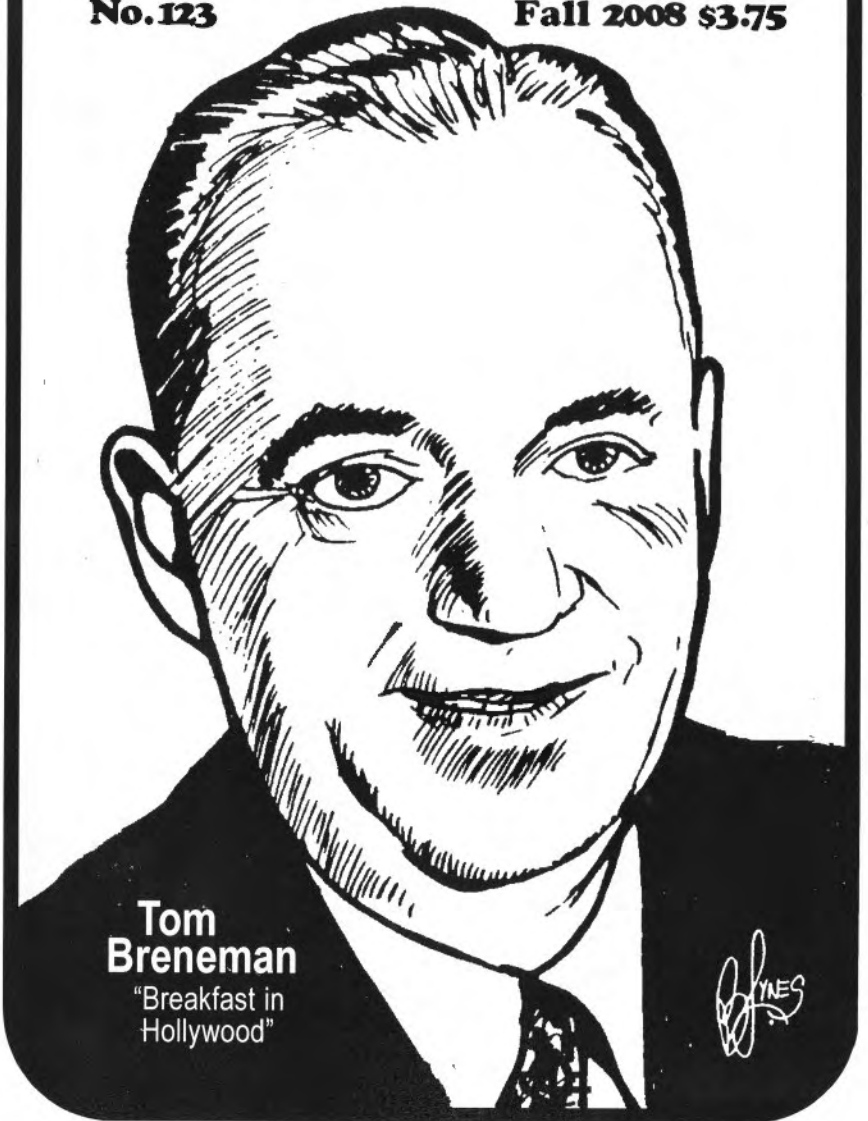


Old Time Radio **DIGEST**

No. 123

Fall 2008 \$3.75



**Tom
Breneman**
"Breakfast in
Hollywood"

BYNES

Old Time Radio DIGEST

No. 123

Fall 2008

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

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

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

Advertising rates as of January 1, 2008
Full page ad \$20 size 4 5/8 x 7
Half page ad \$10 size 4 5/8 x 3
Half page ad \$10 size 2x7

All ads should be camera ready and to proper size or jpeg file. We can prepare your ads from typewritten copy or your design or we can design an ad for you Please write or call for details.

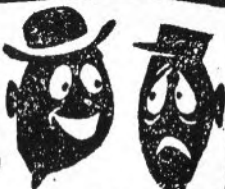
Non-commercial classifieds
First 20 words free, then 10 per word
Commercial classified ads
\$5 for the first 20 words plus 20 per word thereafter
Closing dated for ads
Fall issue closes June 1
Winter issue closes September 1
Spring issue closes December 1
Summer issue closes March 1

All ads display and classified must be paid for in advance Make checks payable to Old Time Radio Digest 10280 Gunpowder Road Florence, Ky 41042

ISSN: 1083-8376

**TONIGHT
DIAL 700 FOR**

Fun in
Harlem



Amos & Andy
9:00 PM

**Fibber
McGee**



AND
Molly
9:30

America's
No. 1 Comic



**Bob
Hope**
10:00 PM

February 17, 1948

Old Time Radio Books and Paper

We have one of the largest selections in the USA of out of print books and paper items on all aspects of radio broadcasting.

Books: A large assortment of books on the history of broadcasting, radio writing, stars' biographies, radio shows, and radio plays. Also books on broadcasting techniques, social impact of radio etc..

Ephemera: Material on specific radio stations, radio scripts, EKKO Stamps, , advertising literature, NAB annual reports, etc.

ORDER OUR CATALOG

Our new catalog (B23) is now out and includes over 300 items including a nice variety of items we have never seen before plus a number of old favorites that were not included in our last catalog. If you wish to receive a catalog, send us one dollar (\$1.) in cash or stamps and ask for the **Radio Broadcasting Catalog**. We shall send you (1) Catalog B23 and (2) a certificate good for \$4. off on any catalog purchase.

None of the items in our catalogs are listed on the Internet.

WHY NOT VISIT OUR SHOP ?

Bequaert Old Books is located in the southwestern corner of NH in historic Fitzwilliam just a short drive from Route 91. From April to November we are open every day but Wednesday from 9 am to 5 p.m. (11 to 5 on weekends). We have a large general stock plus extensive collections in Radio Broadcasting, Technical Radio and Electronics. If you wish information on travel or accommodations, give us a call or visit our web site: www.beqbooks.com. On our site you can take a tour of our shop or find out all about Fitzwilliam NH.

Bequaert Old Books, P.O. Box 775

Fitzwilliam NH 03447

(603)-585-3448

Amos 'n' Andy - Here they are

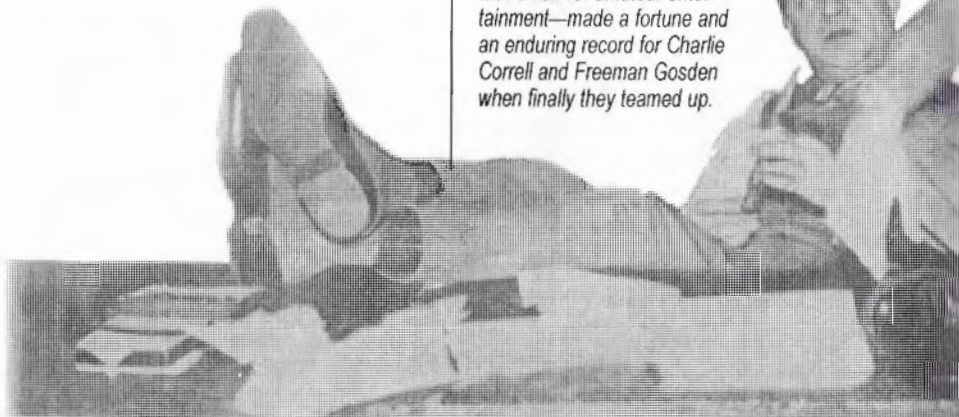
Part 2 of a series from *Radio Guide 1935* by Harry Steele

Freeman Gosden, who is Amos of the famous team, was born in Richmond, Virginia, thirty-six years ago; he is married and has two children, Freeman, Junior, six, and Marie, four . . . Charles Correll, Andy, is nine years older than Gosden, married also but childless.

The pair have been fast friends for years. In preceding episodes Harry Steele told the source of their screamingly funny gags; told of their beginnings in show business, and many intimate sidelights about both their private and professional lives never before disclosed. Chief among the facts told, is that success and wealth haven't changed them from the pair of democratic good fellows they always have been.

Herewith is presented the second instalment of their story.

IF GOSDEN and. CORRELL were less friendly toward each other, it is doubtful if their Amos and Andy series could have endured its long life or endless popularity. Their complete accord is reflected in the



continuity; their Damon and Pythias alliance is, of itself, the pinnacle of permanency.

Like any two normal beings, they have moments when storms impend, particularly during the hours when they are concocting the day's episode. But they have learned to repel gathering clouds. When storms threaten they resort to the expediency of lapsing into character. The comedy twist which they have learned to apply to their lines in any situation brings about smiles certain to dissipate unpleasantness. They still are very funny to each other—and it's difficult really to be angry with a fellow when you are laughing -at him.

