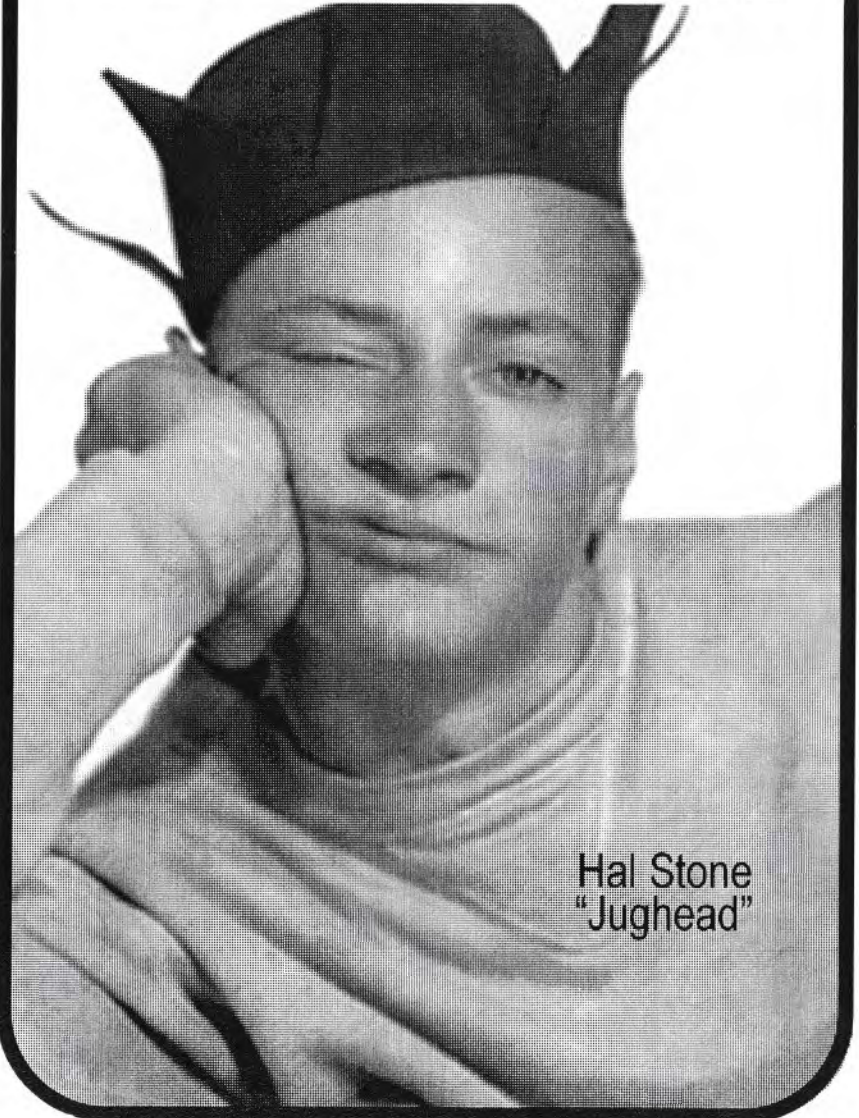


Old Time Radio **DIGEST**

No. 117

Spring 2007 \$3.75



Hal Stone
"Jughead"

Old Time Radio DIGEST

No.117

Spring 2007

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The Best Years of Our Lives

By Clair Schulz, SPERDVAC RADIOGRAM Vol 32 No.4 2006

There seems to be a widely-held belief that radio's finest hours occurred during the 1930s and World War II and that after 1945 its quality experienced a steady decline until the early fifties when it was swept into irrelevancy by the intrusion of televisions into America's living rooms. This opinion, perhaps fostered in part by photographs of Depression-era families gathered around bulky consoles or illustrations of cathedral sets on the covers of books devoted to old-time radio, the numerous salutes to Bob Hope in recent years which highlighted the way his program went on the road to entertain the troops months before the attack on Pearl Harbor, and the trumpeting of the Mercury Theater's version of *The War of the Worlds* on the panic-filled evening of October 30, 1938 as the medium's most famous broadcast, may be prevalent but it is hardly accurate. Anyone who actually listens to the full spectrum of network radio will attest to the fact that its best years were after the end of World War II.

A case that proves this assertion is a show that remains a favorite of many, *The Jack Benny Program*. Although some of the earlier Benny broadcasts have historical significance like the episodes in 1937 when Jack meets Rochester or buys his Maxwell or activates his portion of the feud with Fred Allen, far too many of them have the flavor of vaudeville sketches in which Jack, Mary Livingstone, and Phil Harris toss jokes and insults back and forth, and Kenny Baker's inane remarks seem forced when compared with the more natural daffiness of Dennis Day which came later.

The parodies, like casting Snow White with a gang of crooks in 1939 and spoofs of *Casablanca* and *Algiers* in 1943 plus the first appearances of Mel Blanc and Frank Nelson gave a foretaste of what was to come, but it was not until December of 1945 with the start of the "I Can't Stand Jack Benny Contest" and the introduction of the Ronald Colmans that *The Jack Benny Program* picked up comic steam. 1946 marked the first appearance of Artie Auerbach as Mr. Kitzel, the return of Dennis from the Navy, and the addition of the Sportsman, any of whom could drive Jack nuts. Beginning with a December 1946 show, Benny got his chance to return the favor with his holiday torture of the hapless store clerk (Blanc), who did almost as much unwrapping over the years as Gypsy Rose Lee.

In 1946 and after the running gags took off at a full gallop: visits to railroad stations highlighted by Blanc's call for the perpetual train leaving for Anaheim, Azusa, and Cucamonga; the "Your money or your life" episode in 1948 which precipitated a search for an Oscar that lasted two months, followed later that year by the recurring echo and "Did you hunt bear?" bits; mirthful visits from IRS representatives in 1951; casual meetings with eccentrics "Know Nothing" Benny Rubin, terse tout Sheldon Leonard, and wisecracking waitress Iris Adrian; parading Jack's pathetic song for which he should have begged our pardon; "Dreer Poosen," "grass reek," plus other noteworthy fluffs; and the marvelous lampoons of *The Treasure of the Sierra Madre* and *High Noon* that featured the Benny-



Blanc exchanges which made us si the humor while laughing so hard we had to "Sy."

Even though Bob Crosby could not adequately fill Harris's wobbly shoes when Phil left in 1952, *The Jack Benny Program* remained consistently funny through the last episode three years later. Ask anyone who has listened to the entire range of shows from 1932 to 1955 to select the ten most amusing episodes and, if he or she doesn't select the majority of them from the last decade of the series when Jack's teammates included not only his usual cast but also the "irregulars" (Blanc, Nelson, Bea Benaderet, et al.), rush that person to the hospital for treatment of a dislocated funny bone.

Just as Jack's early programs seemed stagy, so the banter between George Burns and Gracie Allen sounded like warmed-over routines from their days at The Palace

until 1942 when the team abandoned tiresome gimmicks like Gracie's run for the presidency and extended bits about her dotty relatives for domestic comedy emanating from the Burns home. Adding guest stars to the mix brought more variety to *The Burns and Allen Show* so Gracie could hatch her harebrained schemes with other personalities. The shows from 1949 are particularly outstanding with appearances from baffled James Mason, bewildered Jane Wyman, chagrined Howard Duff as incarcerated Sam Spade, and two visits from Jack Benny.

But the program did not need celebrities to score with audiences, just members of the Beverly Hills Uplift Society, the Mortons next door, or miscellaneous characters to stir the plot. When they left radio for TV in 1950, George and Gracie

were right at the top of their form, leaving them laughing with memorable episodes that year like the one in which Gracie literally drives a tax accountant out the window of their home with her wacky deductions.

Unlike the *Burnses* and Benny, Fred Allen did not become a success on television nor did his radio show reach the 1950s. While it is true that radio was his metier, episodes of *Town Hall Tonight* and *The Texaco Star Theater* have not aged as well as the post-war shows because the sixty-minute broadcasts featured padded interviews with college students, newsreels of weekly events that seem arcane or archaic now, and novelty acts that do not play well on radio. Allen, being the inveterate improviser, tried to keep things lively like ad-libbing during the infamous eagle episode, but the strain was showing both on the air and off so that finally hypertension from producing so much material every week pushed Fred off the treadmill to oblivion in 1944.

