

Old Time Radio **DIGEST**

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Bud
Collyer

Old Time Radio DIGEST

No.124

Winter 2008

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Coming Major!

by Ezra Stone & Weldon Melick

Chapter 6

Sunday was visiting day, but precious little visiting was done. Parents roamed the grounds peering behind trees, ardently scanning faces, playing hide and seek with several thousand soldier boys without finding the one they sought. The more persevering even selected a barracks at random and ventured in, hoping to recognize bedroom slippers or toilet articles. Frequently it was their last chance to see and say good-by to a son waiting to be shipped, and they'd make the long trip back home in bitter disappointment. All because nobody wanted to take the trouble of establishing a Lost and Found Bureau specializing in relatives. The permanent personnel of the camp usually had Sunday off and could get miles away from the mess.

Then Mike Wardell took it upon himself to borrow a locator card file from the Records and Assignment Office, which wasn't in use on Sunday, and set up an information service with guides. Mike was always thinking up things he didn't have to do and doing them just because they needed to be done. His great zeal was sometimes embarrassing to his superiors and didn't endear him to certain of the draftees—in this instance, those who drew the guide assignments and had to scuttle more alluring dates. It was common practice either to forget the duty and accept Mike's wrath and whatever meager punishment he could invoke through the Captain, or to hire a stand-in for a couple of bucks.

But while some of the fellows remained privates, winning marksmanship medals only at crapshooting, Mike was the first of the group I worked with at Upton to be commissioned. Now a captain, he's typical of a whole class of boys who have plenty on the ball but never got a chance to roll it out until they were in service. The Army today is geared to bring the cream of its manpower to the top while you wait. In private life Private Breger is already a lieutenant. Sergeant Hargrove's advancement made the title of his book obsolete before it was published. Almost all the men I first knew as privates, corporals, sergeants, and lieutenants have since been upped in rating.

I drew the information-desk assignment on one of my first Sundays at camp and was given a map Mike had worked out showing where to post the twenty-three guides who had been supplied from various companies. They had all been in the Army less than a week and knew the camp like a book—a book of Chinese puzzles. They had instructions to refer to me any inquiry about which they were in doubt. Probably twenty-three signposts with pointers would have served as well.

Anyway I posted the guides in front of the library, PX, mess hall, railroad station, and the other designated points, to tell all comers that they didn't know where anything was. It might have been a topographical error, but the map even called for a guide on a fire tower high on the hillside back of the camp. Barring a parachute-troop invasion, I knew traffic would be anything but brisk there, so I picked a



It was all very unmilitary

drowsy-looking young colored fellow who seemed capable of entertaining himself and rerouting sea gulls who got off their course. I led, him to the door, showed him the fire tower, and said, "I don't know how you get there, but it's all yours."

He didn't say a word, just cocked his hat a little farther over his eye, hoisted his breeches, and started out.

"I'll send up relief for midday chow," I called after him, then turned to my customers. If the information table had been Roxy's box office, we'd have had to hold the attraction over a second week. I was asked everything from "Why can't Roger come home for his birthday?" to "Does it take all these soldiers to run a camp?"

The most frequent question, though, was one there wasn't any answer to. It was a flustered, almost inaudible, "Where is the ladies' room?" This was a little detail the Army had understandably overlooked. I suffered with everyone who asked it. Finally I could stand it no longer—a feeling which I'm sure was shared by a small group exhibiting strained non-chalance. I sent a scouting expedition to rout the small holding force in command of one of the latrines, convoyed a garrison of women as far as the door, and posted guards against invaders. Their gratitude was touching.

A post carpenter later made my improvised device official by rigging up a versatile sign, masculine on one side and feminine on the other, so that the gender of the room could be changed at will to accommodate those customers who couldn't wait until the U.S. Engineer's Office approved a civilian restroom. But a guard still had to be posted at the door on visitors' day to remind our men to read

the sign.

During the day I had to mind several babies at the information desk while parents looked for a son in service. One of my young charges turned over a whole file drawer, sprinkling the alphabetically arranged cards all over the floor. That wasn't all he sprinkled, either. And while I was on my hands and knees, minding my dispersed P's and Q's, he took it as an invitation to ride piggyback. The little darlings slobbered in my whistle, annointed my head with bubble gum and stamped the official seal of a melted chocolate bar on my report sheets.

It was all very unmilitary.

Feeding the guides was another problem. They couldn't desert their posts en masse at mess call, and if they pleaded for nourishment off-schedule, all the Mess Sergeant dished up was a hard-boiled tantrum or two. As the simplest solution I let them nibble on my cuff at the PX, in relief shifts. Subsequently Mike discovered the Mess Sergeant's weakness for good cigars and passes to Radio City Music Hall. With patience he trained the crews to eat out of the chow chief's greased palm.

All the minor inconveniences I experienced as an information bottleneck were compensated by my orchestra seat at the absorbing human drama . . . the boy who had been in camp just long enough to get his uniform—his mother hadn't seen him since breakfast at home the day before. She patted his biceps adoringly and marveled, "Eugene, how you've changed!" . . . the drizzling mother who kept wailing, "They'll kill you—they'll kill you!" while her son vainly endeavored to make her understand he had been assigned to the Cooks' and Bakers' School—the neighborhood pal of the boy in

service who came along with the family and obviously wished he hadn't. He cracked his knuckles and twisted the toe of his shoe to relieve the embarrassment common to eligible civilians when surrounded by uniforms.

Visiting hours were over at 5:30, and as I checked the guides off duty, I took their names. But I accounted for only twenty-two. For days I couldn't imagine what had happened to the twenty-third—then I suddenly remembered my strong, dark, silent man on the fire tower. I had forgotten to relieve him for lunch or even dismiss him at the end of the day.

Nobody ever sent another guide to that lonely outpost. What was the use, as long as the records plainly indicated there was one still there?

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CREAM OF POTATO

**WABC 8³⁰ P. M.
EVERY TUESDAY**

Radio Humor

• When Shirley Temple was a guest on Milton Berle's "Let Yourself Go" it reminded Berle of the woman whose minister asked her what she'd named her new daughter. "Shirley," the woman said, "after the famous Shirley Temple." "Yes, yes, of course," replied the minister. "Let me see, who's the preacher there now?"

-Let Yourself Go (CBS)

• Ray Bolger tells about walking past a meat market on Broadway last Thanksgiving Day. The butcher had his cleaver raised over a turkey, and just as he was about to swing, the turkey looked up at him and said, "Please don't do it. I haven't seen 'Oklahoma' yet."

-Hall of Fame (Blue)

• Eddie Cantor had his eye on a fellow dancer who just got back from overseas and was dancing with Dorothy Lamour. Observed Eddie: "He was so close to her, when she finished dancing she was wearing his campaign ribbons . . . and she deserves them—you know, she saw as much action as he did!"

-Time to Smile (NBC)

• Ozzie Nelson asked his wife Harriet Hilliard if he talked in his sleep. "No," answered Harriet, "you've a more annoying habit—you just lie there and chuckle."

-Ozzie Nelson Show (CBS)

• The Andrews Sisters offer famous sayings of famous people: Sampson: "—I'm strong for you, kid." Nero: "Hot stuff. Keep the home fires burning." Queen Elizabeth (to Sir Walter Raleigh): "Keep your shirt on.—And Noah: "It floats."

-The Andrews Sisters (Blue)

Amos 'n' Andy - Here they are

Part 3 of a series from *Radio Guide 1935* by Harry Steele

While an automobile salesman in Richmond, Virginia, Freeman Gosden-Amos-turned to amateur theatrical direction as a bobby. Far away in Peoria, Illinois, Charles Correll-Andy-bricklayer, was following the identical avocation. Their paths were destined to cross, their careers to mingle and make history, in an industry which, when they first met, still was a mere toy-radio. Herewith is presented the third instalment of their life-story.

