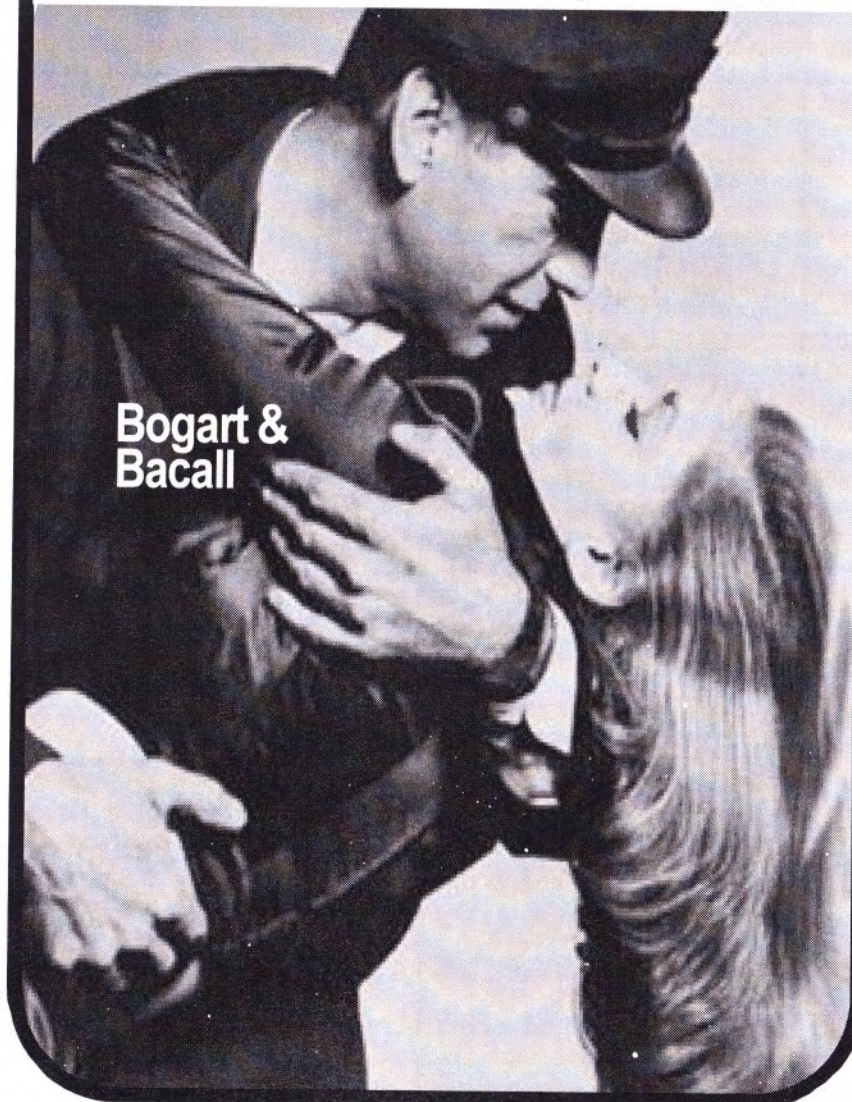


# Old Time Radio **DIGEST**

No. 129

Spring 2010 \$3.75



**Bogart &  
Bacall**

# Old Time Radio DIGEST

No. 129

Spring 2010

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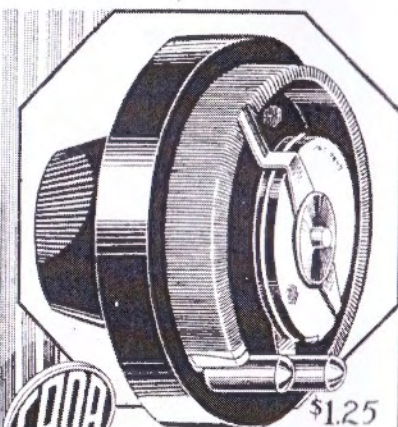
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The Greatest Stars Ever Teamed in a Half-Hour Radio Show!

# "BOLD VENTURE"

Ziv's new thrill-filled half-hour adventure series!

ALL-STAR CAST ★ BRILLIANT SCRIPTS ★ THRILLING DIRECTION  
Music under direction of DAVID ROSE

This article is from The Digital Deli / Dee Neyhare 2010©

One can only imagine the number of Ad agencies, networks, sponsors, and syndicators that lined up month after month to pitch a Radio project to *Humphrey Bogart* and *Lauren Bacall*. That's undoubtedly a story in itself. What the Bogarts finally settled on has become something of a cult favorite in the world of Golden Age Radio.

And they settled on a gem--for both its day and for generations of Golden Age Radio fans to come. The concept of *Bold Venture* had to have piqued the Bogarts' interest from the first pitch. Having already bought their beloved *Santana* schooner from *Dick Powell* and *June Allyson*, they'd become one of America's leading seafaring families within just a couple of years. The seafaring wanderlust aspect of the concept of *Bold Venture* had to have been one of the project's most persuasive elements.

Add to that their impending departure for the bowels of Africa to film Bogie's classic, *The African Queen* (1951) and *Frederick Ziv's* willingness to bend over backwards to get at least thirty episodes of *Bold Venture* taped before their departure .

... then mix in an amazing back-of-the-mike staff that included *David Rose* as composer and music director, *Henry Hayward* to direct, and both *Morton Fine* and *David Friedkin* to write the radioplays. And if that wasn't enough incentive to assure an amazing production, consider the supporting cast of some of Radio's finest voice talent. And last but by no means least, legendary choral director, songwriter and composer *Jester Hairston* in the almost cameo role of sidekick 'King' *Moses*. All in all, an amazing repertory company for the Bogarts' debut as leads in their own Radio program.

*Frederick Ziv* had been in a bidding war with the Columbia Broadcasting System for the series, but *Ziv* obviously emerged the winner. Apart from the understandably attractive multi-tasking aspects of producing *Bold Venture* for transcribed syndication, the Bogarts--reportedly making \$5,000 for each transcription session--had planned from the outset to put all of the proceeds into their son, *Stephen's*, trust fund. Contrary to reviewer *John*

*Crosby's* article, the couple weren't in fact banking a dime of the proceeds for themselves while off in Africa filming *The African Queen*. And so it was that *Bold Venture* was a bold venture, indeed--for *The Bogarts*. But it was also an excellent experiment in transcribed syndication for other performing couples--and singles--who followed them. One would imagine that this simple, yet successful, masterstroke by the *Bogarts*--and the *Colmans*, the *Menjous* and *Irene Dunne* and *Fred MacMurray* before and after them--hung like a sword of *Damocles* over virtually all production contract negotiations that followed--with major networks and sponsors, alike.

*John Crosby*, the caustic reviewer, was not a great fan of any form of violence over Radio, as any reading of his reviews of the era make patently obvious. *Crosby* was more a fan of the armchair type of mystery popularized in the 1930s and early 1940s--such as *Sherlock Holmes*, *Philo Vance*, *Nick Carter* and *Nero Wolfe*. But his natural prejudices weren't fair to the elements of this fine production that he seems to have overlooked.

The genius of the manner in which each script stood on its own, made it far easier for the hundreds of network affiliate stations and independents that subscribed to the syndication later than the initial set of a reported ninety-two subscriber stations, was that they could air them in virtually any order they wished, without any serious continuity issues for their listeners. It's estimated that in excess of 500 radio outlets eventually signed up for *Bold Venture*. This made it one of the more financially successful syndications of its era.

Unfortunately, that particular syndication method made it all the more difficult for



*Bogey and Betty* reprise their *To Have and Have Not* (1944) roles for Lux Radio Theatre, ca. 1946

future archivists to catalog the respective programs in any meaningful, as transcribed or as broadcast order. In researching the hundreds of newspapers that both ran listings for the production as well as posting local sponsor notices for the production, it's clear that only a handful of the larger local outlets made an effort to broadcast every program in its as transcribed sequence. At the other end of the spectrum, some sponsored notices printed what amounted to *Cliff Notes* of the script in their weekly newspaper radio listing synopses. Thus, tracking and logging this elusive production is either feast or famine, depending on the outlet--and newspaper--being researched.

Also note that the as transcribed order wasn't necessarily "1" through "78" in production sequence. It seems apparent from both the production chronology and reports of the Bogarts' progress in taping

them, that they weren't transcribed in 1 to 78 sequence. We have only the radio GOLDINDEX to base this on at present, since we have yet to hold an actual Ziv-produced transcription in our own hands. We do, however, take Mr. Goldin at his word that *he* has. The first proof of this hypothesis lies in the alleged Ziv Transcription No. #57, *The Mystery of The Mary K* which we can demonstrate first aired on December 13, 1951--again from contemporaneous newspaper listings. Accounts of the *Bogarts'* progress in taping *Bold Venture* cite no more than thirty to forty programs having been completed before their departure to film *The African Queen*. Nor could they possibly have completed another seventeen programs between their return to the U.S., September 19, 1951 and Transcription No. #57's first broadcast date of December 13, 1951. The KGLO-CBS run was demonstrably broadcast out of Ziv transcription order, as were several other broadcast outlets. Irrespective of whether subsequent transcription records surface, the 'as broadcast' references--primarily newspaper listings--tend to vary by as many as three to seven episodes from the evolving theoretical transcription-numbered run order.