When he hopped back on in the fall of 1945 as the star of the half-hour *Fred Allen Show*, both he and his program seemed fitter. There was no fluff but plenty of fun in this version which moved briskly from badinage between Fred and wife Portland Hoffa to a visit to Allen's Alley featuring fresh, ebullient Senator Claghorn, laconic Titus Moody, garrulous Ajax Cassidy, and long-suffering Mrs. Nussbaum to a bouncy number by the DeMarco Sisters to a visit from guest stars such as George Jessel, Bing Crosby, Basil Rathbone, and friendly foe Jack Benny. Fred's ratings may have been in decline by the time the program left the air for good due to stiff competition, but the pacing and the punch remained vibrant through the finale on June 26, 1949 when Allen, Benny, and Henry Morgan

showed what it means to go down swinging.

Another program that improved with a change of duration and format is *Amos 'n' Andy*. Accounts of the show's popularity among presidents and author George Bernard Shaw and of theater owners piping broadcasts to their audiences notwithstanding, the cold fact remains that many of the episodes from the 1930s are not very amusing due to rambling plots and dialogue between characters assumed by Freeman Gosden and Charles Correll which frequently lacked punch lines. A marked improvement occurred in the fall of 1943 when the program was altered from fifteen minutes five times a week to a half hour weekly, and guests like Ginger Rogers and Charles Coburn were invited to enlarge the scope of the narratives. However, the broadcasts from the 1943-1944 season seem stagnant when compared with the programs from the post-war years. The latter shows featured a wonderful supporting cast including Ernestine Wade, Amanda Randolph, Lou Lubin, Johnny Lee, Eddie Green, and James Baskett, who, as Gabby Gibson, one of the glibbest talkers ever heard on the air, made "Lovely, lovely" an unlikely catchphrase in 1947.

Episodes of *Amos 'n' Andy* from 1950 through 1952 are as funny as any aired in the entire series, aided not only by the regulars listed above but also by some of the most capable supporting actors available. For example, on the April 2, 1950 broadcast Joseph Kearns, Alan Reed, Verna Felton, and Shirley Mitchell added their considerable talents to those of Gosden and Correll.

Fibber McGee and Molly also benefited immensely from a strong supporting cast.



Bill Thompson aided Jim and Marian Jordan almost from the beginning of the series, appearing first as Nick Depopulous in 1936, then adding bombastic Horatio K. Boomer, and the more-enduring characters of Old Timer and Wallace Wimple. Both Isabel Randolph as snooty Mrs. Uppington and Harold Peary playing blustery Throckmorton P. Gildersleeve also came on board before the end of the 1930s.

Despite Jim Jordan's claim that the 1939 episode in which Gildersleeve assumed the role of butler for the McGees is the funniest in the series, the pre-war shows are far from the best. Marian was absent from many of those broadcasts and even on the shows on which she appeared, her harsh Irish brogue seemed to harangue her husband as much as help him.

The introduction of Gale Gordon as Mayor LaTrivia in October 1941 filled the void left when Peary left to star in his own show, but only for a while. After Gordon and Thompson joined branches of the military, Shirley Mitchell as boarder and Marlin Hurt as cook came into the McGee house-

hold and Arthur Q. Bryan became the weekly visitor as Doctor Gamble. The war episodes are very patriotic and capture the atmosphere of what domestic life was like during that period as well as any comedy show on the air, but, truth be told, Alice Darling was more cute than funny and Beulah more a curiosity than a panic.

The return of Gordon in October 1945 and Thompson in January 1946 marked the beginning of the best of times for *Fibber McGee and Molly*. The McGees adroitly steered LaTrivia into his best blowups ever, including taking the bull by the horns in December 1948, skating on thin ice in February 1950, and taking a grain of salt in April of 1952. In his kit bag of voices, Thompson brought back from the war an Old Timer whose "Eh?" stymied the McGees, an Irish policeman who issued mushy sentiments as if his whistle had lodged in his palate, and, later, a streetcar conductor who also spoke in garbled tongues.

In 1949 Richard LeGrand joined the cast as Ole Swenson, a Swedish janitor

who frequently abetted Gamble in needling Fibber. But the people who got deepest under the skin of the McGees were the assortment of characters assumed by Cliff Arquette during 1950 and 1951 who engaged the couple in witty name games that are as risible as Abbott and Costello routines. The superb timing of the Jordans who, as teasers of *LaTrivia* and the parties being provoked by Arquette, is wonderfully exhibited on these shows. The McGees could take it and they could also dish it out for us to enjoy.

At the conclusion of the October 14, 1947 broadcast after Molly squelched the effect of one of his puns, Fibber added, "Well, it's hard to hold that terrific pace right to the end," a truism that might apply to most comedy series but not this one. The dialogue by Phil Leslie remained top-notch before and after co-writer Don Quinn left to oversee *The Halls of Ivy* (itself a shining example of great radio comedy from the early 1950s) and even the fifteen-minute *Fibber McGee and Molly* shows aired from 1953 to 1956 are entertaining.

In the mid-fifties Bryan and LeGrand were still working on radio as Floyd Munson and Richard Peavey on *The Great Gildersleeve*, radio's top spinoff. They joined the program in 1942 to add variety to the show by providing Gildersleeve more interaction with characters outside of his family and Judge Horace Hooker. Soon wild goose chases in the manner of *The Aldrich Family* gave way to more realistic situations, although the ill-fated engagements between Gildy and Leila Ransom in 1943 and Eve Goodwin in 1944 seem as concocted to fail as Andy's romantic forays on *Amos 'n' Andy* which ended up in courts instead of churches, and they do not capture the nostalgia,



BILL THOMPSON

warmth, and humor of the post-war offerings. The picnic episode of June 9, 1946, for example, is one of radio's best examples of capturing what a summer day in Anytown, U.S.A. sounded like, and the June 4, 1947 broadcast that takes us from Summerfield's movie theater to the theater of the mind is imaginative radio at its best.

As soon as Jack Meakin took charge of the program's music in the fall of 1945 he put a new bounce in the theme song, composed a playful bridge that announced visits to Peavey's Pharmacy, and created animated chords to match the show's action like mimicking Gildy's trips up and down stairs and ladders and his footsteps as he walked on the sidewalk.

Adding Gale Gordon as irascible neighbor Rumson Bullard in 1948 also punched up the show as did centering more action around Walter Tetley as Leroy which allowed him to prod, perplex, and sometimes please his uncle while delighting us. When Willard Waterman took over from Peary as Gildersleeve in 1950, the show

scarcely missed a beat because the characters we had grown to love, mercurial Gildy, mossback Peavey, grandiloquent Hooker, and impish Leroy, still had the power to amuse.

Red Skelton had been saying amusing things on the air since 1939, but after he returned from the Army in 1945 he brought with him a full arsenal of comic characters including Clem Kiddlehopper, Cauliflower McPugg, Deadeye, Junior, San Fernando Red, and Willie Lump-Lump. *The Red Skelton Show* remained a ratings leader right into 1952 when his long-running television show began.

When Skelton was drafted in 1944, it opened the door at 1847 Rogers Road for his band leader, Ozzie Nelson, and his singer, Harriet Hilliard, to begin having *The Adventures of Ozzie and Harriet*. Like the cat's eye of a radio, it took a while for the show to warm up but by 1948 the battle of the sexes was going strong as impulsive Ozzie often found himself out on the shaky limbs of bold challenges and misguided projects. A lack of willpower and the folly of indecision remained the recurring themes right into 1954, the last year of the radio series.

Other humorous programs started late and finished strong. *Our Miss Brooks*, very likely radio's best comedy show whose debut occurred after the end of World War II, ran from 1948 to 1957 and remains a listening treat due primarily to the peerless delivery of Eve Arden and Gale Gordon. Close runner-up, *The Phil Harris-Alice Faye Show*, brought laughter into millions of homes from 1948 to 1954. Other notable series of the period include *My Favorite Husband* (1948-1951), *Life With Luigi* (1948-1953), *A Day in the Life of Dennis Day* (1946-1951), and *My Friend*

Irma (1947-1953). And, oh yes, over in the corner to which the star has been relegated as radio's bad boy, *The Henry Morgan Show* (1946-1950).

But laughs weren't all that radio provided. Suspense dispensed chills from 1942 to 1962. While some famous episodes such as "Sorry, Wrong Number" and "The Most Dangerous Game" were broadcast first early in the series and performed again in later years, most of the terrifying and intriguing stories were heard after V-J Day including these gems that kept listeners on tenterhooks right to the end: "The Dunwich Horror" and "The House in Cypress Canyon," nightmares par excellence; the pulse-pounding claustrophobia of "On a Country Road" and "The Waxwork"; "3 O'Clock" and "Dead Ernest," masterful races against time; and the eerie "Ghost Hunt" which leaves us wondering "Can such things be?" A number of shows from the late forties and early fifties not only have captivating plots but also feature performers usually known for comedy like Ozzie and Harriet, Danny Kaye, Benny, Skelton, and the Jordans in serious roles.