The Team That Is Said to Have Made Millions and That Everybody Knows Has Made an International Reputation, Might Never Have Been Formed-And on Account of Penmanship That Couldn't Be Read. But the Fates Were Not to Be Cheated, for.

In a fever of excitement over his new job as manager of productions for a Chicago theatrical firm, Freeman Gosden put automobile selling behind him and departed for Durham, N. C., to keep his tryst with the unknown Charles Correll. From Correll he was to glean the rudiments of his new profession. Correll was already on the ground, presumably instructing the local debs and beaux in the intricacies of negotiable entertainment.

On the short trip between the two Dixie towns Gosden consulted his telegram, with its brief instructions, no less than a dozen times. The name Correll became so firmly fixed in his mind that its owner

had become an intimate personality whom Gosden felt he would recognize were Correll suddenly to walk through the day coach which was carrying him Southward. He little dreamed, however, he was being transported to a destiny too fantastic even for a vivid imagination to create.

With the creased yellow message clutched in his hand; Gosden strutted up to the desk of the local hotel and requested the number of Mr. Correll's room.

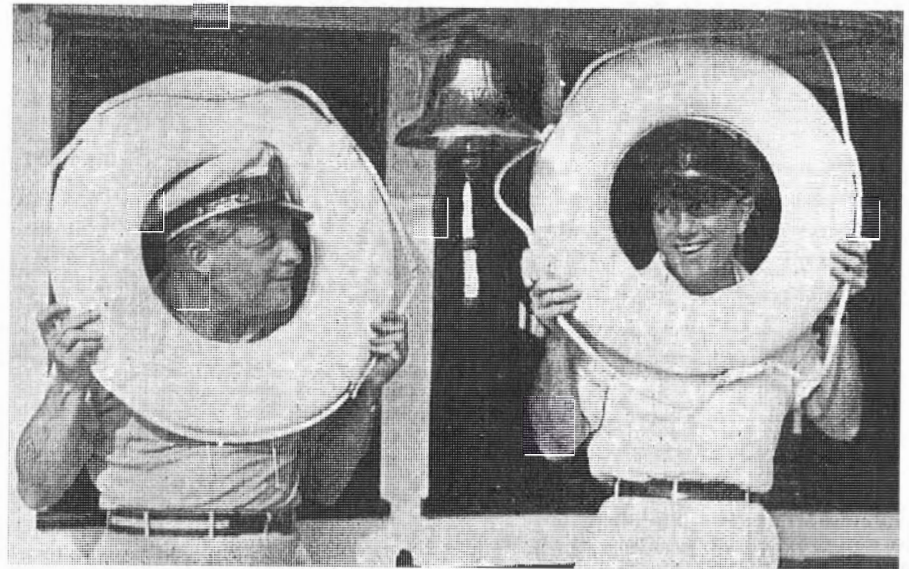
A none-too-diligent clerk lazily thumbed the inn's records. here by that name."

Freeman was disappointed, but not particularly alarmed. It was natural to assume that a later train from the North would bring his mentor to town, so Gosden set out to take a look at his surroundings. He punctuated his tour of inspection with several more stops at the hotel-but each visit brought only a negative reply to his inquiry.

Then he began to feel alarm. What bad become of Charles Correll?

At the end of his second fruitless day Gosden began to suspect that he had been the victim of, a hoax-and there were many angles to consider. First was the normal reaction to being duped. Second was the embarrassment of having to go back home and acknowledge his gullibility. He had promised doubting members of his family that when he returned he would be a figure in the theatrical production field-and here he was three days away from home and as insecure as a chorus man in a stranded theatrical troupe.

He was ready, however, to go back to Richmond and face the music. He could



Charles Correll (on left) and Freeman Gosden as they may be seen indulging one of their few moments of leisure—making an attempt to aid Lieutenant Commander McDonald condition his yacht Mizpah for Summer use.

telegraphed to the firm in Chicago but, feeling that he already had been misled, he didn't want to expose himself to the ignominy of not even receiving a reply. But the sound judgment which later was to be so important a characteristic in his business transactions, came to Gosden's rescue. It prevented a decision which might easily have influenced the careers of two persons who since have come to be highly important.

He pondered on the question of who, in town, might be staging an amateur theatrical production. Backed by his own experience in the field, he checked off the potential organizations. His first guess was the Masonic order-his second the Elks. A visit to headquarters of the first mentioned ancient organization revealed that they had no plans afoot-and the antiquated warder of the place knew of none in the city. But

the second visit lifted the curtain of doubt. The Elks were busy, practicing up a show under the direction of a Mr. Charles Correll of Chicago, over at a nearby hall.

The gratified youth lost no time in speculation. He streaked to the rehearsal then in progress-and there, coatless and perspiring, labored the man with whom his fate was to become so definitely linked.

Correll was staying at the hotel where Gosden made a nuisance of himself inquiring, but because Correll's writing is at times a bit obscure, his name had been incorrectly entered on the books. And because the clerk, contrary to general assumption, did not make his guests' business his own, Gosden's persistent inquiries had been fruitless.

Due to the press of activities, the elder instructor had little time to become particularly well acquainted with his new charge.

Finding that he was fairly well versed in the business at hand, he put Gosden to work on necessary, details, and between them the pair brought the production to a passable conclusion.

Then they began to get acquainted. For several weeks they toiled together at the thankless task of making nightingales out of crows, self-ordained Bill Robinsons out of villagers whose feet didn't track. But it was all in the game, and devotion flourished even under the blighting influence of nerves jangled out of tune.

There is more to reflect upon than the mere congeniality with which Correll and Gosden pursued their profession together. Perhaps a mystic might interpret the affinity which grew out of their introductory handshake. But surely in that initial moment of contact was planted a seed from which flowered one of the most amazing friendships of the entertainment world ever to be entered on the public records.

For the succeeding five years, until 1925, the accord flourished in spite of the separations to which they were subject. Through an arrangement with the producing company, the two directors worked on the same shows. But because Correll played the piano he was generally left behind to see the local performance through, while Gosden went ahead to the next town to prepare the way for the forthcoming production.

During the rehearsal periods when both were occupied with sharpening up the local talent, the boys lived together. Their tastes were identical—their devotion to each other and to their work, parallel. Yet with all of this inseparable companionship, there was no thought given to an enterprise of their own. They were content to go along at their duties, and were reward-

ed by increases in their incomes.

Then came the Summer of 1925, which found them both on vacation and occupying an apartment on Chicago's near north side. The very nature of their work had kept them attuned to developments in the entertainment world, and it was Gosden who, during that memorable Summer, suggested that they present their talents to a radio station. It was an adventure, they decided, but one which might be productive—and at least would serve to while away the tedium of temporary inactivity.

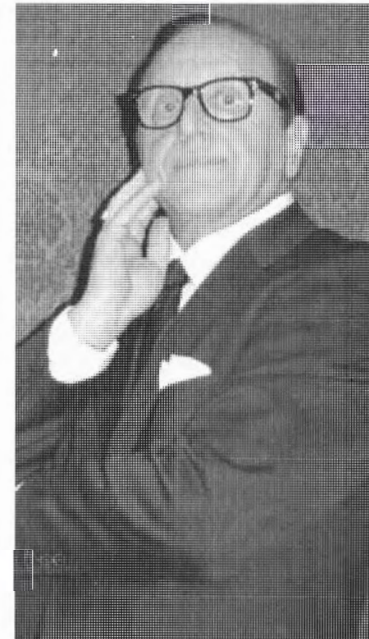
It was a far cry from the riotous Amos 'n' Andy of later years, but it was the opening wedge in a historic flight to fame., WEBH executives welcomed the offer of additional free talent. Their cue was to add variety to their programs, and so long as it was gratuitous they hardly could be the ones to look a gift horse in the mouth.

Prior to their radio debut Correll and Gosden had taken advantage of their idle hours to write and produce a show for Paul Ash at McVicker's Theater in Chicago. It was called Red Hot—end proved highly successful for the bushy-haired maestro as well as for the producers. In it they had introduced, innocently enough, a current song success, the Kinky Kids' Parade. That was where the long hand of fate dipped a spoon into the mixture of which their future was to be concocted.

