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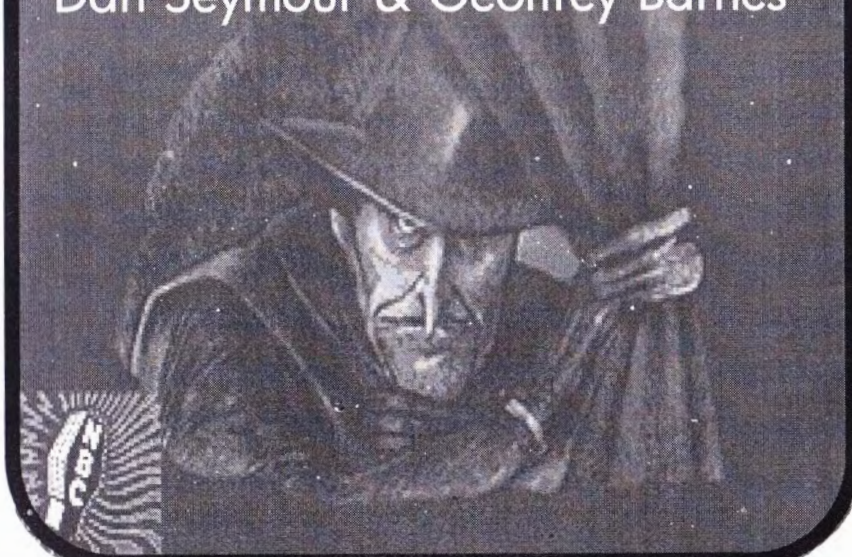
Old Time Radio DIGEST

No. 130

Summer 2010 \$3.75

MOLLY MYSTERY THEATRE

with
Dan Seymour & Geoffrey Barnes



Old Time Radio DIGEST

No.130

Summer 2010

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

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

Business and editorial office
RMS & Associates, 10280 Gunpowder Rd
Florence, Kentucky 41042
(888) 477-9112 fax (859) 282-1999
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Advertising rates as of January 1, 2010
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Closing dated for ads
Fall issue closes June 1
Winter issue closes September 1
Spring issue closes December 1
Summer issue closes March 1

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

ISSN: 1083-8376



MYSTERY THEATRE curtains go up every Tuesday night on exciting adventures with Inspector Heathstone of the Death Squad! For thirty thrilling minutes, follow tonight's dangerous assignment!

.....
TUESDAY at 7:00 p.m.



CBS STATION FOR EASTERN IOWA

Inspector Heathstone Spot Ad
from 49-12-12

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

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NBC's Mystery Theatre began airing with much fanfare on September 7, 1943. The series promised stories from the greatest classical and contemporary mystery authors--and production values to match. And it kept its promise. It was aided from the outset by the addition of an 'annotator'--as it was described in the 1940s--named Geoffrey Barnes. The annotator served in the role of expositor, filling in on the plot development as necessary and providing a back-story when needed. The apparent distinction made between a narrator and an annotator, was a matter of degree. Mr. Barnes, a distinguished and celebrated amateur criminologist in his own right, was apparently on hand to help the listener analyze and understand the various mysteries and their underlying crimes within each script.

The program appears to have aired sustained for its first three months, with three to five sponsors beginning to make an appearance with Program #17, The Mystery of The Seven Keys of December 28, 1943. There is a circulating program titled Homicide for Hannah, that should have been the first Mollé Mystery Theatre, but there is no provenance anywhere that the initial program ever actually aired. This is the first circulating program in

which we hear the program refer to itself as Mollé Mystery Theatre. But throughout its NBC run, we hear sponsorship by Ironized Yeast, Energene, Bayer Aspirin, Sterling Drug, and Mollé.

To its credit, NBC went to great lengths to promote the script titles, performers and authors of each program to the nation's newspapers. From 1943 through 1948, Mystery Theatre was one of the most well documented and promoted radio programs of its time. Indeed, so many details were available for its entire NBC run that this was one of the easiest logs we've developed in some time. We have solid, highly detailed newspaper listing provenances for almost ninety percent of the first 237 programs.

Sadly, the transition from NBC to CBS didn't fare as well for Mystery Theatre. NBC and CBS were waging a major war at the time, each network nakedly poaching the other's greatest Radio talent and programs, wholesale. But judging from the way NBC and CBS--and Frank and Anne Hummert--promoted and supported their respective line-ups, it's clear that CBS was dropping the ball for the greater part of 1949. Frank and Anne Hummert were legendary talents in the area of producing and promoting melodrama. Indeed, an

extraordinary number of the serial melodramas of the era were produced and developed by The Hummerts. But Mystery Theatre wasn't a melodrama genre--or format. That didn't stop the Hummerts from turning it into a melodrama under their watch. The franchise declined in popular and critical favor from that point forward.

In all, Mystery Theatre in its various incarnations ran almost continuously from the Fall line-up of 1943 well into 1952--an impressive nine year run in its various guises. It ran four years over NBC, three years over CBS and two years over ABC. For NBC the program aired as either Mystery Theatre or Mollé Mystery Theatre. Over CBS, the program aired as [Frank and Anne Hummert's] Mystery Theatre and Hearthstone of The Death Squad. And finally, over ABC, the program aired as Inspector Mark Saber of The Homicide Squad or Mark Saber Mysteries.

CBS and the Hummerts began rolling out spot ads and teaser articles about the Inspector Hearthstone programs in the Fall of 1949 but by the end of the 1951 run of Mystery Theatre the spot ads dwindled. Despite the more lackluster, melodramatic scripts, the Hummerts, relying on Alfred Shirley's celebrity and reputation, actively promoted the Inspector Hearthstone programming with their usual relentless and efficient skill--when it suited them. Apparently the reviewers of the era weren't very impressed by The Hummerts' scripts or cast.

Inspector Hearthstone of The Death Squad held some promise to breathe new life into the franchise with distinguished actor Alfred Shirley (of Sherlock Holmes fame) in the role of Inspector Hearthstone. Inspector Hearthstone was first introduced in February and March episodes of CBS's

Master of Mystery



His name is Geoffrey Barnes and he's the master of mystery on MYSTERY THEATRE! Every Tuesday night the curtain goes up on MYSTERY THEATRE to present thirty minutes of thrills with your favorite stage, screen, radio stars to play the leading roles. The mood is mystery and the stories are startling on MYSTERY THEATRE!



CBS STATION FOR EASTERN IOWA

*Mystery Theatre Spot Ad for
CBS run from Aug. 5, 1948*

1949 Mystery Theatre run. From 1949 to the Fall of 1951, Inspector Hearthstone of The Death Squad appeared in all but a few of the remaining Mystery Theatre programs, until CBS simply changed the production name to Inspector Hearthstone of The Death Squad on August 30, 1951.

One can only surmise CBS' rationale

for preserving the name Mystery Theatre while producing only Inspector Hearsthone programs for almost two years. It would seem as if Frank Hummert was more comfortable working with a single protagonist for his programs, hence his almost universal focus on Inspector Hearsthone of The Death Squad as the central figure in almost all of the CBS Mystery Theatre programs from 1948-1951. One of CBS Mystery Theatre's most redeeming elements--annotator Geoffrey Barnes--was eliminated with the solo Hearsthone of The Death Squad that followed. The Hummerts chose, instead, to go with a melodramatic intro to each program more reminiscent of Challenge of The Yukon or The Lone Ranger, than the CBS Mystery Theatre format of the previous two years. Indeed, by 1952, Hearsthone of the Death Squad was being heard virtually every day of the week--somewhere, usually in repeats. CBS had apparently abandoned any further promotion of the series. Throughout most of 1952, Hearsthone of the Death Squad was in total disarray. As it was, Inspector Hearsthone of The Death Squad finally left the airwaves December 31, 1952--for the most part in repeats in various small outlets and at varying days and times.

By the beginning of Hearsthone of The Death Squad in 1951, Television had already taken root. To further complicate the Radio and Television choices, a competing Mystery Theater from ABC aired on October 3, 1951 running in parallel with both CBS Mystery Theatre's Hearsthone of The Death Squad and ABC's Mystery Theater featuring Inspector Mark Saber of the Homicide Squad. If the intent was to confuse, both programs succeeded, and both came in for tepid reviews--at best. In

addition there were parallel Television programs titled both Mystery Theater and Homicide Squad. It's apparent that Radio and Television programmers had finally taken off the gloves in earnest. In the final analysis, the Inspector Hearsthone of The Death Squad run from 1951-1952 appears to have been nothing more than thirteen or so original Hearsthone programs intermixed with a year's worth of repeats of CBS Mystery Theatre programs.