This would make sense if you were the production manager for the series. There must have been certain decisions of economy in sequencing taping sessions for the seventy-eight scripts. From efficiently scheduling supporting performers to sound effects, music composition and common storylines, it would have made more economic sense to schedule scripts with common resources during the same taping sessions--or set of taping sessions. Frederick Ziv Productions was certainly

well-experienced in this respect.

*Bold Venture* frames a very *Bogie-like* environment for its protagonist, *Slate Shannon*:

- He owns both a humble hotel--'Shannon's Place' [a la *Casablanca's Café Americain*]-and a charter boat service [a la *Key Largo*]-both themes from any number of *Humphrey Bogart* vehicles of the past.
- *Slate Shannon* is framed as a man with a past filled with intrigue, a war background, possible espionage, and several *get rich quick* schemes. Again, drawing on several *Bogart* themes ranging from *The Big Sleep* to *Key Largo*.
- He has a loyal, black, musical sidekick, 'King' Moses [a la 'Sam' from *Casablanca*].
- The stories are set in the Caribbean [a la *To Have and Have Not* and *Key Largo*].

The comparisons--favorable or not--go on and on. But by contrast, *Bold Venture* also introduces several new wrinkles both informed by, and as a consequence of, *Slate Shannon's* evolving relationship with his 'ward', Gail "Sailor" Duval, Vassar-educated daughter of a close friend of *Slate Shannon*.

The title for *Bold Venture* is derived from *Slate Shannon's* powerboat, 'Bold Venture'. The boat, as depicted in promotional copy from *Frederick W. Ziv*, appears to be a recreational trawler, or a small, fast, converted sport fisher of the day. In any case, it's a very versatile, sturdy craft--as many of the scripts underscore week after week.

Taping sessions for *Bold Venture* had been suspended from March 1951 for the *Bogarts'* trip to film *The African Queen*, but the couple returned to the U.S. in September 1951, to--among other chores--resume taping sessions for the remainder of the production run of seventy-eight programs. They'd reportedly taped thirty or so before they departed



*Ziv Productions' concept of the powerboat Bold Venture, namesake of the Radio production*

for Europe, at three programs a week, for ten weeks. That left another approximate four months of taping sessions to complete the scheduled *Bold Venture* run (three programs a week for sixteen weeks).

*Louella Parsons* notes that *Bold Venture* was on the *Bogarts'* plate upon their return from Europe in September 1951. From the note further down, we can see that, according to *Frederick Ziv*, the *Bogarts* did, in fact record all seventy-eight contracted programs of *Bold Venture*. We can only surmise how they managed it. *Lauren Bacall* became pregnant upon the *Bogarts'* return to the U.S. and carried her daughter, Leslie, through the first eight months of 1952. So she probably couldn't fly back to New York for further taping sessions there. *Ziv* must have made some sort of accommodation for the *Bogarts* so they could stay on the West Coast to finish taping the remaining thirty to forty programs.

*Bogie* undertook *Deadline U.S.A* in October 1951, which kept him occupied through the Spring of 1952. He was also

campaigning for the Oscar nominations for *The African Queen* on both coasts. And of course once he won the Oscar for *The African Queen*, both of the *Bogarts* were busy fulfilling interview requests, ad nauseam. Especially ad nauseam for *Lauren Bacall*, since she'd have been quite pregnant indeed by May and June of 1952. In the midst of everything else, the terrible Southern California flooding of the Winter of 1951-52 made *Lauren* leery of remaining in their precarious, stilted hilltop home in the Hollywood Hills, so they moved to a new mansion during April and May of 1952. How they ever managed to work in ten to sixteen more weeks' taping sessions is probably a story in itself.

As one listens to each succeeding program it becomes obvious that both scripts and performances continued to improve throughout the chronological run. Many of the second set of recordings had very complicated, twisty plots, with layer upon layer of often intricate subtlety underscoring each succeeding script. *Jester Hairston* and *Nestor Paiva*, began getting more script time and character depth, which also improved the overall breadth of the programs. The West Coast players employed in most of the second set of recordings were also a refreshing addition to the second half of the run. Unfortunately it's these programs that are the most scarce for the moment. *Betty Lou Gerson* is heard more frequently, as are *William Conrad*, *Peter Leeds*, *Tony Barrett*, and *Gerald Mohr*.

*Lauren Bacall's* performances also appear to have hit their stride by the second half of the run, which helped to flesh out her contribution to the remaining programs as well. Given the fact that she had to have been quite pregnant indeed for at least the last fifteen to twenty episodes it's

just as well that she was performing for Radio by then. And of course that had to have made for some interesting moments in the recording studio in the course of some of the later scripts as well. What seems obvious to most listeners is the *Bogarts'* full engagement in almost all of the later programs of the run. One gets the sense that they were beginning to enjoy their alter egos in the production. Which, given how extraordinarily busy their lives were in 1952, is as much a tribute to their own professionalism as to the repertory ensemble with which they surrounded themselves throughout the production.

In the end, it appears that *Lauren Bacall* enjoyed the experience more than *Bogie* did. *Frederick Ziv* had originally contracted with the *Bogarts* to option as many as four seasons of *Bold Venture*. But given their far busier lives in the interim, the *Bogarts* opted out after one and a half seasons. Of the experience *Bogart* is quoted as saying:

*"I got tired of it. I never listened to it, but Betty did. She liked to hear her voice."*

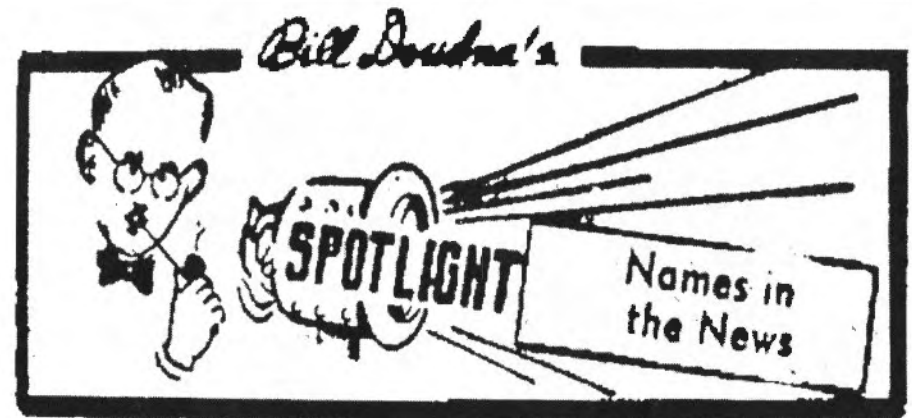
As with most elements of *Bogart's* life, when he did something, he did it with a passion or not at all. His passion for *Bold Venture* had apparently waned. As a practical matter, he was the father of two children at the end of 1952. He'd become an Oscar winner and was up to his eyeballs in new projects that inevitably open up for any Oscar winner. The re-hashing of seventy-eight (or more) *further* incarnations of *Bogie's* sea-faring characterizations in Film and Radio may well have been contributing factors as well. All the more reason to marvel at the one and a half seasons the *Bogarts* managed to leave us.

*Frederick Ziv's* contribution to the production can't be overstated. The better

recordings that survive were beautifully produced and clear as a bell. Having the *Bogarts* do one of *Ziv's* syndication projects had to have been quite a feather in his cap, and he seems to have lavished his attention on this production in particular. Of course it didn't hurt that he was also leveraging the name recognition of the *Bogarts* to persuade other celebrity couples to give transcribed syndication a shot. After all, if a couple as busy as the *Bogarts* were in 1951 and 1952 could manage to get seventy-eight programs in the can in a year, *Ziv* had a very persuasive argument to coax other name stars and couples into the fold.

*Bold Venture* was a classy production from start to finish. At an estimated cost of \$36,000 per taping week [or about \$12,000 per episode], it pretty much had to have been. Even subtracting the *Bogarts'* contribution of \$5,000 per episode, that still left \$7,000 per episode to fund the remaining production costs. That's about \$420,000 a week in today's dollars. More than enough budget to ensure a top notch production. The cost to the sponsor-subscribers reportedly varied between \$25 a week to as much as \$250 a week, depending on the size and reach of the target market(s). That would have yielded anywhere from \$975,000 to \$9.75M over the course of three years of *Bold Venture's* sales. Even arbitrarily averaging the varying theoretical sales would have yielded on the order of at least \$5M to *Ziv* and company over three years. Subtracting even \$1M in production and marketing costs would have yielded at least a \$4M profit.