Out of that seemingly trivial decision was fabricated the most thrilling adventure yet to be experienced by two chums whose sole ambition was to increase their prestige in the theatrical production field. The Kinky Kids' Parade was in truth a pageant of monumental importance. In

In next week's issue of The Digest you will find many more intimacies in the lives of Gosden and Correll. Don't miss it.

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I Remember Mama

**Esther
Geddes**

Talk of The Town

HE MAKES LIKE SUPERMAN

BUD COLLYER KEEPS A SCHEDULE THAT WOULD WILT EVEN THE COMIC BOOK HERO HE PLAYS ON THE AIR by Tweed Brown

It's 10:45 most any week-day morning I at the RCA building in Radio City. A studio door suddenly bursts open and out streaks a human form—faster than a speeding bullet—and disappears into another studio three doors down the hall. It's not a bird—not a plane—it's not even Superman. This human chunk of greased lightning is Clayton (Bud) Collyer, a radio character who makes like Superman—both on the air and off.

The above zoo-foot sprint is occasioned by Bud's super schedule which calls for him to appear on NBC's "Road of Life," from 10:30 to 10:45 five days a week and on ABC's "Listening Post," from 10:45 to 11 an equal number of days. There's only a 30-second lapse between Bud's last words as announcer-narrator on "Road of Life" and his opening lines on "Listening Post." "It's a good thing both studios are in the same building," Bud comments, or I'd never make it. If either of those programs even were to move to another floor, I'd have to make like Superman and fly in and out of windows or crash through the ceiling."

Most of Bud's life runs at that tempo. Perhaps that's why he quit law back in 1933 to go into radio. It wasn't a bad move for Bud. Today at 32 he makes better than \$50,000 a year and follows a daily routine that makes Superman look like a transient rusticated on a bench up in Central Park. For six years Bud has been playing Superman—the amazing newspaper reporter-good fairy who can clear tall buildings in a single bounce—and paralleling it

with a radio schedule that has him broadcasting on all of the four major networks some time during the day.

Five days each week he appears on four shows daily, and an average weekend will find him on from two to five. In his spare time (that's a witticism, chum) he romps with his three youngsters and teaches Sunday School. Which is not bad for a handsome young fellow who started out with full intentions of becoming a lawyer.

Bud grew up in and around New York with his well-known sister, June Collyer, who was a movie actress before she became Mrs. Stuart Erwin. His brother, Richard, is supervisor of Edward Small Productions on the West Coast. Bud attended Horace Mann School for Boys, Williams College, and was studying law at Fordham when he got a job as a radio singer to help pay his tuition.

Following that Bud got his one and only taste as an in-the-flesh entertainer in a floor show at the Plaza hotel. The audierice frightened him so badly that he never tried it again. About that time Bud finished law school and was all set to hang out his shingle. Then one day Helen Claire, Fox Movietone fashion editor, suggested that he try radio acting and recommended him for a series at NBC. He got the job and found the work and pay so enticing that he forgot about law.

During his thirteen years in radio, Bud has announced some of the top shows emanating from New York. In addition to playing Superman, he has announced "Truth or Consequences," "Hildegarde



JACKIE KELK, JOAN ALEXANDER, JACKSON BECK AND "SUPERMAN"

Program," "Cavalcade of America," handled remote pick-ups for "We the People," is current emcee of "Continental Celebrity Club," announces "Break the Bank" and more soap operas than you can shake a tub of suds at.

Bud's schedule, Monday through Friday, runs something like this: From 9 to 9:50 a.m. he rehearses ABC's "Listening Post." From 9:55 to 10:30 he rehearses NBC's "Road of Life." From 10:30 to 10:45 he is on the air as announcer-narrator for "Road of Life." Then he does his speed sprint down the corridor to appear as announcer on "Listening Post" from 10:45 to 11 o'clock. Then from 11 to 1, Mondays,

Wednesdays, and Fridays, Bud makes one-minute transcriptions and recordings to plug the programs he appears on.

He allows himself a half hour between 1 and 1:30 p. m. for lunch. At 1:30 he's back rehearsing for the afternoon broadcast of "Road of Life" which goes out on CBS. At 1:45 the show is on the air.

On Tuesdays and Thursdays Bud is free from 2 to 4, but on Mondays, Wednesdays, and Fridays he makes more recordings. Then from 4:55 to 5:15 he rehearses "Superman." And as all live-wired kiddies know, "Superman" is on the air from 5:15 to 5:30 over Mutual. In between times Bud gives interviews to high

school reporters or to Superman fans who want to feel his muscles.

Bud is a free-lancer, which means that he can do any shows that he can fit into his busy schedule. A couple of nights a week he stays in town to do free-lance programs. On Friday night he announces the new ABC super-giveaway quiz show, "Break the Bank." On Saturday night Bud moves over to CBS to perform as the glib emcee of "Continental Celebrity club." He tries to keep Sundays clear, but he gets a call, low and then to handle a remote pick-up for "We the People."

Although Bud is a handsome, well-proportioned specimen, he is quite content that he never has been called on to pose in Superman suits or undergo a publicity campaign linking him with the super hero of the comic pages. The owners of the Superman properties have discovered that they can't match with a physical facsimile the image of their comic book Galahad that is engraved on the minds of Young America. During the New York World's Fair a brawny, muscle-bound ex-pugilist was crammed into a Superman suit and placed on exhibit with the intent and purpose of aweing comic-page devotees. But the youngsters took one quick look, grabbed their noses, and nasaed: "You're not Superman-why don'tcha go back to Brooklyn-ya bum?"

Bud, too, has found that being identified with the wonder man of the air waves and comic books has its drawbacks. By word of mouth the word got around that Bud is the ether super character and he is often asked to lift cars by skeptical youngsters who wind it up with, "An' let's see yuh fly."

Once when Bud was living in Jackson Heights, a young worshipper of eight

would wait for him every night at the subway exit. As Bud walked home, the lad would follow, hopping along beside him and looking beseechingly up into Bud's eyes, begging him to "make like Superman." The youngster's mother later told Bud that on nights that he failed to arrive in Jackson Heights at his accustomed time, she had to go to the subway exit and lead her offspring home by the ear, as he otherwise would have kept his vigil all night for his hero.

Bud and his wife, the former Heloise Green, have taken great precautions to make clear in the minds of their three children-Patricia, eight; Cynthia, six, and Michael, four-that Daddy is not Superman, but merely an actor, who, among other jobs, portrays Superman on the air. So well did they get this idea across that one day they were startled when they overheard the following conversation between four-year-old Michael and a neighbor's child:

"Hey, your dad's Superman!" the visiting kiddie cried in awed tones.

"No, he isn't Superman," replied the well-coached Michael, "he's just an actor

The Collyer children are ardent Superman fans and wouldn't miss a broadcast for a pocketful of bubble gum. But when they listen in, it's to Superman-not Daddy. They entirely disassociate their father from the mental picture they carry of the comic character who is "more powerful than a locomotive."

People have wondered if Bud's rigorous schedule didn't wear on his nerves - making a barbiturate addict of him. Perhaps the calm, unruffled exterior was merely a guise-that down underneath he was a bundle of nerves as a result of living by a split-second time-table

Bud smiles and assures everyone that his blood pressure is normal and that he sleeps as soundly as a truck driver. He keeps a room in Manhattan and every spare moment he dashes over to it and stretches out for a catnap.

After watching a Superman rehearsal and broadcast, it was easy to understand why Bud's rigorous schedule doesn't get him down. It's pure play with him. Bud and Comedian Jackie Kelk, who plays the part of a cub reporter, clowning and cut up like a couple of high school sophomores and kept Director Roger (Duke) DeCoveny fretting throughout the rehearsal. Since there is no studio audience for Superman, they were able to continue their gagging right on through the broadcast--except when they were in front of the microphone and then they gave a performance calculated to keep Junior's ear glued to his receiving set.