There is no direct connection whatsoever between the lineage of the various NBC and CBS incarnations of Mystery Theatre and ABC's completely different and separate Mystery Theater; the network, sponsor, cast, technicians and recurring characters were all completely different. However, it may be useful to describe the essential details of ABC's Mystery Theater to dispel any lingering ambiguities as to its lineage.

ABC Mystery Theater [not Theatre] ran from October 3, 1951 to July 1, 1953. It's initial run of 37 episodes starred Robert Carroll as Inspector Mark Saber. It broke for the Summer of 1953 on June 11, then resumed on October 8, 1952 with a different cast. Veteran Radio actor Les Damon became Inspector Mark Saber and Walter Burke became Saber's right hand, Sergeant Tim Maloney. Clearly positioning itself in direct competition with CBS' Inspector Hearsthone of The Death Squad, ABC's rendition of the genre was more grounded in American big city homicide. It's production values were somewhat better than the deteriorating scripts and engineering of Hearsthone of The Death Squad, but both series were somewhat lackluster compared to their Television competition. And neither series ever captured the superb writing, voice talent, engineering and production values of NBC's Mystery Theatre series.

TUESDAY, MAY 17, 1949

Radio In Review

By JOHN CROSBY
It Could Be Worse, But Not Much

"SAM", said Inspector Turnbull the other night on "Mystery Theatre", bike this \$50 bill and see if you can find Fenton's fingerprints on it. And hurry up."

That last crack wasn't necessary. Detective Sam Cook, who is the inspector's assistant on this curious program is one of the fastest investigators in the history of criminology. On this assignment he was back with a report in under a minute. No fingerprints.

He's done harder things than that, too. On the same show Inspector Turnbull asked him to check all the hotels and resorts in New Jersey in quest of a mysterious couple registering under an assumed name. Took him 10 minutes, a miraculous speed to run through Atlantic City alone.

Detective Cook required about the same elapsed time to assemble a stove destroyed in a gas explosion, send it back to the factory and report back that two of the parts had been tampered with. He wasn't even breathing hard when he got back.

"MYSTERY THEATER" I guess is CBS' answer to NBC's "Mr. District Attorney" and, while it hasn't succeeded in being quite so obnoxious as Mr. D. A., it's doing its level best and it may get there yet.

Inspector Turnbull, who isn't on every week, possesses a voice almost as stuffy, complacent and Messianic

as Mr. D.A. He bullies the suspects, usually the innocent ones, just as viciously and if he keeps up the good work, I may find myself disliking him just as intensely.

The regular man over there is not not Turnbull but an Inspector Hearsthone who is a shade less unpleasant. Hearsthone speaks as if his jaws were clamped right shut in an approximation of a British accent and has a fondness for saying "netchelly".

He charges each syllable with doom like H. V. Kaltenborn and has a strange ghoulish cheerfulness in face tragedy. Comforting a man who just discovered his wife was a particularly heinous killer.

"It's hard for anyone to believe one's such a thing about one's wife, Mr Manning. But one must one's cross--hard as it is."

It is customary on his program to kill not just one, but several people in a reasonably interesting way. Usually marital figures in the proceeding's somewhere.

Rarely is there a likeable person on the program, either cops, killers or corpses. And I'm afraid, it's one of the least mysterious mystery' programs anywhere around.

If you're still interested in listening, you'll find it on CBS at 7 p.m. Tuesdays when sensible people with television sets are tuned to Milton Berle.

Radio in 1943

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

For those who had hoped World War II would end swiftly, it continued to dominate the news in 1943. If you were growing up that year, you probably recall there was more rationing-- last year, it had been coffee and then gasoline. This year, first it was shoes (you could own three pair of leather shoes annually), and then came the coupon books so that certain foods (including meats, processed food, and cheese) could also be rationed. Here is a soundbyte from an Energine shoe polish commercial that mentioned rationed shoes.

As meat became scarce, Tuesdays and Fridays became "meatless days". But you didn't complain-- you knew it was necessary to help the war effort, and you did your part. President Roosevelt put a price freeze into effect to combat inflation-- he froze wages, but he also froze prices. However, the economy was not on the average person's mind as much as trying to get the latest news about "our boys" overseas. Many wives, mothers, fathers, and younger siblings waited anxiously to hear the news, and radio provided it.

Of course, there was censorship-- the OWI (Office of War Information) made sure that information given on the networks did not compromise national security. But for the average American, any information was better than none. Among the news commentators you heard were the esteemed Edward R. Murrow on CBS; Gabriel Heatter and Boake Carter on Mutual; H.V. Kaltenborn (who first began commenting on news back in 1922!) was still reporting, now for NBC; Dorothy

Thompson and Raymond Gram Swing were working for the Blue Network-- and it was no longer NBC Blue (the Blue Network was about to be sold to businessman Edward Noble; the FCC ruled in 1943 that one company could not own two networks, forcing NBC to divest itself of Blue, while keeping what had been known as the Red network).



There were numerous discussion shows and round-tables, and the weekly news magazine "The March of Time" was still popular-- you heard it on NBC. Meanwhile, the American government had begun broadcasting special programming overseas-- the Voice of America had been started in 1942, to combat the enemy propaganda of people like "Axis Sally"; in July 1943, the American Forces Network began to broadcast music, news, sports, and information to the troops. And you probably enjoyed reading war correspondent Ernie Pyle's columns about the lives and experiences of the GI's during the war.

The war continued to bring about social change, as more women were doing jobs previously done by men. The image of "Rosie the Riveter" was a reflection of reality-- around two million American



women were working in war-related industries in 1943. Women in the military were also distinguishing themselves-- there were now the WACs (Women's Army Corps) and also the

WAVES (Women Appointed for Volunteer Emergency Service)-- some of these women "manned" the airport control towers; because their work involved climbing ladders, they were given permission to wear pants.

Women were also flying supplies to the men in combat, often risking their lives to do so; their training was supervised by the respected woman aviator Jacqueline Cochran. And speaking of risking their lives, in 1943, the "Tuskegee Flyers", the Army Air Forces' first all-black (or "Negro", as they would have been called back then) fighter squadron fought bravely in North Africa; even Time Magazine commended the Flyers for their skill, noting that after seeing them perform with such distinction, the white airmen who had originally doubted them were forced to admit this squadron's aerial marksmanship made their unit "one of the best." (Time Magazine, 21 June 1943, p. 70)

Some battles were won: in March, the British and American forces captured two cities formerly held by the Germans-- Tunis and Bizerte; also in March, in the Battle of the Bismarck Sea, Allied troops defeated Japanese forces near New Guinea. In September, Allied forces took back Salerno, south of Naples. But no matter how hopeful the news seemed, there were still huge numbers of casualties, and the war was still not over. At year's end, President Roosevelt named

General Dwight D. Eisenhower the Supreme Commander of the forces soon to invade Europe.

But there were other events in 1943. The Jefferson Memorial was dedicated in Washington DC in mid April. And earlier that year, in January, the Pentagon had been completed-- it was considered the world's largest office building, taking up 34 acres, at a cost of \$64 million. And while the Indianapolis 500 and the US Open were not held, the World Series was-- the Yankees won-- and so was the Kentucky Derby, won by Count Fleet.



Many athletes enlisted in the service, as did a number of entertainers, but in the tradition of "the show must go on", 1943 saw many incredible performances. The ever-popular Bob Hope led the USO shows, helping to boost the morale of the soldiers overseas; he performed along with Frances Langford and other stars from his radio show. Many of Hollywood's and radio's best volunteered their time and scheduled USO tours-- in 1943, these included Adolph Menjou, Burns & Allen, Robert Young, and Judy Garland. And Kate Smith's manager estimated that she had logged over 60,000 miles making appearances and doing radio shows from Army, Navy and Marine training centers

throughout the United States.

On stage, you may have seen the famous Negro actor and singer Paul Robeson performing in Othello. Perhaps you took your mind off your worries by attending the opening on Broadway of Rogers & Hammerstein's "Oklahoma", which would become a sensation; several songs from this musical became hits, including "Surrey with the Fringe on Top" and "Oh What A Beautiful Morning."