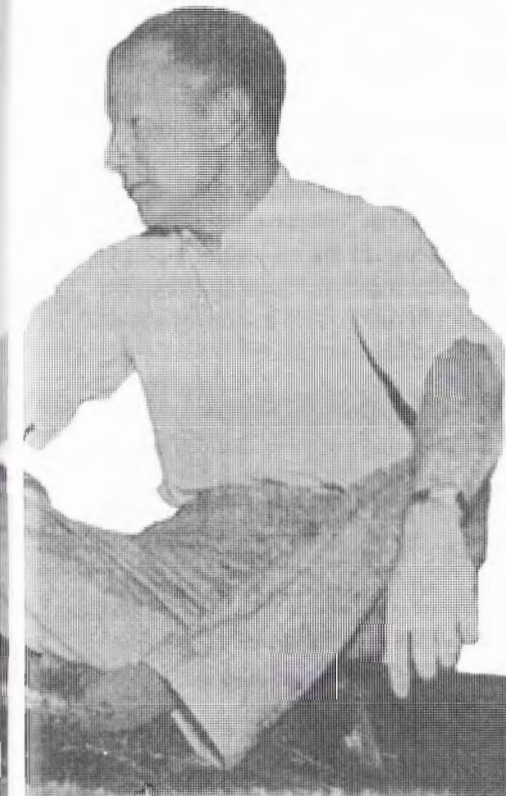
In all of the years of their association (fifteen to be exact) they have come to but one deadlock—and for an hour or two the situation seemed serious. They had been developing an episode. When one of the boys reread a page of the script he decid-

One a brick-layer, the other an automobile salesman—both with a flair for amateur entertainment—made a fortune and an enduring record for Charlie Correll and Freeman Gosden when finally they teamed up.

ed that it was unsuitable. Argument followed, and both were unyielding.

It was rather a momentous impasse. Each felt his point was correctly taken, and as the minutes piled up on one another and the clock moved closer to the hour for the first of their evening broadcasts; two devoted chums found themselves at loggerheads. There had been many tense and excited moments in that luxurious Chicago office suite, but this was the first time that real drama—the shadow of discord—had invaded it.

Neither Gosden nor Correll recalls (or will admit) which made the first break. But one of them finally proposed that the offending page be torn up and rewritten.



Collaboration resulted in lines satisfactory to both; and by the time the balance of the manuscript had evolved, all hint of disagreement had vanished.

As with all humans, proximity in their case is prone to breed discord. Being thoroughly understanding, the boys usually set up their defenses in advance. A recent road trip which preceded their current vacation in Palm Springs, California, meant the most intimate contacts for a period of three weeks.

Playing twenty-one theaters in twenty-one days forced them together for practically the full twenty-four hours of each day. They occupied the same compartments or hotel rooms, -rehearsed mornings, wrote their scripts between performances in the afternoon, played five or six shows daily and gave their regular broadcasts.

"But we fixed that when we got on the train in Chicago," Gosden explains. "I knew doggone well that it wouldn't take long for us both to get pretty edgy, so we made an agreement. If either of us got hardboiled and talked out of turn, we were to forfeit a dollar to the other. There were a few occasions when each of us was tempted but—after all—a buck is a buck and a pact is a pact. So whatever we thought we kept to ourselves. And as a result there wasn't a cross word spoken on the most trying trip we ever undertook."

The evidence of this harmony was made obvious on the day of their return to the office. In spite of that dangerous intimacy, the boys came home Jesting and laughing. Fine understanding once again had acted to preserve fealty.

"The most impressive thing about their friendship," their secretary reveals, "is the amazing courtesy which they show for each other. You saw how they came in lust

now, and I can't help but recall another instance on which they demonstrated their sentiments.

"It was after another road trip, a long one during which they became pretty homesick. On the day they returned they came up to the office directly from the train, and when they got off the elevator they actually started to run for the door. I do not recall which of them reached it first. Both were eager to get in. But whichever it was opened the door, didn't rush in first as most men would do. Instead he stood back and held the door open to let the other one come in first.

"Not so long ago some friends of Mr. Gosden's came into town all the way from Richmond, Virginia, and waited for him 'till the broadcast was over. The boys and their wives had a previous engagement for the evening, so Mr. Correll, went ahead, leaving Gosden to talk to the visitors.

"Before they left they made a luncheon engagement for the following day. In the excitement of the evening Gosden forgot to mention that to Correll, which is important because the boys have a permanent date for luncheon together here in the office. It is never broken unless previous arrangements have been decided upon.

"The next day Gosden recalled his appointment but wouldn't consider calling Mr. Correll for fear of disturbing his sleep—no more would he consider not keeping their permanent date. As a result he broke the appointment with his friends from Richmond.

"That's the sort of consideration and friendship they have for each other. And if anyone can manufacture rumors of enmity out of that—then imagination is a more potent force than I credited it with being."

An interesting sidelight on friendship's

progress is the fact that the boys met, wooed and wed almost simultaneously. The Gosdens have been married for eight years, the Corrells, eight and one-half. Mrs. Gosden is the former Leta Schreiber, a native of Denver. Prior to her marriage she was private secretary to S. E. Thomason, at that time an executive of the Chicago Tribune.

Mrs. Correll is from Newton, Iowa, and was in the insurance business in Chicago when she met the young theatrical manager who was destined to be one of the most brilliant stars in a new firmament. She was Marie Janes.

Back in 1920, the year that Gosden and Correll met, there was little to indicate the romantic and glittering future that destiny had in store for them. Correll had abandoned brick-laying to act as producer for a Chicago firm which provided club and small theater entertainments. His duties took him to various points of the country.

These consisted of training amateur talent or combining it with professional artistry provided by the theatrical company to pad out fraternal and similar organization affairs. Charlie could do a song or dance and was a capable pianist.

It was a muscle-testing and patience-shredding occupation. He did not have to perform himself, but it was his task to teach home talent how to perform creditably enough to bring in the shekels for the local show. It was a thankless task. Petty politics and nepotism contributed to the hardship, and the talent itself was pretty thin material. But he loved it—because it was an atmosphere in which he basked in delight.

Meanwhile, in Richmond, Virginia, Freeman Gosden had been struggling with the unequal task of selling automobiles. His natural flair for theatricals found its vent in

amateur shows, and he was often asked to assume management and direction of them in the historic city. His shows began to attract more than passing attention, and he was overjoyed one day to receive an offer from a Chicago firm for a job as manager of their productions. Negotiations followed—terms were arranged—and shortly there came the day highlighted by a telegram which read:

"Report early next week to Durham, N. C. You will meet our Mr. Charles Correll there. He will give you full instructions." In next week's

In next issue of the Digest you will read of the accident that came within a hair's breadth of keeping the famous air stars apart for life ... their early struggles ... and further intimacies about their private lives. Don't miss it!

Amos 'n' Andy may be heard every day except Saturday and Sunday at 7 p. m. EST (6 CST) over an NBC-WJZ network, and on the same days at 11 p. m. EST (10 CST, 9 MST and 8 PST) over a split NBC network.

Alec Templeton
Time with

Ray Noble's Orchestra and Pat O'Malley

WMAQ WIRE WTMJ WHO
9:30 P.M.

SPONSORED BY ALKA-SELTZER

BROADCAST and AMAZE Your Friends!

Put on your own broadcast with the WALCO MIKE, most entertaining radio device yet produced. Sing, laugh, talk, crack jokes from another room and your radio will produce every sound as though you were miles away at a regular broadcasting station.



Marvelous Fun at Parties
Imitate the big radio stars and crooners. Do a "Ben Bernie" or "Rudy Vallee." No end of pleasure for grown-ups or kiddies. Excellent training in elocution. "Amateur Hour" practice, or broadcast announcing. Special cut-out button allows you to switch from home broadcasting to regular radio reception in an instant. Can not injure your radio in any way.

THE WALCO MIKE
In handsome black metal. Long ONLY cord. Less than a minute to attach to any radio without tools. Fully guaranteed. **\$1**

Send No Money

5 Days Trial at Our Risk!
Merely mail the coupon. On delivery pay postman \$1 plus few cents postage. If not delighted return it in 5 days and your \$1 refunded at once.

ELECTRICAL LABORATORIES CO., Dept. W-302A
49 East 21st St., New York, N. Y.

Send Walco Mike, with complete instructions. Will pay postman \$1, plus few cents postage. If not delighted, will return in 5 days for \$1 refund.

Name

Address

Check here if ENCLOSING \$1—thus saving postage charge. Same refund guarantee applies.

I Have Special Work for HOUSEWIVES who need us \$22 A WEEK!

*No money canvassing
No Experience
No Investment
Necessary!*

If you need \$22.00 in a week—if you want a beautiful selection of the latest spring and summer styles for yourself absolutely free of extra charge—all without house-to-house canvassing, experience or investment, even without interfering with your household duties, write me at once, giving your dress size and age. Nothing to pay now or at any time.

HARFORD FROCKS, Dept. Y-81C, Cincinnati, Ohio

A Salary in Your Cellar!

MONEY in MUSHROOMS

Grow Mushrooms in cellar, shed. Exclusive new process. Bigger, better, quicker crops. More money for you! Enormous new demand. We buy mushrooms. Write for book.

AMERICAN MUSHROOM INDUSTRIES, LTD., Dept. 800, Toronto, Ont.

Coming Major!

by Ezra Stone &
Weldon Melick

Chapter 5

I was still making my own readjustments to the unaccustomed restrictions of community living. At first I had been mildly disturbed at such encroachments on my privacy and freedom as not being able to lock the bathroom door, hang my clothes on the floor, or sleep till noon. But I know now that privacy is a much overrated civilian luxury, and you're not getting a bad bargain when you can trade it for the human smorgasbord of companionship to be found among a gang of fellows who have been government inspected, tested and stamped "1-A."