Next to frolicking with his children, Bud's hobby is teaching Sunday school. He hasn't missed a Sunday in the last ten years, and no matter how much he moves around, he always winds up with a class in the local Methodist church. Right now Bud teaches a class of boys and girls between the ages of 13 and 16 at the High Ridge Methodist church, near his home in Pound Ridge, N.Y.

When Bud lived in Jackson -Heights, he was superintendent of the entire Sunday School of some 1,500 pupils. Later he moved to Manhasset where he built up a class of some 90 boys and girls. Although most of his pupils regard him as plain Bud Collyer, the chances are that Superman plays a bigger role in his Sunday School work than they suspect. Portraying the clean-living, champion of right five days a week doubtless has its

influence when Bud faces his Bible scholars on Sunday.

Bud Collyer is one successful man who is not particularly interested in climbing to further pinnacles of achievement. He'd be quite content to spend the rest of his life doing the type of radio programs that he's now doing.

Bud likes it here-in New York. And he has the satisfaction that when he has spoken his last word for the ffay into a microphone he can head for home with the assurance that when he gets there he can shed his radio roles and step into the part of husband and father-just like any other commuter-although en route, a couple of youngsters may call on him to "make like Superman."

TUNE IN September, 1946

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The **RECORD SHOP**
251 S. 15th St. KIN. 3155

Radio's Quintessential Family Doctor: **Meet Dr. Christian** By Gary A. Yoggy

Nearly every television fan over fifty will immediately conjure up the image of warm, friendly Robert Young as the wise, kindly Marcus Welby, M.D. when asked to describe the fictional doctor they would most like to have tended to their medical needs. Yet most anyone over sixty-five might well think first of another wise and kindly doctor — Dr. Christian — also played by a warm and friendly actor — Jean Hersholt. Indeed, in concept and personality Marcus Welby owes much to his fictional ancestor — of over thirty years — Paul Christian.

The multi-media success story of *Dr. Christian* is closely tied to the career of Jean Hersholt, who was himself a great humanitarian. Founder of the Motion Picture Relief Fund, president of the Academy of Motion Pictures Arts & Sciences, and the winner of three special Academy Awards for his humanitarian work, Hersholt was born on July 12, 1886 in Copenhagen, Denmark. He made his movie debut in 1905 in the first film produced in Denmark. In 1913 at the age of 27, he came to the United States and began acting in Hollywood films at a salary of \$15 a week. In his first year on screen (1915) he made 80 one-reelers running the gamut of roles from leading man to villain, to comedian. Some of his most memorable silent performances came in *Four Horsemen of the Apocalypse* (1920) with Rudolph Valentino, *Tess of the Storm Country* (1922) with Mary Pickford, Eric von Stroheim's *Greed* (1923) and *Afie's Irish Rose* (1927) with Nancy Carroll. As a silent screen character actor he is said to have ranked along side von Stroheim and

Lon Chaney, Sr.

In 1931, Hersholt signed a long-term contract with MGM and became one of its outstanding supporting players along with Lewis Stone. He appeared in such sound films as *Sins of Madelon Claudet* (1931) with Helen Hayes, *Grand Hotel* (1932) with Greta Garbo and (in his first medical drama) *Men in White* (1934) with Clark Gable. The film, which spawned a spate of hospital dramas, was based on a play by Sidney Kingsley and related the trials and tribulations of a young doctor (Gable) who is devoted to his work with an older surgeon (Hersholt), but engaged to a socialite (Myrna Loy) who's jealous of her fiancé's medical career.

In 1935, a Canadian family named Dionne gained world-wide fame when the young wife became the mother of quintuplets. Twentieth Century-Fox Films decided to make a film on the subject and Hersholt was selected to play the doctor (Allan Dafoe) who delivered the babies on the strength of his performance as Dr. Hockberg in *Men in White*. (Actually Will Rogers had been signed for the role, but he was killed in a plane crash before filming began.) The film, *The Country Doctor* (1936), was so successful that two more films about the quintuplets were made with Hersholt as Dr. Dafoe — *Reunion* (1936) and *Five of a Kind* (1938). Hersholt, with his heavy build stooped shoulders and tousled hair, used almost no makeup and with his laconic Danish accent, he seemed perfectly cast as the rural-Canadian doctor. The box office appeal of these films was so great that



Rosemary DeCamp as nurse Judy and Jean Hersholt as Dr. Christian

Hersholt became convinced that an intriguing series could be based on the career of the country doctor (Dafoe.)

However, Dr. Dafoe was not willing to sell the rights to a continuation of his life story and Hersholt decided to create a new character, not unlike that of Dafoe, but with a new name and location. Named Paul Christian because Hersholt had a life long interest in the life work of Hans Christian Andersen, the new doctor would reside in America's heartland — the fictional town of River's End located in a rural area not too

far from Chicago. Radio historian John Dunning has described River's End in some detail — based on a careful analysis of the radio series and films:

...River's End was the typical whistle stop, half a dozen square blocks carved out of the corn country in some universal part of America. There were two surrounding thoroughfares River Road and Black Mountain Road. The main drag through town was State Street. There were stores, a bank, post office, church, school, hospital (in later shows), and a block where the

"best people" lived. On the fringes were the farms, a dairy, a lumber yard, and an awning works. Dr. Christian lived in a white house surrounded by lawns and gardens at the corner of River Road and State Street. The side door went directly into the waiting room.

"Christian" was a strong name with biblical appeal in middle America (and was common in Hersholt's native Denmark). "Paul" was the first name of his own physician. Hersholt's devotion to Hans Christian Andersen resulted in his compiling the longest collection of the author's letters, manuscripts, and first editions outside the Royal Danish Museum, translating his fairy tales into English and writing a biography of Andersen.)

Hersholt created the Christian persona in his own easy-going friendly image. The warm, kindly, compassionate general practitioner was a physician who cared – the embodiment of the small-town American doctor. "If anything goes wrong," he often reassured a distraught patient, "don't hesitate to call me." Overworked, he still had time to listen to a doll's heart – because his own was so generous. He had a folksy bedside manner and an abiding interest in his patients that extended far beyond their physical ailments – he was often able to "cure" their personal and mental ills as well.

Unlike modern doctors, Dr. Christian was always available. (No answering service for this kindly physician!) And he made house calls – even when his patients didn't ask. He rarely brought up the subject of fees and readily accepted an apple pie, a bushel of potatoes or a basket of tomatoes in barter for an unpaid bill.

In fact, Dr. Christian practiced medicine the way most middle-aged country doctors

practiced their craft in hundreds of small towns all across pre-World War II America. River's End was filled with all the homey virtues and stereotypes of rural America and the wise Dr. Christian was not only devoted to humanitarian causes of every kind imaginable, he was a superb doctor with almost miraculous medical and surgical skills. He was also an optimist who never failed to see and appreciate the goodness of mankind and the noble aspirations of his fellow townsfolk. Whether there was a civic crisis involving the town council or a near tragedy among the local populace, Dr. Christian was sure to become involved, offering sound advice and bringing out the best in people and situations.

Hersholt played the county doctor so convincingly that he had a loyal following among the chronically ill and disabled. Even physicians admired him. When rural doctors made trips to Hollywood, they often sought the actor out so that they could tell their patients back home that they had shaken hands with Dr. Christian. Others often wrote to him asking his advise on their problems. Hersholt's homespun personality brought him near universal acceptance. Embraced by the medical profession, Hersholt was made an honorary member of the Los Angeles Medical Society and he was constantly in demand to speak to medical groups including the American Medical Association. In 1951 New York Herald Tribune columnist John Crosby wrote that "If Hersholt continues his gentle propagandist for another ten years, he may yet succeed in imposing his art upon nature." (In other words, doctors might really become more like he portrayed them to be.)

