936, ran until April 1941, and was resumed on February 2, 1946, under Robert Landry. Landry, appropriately enough, had as unusual a start in radio as is the requirement for Workshop scripts. He came from a family of actors, but turned to the writing field. As radio editor of *Variety*, "the Bible of show business", he used radio programs as targets for his editorial barbs. He found fault with the dialogues and scripts, but instead of resting on his criticisms, he made suggestions for improvements.

Four years ago William S. Paley, then CBS head, noticed the Landry blasts, and what's more saw the cold truth in them. Paley sent for Landry and instead of a row, a business conference took place. The result: *Variety* lost an editor, and CBS gained a supervisor for its entire program-writing division.

The Workshop is one of Landry's major jobs at the network. He picks, with his assistants, every show and attends to the production. Casting and handling of the show itself is left to the director—a different one each week—whom Landry usually chooses.

"Choice of a director", says Landry. "is



an important matter. We must get a director to suit each show. Varying the directors keeps the programs from getting too much of one style."

He goes on to explain that actors are eager to get Workshop parts. Because each program is carefully produced, it is artistically satisfying to the actor. Art Carney, the only salaried staff actor at CBS, if not in all of radio, often plays Workshop parts. "It is a pleasure to work this program" he says. "It gives an actor a mental lift."

For the writer, the Workshop presents manifold benefits. Though the price a script brings (usually about 4k00) is not considered top pay, the prestige is tremendous. A Workshop sale makes a great impression for the author with the commercial men, who are always looking for original, imaginative writers—a mandatory quality for Workshop script-writing. Further, it is invaluable publicity for the writer. The network sends out press releases on its authors and the writer is given prominent billing on the broadcast.

The chief characteristic of the Workshop is its attempt to get off the beaten path. Each script is experimental—there is no program format. But definite flavor runs through the program's scripts, and strangely enough, many professional writers can't master Workshop style.

Some Workshop shows are adaptations. Recently, the Landry staff put into script form some of the works of Franz Kafka, an obscure Czech writer, who died in 1924. Kafka had an uncanny knack for predicting the downfall of Europe. In his articles and stories he invented the Nazis—ten years before Hitler was anything but a paper-hanger!

Many Workshop programs are built on music—much of which is specially com-

posed. CBS has provided this radio proving-ground with an 18-piece orchestra, a staff of directors and four quartets—a practical demonstration of what network executives think of the program.

In seeking new writers, the Workshop has encountered a problem; rejected scripts often discourage potentially good writers from submitting more material. A rejection may not mean that the author's idea wasn't good—a rewrite might make it presentable. Or perhaps a new twist to an old theme would sell it.

Take, for example, the theme of the returning veteran. This idea has been done for magazines, for stage, screen and radio. It is hard to find a new treatment for it. But Lt. Bruce Stauderman did.

Stauderman wrote a piece entitled "Thanks for the Memories", portraying a returned combat veteran happily remembering some of his overseas experiences. You ask how could war experiences be happy ones? They can't but Stauderman's nostalgia stems not from combat, but from the pleasant associations he had with some warm-hearted Europeans. Europeans who helped him forget the horrors of battle and opened their hearts and homes to him.

The girl-on-the-hunt-for-a-job routine, done countless times, was given an unusual psychological angle by Bryna Ivens and sold to the Workshop. Telling the kiddies bedtime stories is old stuff too, yet J. V. Melick, a CBS auditor, found something different in his fairy tales. Some of them would not fill a typewritten page, but their cleverness makes them adaptable to Workshop standards. Typical Melick fantasy is a piece about a worn-out automobile which becomes a beautiful fire-engine.

It isn't always an unknown who writes the Workshop script. The late Stephen



'Brain Trust' checks a script. Loeb is second from left, Landry, fourth

Vincent Benet wrote an elaborate and unusual program about Paul Revere. Joseph Ruscoll, a free lancer who achieved fame as a CBS writer, has done several Workshop shows. The directors at CBS explain that they don't care where a script comes from.

All this leads to the question: Does the Workshop, with programs of so many diverse topics and styles, have a large listening audience? Do they have a high Hooper & Crossley rating? The answer to both is "No." Recently Bob Landry received two postal cards from listeners regarding a Workshop fantasy. One praised the program and asked for more; the other read something like this, "I thought Saturday's show was rotten. Can't you stick to realism?" The Workshop doesn't cater to a mass audience and has no program policy other than to demand the unusual, well done.

CBS executives feel that the Workshop

is more than just a medium of entertainment. The expertness of production gains prestige, not only for CBS, but, for radio in general. Known as a source of new ideas, it is tuned in by a critical audience made up of producers, executives, advertisers, and people interested in artistic perfection. This often results in success for a Workshop writer, actor or director.