The Whistler also began telling his strange tales in 1942. The early stories he unfolded were more peculiar than weird, filled as they were with melodramatic tirades about family insanity, nocturnal masquerades by ghostly figures appearing by bedsides trying to scare relatives to death, and unconvincing twists of fate explained by the narrator rather than revealed by the characters. By the late 1940s the fright wigs had been replaced by a well-paced mystery program in which the denouement unveiled in the final vignette may have been unexpected but still credible. 1948 was a banner year for

the program: "Search for a Woman" and "Tough Guy," expertly-structured tales told in flashback that conclude with a bang; "Chain Reaction," a noirish maze of double crosses; and the whimsical speculation of "What Makes a Murderer?" As late as 1955 The Whistler could still be heard walking by night, deftly hiding the trump card in the shadows until the last moment.

From 1947 to 1954 *Escape*, radio's premier adventure series, allowed listeners to get away from it all. Sometimes the flights of imagination to the land of "She" and "The Country of the Blind" delivered the promised life of romantic adventure. Other times we almost wished we had stayed at home for, after being exposed to the harrowing "Evening Primrose," "Three Skeleton Key," or "Leinengen vs. the Ants," we could never look at a mannequin, lighthouse, or anthill in the same way again.

Similarly, after hearing the dramatized stories of Ray Bradbury, Robert Heinlein, and other experts in the science fiction



THREE SKELETON KEY

genre on *Dimension X* (1950-1951) and *X-Minus One* (1955-1958), listeners found that the adventures of Buck Rogers and Flash Gordon heard in the 1930s sounded more like soap opera serials than action geared to those actually living in the space age. Most episodes, such as "Lulungameena" and "A Pail of Air," though set in far from conventional housing, were rooted in the belief that home is where the heart is.

Quiet, Please, which aired from 1947 to 1949, could touch the heart often due to the inventive mind of Wyllis Cooper and the masterful acting of Ernest Chappell. We never knew what to expect from those crafty craftsmen who one week would warm our spirits with a longing for the past with the poetic "In the House Where I Was Born" and the following week chill our bones by bringing us uncomfortably close to a mammoth fly in "Tanglefoot." *Quiet, Please* can lay claim to being one of radio's most provocative series, a show that required imagination both to create and appreciate.

Another program that is a favorite of radio fans is *Nightbeat* which starred Frank Lovejoy as journalist Randy Stone from 1950 to 1952. Although a few scripts dealt with criminal acts, the subject of all the episodes was really life's passing parade as Randy encountered the gamut of humanity from frightened children to hardened convicts to that nebulous group of forgotten souls that some might classify as losers. No conventional label fits *Nightbeat*; suffice it to say that it remains radio's best human interest dramatic show.

Selecting the best detective show became difficult after 1946. The leading candidates prior to that time, *Boston Blackie*, *The Falcon*, and *Nick Carter*,

slipped out of contention with the advent of *The Adventures of Philip Marlowe* (1948-1950), *The Fat Man* (1946-1951), *Barrie Craig* (1952-1955), *The Adventures of Sam Spade* (1946-1951), *Richard Diamond, Private Detective* (1949-1953), and *The Saint* (1949-1951). Dick Powell had the sass, Howard Duff the brass, J. Scott Smart the mass, and Vincent Price the class to ride the crest of noir during that time. These actors, along with Gerald Mohr and William Gargan, possessed great radio voices that delivered both dour reflections and snappy rejoinders with panache.

Dick Powell had the sass, Howard Duff the brass, J. Scott Smart the mass, and Vincent Price the class to ride the crest of noir during that time.

For people who wanted their crimes delivered straight with no sarcastic chaser, *Dragnet* followed procedures to the letter from 1949 to 1957. Larry Thor as Detective Danny Clover claimed *Broadway is My Beat* from 1949 to 1954. Walking the line between the private and public badges, Johnny Dollar remained ours truly even longer, pursuing false claimants from 1949 to 1962.

The gritty police shows, which evinced a realistic approach to life, were matched by the westerns *Gunsmoke* (1952-1961), *Have Gun, Will Travel* (1958-1960), *The Six Shooter* (1953-1954), and *Frontier Gentleman* (1958). Unlike *The Lone Ranger*, *The Cisco Kid*, *Red Ryder*, and other "shoot-em-ups" that almost invariably involved overt misdeeds and outlaws, many episodes of these adult westerns dealt with crimes of the heart like preju-

dice, intolerance, and indifference that continue to strike a responsive chord with home audiences today.

Also popular with listeners are three syndicated series which premiered during the Truman era: *Bold Venture* (1951-1952), breathy Caribbean exploits with Bogey and Bacall; *Box 13* (1948-1949), adventures and misadventures related by Alan Ladd; and *The Damon Runyon Theater* (1950-1951), seriocomic tales Runyonesquely narrated with Bronx cheer by John Brown.

Still cheery are the interviews and parodies of Bob and Ray, missed by many Americans the first time they aired between

1946 and 1960 and even later, but much-treasured today for how well the clever duo could make a little go a long way.

The Big Show, often considered radio's last great counterattack on television, tried from 1950 to 1952 to make a lot go the rest of the way. The intent was to fill ninety minutes with such an array of celebrities that the public would be dazzled; the result was that there were too many egos and not enough microphones. The enduring variety shows, like those hosted by Eddie Cantor and Bing Crosby, enjoyed long successful runs because everyone else (including guest stars) stood in the star's shadow.

If one carefully examines prime-time radio shows from 1935 to about 1955 with ears tuned to the source material rather than eyes influenced by specious notions, the conclusion is inescapable: with few exceptions, the quality of existing programs

improved after the end of WWII and many of the shows introduced in 1946 or later significantly enriched the medium. Even dramas like *The Shadow* and *Mr. Keen, Tracer of Lost Persons*, which dispensed weekly doses of hokum in three different decades, and *Inner Sanctum Mysteries*, creaking out horrific hooey from 1941 to 1952, did not regress and kept the hokey from becoming poky.

No one should ever forget that it was not the quality of programming but the quantity of listeners that marked the demise of radio as America's first choice for home entertainment. The cacophony caused by opening Fibber's closet and Benny's vault might have caused just as much laughter in 1960 as they did in 1950 except for the fact that sound does not travel in a vacuum.

There may still be those who associate radio with images of sleek Rudy Vallee gripping a megaphone, somber FDR sitting before a row of microphones delivering his fireside chats, and puckish Joe Penner holding a duck, and they are welcome to cherish such memories. But these reminiscences from the medium's early morning hardly reflect the coruscating triumphs achieved during its glorious afternoon.

So the next time someone wistfully declares, "I can remember radio's golden age," the best response is to just smile and say, "It's about time."

THE SHADOW

FOILS A STICK-UP!



1943

Radio Facts

- The OWI reports that a weekly average of 88 radio programs are beamed to U. S. fighting men in every part of the world—including 34 of the most popular network shows.
- The tallest radio tower in the Americas was dedicated by WNAX, Sioux City, S. D., on September 4th, 1943. This tower, 927 feet in height, is the second tallest structure in the country, being topped only by the Empire State Building in New York City.
- U. S. networks are averaging 420 hours of programs a week into South America. CIAA surveys show that four million receivers below the Rio Grande are now tuned in to Allied frequencies far more than to Axis broadcasts, and that a large majority of the 200 short wave outlets there prefer to hook up with United States or British shows.
- 202 coast-to-coast programs, sponsored by 120 advertisers, broadcast according to OWI figures, 115 messages every week since April 27th, 1942, on 56 important subjects, reaching an average of 300,000,000 listeners a week.
- U. S. consumer expenditures in 1941 (the last year in which unrestricted set production was permitted) were as follows: \$500,000,000 for radio sets, \$98,000,000 for tubes and repairs, \$75,000,000 for servicing, \$220,000,000 for current and batteries. The total cost of listening, \$893,000,000, comes to \$29.47 per family when divided among the 30,300,000 radio families in 1941.

TUNE IN November, 1943

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Contests fair or fixed?

HERE'S THE ANSWER THAT CARTON-TOP TEASERS HAVE BEEN WAITING FOR

By Sam Justice **TUNE IN** September, 1946

So you tore off a carton top? Visualizing thousand-dollar bank-notes, shiny new automobiles, and post-war electric refrigerators, you were a "goner" before the announcer's pear-shaped vowels reached "in twenty-five words or less."