In retrospect, it seems surprising that



MacDonald Carey, TV's Dr. Christian

film companies did not immediately embrace Hersholt's conception of the wise, kindly family practitioner. Actually they were somewhat cool to the idea at first, so the actor turned to the rising new home entertainment medium of radio to market his idea. William L. Paley, President of CBS saw the appeal of a series based on such a character and *Dr. Christian* made its network debut over CBS on Sunday, November 7, 1937 as a sort of weekly soap opera. In the first episode, the good country doctor performed an emergency appendectomy with a kitchen knife on the son of a fisherman. The folksy quality of the program caught on at once and in due

time it was rescheduled in prime time – Wednesday evenings at 8:30 EST, thus according it a higher degree of respectability. Appropriately using "Rainbow on the River" as its theme song, the show in its prime attracted a weekly listening audience of nearly twenty million people. In the beginning, the show was written by various professional writers, among them Ruth Adams Knight, well known soap scripiter (who wrote for *Those We Love* and *Brave Tomorrow* as well as the Western anthology series *Death Valley Days*). Most of these early shows (1937-42) had a greater ring of reality and authenticity, although some of the plots

were rather bizarre. There were several continuing cast members (in addition to Hersholt), but the show was a cross between a dramatic anthology series (like the *Hallmark Playhouse*) and a weekly soap (like *One Man's Family*) utilizing some of the best supporting actors and actresses that Hollywood (where the show was usually broadcast) had to offer.

Regular characters included Dr. Christian's nurse, Judy Price (although she was described on the show as a "secretary," she performed all the functions of a nurse and wore a nurse's uniform in the films) who was played by Rosemary DeCamp most of the time, with brief stints by Lurene Tuttle, Kathleen Fitz and Helen Claire (on the few occasions that the show was broadcast from New York). Various actors over the years played Roy Davis, the town's pleasant pharmacist who was in love with Judy; George Browning, the well-to-do, curmudgeonly grocer; and Mrs. Hastings, the doctor's practical, well-meaning housekeeper.

Most of the stories had little, if anything, to do with medical problems. They were about daily living in small town America where a kindly old doctor helped people deal with life-altering dilemmas.

One week, Dr. Christian assists an aspiring local poet with both her personal and professional plans. Another week finds the good doctor helping a famous opera star secure an important audition. Yet another episode finds the kindly practitioner preventing a young man from committing suicide. One week he facilitates a young couple's wedding plans and a week later another couple is saved from divorce with the aid of a boy and his dog...and of course the all-knowing, all-understanding doctor. Even hit and run perpetrators and

black-mailers, do not stand a chance against Dr. Christian – and all this occurs in only the first season.

The series was also distinguished by quality music and announcers. During its first few years an orchestra was utilized for theme and transition music, but in 1940 an organ was substituted very effectively. Ivan Ditmars, Lew White and Milton Charles served as organist various times during the next fourteen years. (Often familiar tunes like "Anything Goes" from a Broadway musical or "Whistle While You Work" from a Walt Disney film were utilized, but the announcer always gave appropriate credit to the composers at the end of each broadcast.) Art Gilmore was the announcer from 1942-1954, after a brief stint the first year. Other early announcers included Andre Baruch and Perry King. Sponsor for the entire sixteen year run of the show was the Chesebrough Manufacturing Company makers of Vaseline. (In fact, the show was sometimes billed, in the early years as the *The Vaseline Program*.)

In order to continue the goodly doctor's "adventures" in other venues, Hersholt co-wrote a Dr. Christian novel and made a series of six family films as Christian from 1939 to 1941: *Meet Dr. Christian* (1939) in which he faces off against the town's bureaucratic mayor in order to secure the construction of a new medical facility; *The Courageous Dr. Christian* (1940), arguably the best of the series, where he successfully battles an epidemic of spinal meningitis (while fighting off the advances of an amorous old woman); *Dr. Christian Meets the Women* (1940), where he deals with a quack medic who has come to town promoting a "miracle" diet pill that has dire side effects; *Remedy for Riches* (1940) in

which he confronts a con-man who attempts to scam the entire town with a fake oil well; *Melody for Three* (1941) where he assists a young violin prodigy in bringing his feuding parents back together and *They Meet Again* (1941) where he helps a young bank teller, wrongly accused of embezzlement, clear his name.

In 1942 the radio show's producers tried a new approach – a contest in which listeners could submit scripts and be eligible for large cash prizes. Radio historian John Dunning believes that "this may have been the most important single reason for the series, long run. Weekly awards ranged from \$150 to \$250 (a substantial amount in the early forties), and the author of the best script of the year won its author \$2000. The show was now billed as "the only show in radio where the audience writes the script."

Suddenly everyone in the country thought he or she could write a script. The response was overwhelming with some 8,000 to 10,000 scripts being sent in annually. The first grand prize went to John League Oberg, who went on to write for the movies and television. A girl named Eleanor Tarshis, later an associate producer and director on *One Man's Family*, used her \$2000 prize money for an operation to restore her eyesight (a plot idea that could easily have been used on *Dr. Christian*).

Among the hundreds of winners over the next twelve years was a young writer from Ridge Mountain, Arkansas, named Earl Hammer, Jr., whose script entitled "Who Would Not Sing for David?" was broadcast on November 11, 1949. Hammer, or course, went on to create, write and narrate one of the most successful family dramas in the history of television, *The*

Waltons (from 1972-1981). The series was based on reminiscences of his own childhood, which Hammer had used earlier as the basis for both a novel and a film called *Spencer's Mountain* (1963) – and no doubt as the bias of his prize winning *Dr. Christian* script. It is impossible to estimate how many amateur writers whose scripts were selected for broadcast on *Dr. Christian* went on to enter the writing field as professionals and who in the words of columnist John Crosby, "in place of genuinely useful employment (became) miserable for the rest of their lives."

Many of their stories were highly unusual – the only common characteristic was Dr. Christian as the symbol of tradi-

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tional American values. The subject matter could deal with anything. One featured a haunted house (that actually wasn't haunted, of course.) In another a famous artist arrives in River's End and asks Dr. Christian to deliver her beloved pooch's puppies – in return for a portrait she will paint of him. In yet another, Dr. Christian relates the "true" story of how he helped the Russian Tsar, Tsarina and their daughter, Anastasia, escape from their Bolshevik captors.

An episode called "Old Battle Axe" was about an old maid school teacher who decides to retire because she has lost her love for children and turned sour on life. Her self-esteem is restored when she is able to leave her eyes to a blind 5-year old boy. Equally poignant is the story of a forgotten actor who is reunited on his deathbed with his long lost son by Dr. Christian.

There were rather simple and obvious love stories – like the one about a young wartime factory worker who feels inadequate because his girl is an officer in the U.S. Army. (Dr. Christian, of course, brings them together by sending them on a trip after he has sabotaged their car so that they will be stranded miles from nowhere.)

Some scripts dealt with fantasy and the supernatural. For example, the ghost of a young military "hero" returns after 150 years to convince a snobby descendent to allow her niece to marry a young man whom the woman had perceived as beneath her family's class. Another show is about a mermaid. On another a human-like jalousy named Betsy falls in love with a black Packard owned by a woman chief of police. The best script of 1947 has Dr. Christian trying to convince an unborn

child that earth isn't such a bad place to live.

Some of the plots were downright silly. One writer had Dr. Christian trying to get all the bachelors in town to attend a charity dance and ended up having him inadvertently purpose to River's End's most eligible old maid.

Some stories were virtually unintelligible, like the one in which a young school boy blames his older brother for murdering the most popular girl in school. There was just one little complication – the boy didn't have a brother and the most popular girl in school wasn't dead. Only when violence was introduced into a story did the audience seem to mind (as in an episode where Dr. Christian tires to solve a murder).