Says Landry, "It is a thought-provoking program; it encourages audience discussion; it invites talent which might be lost in a mass of rejected scripts."

One thing you may be sure of: The Workshop will bring you radio programs that are new, unusual, and a challenge to unventuring, stick-to-the-formula radio. Also through Workshop you may hear a vehicle that is providing the first mile on the career of another Orson Welles or a Norman Corwin.

Check Radio Memories ad on page 28.

WEDNESDAY (AUGUST 1945)

9:00 a.m. Breakfast Club (B)
10:00a.m. Robert St. John (N)
10:15 a.m. Lora Lawton (N)
10:25 a.m. Aunt Jemima (B)
10:30 a.m. Romance of E. Winters (C)r
10:30 a.m. Road of Life (N)
10:45 a.m. Joyce Jordan, M.D. (N)
10:45 a.m. Listening Post (B)
11:00 a.m. Finders Keepers (N)
11:00 a.m. Breakfast in 'Hollywood (B)
11:00 a.m. Fred Waring (N)
11:30 a.m. Bright Horizon (C)
12:00 noon Kate Smith Speaks (C)
12:15 p.m. Big Sister (C)
12:30 p.m. Farm & Home Makers (B)
1:15 p.m. Ma ,Perkins (C)
2:00 p.m. Guiding Light (N)
2:00 p.m. Two on a Clue (C)
2:15 p.m. Today's Children (N)
2:15 p.m. Rosemary (C)
3:00 p.m. Woman of America (N)
4:00 p.m. House Party (C)
4:15 p.m. Stella Dallas (N)
6:15 p.m. Jimmy Carroll Sings (C)
6:15 p.m. Serenade to America (N)
6:30 p.m. Eileen Farrell (C).
6:45 p.m. Lowell Thomas (N4)
7:00 p.m. Fulton Lewis, Jr. (M)
7:00 p.m. Supper Club (N)
7:15 p.m. Music That Satisfies. (C)
7:30 p.m. Ellery Queen (C)
7:30 p.m. The Lone Ranger (B)
7:45 p.m. H. V. Kaltenborn (N)
8:00 p.m. Ted Malone (B)
8:00 p.m. Mr. & Mrs. North (N)
8:15 p.m. Lum 'n' Abner (B)
8:30 p.m. Dr. Christian (C)
8:30p.m. Billie Burke Show (N)
9:00 p.m. Frank Sinatra (C)
9:00 p.m. Time to Smile (N)
9:00 p.m. Gabriel Heatter (M)
9:30 p.m. Mr. District Attorney (N)

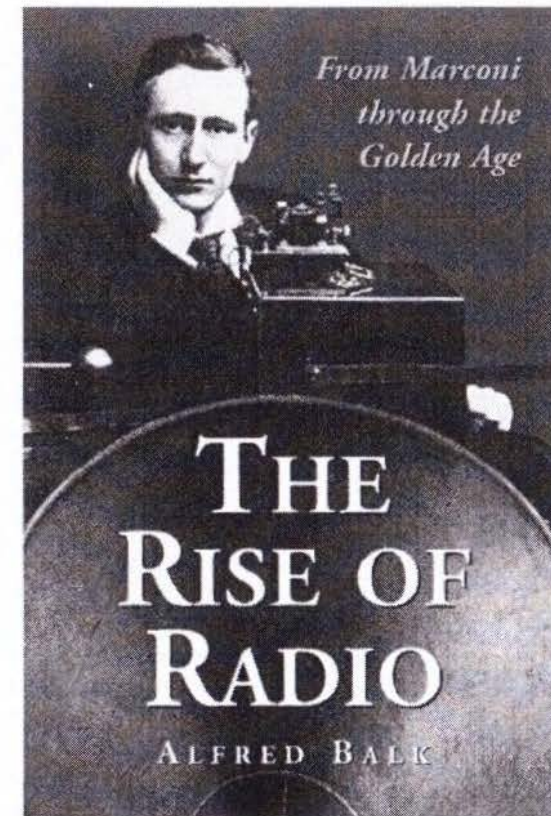
10:00 p.m. Prindle & Niles (B)
10:00 p.m. Great Moments in Music (C)
10:30 p.m. Let Yourself Go (C)
11:15 p.m. Joan Brooks (C)