Though still only trickling into circulation from the existing 78-program run, as the number of circulating programs expand,



*TIP O' THE MORNING: The Democrats have bought a half-hour on all networks for Monday night--- to be followed by an hour-long Republican show.*

**THERE'S GOLD IN THAT WAX:** The transcription business is one reason for radio's health in spite of television. This is true not of stations which got name stars in shows which can be spotted at any hour regardless of network schedules, but of the performers, whose recorded shows continue to yield gold years after they were waxed

Jack Hellman of *Daily Variety* cites some of the profits by stars who recorded for *Ziv Transcriptions*:

"Humphrey Bogart and *Lauren Bacall* made 78 open-end transcriptions and have averaged \$5,000 a week for the

past three and half years. *Irene Dunne* and *Fred MacMurray* are pocketed an average of \$2,750 a week and this win continue for two or three more years."

Others, *Hellman* adds, include *Adolphe Menjou* and *Verree Teasdale*, collecting \$1,500 weekly for he past: three years; *Ronald Colman*, only narrating "Favorite Story" and drawing \$4,000 weekly for two years; and *Guy Lombardo*, who has grossed \$2,500,000 in less than four years.

That's how dead radio is, "*Hellman* concludes.

so does interest in them. If you're already a fan of the *Bogarts'* chemistry this series simply reinforces that magic--and in a somewhat more intimate way. But even if you can take the *Bogarts* or leave them, the combination of Caribbean setting, interesting and fast moving plots, and absolutely superb production values make

the better recordings from this syndicated production very entertaining indeed.

Radio wasn't the end of the line for *Bold Venture*. *Ziv Television* syndicated a *William Conrad-directed* Television version of *Bold Venture* from 1959 to 1960. *Dane* portrayed *Slate Shannon*. Television's version of *Shannon* was an ex-Marine who

ran a small hotel and charter service in Trinidad, since the dynamics between the U.S. and Cuba had already begun a marked decline by 1959. Joan Marshall portrayed Sailor Duval and Bernie Gozier portrayed 'King' Moses.

## Bogart Aired Costs 600G

NEW YORK, Jan. 6.—*Bold Venture*, the new Fred Ziv transcribed mystery adventure series starring Humphrey Bogart and Lauren Bacall (Mrs. Bogart), will cost \$600,000 for the first year's production and talent.

The Bogarts will collect \$5,000 weekly, and Mort Fine and Dave Friedkin, the individual scripters, will receive \$1,000 for each original story, said to be another record for a transcribed show.

The program is available only to sponsors on a 52-week basis. The price range of the package ranges from \$13 weekly in small markets to \$750 in big cities. Music will be handled by David Rose and ork. In order to sign the co-starring couple Ziv bettered the offer of Columbia Broadcasting System for the services of the acting team.

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## Coming Major by Ezra Stone & Weldon Melick

### Chapter 11

We thought our production of *Brother Rat* was worthy of being sent on a tour of all camps in the tri-state area of our Second Service Command. But that could be done only by an order from General Phillipson. We would hardly have dared broach such an experimental idea even had military regulations permitted any of us to seek an audience with him. However, a general's civilian friends can speak to him, and fortunately we knew one who didn't think the plan frivolous. After we'd played a week at Camp Upton, Walter Brown, civilian head of the Y.M.C.A. at Fort Jay, New York, arranged for us to give a special performance on Governor's Island.

The General and the Special Services officers were in the audience. Brown had attended to that detail, too, but from there on the play had to speak for itself.

At the end of the second act a stern-looking Major, an assistant Special Services officer, came backstage to talk to me while the scenery was being changed, but he was so disconcerted by flats whizzing between us and chopping our conversation into syllables that he gave up and returned at the final curtain. "I'd like to ask about twenty questions to determine the feasibility of touring this show," he resumed.

I handed him a typewritten prospectus of the properties and equipment which a traveling unit of *Brother Rat* would require and the time needed for preparations.

"What's this?" the Major asked.

"The answers to your twenty questions, sir," I blithely replied.

Such flagrant efficiency might have impressed a civilian theatrical producer. But since a military man's vaunted speciality is baffling his adversary, you can't flatter



him by anticipating his next move. So my effort to be helpful and save time only irked the Special Services officer and stamped me in his mind as a presumptuous private. However, the tour seemed assured in spite of this "major" blunder, and we left the theatre in a tattered mood.

We opened a tour of eleven camps three weeks later at Fort Wadsworth on Staten Island. I doubled as advance man. I would arrive at a camp a couple of hours ahead of the troupe, see that the theatre was unlocked, make sure arrangements had been made for the girls in the hostess or guest house, locate our own sleeping quarters and those for the officers. On the way in I'd give lifts to all the soldiers my car would hold and chew their ears off in the unsubtle manner of a sideshow barker. They invariably turned up at the performance with their whole barracks in tow.

Another effective means of ballyhooing the show was suggested by soldier slang for an idle rumor. Bunches of teaser ads

printed in telegram style under the heading "Latrine-o-gram" were sent to the Special Services officer at each stand, to be plastered where, at eye level, fourteen-inch reading distance, every man in camp would be certain to give them practically his undivided attention several times a day.

We had a good time on the tour, but not because anyone rolled out red-plush carpets for us or because traveling lightened our labors. On the contrary, truck-loading and scene shifting were added to our regular routine, and we sometimes had to carry our iron beds and mattresses half a mile from the supply room to our assigned quarters. Our ambitious schedule was laid out more or less blindly, since there was no guiding precedent for such a venture, and Superman would have needed a strong tail wind to keep up with it. Bookings were put on a more prac-

tical basis when two serious auto accidents had resulted from lack of sleep and driving too fast.

The first occurred after our second stand, and Pete Feller's wife was taken in a Navy ambulance to Lakehurst for three stitches in her chin. Since she could not resume the role of the Colonel's daughter immediately, we had to cancel the next two camps while we hunted for someone to take her place. We were able to get Jean McCoy, who had played the same part in the professional southern road company, and she arrived from New York, with some misgivings, on the afternoon of our Fort Dix appearance. The role was jinxed, she insisted. Her own portrayal of it five years before had been interrupted by three fractured ribs when Eddie Bracken put too much gusto in an embracing scene.

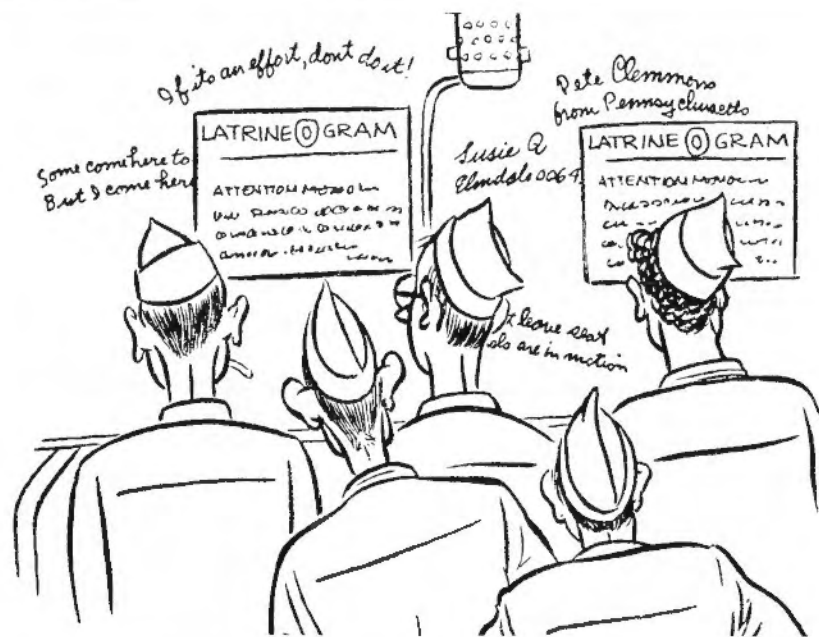
Although she hadn't looked at the lines since, Jean surprised herself by going

through rehearsal without a script or a mistake. Exultantly she skipped off the stage at her first act exit that evening, tripped, and fell down an unguarded stair well. We couldn't get ice to keep the lump on her head within reasonable bounds, but she managed to go on with the show by holding a cold bottle of beer on her in jury during the first intermission and drinking it during the second. By the following night Kay Feller had sufficiently recovered to substitute for her substitute.

In many ways the tour was an exaggerated obstacle course. In Fort Wadsworth we had to dress under the stage in a blistering hot furnace room, then run around the outside of the building to a fire exit which served temporarily as a stage entrance. Sometimes we made it before the sweat froze on our brows. At Miller Field we were barracked in an enormous converted airplane hangar that had all the

advantages of a wind tunnel. The wide-open 150-foot door was no deterrent to a howling gale that must have been on full force from Wuthering Heights. Our beds were double-deckers, obviously not to save space because the quarters were no cozier than Grand Central Station. I can't help but wonder how many beds they lost in the cyclonic fury of that cavern before someone thought of anchoring them in pairs.