Even the actors I had known and liked in the whirl of Broadway became faster friends at slower tempo. After you dig a few ditches and load a few trucks with a guy he becomes more than just a speaking acquaintance. And it's amazing the way chow promotes good fellowship. The ice is broken by an argument over whether the Mess Sergeant's dusky whim is coffee or tea. Further speculation on what he uses to tint the mashed potatoes tattletale gray develops a warm kindred feeling.

While on this subject I must confess that I like Army fare better than Mother's cooking, the chief reason being that Mother, in her zealous efforts to "hold that line," limited my meals to salads, lean meats without gravy, one slice of bread and stewed fruits. But the Mess Sergeant had no such obsession about my weight in round figures.

S-o-o . . . it got to be a very round figure. The Opry House Players, when Alan

Manson and I joined them, were a handful of capable actors headed by Phil Truex, son of Ernest Truex. They were Mike Wardell, Pinkie Mitchell, Tom McDonnell, Gary Merrill, Jose Di Donato, Dick Browning, Dick Bernie and Ralph Nelson. Their single tech: nician was Pete Feller, a theatrical designer and builder. Pete didn't know it yet but he was to follow in the footsteps of his father, who helped build the sets of Uncle Sam's World War I Army Show, Yip, Yip, Yaphank. Besides Alan and Gary, I had known Phil Truex around Broadway and Tom McDonnell as assistant director of "The Aldrich Family." Years before that, Pinkie Mitchell and I had appeared together on Stan Lee Broza's Children's Hour over Station WCAU. We had also done our first network broadcasting together for "Aunt" Alice and "Uncle" Ike Clements, the beloved radio producers who have given dozens of , children their professional start. Incidentally, Weldon Melick wrote some of our scripts.

I was eager to inaugurate more pretentious programs than the Opry House had yet offered. Captain Rankin had no objections if I could get the rest of the boys to back me up. It would mean grueling work on our own time since we couldn't neglect our other duties. But this is a free country—we could knock ourselves out if we wanted to.

I did put on one organized variety show, to bridge the change of policy. It included some hot music by the Upton orchestra, with Benay Venuta as guest soloist, and an Aldrich Family script, for which I draft

ed my two friends from the radio program—Sara Seegar and Jackie Kelk.

Sara could always be depended on in a pinch, and I had sought her advice and help pretty regularly in the two years I had known her. We had suffered together in a regrettable Broadway venture called Horse Fever, which the critics diagnosed as a fatal malady. But we had discovered the tonic of each other's company and recuperated quickly. Sara also had played frequently on "The Aldrich Family," her versatility covering a multitude of Centerville's female characters.

Jackie Kelk, as Homer Brown, is utterly infallible as a show-stopper. He succeeds in looking exactly like Homer sounds—spaniel eyes, columnist's ears, a shock of unruly hair, and an out-of-this-world laugh, as visual as it is aural. Not to mention his unpretentious chin, which is hardly worth mentioning, and his figment of a figure. Jackie has to jump on the scales to make them register over one hundred, but using the same tactics on his draft board didn't make them register approval.

He scatters personality with prodigal abandon. An audience recognizes him before he speaks, and his first word, "Hello," sends them into gales of appreciative merriment. With me it's different. I don't look anything like I sound, and when I walk out on a stage, nothing happens. People just wait for an ' explanation. It's so quiet you can hear a Crossley drop. When we did the show for a gelatin pudding product, I used to alibi to the studio audience, "I'm sorry I don't look like you expected me to, and I'd like to explain that it isn't the pudding that makes me so fat—it's the whipped cream on top." But then we got a new product and there was no longer even any commercial reason for my

looking like a gelatin mold with shoes on.

As Zinn Arthur, leader of the Upton band, was on a USO tour at the time with half the musicians, we had to make out with the leaderless half. I discovered that a former associate conductor of the Brooklyn Symphony Orchestra, Milton Rosenstock, was hiding his light behind a clarinet, so I asked him to take over the baton. Though willing, Rosie was apprehensive lest his classical training prove inadequate to the demands of jive. I shared his misgivings on the night of the performance.

I had laid the whole show out in the radio mode, with whirlwind pace, fast music, and split-second timing. Rosie was supposed to crash explosively into a bumper jazz tune on cue. The cue came but no music. After what seemed an interminable wait, I jumped to the wings to ascertain whether he had fallen asleep. He was standing there with baton upraised, in the manner of Arturo Toscanini, patiently waiting for silence from the musicians.

The Upton hepcats being the lusty creatures they are, Rosie would probably be waiting yet if I hadn't signaled him to waive the musical amenities and wave the band into action. He had a hard time overcoming that long-hair habit and its companion gesture, bowing from the waist after each number. But b-y the time *This Is The Army* opened, with the orchestra under Rosie's direction, he could dispatch Berlin's tunes into their respective grooves with the accuracy and aplomb of a circus knife-thrower. And he's the only orchestra leader I know of who can direct in both directions at once. He has a skittish cowlick at the back of his head that flies up at the screech of a clarinet, no matter

how painstakingly it has been plastered down. It may have been frightened in youth by the shrill discords of Rosie's students. This rebel tuft invariably catches the spotlight, making it much easier for vocalists on stage to take their tempo from Rosie's cowlick than from his baton.

I was pretty proud of the variety program on the whole, not because it was any great shakes in itself but because I felt it marked the beginning of a new trend in soldier entertainment at Upton. I wanted a picture to commemorate it, and I had the photographer focus his camera on the audience, not the stage. He got a candid shot while the show was going on. It's one of my favorite photographs. Every face in the picture shows hilarity or rapt interest. Yet this same group, all of them boys in the Army less than three days, many still in civilian clothes with baggage tags, was a dazed, sorry-looking lot a few minutes before the show went on.



Ezra Stone (bottom) with the Henry with the "Aldrich family" cast

CHICAGO'S
23rd ANNUAL
**OLD TIME
RADIO
&
NOSTALGIA
CONVENTION**

**SPECIAL
GUEST**



**Eddie
Carroll
as
Jack
Benny**

APRIL 24-25, 2009

For more information call or email
888.477.9112 haradio@msn.com

The Daytime Serials of Television (1946-1960) Radio Speakers...A Biographical Dictionary

Two books by Jim Cox *Reviewed by Rodney Bowcock*

For some time now, I've been meaning to sit down and see what Jim Cox has been up to. As one of old-time radio's most prolific archivists of information, I knew I'd have my work cut out for me, and I did, as I sat down to look over two of his latest works, both published by the fine folks over at McFarland.

The first of these, *The Daytime Serials of Television (1946-1960)* is, I believe a departure for Cox, in that it's the first of his works to revolve exclusively around television, the ever popular talking box that replaced the radio that we love so much. The books' focus is, of course, on the daily serials (soap operas if you will) that remain on the air, and popular today. If you are a fan of early TV, this is a book not to be missed, as the subject matter is rarely touched upon in reference books, and as far as I can tell, never this thoroughly.

Cox goes into great depth explaining the excitement that surrounded television in those early days of the medium. He displays great care and respect for the medium, never talking down to his audience as he discusses the struggles that the new form of television had in finding its footing and staying successful among its audience, both eager for quantity and increasingly eager for quality. Over forty tales of success and failure are delved into in fantastic detail, all written in a pleasant manner. In the hands of a less capable author, this could be very dry material. In the able hands of Jim Cox however,

readers should have no fear. Listings of programs and rankings, as well as appendices of actors, actresses, announcers and sponsors add to the usefulness of this work.

Different in subject and scope, but similar in quality is *Radio Speakers...A Biographical Dictionary* (to be fair, it's actually called *Radio Speakers: Narrators, News Junkies, Sports Jockeys, Tattletales, Tipsters, Toastmasters and Coffee Klatch Couples Who Verbalized the Jargon of the Aural Ether from the 1920's to the 1980's- A Biographical Dictionary*). Back in the familiar world of old-time radio, Cox turns his attention to the a rarely discussed position in OTR, that of the orator. This book isn't about the performer, actor or actress. There have been many, many books about those fine folks. This book is about the other people that we'd hear on the air in every one of the programs that entrance us so much, like announcers, newscasters and the like. That said, some of them were actors, but this book focuses on their other achievements.

As stated in the title, this book is more of a dictionary, and serves the purpose of a fascinating reference book. Like the best of the books in that genre it also manages to be compulsively readable. Over a thousand of these "speakers" are profiled in this 325+ page book. Many names will be very familiar to the reader. Others are more obscure, but all are represented in as much detail as possible. To be honest, I really, really like this book. I wasn't sure if the subject matter would interest me, but it does, and it does plenty! While these may not be the faces and names that were always in the public eye, the stories of their lives and careers are often captivating, and

the alphabetical format, naturally, makes it very easy to find specific material for research projects and reading. Simply put, Cox has hit another one out of the park, two more actually, making him one of vintage entertainment's best researchers. I look forward to seeing what subject he's planning on tackling next.