THURSDAY

11:30 a.m. Bright Horizon (C)
12:00 noon Kate Smith Speaks (C)
12:15 p.m. Big Sister (C)
12:30 p.m. Farm & Home Makers (B)
1:15 p.m. Ma Perkins (C)
1:45 p.m. Young Dr. Malone (C)
2:00 p.m. Two on a Clue (C)
3:00 p.m. Woman of America (N)
3:30 p.m. Pepper Young (N)
4:00 p.m. Backstage Wife (N)
4:45 p.m. Hop Harrigan (B)
5:30 p.m. Just Plain Bill (N)
6:00 p.m. World News (C)
6:15 p.m. Serenade to America (N)
6:45 p.m. The World Today (C)
6:45 p.m. Lowell Thomas (N)
7:00 p.m. Supper Club (N)
7:00 p.m. Fulton Lewis, Jr. (M)
7:15 p.m. Music That Satisfies (C)
7:15 p.m. Raymond Swing (B)
7:30 p.m. Mr. Keen (C)
7:45 p.m. H. V. Kaltenborn (N)
8:00 p.m. Suspense (C)
8:15 p.m. Lum 'n' Abner (B)
8:30 p.m. Death Valley Sheriff (C)
8:30 p.m. Adventures of Topper (N)
8:30 p.m. America's Town Meeting (B)
8:55 p.m. Bill Henry (C)
9:00 p.m. Kraft Music Hall (N)
9:00 p.m. Shower of Stars (C)
9:00 p.m. Gabriel Heatter (M)
9:30 p.m. Corliss Archer (C)
10:00 p.m. Abbott & Costello (N)
10:00 p.m. The First Line (C)
10:30 p.m. Rom'ce, Rhythm & Ripley (C)
10:30 p.m. March Of Time (B)
11:15 p.m. Joan Brooks (C)
11:30 p.m. Music of New World (N)

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--The Illustrated Press

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--Columbia Journalism Review

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That Man Godfrey!

Early-Morning Ramblings Keep The Alarm-Clock Crowd Amused
TUNE IN Magazine September, 1944

YOU'D never think commercials could be made the most fascinating part of any program-not a successful program, anyway. Yet Arthur Godfrey has managed for ten years now to hold listeners spellbound by the way he handles 'em. And though the sponsors are often struck dumb with horror rather than delight, they find it pays them dividends.

The magic formula is really quite simple. Instead of reading off script ravings about super-duper dog food which ad men have labored all night to produce, Godfrey just tells the public what he thinks about it. "I think it's pretty good," he says. "Feed it to my dogs all the time. They're still alive too." And the folks back home believe him. He's not always so gentle, either. Among the multitude of products which use his services, there are bound to be a few which go against the grain of a he-man. Lipstick, for example. It's just a let of unnecessary war paint to him. "But if you have to use it," he mutters, "this one's all right. Doesn't smear like some of em do. And it won't set you back much to buy it."

Every once in a while, of course, one of A.G.'s bright ad-libbing ideas lands him in the soup. He's only surprised that it doesn't happen oftener. Then he has to mike a personal appearance before a sober and indignant board of directors to explain why he said, "Phooey," after reading the copy. But the genial iconoclast always comes out on top somehow.

Most insulted sponsor of all-and most satisfied-is Zlotnick the furrer in Washington. When the chunky spieler



ambled down there one day, years ago, to take a look at the store that was paying him his bread and butter, he found a huge white Polar bear out in front as a sign of the trade. What's more, the said bear was white only by courtesy, and resembled nothing so much as a Noah's Ark hand-me-down which had led a hard life besides. Then the fur began to fly. Godfrey described that moth-eaten animal-and its accumulation of grime-in such joyous and juicy detail, that even tourists pricked up their ears, and Zlotnick's bear became one of the sights of Washington. There's only one way in which the program is deceptive. That slow-paced ruminative drawl, which takes the sting out of many a sly remark, is reserved for early-morning hours, when ears are tender and

dispositions uncertain. It represents the true Godfrey not a whit. Seen in the flesh, there's nothing of the bearded, inoffensive philosopher about this lad. On the contrary! He's a bumptious, gum-chewing, red-headed dynamo, with a pair of ham fists that he knows how to use if he has to. Five-feet-eleven, 190 pounds, with the build of a blocking half-back, the freckle-faced 41-year-old doesn't look his age, is good-natured but stubborn.

As daddy of the record-playing "musical clock men," Godfrey now earns his living (and a mighty good one) by a gift of gab, but essentially he's a doer rather than a talker. Filled with an overwhelming zest for life, adventure has seldom beckoned this unconventional spirit in vain. He started his hard-knocks education as a New York newsboy, followed through with a job as busboy in Childs, and then took to coal-mining. The athletic youngster once hoboed from Los Angeles to Chicago, drove a taxi for a while, and knows what it means to go broke in vaudeville (playing banjo and guitar). A favorite occupation was that of real estate salesman-for cemetery lots. But he chatted himself right out of the profession by selling the whole cemetery in six months.

The sports-loving extrovert says his real love is the sea, which he knows at first hand through nine years touring the Near East and Mediterranean as a sailor in the Navy. Nowadays, Arthur has to content himself with spiling salty anecdotes of riotous days in Constantinople-and racing his 19-foot lightning class sailboat on the Potomac of a Sunday.