As Miller Field had no suitable theatre at the time, we set up our equipment for the show in the adjacent New Dorp High School. Then we suddenly went berserk. I suppose it was a psychological explosion of all the inhibitions that smoldered in our breasts through high-school years. Our band of B. Rats got into the principal's office and rang bells all over the place, tried every tool in the manual-training shop, found some skates and hockey



Latrine-o-grams were plastered where every man in camp would give



them practically his undivided attention several times a day

sticks and played roller-skate hockey from one end of the corridor to the other.

While we were giving our show that night, the government played the old army game with our scenery trucks. When we were ready to move on, we discovered, in place of our two small trucks, a single large one and a larger dilemma. We couldn't get everything on in one load, and we didn't have time to make two trips to our next stop, West Point. Locked out of the schoolhouse, with props and clothes strewn up and down the picket fence for a block, we pondered our plight.

Both of our truck drivers had been assigned to us from Miller Field, and one of them, Goldie, saved the day by calling his Lieutenant in quarters and explaining our predicament. Lieutenant Bill Nash appeared like magic with a ton-and-a-half truck. We thought he'd stolen it. When he took off his jacket and pitched in to help us load, we were sure he had stolen his lieutenant's bars, too. He had simply walked into the motor pool there at Miller Field and driven a truck out. He told us not to worry-he'd straighten out the papers after we were too far away to be easily overtaken.

I'm sure pur early dramatic efforts, even though our audiences made us feel they were of consequence, would have bogged down in discouragement and red tape, had it not been for the appreciation and helping hands of "right guys" like Lieutenant Nash and Walter Brown, now a lieutenant-colonel in the Signal Corps.

At West Point we met the prince of all good fellows-Major John Reybold, now a full colonel. His gesture of welcome topped all the scrolls and cardboard keys to a city I've ever heard of. He took us to a storeroom, showed us a theatrical treasure trove - miles of cable, hundreds of spotlights, crates of bulbs, and sound equipment, left over from WPA theatre projects-and told us to help ourselves. I

thought Pete Feller was going to faint from the ecstasy of suddenly owning enough good equipment to outfit two post theatres, after the patched-up junk we had been limping along with.

After our performance I roamed the post alone, drenching myself in the beauty of the grounds. When I got back, the rest of the troupe had turned in, all thirty-two of them crowded in one small room, like an East Side tenement. I dragged my cot out into the hall and plunged to sleep.

Next morning, in the process of waking up, I became vaguely conscious of a milling mass of humanity on all sides, as though pranksters had put my cot in the middle of Fifth Avenue during an Easter Parade. Drowsy logic told me I must still be dreaming, but as the morning stampede of West Point enlisted personnel made further inroads on my consciousness, I gradually realized I had planted my cot squarely in front of the door to the latrine.

Major Reybold was so pleased with our show for the enlisted men that he straightway arranged for a return engagement, in order that the cadets might also see it.

If West Point was the high spot of our tour, Plattsburg Barracks was one of several low points. It was my great good fortune not to be there, as it was on a Thursday night. Once a week Pinkie Mitchell took my part in the play while I drove into New York for my Aldrich Family broadcast. I heard the tale the next morning, after driving all night to rejoin the troupe at Pine Camp, keeping awake with coffee every hour on the hour.

The theatre officer at Plattsburg Barracks, who has since been transferred, evidently resented having to cancel a scheduled movie for our performance and made it as tough for the company as he could. He wouldn't allow the picture screen to be moved back from the center

of the stage, to make room for our scenery, and the men practically had to do the play in two dimensions. I'm sure that was the only time Brother Rat ever appeared on the screen without using film. The curtain mechanism was geared to the snail's pace that launches movies impressively, but which would cast a funereal pall over our fast-moving stage farce. Pete dealt with the situation as he hiler many times before-by disconnecting the motor and operating the curtain manually at a tempo in keeping with the mood of the show. When the officer noticed the machinery had been tampered with, he wailed that it had been ruined. It hadn't, of course, but that gave the boys ideas.

No arrangements whatever had been made for sleeping the cast. Finally a place was grudgingly designated and mattresses issued, but sheets and blankets remained locked in the supply room. Three of the boys rolled up in our portable curtain. The rest had to be content with their overcoats. They found some solace in the knowledge that after the curtain cable was restored to its original state under the watchful eye of the officer, someone went to the trouble of getting a piece of emery paper and fraying the rope just enough to insure a disrupting little surprise the next time the curtains were being drawn for a movie showing.

The boys also found a shiny new wall locker in a closet backstage. The one we used as a prop in our play was so battered from our travels and performances that it was barely holding together. The door no longer functioned at all. Certain members of the cast successfully convinced themselves that it wouldn't be stealing to switch the lockers since they both belonged to the same Army.

There are times, after one has been smitten on one cheek, when it is humanly possible to turn the other cheek only far enough to bring the nose in line with the thumb.

*Evening in Paris*  
PRESENTS



FEATURING

**DANNY O'NEIL**  
Radio's new singing star

**EVELYN KNIGHT**  
Radio, night club and  
Decca recording artist

**RAY BLOCH**  
The Evening in Paris  
Orchestra and Chorus

**JIM AMECHE**  
Host and Master of  
Ceremonies

with

**GUEST STARS**  
From Stage, Screen and  
radio in dramatic playlets

Every Thursday Evening  
over the

**CBS NETWORK**  
**10:30 E.S.T.**



# Radio in 1937

by Donna L. Halper *Broadcast Historian/Emerson College*

1937 was a very good year for radio. It was estimated that over 80% of the population had at least one radio, and millions now had radios in their cars. There was a lot going on in 1937, and often, radio was a major part of it. Sometimes, radio's participation was accidental-- such as at the time of the tragic crash of the German airship, the Hindenberg. WLS and NBC announcer Herb Morrison had come to New Jersey to do a routine voice-over for a newsreel; suddenly, before his eyes, the airship exploded and burst into flames-- Morrison ended up reporting something that was far from routine-- an emotional on-the-scene description of a calamity nobody had expected. (In a foreshadowing of modern events, the newspapers immediately rushed to the conclusion that sabotage was the cause, and the tabloids printed numerous unfounded rumours for days...)

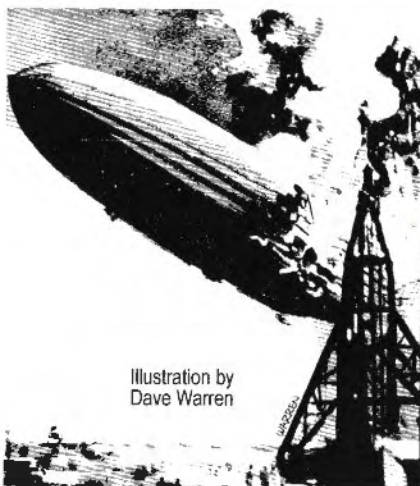


Illustration by  
Dave Warren

Radio was on the scene more and more by 1937, as technology improved and stations gradually were able to cover more news. The networks covered the coronation of the new king of England, George VI, and the disappearance of aviatrix Amelia Earhart was as big a story for radio as it was for the newspapers. Perhaps you listened to Lowell Thomas on NBC to get his opinion about the latest events. (On the other hand, if your preference was gossip, you could always count on Walter Winchell, who was also on NBC...) CBS had its share of news too (Edward R. Murrow, who had joined CBS in 1935, was now the director of the network's European bureau, and the legendary H.V. Kaltenborn still did news commentary); and 1937 was the first year CBS brought you newspaperwoman and magazine writer Mary Margaret McBride, who did a highly respected talk show. And one other word about news-- 1937 was the year Guglielmo Marconi died. In his honour, radio stations all across the country observed several minutes of silence. 1937 was quite a year for hearing some performers who would soon become stars, as well as some who had been stars in film or vaudeville and were now on the air. W.C. Fields made his radio debut in 1937 on the Chase and Sanborn Hour, and Red Skelton moved over to radio with guest appearances on the Rudy Vallee Show. Making their debut in 1937 on NBC were Edgar Bergen and Charlie McCarthy-- although at first, the dummy rather than the ventriloquist got top billing--

- it was first called the Charlie McCarthy Show. Arturo Toscanini became the conductor of the NBC Symphony Orchestra in 1937.



As for stars who were still on the air and doing well, you were very happy to hear beloved soprano Jessica Dragonette, who was on CBS in 1937 and sponsored by Palmolive Soap. Don Ameche, who had appeared in soap operas for a while, was now the MC of the Chase and Sanborn Hour. (Mae West made an appearance on the show in December and her risqué dialog prompted hundreds of complaints.) A young man named Orson Welles took over as the voice of "The Shadow" in 1937. And if you lived in New York, you were especially grateful to radio and to Mayor Fiorello LaGuardia who read the daily comics over the air and also read some news reports during the newspaper strike. And speaking of New York, the Lincoln Tunnel opened in 1937. In 1937, you were among the many who were impressed by the new Golden Gate Bridge in San Francisco-- approximately

200,000 people crossed it the first day it opened. And speaking of modern marvels, several companies were now offering push-button radios; Motorola even offered this feature for the car radio-- no more turning the dials while trying to concentrate on the road.