The Daytime Serials of Television, 1946-1960 and *Radio Speakers* are both published by McFarland. They retail for \$49.95 and \$55.00 respectively and are available from the publisher at www.mcfarlandpub.com or by calling (800) 253-2187.

TONIGHT!
Screen Guild Players
DAVID NIVEN
TERESA WRIGHT
GIGI PERREAU
"ENCHANTMENT"
WNBC • 10 P.M.
CAMEL CIGARETTES

RADIO SERVICE
DIAL 5-3756
BENDIX HOME LAUNDRY
Allen B. Blankfield
1914 ATLANTIC AVE.

FOR
Radio Service
DIAL 5-1729
STANDARD
SALES and SERVICE

Radio Oddities

Columbia's Shortwave Listening Post began monitoring and recording allied and enemy communique and propaganda from some 60 foreign stations in 1939. The material has been transcribed into twenty-four million words, 96,000 typewritten pages, forty packed file cases, which the Library of Congress is photographing on microfilm and keeping as a permanent record:

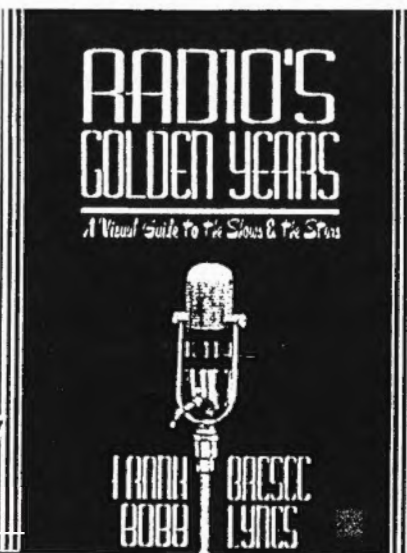
Santos Ortega, heard on "The Adventures of the Thin Man" got his start on radio because a director, seeing his name, thought he was Spanish and offered him the role of a Spaniard. Santos bought a Spanish dictionary and played the part to perfection.

Phillips H. Lord, writer-producer of ABC's "Counterspy" has one of radio's most unusual methods of getting his show on the air. Lord does a "remote" production job. Eight days before each broadcast, the actors do a detailed dress rehearsal which is recorded on a disc in the control room of a New York studio. The recording then is sent by plane to producer Lord, who makes the necessary revisions in his quiet retreat located among the pines of Maine.

A study of -radio quiz shows conducted by Advertising Age reveals that dialers and studio audiences participating in giveaway programs of one kind or another enrich themselves by over \$20,000 a week—more than \$1,000,000 a year. Network shows, headed by Dr. I. Q. which averages \$850 a session, account for \$7,000 of this weekly total.

CLASSIC RADIO REFERENCE BOOK!

THIS IS THE BOOK FOR FANS OF CLASSIC RADIO! HUNDREDS OF SHOWS & STARS PRESENTED IN AN EASY-TO-READ, CONSOLIDATED REFERENCE BOOK. EACH SHOW HAS AIR DATES, NETWORKS, GUESTS, SPONSORS, STARS, ANNOUNCERS, POPULAR PHRASES... EVERYTHING THAT MADE THE SHOWS UNIQUE!
OVER 264 PAGES!



Foreword by **NORMAN CORWIN**

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

ONLY \$20.00 postpaid
 AUTOGRAPHED

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

BOX 561 SO. PASADENA, CA 91031



Tom Breneman *Breakfast in Hollywood*

by Favius Friedman (Article from *Radio Best* October 1948)

There is no sacrilege in this estimate of Tom Breneman, born Thomas Breneman Smith in Waynesboro, Pennsylvania. As an idol, Tom was more human than perfect. His great guffaw of laughter would have been the first to boom forth at the notion that he was anything but a frail, fallible and sometimes irritable example of the human race. He had his bleak moments like all of us; he knew failure, discouragement, sadness and near-tragedy. Yet somehow Tom Breneman had managed to rise high above the little niggling importunities of a common existence and create, out of a handful of homely elements that other men would have sneered at, something as tender and as warming as the beloved gleam of a lamp in a window that one knows as home.

Somewhere along his forty-eight years Tom Breneman had captured the knack of touching the hearts, rather than the minds, of his listeners. His humor was corny, but it was corny with the earthy quality of rain beating on a roof, of a barn door creaking in the wind, of the splash of well water in an oaken bucket. His was the guffaw rather than the limp, cerebral smile; the brash, booming slap on the back, rather than the intellectual touch.

That his idolators loved it was proved a million times over. Ninety-nine out of every hundred pilgrims to Hollywood arrived panting with a fever to see Tom Breneman, to grasp his hand, to sit in at least once on "Breakfast in Hollywood." Tom's mail bulged with letters like the one from the woman who wrote, "There are three things I must see when I come to Hollywood: The Pacific Ocean; Forest Lawn Cemetery and Tom

Breneman." Literally thousands of letters reached him every day addressed to "Tom, My Darling." When the shocked world learned that Tom had died, grief stunned his votaries from coast to coast. Negroes on St. Louis' Market Street sat down and wept and in Nebraska a mail man's wife refused to eat for two days.

Yet even Tom himself confessed that he was at a loss to describe the mystic hold that his radio program had on people. Pundits and professors waggled their slide rules and came up with no answers whatsoever. Psychologists pulled long faces and found the problem as insoluble as the riddle of the sun, the moon and the stars. Tom was Tom and that's all there was to it; he was the poor gal's Charles Boyer, the Sinatra of the middle-aged, the Sir Lochinvar of the corset set. Out of it all he earned his \$100,000 or more each year; and as columnist Hedda Hopper put it, "he . . . parlayed a dame's hat, a hot-house orchid and a gift of gab into a national institution."

Tom's best performers on his program were great-grandmothers. Often his gags were so ancient that people thought of him as an octogenarian himself. One guest on his ABC program, telling about Los Angeles of sixty years ago, turned to Tom and said, "You remember those days, don't you?" He was the man who got the heftiest, richest laughs in Hollywood; the man who put early morning gloom practically out of the business. Once, after interviewing three grandmothers, each of whom was over 80 years old. Breneman said in farewell, "Stick around after the



One of his last quest appearances on Bing's Philco show with Jack Benny

program, girls, and we'll all go stepping?' Whereupon a woman sitting in a far corner of the restaurant managed to squeal through her laughter, "Breneman, you wolf!"

Just how many grandmothers and great-grandmothers he kissed, murmuring, "God bless you, honey!" no one knows exactly, but it was well over 2000, according to his advertising agency statistician. "He treats old ladies so nice," women often said in commenting on his program. Tom sold millions in War Bonds; once collected 51,000 free towels for the soldiers' swimming pool at the Hollywood Guild Canteen and garnered enough dimes from listeners in another appeal to make a stack of silver coins higher than the Empire State Building.

Few-top radio stars received the variety of mail that Tom did—letters that ranged from the ridiculous to the sublime. There

was the Eastern undertaker who told Tom that he always took a portable radio along with him on his "business calls" and listened to "Breakfast in Hollywood" to keep cheerful. There was the attractive girl in Kansas who wrote Tom, enclosing her picture, telling him of her forthcoming visit to Hollywood and asking him to meet her at the bus station as a protection against the Hollywood wolves! And then there was the Rochester, New York bus driver who wrote Tom that "I use your jokes on the bus and wish you could see the response they get. When the people leave my bus they actually go out of their way to say goodnight . . . Your program is really doing something here in Rochester."

Those who had the good fortune to see Tom Breneman in person remember him as a rather stoutish, greying man with a

double chin and a mildly grumpish expression understandable in a gent who had to make with the laughs as early as eight o'clock in the morning. But once he had that portable ABC microphone in his hand he became the bubbling, laughing hero the ladies had come to see. In his restaurant before an entranced audience of 400 women, Tom's face became wreathed in smiles, he shook with contagious mirth and beamed with a joviality that the gals found irresistible.

Actually, "Breakfast in Hollywood" consisted of nothing more than a half hour of banter between Tom and his lady guests, punctuated by almost hysterical giggles when he modeled—with the look of a bashful dachshund—the dizziest piece of millinery he could find. And when Tom gallantly kissed a great-grandmother, and presented her with the orchid, the sighs could be heard halfway to Iowa.

Tom's first words to his quivering audience each morning as he stepped on to the raised dance floor to begin his warm-up were, "I'm Tom Breneman. Now you

can all applaud." His gall was unbounded, but wholly without malice. He would mispronounce names (Mrs. Cashman would become "Mrs. Ashcan"), insult his visitors' home towns, pat bald-headed husbands on their shiny pates, and call them "Curly." If some woman happened to dare Tom's displeasure with a slighting reference to his "corporation" or his double chins, he would squelch her with, "Sister, you're no bargain yourself!" One of his favorite gags was to ask, in seeming innocence, who in the audience was from Missouri. Invariably at least a dozen women would raise their hands. Then Tom would hold up a Missouri sales tax token and bark, "Which one of you lugs put this in the collection plate?"