Of late years, the easy-going wisecracker has taken up farming, at 120-acre Godfrey Gates in Virginia, some twenty miles from Washington. A. G. keeps real farmer's

hours, too, going to bed about nine and getting up at 4:30 each morning to make the studio by air time. The whole project came about because Godfrey loves horses and originally bought five acres on which to keep his favorite. But he's not a man who knows half-way measures, and the farm has become a passion with him. Government pamphlets and scientific treatises on the raising of horses, cows, chickens and pigs inundate the house (made over, of course, according to Arthur's ideas). He and his family-wife Mary Bourke and sons Richard, 14, Mike, 4, and Pat, 2-live almost entirely on the products they raise themselves. "Pop's" no gentleman-farmer, either, but can stick pigs, cure hams and tend sick calves with the best of 'em-though he admits that no New York-born boy can match a son-of-the-soil's green thumb.

The big redhead brings as much enthusiasm and sincerity to broadcasts as he does to his personal interests. That's why fans are convinced "that man Godfrey"



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

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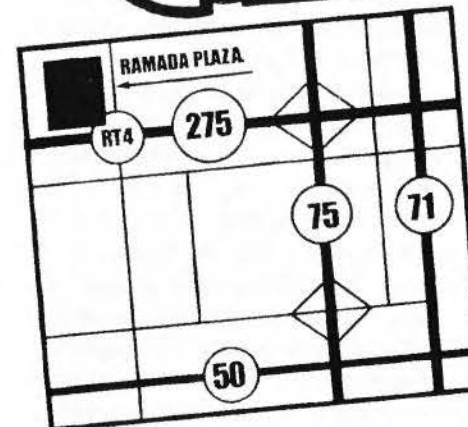
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Old Time Radio Series Reviews

by Bill Kiddle

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.

WE CARE

The non-profit food agency CARE was well known to millions, thanks to their excellent relief work following World War 2. For a few short months, between 1/04/48 and 9/22/49 ABC presented WE CARE, a quarter-hour dramatic anthology of short stories about the work being done to feed the millions of hungry people in war-torn Europe. Film star Douglas Fairbanks Jr. was the radio host, and many other Hollywood personalities provided the acting talent for this interesting drama series.

WE, THE ABBOTTS

John McIntire and Betty Garde were cast in the roles of "John and Emily Abbott" in a "typical daytime drama" titled WE, THE ABBOTTS. The show was broadcast, between 10/07/40 and 4/03/42- first over

CBS, weekdays at 4:45 for Best Foods, and later over NBC at 5:30 for the same sponsor. The storyline focused upon an "average family trying to make ends meet in a small town." Of interest to historians is the picture we get of mid-American life in the the very early 1940's.

WAY SIDE THEATRE

During the 1938-1939 broadcast season, the Chicago Motor Club and station WBBM in Chicago provided listeners with WAY-SIDE THEATRE, billed as "dramatic radio entertainment for the whole family." The program, heard on Sunday evenings, took the form of an anthology of light-weight original romantic radio dramas. The commercials promoted the "many values to motorists" in having membership in the Chicago Motor Club.

WEIRD CIRCLE

The sound of churning waters in a subterranean cavern and the deep resonant tone of giant bells activated by a loyal bell keeper, ushered radio audiences into the WEIRD CIRCLE, a series of classic, often gothic, mystery stories. This series of 78 programs was syndicated but was often broadcast over Mutual, and then later over ABC, in a late night time slot on Wednesday evenings during the 1943-1947 era.

Radio Memories has a complete collection of these fine old tales.

WHEN A GIRL MARRIES

To the lilting strains of the theme song "Drigo's Serenade" Elaine Carrington's highly rated day-time drama WHEN A GIRL MARRIES came to radio. The program, supported by five different sponsors, was heard on different networks at various times for 18 years, between 5/29/39 and 8/30/57. The storyline focused upon "Joan and Harry Davis", a young married

couple from opposite sides of the social-economic tracks who "fought for happiness against family interference, social differences, and gossip" in the small town of Stanwood.... A good "soap opera."

THE WONDER SHOW

Film actor and comedian Jack Haley, best known for his role of "The Tin Man" in the WIZARD OF OZ, was also the star of his own radio program sponsored by Wonder Bread, makers of Hostess Cakes. THE WONDER SHOW, a musical variety program, was heard over CBS on Friday nights at 7:30 for six months, between 10/14/38 and 4/07/39. The series focused upon the comedic talent of Haley, Gale Gordon, and a bright new female face-- Lucille Ball. Music was provided by vocalist Virginia Verill and Ted Filo Rito and His Orchestra.