Spencer Tracy won a well-deserved Academy Award for Best Actor in Captains Courageous. The Andrews Sisters had a huge hit with "Bei Mir Bist Du Schoen". Other hits in 1937 included "Muskrat Ramble", "In the Still of the Night", and "Pennies from Heaven." Walt Disney was having great success with Snow White and the Seven Dwarfs-- and it was in colour! Margaret Mitchell won a Pulitzer Prize for her novel Gone With the Wind. The Yankees won the World Series. 1937 was the year when Robert Redford was born, as were Bill Cosby and Mary Tyler Moore. FDR was still president and still doing radio talks. The average annual income was now \$1,788; a new car cost \$760, a loaf of bread was 9 cents, a gallon of milk was 50 cents. Nylon was invented in 1937, and some rudimentary binary calculators were being marketed. Chester Carlson invented a method of photocopying, and in France, the first anti-histamines were developed.

Among the popular soap operas you might have heard in 1937 were The Romance of Helen Trent on CBS and The Guiding Light on NBC. Still popular (and in some quarters still controversial), Amos and Andy continued to get good ratings; also popular and far less controversial were Lum and Abner and Fibber McGee and Molly. If you wanted culture, CBS was offering Claude Rains in Julius Caesar while NBC brought you John Barrymore in Taming of the Shrew. And if



crime drama was your preference, Phil Lord was on the air with Gangbusters. And there were westerns too-- perhaps you listened on Mutual to The Lone Ranger .

Although war was on the horizon in Europe, most Americans were feeling positive that the economy had improved. Radio seemed to offer endless variety (although few were aware of a man

named Edwin Howard Armstrong who was busily perfecting his latest invention-- FM) and new experiments with television were beginning to show some promise. But in 1937, there wasn't much talk yet about TV-- it was another very good year to be a radio fan, and as you read magazines like Radio Guide or Radio Stars, you were glad to be a part of radio's Golden Age...

**OHIO STATE**  
— vs —  
**NAVY**

**2:00 P.M. SATURDAY**  
**NOVEMBER 8th**  
1930

**STATION**  
**WLW**

Sponsored by the Standard Oil Company (Ohio)  
**SOHIO Extra-Ethyl GASOLINE, SOHIO MOTOR OIL**



## Lifebuoy Lightens Up In Fight Against "B.O." by Danny Goodwin



During the 1930's and 1940's, the use of intimidation and classic sound effects in its radio advertising helped Lifebuoy Health Soap become the country's top selling bath soap. During this time, the radio commercials were specially designed that a daily bath or shower with Lifebuoy had a huge impact on a person's popularity in business and social life. With the overwhelming success of the soap's advertising, there wasn't any need to change anything with the way Lifebuoy was presented on the radio. In other words, "if it ain't broke, don't fix it." In this case, however, the advertising was far from broken, but it did have some tweaking done to it.

In 1949, the listeners who tuned in NBC's BIG TOWN noticed a change in the Lifebuoy radio commercials. Noticeably missing were the foghorn and "BEEEEEE-OHHHHH" sound effects. These 2 sinister sound effects were replaced by, of all things, a cheery jingle sung by some happy singers.

The number "13" also played an important role. Announcer Dwight Weist\* pointed out the usually unlucky number

was associated with the 13 areas of the skin where "B.O." did its dirty work. A bath or shower with Lifebuoy eliminated the infamous stink in all 13 areas before "B.O." even had a chance to begin.

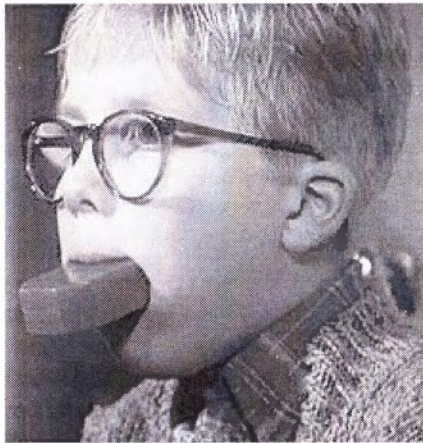
Weist also talked about Lifebuoy's "Purifying Ingredient" and how it cleaned the skin better than any other soap. Doctors proved this bold statement by conducting 820 scientific tests with Lifebuoy and the other leading bath soaps. The competition removed dirt and perspiration from the human body, but they didn't remove the "invisible dirt" that formed a foothold on "B.O." Lifebuoy's Purifying Ingredient eliminated the invisible dirt along with the other unpleasant stuff.

Lifebuoy's Purifying Ingredient eliminated all traces of "B.O." with soap so mild, it could also be used for complexion care instead of beauty soap. To go along with the mild soap, Lifebuoy had a rich coconut oil lather that made the bath or shower refreshing for its users. It had a knack of perking up sleepy people first thing in the morning. It didn't exactly replace coffee, but a refreshing Lifebuoy bath or shower got its users off to a good start.

As for revealing the kinder, gentler side of Lifebuoy on the air, its popularity was the same as before. In reality, the Lifebuoy users already knew of its mildness and refreshing ability in the tub or shower-- even if it wasn't mentioned in the commercials.

The changes made in Lifebuoy's radio advertising may not necessarily compare

with the commercials with the 2 sinister sound effects of the past, but over 40 million considerate Americans still use it for their daily bath or shower. That's a lot of popular and successful people who were worry free of "B.O."



**Big BARN DANCE Tonight**

Tune in Sat. Night for Big Alka-Seltzer National Barn Dance. Join Uncle Ezra, Joe Kelly and the rest of the happy Hayloft Gang in a full hour of old-time singing and dancing. Barrel of fun for Old and Young.

**WFIL WBAL WMAL WRTD WTAR**

9:00 to 10:00 P.M., EST

SPONSORED BY ALKA-SELTZER

## Radio Humor

• Mr. Smith called up Dr. Jones and asked him to come over to his house right away as his wife had appendicitis. "Aha, don't worry about it," the doctor said; "there's no need to worry. I operated on your wife three years ago. I took out her appendix and I never heard of anybody having two appendicitises." "You didn't?" asked Mr. Smith. "Didn't you ever hear of anybody having two wives."

*Can You Top This (NBC)*

The judge said, "Mr. Stebbins, I'm granting you a divorce, and I'm going to give your wife \$35 a week." So Artie said, "That's mighty nice of you, Judge, and I'll try to slip her a buck now and then myself."

*Abbott and Costello, (NBC)*

Jackson Wheeler was telling a friend about dry towns. "Have you ever been in Jonesville, Kansas? That's really a dry town. They only sell you liquor if you've been bitten by a rattlesnake. They have just one snake in town, and when I got there, after standing in line for six hours, it was too worn out to bite."

*Spotlight Bands (American)*

If a gal refuses to visit a man's apartment it means she has already been etch-ucated,

*Listen To Lewis (NBC)*

Don't worry if you stumble; a worm is about the qtly thing that can't fall down.

*Blind Date (American)*

## Jack Benny...the Real Him (Ham?)

Movie-Radio Guide March 21-27, 1942

Jack Benny's comments on a recent broadcast about an article in MOVIE-RADIO GUIDE, but the title he used was such a good one that the editors snatched it for an honest-to-goodness thumbnail sketch of his life, likes and dislikes, foibles and fancies.

Speaking of nails, Benny bites his to work off steam when he's in a nervous mood.

Born Jack Kubelsky, Benny and Waukegan, Ill., have become as closely associated as ham and eggs-both American institutions! Yet his actual birthplace was Chicago, where he pulled his first gag by being born on St. Valentine's Day.

Considering the fact that he's been voted top radio comedian for several years and is a past master at pacing and timing gags, it's hard to believe that he played in a vaudeville piano-violin act for four years without speaking a line. He had to join the Navy in the first World War to speak on the stage, did so then because he was ordered to in a show put on by the Navy Relief Society-and had to obey orders.

But according to George Burns and Gracie Allen, friends of fifteen years' estanding, it was a long time after that before Benny could be prevailed upon to talk without his violin in one hand and bow in the other. A benefit performance proved to be the turning point. Jack forgot his faithful props, and was a hit without them. There-after he borrowed a violin from the orchestra-leader when the show called for him to play Fred Allen's pet peeve, "The Bee,"



When Jack unwrapped skates he remarked they might come in handy when tires on his Maxell wore out.