Speaking of hits, many songs in 1943

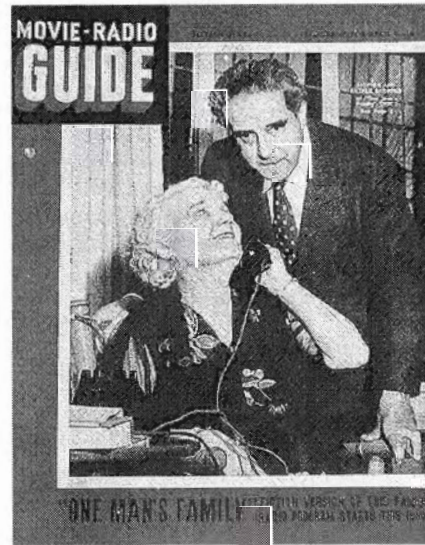


reflected the war-- such as "Praise the Lord and Pass the Ammunition"; so did the Best Picture of the Year-- "Casablanca" starring Humphrey Bogart. Naturally, the movie's title

song "As Time Goes By" was revived as a hit by Rudy Vallee. The Mills Brothers were on the charts with "Paper Doll", Harry James had several hits, as did Bing Crosby and Glenn Miller. But the big news in music was a young man named Frank Sinatra-- his fans (called "bobby-soxers") gathered in huge throngs wherever he performed; at one 1943 engagement at the Paramount Theater in New York, as many as 30,000 fans grew uncontrollable, and the riot police had to be called. Meanwhile, Country music had a long-running hit show on radio-- the National Barn Dance was celebrating its 500th consecutive broadcast over NBC in early May. Bandleader Joe Rines (whose radio career began at one of America's first radio stations, 1XE/WGI way back in 1921) was now on the air for the Blue Network with a new show called "Rhythm Road"; it fea-

tured his orchestra and vocalist Helen O'Connell.

Perhaps you read "Radio Mirror, the magazine of Radio Romances"; you certainly read what had once been called just "Radio Guide" but was now "Movie-Radio Guide."



Among the new radio programs in 1943 were the "Judy Canova Show" (in her supporting cast were Gale Gordon, Mel Blanc, and Ruby Dandridge) and "Nick Carter, Master Detective". The comic strip "Archie" led to a new radio show, "Archie Andrews" "Breakfast in Hollywood" debuted in 1943, starring Tom Breneman and Garry Moore. And perhaps you heard Groucho Marx on the air for Pabst Blue Ribbon Beer with his new comedy/variety show "Blue Ribbon Town." For educational and children's programming, one of the most respected women on the air was Dorothy Gordon, whose "Youth Forum" gave young panelists a chance to talk about the issues of the day

and talk with famous adults like Dwight D. Eisenhower or Dr. Ralph Bunche. Meanwhile, "Amos 'n' Andy" was cancelled by its sponsor after 15 years and 4,000 consecutive shows; it wasn't due to bad ratings, but rather to the war-time shortage of tin, which meant Campbell Soup could no longer afford to be the show's sponsor.

The show did re-appear in a slightly different format later in the year, sponsored by Rinso.

Experiments with FM continued, and most major cities had at least one FM station by now (and you would not have recognised the call letters-- the one in Boston, for example, was W43B; it would not be till late in the year that FM stations received call letters similar to what we use today), but the majority of the public was still committed to AM. Television was not yet a factor either, but shortwave was popular and people enjoyed hearing stations overseas.

Science brought us a number of innovations in 1943, including a new word-- "antibiotics" coined by Selman Waksman, who discovered streptomycin; a local anesthetic, xylocaine, was also invented, and farmers were delighted to hear about DDT. 1943 was also the year for "Uncle Ben's Converted Rice", and the city of Chicago got a subway for the first time. The average person made \$2,041 a year, with a loaf of bread costing ten cents and a gallon of milk sixty-two cents.

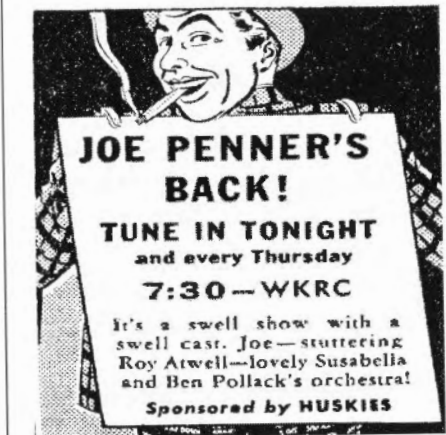
Segregation was being challenged-- Marian Anderson, the beloved contralto, performed at Constitution Hall in Washington DC (which had refused to allow her to sing there several years earlier), the first performer of colour to do so. Many Negro entertainers were heard on



the radio, but daily life was still segregated in most cities (white workers objected to blacks getting hired for defense-related work in Detroit plants; protests ensued,

tensions escalated, and the result was that city's unfortunate race riot, in which 34 people died). On the other hand, it was not just the highly trained Tuskegee Flyers who were written up favourably in the press; coloured troops were winning acclaim in a number of places, and Negro journalists were doing a commendable job of reporting from overseas.

1943 was a year of on-going battles in countries most Americans had seldom thought about till World War II. It was a year of doing without, yet maintaining a patriotic spirit. It was a year when the radio, the movies and the big bands helped us to keep our balance, in a world that often seemed so uncertain, a world still at war.



**JOE PENNER'S
BACK!**
TUNE IN TONIGHT
and every Thursday
7:30 - WKRC
It's a swell show with a
swell cast. Joe - stuttering
Roy Atwell - lovely Susabella
and Ben Pollack's orchestra!
Sponsored by HUSKIES

Coming Major

by Ezra Stone & Weldon Melick

Chapter 12

A peculiarity of acting is that it is least interesting when most successful. It is fascinating creative work during the rehearsal period and as long as you're rounding out your interpretation of a role. But after you've cut the pattern of your performance, the mechanical process of stamping out duplicates can become pretty dull, and your spontaneity is apt to fray around the edges unless you trick it up.

Any deviation from the deadly routine--a miscue, a fluffed line, or someone tripping on a rug--offers a momentary escape from monotony. You not only welcome such intervals--you go to fiendish lengths to provoke them. Most of all, you exercise your unemployed brain by devising unobtrusive ways to "break up" your fellow actors in their important scenes. Watching a convulsed player struggle to control amusement which isn't in the script gives the whole cast a lift. The audience usually gets a kick out of it too, even though they may not understand the cause.

If the play is Hamlet, an actor is more obliged to mind his piece and cues. But with a zany farce such as Brother Rat, he can indulge in a good deal of ad-libbing and horseplay without impairing the playwright's intent or the audience's enjoyment. Accordingly, while ministering to the morale of others, we didn't by any means neglect our own.

The action of the military academy play calls for the stage to be blacked out when

the cadets, enjoying a midnight snack of cream-cheese-and-jelly sand wiches after they're supposed to be in bed, are warned of the Colonel's approach. They barely have time to hide his smuggled daughter in one cot, douse lights, and dive into bed themselves before the Commanding Officer enters, searches the room with his flashlight, and leaves.

Impromptu pandemonium reigned during that twenty-second black-out. We never knew what the lights would reveal when they went on again. The audible confusion that was supposed to be a scramble for cover in the dark was really a mad race to the table for the remaining delicious refreshments. Gary and I had already wolfed ours, but that didn't prevent us from coveting the ones Ralph and Kay had to forego while their mouths were full of dialogue. Even the stage managers ran in, under cover of darkness, and joined the scrimmage.

Once in a while, when the sandwiches weren't as tasty as usual, we generously shared them with members of the orchestra. If our aim was bad, someone in the first row of the audience was apt to be the surprised recipient of a flying supper.

Ralph would detour past the table in an effort to possess his rightful due and then had to make a flying leap through the dark, landing on his cot with his face in the pillow before the Colonel's flashlight discovered him. One night, when my appetite was more for excitement than food, I grabbed a

sandwich, opened it, and slapped it on the pillow face up. Ralph played the rest of that scene through a mist of cream cheese and jelly. He got even with me the next night by having the property man put alum on my sandwiches. No doubt the audience wondered why I suddenly sounded as if I were talking through a bean-shooter.