On the back of the carton top you detailed in pulsating prose why you simply cannot exist without Fluffo Flakes. With fingers crossed, you dropped it in the corner mailbox and went home to wait for the postman.

But he didn't ring—with your prize parcel. So you became a skeptic. All contests were crooked. They probably were won by a nephew of the sponsor from Dubuque. Your letter wasn't even read. At least, that's the way you sized it up. Want to know what really happened to your entry after it left your trembling fingers and what were its mathematical chances of copping a prize?

First, consider your chances. If it was an average contest, it drew at least 100,000 entries. So right at the start the odds against you winning first prize were 100,000-to-1. And they weren't much better for you to place or show.

Do you have any idea of who might have judged your entry? It could have been any one of five: The personnel of the program about which the contest was held, the station or network carrying the program, the program's sponsor, the advertising agency handling the sponsor's account, or, finally, an outside organization

Usually the contest is the sponsor's baby. But the chances are that the sponsor

won't take on the judging, but toss it in any one of three directions. He could hand it to the program personnel, as was done in the cases of the Jack Benny and Guy Lombardo contests. Or he might push it into the lap of the advertising agency handling his account.

The last alternative is to call in an outside organization specializing in contest-judging. This, usually, is the most satisfactory choice. Chances are if the sponsor makes this choice the call will go to The Reuben H. Donnelley Corp., of New York City, the nation's No. 1 specialist in picking contest winners.

There are other professional judges, but Donnelley is No. 1. Prof. Lloyd D. Herrold of Northwestern university does free-lance judging, assembling a staff to judge individual contests on assignment. Elsie Dinsmore does all the judging for the Proctor and Gamble contests Donnelley has worked out judging to an exact science. It not only has a trained staff that can handle the largest and most complicated of contests, but the corporation knows how to avoid the headaches that plague the uninitiated. For a fee, Donnelley will take over all the entries, picking them up direct from the Post Office, guarantee that they are impartially and accurately judged, select any stipulated number of winners, and even mail out the prizes. And if anybody gets mad because he didn't win, Donnelley even will try to placate him with documented evidence showing that it was on the up-and-up.

The Donnelley concern got into contest-judging quite unintentionally. Up to ten



JACK BENNY HAD TO DRAFT THE WIVES OF HIS SCRIPT WRITERS TO READ AVALANCHE OF LETTERS RECEIVED IN HIS CONTEST

years ago they had gone in for such services as conducting surveys, consumer-sampling, handling premium requests, compiling mailing lists, and conducting mail-order campaigns. Then a client asked them to judge a contest he was sponsoring. The research department was filled with competent, potential judges, so Donnelley obligingly took it on. The contest went off so smoothly that Donnelley decided to take on judging as another of its services.

The Donnelley staff, which includes 150 college graduates, can in a few weeks go through a million entries. This staff does not stand by waiting for contests to be taken on, but are members of various Donnelley

departments and are available when there's judging to be done. If necessary, Donnelley can put boo judges on a contest.

Mrs. H. G. Davis, Donnelley manager who originated their judging system, points out that there are so many technical aspects to judging a contest that it poses a major headache for a novice. In addition to the large volume of mail, all entries have to be classified, standards set up for judging the contest, and the Post Office, sponsor, and contestants kept satisfied that the contest is being conducted fairly.

Here's what happens to your entry, if the contest you submitted it in, happens to be Donnelley-handled. First, it is given a read-

ing by one of the primary judges. The only factors that will eliminate it here are illiteracy, illegibility or an occasional obscene or vicious note. Or if it happens to be a right-or-wrong contest, an incorrect answer will send it into the reject pat.

If it hurdles this initial barrier, your letter detailing why Fluffo Flakes gives you the strength to carry on against even the most gruelling odds then goes to the secondary readers, or junior judges. Here the entry gets its first real screening, according to standards set up for judging this particular contest. These standards may give credit for originality or novel slant, or it may penalize for using undesirable words or trite approach.

If your letter survives the junior judges, it then goes to the senior judges, who give it a more severe screening and attach an actual rating, scored point by point. The highest rated entries after this screening go to a group of three or four executives, including Mrs. Davis, who review the ratings and select the winner.

To insure impartiality, Donnelley often keys the entries, deleting both name and address of contestant so that the reader knows the entry only by such identification as "K69" or "TP4". In keying entries, Donnelley often has them all retyped or photostated. Such a procedure eliminates the suspicion that the sponsor might arrange to have winners geographically distributed so as to maintain goodwill in all sections.

Mrs. Davis then sets up the standards, or yardstick, by which entries will be judged. This includes working out a "tie-breaker," which is the 25 words or less that you add to your suggested title for a bar of soap, setting forth why you think "Breath of Spring" is the best name. Then if 500 peo-



The contest judging is systematized at Donnelley's -- The primary readers give entries their first checking

ple send in the same name, the winner can be determined on the basis of the merit of the tie-breaking 25 words or less.

If you stage a nation-wide contest, chances are inspectors from the Post Office department will be around to see you before the contest is many days old. Since the entries pass through the mails, they become of Federal concern, and Uncle Sam is interested to the extent that all entries are read and all sponsorial promises kept.

Donnelley's charge for handling a contest varies with the type of material to be judged, but the fee is on a unit basis. It may run anywhere from 10 cents for short letters to 90 cents for entries including objects d'art fashioned from box tops. Anything that adds to the work of the judges, adds to the judging fee.

After a contest is over, Donnelley bales up the entries, all of which have been initialed by the judge who checked them, and sends them to the sponsor for final disposition. It is necessary for entries to be kept for awhile in case a contestant has a beef about the handling of his entry.

Donnelley, for instance, handled the recent Woody Herman contest, a typical box-topper. This contest, with six weekly winners and a final grand winner, called for carton tops of the sponsored product along with 25 words or less on "Why I Like Woody Herman's Music."

Sometimes the "boners" committed by contestants are amusing, but they also have the sobering effect of eliminating the contestant from the running. In the Woody Herman contest, a lot of entries were sent to the wrong address. Instead of sending

in a hair tonic box top, one mother sent a snapshot of her four-year-old son. One contestant wrote his 25 words on why he liked the sponsor's product, ignoring the dulcet charm of Herman's music.

Jack Benny handled his own contest, due to the fact that the contest idea originated with him and his writers, and because practically all hands save his press agent advised him against it. Contests, he was told, were to praise the product, not to damn the talent. But Jack figured the radio public could go along with a gag. So he set up a loose organization, headed by Peggy Perrin, wife of one of his script writers. On the basis of early returns, Jack estimated the contest would draw 75,000 letters. By the end of the first week 68,000 had come in. He got a larger place and frantically drummed up a staff

of readers, nine on the day shift and eight on the night shift.

By the time the contest closed, Jack and his readers had gone over 277,104 letters, some of them four times. It cost Benny a little more than the \$10,000 he gave away to judge the contest, which was tough on a man with Benny's reputed financial philosophy. It must have yanked his heart strings as well as those of his purse when he had to pay \$4 daily on letters sent with postage due.

In case you're determined to-win some of that "easy" money, here are a few points to keep in mind. If you don't follow the rules, there's no point wasting the postage. The same holds true if you write illegibly. Keep in mind that you'll be up against thousands of other "easy" money seekers, many of whom will send in entries that would do justice to a \$15,000-a-year copywriter. So unless you're willing to take a little time and do a workman-like job, you'd be better off to put your money on a sweepstake ticket-it'll stand more chance of bagging a winner.



Joy Hodges finds it fun checking Durward Kirby entries

EDWARD G. ROBINSON with CLAIRE TREVOR in "BIG TOWN"

TONIGHT Rinso brings you another gripping story about "Big Town." Each thrilling exposé is complete in itself. Mr. Robinson and a great cast make this dramatic hit show come to vivid life! Tune in **WKRC 8:00 P.M.**



BOB BURNS GUEST STAR ON AL JOLSON Program TONIGHT!

HOLLYWOOD, Oct. 11th—Al Jolson, popular singing comedy star of the Lifebuoy program, has Bob Burns as his special guest tonight. A riot of laughs is assured with Martha Raye and Parkyakarkus adding to the fun. Lud Gluskin and his orchestra supply the music. Tune in

WKRC 8:30 P.M.

October 11, 1938

Crosley's 'Cradle of the Stars' by Alfred Balk

In any competition for "most unusual station owner" in radio's Golden Age, Powel Crosley Jr. would be a formidable candidate. Similarly, his WLW Cincinnati would rank high among producers of stars and network programs outside more publicized venues such as New York City, Chicago, and Hollywood.