Despite plea bf vaudeville managers' to change it, Benny used the same opening gag line for six years. Which is quite the opposite of Benny today, when he's always changing his lines, even in repeat broadcasts of his program that are only an hour apart. Jack's reason for this



HERE'S how radio gags, that have made Jack Benny famous, are born. This script-writing session was snapped as *Movie-Radio Guide* gag was being written into the air show. Picture above (left to right) shows writers Bill Morrow, Eddie Beloin, Benny and his secretary, Harry Baldwin

is that he wants laughter from cast and musicians to be spontaneous - not stale.

Benny and his two writers, Bill Morrow and Eddie Beloin, admit they are lazy when it comes to beginning a script for the next show. But don't let that mislead you. For the comedian works at thinking up radio gags all the time. On the movie set he drives directors slightly wacky by popping off radio lines.

Too, Jack has definite ideas about humor. All jokes and lines must fit smoothly and naturally into show sequence. If they don't, out they go! Every line of the script is put through the sieve of his keenly analytical mind before it

reaches listeners, including every prop noise heard on the program.

Hardest work for a comedian, according to Benny, is the trick of dropping a running gag effectively, and to create a new situation. In other words, it's much tougher to make an "exit" than an "entrance," with the success of both dependent on mastery of tempo or pacing.

"Marvelous!" is Benny's pet expression. When someone tells him a funny story, he always laughs. But if he really THINKS the anecdote is a humdinger, he will chuckle and say, "That's VERY funny." Just that and nothing more. Yet those three words bear the stamp of his highest

compliment, for he means what he says. Radio listeners hear a lot about his decrepit Maxwell. In real life, however, he owns three cars that hold together, and definitely a convertible coupe, a town car and a phaeton of uncertain age.

Benny's combined movie and radio income runs close to the million mark yearly, which means that income tax takes eighty-five percent of his salary. But that doesn't bother him. In his own words: "I don't give a hang how much money Uncle Sam takes as long as he leaves me enough to live on comfortably as I do now. He can have the rest, and more if I am able to earn it."

First ambition of America's top comedian is to maintain his 'present high radio-standing;' Second in line is to be a motion-picture director and producer.



**Tune In WCKY**  
**9:30 to 10 a. m. Tomorrow**  
**and Every Friday**

*Featuring*  
**RANSOM SHERMAN**  
*Star of NBC's "Club Matinee"*  
**FRAN ALLISON**  
**CADET'S QUARTETTE**  
**EVERETT MITCHELL**  
**REX MAUPIN AND HIS ORCHESTRA**

## Radio Oddities

- In her 15 years of radio, Kate Smith has chalked up the amazing number of 2200 programs, which adds up to a broadcast a day for six solid years.

- Morton Downey has probably sung more Irish songs than any present-day radio-artist. Yet Downey, who has toured the capitals of Europe on twenty different occasions and visited the Emerald Isle on every trip, has never played a professional engagement in Ireland.

- Lou Costello hasn't always had an easy time. At one point in his career he was bard pressed for money and turned pugilist to supplement the cash on hand. He fought a fellow named Jimmy O'Keefe and won 100 dollars for the engagement. That would have been fine except for the fact that Lou had to give all the money to a doctor who patched him up after the battle.

- Orchestra leader Paul I Baron, heard on "Music That Satisfies" owns a collection of almost 500 pairs of valuable cuff-links made of everything from solidified salt to priceless ivory. Among these is a pair which were hand-fashioned from gold nuggets taken from California soil during the gold-rush of 1849. Originally worn by one of the richest miners ever to stake a claim, as an emblem of his wealth and its origin, the cuff-links passed through many hands before Paul secured them for his collection.

- Nadine Connor of the Metropolitan Opera was once so frightened of an audition that she tried to get out of it by giving herself a sore throat smoking a package of cigarettes beforehand.

## Old Time Radio Series Reviews

by Bill Kiddle

### CONTRABAND

"Smuggling" is defined as the shipment of goods secretly and illegally from one country to another by individuals or groups without payment of duty or in violation of the law." This ancient crime still perplexes law enforcement officers around the world. CONTRABAND, a syndicated program written by Ronald Engelby, from the 1950's, recreated for a listening audience some very interesting cases "on file in federal agencies in Washington."

### COMEDY CAPERS

Comedic performances, like holiday gifts, often come in a variety of colorful wrappings. Over the decades, variety shows have produced their own mixture of music & comedy. In the mid-1930's (between 1934 and 1936) Broadcasters Program Syndicate and Bruce Eells and Associates, brought to the airwaves COMEDY CAPERS (aka KOMEDIE KAPERS), a quarter hour of interesting entertainment that used clever dialecticians and impersonators in both musical and comedy skits. The show, hosted by Tom Post, featured Frank Gill Jr., Bill Demling, Jean Cowan, Joe Bishop, The Rover Boys (trio) and Ted and Buddy King.

### COMEDY CARAVAN

Everything is subject to change in this "old world", and for two decades, THE CAMEL CARAVAN was a music/variety program with many formats, timeslots, and many diverse acts. For twenty months, between 10/08/43 and 5/30/45, comedians Jimmy Durante and Garry Moore presided over COMEDY CARAVAN, a modified come-

dy/variety version of the program that was heard over CBS Friday nights at 10.00. Georgia Gibbs was the featured vocalist and a youthful Garry Moore was featured as the co-star and straightman for Durante. Mr. Durante with his raspy voice, New York accent, and malapropisms, gained lasting fame for his comedic redictions and novelty songs.

### COMMAND PERFORMANCE

Radio programs provided many useful services during World War II. COMMAND PERFORMANCE, produced by the Armed Forces Radio Service, developed programs devoted to America's service men and women who served our nation in stations around the globe. These warriors looked forward to a break from the rigors of military life and an opportunity to re-establish contacts with the Home Front. Over a span of seven years, between 1942 and 1949, over 400 programs were broadcast. Service men would request their favorite recording artist, or star of stage, screen or radio to perform. In turn, these top entertainers would donate their time and talent to help "build the morale of the troops." The program featured: Bob Hope, Bette Davis, Betty Grable, the Andrew Sisters, Bing Crosby, Dinah Shore, Humphrey Bogart, Lauren Bacall, Frank Sinatra & others.

*Radio Memories has a fine collection of some of the most interesting broadcasts found in this series.*

### THE CREAKING DOOR

Top-flight dramatic entertainment was available on radio to the English-speaking population of South Africa during the 1970's, almost a decade after its demise in the USA. One of the most interesting mystery/horror programs was THE CREAKING DOOR, a South African equivalent to the

INNER SANCTUM MYSTERIES so popular in the States between 1941-1952. THE CREAKING DOOR, sponsored by State Express 35 Filter Cigarettes, was aired on Saturday nights at 9:00. An unnamed, no nonsense host, in the best "Raymond" tradition, welcomed his listeners to spine-tingling mystery yarns. Radio Memories has a fine collection of these mystery thrillers for your consideration.

### CREEPS BY NIGHT

An interesting collection of mystery presentations came to the airwaves as part of an anthology titled CREEPS BY NIGHT. Over the course of four months, between February 15 and June 20, 1944, this half-hour drama was heard over ABC (Blue) network on Tuesday evenings at 10:30. The program was first hosted by Boris Karloff, a venerable master of mystery. However; when he left the show in May, a mysterious "Dr. X" from New York took over the reigns, and the program folded the following month. The regular NYC cast included Jackson Beck, Ed Begley, Everett Sloane & Abby Lewis.

### CRIME AND PETER CHAMBERS

By 1954, radio's private detectives were on the wane, and several famous names had been forced into involuntary retirement by the inroads of television. Against this dismal market situation, NBC slotted a new crime drama, CRIME & PETER CHAMBERS into a sagging Tuesday night lineup at 9:30. The program, transcribed in New York, featured Dane Clark in the title role as a glib-talking would-be tough guy. The storyline, based upon Henry Kane's novels, had a then popular 25-minute time frame on radio.

### CRIME CASES OF WARDEN LAWES

Sing Sing Prison in New York was one of the toughest maximum

security institutions in the US, and Lewis E. Lawes was one of the best known corrections officers. CRIME CASES OF WARDEN LAWES was a quarter-hour crime drama that dramatized cases from the files of Warden Lawes. Many of these stories came from "Twenty Thousand Years in Sing Sing" a book and radio show known to listeners since the 1930's. CRIME CASES, sponsored by Clipper Craft Clothes for Men, lasted 11 months, & was heard over the Mutual network from 10/26/46 to 9/23/47

**CROUPIER**  
In the big gambling casinos, a croupier is "an attendant who collects and pays debts at a gambling table." For a few short months in 1949, between September 21 and November 16, radio's CROUPIER would spin a tale about people caught in a web, or a man fighting against the odds of fate. In the end this supernatural attendant collected and paid out "debts of life." Milton Geiger wrote and directed this short-lived drama aired over ABC on Wednesday nights at 9:30. A solid cast of Hollywood actors, including Vincent Price, Dan O'Herlihy, Howard Culver and Paul Frees were heard in supporting roles. Music was provided by Rex Koury at the organ.