In critic John Crosby's words: Through the years Dr. Christian has practiced a lot of trades besides medicine. He has patched up as many hearts as bones; he can, if necessary offer legal advice and assistance; and he always has the right answer to moral, ethical, philosophical, psychiatric, parental, or marital problems. Some of the scripts are silly; a lot of them are trite; but all of them have a freshness and enthusiasm that the jaded professionals can't approach. And, of course, they all have Jean Hersholt.

He is the embodiment of an American myth about rural life; namely that heartaches and even broken bones don't hurt as much in the country air and that they heal much more quickly there....

His acceptance is a triumph of personality. Hersholt is one of Hollywood's most benign and respected persons and a good many of his own genuine and earthy qualities have crept into his (character)...

The tenth anniversary program of *Dr. Christian* (in November of 1947) consisted



entirely of a broadcast of a party in Hersholt's honor at the Beverly Hills Hotel. Edward Arnold, the toastmaster spoke feelingly of the hundreds of Hollywood celebrities who had gathered to "pay homage" to radio's great country doctor. Betty Hutton, Lauritz Melchior, John Boles, Amos and Andy, Joan Bennett, and the president of the Chesebrough Manufacturing Company all paid tribute to the beloved family physician and the benevolent man who portrayed him.

Five years later, on the fifteenth anniversary program, a more typical broadcast was aired – consisting of a story about a married couple whose dreams have soured. He had wanted to become a lawyer, but the war had taken him from law school and deposited him, after a suitable period of service, on a farm where his wife slaved from morning till night. They had wanted children, but an auto accident left her unable to ever

bear children. So on their ninth anniversary she decided to divorce him. Then Dr. Christian stepped in and straightened things out. When the story ended, the Army was beckoning the husband again the good country doctor had saved a troubled marriage.

Hersholt never took vacations from the show, but in June 1945 while he returned to Copenhagen for a brief visit (after VE Day), the story line had a new character, Dr. Alexander Webb, take over Dr. Christian's practice. Claude Raines, who played the role, proved to be a capable replacement, but Hersholt only missed three broadcasts and actually was heard via short-wave at the end of the third week's broadcast.

Nevertheless, the series did eventually come to an end with the January 6, 1954 broadcast ("Evenhanded Justice"), after more than sixteen years and 789 episodes, still one of the best known and most beloved family drama shows ever broadcast. Hersholt, had gradually refused roles that would require him to play characters that contrasted with the kindly doctor. In private life, he kept busy with honorary, volunteer and philanthropic activities.

In 1956 the Christian "persona" made the transition to television. Hersholt, was far too ill in the advanced stages of terminal cancer (having seen his once robust physique wither to 95 pounds) to do more than make a brief appearance in the premier episode, symbolically bestowing his blessings on Macdonald Carey who played Dr. Mark Christian, the kindly Doctor's nephew. His presence was maintained throughout the series, however, in a framed photo that rested on Dr. Mark's desk. Still times had changed – and without Hersholt to draw in his vast radio

audience, the series lasted but a single season – 38 episodes – despite focusing on such typically "Christian" themes as "The Philanthropist," "Mother's Boy," and "Typhoid." (Carey went on to play the venerable doctor, Tom Horton, on *Days of Our Lives* one of the most popular "soap operas" on television.)

Meanwhile, Hesholt left behind a legacy that would have dwarfed even the great Dr. Christian - founder of the Motion Picture Relief Fund to aid movie people who had fallen on hard times; president of the Academy of Motion Picture Arts and Sciences and had a special Oscar named in his honor. (The Jean Hersholt Humanitarian Award). Marcus Welby (aka Robert Young) beware, even as television's lasting personification of the kindly family physician, you will never replace Dr. Paul Christian in the hearts and memories of those who still remember radio's quintessential family doctor.

Sources I consulted during my research... highly recommended for further information and entertainment. I listened to many episodes of the series mostly from the first couple of seasons. Best available collection (in excellent sound) is from First Generation Radio Archives (with excellent liner notes as well): PREMIER COLLECTIONS: DR. CHRISTIAN, First 12 episodes (1937-38).

Books: The always fascinating and thorough ON THE AIR: the Encyclopedia of Old-Time Radio by John Dunning (1976) Saturday Afternoon at the Bijou by David Zinman (1973)

The Great Movie Series edited by James Robert Parish (1971)

And much thanks goes to Derek Tague for obtaining the photos for this article.

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Old Time Radio Series Reviews

by Bill Kiddle

BOB HOPE SHOW

Thanks to his great comedic talent and remarkable longevity, Bob Hope became the world's most honored entertainer and a "king of all media" during a career that spanned eight decades. He was a star of vaudeville, stage, radio, movies, TV, and the entertainment concert scene. Mr. Hope's career on radio spanned 20 years, from 1/04/35 to 4/21/55. During this long run, the BOB HOPE SHOW was heard over NBC for various sponsors, on different nights, in numerous time slots. The master comedian attracted many famous guests, and he was ably supported by Les Brown and His Orchestra, vocalist Margaret Whiting, and his favorite announcer-Bill Goodwin. *Radio Memories' collection of Bob Hope programs spans three decades of broadcasting. See ad in this issue.*

BOSTON BLACKIE

From the movie lots in Hollywood to the microphones of the Mutual Network came BOSTON BLACKIE, a private detective from the Big Apple, with a shady past, a smart comment, and an independent streak that made him "an enemy to those who make him an enemy, friend to those who have no friends." Chester Morris, a Hollywood B-movie star, first played "Blackie" in 1944, but when the series as revised in 1945, Richard Kollmar was given the lead. BOSTON BLACKIE became one of the most memorable names in radio and early television crime fiction. The new series of 220 programs, syndicated by ZIV, was broadcast

over a span of five years, from 4/11/45 to 9/03/50. "Blackie" and his girl friend "Mary Wesley" solved the city's "unsolvable" crimes with an ease that caused police "Inspector Harriday" embarrassment and a grumpy vote of thanks. *Radio Memories has an outstanding collection of these old crime dramas. See ad in this issue.*

BOB BURNS SHOW

A big ruddy-faced comedian by the name of Bob Burns became a famous entertainer in the 1930's-1940's. Audiences coast-to coast laughed at his fanciful yarns about his friends and family back in Arkansas, and they shook their heads in amazement as he played a unique, home-made musical instrument he had invented, and dubbed-"The Bazooka." Mr. Burn's career on radio spanned only seven years, from 9/16/41 to 4/25/47. Between 1942-1944, THE BOB BURN SHOW was broadcast over NBC on Wednesday or Thursday nights. The music for this fun-filled show was supplied by Spike Jones and His City Slickers. *Radio Memories has an excellent collection of shows originally aired 1942-1946. See ad in this issue.*

BRING 'EM BACK ALIVE

The fictionalized exploits of Frank Buck, noted jungle adventurer and circus showman, came to the Blue Network for a four month run between July 16 and November 16, 1934. Mr Buck, in "good carnival style", played himself in these quarter-hour adventure dramas heard daily at 7:45 PM. The stories in the series dealt mainly with the capture of "wild beasts" and their tour under the big top.

BOB ELSON INTERVIEWS

The 20th Century Limited was a famous express passenger train operated by the New York Central Railway. The posh liner travelled 938 miles, at a mile a minute,

between the Grand Central Terminal in New York and LaSalle Street Station in Chicago. For five years, between 3/04/46 and 6/04/51, Bob Elson, noted Chicago sportscaster and interviewer, set up a microphone in the Chicago station to conduct on-the-spot, unrehearsed interviews with celebrities as they debarked from the train. BOB ELSON INTERVIEWS was a quarter-hour program broadcast daily at 6:15 in the evening over Mutual (WGN) in Chicago.

BOB HAWK SHOW

Quiz programs on radio originated many different "gimmicks" to attract a listening audience. Bob Hawk started his career as a man-on-the-street interviewer and quiz-master on a number of shows between 1936 and 1951. THANKS FOR YANKS, sponsored by Camel Cigarettes, was a war-time half-hour program aired over CBS for 18 months, between 10/31/42 and 6/23/44. In this format questions were posed for a studio audience and Camels were sent to GI's in State-side military bases. Later, in a mostly postwar era, THE BOB HAWK SHOW, a fast-moving quiz show with five questions per each contestant, was again broadcast for Camels. The answer to each question began with the letters LEMAC (Camel spelled backwards).