Yet histories rarely have given Crosley and WLW their due. This became apparent early in my research for an updated history of radio. I found Crosley to be an American original—a larger-than-life achiever who helped place the stamp "golden" on radio's Golden Age.

A 6-foot, 4-inch son of a Cincinnati lawyer, he was an independent-minded university and law school dropout who first aspired to speedway racing in Indianapolis and organized an early auto-making firm that flopped. Then he tried advertising, mail-order merchandising, and other ventures before succeeding in broadcasting and radio-and appliance-manufacturing. His first brush with radio was accidental. In 1921—a year after KDKA Pittsburgh introduced commercial broadcasting—his nine-year-old son asked for a radio. Crosley went shopping, rejected paying some \$130 for a set, and built one for \$35. Shortly after, with the help of two engineering students, he put a \$9 set on the market, and by 1923 with his brother Lewis' help was operating a firm that led the U.S. in set production.

Also in 1921 he started a 20-watt station that became WLW, with him announcing and playing records from home. Specializing in low-priced sets, he then embarked on becoming "the Henry Ford of Radio,"



steadily raising power to stimulate set sales.

In 1922 WLW transmitted at 500 watts, and by 1925—alone among stations—at 5,000. By 1925 three Crosley plants were producing 5,000 sets a day.

In 1928 WLW reached 50,000 watts, and in 1934 obtained an experimental license for 500,000 watts. Then, under the slogan "The Nation's Station" it blanketed most of North America and parts of Europe and South America. During some transmissions, one observer noted, barbed wire fences near its rural complex outside Mason, O., "emitted sparks, lightbulbs glowed in farmhouses, [and] rainspouts and bedsprings played hot jazz."

Its studios, staff, and programming expanded apace.

In 1922 it had premiered a drama troupe that adopted the name "Crosley Radarians." That presaged original series such as *The Crosley Theater of the Air, Centerville*

Sketches, and thrillers such as *Dr. Konrad's Unsolved Mysteries*. In 1928 staff member Fred Smith, who had originated a "Musical News" feature mixing newspaper items and music, began collaborating with *Time* on news syndicated in script form--a prelude to his helping create *The March of Time*.

In 1930, after Crosley bought WLW a Wurlitzer organ dedicated to his mother, the station began a languid midnight series called *Moon River*, which became a showcase for rising stars such as Doris Day, Rosemary and Betty Clooney, and Anita Ellis.

"[When] my, sister and I auditioned....," Rosemary recalled, "we could go down to WLW on the streetcar for a nickel, using our school cards....WLW always had very good musicians, and they had wonderful technical people. Everything was at your fingertips....[I]f you needed a pianist to rehearse with, there was somebody there to do it."

Talent-hunting visits to New York and Chicago lured other stars, helping make WLW a network tryout site. Indeed, one serial long associated with Chicago originated at WLW. Based on a St. Louis cartoon strip *The Bungle Family* and tentatively titled *The Puddle Family*, it first was overseen by the Manhattan advertising agency for Cincinnati soap giant Procter & Gamble.

The agency's then-Cincinnati representative Erik Barnouw--future radio producer, scholar, and renowned broadcast historian--regarded its broadcasts three nights weekly as "marvelous." But their need to be rewritten and what Barnouw called the cartoonist's "absurd" price for network rights resulted in switching the project to a Chicago agency, where the legendary women's and youth serial creators Frank Hummert and future wife Anne revamped

the series into *Ma Perkins*.

At least one Cincinnati tie survived, however: Virginia Payne, local physician's daughter who played the lead, retained the role for a 27-year run.

WLW allocated at least a dozen hours weekly to country music and variety, with one network series featuring the field's reigning star, Red Foley. Chicago, he explained after a radio stint there, was far too frenetic compared to Cincinnati. Red Skelton also broadcast from Cincinnati when *Avalon Time*, which marked his network breakthrough, was transferred from Chicago to ease congestion in its NBC studios.

Other WLW alumni who contributed to its nickname "Cradle of the Stars" included sportscasters Red Barber and Al Helfer; actor Eddie Albert; song/patter host Smilin' Ed McConnell; actor/playwright Rod Serling; announcer Durward Kirby; and musicians Fats Waller, the Mills Brothers, the Ink Spots, the McGuire Sisters, and Andy Williams.

"The halls at WLW were filled with talent," recalled Kirby, who spent two years there before moving to NBC Chicago. "Dramatic talent, musical talent, writers, everything."

"WLW, added former staff member Jay Jostyn, who went on to star in the network series *Mr. District Attorney*, enjoyed such status it "could refuse programs from any of the networks."

In 1934, WLW joined three other stations--WGN Chicago, WOR New York, and WXYZ Detroit--to found a fourth network alongside NBC Red, NBC Blue (which later became ABC), and CBS: the Mutual Broadcasting System. Among Mutual's first-year series: *The Lone Ranger*, *Lum and Abner*, *The Witch's Tale*, and *Mutual Forum*

Hour, which evolved into the influential *American Forum of the Air*.

In 1936, *Variety's* chose WLW for its first "Program Originating Station Showmanship Award." A second followed in 1938.

"Surveying the station as a whole," *Variety* observed in 1938, "there is a conspicuous lack of rivals for this recognition. Certain stations in Hollywood and Chicago are origination points, but primarily as branch stations of New York. WLW has 34 musicians, six arrangers, four copyists, [and] nine conductors...."

Fortune reported, WLW "often [has been] cited as [America's] best managed and most potent independent."

Along the way, Crosley also acquired competing station WSAL, which he then operated alongside WLW from an all-white, \$1-million floodlighted downtown broadcast center. Other acquisitions included the Cincinnati Reds baseball team (which he rescued from bankruptcy), several airplanes, a yacht, and properties in four states and Canada. Befitting his sportsman's bent, he devoted several mainly to hunting, fishing, riding, and polo playing.

Crosley's WLW years, however, were not without controversy. In 1939, after increasingly contentious renewal hearings, the station's superpower permit expired and the station reverted to 50,000 watts. Its high-power transmitter complex then became, successively, the base for a Crosley shortwave network to Latin America, government overseas broadcasts in World War II, and during the Cold War, with new transmitters, a global Voice of America service. It now is a Voice of America and Cincinnati-area Media Heritage museum.

Inside WLW, despite Waller's success in *Fats Waller's Rhythm Club* and organ

renditions on *Moon River*, Crosley reportedly ordered him fired after caches of empty liquor bottles were found near the organ.

And in 1935, this memo was circulated: "No reference to strikes is to be made on any news bulletin broadcast over our station." Subsequently a clarification added, "This also includes student strikes and school walkouts."

When a newly employed young newscaster, Norman Corwin, questioned whether that applied even to major nationwide stories, his job quietly was abolished. He then moved to New York, where he became a revered network dramatist, producer, and director accorded the nickname "Radio's Shakespeare."

Crosley's last WLW controversy occurred in 1945, when he agreed to sell the station, his radio-set, and refrigerator-making interests as a package to the conglomerate AVCO. Though three FCC commissioners insisted that would license trafficking, four others approved and WLW's license transfer was approved.

After a high-profile venture in bantam autos collapsed in the 1950s, Crosley finally retired. He died in 1961--as a New York Times obituary noted, ending one of Cincinnati's (and it might have added Golden Age radio's) "most spectacular success stories."

Longtime journalist Alfred Balk is the author of The Rise of Radio, from Marconi Through the Golden Age (McFarland), from which portions of this article are adapted.

Editor's note: The people who now own WLW and the people who work there have no knowledge or interest in the history of the station.

Interview with Hal Stone

In January 2006 the Radio Collectors of America (Boston's OTR hobbyist club) was fortunate enough to secure an interview with Hal Stone over the telephone. As Recording Secretary for the RCA, I had the responsibility ... no, make that the privilege ... of providing a summary of the interview for publication in our monthly newsletter. While my words cannot capture the warmth and excitement that we all felt in conversing with Hal, I nonetheless offer my notes to all who may want to know more about his life and career.

Wayne Boenig

Tonight the Club interviewed Hal Stone, whose most notable radio role was that of Forsythe P. "Jughead" Jones on Archie Andrews. Stone was born in 1931 on Long Island to parents who were not in any way associated with show business. He began his career at age three as a print advertising model for children's products. He described his childhood as "basically normal" in a hometown that was somewhat rural at the time. He attended a Catholic grade school, where his mother has a little clout with the nuns, allowing them to accommodate his work schedule.