In the second act I had to hand Ross a \$10 bill. The first time he took it he looked as if he'd swallowed a goldfish. The audience sensed something was not as it should be but had no way of knowing I had pasted a picture of Sally Rand over the likeness of Hamilton. Donald Duck and Lydia Pinkham were also on the bill for one-night stands. The feature attraction changed nightly.

All this was milksop sport, however, compared to the devilry of the original cast during the play's Broadway run. In the last scene Frankie Albertson had leave, by consent of the authors, to hit me with a broom. During dress rehearsal at the old Maryland Theatre in Baltimore he observed this rite so conscientiously that I feared I wouldn't live to tell the tale.

To preserve the tale for posterity I inserted a sponge-rubber mat in my pants before the *premiere*. The impact of the broom on the rubber made a report like a cannon shot, which was definitely not the sound effect desired at that point. So I wrapped the mat in cheesecloth before using it again. The muffled thud was then satisfactory, but the visible outline of my rectangular bustle on top of Nature's abundant up-holstery was plainly a case of gilding the lily. I figured that a pad, custom-tailored and fitted to the necessary



A young Ezra Stone

contours, would be the perfect solution. But it wasn't. For the pad slipped to the left at a crucial moment, and Frankie, scurvy opportunist, aimed to the right.

I rose to this new emergency, however, by sewing on strips of tape which I could tie around my legs to held the pad in place. There was just time enough during the last scene change for me to grab the contraption from the prop table and attach it. By stationing myself in the middle of the stage right next to the curtain, I could be clear of the revolving stages and out of

everyone else's way. At the first matinee, crowded with women, someone hauled up the curtain about four feet while I had my pants down and was busily applying the poultice to my fanny.

There was a scandalized gasp, and then the biggest laugh I've ever heard in a theatre. George Abbott came up to our dressing room afterwards and said if he'd wanted that kind of show, he'd have hired Gypsy Rose Lee. As he left, he passed Eddie Albert, stripped to the waist and taking off his make-up. Abbott started noticeably as he read in flaming welts, resembling a neon sign, on Eddie's back, "Abbott is a prude." He looked back at the rest of us, but we were all intently minding our business. Eddie has dermatographic skin, so sensitive even to finger pressure that it retains friction writing for several seconds. It was very convenient for odd games of tick-tack-toe.

My false bottom took an awful beating during the long Broadway run and was wearing pretty thin in spots. At our closing performance I knew Frankie would wield the broom secure in the knowledge that he wouldn't have to leave me in condition to stagger back for another show. I anticipated this crisis by sawing the handle almost through. It broke, naturally, when Frankie took his first lusty swing at me, and the broom head flew into the audience. Then I was petrified. I hadn't stopped to consider that the decapitated broomstick would make an even more lethal weapon. All three fellows took turns with it until I thought I was sitting on a four-alarm fire.

Later in the scene I was to make another

entrance and shake hands with the three boys. Before going on, I rushed to the dressing room and plastered my palm with rouge, mindful of a subsequent bit of action that called for them to slap one another on the back upon the arrival of a good news telegram.

They didn't realize what I had done until large red handprints began appearing over all their white dress uniforms. By that time I had made my last exit, skipped the theatre, and lost myself in the crowds of Broadway.

TONIGHT AT 8



KATE SMITH HOUR

60 minutes of sparkling variety!
Songs as only Kate can sing them!
Thrills and surprises galore!

★ **CHESTER MORRIS**
Famous stage and screen star in a brilliant dramatic sketch!

EZRA STONE ★
Broadway star of "What a Life" in another amusing incident of "The Aldrich Family."

TED COLLINS
Genial master of ceremonies

★ **ABBOTT & COSTELLO**
KATE SMITH SINGERS
JACK MILLER'S ORCHESTRA

WKRC--8 P. M.

P&G Sponsors Its First Daytime Serial

by Danny Goodwin

Monday, December 4, 1933 was a historical day in network broadcasting. At 3:00 PM on NBC's Red Network, the first episode of OXYDOL'S OWN MA PERKINS was presented. This was more than the debut of a program. It was the first daytime serial on network radio sponsored by a Procter & Gamble product--- and more importantly, a Procter & Gamble SOAP product.

From the very beginning, OXYDOL'S OWN MA PERKINS was a popular daytime serial, and Oxydol was a popular product for washday. It was the soap many housewives used to take the drudgery out of washing the laundry.

For those of you who are not familiar with washing the laundry during the 1930's, it wasn't anything like the way we wash the laundry today. If you know your American history, you already know the 1930's meant "The Great Depression."

There were washing machines back then, but they were also expensive--- especially at a time when money wasn't plentiful for a lot of people. The common way to wash the clothes was with a washtub, a washboard, water, and a lot of elbow grease. The housewife had her choice of using bar soap, flaked soap, and granulated soap. Although some of these products said they were soap, there was a noticeable difference in how they cleaned clothes. If an inferior soap was used, the housewife frequently scrubbed the clothes on the washboard and had very little to show for her trouble--- except sore arms, chapped hands, and an aching back. This was wonderful for the makers of liniment and hand lotions, but it was miserable for the housewife. When the washing was finished, the housewife was sore, exhausted, and not in the best of moods. Fortunately, the housewife didn't have to

NO RUINOUS SCRUBBING OR BOILING YET CLOTHES COME UP TO 9 TO 11 SHADES WHITER

IT'S true! There's now a way to wash clothes far whiter---without back-breaking scrubbing or boiling! A way so SAFE that clothes last 2 to 3 times longer, from a standpoint of washday wear and tear.

This new way is made possible by a new-type soap called *High-Test OXYDOL*, containing a revolutionary new ingredient not previously found in any bar or package soap.

When you try *High-Test Oxydol* you'll find it does these amazing things:---(1) Soaks dirt loose in 10 minutes, without scrubbing or boil-

ing. Even "extra dirty" spots come clean with a few quick rubs. (2) Gets white clothes up to 9 to 11 shades whiter than soaps lacking its new miracle ingredient---actual Tintometer shades, as proved by our laboratory tests. (3) Cup for cup, gives up to 3 TIMES THE SUDS---suds stand up 2 to 3 times longer. (4) Yet SAFE for washable colors, hands!

So do as thousands are doing---switch to the *High-Test OXYDOL* soaking way! Save clothes, save time, save money---and save yourself.

Tested and Approved by Good Housekeeping Institute

Trade Mark Reg.
U. S. Pat. Off.



THE NEWER
"NO-SCRUB, NO-BOIL"
LAUNDRY SOAP THAT'S
Really Safe

go through all that extra scrubbing--- as long as she used Oxydol.

Announcer Bob Brown stated that Oxydol's suds went right to work in eliminating dirt 25-40% faster and washing white clothes 4-5 shades whiter than the other soaps. With white clothes whiter, there wasn't a need to boil the clothes. Using Oxydol didn't exactly make washing the laundry a barrel of chuckles, but it did help the housewife get through this unpleasant chore faster and easier. Brown's narration was basically the way Oxydol was sold on the program's commercials during the 1930's. With The Great Depression beginning to fade into a bad memory, washing machines were becoming affordable. In many homes, the washtub and washboard were being replaced with the modern washing machines of that time. As always, Oxydol continued to save time and work, but an adjustment was needed to sell the soap in the 1940's. The commercials focused on how white the clothes were after an Oxydol washing.

From the beginning, Oxydol was known as the soap that washed white clothes whiter without boiling and without bleach! During the war years, the listeners heard announcer "Charlie Warren" (an alias used by several different announcers on the MA PERKINS program) talk about Oxydol's "Hustle Bubble Suds" and how these pudgy fellows lifted out dirt and helped to wash white clothes "White Without Bleaching."

After World War II ended, the theme of Oxydol's advertising concerned how the laundry looked after it was washed. Clean was important--- but it wasn't good enough for Oxydol. The laundry had to have a sparkle to it. That meant a wash

that was sparkling white, sparkling bright, and sparkling clean. In other words, the laundry had "That Oxydol Sparkle."

As the 1940's were coming to a close, there was an even better Oxydol on the horizon. Announcer "Charlie Warren" (not sure of the announcer's true identity in this commercial) told the listeners about New Lifetime Oxydol. The reason why this product was known as "Lifetime Oxydol" was because it washed white clothes "White For Life." What this means, white clothes washed in Lifetime Oxydol had a brilliant new sparkling white for the life of the clothes--- as long as they were washed in each washing in Lifetime Oxydol, that is! Of course, clothes will eventually wear out and be reduced to cleaning rags--- but they will be "White For Life" while sopping up an unpleasant household mess.