### CURTAIN TIME

Original plays, mostly light-weight, "boy meets girl romances", were common fare to many dramatic anthologies heard on radio in the 1940's. CURTAIN TIME, sponsored by the Mars Candy Co., used a "little theatre" format (similar to the one used on the FIRST NIGHTER program). On Saturday evenings over NBC at 7:30 Patrick Allen was present in an "on the aisle" setting to present this weeks drama. Harry Elders and Nannette Sargent headed the cast list for most of the shows from a pool of Chicago radio professionals.

### CRIME FILES OF FLAMOND

Great sleuths of detective fiction has patented methods for crime-solving. "Flamond" 'the master private detective' used psychological methods to bring wrong-doers to justice in the CRIME FILES OF FLAMOND.

The program originated on select Mutual stations starting 1/07/53, and lasted four seasons to 2/27/57. In 1953 Everett Clark was cast in the title role and Muriel Bremmer was heard as his secretary.

### CRIME ON THE WATERFRONT

Mike Wallace, well-known radio and television news reporter/ analyst, tried his hand as a dramatic actor in a series titled CRIME ON THE WATERFRONT, heard on NBC in the early months of 1949. Mike Wallace (then known by the first name of Myron) played the role of "Lt Lou Cagel" of the NYPD, an officer assigned to challenging harbor protection details. Betty Lou Gerson, a seasoned radio performer, was cast in the role of a young reporter who mixed business with pleasure when it came to her relationship with a certain young police Lt.

### CRIME CLASSICS

Accounts of crimes and trials of criminals are as old as recorded history. However; for one year, between 6/15/53 and 6/30/54, CBS presented CRIME CLASSICS, an interesting anthology of true crime stories, based upon newspaper accounts and court records "from every time and place." A person identified as "Thomas Hyland" (played by Lou Merrill) hosted the half-hour dramas, which had been developed by the team of Elliott Lewis, Morton Fine and David Friedkin. The stories were presented in a 'tongue-in-cheek' manner, accenting the foibles of the accused, and the ironic twists of fate that brought the criminals to his/her final reward. Radio Memories has a fine collection of these well-crafted dramas

### CRIME CLUB

Good radio mysteries transported listeners trapped in their humdrum daily lives into a world of mystery and adventure. Human imagination filled in all of the details in these highly dramatic presentations.

CRIME CLUB was a murder/mystery anthology based upon some pulp stories found in Double Day Crime Novels. BarryThompson played the role of "the crime club librarian", the host on these Mutual broadcasts between 12/02/46 and 10/16/47.

*Several episodes aired in 1947 are to be found in the The Radio Memories catalog.*

### CRIME DOCTOR

The character of "Dr. Benjamin Ordway" a gifted criminal psychiatrist, was central to CRIME DOCTOR, a long-running detective series, sponsored by Philip Morris, and heard over CBS on Sunday nights at 8:30 from 8/04/40 to 10/19/47. "Dr. Ordway" was an unusual criminologist in that he was a recovering amnesia victim with a criminal record. The good doctor gave up his criminal past and used his medical training to specialize in criminal psychiatry, and use this skill to work with ex-offenders and help police in their on-going battle against violent lawbreakers.

### DANGER, Dr. DANFIELD

Michael (Steve) Dunne was cast in the role of "Dr. Dan Danfield", a criminal psychologist who always faced felons burdened with complex personalities. DANGER, DR. DANFIELD, was a syndicated crime drama heard over ABC for five seasons, between 1946-1951. "Danfield" was always ably assisted by "Miss Rusty Fairfax", his pert, sassy, young secretary, and by "Mario", a two-fisted, working-class Italian American chauffeur. Most of the stories deal with toughs, society types in trouble, and with

law-enforcement officers in need of professional assistance.

### DANGER WITH GRANGER

For 14 short months, between 7/23/56 and 2/25/58, Michael Dunne played the role of a hard-boiled private investigator of the Mickey Spillaine school of detectives in a series titled DANGER WITH GRANGER. Each week was a recreation of "one of his most interesting cases." This very light-weight crime drama was heard over the Mutual network on Monday nights at 8:30. "Granger" never had a fancy office or a sexy girlfriend, but he called on the services "Lt Mike Harding of Homicide" and his old buddy "Cal Hendricks" to help him crack some "baffling cases."

*Radio Memories has a fine collection of both the US and South African versions.*

### DANNY KAYE SHOW

Variety shows, a mixture of music and comedy, were an essential part of the diverse menu offered by network radio in the 1940's. For two seasons, spanning a period from 1/06/45 to 6/31/46, Danny Kaye, a nimble-tongue young comedian, was the star of PABST BLUE RIBBON TOWN (also known as the DANNY KAYE SHOW). Mr Kaye, a dialectician, a master of tongue-twisters, and double and triple talk, produced some unique skits for the enjoyment of his listening audience. The original cast of the program included Eve Arden, Lionel Stander, and Frank Nelson. Popular swing music was supplied by Harry James and His Orchestra.

### DAMERON

Jim French and his able crew at station KVI in Seattle provided listeners with DAMERON, a renaissance series of detective dramas, aired over the Golden West Radio Network for a year, between 9/26/72 and 9/18/73. The hero of the peice was

"Roy Demeron", a high-priced international trouble shooter, a man of many disguises, who used a his wits, never a gun, to solve a case. "Dameron" was played by Robert E. Lee Hardwick and "Emil", the trusted assistant, by Douglas Young. Theseries was written and directed by Jim French

### DARK ISLAND

The BBC's Radio 4 produced many interesting mini-series. DARK ISLAND was a six-part espionage drama, written by Robert Barr, and aired on Friday nights from 19 September to 24 October, 1969. The tale was good Cold War fiction about the discovery of a strange unidentified torpedo, washed ashore on a small nearly uninhabited isle in the Outer Hebrides. Terror mounts as British authorities attempt to find and capture members of a Soviet spy ring.

## Bold Venture

with

HUMPHREY BOGART      LAUREN BACALL

## FRIDAY EVENING

# 8:30 P. M.

OVER STATION

## WPCF

Your ABC Affiliate Station

# Rhodes

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The Priceless Shanghai Statue
- 09469 Thugs And Slugs  
The Blue Moon
- 09470 The Tears Of Siva  
Out Of Control
- 09471 Black Tie Affair  
Slate's Stolen Identity
- 09472 Voo Doo Vendetta  
I'm Going To Die
- 09473 Man From Sumatra  
The Big K.O.
- 09474 Treasure On Flamingo Cay  
He Who Laughs Last
- 09475 The One That Got Away  
Revenge Is Sweet
- 09476 With Friends Like These  
The White Envelope
- 09477 Escape From Guantanamo  
Crazy Old Carlos
- 09478 The Tabard Of Pizzaro  
Cruiser To Bata Bano
- 09479 The Chaney's Wedding  
The 12 Year Promise
- 14873 1951 Alice Ramsey's Husband  
1951 Paul Brewer Story
- 14874 1951 Joe Ralston  
1951 Haven's Venezuelan Isle
- 14872 Matt Jeffrey Poisoned  
George Carson Killed

**JACK BENNY**

- 18179 12/15/40 From The Ritz  
Hotel, NYC
- C-90 12/22/40 Christmas Shopping  
In NYC
- 12/29/40 Father Time Rides Again

- 05848 01/05/41 #393 New Year's Day At  
The Rose Bowl
- 01/12/41 #394 Jack Is Late For  
The Show
- 05849 01/19/41 #395 City For Conquest  
01/26/41 #396 Getting Ready For  
New York
- 05850 02/02/41 #397 w/Herbert Marshall  
02/09/41 #398 Jack Back From  
New York
- 05851 02/16/41 #399 Jack Has Surprise  
Birthday Party
- 02/23/41 #400 From The Plaza  
Theatre In Palm Springs
- 05852 03/02/41 #401 Climb To Taquitza  
Flats
- 03/09/41 #402 Murder At The  
Racquet Club
- 05853 03/16/41 #403 Palm Spring Prices  
03/23/41 #404 Tobacco Road
- 05854 03/30/41 #405 Working In The  
Garden
- 04/06/41 #406 The Quiz Kids, Part 1
- 05858 05/25/41 #413 The Life Of  
Philbert Harris
- 06/01/41 #414 From San  
Diego N.A.S.
- 05859 10/05/41 #415 From New York  
10/12/41 #416 Returning To  
Hollywood
- 05860 10/19/41 #417 Returning To  
Hollywood On The Train
- 10/26/41 #418 Dive Bomber  
w/Basil Rathbone
- 05861 11/02/41 #419 Halloween  
11/09/41 #420 Football Game