WOR SUMMER THEATER

In the summer of 1942, Roger Bower, a producer, director, host, and creator of sound effects for station WOR in New York for 24 years, produced and emceed THE WOR SUMMER THEATER, a New York City version of a summer replacement during war-time. The program, which aired at 7:30 Thursday evenings, was broadcast for only a few short months between July 16 and September 10. The comedy/mystery/drama anthology pooled the acting talents of Peter Donald, Jock MacGreger and Helen Claire under the watchful supervision of Dan Hamilton and Bob Simon.

WJSV, A DAY IN RADIO HISTORY

On Thursday September 21, 1939 the eyes of the American people were on Washington where a joint session of the Congress prepared to convene to hear an important address from President Franklin D. Roosevelt to "clarify" US foreign policy concerning neutrality. At radiostation WJSV in

our Nation's Capital, on top of the Earl Building, plans were underway to record an entire day's broadcasts on thirty-eight 16 inch, double-sided lacquer disks. The mammoth engineering effort was a success, and today's listeners can hear vintage programs that were broadcast from 5:58 AM Sign On (September 21) to the National Anthem and Sign Off at 0100 hours the next day. The historic message of the President lasted from 1:45 to 3:10 PM, but this collection of tapes has something for nearly everyone. "Soap opera" fans will be pleased to listen to 22 different serial dramas, while major league baseball buffs will follow play-by-play the exploits of the Cleveland Indians against the Washington Senators. The evening hours provided listeners with some of the best comedy, variety, and drama programs with AMOS & ANDY, JOE E. BROWN SHOW, MAJOR BOWES AMATEUR HOUR, and COLUMBIA WORKSHOP. The evening ended with orchestra music by Jerry Livingston, Teddy Powell, Louis Prima and Bob Chester. Radio Memories is proud to present this excellent collection.

WORLD'S GREATEST SHORT STORIES
Nelson Olmstead, consisted by many to be "the master of the one-voice story drama," enjoyed a career that spanned three decades. Early in his career, 1939-1940, he starred in THE WORLD'S GREATEST SHORT STORIES, a quarter-hour series heard over WBAP in Ft. Worth, Texas. This program returned to the air for two short months, August 6 to October 14, 1947 in a 15-minute time slot over NBC on Wednesday evenings. Mr. Olmstead specialized in the straight reading of the classic authors. In this series he read "La Grande Breteche" (de Balzac) and "The Raven" and "Case of Monsieur Valdemar" by Poe. Later in his career, Olmstead was the featured voice in

STORY FOR TONIGHT & SLEEP NO MORE, both broadcast over NBC on Wednesdays. Radio Memories has a fine collection of readings from the SLEEP NO MORE series.

X-MINUS ONE

Many of the nations' best science fiction writers lent their talents to "create stories of the future, adventures in which you'll live in a million could-be years on a thousand maybe worlds." X-MINUS ONE, first aired over NBC on 4/24/55, grew over the next three seasons to become one of radio's most imaginative and diverse sci-fi programs directed at an adult audience. Many of the stories were taken from GALAXY SCIENCE FICTION MAGAZINE, and they ranged in content from the amusing to the the horrifying. Radio Memories has the complete collection of 125 episodes in the fine series.

XAVIER CUGAT

Known to many as "The King of the Rumba" or the "Original Latin Dance King", Xavier Cugat's greatest achievement was cultivating a giant North American audience for Latin Music. Mr. Cugat achieved this legacy by bringing his brand of music into American households via records, radio, Hollywood films, and television. For nearly 15 years, Cugat was featured on at least ten different musical variety programs. He is probably best remembered for his work on RUMBA REVUE and THE CAMEL CARAVAN, programs broadcast between 1941 and 1943, or from hotel/ club band remotes from New York, (Astor) Chicago (Edgewater), or from California.

YANKEE YARNS

Story telling has long been an example of the literary genre. Each storyteller has a repertoire of time and audience-tested yarns and tales that accent the history and culture

of a given region or area. For the greater part of two decades, Alton Blackington, a man with a Lynn, MS. heritage, was the reader of YANKEE YARNS a quarter hour drama broadcast over WBZ in Boston. The stories, all had a strong New England flavor. Several tales, including "Shipwreck" (3/23/44) and "Wreck of the Lawton" (12/12/44) focused upon New England's maritime heritage, while "Cat Club" (7/27/44) dealt with Yankees with unique personal habits. Good listening for all!

YARNS FOR YANKS

The Armed Forces Radio Service (AFRS) was formed as an organization within the military to supervise and coordinate broadcast programs for our service men abroad. At one point, during World War II, almost 100,000 16-inch vinyl discs, containing "Stateside radio programs", were shipped each month to our fighting men and women overseas. YARNS FOR YANKS was a quarter-hour drama series, narrated by Frank Graham, that brought readings by Hollywood's top acting talent. James Cagney, Joseph Cotten, Howard Duff, Basil Rathbone, Spencer Tracy and Monte Wooley were all heard at one time or another on this series.