Since Lifetime Oxydol washed clothes "White For Life," that meant Procter &

Gamble went as far as they could with their granulated soap. Let's face it, you can't improve on "White For Life"--- or can you? Procter & Gamble realized it made sense that to wash white clothes whiter, the soap itself should also be white. It's a possibility that white clothes could be washed whiter if the soap was chartreuse with pink polka dots, but Procter & Gamble just didn't see it that way. To the company, the white soap in New White Oxydol made all the difference. Announcer "Charlie Warren" (a.k.a. Dan Donaldson) pointed out the white soap in New White Oxydol washed white clothes whiter even if they were dried inside. Announcer "Warren" described New White Oxydol as "The Whiter, Whiter Soap For A Whiter, Whiter Wash."

As the 1950's began, detergents were becoming the popular product for washing the laundry. In order to survive, the soap brands had to come up with something to compete with its laundry rival--- and Oxydol was no exception! The housewives already know of Oxydol's whitening ability, but now they would know about "Deep Cleaning Oxydol." Announcer "Charlie Warren" (Dan Donaldson again) informed the housewives that Deep Cleaning Oxydol washed away the toughest dirt from the clothes with just 1 rinse.

Before we go any further, you may have noticed colored clothes haven't been mentioned in any of the previous paragraphs. The main theme of Oxydol's advertising over the years was its ability to wash white clothes whiter. It wasn't that Oxydol washed white clothes only and thumbing its nose at colors. In all honesty, Oxydol was the soap to use for washing colored clothes. No, it didn't wash colored clothes white, but Oxydol

did wash them to a brighter color than before. Instead of "White For Life," Oxydol washed colors "Bright For Life." To sum it all up, Oxydol was the soap to use for all types of laundry.

With laundry detergents becoming popular, the original Oxydol Laundry Soap came to an end in the mid 1950's--- but not the Oxydol name. As with many other former soap brands, Oxydol became a laundry detergent. It carried over its outstanding whitening quality, but something new was added. Oxydol was the first detergent to have its own color safe "Oxygen Bleach." This Oxygen Bleach helped Oxydol wash away the dirt and gunk from the laundry, while washing the laundry white and bright--- without adding anything else. In selling this new product, Oxydol was the detergent that "Bleaches As It Washes."

Although Oxydol sponsored OXYDOL'S OWN MA PERKINS for a long time, there was an eventual parting of the ways. On Friday, November 30, 1956, the final broadcast took place under Oxydol sponsorship. The following Monday, the program was sponsored by the "Multi Sponsors" package. The program continued its story with various sponsors until Friday, November 25, 1960. This was the sad day when MA PERKINS and the other 5 remaining radio serials aired their final broadcasts on CBS Radio. As for Oxydol (the detergent), it was a sponsor or co-sponsor of different daytime serials on television.

Oxydol's 23-year sponsorship of MA PERKINS was a tremendous experience for both sponsor and program. It was as close a program/sponsor relationship as there was during radio's golden age. Although the program's title was really MA

PERKINS, it was known on the air as OXYDOL'S OWN MA PERKINS. It left no doubt in the listeners' minds what product sponsored the program.

As if the housewife needed reminding, on the back of the Oxydol box toward the bottom, there was a reminder to "LISTEN IN DAILY TO OXYDOL'S OWN 'MA PERKINS' (as it was exactly printed on the box). At this time, I haven't come across another product who had a program reminder on its packaging.

It didn't mean much on that December day in 1933, but the debut of OXYDOL'S OWN MA PERKINS marked the beginning of the dominance Procter & Gamble would eventually have in sponsoring the daytime serials on radio and television. With the numerous P&G soap products sponsoring the serials, the program earned the slang name "Soap Opera." This didn't set too well with the sponsors of drug and food products, who were also popular sponsors of daytime serials. I acknowledge the drug and food companies had a valid complaint, but when it comes to the serial's slang name, I leave you with this thought--- "would you want to listen to a Drug Opera?"



Radio Humor

• "Ole Professor," Kay Kyser observes, "I once knew a radio actor who spent so much time checking on his audience popularity ratings that he, finally became a hopeless Hooperchondriac."

• Walt Disney, guest-starring with Louella Parsons, seemed rather nervous about facing the microphone. "Come now, Walt," chided Louella, "Are you a man or a mouse?" Disney answered reproachfully, "After my years of associations, you should ask ME?"

• "You won't believe this, Junior," confided Jimmy Durante to Garry Moore, "but Hedy LaMarr proposed to me and I had to turn her down." "What?" gasped Junior. "Yes," said Jimmy, "look at it this way. She's 27 and I'm 42. In a few years I'll be 74 and she'll be 59. When I'm 102, she'll be 87. And when I'm only 164, she'll be 149. So if you think I'm gonna run around with any girl 149, you're crazy!"

• Bud Abbott and Lou Costello were discussing an actor they once knew in vaudeville. "Did you ever notice how he'd invariably allow his friends to pick up' the check?" commented Bud. "That's why I always felt sorry for him," said Lou. "He had a terrible impediment in his reach."

• "Ole Professor," Kay Kyser observes, "I once knew a radio actor who spent so much time checking on his audience popularity ratings that he, finally became a hopeless Hooperchondriac."

TUNE IN September, 1946

STRATEGY OF TRUTH VS. STRATEGY OF LIES by Elizabeth Long

Elmer Davis, News Chief of the Nation, Meets Paul Goebbels in a New and Hair-Raising Type of Warfare

Because there are few physical limitations to its reach and because it recognizes no battle lines, radio is the most powerful propaganda weapon ever devised by man. For this, most Americans would be inclined to condemn it. Americans have a common conception that all propaganda is bad when" as a matter of fact, propaganda-like other things-is both good and bad depending upon the propagandist, and what he has to sell.

"To propagandize" means simply to disseminate ideas and principles. Radio has made such dissemination remarkably simple; and today, the propaganda or psychological war is being waged on a global scale along with the war of tanks and guns and planes. More, it has become' an integral and vital part of modern war-fare, and in each warring country, a commander-in-chief to direct this new phase of war-making has been appointed. In Germany, it is Paul Goebbels, Propaganda Minister of the Reich. In the United States, it is Elmer Davis, chief of the Office of War Information.

Long before Davis took over our badly muddled and sadly disorganized efforts to wage war of this type, the battle-lines were clearly drawn. The fact that so many Americans despise the word propaganda

is largely due to Herr Goebbels' propaganda practises, built upon the clay feet of monstrous and deliberate falsehood. It was clear, then, that Americans would never stand for a strategy they so despised, and from the beginning" the propaganda war developed well-established battle-lines' in strange contrast to the illy-defined and constantly shifting battle-lines of blitz warfare. Emphatically, war in the ether waves became one in which the strategy of truth opposed the strategy of lies.

Strategist of truth is Elmer Davis, Indiana-born cosmopolite who is so innately honest that few listeners to his five-minute broadcasts of the past three years have failed to catch the Hoosier honesty, the almost cold impartiality they exuded.

Whatever you read or hear about the war is the responsibility of Elmer Davis. Until he came to Washington, there were few in that Baghdad-along-the-Potomac able to recognize the dividing line between essential news, and information of value to the enemy. But the line had to be drawn. Surveying candidates for the post of News Chief for the Nation, the President remarked to one of his associates one day that he had heard a commentator broadcasting the news who seemed shrewd and capable. His name? The President couldn't remember it.

Then, after several possibilities had been mentioned, someone suggested the obvious-the one-time star reporter and editorial writer of The New York Times.



ELMER DAVIS, SENATOR OF THE OFFICE OF WAR INFORMATION, BROADCASTS THE FIRST OF A REGULAR WEEKLY SERIES OF WAR ANALYSES FROM HIS DESK IN WASHINGTON

Promptly the President offered him the thankless task. It was no small sacrifice that Davis made when he accepted the job. As Columbia's news chief, he was earning fifty thousand dollars annually; as news chief for the country, his earnings run to about twelve thousand dollars.

Propaganda holds no fear for him. Like other Americans, he has a deep seated loathing and detestation for the Goebels' technique. But he is no ostrich, content to bury his head in the sands at the approach of danger while his equally vulnerable posterior sticks up for the Axis to shoot at.