BROADWAY IS MY BEAT

For over six decades, the listing and viewing public in America has had an interest in the exploits of the New York City Police Department (NYPD). For over four years, between 2/27/49 and 8/01/54, BROADWAY IS MY BEAT was a popular crime show on CBS. The sustaining program was heard on many different days and in various time slots. The storyline focused upon upon "Detective Danny Clover." He covered the

precinct "from Times Square to Columbus Circle..the grandest, most violent, the loneliest mile in the world." Each week "Detective Clover" encountered a wide range of urban individuals on both sides of the law. *Radio Memories has an excellent collection of these fine crime dramas written by Morton Fine & David Friedkin.*

CIMARRON TAVERN

Over a span of 17 months, between 4/09/45 and 9/27/46 the incidents in the lives of the people who frequented the Grand Hotel, a tavern in Cimarron,

Oklahoma in the late 1800's, were depicted in CIMARRON TAVERN. Paul Conrad was featured as "Starr Travis", a federal scout, and Chester Stratton played "Joe Barton." Bob hite announced this 15-minute serial aired over CBS.

CHIP DAVIS, COMMANDO (aka COMMANDO)

In military terms, a "Commando" is an individual or military unit that carries out large-scale offensive operations beyond the range and capabilities of other conventional units. In World War 2 British Commando units attacked Nazi-occupied Europe in 1942, and popularized these special forces with an American audience. For over a year, between 7/18/42 and 10/09/43 CBS presented CHIP DAVIS, COMMANDO in a 30-minute drama broadcast on weekends. The story line focused upon "Chip" an American who joins a British commando unit. In the one surviving episode, "Anniversary in Holland", (5/09/43), Chip lands in occupied Holland to aid the Dutch people.

CISCO KID

Many story tellers of the early 20th century fell under the spell of William S. Porter (better known as O. Henry), a man of keen wit, and great narrative skill/ One of his the best remembered character, THE CISCO KID,

"the Robin Hood of the Old West" provided readers with an interesting view view of the American Frontier. In 1942 the Adventures of the CISCO KID came to radio and lasted 14 years, until 1956. In this syncicated series, first Jackson Beck, and later Jack Mather were cast in the title role. *Radio Memories has an interesting collection of episodes that were originally aired between 1952 and 1954. See ad in this issue.*

BROTHER CADFAEL MYSTERY

Six decades ago, Jerome Lawrence, a writer for OFF MIKE noted, "radio has wings. It has no stage to keep it within the limits of a proscenium arch, no camera to confine things that may be seen. The imagination is our most ardent and faithful collaborator." Lawrence's observations of long ago might well be attached to BROTHER CADFAEL MYSTERY, a fine series of 90 minute BBC dramas broadcast over Radio 4 in 1990. Fans of Derek Jacobi may miss his speculchral voice from his television recreations of a tale by Ellis Peters. However, Director Alan Downer has put together an excellect cast of British actors, with Glenn Huston in the title role.

BROWNSTONE THEATRE

Dramas out of the past, designed to invoke a sense of nostalgia, were common faire on BROWNSTONE THEATRE, a light-weight anthology of dramas broadcast over the Mutual Network on Wednesday nights at 9:30 for seven short months, between February 21 and September 30, 1945. In most of the dramas Jackson Beck and Gertrude Warner played the leading roles. The program, directed by Jock Mac Gregor, originated over WOR in New York, and provided radio audiences with fine recreations of fine old novels and classic stories.

BY THE PEOPLE

In the Eisenhower era, the Office of Civil and Defense Mobilization produced BY THE PEOPLE, an interesting 25- minute series of patriotic dramas designed to highlight some of the important, yet often forgotten, moments in American history. The sustaining series, produced and directed by Chick Vincent, was broadcast over the Mutual Network on Sunday evening from 1955 to 1959. The host, Roger DeKoven, was supported by an excellent cast, including Bret Morrison, Bryna Raeburn, Lon Clark, and Mason Adams.

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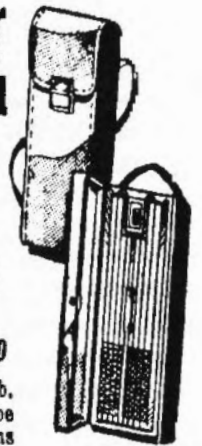
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04/27/45 Let Me Call You
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- 01775 05/04/45 Baby Picture
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- 01780 10/10/48 Marriage Broker
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- 01781 10/24/48 The Fur Coat
10/31/48 Leroy's Secret Melody
- 00774 11/07/48 World Wide
Correspondence School
11/14/48 New York Tourist Site
Seeing Agency / FBI
- 00775 01/09/49 Kingfish's Conscience
01/16/49 1877 Nickel
- 00776 01/23/49 Baggage Checking
Service
01/30/49 Antique Piano
- 00777 02/06/49 Lapsed Insurance Policy
02/13/49 Widow Parker

CISCO KID

- 02538 # 47 Ned Dobson's Niece
48 Cisco Brings The Law
- 02539 # 61 The Wooing Of Big Minnie
62 Cashiered
- 02540 # 63 Bullets And Ballots
64 Dishonor Among Thieves
- 02541 # 67 The Gunman's Twin
68 The Son Of Whitney King
- 02542 # 69 Nightstage
70 Gunman For Hire
- 02543 # 71 A Flower For Polly
72 Bank Robbery In Cactus
- 02544 # 73 Dynamite At Big Trestle
74 The Apogetic Killer
- 02545 # 75 Secret Mission
76 Fire In The Night
- 02546 # 79 The Mummy In The Desert
80 Chained Lightening
- 02547 # 81 The Tenderfoot
82 The Wreck Of Old Thirteen
- 02548 # 85 The Dude
86 Night Before The Fair

BOB BURNS

- 16199 04/08/43 Meat Shortage
04/15/43 Spreading Rumors
- 16200 04/22/43 Easter Fashion
04/29/43 El Toro Marine Air Station
- 16201 05/06/43 Meat Rationing
05/20/43 White Horse With a
Black Tail
- 16198 02/18/43 Burns & Allen
04/01/43 April Fool's Day
- 17353 06/24/43 Camp Hood (Origin Of
Bazooka) (VG-)
12/16/43 Carol Landis & Dick
Haymes (VG-)

- 17354 12/30/43 Eddie Albert (VG-)
01/06/44 Jimmie Dodd (VG-)
- 17355 02/17/44 Income Tax Problems
03/09/44 Selling Uncle Fudd's Car (
- 17356 05/25/44 Frank Sinatra (VG)
06/01/44 Cass Daley's Final Show
- 17358 04/19/45 Leo Gorcey To Bob's
Ranch (G-VG)
11/19/45 Christmas Shopping
- 17357 05/24/45 Leo Gorcey's Birthday
Party (G-VG)
06/07/45 June Brides (VG)

BOB HOPE SHOW

- 18116 09/27/38 First Pepsodent Show
10/04/38 w/Olivia DeHavilland
- 18117 11/01/38 w/Martha Raye
11/08/38 w/Chico Marx
- 19724 11/22/38 # 9 Closing Theme Only
05/06/41 #33 Frances Langford
03/19/46 #27 Governor Of Ohio
- 17841 12/20/38 w/Penny Singleton,
Arthur Lake
03/07/39 w/Judy Garland
- 18118 04/11/39 w/Jackie Coogan,
Betty Grable
03/11/41 w/Dizzy Dean
- 17842 01/28/41 w/Basil Rathbone
04/15/41 w/Hedda Hopper
- 18119 04/01/41 w/Kate Smith
11/09/43 w/Jane Wyman
- 17843 06/03/41 w/Humphrey Bogart
10/13/42 w/Bette Davis
- 17844 01/05/43 w/Rita Hayworth
02/09/43 w/Dorothy Lamour,
Paulette Goddard, Veronica Lake

BOSTON BLACKIE

- 09104 06/23/44 # 1 The Rockwell
Diamond
06/30/44 # 2 Fifty Hunter Street
- 09105 07/14/44 # 4 The Star Of The Nile
07/21/44 # 5 Black Market Meat Rig
- 09106 07/28/44 # 6 Polly Gun Collection
08/04/44 # 7 Alice Dead Or Alive?