Tom could take it, as well as dish it out. It was nothing unusual for his announcer to bring Breneman out before his audience with one of those back-handed Jack Benny build-ups that occasionally confused his listeners. Like, "Friends, this is National Apple Week. Apples are a fruit that can be served many different ways ... if you like them sweetened, there's apple dumplings; if you

like them baked, there's apple pie, and if you like apple sauce, there's Tom Breneman . . . and here he comes now."

Or, "Friends, I believe we're all-familiar with the popular advertising slogans. For example, we know that when a little fuzz appears on a man's face, he has Five O'Clock Shadow. Well, we bring you now the only man I know who has Five O'Clock Shadow on his head—Tom Breneman!"

Although Tom actually did not mind the ribbing introductions, he received thousands of letters from his devotees complaining about the "insults" and assuring him that his fans didn't believe a word of it.

Breneman turned himself into a stooge to Mrs. America and made millions happier for it. His wit came like shafts of lightning (he was an incomparable ad libber) but now and then some of his uninhibited listeners would manage to leave him speechless. On one of his programs a guest remarked that she and her husband always argued over who should get up and give the baby his bottle at the 2 a. m. feeding time. Tom turned to an older

woman sitting nearby and asked who in her family had left a warm bed to feed the babies at night.

"Well," said the woman, "it certainly wasn't my husband. You see, we didn't have bottles in those days."

In still another verbal hassle, which found Tom down for the count, he was interviewing an ancient of 83 and his wife, aged 81, on their 61st wedding anniversary. They had 10 children. Tom beamed on the old gent and asked jovially, "Pop, where did you go on your honeymoon?" "Into my bedroom, of course," replied the man gruffly. The audience roared for almost five minutes — a record for continuous laughter on a transcontinental network program.

Breneman's hold over his followers was almost hypnotic. This was once aptly demonstrated by what happened to one lady listener. Tom was chatting with a guest on the show when she casually picked up an ash tray from one of the tables. "Break it!" Tom ordered, laughingly. A few days later a woman in Oklahoma wrote Tom that

"He...parlayed a dame's hat, a hot house orchid and a gift of gab into a national institution"



she was drying the dishes in her kitchen when she heard his command over the radio. "Before I could stop myself," the woman confessed, "I smashed one of my best plates to pieces."

His own special brand of humor was so contagious that it affected even those in his audience. Once, when he had been chatting with his guests he discovered that two ladies sitting side by side at a table in the restaurant were complete strangers to each other, yet each was named Mona. Tom introduced them, and as he walked away with the microphone, one quipped, "Pleased to know you. Now we can hold a Mona-logue!"

It was Tom himself who created the unique features of "Breakfast in Hollywood"—the gift of the daily orchid to the oldest lady guest and the kiss on the cheek; his mugging with the hats; the "Good Neighbor" and the "Wishing Ring." The presentation of the Wishing Ring was a very dramatic and intensely serious ceremony. The Ring, designed by the famed Joseff of Hollywood, was awarded to one of the guests and then she was asked to tell the wish closest to her heart, so that both the restaurant and air audiences could wish along with her that her wish might come true.

One morning, when Tom came to ask one wishing ring winner her wish, she exclaimed fervently, "Oh, I wish so much that I could receive a letter from my mother. I haven't heard from her in over three years."

Visions of war-torn Europe flashed through Tom's mind. A wave of sympathy swept him for the poor woman's mother who couldn't even get word through to her daughter whether she was alive or dead.

"A most unselfish wish," Tom said. "Where is your poor mother?"

Came the choked answer. "In

Kansas City."

Some of the other wishes were equally odd. One woman wished that her husband "wouldn't have any more trouble with his kidneys." Another wished that "she could get out of California." And still another guest wished for the tie Tom was wearing. It happened to be a brand-new \$6.00 creation that Tom had just put on for the first time. He gave it to her, saying that he'd had a "premonition" that morning and had stuck an extra tie in his pocket.

Breneman's popularity was a long time coming, but even up until the last he was still a little overwhelmed by his success. He started in radio back in the days when getting a station 20 blocks away on your crystal set was considered a miracle. His earliest radio stint was singing a couple of songs on a program for the Bell Telephone Company. The pay-off was two free long distance calls. "I called my mother in Waynesboro, Pennsylvania," Tom once recalled, "and my girl in Tulsa. But my girl was out with another guy."

Even at the height of his success Breneman's program was virtually identical with the one he originated on a small Los Angeles station back in January, 1941. But then Tom got only a series of brush-offs from sponsors, networks and agency executives. His early program—then called "Breakfast at Sardi's"—had such difficulty getting under way that for months taxis had to be sent out in order to corral enough feminine listeners to make up even a slim audience. There was even a time when Tom used to plug products for free in order to give the impression that he had sponsors.

Probably no successful radio program was ever turned down by more people than Breneman's. The idea of the program



Hedda Hopper pinning a Orchid on Tom

itself was born one morning, when Tom and Chet Mittendorf, a lifelong friend, were sitting over an early-morning cup of coffee at a small lunch stand. Suddenly the waitress snapped off the radio that was sitting on one end of the counter.

"It's either newscasts, recorded music or soap operas!" the girl beefed. "You'd think it was against the law to laugh before noon."

Breneman and Mittendorf nodded in agreement, and Tom said, "I have an idea there are a lot of people who feel the same way. Why, the average person could ad lib a program that would be more human and cheerful than most of these morning broadcasts."

A second conversation took place a few days later, in the famous Sardi's Restaurant at the corner of Hollywood and Vine. On hand were Tom, Mittendorf, Dave Covey, the restaurant's owner and Raymond Morgan, head of a large radio advertising agency. Out of this talk came the idea for the show, with Tom, the expert ad libber, as the star. But months passed before the program caught on sufficiently to interest sponsors with money. When the show did click, it captured and long held the No. 1 spot in daytime radio.

Tom made his first public appearance when he was 16, singing second tenor in a minstrel show staged at the Waynesboro high school. Tom's father and mother

were both musical and used to gather the family around the piano nights and sing and play songs like "Carry Me Back to Ol' Virginny" and "After the Ball Was Over." Tom worked for a while in his father's sand mine, then departed for New York and Columbia University, where his much-loved uncle, Karl Breneman, was a noted voice instructor. In time the youthful Tom wandered into vaudeville (he was once with a unit emceed by a man named Jack Benny), drifted to Hollywood and into pictures as an extra, made a stab at the infant radio industry and auditioned at a little station called KFVB, on the back of Warner Brothers studio lot.

It was there Tom met pretty Billie Dunn, who hired him to do two song and patter numbers for \$7.50 each. Shortly afterwards, Billie and Tom were married, and as Tom used to say later, "Billie has kept me working ever since."

After making his start in radio, Tom formed a singing team called the "Hallroom Boys" with Cliff Arquette, who was later starred on "Glamor Manor." He went back to vaudeville; returned to radio once again, creating a blackface act called "Tom and Wash," in which he played both roles. But the act, though comical enough, met with indifferent success. Radio already had one blackface team—something called "Amos 'n' Andy" and Breneman's creation languished and died.

Oddly enough, one of the characters in the "Tom and Wash" act was Bill Burton, now one of Hollywood's top talent agents. Burton played a Dutch comedian—for \$8.00 a week. "I asked Tom to raise my salary to \$10.00," Burton recalls, "but he declined, claiming he couldn't afford it. Just imagine where I'd be today if I had received that extra two bucks!"

Even then Tom's ability to ad lib was legendary. Although he could never learn to memorize a line, he could take over a show with hardly an idea in his mind, and hold an audience spellbound with his completely unrehearsed chatter. "Once on the 'Tom and Wash' show," Burton told me, "Tom got us all in a jam because he got the scripts mixed up. He used to write his programs himself, typing up ten copies of eachday's scripts. Tom used to keep his scripts two or three days ahead. One day, just before air time, he gave me the following day's script by mistake and we didn't discover it until a minute before air time. So there I was with the wrong script, while everyone else had the right one. But that didn't faze Tom. He just threw all the scripts aside and ad libbed a whole new show on the spot."

It was at station KFVB that he suffered the freak accident that almost cost him his careers. He was trying to free a light cord caught in his desk when a heavy curtain rod fell, striking him on the back of the neck and knocking him unconscious. When he came to in the hospital, Tom had lost his voice. For two years he sat at a desk, twiddling his thumbs, certain that he would never again appear before a microphone. Only the good will and encouragement of friends like Jerry King, Cal Smith and some others kept him going.

Tom had tried almost every doctor in Hollywood but none could help him. Finally he decided to drive to Chicago, hoping that he could find someone there who could help. On the night of July 4, 1934, he pulled into Albuquerque, New Mexico, after driving all day through the desert, walked up to the hotel clerk, and without thinking said, "Give me a room and a bath, please." To his immense

astonishment, his voice came out boomingly clear and natural.

That night Tom literally danced for joy. Within a few months he was back in Hollywood radio again, conducting a number of popular programs like "Feminine Fancies," "The Sports Huddle," "Answer Auction," "What's on - Your Mind" and many others. Then came "Breakfast at Sardi's" and the incredible success that followed. Up until his last day Tom Breneman lived quietly and unostentatiously in the little town of Encino (he was honorary mayor) with his wife Billie and his two children, Tom, Jr., and Gloria Anne. As always his day began at 4:45 a. m. when his battery of four alarm clocks began ringing. Tom kept four clocks just to make sure that he would never oversleep. And as always Tom crept downstairs in the grey dawn to make his own breakfast, just before making the 13-mile drive to the Hollywood building that housed the business office of "Breakfast in Hollywood."