Stone had an offer to appear on Broadway at age eight, but the money was less than he was getting doing his modeling work. He was later hired by The Chicago Company for better money, where he got to work with Lillian Gish. He did some radio work on Life With Father around then as well. Later, he played the youngest son on *Vick's Family Of Five*, as well as an occasional spot on *Let's Pretend* while still doing stage work (which was more consistent).



He also worked with Billie Burke.

Stone auditioned for the role of Jughead at age 13; the laugh was his creation, after being told quite clearly to avoid sounding like Homer Brown. The original Archie was Charlie Mullin, until he got drafted in 1944. Bob Hastings was a B-29 bombardier who was rotated out of service at that time, and he took over the role for the duration of the series. Arnold Stang had a brief stint as Jughead in 1951 when Stone was in the service (serving in Newfoundland), but Stone resumed the role in 1952. The show began as a 15-minute local NYC show in 1943 on WOR radio, with Jackie Grimes in the title role. NBC bought the show within a year and changed the cast. The role of Fred Andrews was filled by as many as six different actors over the years Vinton Hayworth, Ian Martin, Raymond



Hal at his best in his "Nuts to you" pose

Edward Johnson (a 13-week fill-in), Arthur Q. Bryan (also a short-term fill-in), and the longest tenured actor, Arthur Cole. Doris Grundy was the first Betty for one year, before Rosemary Rice took over that role. Gloria Mann and Jane Webb both played Veronica.

During its prime years, the show aired on Saturday mornings, with rehearsals on Wednesdays. It also ran as a summer replacement for *The Great Gildersleeve* in 1948 and 1949. Major sponsors of the show were Swift Premium Franks and Kraft.

Stone also had a few "one shot" appearances on shows such as *Death Valley Days*, *Dr. Christian*, and several soap operas.

When Archie Andrews ended in 1953, Hal was back from the Air Force, and he decided to go to college (which was an idea he hated in high school). His aspiration

was to be a television director. He spent three years in Michigan on a local station, but he feared that his relatively high level of experience there might lead to a promotion into management, which he did not desire. He then returned to New York, just about the time that the use of videotape was becoming an accepted practice. In New York, he specialized in producing commercials, which was a very profitable business.

At the prompting of another OTR fan, Stone wrote his radio memoirs "Aw, Relax Archie b& Re-lax!", which is available through Bear Manor Media of Boalsburg, PA (www.bearmanormedia.com); someday he may finish his incomplete book on his television career. He lists among his radio friends the likes of Bob Hastings, Rosemary Rice, Donald Buka, Ben Cooper, and the late Jackie Kelk.

Old Time Radio Series Reviews

by Bill Kiddle

A WOMAN OF AMERICA

A family geneology can be complex and a bit boring at times, but following a distant relative on a cross-country trek can be interesting, especially when the story finally reaches you in your generation. For 18 months, between 1/25/43 and 6/21/46, WOMAN OF AMERICA, was an NBC day-time serial sponsored by Ivory soap. The drama had two different formats, both dealing with "Prudence Dane." In the first format "Prudence" (played by Anne Seymour) was a Civil War widow with three children who goes west to Oregon. The events of each day are described by one of her great-grand daughters. In the second version, "Prudence" (now played by Florence Freeman) is a successful modern American newspaper woman. Story of great granddaughter who "makes good."

YOU CAN'T DO BUSINESS WITH HITLER

For centuries propaganda has been a powerful tool used to mold public opinion. After the US entered into World War II, the Office of War Information in Washington dramatized YOU CAN'T DO BUSINESS WITH HITLER, a series of quarter-hour stories informing the American public about the horrors of Hitler's Nazi regime. Ben Kagan wrote more of the stories that were directed by Frank Telford. The program covered a wide range of topic which included Nazi philosophy, tactics of the Gestapo, the use of starvation as a weapon of war & Nazi propaganda techniques. Doug Miller, a pre-war US Embassy official in Berlin, provided much of the background material in each episode broadcast

between 1942-1943. An interesting sidebar is found in that many of the dramas were produced in Italian and may have been used to help weaken the Axis alliance.

YOU BET YOUR LIFE

Groucho Marx, famous wise-cracking vaudeville and movie comic, came into his own in 1947 as the host of a new quiz program, YOU BET YOUR LIFE. The quick-witted Groucho took a fairly straightforward three contestant quiz game and turned it into a spontaneous comedic classic. The program ran on radio for almost a decade, from 10/27/47 to 9/19/56 over ABC, CBS and finally over NBC. Later the program was seen on TV from 1950-1960. George Fenneman was Groucho's MC and Mike Wallace was the announcer reading the commercials when Elgin-American Watches were the sponsors. Radio Memories has an outstanding collection of these classic comedy / quiz programs.

YOUNG DR. MALONE

Most daytime serial dramas focused upon the trials and tribulations of a wide assortment of female characters. Over a broken span of 21 years, between 11/20/39 and 11/25/60, YOUNG DR. MALONE brought it's listeners into "Three Oaks Medical Center" and followed closely "Dr. Jerry Malone" as he dealt with a vast array of professional and personal problems. The bulk of the behind the scenes action focused upon "Jerry's" ever-loving, patient wife "Ann" and their daughter "Jill." The good doctor and his professional associates at the hospital worked hard and long at their care for patients and faced the traditional soap opera situations. The program, noted for its theme song of "Prelude in D" (by Innstersteen), ended with the

marriage of "Jill" (now a grown woman). Radio Memories has a small, yet interesting, collection of these serial dramas.

YOURS TRULY, JOHNNY DOLLAR

One of radio's most popular crime dramas was YOURS TRULY, JOHNNY DOLLAR, a series about "America's fabulous freelance insurance investigator, a man with an action-packed expense account" out of Hartford, CT. The program produced in either a 15 to 30 minute format had a long 13 year run over CBS that spanned from 2/11/49 to 9/30/62. During this long run, no fewer than six actors were cast in the leading role of the 'private eye' who tracked down insurance irregularities, people's missing relatives, and solved murders and other crimes. Radio Memories is proud to supply both single and serial episode programs under the heading "JOHNNY DOLLAR" in their catalog.

YOUR RICHFIELD REPORTER

Time and circumstances can produce great change. In the 21st century ARCO is a giant oil and gas company with major operations on five continents. Corporate activity includes exploration, development, production, transportation and refining of a wide-range of petroleum products. Seventy years ago The Richfield Oil Company, with the help of Sinclair Oil, emerged out of the economic ashes of the Great Depression. Then in the 1940's the Atlantic Richfield Co. sponsored YOUR RICHFIELD REPORTER, a quarter hour of news broadcast daily over various NBC (and later ABC) regional outlets in the Western states. A rare copy of this program, from 11/04/48, tells of "bush fires in California."

ZANE GREY SHOW

The American Old West was a primary source of inspiration for best-

selling author Zane Grey. He produced 85 adventure novels many of which were adapted into all forms of modern media. THE ZANE GREY SHOW was a half-hour western drama broadcast over the Don Lee (Mutual) Network on the West Coast between 9/23/47 and 2/24/48. In this rare series, first Vic Perrin, and then Don MacLaughlin, were cast in the role of the hero "Tex Thorne" (sometimes depicted as a mail rider) who breaks up feuds between warring cattle ranchers and rescues lovely young women who are in distress.

ZERO HOUR

During wartime enemy propaganda can often be as interesting as the information presented by your side. In the midst of World War II, the Japanese Imperial Government beamed, via short-wave, ZERO HOUR to Allied troops in the South Pacific. The featured AXIS propagandist, identified as "Orphan Ann", was in reality Iva Toguri D'Aquino (aka "Tokyo Rose"). The program, which varied in length, had war news (favorable to Japan) and many State-side records of various swing and jazz bands playing nostalgic tunes for the GI's.

ZEKE MANNERS

Among the great artists in the Western Music Hall of Fame can be found the names of the brother/sister team of Zeke and Maxine Manners. Zeke was a singer, songwriter and multi-instrumentalist who became famous in the 1930's with a Los Angeles-based county band called "The Beverly Hill Billies." Zeke and Maxine took their folk music show to New York and then onto radio between 1937-1940. In 1940 the quarter hour music show was aired over Mutual.

ZERO HOUR

Rod Serling, known to most people as the TV host for the TWILIGHT ZONE, was the voice that launched ZERO HOUR, a short-term revival of radio drama, originally heard over Mutual on a daily basis for three short months, between September 17 and November 29, 1973. This interesting anthology of sci-fi suspense dramas provided a story divided into five installments-one for each of the chapters in the tale. The episodes were broadcast Monday through Friday of each week and well-known radio talent, including Howard Duff and Lurene Tuttle were featured in the stories. Radio Memories has a complete collection of the fine dramas in this series.