YOU ARE THERE

Goodman Ace and Robert Lewis Shayon combined their considerable talents to produce a unique form of historical drama, one that transported the listening audience back in time to experience first-hand an important event in world history. For nearly three years, between 7/07/47 and 3/19/50, CBS showcased YOU ARE THERE, a series of dramas all presented in the present tense. Top CBS newsmen, led by John Daly and Don Hollenbeck, conducted "on-the-spot" interviews with the leading historical figures who would have been

present at a particular famous event. A great deal of research went into the development of the scripts. However, CBS allowed a great deal of "literary license" with its impressions of events. Radio Memories has an outstanding collection of these fine radio dramas.

YOUR RADIO THEATER

Herbert Marshall, dapper British character actor, star of stage, screen and radio was the host/narrator for YOUR RADIO THEATER, a 55-minute anthology that never "got off the ground." The series, aired over NBC on Tuesday evenings, last for only three broadcasts between December 6 and December 20, 1955. The odds of a 55-minute radio drama, with multiple sponsors, surviving in the age of television was a "long shot" that failed to come in!

YOUNG WIDDER BROWN

The so-called "soap opera" was a major part of the programming norm for day-time radio of 1930-1950...as it is for TV today. YOUNG WIDDER BROWN was a popular quarter-hour serial for 18 seasons, between 6/06/38 and 6/26/56. The program, heard over NBC five times a week, was sponsored by Bayer Aspirin. During most of the long run Florence Freeman was cast in the lead role of "Ellen Brown" a widow who tries to find a new life and romance with "Dr. Tony Loring" in a small town in mid-America. Radio Memories has a fine collection of the episodes that were aired early in 1950.

YOU WERE THERE

Since its inception in the early 1880's, The American Red Cross has had a high profile position in the caregiving industry. YOU WERE THERE was a syndicated quarter-hour drama series that focused upon the many contributions of the Red Cross to human-kind in times of great

need. Louis Graf was the producer/director of a fine cast of stars from radio and the films who each week were featured in the short episodes. The credits include: Joan Blondell, Jeanne Bates, Jean Loring, George Murphy, William Tracy, Lurene Tuttle, & Les Tremayne. Rod O'Connor was "host" and Irma Glenn provided the organ music. Unfortunately, broadcast dates are not currently available.

YOU ARE THE JURY

The Gruen Watch Company sponsored YOU ARE THE JURY, a quarter-hour, weekly crime drama syndicated by TransAmerican Broadcasting Co. Each week a murder is described, a trial is dramatized, and the listening audience is left to decide the verdict. The decision is announced the following week. The program was devised by "noted criminologist Roy Post" and well-known radio actors Jay Jostyn and Jackson Back were cast in the lead roles for the prosecution and the defense. Credits of this syndicated drama indicate that Dan Seymour was the announcer.

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02/21/50, 03/02/50
- 19786 03/06/50, 10/13/50
01/17/51, 02/23/51
- 16034 London Bombing Raid
- 16035 Buchenwald & Korea Korea
- CBS RADIO WORKSHOP**
- 02152 01/27/56 # 1 Brave New World, Pt 1
02/03/56 # 2 Brave New World, Pt 1
- 02153 02/10/56 # 3 Storm
02/17/56 # 4 Season Of Disbelief /
Hail And Farewell
- 02154 02/24/56 # 5 Colloquy #1 - An
Interview With Shakespeare
03/02/56 # 6 Voice Of The City
- 02155 03/09/56 # 7 Report On E.S.P.
03/16/56 # 8 Cops And Robbers
- 02156 03/23/56 # 9 Legend Of Jimmy
Blue Eyes
03/30/56 #10 The Ex-Urbanites
- 02157 04/06/56 #11 Speaking Of
Cinderella
04/13/56 #12 Jacobs Hands
- 02158 04/20/56 #13 Living Portrait -
William Zeckendorf, Tycoon
04/27/56 #14 The Record
Collectors
- 02159 05/04/56 #15 The Toledo War
05/11/56 #16 The Enormous Radio
- 02160 05/18/56 #17 Lover, Villains,
And Fools
05/25/56 #18 The Little Prince
- 02161 06/01/56 #19 A Matter Of Logic
06/08/56 #20 Bring On The Angels
H.L. Mencken

- 02162 06/15/56 #21 The Stronger
06/22/56 #22 Another Point Of View
Or Hamlet Revisited
- 02163 06/29/56 #23 The Eternal Joan
07/06/56 #24 Portrait Of Paris
02164 07/13/56 #25 The White Kitten
07/20/56 #26 Portrait Of London
w/Sarah Churchill