Tom did not have even a desk of his own, but kept his papers and such things under the blotter pad in an old roll-top used by one of the office secretaries. His lack of artifice and pretense was typically "Breneman." When the show's offices were later moved to a swank building on Hollywood Boulevard, they did give Tom a private office—and for a few weeks he was as excited as a kid about it. Then he started filling the room with cartons of the huge cigars he used to give away on his program—and his associates gave up. There was just no use trying to make Tom an executive!

On the day that he died, Tom had arisen as usual, tiptoed downstairs to prepare his breakfast and was in his dressing-gown when his wife was awakened by the sound

of a heavy thud in the kitchen. She rushed downstairs to find Tom Breneman already dead from the heart attack that claimed his life. Although Tom had suffered from a heart condition for which he had been treated, a month's rest in Arizona had refreshed him, bringing him back to what seemed excellent health. Even the night before in the circle of his family and his friends he was his usual jovial self.

Only the day before he had made a plea for funds during "Breakfast in Hollywood" with which to purchase television sets for hospitalized veterans. Tom had been approached by an ABC network employee, with the idea of providing sets "to get the boys through the walls of their wards." As always, Tom agreed heartily, and for the last few days of his life he had urged his restaurant audiences to contribute to the fund.

On Tuesday, April 27th, Tom faced an audience for the last time and succeeded in taking up the largest single collection with a total of \$104.57. In all, a bank account of over \$1500 was created for television sets for the veterans—through the good will of this Waynesboro, Pennsylvania American who was in every fiber a man of the people.

Something that even his close friends did not know was that Tom had donated 10 city lots to the Encino Community House Project before his death, which will now be known as the Tom Breneman Memorial.

Tom's great program still carries on, and his wife is now the editor of the Tom Breneman Magazine which he founded. There are literally millions to whom Tom Breneman will always remain the Good Neighbor—the man who made them laugh, no matter how perturbed he himself

felt.

As his long-time friend Mrs. Bob Hope once said of him, in an introduction to a little booklet about the show, "Tom Breneman . . . bears up amazingly well. He's big enough to make himself the stooge to Mrs. America, and he honestly gets just as much fun out of the daily 'Breakfast' as he seems to get. That laugh of his is as real as the hair he is content to pretend isn't real. And I hope that this . . . succeeds in capturing some of the spirit of Tom and 'Breakfast'—their wackiness and their tenderness, their morale-lifting genuineness, their throat-catches and their laughter."

Tom Breneman is gone, but the letter that a Hollywood postoffice employee once delivered to him unhesitatingly is probably the ultimate epitaph with which we can leave him. It was from a little lady in Indiana and all it had on the envelope was the one line: "To the most unusual, finest kindest man in radio."

That was Tom Breneman, Man of the People.

ALEX. A. GETTLIN
MAGNAVOX
 Radio-Phonograph Combination
"Music with the Breath of Life"
 5585 N. 5th St. Wav. 7730

Phila.'s Largest
 Radio
 Store
RUBIN'S
 New
PHILCO
 AUTO RADIO
\$19⁹⁵
 Powerful Superheterodyne, 6 tubes. Fits dash of any car. Installed with aerial, while you wait.
TERMS As Low As 50c WEEK
RUBIN'S
 33rd & YORK STS.
 Open Every Day 'til 10 P. M.

Radio Humor

A Hollywood producer had been looking for a really good story for a year, and had at last reached the point where he was ready to listen to all corners. An unknown writer was ushered into his presence one day. "They tell me you have a great play," said the mogul, with a reassuring wave of the hand. "Go ahead and read it to me." This was more than the author expected. He was afflicted with a severe case of the stutters, but the chance was too good to miss, so the author sat down and read the whole play, scene by scene. When he had finished the producer yelled for his secretary. "Sign this man at once," he cried. "He's got a new twist that's sure box office. Every character in the story stutters."

—Everything For The Boys (NBC)

Now that the war's over the perennial rivalry between the Army and Navy has grown more heated. On "Blind Date" recently, a girl told a khaki contestant that she wanted to go to the Stork Club in the worst way. "Then you'd better go with a sailor," piped the GI, eyeing a rival contender, "cause that's the worst way!"

—Blind Date (ABC)

A rattle-snake is an eel with a crap game going on behind.

—Radio Reader's Digest (CBS)

WORDS TO THE WISE

You gotta learn to take it on the chin, and when you get older you get more troubles, so you get more chins.

—The Life of Reilly (ABC)

When a man is burning with love he often makes a fuel of himself.

—Cass Daley (NBC)

The War of the Worlds for Our Miss Brooks is when she comes up against Mr. Conklin at the 33rd Friends of Old Time radio Convention Oct. 23-26, 2008 Holiday Inn, Newark, NJ



Old Time Radio Series Reviews

by Bill Kiddle

BABE RUTH

The "Sultan of Swat", George Herman Ruth, was probably the most famous baseball player in the first half of the 20th Century. His name and voice were connected to several different radio programs in the decade between 1934-1944. The ADVENTURES OF BABE RUTH, a quarter-hour drama series of 26 syndicated programs, was sponsored by the US Navy recruiting. The "Babe" was impersonated by an unnamed actor in some highly imaginative stories about life in major league baseball. During the summers and fall of 1943-1944, THE BABE RUTH SHOW, sponsored by Spaulding Sports Equipment, was aired over NBC on Saturdays at 10:30. The "Babe", and other guest ballplayers, fielded baseball questions from a live studio audience as Bob Stanton acted as the announcer.

THE BAKER'S BROADCAST

Joe Penner, an old vaudeville/burlesque performer, was seen on stage in a floppy hat, constantly smoking a cigar. Before a radio microphone he developed a comic style that constantly interrupted people with the zany phrase "wanna buy a duck?" Penner starred in Fleishmann's BAKER'S BROADCAST which began 10/08/33. During the next two years he filled the airwaves with one-liners in a comedy offering that also featured an up-and-coming couple-Ozzie Nelson and Harriet Hilliard. Penner left the program in 1935, but "the Nelsons" were heard until 6/26/38.

BARREL OF FUN

Charlie Ruggles, a great and prolific char-

acter actor and comedian, stepped from the Hollywood movie lots to a Mutual radio studio to star in BARREL OF FUN, a syndicated music/variety program filled with top-notch performers. Mr Ruggles was ably supported by Verna Felton, Benny Rubin, Hanley Stafford, Sara Berrer and Jerry Hauser. Vocals were supplied by Linda Ware and the "Sportsmen"--with instrumental music by David Rose and His Orchestra. In 1941-1942 the program was heard on Thursday evening at 8:30.

BEAU BRUMMEL

In real life, George Bryan Brummel (1778-1840) was a very "unusual" British dandy, noted for his wit and his authority on manners of dress and etiquette. In the 1930's Hanley Stafford was cast in the title role of BEAU BRUMMEL in a pilot offering titled "The Dutchess' Lost Letter." This audition episode, like the real life of Brummel, "dies in poverty"... leaving only a memory.

BEST OF ALL

For six short months, between 12/20/54 and 5/16/55, Sketch Henderson and His Orchestra was featured in a radio musical salute to great American Broadway music in a 45-minute program titled BEST OF ALL. The show, which featured the works of Rogers and Hart, Rogers and Hammerstein, Cole Porter, George Gersgwin and Jerome Kern, was broadcast over NBC on Monday nights at 8:15. Sara Flemming, and Donald Graham & Clark Dennis were among the featured performers.

BERGEN AND MCCARTHY

On rare occasions, unusual externals combine to produce instant success. Edgar Bergen, a Swedish-American farm boy, born in Chicago, a product of vaudeville and night-clubs, became an overnight success on

radio as a ventriloquist sporting a boy-sized dummy complete with tuxedo and monocle. The several programs in BERGEN-MCCARTHY series, heard over a span of 19 years, from 5/07/37 to 7/01/56, had many titles, including the CHARLIE MCCARTHY SHOW, broadcast over NBC and sponsored by Chase and Sandborn Coffee and Royal Desserts. *Radio Memories has an outstanding collection of these shows spanning the 19 year run.*

BETTER HALF

Quiz programs of various kinds have been popular faire on both radio and/or television for the past seven decades. In BETTER HALF, three or four married couples were brought on stage to engage in a fun-filled "battle of the sexes." They answered questions or were forced to perform in various stunts involving masculine or feminine "skills." The program was heard over the Mutual network for eight seasons, between 3/22/42 and 1/19/50 on various nights in different time slots. *Radio Memories has in its collection four shows from 1946-1949.*

BEYOND TOMORROW

"He who hesitates is lost" might be the epitaph of many hard-working, well-meaning individuals. The same conclusion might be applied to BEYOND TOMORROW, a well-crafted, but poorly marketed science fiction drama from 1950. The program 'almost' became radio's first sci-fi series for adults when it auditioned on 2/23/50, but the program was not released over CBS until 4/05/50, and in the interim NBC showcased DIMENSION X. which became a smashing success--the bottom line -BEYOND TOMORROW was canceled after only three episodes

BEYOND MIDNIGHT

For several decades, between 1950 and

1985, South African Radio, known as Springbok, provided English-speaking audiences with an outstanding lineup of fine programs. For 11 months, between June 1968 and April 1969, BEYOND MIDNIGHT, a well-crafted horror show, written and produced by Michael McCabe, was a popular study of the macrabe, with modern twists to some classic ghost stories. *Radio Memories has over a dozen of these thrillers on cassettes for your listening enjoyment.*

BIG GUY

The FAT MAN and NERO WOLFE were not the only radio detectives noted for their physical size and girth. For four months, between May 7 and October 20, 1950, John Henry Calvin was cast in the role of "Joshua Sharp", THE BIG GUY. Announcer Fred Collins referred to this huge detective hero as a 'giant among giants.' "Sharp was a man of great size and he had the demeanor of a jolly St. Nicholas...especially in his relations with "Josh Jr." and "Debbie", his adventurous pre-teen children. During its short run this half-hour drama was heard over NBC on Sunday at 5:00.