ZIGFELD FOLLIES OF THE AIR

In the early 20th century, between 1907-1931, the Ziegfeld Follies were lavish reviews, elaborate theatrical productions produced on Broadway in New York City. Many of the top entertainers of the era appeared on stage with the beautiful chorus girls. In 1932 the ZIGFELD FOLLIES OF THE AIR was broadcast over CBS for Chrysler. This program lasted only from April 3 to June 26, but radio audiences were introduced to Flo Ziegfeld, Billie Burke, Helen Morgan, Will Rogers & others. The musical variety series returned in 1936 with Fanny Brice and Patty Chapin. This show lasted from February 2 to June 6.

A & P GYPSIES

The Atlantic and Pacific Tea Co. was a giant among grocery store chains in the early days of the 20th century, growing from 350 stores in 1910 to 4,639 in 1920. By 1929 the corporation did \$1 billion in sales and advertised over the media of radio-- sponsoring a program and band that bore the company name. The A & P

GYPSIES was a music/variety show broadcast over WEAJ in New York, a NBC Red station located at 660 on the radio dial for over a decade from 3/03/24 to 9/07/36. Harry Horlick conducted the orchestra that featured traditional Russian and gypsy music while Milton Cross was often the featured announcer.

ABBOTT & COSTELLO

Bud Abbott and Lou Costello, a stellar team of slapstick comedians from vaudeville and Hollywood film comedies, made their way to radio as guest performers on THE KATE SMITH HOUR, and with Edgar Bergen on the SHASE & SANDBORN HOUR. Later, in the summer of 1940, they came to their own ABBOTT & COSTELLO SHOW, heard over NBC on Wednesday evenings at 9:00, as a summer replacement for the FRED ALLEN SHOW. The Bud and Lou style of humor consisted mainly of short skits with clever play on words. Bud played the role of the "stern task master" while Lou stumbled and bumbled his way through life. Radio Memories has an outstanding collection of these comedies from the 1940's.

ABIE'S IRISH ROSE

On rare occasions popular Broadway plays make their way on to radio and prospered as solid situation comedies. ABIE'S IRISH ROSE rang up 2300 performances on the Great White Way before folding in 1927. Later, in early 1942, this drama that focused upon "the marriage of two cultures" was heard on radio as part of NBC's new "formula theater anthology" titled KICKERBOCKER PLAYHOUSE. When the "theater format disappeared writer Anne Nichols teamed with Director Joe Rines to present a likeable family drama about a young couple from Jewish and Catholic families who prove that "love conquers all"

even when the two traditional families, headed by crusty old patriarchs, try to interfere. Unfortunately, the program only lasted two years from 1942-1944

ADVENTURES OF THE SCARLET PIMPERNEL

Baroness Emmuska Orczy's classic tale of the French Revolution came to NBC on 9/21/52 via the BBC in London. The ADVENTURES OF THE SCARLET PIMPERNEL, under the direction of Harry Alan Towers, featured Marius Goring in the title role. Each week listeners were able to follow the adventures of "Tony Dewherst" a brave (yet slightly accentric) English nobleman and his compatriots as they battled the forces of evil during the time of the Reign of Terror. Radio Memories has the full run of the 52-part series that concluded on August 30, 1953.

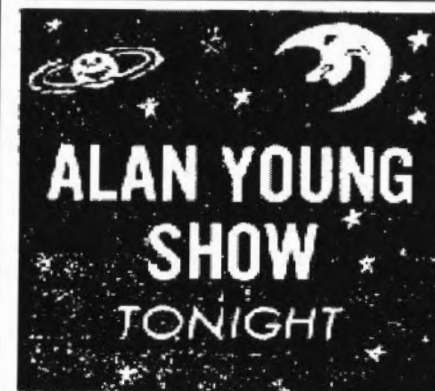
CHARLIE CHAN

From the pen of Earl Derr Biggers in the 1920's came a new breed of detective breed ... CHARLIE CHAN, an oriental inspector on the Honolulu police force. The mystery novels promoted a series of two dozen Hollywood movies in the 1930's -1940's. During this same time span, between 12/02/32 and 6/21/48, three different radio series spotlighted the adventures of the Chinese-American criminologist. Most of the surviving episodes, in a quarter-hour serial format, were broadcast over the Mutual network between 9/17/36 and 4/22/38, on a daily basis at 5:15 in the afternoon. At that point in time Walter Connelly was cast in the title role. Radio Memories has a small yet interesting collection of episodes that were originally broadcast in 1936.

CHANDU, THE MAGICIAN

The famous Harry Houdini may have been

one of the greatest escape artist of all time, but CHANDU, THE MAGICIAN was the master at adventure and international intrigue for radio audiences for two generations. This serialized children's program originated on station KHJ in Los Angeles in 1932, and in time spread to the Don Lee and Mutual Networks. The hero "Frank Chandler" was an American agent with super powers. He and his sister "Dorothy" and her children "Betty and Bobby Regent" roamed the world in quest of dangerous and romantic adventure. In the first 86 episodes of the 1930's version, "Chandu", played by Gayne Whitman, stomps around Egypt in search of "Dorothy's" husband "Robert Regent." Radio Memories has an excellent collection of episodes from both the 1932 -1933 series and the the 1948-1949 recreation.



9:00 — WJZ

**CHARLES
LAUGHTON**

GUEST STAR





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CASEY, CRIME PHOTOGRAPHER (NEW)

- 20143 12/11/47 #39 The New Will
- 12/18/47 #40 The Life Of The Party
- 20144 12/25/47 #41 Santa Claus Of Bum Blvd.
- 01/01/48 #42 Hot New Year's Party
- 20145 01/08/48 #43 Queen Of The Amazon
- 01/15/48 #44 The Miracle
- 20146 01/22/48 #45 The Ex-Convict
- 01/29/48 #46 The Piggy Bank Robbery
- 20147 02/05/48 #47 Music To Die By
- 02/12/48 #48 Key Witness
- 20178 02/19/48 #49 Witchcraft
- 03/11/48 #52 Fog
- 20177 03/18/48 #53 Murder In Black & White
- 03/25/48 #54 Blind Justice

CAVALCADE OF AMERICA (NEW)

- 20180 01/04/43 #312 Between Them Both
- 03/22/43 #323 Lifetide
- 20181 04/26/43 #328 Soldiers In High Boots
- 05/10/43 #330 Fat Girl
- 20182 05/24/43 #332 Pharmacist's Mate First Class
- 05/31/43 #333 Mr. Lincoln's Wife
- 20183 06/07/43 #334 The Enemy Is Listening
- 06/14/43 #335 Make Way For The Lady
- 20184 06/21/43 #336 The Unsinkable Marblehead
- 07/05/43 #338 Listen To The People

CRIME CLASSICS (NEW)

- 20053 06/15/53 # 1 The Crime Of Bathsheba Spooner
- 11/25/53 #22 Killing Story Of William Corder
- 20054 02/17/54 Jean Baptiste Troppman
- 03/10/54 New Nampshire, The Tiger & Brad Ferguson (VG)
- 20016 03/03/54 #35 Roger Nems
- 04/21/54 #42 Caesar Borgia: His Most Difficult Murder (VG-)

GENE AUTRY (NEW)

- 20110 Jeff Marlowe Killed
- Jeff Ross Is Murdered
- 20111 La Palona
- Maisie Clark
- 20112 Mama Maria's Restaurant
- Mike Carter Comes To Melody Ranch
- 20113 Mike Connor's Story
- Owner At The Square "D"
- 20114 Pat Buttram, Private Eye
- Pat Loses Champion In A Shell Game
- 20115 Ranger Cliff Howard
- Ross Kendall & The Sentinel
- 20116 Sam Crawford Is A Wanted Man
- Sourdough Shorty
- 20117 Steve Larkin Dams Up Green Creek
- Steve Williams Held Captive
- 20118 The \$18,000 Payroll Robbery
- The Concertina
- 20119 The Rafter "M" Payroll Is Stolen
- The Red River Valley

GREEN HORNET (NEW)