"Propaganda," he says, "is an instrument. It may just as well employ truth in its operation. He is confident that America has no need to resort to dishonesty in her propaganda efforts, There is no reason for Americans to

look down their noses at either the word propaganda or its practises. Mr. Davis points to historic precedents for its use by the United States, as when Benjamin Franklin, in Paris, propagandized for French aid for the Colonies in their fight for freedom; and to Woodrow Wilson's use of propaganda in driving a wedge between the militarists and the people of Germany during the last war.

Counter-propaganda is another important function of the OWI To smash divisionist campaigns started by Nazi agents here, to expose and block defeatist rumors.

But always the great distinguishing factor between Davis and Herr Goebels lies not in the posts they occupy—they are almost identical - in that they both seek to spur victory for their respective nations and ideologies. The distinguish-

ing factor is method and their respective use and misuse of the truth.

"This is a people's war," is the way Mr. Davis puts it, "and to win it, the people should know as much about it as they can." So, his is the lance of truth.

Herr Goebels, on the other hand, maintains "that a lie may only be recognized as such when one's opponent has the opportunity to expound the truth." Because Naziism is built upon a foundation of lies, because no people would except the principles of Naziism until they had been cloaked in such a Jacob's coat of falsehood as to be unrecognizable for what they really are, the expedient is simple. Do not permit the opponent to speak. One of the 'most difficult tasks facing Davis is to make himself heard in Germany where the most important media for his messages—radio—has been largely negated by Goebels' death decrees for listening to foreign broadcasts. But that American broadcasts to the Reich, are getting through, are being heard, are being whispered about in the blacked-out streets of Berlin and Hamburg and Frankfurt is evidenced in the new type of German propaganda being broadcast by Herr Goebels to his people. More and more Herr Goebels seeks to impress upon the berrenuole that, unless they produce more, sacrifice more, fight better, Germany may lose the war and, being hated by all the world, dire consequences will follow such a defeat.

What makes an honest—or dishonest—propagandist? What are the backgrounds of these men who discharge such similar offices in such a dissimilar way?

Elmer Davis is as American as the name Elmer, as American as the fruitful soil of the Wabash Valley where, as a

barefooted lad in the nineties, he played cowboys and Indians. He was educated at Franklin College in his native Indiana, studied at Oxford as a Rhodes scholar. Following Oxford, he went to work on The New York Times but spent his summers in Greece, Italy and other seats of classic learning where the firmly-set roots of his American personality were watered with sympathy for the problems of other peoples of the earth.

Supplementing his travel and residence abroad with a wide and thoughtful reading of history, he was admirably fitted for commentary upon world affairs. Perhaps the most important day in his life was that dark day in the history of the world when war clouds hovered - over Danzig and Paul White, special events chief at CBS, frantically phoned him at his home in Mystic, Connecticut. Kaltenborn was in Europe and the sudden German-Polish eruption left the newsroom at CBS woefully shorthanded. Mr. White wanted Mr. Davis to substitute for Kaltenborn and somewhat reluctantly—he was in the middle of a serial for the Saturday Evening Post—Davis accepted. The serial has never been finished and, until he went down to Washington, Mr. Davis faced a CBS microphone daily.

He entered the Washington scene unobtrusively, the only aproach to fanfare and publicity being the matter of the Davis cat. After a long search, Mrs. Davis found an apartment she liked, only to learn at the last moment that the apartment did not allow pets. The one Davis pet is a cat. They turned down the apartment and remained in the Washington hotel where they are still quartered.

Shortly after nine' each morning, he arrives at his office in the new and not-



Herr Goebbels

yet-finished Social Security Building. He wears a dark suit, the inevitable bow tie. Always calm and unruffled, his judgment inspires the same confidence among his associates. He does not like administrative work and he has succeeded in shoving most of it off on Milton F. Eisenhower, his associate director. He is readily accessible to those with legitimate missions, hard to reach by those who would consume valuable time with trivia. His relations with radio, the press, motion pictures are excellent; he understands their problems; interferes with their operations as little as possible.

As completely false as Davis is innately honest, Paul Goebbels' twisted roots err from a different sort of soil. On June 30, 1933, Hitler issued a decree erecting a Ministry of Public Enlightenment and Propaganda under Dr. Goebbels. It was the first such ministry to have legal recognition in the world. One does not know Herr Goebbels' politics of the

moment; one dare never predict what they might be tomorrow.

Goebbels has been perhaps closer to Hitler than any of the other disciples and his chameleon-like ability to change colors at will seem to in no way embarrass him or the leader for whom he speaks.

Goebbels' whole personification is a lie as monstrous and gargantuan as any he has mouthed. He is small, ugly and deformed; dark and obviously not the Aryan type, he daily preaches the principle of the 'blonde' handsome Aryan lordly race.' For this—as well as for other reasons—he loves the radio. Speaking to a microphone, his disembodied voice gives the impression that he too, is handsome, straight and blue-eyed.

In the matter of religion, he has again shown a marked ability to change his spots whenever he deemed it advantageous.

Like Davis, Goebbels was a newspaperman for a while in Berlin and wrote many plays and novels of a political and sardonic nature; and his early carelessness with the truth became exaggerated after his association with Hitler. In other directions, Goebbels strives to imitate the master, too. He neither smokes nor drinks. He imitates Hitler in his speeches.

But if he toadies to Hitler, he is frequently brutal to his subordinates. The accusation that he is really a Jew is unfounded although it is true that his wife, Magda, was the adopted daughter of a Jewish family named Friedlander.

In one respect, Goebbels' imitation of Hitler is banned by his own craven appetite. This is in affairs of the heart. It is also a fact that one of the prime reasons for his occupation of a niche so close to the Fuehrer's heart is the Fuehrer's fond-

ness for Frau Goebbels. On occasions when Goebbels was slated for discard and disaster, his wife's intervention with Hitler saved him.

Like Davis, his life is bound up with the public. But, unlike Davis, Goebbels must mold public opinion with his ideas and thoughts, his falsehoods and coercions. He must control every marketplace of thought for the German people lest they discover the truth.

Davis, on the other hand, is faced with the problem of forcing truth through the veil of lies and the great outer silence in which Goebbels has enveloped the Reich.

Nothing would be more apt to bring home to the German people a sense of utter hopelessness than that the radio-winged truths of Elmer Davis find their mark. To this end, it is both fitting and prophetic that the best technical brains of broadcasting have been dedicated.



The Digital Deli Online

"Where the Golden Age of Radio Meets the Digital Age"

www.digitaldelift.com

Radio Facts

Did you know that...

There are more than 35 "soap operas" or daily daytime serials running five days a week, Mon. thru Fri. on the four networks.

There are approximately 56 million radios in use in the United States.

Radio stars who broadcast from army camps or defense centers not only pay their own transportation expenses but also those of all the other artists and technicians on the show.

Since Pearl Harbor many important radio executives throughout the country have joined the Radio Branch of the War Department at very low salaries.

There are ten commercial television stations operating in the United States and 42 experimental television stations.

There are approximately 400 big time sponsored radio programs on the air each week.

Out of the 3,000 announcers in the United States, there are only 30 that have reached the big time.

The National Association of Broadcasters (NAB) Code restricts the length of commercials in five, ten and twenty-five minute programs.

From TUNE IN magazine March, 1943

Old Time Radio Series Reviews

by Bill Kiddle

DAMON RUNYON THEATRE

The Broadway musical GUYS AND DOLLS was just an introduction to the vast assembly of slang-talking characters created by the prolific writer Damon Runyon in his many articles and short stories about the sidewalks of New York. For almost a year, between 6/22/50 and 6/07/51, Mayfair Productions featured the DAMON RUNYON THEATRE, a syndicated anthology of 52, mostly humorous, stories about a diverse collection of characters from Broadway in the Big Apple. A fine cast of East Coast actors, including: Gerald Mohr, Frank Lovejoy, Herb Vigram, Sheldon Leonard, and Ed Begley were repeat performers. *Radio Memories has a complete collection of these shows.*

DAN DARE, PILOT OF THE FUTURE

Comic strip heroes have been popular with a multi-generational audience on radio from both sides of the Atlantic for many decades. DAN DARE first found fame in Britain after the Eagle Comic was launched in 1950. Over the years, the strip, created and drawn by Frank Hamilton and others, has attempted to portray a space age super hero who is "peculiarly British." According to Dave Britton, a "Dan Dare" specialist, the heroic champion of justice "embodied everything that was British." In a four-part science fiction serial drama, broadcast in stereo over the BBC's Radio 4 on a weekly basis from 19 April to 10 May, 1990. In 1991 a new-look DAN DARE, and a new cast of villains were presented in a 26-part BBC television series.