WEIRD CIRCLE

- 02195 # 1 The Fall Of The House Of Usher
2 The House And The Brain 02196
3 The Vendetta
4 Narrative Of A. Gordon Pym
- 02197 # 5 Declared Insane
6 A Terribly Strange Bed 02198
7 What Was It?
8 The Knights Bridge Mystery
- 02199 # 9 The Horla
#10 William Nelson
- 02200 #11 Passion In The Desert
#12 Mated Falcone
- 02201 #13 The Man Without A Country
#14 Dr. Manette's Manuscript
- 02202 #15 The Great Plague
#16 Expectations Of An Heir
- 02203 #17 The Hand
#18 Jane Eyre
- 02204 #19 Murders In The Rue Morgue
#20 The Lifted Veil
- 02205 #21 The 4:15 Express
#22 A Terrible Night
- 02206 #23 The Tell-Tale Heart
#24 The Niche Of Doom
- 02207 #25 The Heart Of Ethan Brand
#26 Frankenstein
- 02208 #27 The Feast Of The Red Gauntlet
#28 The Murder Of The Little Pig

X-MINUS ONE

- 00597 04/24/55 # 1 No Contact
05/01/55 # 2 The Parade
- 00598 05/08/55 # 3 Mars Is Heaven
05/15/55 # 4 Universe
- 00599 05/22/55 # 5 Knock
05/29/55 # 6 The Man In The Moon
- 00600 06/05/55 # 7 Perig's Wonderful Dolls
07/07/55 # 8 The Green Hills
Of Earth
- 00601 07/14/55 # 9 Dr. Grimshaw's
Sanitarium
07/21/55 # 10 Nightmare
- 00602 07/28/55 # 11 The Embassy
08/04/55 # 12 The Veldt
- 00603 08/11/55 # 13 Almost Human
08/18/55 # 14 Courtesy
- 00604 08/25/55 # 15 Cold Equation
09/01/55 # 16 Shanghaied
- 00605 09/08/55 # 17 The Martian Death
March
09/15/55 # 18 The Castaways
- 00606 09/22/55 # 19 And The Moon Be
Still As Bright
10/06/55 # 20 First Contact
10/20/55 # 21 Child's Play
10/27/55 # 22 Requiem
- 00608 11/03/55 # 23 Hello, Tomorrow
11/10/55 # 24 Dwellers In Silence

YOU ARE THERE

- 09776 07/07/47 # 1 The Assassination
Of Lincoln
07/14/47 # 2 Storming Of
The Bastille
- 09777 07/28/47 # 3 Columbus Discovers
America
08/04/47 # 4 Witchcraft Trials
At Salem
- 09778 08/11/47 # 5 Defeat Of The
Spanish Armada
08/18/47 # 6 The Alamo
- 09779 08/25/47 # 7 The Last Day
Of Pompeii

- 11/06/47 # 1 Radio - The Listening
Years
- 09781 12/21/47 #10 The Sailing Of
The Mayflower
12/28/47 #11 The Storming Of
The Bastille
- 09782 01/04/48 #12 Witchcraft Trials
At Salem
01/11/48 #13 The Burr-Hamilton
Duel
- 09783 01/18/48 #14 Signing Of The
Magna Carta
01/25/48 #15 The Alamo
- 09784 02/01/48 #16 Defeat Of The
Spanish Armada
02/08/48 #17 The Dreyfus Case
- 09785 02/15/48 #18 Assassination Of
Julius Caesar
02/22/48 #19 Battle Of Gettysburg
- 09786 02/29/48 #20 Joan Of Arc Burned
At The Stake
03/07/48 #21 The Oklahoma
Land Run
- 09787 03/14/48 #22 Death Of Socrates
03/21/48 #23 Philadelphia -
July 4, 1776

YOUNG WIDDER BROWN

- 06750 #3037, #3038, #3039
#3040, #3041, #3042
- 06751 #3043, #3044, #3045
#3046, #3047, #3048
- 06752 #3049, #3050, #3051
#3052, #3053, #3054
- 06753 #3055, #3056, #3057
#3058, #3059, #3060
- 06754 #3061, #3062, #3063
#3064, #3065, #3066
- 06755 #3067, #3068, #3069
#3070, #3071, #3072
- 06756 #3073, #3074, #3075
#3076, #3077, #3078
- 06757 #3079, #3080, #3081
#3082, #3083, #3084