BIG SISTER

For 16 years, between 9/14/36 and 12/26/52, "Valse Bluette" was the organ theme that introduced CBS audiences to the next quarter-hour episode of BIG SISTER, another in a long series of daily serial dramas sponsored by Rinso and Proctor and Gamble laundry products. Over this long span many famous radio actresses (including: Alice Frost, Marjorie Anderson, Mercedes McCambridge, and Grace Matthews) were cast in the leading role of "Ruth Evans", a noble, self-sacrificing woman who always gave the highest priority to the wants and needs of others.

BIG SISTER, operating from her fictional typical American town of Glenn Falls, watched out for the interests of her first sister "Sue" and her disabled brother "Neddie" and to close friends who crossed her path.

BLACK MASS

The WITCHES TALE and The WEIRD CIRCLE were two early radio programs that re-enacted some of world literature's greatest tales of horror and suspense. THE BLACK MASS was a latter-day program, broadcast in the 1960's and 1970's, that attempted to establish a macabre setting and then present interesting, but lesser-known tales of the supernatural

BOBBY BENTON & THE BAR "B" RIDERS

Juvenile western dramas played an important role in radio programming. Back in 1932, Herb Rice created BOBBY BENTON for a CBS affiliate in Buffalo, New York. This early quarter-hour serial drama thrilled young audiences on a daily basis for four seasons, until 12/11/36. Over a decade later, on 6/21/49, Rice, now working with director Bob Novak and a couple of new writers, piloted a new up-dated version of the original program, now titled BOBBY BENTON & THE BAR "B" RIDERS, over Mutual in a half-hour format, with songs and stories of the old west. This new "second effort" was heard in various formats until 6/17/55. *Radio Memories has a few interesting episodes originally broadcast between 1949-1951.*

BOLD VENTURE

Humphrey Bogart and Lauren Bacall were two big names in Hollywood films in the late 1940's, and radio writers Morton Fine and David Friedkin were finally able to cast this romantic duo in a Caribbean adventure series titled BOLD VENTURE.

'Boggy' was cast as "Slade Shannon," a hotel owner and charater boat captain, while Ms. Bacall played "Sailor Duval" a sultry, sexy, romantic interest. The program was syndicated by ZIV, and 78 episodes were broadcast between 1951-1952. The storyline centered around Havana, Cuba in the pre-Castro days. Radio Memories has a fine collection of these adventures.

BLACKSTONE, THE MAGIC MAGICIAN

Blackstone was one of the best-known stage magicians in the late 1940's. He was a master at prestidigation, and crowds flocked to the theaters to see his live performances. For six months, between 10/03/48 and 4/03/49, Mutual aired BLACKSTONE, THE MAGIC MAGICIAN, a quarter-hour adventure series at 2:15 on Sunday afternoons. Ed Jerome, veteran radio actor, was cast in the title role. In each drama Blackstone used his deductive powers of reason and a few tricks of illusion to solve a mystery. A typical episode, told in flashbacks, had the great Blackstone relating one of his "celebrated mysteries" to his his young friends "John and Rhonda." Always a magic trick fit into the storyline.

BLAIR OF THE MOUNTIES

Adventure tales focusing upon the exploits of the Royal Northwest Mounted Police have been popular for over a century. SERGEANT PRESTON OF THE YUKON, heard on radio for over 18 years, between 1938 and 1955, was probably the best-known program about this elite police force. However; BLAIR OF THE MOUNTIES, a 15-minute drama broadcast over the Canadian Broadcasting Co. in the mid-1930's holds the distinction of being the first. "Sgt Blair", an educated, very sophisticated law officer, was equally at ease in the

frozen wild as he was in a swank drawing room of an English monor house.

BLUE BETTLE

A little-known comic book character of the early 1940's, THE BLUE BETTLE was introduced to radio audiences in the summer of 1940. This super hero, clad in a suit of blue mesh armor, was in reality "Dan Garrett", a big city rookie policeman. He was considered to be "a problem

for the police, but a crusader for law." No one except a kindly old doctor suspected "Garrett's" true identity. The program was heard twice a week, between May 15 and September 13, 1940. Most of the programs were in a quarter-hour format, but each story was a two-part mini-series broadcast on Wednesdays and Fridays. Some credit sheets cast a young Frank Lovejoy in the title role. *Radio memories has 48 of these adventures.*

BELIEVE IT OR NOT

Robert I. Ripley, wealthy world traveler and collector is best known for the creation in 1918 of a newspaper cartoon panel that featured illustrations and unusual facts about bizarre events and items. For 18 years, between 4/14/30 and 9/03/48, many different radio accounts and dramatizations were made of the unusual material researched by Mr. Ripley. One example was BELIEVE IT OR NOT ODDITORIUM, a short-lived, quarter-hour program aired over NBC five times per week at 1:45 pm. Greg Abbott hosted this program which with an occasional guest appearance by Ripley from the decks of the "Mon Lei", his oriental sailing vessel.

BELL TELEPHONE HOUR

Maestro Donald Voorhees, to the strains of his own composition "Bell Waltz", conducted the the BELL TELEPHONE HOUR. a 30-minute classical music production heard

over NBC for 18 years, between 4/29/40 and 6/30/58. Many of the greatest names in music, including Fritz Kyrstler, Nelson Eddy, and Joscha Heifetz were heard on this program. Later, between 1959-1966, The BELL TELEPHONE HOUR was shown over NBC-TV and heard over NBC radio.

BEN BERNIE SHOW

In 1935 THE PABST BLUE RIBBON SHOW, originating from the Capitol Theatre in New York, featured Ben Bernie and His Orchestra along with the talents of Al Jolson, Phil Baker, Ginger Rogers, Joan Bennett and Sophie Tucker. Billy Wilson, Manny Prager, and Roy Hendricks were featured vocalists. Over a span of 13 years, between 1/24/30 and 2/19/43, Mr. Bernie, known to many as "The Ol' Maestro" was heard on many programs. His fine speaking voice, his one-line quip of "yawsah, yawash", and his musical trademarks of "Its a Lonesome Town" (opener) and "Au Revoir" (his closer) will be remembered by many fans of music and variety programs.

TONIGHT
AT 10 ★ **WKRG**

JEAN HERSHOLT
in his greatest
of character roles

"DR. CHRISTIAN"

with the compliments of
VASELINE
REG. U. S. PAT. OFF.
PREPARATIONS



RADIO MEMORIES total collection is now available through **AUDIO CLASSICS ARCHIVE®**. Make checks payable to Audio Classics®. PO Box 347Howell, MI 48844-0347 (517) 545-7577 Telephone / Fax

\$2.50 per tape \$5.00 shipping

WE CAME THIS WAY (NEW)

- 20851 10/06/44 # 1 The Magna Carta
10/13/44 # 2 The Peasant's Revolt
- 20852 10/20/44 # 3 Freedom In Flanders
10/27/44 # 4 The Story Of Andreas
- 20853 11/03/44 # 5 Joan Of Arc
C-90 11/10/44 # 6 The Freedom Of Men's Minds
- 20854 11/17/44 # 7 The Dutch Break
The Dikes
11/24/44 # 8 Battle Without Armor
- 20855 12/01/44 # 9 Voice In The Wilderness
12/08/44 #10 Voltair
- 20856 12/15/44 #11 Valley Forge
C-90 12/22/44 #12 Lafayette - Lamp
Lighter Of Liberty
12/29/44 #13 The French Revolution
- 20857 01/05/45 #14 Kosciusko
01/12/45 #15 Poet Of Liberty
- 20858 01/19/45 #16 John Bright
01/26/45 #17 The Carbonari
- 20859 02/02/45 #18 The Life Of Joseph Mazzini
02/09/45 #19 The Common Man Becomes A Citizen
- 20860 02/16/45 #20 Story Of A Boy Named Carl
07/12/45 # 2 The Story Of Alexander Petofi
- 20861 07/19/45 # 3 Victor Hugo
07/26/45 # 4 Walt Whitman - Poet Of Democracy
- 21026 08/02/45 # 5 Herzen - Fight Against Tyranny
08/09/45 # 6 Garibaldi - Hero Of Two Worlds