DANGEROUS ASSIGNMENT

Brian Donlevy, "a virile Hollywood man of action" was cast in many film roles in which he fought for preservation of democracy and "the American Way." After World War 2. Mr. Donlevy was a natural choice to play the part of "Steve Mitchell", an international trouble-shooter for an unnamed top secret federal agency in a series titled, DANGEROUS ASSIGNMENT. The program was heard over NBC at various times, on different days, between 7/09/49 and 7/08/53. In the 1953-1954 season, the syndicated program moved to CBS and Lloyd Burrell was cast in the leading role. Each week our hero was called into "the Commissioner's office" and given a top secret assignment in some far corner of the globe. *Radio Memories has a fine collection of these exciting dramas.*

DANGEROUSLY YOURS

Martin Gabel, "the voice of adventure" was the host and narrator of DANGEROUSLY YOURS, an anthology of "matinee theatre" styled dramas directed at a female audience on Sunday afternoons at 2:00 over CBS. The half-hour show, sponsored by Vicks, which featured Victor Jory and Gertrude Warner, had only a three month summer-fall run from July 2 to October 14, 1944.

DARK FANTASY

During the 1930's and 1940's radio drama matured and became a powerful vessel for works of suspense and terror. From all corners of the county new programs, featuring evil, murder, and the paranormal, appeared and thrived. Radio station WKY in Oklahoma City first broadcast DARK FANTASY, an interesting anthology of new and original supernatural tales from the pen of Scott Bishop on 11/14/41. For the first two months the program was aired

locally. Then, on 1/02/42, NBC picked up the popular show and broadcast it on Friday nights until 6/19/42. *Twenty-eight of the 31 episodes have survived and Radio Memories has 26 of them in its collection.*

DARE DEVILS OF HOLLYWOOD

Matt Gilman, Ione Reed and Slim Gilbert were not exactly billboard stars or household names in the 1930's, but they were among the top stunt men and women in the motion picture industry. DARE DEVILS OF HOLLYWOOD was a quarter-hour, syndicated production broadcast in 1938, in which these "brave souls" described their most trying experiences on the film-lots. In the short series. Ms Reed, describes her daring exploits with a runaway buckboard, a fight on the backs of six horses, and jumping off a speeding train.

DARK VENTURE

Dark impulses from the minds of men and women lead them into the unknown. DARK VENTURE was a well-crafted mystery drama, created by Larry Marcus. The program was heard over ABC on various days, at different hours, for one year, between 2/19/46 and 2/10/47. Good solid radio stars including Carl Harburg, Lou Merrill, Betty Moran and Dwight Hauser were among the cast credits.

Radio Memories has four episodes available in their catalog.

DAVID HARUM

A smalltown midwestern banker with a flare for horse-trading was not your typical lead character in day-time serial dramas. DAVID HARUM, one of many Hummert family serial creations, was the exception to the rule. This quarter-hour drama, sponsored by Bab-O Cleanser, was broadcast over NBC (and later CBS) for 11 years, between 1/27/36 and 1/10/47. "David", in

typical soap opera fashion, extended his interests beyond his business into the lives of many of the residents of "Homeville." Here he acted as a local philosopher with a nose for other people's affairs, but he provided a broad soft shoulder to lean upon.

DAY IN THE LIFE OF DENNIS DAY

Having your own show was the dream of nearly every radio performer. In 1946, Jack Benny gave Dennis Day, his popular young Irish tenor, an opportunity to star in his own half-hour weekly program. A DAY IN THE LIFE OF DENNIS DAY, became a popular situation comedy that lasted on NBC for five seasons, between 10/03/46 and 6/30/51. Dennis Day, a man with great vocal talent, perfected his characterization of a hopelessly naive, young bachelor. An accomplished radio cast of consisting of Betty Miles, Barbara Eiler, Bea benaderet and John Brown were regulars on the show. Guest stars included: Patty Andrews, Jimmy Durante, and Rosemary Clooney. *Radio Memories has a fine collection of programs broadcast between 1946-1949.*

DEADLINE DRAMAS

To the strains of "The Mystery Theme" by Rosa Rio, Irene Wicker and a fine supporting cast presented DEADLINE DRAMAS, a half-hour anthology based upon a 20-word situation, submitted by a listener-within a two minute time limit. Winners of the night received a prize of a US Savings Bond. The dialogues were ad-libbed by solid supporting performers including Joan Banks, Bob White, and Frank Lovejoy. The program was heard over ABC (Blue) for seven months, between January 5 to July 20, 1941.

DEAR MARGIE, ITS MURDER

Mason Adams, well-known character actor, was given the lead role in DEAR MARGIE ,ITS MURDER, an interesting change of

pace crime drama. The story-line focused upon an ex-GI, now a student in London, who helps Scotland Yard solve some baffling cases. In typical "casebook" fashion, our hero sends letters back home to his girl friend "Margie" relating his adventures in the U.K. The show heard over the Mutual network on Sunday afternoons at 2pm, lasted for only 10 months, between January 11 & October 4, 1953.

DECISION NOW!

For two years, between 2/02/47 and 3/07/49, The American Legion syndicated a quarter-hour patriotic series that provided stories about famous Americans, the American Way, and the contributions of the American Legion. The program, directed by Robert Bell, logged 110 weekly programs.

DIARY OF FATE

Webster's Dictionary defines "fate" as the "power to determine the outcome of events; destiny." In 1948, Larry Finley produced DIARY OF FATE, a fine, very stylish mystery drama. His syndicated program, produced in Hollywood, took good stories, sharp characterizations, and a fine cast, and blended them together to provide a listening audience with an anthology of interesting stories where fate steps in to even, or switch the odds in the lot or fortunes of fictional case studies.

DICK COLE ADVENTURES

From the pages of Blue Bolt and Foremost Comics came the character of DICK COLE, a young adventure hero...a model for the boys in the 1940's. The syndicated program, heard in 1946-1947, had Leon Janney cast in the title role. The storyline centered around "Dick" a cadet at Farr Military Academy. In some aspects, the main character was a JACK ARMSTRONG sound-alike in a sharp pressed uniform.

DICK TRACY

In the early 1930's cartoonist Chester Gould originated DICK TRACY, a comic strip that became popular with many generations of Americans. The exploits of our lantern-jawed detective, moved to radio in 1935 and remained on the air for 14 years, until 1948. During this span, the program, in a quarter-hour format, was heard several days a week during the 5:00 to 6:00 time slot known as the "children's hour." Veteran radio actor Ned Weaver was cast in the title role during a greater part of the series run. *Radio Memories has an interesting collection of episodes that span the era 1938-1947.*

DECEMBER BRIDE

Spring Byington, star of stage, screen and radio, stepped before a CBS microphone on June 8, 1952 to become the lead and star in DECEMBER BRIDE, a fine sitcom created, written, and directed by Parke Levy. "Lily Ruskin", the main character, was a lovely, mature widow who comes to visit her daughter's family and stays on to be the subject for many interesting marriage proposals. The program, which left the air on September 6, 1953, after a short run, had fine music supplied by Rex Korey, and an excellent supporting cast, including Doris Singleton, Hal March, and Hand Conried.

DEFENSE ATTORNEY

On Friday nights in the summer of 1951 the RICHARD DIAMOND detective drama had a summer break and was replaced on ABC by DEFENSE ATTORNEY, a legal drama starring Mercedes McCambridge. In at least one respect the storyline of this program was several decades ahead of its time...a woman was cast in the role of a highly motivated counsel for the defense. The program was so successful that it

returned to ABC for several different sponsors until the end of the 1952 calendar year.

DESTINATION SPACE

For seven decades the American public has thrilled to a plethora of intergalactic science fiction dramas, running the course from BUCK ROGERS to STAR TREK. Along the way, there have been many interesting programs that have attempted to tantalize listeners with works of science fiction. Several programs were successful, but a few, including DESTINATION SPACE, heard over ABC from 1947-1949, failed to generate sustained popular support. The half-hour serial episodes focused upon inventor, "Uncle Dan Carpenter" and his niece "Kit", his nephew "Buddy" and the use of their uncle's invention to travel through time and space to other worlds to assist new found galactic friends in their struggles against the forces of evil.