ARTHUR GODFREY TIME

- 06111 10/18/46 First Song: Foggy Dew
10/23/46 First Song: Flagalapa
- 06112 10/24/46 First Song: Them,
Them, Them
10/31/46 First Song: Ain't
Misbehavin'
- 06113 11/05/46 First Song: Red River
Valley
11/06/46 First Song: Blue Skies
- 06114 11/07/46 First Song: Jeannie With
The Light Brown Hair
11/08/46 First Song: Old McDonald
Had A Farm
- 06115 11/13/46 First Song: Didn't My Lord
Deliver Daniel
12/09/46 First Song: Five Minutes
More
- 06116 12/18/46 First Song: Coming Back
Like A Song
01/03/47 First Song: Devil And The
Deep Blue Sea Esquire Awards -
Billie Holliday
- 06117 01/13/47 First Song:
01/21/47 First Song: Great Day
Medley
- 06118 03/26/47 First Song: Good News -
Chariots Coming
06/12/50 First Song: La Via Rose
- 17926 09/12/47 First Song: All Of Me
09/15/47 First Song: I Think You're
Wonderful
- THE BIG STORY**
- 19543 10/01/47 #27 The Case Of The
C-90 Counterfeit Coins (New Cassette)
01/07/48 #41 Manhunt In Manhattan
05/19/48 #60 Murder Victim Buried
Alive
- 15685 10/15/47 The Dorothy Kilgallen Story
12/03/47 The Howard Boffay Story
- 15686 12/10/47 The Audrey Murdock Story
12/17/47 The Russ Wilson Story

- 15689 03/09/48 The Ike MacNelly Story
12/06/50 The Bernie Beckwith Story
- 15687 05/05/48 The William Miller Story
05/29/48 The Ralph K Mills Story
- 15688 07/21/48 The Keeler McCartney
Story
01/29/49 The Joseph Wurgiss Story
- 19545 07/20/49 #119 Deat & Hate Can Be
Partners (New Cassette)
11/15/50 #188 The Highland
Park Murder

FRANKENSTEIN (AUSTRALIAN) NEW

- 19546 # 1, # 2, # 3, # 4
C-90 # 5, # 6, # 7, # 8
19547 # 9, #10, #11, #12, #13 C-90

KFI 50TH ANNIVERSARY SPECIAL NEW

- 19513 04/16/72 Part 1 C-90
19514 04/16/72 Part 2 C-90
19515 04/16/72 Part 3 C-90
19516 04/16/72 Part 4 C-90
19517 04/16/72 Part 5 C-90
19518 04/16/72 Part 6 C-90
19519 04/16/72 Part 7 V
19520 04/16/72 Part 8 (Conclusion)

**JAN GARBER SPOTLIGHT
BANDS 03/01/45**

- CRAZY QUILT (1930's)**
BROADWAY HITS 05/04/35

RADIO HALL OF FAME (NEW)

- 19525 12/12/43 # 2 Carmen Jones
18611 12/26/43 # 4 Fred Allen
18612 01/09/44 # 6 Gary Moore, Fanny
Brice, Hanley Stafford
- 19527 01/23/44 # 8 Harriet
19528 02/06/44 #10 And No Birds Sing
19529 02/13/44 #11 Jane Eyre
19530 02/20/44 #12 The Song Of
Bernadette
- 19531 03/05/44 #14 The People Of
The Mist
19532 04/30/44 #20 No Common Clay
19533 05/07/44 #21 Moral Victory
19534 05/14/44 #22 In The Fog

- 19535 05/21/44 #23 Times Square
19536 06/04/44 #25 Take It Easy
19537 06/11/44 #26 Salt Water Cowboy
19538 06/18/44 #27 Louise
19539 06/25/44 #28 Don't Sweetheart Me
19540 07/02/44 #29 Stars & Stripes
Forever
- 19541 07/09/44 #30 Lady Of Spain
19542 07/16/44 #31 Make Way For
Tomorrow
- 19549 07/23/44 #32 I Want To Be Happy
19550 07/30/44 #33 Suzy
19551 08/06/44 #34 Is You Is
19552 08/13/44 #35 Sweet & Lovely
19553 08/20/44 #36 Take It Easy
19554 08/27/44 #37 Come Out, Come
Out, Wherever You Are
- 19555 09/03/44 #38 Blue Room
19556 09/10/44 #39 Lady Be Good
19557 09/17/44 #40 Dance With
The Dolly
- 19558 09/24/44 #41 All Star, All Request
Program
- 19559 10/01/44 #42 Wilson
19560 11/05/44 #47 The Evil War
- YOUR HIT PARADE (NEW)**
- 19521 04/20/46 Oh, What It Seemed
To Be
07/20/46 The Gypsy
- 19522 08/03/46 The Gypsy (VG)
08/10/46 They Say It's Wonderful
- 19523 11/09/46 Rumors Are Flying (VG;
Speed Changes)
12/28/46 Ole Buttermilk Sky (VG-)
- THIS WAS RADIO**
- 07097 When Radio Was Young
Voices Of The 20th Century
- 07098 Comedy's Golden Age
Comedy's Golden Age
- 07099 Comedy's Golden Age
Famous Bloopers
- 07100 Radio Drama - Theatre Of The Mind
Radio Drama - Theatre Of The Mind

- 07101 The War Of The Worlds
07102 Great Radio Commercials
Collector's Gems

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