- The following cassettes star Richard Kollmar
- 00234 04/25/45 # 3 The Wentworth
Diamonds
05/02/45 # 4 Murder Of John Walters
 - 00235 05/09/45 # 5 Cover Up For Mary
05/16/45 # 6 The William Blaine Case
 - 00236 06/06/45 # 9 Mrs. Boston Blackie
06/11/45 #10 The Oscar Wolfe Case
 - 00237 06/18/45 # 11 The Sam Bellows Case
06/25/45 # 12 The Larry Brown Case
 - 00238 07/02/45 # 13 Blackie Jilts Mary
07/09/45 # 14 The Worthington Pearls
 - 00239 07/16/45 # 15 Blackie's Car Kills
A Woman
07/23/45 # 16 The Stolen \$50,000
 - 00240 07/30/45 # 17 The Body On A Boat
08/06/45 # 18 Murder And Hypnosis

BOX 13

- 00295 08/22/48 # 1 The First Letter
08/29/48 # 2 Insurance Fraud
- 00296 09/05/48 # 3 Blackmail Is Murder
09/12/48 # 4 Actor's Alibi
- 00297 09/19/48 # 5 Extra! Extra!
09/26/48 # 6 Shanghaied
- 00298 10/03/48 # 7 Short Assignment
10/10/48 # 8 Double Mothers
- 00299 10/17/48 # 9 Book Of Poems
10/24/48 #10 Dan And The
Magician's Assistant
- 00300 10/31/48 #11 Suicide Or Murder?
11/07/48 #12 The Triple Cross
- 00301 11/14/48 #13 Damsel In Distress
11/21/48 #14 Diamond In The Sky
- 00302 11/28/48 #15 Double Right Cross
12/05/48 #16 Look Pleasant, Please
- 00303 12/12/48 #17 Haunted Artist
12/19/48 #18 Sad Night
- 00304 12/26/48 #19 Hot Box
01/02/49 #20 The Better Man
- 00305 01/09/49 #21 Professor & The Puzzle
01/16/49 #22 The Dowager & Dan
Holiday

00306 01/23/49 #23 Three To Die
01/30/49 #24 The Philanthropist

00307 02/06/49 #25 Last Will And
Nursery Rhyme
02/13/49 #26 Delinquent's Dilemma

00308 02/20/49 #27 Flash Of Light
02/27/49 #28 Hare And Hounds

00309 03/06/49 #29 Hunt And Peck
03/13/49 #30 Death Is A Doll

00310 03/20/49 #31 113.5
03/27/49 #32 Dan And The
Wonderful Lamp

00311 04/03/49 #33 Tempest In A
Casserole
04/10/49 #34 Mexican Maze

00312 04/17/49 #35 Sealed Instructions
04/24/49 #36 Find Me Find Death

00313 05/01/49 #37 Much Too Lucky
05/08/49 #38 One Of These Four

00314 05/15/49 #39 Daytime Nightmare
05/22/49 #40 Death Is No Joke

00315 05/29/49 #41 The Treasure Of
Hang Lee
06/05/49 #42 Design For Danger

DR. CHRISTIAN

09738 11/07/37 #1 Operation In a Shack
11/14/37 #2 The Steve & Charlotte
Story

11117 11/21/37 #03 The Tanzy Story
11/28/37 #04 Susan & the Opera
Singer

11118 12/05/37 #05 Blind Boy Story
12/12/37 #06 Mother-In-Law Story

11121 12/19/37 #07 Young Fellow Who
Stole Auto
12/26/37 #08 Woman Who Runs
Dress Store

11122 01/02/38 #09 Kidnapped Husband
01/09/38 #10 Auto Accident

11123 01/16/38 #11 Flood Story
01/23/38 #12 Dog Story

11130 01/30/38 #13 The New Stove
02/06/38 #14 The Man With the

Paralyzed Arm

11133 02/13/38 #15 Widow Wants To
Marry Doctor
02/20/38 #16 War Story

11136 02/27/38 #17 Milk Racket, Part 1
03/06/38 #18 Milk Racket, Part 2

11148 03/13/38 #19 Milk Racket, Part 3
03/20/38 #20 The Prisoner's Child

11151 03/27/38 #21 Windy & the Truth
Pills
04/03/38 #22 Harry Monroe &
a Scarf

11152 04/10/38 #23 Landslide
04/17/38 #24 The Dishonest Boy

11165 04/24/38 #25 Joe Perino
10/18/38 #26 Baby On the Doorstep

11168 10/25/38 #27 Boy Loves Girl
11/01/38 #28 Dr Christian For Mayor

11170 11/08/38 #29 Tony Donella
11/15/38 #30 The Accident

11177 11/22/38 #31 Corner Stone
11/29/38 #32 The Seeing Eye, Pt 1

11196 12/06/38 #33 The Pirate of Rivers
End
12/13/38 #34 The Seeing Eye, Pt 2

11204 12/20/38 #35 Danny Gets Married
12/27/38 #36 The Glamour Girl

07003 01/10/39 Guest of Honor
01/17/39 Back To Youth

07004 01/24/39 Chains
01/31/39 Music Box

07005 02/07/39 Have a Heart
02/14/39 Angel Unaware

07006 02/21/39 Washington
02/28/39 Puppy Love

17101 08/29/45 Puff
09/19/45 Our Daughter, Barbara

17100 09/26/45 The Wolf Cried Navy Blue
10/13/45 Love To Mama

17102 11/26/47 Cupid's Boomerang
10/04/50 Love Is a Two-Sided Thing

17103 11/29/50 The No Good
???/???/??? Tony's Parcel (Some Noise)

16533 02/21/51 The Other One
04/11/51 No Change In Plans

SUPERMAN

02066 02/12/40 # 1 Baby Escapes From
Krypton
02/14/40 # 2 Superman Arrives
On Earth
02/16/40 # 3 Railroad Trestle
Blown Up
02/19/40 # 4 Kent Captured
By Wolfe

02067 02/21/40 # 5 Superman Rescues
Locomotive Engineer And Fireman
02/23/40 # 6 Superman Saves
The Silver Clipper
02/26/40 # 7 Yellow Mask Steals
The Atomic Beam Machine
02/28/40 # 8 Atomic Cylinders
Stolen

02068 03/01/40 # 9 Lois Is Kidnapped
And Thrown From Plane
03/04/40 #10 Fire In Sterling
Building
03/06/40 #11 Stabbing Of June
Anderson in Hospital
03/08/40 #12 North Star Mining
Company

02069 03/11/40 #13 Swindlers Set Fire
To The Steamship Madison
03/13/40 #14 Plane To Canyon City
03/15/40 #15 Left To Be Killed
03/18/40 #16 The Prison Riot
And Break

02070 03/20/40 #17 Lois Captured By
Prisoners
03/22/40 #18 Keno And Wolfe vs.
The Yellow Mask
03/25/40 #19 Barge Breaks Loose
03/27/40 #20 THE EMERALD OF
THE INCAS
Part 1 Clark And Lois Captured

BROADWAY IS MY BEAT

11691 07/07/49 # 1 Jimmy Dorn Case
07/21/49 # 2 Otto Prokosh Case

11692 07/28/49 # 3 Paul Thomas Case
08/04/49 # 4 Dr. Robbie McClure

11693 08/11/49 # 5 Jane Darwell Case
08/18/49 # 6 Silks Bergen Case

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