- 21027 08/16/45 # 7 Kossuth -The Struggle For Independence
08/23/45 # 8 Tolsoy
- 21028 08/30/45 # 9 Gambetta - A Republic Is Born
09/06/45 #10 Emile Zola

AMOS & ANDY

- 02573 06/02/44 Nazi Spy
06/09/44 Shirt Trail
- 15963 06/16/44 Used Car
04/01/47 Parking Lot
- 18414 09/22/44 The Singing Contest
10/13/44 Hotel House Detective
- 18415 10/06/44 Andy - Actor
10/13/44 Ichthyologist
- 18416 10/20/44 Mistaken Identity
10/27/44 Madame Queen Marriage
- 18417 11/03/44 The Nieces
11/10/44 Employment Agency
- 18418 11/17/44 Mother & Daughter DeWitt
11/24/44 Cleaning Fluid Formula
- 01765 12/01/44 Fountain Pen Dealership
12/08/44 Overnight Investment
- 01766 12/15/44 Andy's Fake Suicide
12/22/44 Christmas Show
- 01767 12/29/44 New Years Show
01/05/45 Andy's Summons
- 01768 01/12/45 George Washington's Desk
01/19/45 Andy Gets Adopted
- 01769 02/02/45 Breach Of Promise
02/09/45 Phony Soldier (Scratchy)
- 01770 02/16/45 Valentine Show
(Vol Flux 1st min)
02/23/45 Jealousy (One skip)
- 01771 03/02/45 Income Tax Woes, Part 1
03/09/45 Income Tax Woes, Part 2

THE BETTER HALF

- 18658 04/16/46 Mr. & Mrs. Doyle
10/30/46 Mr. & Mrs. Horn
- 18659 09/16/49 Mr. & Mrs. Fleischmann
09/23/49 Mr. & Mrs. Alwell

BEYOND MIDNIGHT

- 16724 Terror Killed Laughter
The Happy Return
- 16722 The Great Felinni
An Eye For An Eye
- 16721 The Sailor's Rest
Let Me See Your Face
- 16723 The Sheriff's Wife
Dear Ghost
- 16794 McGraw Shoots Stony
The Picture
- 16795 Short Circuit
Their Dreams Were Shattered
- 16793 The Visitors
Harry
- 16769 The Yellow Dressing Room
Mrs. Smiff
- 17476 The Happy Return
Rupert Orange
- 19524 The Man Who Sold His Soul
The Room
- 19526 Fortieth Birthday
Hello Below There

CRIME CLUB

- 18867 12/02/46 # 1 Death Blew
Out The Match
03/13/47 #16 Fear
Came First
- 16236 01/22/47 # 9 Mr. Smith's Hat
03/20/47 #17 Dead Man's Control
- 16579 03/27/47 #18 Silent Witnesses
04/03/47 #19 Sun Is A Witness
- 16237 04/10/47 #20 Gray Mist

Murders

- 06/05/47 #28 Murder Rents A Room
- 18792 04/24/47 #22 Topaz Flower
05/01/47 #23 Epitaph For Lydia
- 18793 05/22/47 #26 Murder On Margin
05/29/47 #27 Murder Makes A Mummy
- 18794 06/12/47 #29 Death Is A C-90 Knockout
06/19/47 #30 Hearses Don't Hurry
06/26/47 #31 Death Never Doubles
- 16238 07/17/47 #34 Death Deals A Diamond
08/07/47 #37 A Pitch In Time
- 18795 07/24/47 #35 Serenade Macabre
07/31/47 #36 Self Made Corpse

BERGEN & McCARTHY SHOW

- 17936 05/16/37 W.C. Fields, Dorothy Lamour, Carole Lomcard
- 19985 05/23/37 Mary Boland, Sonja Henie, Ray Middleton
- 19986 05/30/37 # 4 w/Josephine Hutchinson, Jose Iturbi
- 19987 06/13/37 # 6 w/Joan Blondell, Rogers & Hart
- 19988 07/04/37 # 9 w/Hoagy Carmichale, Zazu Pitts
- 19989 07/11/37 #10 w/Gladys George
- 19990 08/01/37 #13 w/Bruna Castagna
- 19991 08/08/37 #14 w/Nelson Eddy's First Show
- 19992 08/15/37 #15 w/Allan Jones, Alice Brady

19993 08/22/37 #16 w/Glenda Farrell
 19994 08/12/37 #19 w/Bette Davis
MOLLE MYSTERY THEATER
 05790 06/05/45 The Beckoning Fair One
 06/19/45 Gionconda Smile
 05791 03/29/46 The Creeper
 04/19/46 Follow That Cab
 05792 04/26/46 The Doctor & The Lunatic
 05/10/46 The Further Adventures Of Kenny Angles
 05793 06/21/46 The Hands Of Mr. Ottermole
 11/14/47 Four Fatal Jugglers
 05794 04/30/48 Make No Mistake
 06/14/48 Close Shave
 05795 06/21/48 Solo Performance
 Good Bye Darling
MURDER BY EXPERTS
 16737 06/13/49 Summer Heat
 07/25/49 The Big Money
 17827 07/23/49 The Creeper
 C-90 12/26/49 The Missing Mind
 05/25/50 Three's A Crowd
 17253 08/15/49 Dig Your Own Grave (Scratchy)
 08/08/49 The Dark Island (Scratchy)
 16340 08/29/49 It's Luck That Counts
 09/12/49 I Dreamt I Died
 16910 09/05/49 Return Trip
 04/17/50 Two Can Die As Cheaply As One
 17252 09/26/49 The Unseeing Witness (Noisy)
 07/11/49 Prescription For Murder
TRUE DETECTIVE MYSTERIES
 10781 03/18/37 The Rattlesnake & The Barefoot Bride

03/25/37 Horror In A Hospital Ward
 10782 04/01/37 Secrets Never Told Before
 04/08/37 The Buddha Man Mystery
 10783 04/15/37 The Girl In The Iron Mask
 04/22/37 The Helen Clevenger Case
 10784 04/29/37 Trailing Red Ryan
 05/06/37 Death In Step-Ins
THE WITNESS
 17532 # 1 Labor Personnel
 # 2 A Good Man's Anger
 # 3 Who Is My Neighbor?
 # 4 Love Children
 17533 # 5 Laugh & The World Laughs With You
 # 6 A Friend In Need
 # 7 The Purpose To Live
 # 8 Apart From
 17534 # 9 Farm Couple Adopts
 #10 Mixed Race
 #11 Good Samaritan Of The Highway
 #12 Blend Ethnic Background
 17535 #13 Boy's Mother Dies
 #14 Child Abused
 #15 Kindness & Understanding
 #16 Parents & Juvenile Delinquency
YOU ARE THERE
 09776 07/07/47 # 1 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

09780 12/07/47 # 8 Napoleon Returns From Elba
 12/14/47 # 9 Assassination Of Lincoln
 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 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
 09788 04/04/48 #24 The Monitor & The Merrimac
 04/11/48 #25 The Last Day Of Pompeii
 09789 04/18/48 #26 The Battle Of Plassey
 04/25/48 #27 The Fall Of Troy
 09790 05/02/48 #28 Surrender Of Sitting Bull
 05/16/48 #30 Signing Of The Magna Carta
 09791 05/23/48 #31 Execution Of Maximilian
 05/30/48 #32 Haiti Liberated
 09792 06/06/48 #33 The Battle Of Hastings
 06/20/48 #35 Impeachment Of Andrew Johnson
 09793 06/27/48 #36 Execution Of Mary, Queen Of Scots

07/04/48 #37 Declaration Of Independence
 09794 08/29/48 #39 Execution Of Joan Of Arc
 09/19/48 #42 Ratification Of US Constitution

RENTAL LIBRARY

"The Golden Age of Radio" may be over, but they are not forgotten and are collectable. You can join our rental library, receive a catalog and can again hear those favorite forgotten programs from the past. If you are younger and never heard the fascinating radio broadcast world of drama, comedy, westerns, and science fiction, you can now discover and collect these programs. We offer the best sounding programs on cassettes that you can listen to at home or on the go. Listen on your Walkman or your automobile's cassette deck and let talk radio be a thing of the past. Drive time will be more enjoyable

QUALITY/COST

All cassette programs in this catalog are of superior sound. We will offer complete listing of each series in future editions of our rental catalog, including programs that may contain some sound problems for those advance collectors that would like to include all programs available, programs with sound problems will be clearly marked with an asterisk. For now however, you can receive a complete listing of your favorite series by writing to RADIO MEMORIES and request such listings. For the cassettes listed in this catalog, you will find nothing but the most favorable sound, and here is the best information, price. Each cassette rents for just \$1.00 each plus s/h. Write today for more detailed information to RADIO MEMORIES.

Visit our web site
www.radiomemories.com



ONE YEAR \$15 FOR 4 ISSUES

10280 Gunpowder Road Florence, KY 41042