**COMMAND PERFORMANCE**

- 20951 08/18/42 #27 Cary Grant  
08/25/42 #28 Red Skelton
- 20953 08/30/42 #31 Bing Crosby  
09/22/42 #32 Don Ameche
- 20952 09/04/42 #29 Tallulah Bankhead  
09/11/42 #30 Bing Crosby
- 20954 09/29/42 #33 Bob Burns  
10/07/42 #34 Cary Grant
- 20955 10/09/42 #35 Bob Hope  
10/13/42 #36 Bing Crosby
- 20956 10/21/42 #37 Frances Langford  
10/24/42 #38 Linda Darnell
- 20957 10/27/42 #39 Rita Hayworth  
11/03/42 #40 Betty Grable
- 14543 12/24/42 Christmas Special
- 20959 01/16/43 #48 Jeanette MacDonald  
01/23/43 #49 Bob Hope
- 20960 01/30/43 #50 Dinah Shore  
02/06/43 #51 Rita Hayworth
- 20961 02/13/43 #52 Bing Crosby  
02/20/43 #53 Olivia deHavilland
- 20962 02/24/43 #54 Bob Hope  
02/27/43 #55 Betty Grable
- 20963 03/13/43 #57 Dinah Shore  
03/20/43 #58 Judy Garland
- 20964 03/27/43 #59 Kay Kyser  
04/01/43 #60 Bing Crosby
- 20965 04/03/43 #61 Bob Hope  
04/17/43 #62 Dinah Shore
- 20966 04/24/43 #63 Ann Sheridan  
05/01/43 #64 Kate Smith
- 20967 05/05/43 #65 Ginny Simms  
05/08/43 #66 Martha Raye
- 20968 05/15/43 #67 Joan Blondell  
05/22/43 #68 Dinah Shore
- 20993 06/05/43 #69 Betty Hutton  
06/12/43 #70 Bob Crosby

**DENNIS DAY**

- 00524 00/00/46 The Masquerade Ball  
11/14/46 The Radio Script
- 00525 12/25/46 The Christmas Show  
02/12/47 Irresistible To Women

- 14844 01/01/47 Guest Speaker  
01/22/47 Mistaken For  
Missing Heir
- 00526 02/26/47 Unemployed  
03/05/47 The Mistaken  
Bank Robber
- 00527 03/19/47 Ann  
03/26/47 The New House
- 00528 04/09/47 The Drugstore  
Investment  
04/16/47 The Marriage  
Counselor
- 00529 04/23/47 True Story Magazine  
08/27/47 The Drama Critic
- 00530 09/03/47 Dennis Runs For Mayor  
09/24/47 Billy Big Railroad Boss
- 00531 10/01/47 The New Jail  
10/15/47 The New Dress Shop
- 00532 10/22/47 Selling Insurance  
12/03/47 The Job As  
Society Editor
- 00533 12/10/47 The Bank Loan  
12/17/47 President Of The  
Ladies Club

**KRAFT MUSIC HALL**

- 17938 12/16/43 w/Phil Silvers  
12/30/43 w/Cass Daley
- 17939 01/06/44 w/William Frawley,  
Nan Mynn  
01/13/44 w/Jane Frazee,  
George Murphy
- 17874 01/20/44 w/Dale Evans  
02/24/44 w/Donald O'Connor
- 20216 03/23/44 Frankie Carie  
03/30/44 George Murphy
- 20217 04/06/44 Kraft Choral Club  
04/13/44 Bob Hope
- 15232 05/04/44 Gene Kelly  
05/11/44 Keenan Wynn
- 15233 05/18/44 Jack Carson  
05/25/44 Richard Hayden
- 15234 06/01/44 Katinou Paxinou  
06/08/44 Cecil B DeMille

15235 06/15/44 Bob Hope  
06/22/44 George Murphy  
15236 06/29/44 Roy Rogers  
07/06/44 Tommy & Jimmy Dorsey  
15356 07/15/44 Keenan Wynn  
07/20/44 Sonny Tufts  
15357 07/27/44 Sonny Tufts  
11/09/44 Ethel Smith  
15358 11/16/44 Frank Sinatra  
11/23/44 Rise Stevens  
15359 11/30/44 Spike Jones  
12/07/44 Dianna Lynn  
15360 12/14/44 Jerry Colonna  
12/21/44 Kraft Choral Society  
15604 12/28/44 Beatrice Kay  
01/04/45 Johnny Mercer

**OZZIE & HARRIET**  
10606 08/12/45 Antique Vase  
10/17/48 Promises To Take The  
Boys Hiking  
10607 10/31/48 Haunted House  
11/07/48 Ozzie Is In A Rut  
10608 11/21/48 The Third Degree  
11/28/48 Intellectual Curiosity  
10609 12/05/48 Bing Crosby,  
Lindsay Crosby  
12/12/48 Worrying About Worrying  
10610 12/19/48 The New Radio /  
Phonograph  
12/26/48 No Snow For Christmas  
10611 01/02/49 The Knitting Contest  
01/09/49 Sports Heroes  
10612 01/23/49 Card Tricks  
01/30/49 Ozzie Takes Bus  
Driving Test  
10613 02/06/49 House Cleaning  
02/13/49 Valentine Card  
10614 03/06/49 Crystal Ball  
03/13/49 Income Tax Problems  
10615 03/20/49 Argument About  
Rover Boys  
03/27/49 Complaints  
10616 04/17/49 Easter Show  
04/24/49 Interesting Girls

10617 06/01/51 Have A Cigar  
10/05/51 Sales Resistance  
10618 11/16/51 Sidewalk Superintendents  
12/14/51 Going To A Concert  
10619 04/18/52 Home Town  
Baseball Team  
04/25/52 Too Much Change

**ALL STAR WESTERN THEATER**

23324 10/11/47 # 62 Young Love &  
C-90 Manana Joe  
10/18/47 # 63 The Rabbit  
10/25/47 # 64 To Settle An Account  
23325 11/01/47 # 65 Life & Death & Scotty  
11/08/47 # 66 A Combination That's  
Hard To Beat  
11/15/47 # 67 One Man's Poison  
10466 11/20/48 Bear Hunting  
11/27/48 Modern Movie Making  
10467 12/04/48 Magnolia The Chicken  
12/11/48 Cattle Rustlers  
10468 12/18/48 Buying A Tractor  
01/01/49 The Sheriff Of Red Dog  
10469 01/07/49 Gem Deposits  
01/14/49 Stormy The House  
10470 01/21/49 Sunshine Johnson  
01/28/49 Charlie Nichols  
General Store

**THE COLUMBIA WORKSHOP**

16231 06/02/36 Richard III  
16232 06/09/36 #19 Peer Gynt  
16648 09/05/36 The San Quinton  
Broadcast  
09/12/36 Voyage To Brobdingnag  
(Gulliver's Travels)  
14452 09/26/36 #10 Dream Maker /  
Shadows That Walk In The Night  
10/17/36 #13 Dauber  
19414 12/22/38 #118 Bread On  
The Waters  
12/14/46 # 43 Alice & The Echo  
19415 12/22/40 # 59 The Plot To  
Overthrow Christmas  
11/23/46 # 40 The Tin Whistle

18042 07/03/42 Tag #1-184-463  
04/19/42 Play Ball  
14178 07/20/42 #35 Someone Else  
01/25/47 #49 Natural History  
Of Nonsense  
16649 03/16/46 The Four Quartets Of  
TS Elliot  
03/23/46 Act Of Faith  
18043 08/11/46 Wilbur The Psycho  
Neurotic Automobile  
09/21/46 Midnight Town Is Full  
Of Boys

**LUX RADIO THEATER**

14410 01/20/41 #291 The Cowboy &  
The Lady  
14411 02/03/41 #293 Rebecca  
17451 02/10/41 #294 The Moon's  
Our Home  
17536 02/17/41 #295 Johnny Apollo  
01978 02/24/41 #296 The Whole  
Town's Talking  
17537 03/03/41 #297 My Bill  
17538 03/10/41 #298 The Awful Truth  
17539 03/17/41 #299 Cheers For  
Miss Bishop  
17540 03/24/41 #300 Flight Command  
17541 03/31/41 #301 Stablemates  
14125 04/07/41 #302 Stand-In  
17542 04/14/41 #303 Dust Be  
My Destiny  
17543 04/21/41 #304 The Letter  
17544 04/28/41 Wife, Husband & Friend  
17545 05/05/41 #306 Kitty Foyle  
11303 05/12/41 #307 Craig's Wife  
17591 05/19/41 #308 Model Wife  
17549 10/06/41 #320 Unfinished Business  
14126 10/13/41 #321 Buck Privates  
19180 06/09/41 #311 Mr. & Mrs. Smith  
17546 06/16/41 #312 Lady From  
Cheyenne  
17547 06/23/41 #313 The Little Shop  
Around The Corner  
11308 06/30/41 #314 I Love You Again  
17548 07/07/41 #315 Algiers

17398 09/08/41 #316 Tom, Dick, And Harry  
17592 09/15/41 #317 Lost Horizon  
17593 09/22/41 #318 Lydia  
17594 09/29/41 #319 Third Finger,  
Left Hand  
17595 10/20/41 #322 Blood & Sand

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