- 10636 05/05/38 The Political Racket
- 10/31/39 Parking Lot Racket
- 18483 06/15/39 #350 Justice Wears A Blindfold
- 07/06/39 #356 Disaster Rides The Rails
- 18486 11/25/39 #397 The Smuggler Signs His Name
- 03/12/46 #746 The Letter
- 09481 09/27/40 Votes For Sale
- 10/03/40 The Highway That Graft Built
- 09482 06/14/41 Man Wanted For What?
- 06/21/41 Walkout For Profit
- 09483 07/05/41 Murder Across The Board
- 08/06/41 Paroles For Sale
- 18484 08/09/41 #517 Bid & Asked (X-Talk)
- 06/13/44 #657 Circumstances Alter Cases
- 09484 09/16/41 Hot Guns For Sale
- 01/31/42 Reservoir For Murder
- 09485 05/19/42 Invasion Plans
- 05/23/42 A Slip Of The Lip
- 09486 09/12/42 Murder Trips A Rat
- 09/19/42 Last Words Mean Sabotage
- 09487 11/14/42 Torpedo On Wheels
- 11/21/42 Sabotage Finds A Name
- 09488 02/28/43 The Corpse That Wasn't There
- 09/19/44 Payment In Full
- 18637 06/07/45 #706 Broken Cigarette Stubs
- 10/11/45 #724 Hot Money & Death
- 18485 08/16/45 #716 The Imposter
- 10/04/45 #723 Stuffed Panda
- 17437 08/23/45 Unexpected Meeting
- 10/18/45 Murder & The Dope Racket
- 18487 10/25/45 #726 What Price Glamour?

HONOR THE LAW (NEW)

- 19579 # 5 Hot Tip On Sirocco
- # 9 Sirocco At Large
- # 7 The Dam Bursts
- # 8 The Sky Is Red
- 19580 # 9 Western Union Fraud
- #10 Russell & Burton Case
- #11 Pretty Boy Larson's Revenge
- #12 The Sullivan Diamond
- 19581 #13 Crackup At Suicide Curve
- #14 Dynamite & Roses
- #15 Curtains For Red Rafferty
- #16 The Tunnel
- 19582 #17 The Stick-Up Man
- #18 The Carmelita Olvera Case
- #19 Cache Of Furs
- #20 \$25,000 Necklace
- 19583 #21 Car 35 Missing
- C-90 #22 Murders In Gambling House
- #23 The Bank Heist
- #24 Star Sapphire
- #25 Hop Ling & Sign Of The Dragon
- #26 Two Women In The House

KINGS MEN (NEW)

- 19665 06/07/49 # 1 Dan Dailey
- 06/14/49 # 2 Hoagy Carmichael
- 19574 06/21/49 Bob Crosby
- 06/28/49 Jo Stafford

MAGNIFICENT MONTAGUE (NEW)

- 20098 11/10/50 # 1 Starring Role In Radio
- 11/17/50 # 2 Aunt Agatha
- 20099 11/24/50 # 3 The Play Romeo
- 12/01/50 # 4 To Shave Or Not To Shave
- 20100 12/08/50 # 5 Agnes Quits
- 12/15/50 # 6 \$1,000.00 Prize
- 20101 12/22/50 # 7 A Child Visits
- 01/05/51 # 9 Montague's Father
- 20102 01/12/51 #10 Movie Offer
- 01/19/51 #11 Lost In Hollywood

- 20103 01/26/51 #12 Screen Test
- 02/02/51 #13 Sharing Bungalow
- 20104 02/09/51 #14 Anniversary
- 02/16/51 #15 The New Playwright From Kentucky
- 20105 02/23/51 #16 Measles
- 03/02/51 #17 Honorary Doctorate
- 20106 03/09/51 #18 Gossip Column
- 03/16/51 #19 Diet
- 20107 03/23/51 #20 At The Track
- 03/30/51 #21 Cuckoo Clock

QUIZ KIDS (NEW)

- 20153 12/26/48 #445 Similar Names In First Of The Year Publication
- 02/06/49 #451 Name Of Fish Spelled Backwards Is Name Of General
- 20154 04/24/49 #462 The Achilles Of Baseball
- 05/01/49 #463 Diego Rivera
- 20155 08/27/50 #533 Hiawatha & Minihaha
- 09/03/50 Gambosi A Finnus
- 20156 09/10/50 #535 Beauty Pack, Mule Pack Or Cinpac
- 09/17/50 #536 Kiwanis Club International
- 20157 09/24/50 #537 Betty McDonald's First Book
- 10/01/50 #538 Tallahassee Is The Capitol

RADIO HALL OF FAME (NEW)

- 19567 11/12/44 #48 Condemned In Paris
- 19568 11/19/44 #49 Brooklyn Dodgers
- 19569 11/26/44 #50 The Two Mrs. Carrols
- 19570 12/03/44 #51 A Bell For Adano
- 19571 12/10/44 #52 First Anniversary Show
- 19572 12/17/44 #53 Jerome Kern Tribute
- 19573 12/24/44 #54 The Happy Prince
- 19575 01/07/45 #56 Now & Then
- 19599 01/14/45 #57 Thank Dixie For Me
- 19576 02/11/45 #61 Victor Herbert Tribute
- 19577 02/18/45 #62 Duffy's Tavern

- 19578 02/25/45 #63 Earl Carroll Tribute
- 19585 03/04/45 #64 The Tell-Tale Heart
- 19586 03/11/45 #65 Believe It Or Not
- 19587 03/18/45 #66 Vic & Sade
- 19589 03/25/45 #67 The Strange Case Of Rodney Rappaport
- 19590 04/08/45 #69 The Case Of The Perfect Frame-Up
- 19597 04/15/45 #70 Music Loved By All The World
- 19598 04/22/45 #71 Alter Ego
- 19600 05/13/45 #74 Mother's Day Reunion
- 19601 05/20/45 #75 Major General Maurice Rose Tribute
- 19602 05/27/45 #76 George Gershwin Tribute

ROGERS OF THE GAZETTE (NEW)

- 19567 11/12/44 #48 Condemned In Paris
- 19568 11/19/44 #49 Brooklyn Dodgers
- 19569 11/26/44 #50 The Two Mrs. Carrols
- 19570 12/03/44 #51 A Bell For Adano
- 19571 12/10/44 #52 1st Anniversary Show
- 19572 12/17/44 #53 Jerome Kern Tribute
- 19573 12/24/44 #54 The Happy Prince
- 19575 01/07/45 #56 Now & Then
- 19599 01/14/45 #57 Thank Dixie For Me
- 19576 02/11/45 #61 Victor Herbert Tribute
- 19577 02/18/45 #62 Duffy's Tavern
- 19578 02/25/45 #63 Earl Carroll Tribute
- 19585 03/04/45 #64 The Tell-Tale Heart
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- 19598 04/22/45 #71 Alter Ego
- 19600 05/13/45 #74 Mother's Day Reunion

- 19601 05/20/45 #75 Major General Maurice Rose Tribute
- 19602 05/27/45 #76 George Gershwin Tribute

TONIGHT AT NINE THIRTY (NEW)

- 19561 01/05/45 #1 Gastus Strom
- 01/12/45 #2 The Comic Strip
- 19562 01/19/45 #3 The Ghost Of The House Of Ingar
- 02/09/45 #6 The Return Of The Blaunden
- 19563 02/16/45 #7 Nervous Indigestion
- 03/09/45 #10 By Rocks & Riles
- 19564 03/16/45 #11 The Black Market Murders
- 03/30/45 #13 The Road To Decoselle
- 19565 04/20/45 #16 The Revolution
- 02/26/46 #4 The Devil Is A Woman (flux)

WHISTLER (NEW)

- 20148 08/13/45 #168 What Makes A Murderer
- 08/20/45 #169 X Marks The Murderer
- 20149 09/17/45 #173 Sing A Song Of Murder
- 10/29/45 #179 Final Return
- 18449 10/15/45 #177 The House On Sycamore Road
- 12/31/45 #188 Miracle On 49th St.
- 20150 11/05/45 #180 Harvest Of Death
- 11/12/45 #181 The Seeing Eye
- 20151 11/19/45 #182 Coincidence
- 11/26/45 #183 The Stray Dream
- 20178 12/03/45 #184 Poison Is Quicker
- 12/10/45 #185 The Cistern
- 20177 12/17/45 #186 Lucky Night
- 01/21/46 #191 Treasure Hunt

UP FOR PAROLE (NEW)

- 19591 03/10/50 #1 The Case Of John Newton
- 03/17/50 #2 The Case Of Paul Botwin

- 19592 03/31/50 #4 The Case Of Eddie Larson
- 04/21/50 #7 The Case Of Harold Edgerton
- 19593 05/05/50 #9 The Case Of Tyler Graham
- 05/12/50 #10 The Case Of Clarence Hogan

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