DEATH VALLEY DAYS

The Pacific Coast Borax Company sponsored DEATH VALLEY DAYS, a fine dramatic series created by Ruth Cornwell Woodman. The program was designed to bring into focus the stories and lore of the Death Valley region in California. This was also the home of some of the early Borax mining operations. This interesting anthology, heard on radio for almost 15 years, between 9/30/30 and 6/21/45, was aired most often over NBC (Blue). The program of original tales featured a bugle call by Josef Bonine and the voice of "the Old Ranger" Dresser Dahlsted was heard introducing the show, and reminding the audience "this story is presented for your entertainment by the Pacific Coast Borax Co., producers of the famous family of products...20 Mule Team Borax." A sad note

indicates that of the 1076 programs broadcast, only two dramas in the collection have survived.

DESTINY TRAILS

James Fenimore Cooper, prolific and popular early 19th century American author, was best known for his stories of early frontier life and pioneer adventures. DESTINY TRAILS, a syndicated 39-part quarter-hour weekly serial, provided radio adaptations of "Deerslayer" and "Last of the Mohicans." A fine cast of radio regulars including: Stacy Harris, Kay Loring, Leslie Woods, Frank Lovejoy, Gertrude Warner and Joseph Julian were heard in various roles. An exact broadcast log appears to be missing.

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MOLLE MYSTERY THEATRE

- 05790 06/05/45 The Beckoning Fair One
- 06/19/45 The Gionconda Smile
- 05791 03/29/46 The Creeper
- 04/19/46 Follow That Cab
- 05792 04/26/46 The Doctor & The Lunatic
- 05/10/46 The Further Adventures Of Kenny Angles
- 05793 06/21/46 The Hands Of Mr. Ottermole
- 11/14/47 Four Fatal Jugglers
- 05794 04/30/48 Make No Mistake
- 06/14/48 Close Shave
- 05795 06/21/48 Solo Performance
- Good Bye Darling

DAMON RUNYON THEATRE

- 00208 01/02/49 # 1 Little Miss Marker
- 01/09/49 # 2 Tobias The Terrible
- 00209 01/16/49 # 3 Butch Minds The Baby
- 01/23/49 # 4 Breach Of Promise
- 00210 01/30/49 # 5 A Nice Price
- 02/06/49 # 6 The Idyll Of Miss Sarah Brown
- 00211 02/13/49 # 7 Romance In The Roaring Forties
- 02/20/49 # 8 The Lemon-Drop Kid
- 00212 02/27/49 # 9 The Hottest Guy In The World
- 03/06/49 #10 All Horseplayers Die Broke
- 00213 03/13/49 #11 Princess O'Hara
- 03/20/49 #12 For A Pal
- 00214 03/27/49 #13 A Piece Of Pie
- 04/03/49 #14 Barbecue
- 00215 04/10/49 #15 Blonde Mink
- 04/17/49 #16 Leopard's Spots

- 00216 04/24/49 #17 Dancing Dan's Christmas
- 05/01/49 #18 Pick The Winner
- 00217 05/08/49 #19 The Brain Goes Home
- 05/15/49 #20 Hold 'Em Yale

DANGEROUS ASSIGNMENT

- 05718 07/09/49 Relief Supplies
- 07/16/49 Sunken Ships
- 05719 07/23/49 Nigerian Safari
- 08/06/49 Millionaire Murders
- 05720 08/13/49 Alien Smuggling
- 08/20/49 File #307
- 05721 02/06/50 (NO TITLE)
- 02/13/50 Captain Rock
- 5722 02/20/50 The Greek Connection
- 03/06/50 Wire Spool
- 05723 03/20/50 International Blackmail
- 03/27/50 The Sheik's Secret
- 16023 00/00/00 Road To Mandalay
- 04/06/50 Mine Disaster
- 05724 04/10/50 Pirate Loot
- 04/17/50 UFO's In Ecuador
- 05725 04/24/50 The Nazi & The Physicist
- 05/03/50 Sabotage In Paris

DARK FANTASY

- 00067 11/14/41 # 1 The Man Who Came Back
- 11/28/41 # 3 The Thing From The Sea
- 00068 12/05/41 # 4 The Demon Tree
- 12/19/41 # 5 Men Call Me Mad
- 00069 12/26/41 # 6 The House Of Bread
- 01/02/42 # 7 Resolution 1841
- 00070 01/09/42 # 8 The Curse Of The Neanderthal
- 01/16/42 # 9 Debt From The Past

- 00071 01/23/42 #10 The Headless Dead
- 01/30/42 #11 Death Is A Savage Diety
- 00072 02/06/42 #12 Sea Phantom
- 02/13/42 #13 W Is For Werewolf
- 00073 02/20/42 #14 A Delicate Case Of Murder
- 02/27/42 #15 Spawn Of The Sub Human
- 00074 03/06/42 #16 Man With The Scarlet Satchel
- 03/13/42 #17 Superstition Be Hanged
- 00076 04/03/42 #20 The Thing From The Darkness
- 04/10/42 #21 The Edge Of The Shadow
- 00077 05/01/42 #24 The Letter From Yesterday
- 05/08/42 #25 The Cup Of Gold
- 00078 05/15/42 #26 Funeral Arrangement Completed
- 05/22/42 #27 Dead Hands Reaching
- 00079 05/29/42 #28 Rendezvous With Satan
- 06/05/42 #29 I Am Your Brother

DARK VENTURE

- 10216 07/31/45 Pursuit
- 11/19/46 The Only Inhabitant
- 14443 12/06/46 The Boarder
- 00/00/00 Turnabout
- 10217 01/14/47 The Expert
- 07/22/47 Elizabeth Is Frightened

A DAY IN THE LIFE OF DENNIS DAY

- 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
- 00534 01/14/48 The Stolen Phoney Painting
- 01/21/48 The Post Office Job
- 00535 01/28/48 The Radio Show
- 03/17/48 The Baby Picture Contest
- 00536 03/24/48 Saving Weaverville
- 04/21/48 Misquoted In Paper

DICK TRACY

- 17528 02/24/38 Junior Kidnapped
- 02/25/38 Captures Dryden Small
- 05/04/44 Nazi's Under the Big Top
- 11/22/45 One Suspect Too Many
- 17110 02/15/38 Finds Black Pearl
- C-90 02/16/38 Agent Murdered
- 02/17/38 Going After Ring
- 02/18/38 Captures Gang
- 02/21/38 Pat Hypnotized
- 17111 02/22/38 Dick Captured
- C-90 02/23/38 Escape
- 04/11/38 Note From Purple Rider
- 04/12/38 Avalanche
- 04/13/38 Purple Rider Arrives
- 17112 04/14/38 Junior Captured
- 10/06/43 Mrs. Johnson & Doc Benson

01/10/44 Hooting Owl
 03/03/44 Corsikoff Missing
 17109 08/08/38 Black Pearl of Osirus
 C-90 02/09/38 Pat Goes Overboard
 02/10/38 Mystery In the Hotel
 02/11/38 Dick Shot
 02/14/38 Dick Gets the Ring
 of Osirus
 17113 00/00/44 Firebug Murders
 C-90 03/01/45 Empty Safe
 05/08/45 Trail Of The Nighthawks
 12/16/47 Poisonous Timber
 12/19/47 Poisonous Timber
 17114 06/22/45 Pigeon Blood Ruby
 (Rehearsal)
 09/13/45 Buried Treasure
 09/13/45 Headless Man
 01/19/46 Dark Corridor
 17529 11/27/45 One Suspect Too Many
 09/16/46 The Broken Window
 09/18/46 The Broken Window
 12/11/46 Campus Murder
 17115 09/13/46 Broken Window
 C-90 09/18/46 Broken Window
 01/08/47 The Big Black Box
 05/15/47 The No-Account
 Swindle
 07/14/47 The Crooked Fingers
 17530 12/16/46 Campus Murder
 01/14/47 Careless Black Widow
 01/21/47 Moth & The Flame
 01/22/47 Moth & The Flame
 17116 07/23/47 Unfunny Clown
 C-90 09/03/47 Low Hi-Jack
 09/04/47 Low Hi-Jack
 09/11/47 Low Hi-Jack
 09/12/47 Low Hi-Jack
 17117 09/23/47 Counterfeit Grave
 10/10/47 Book of Four Kings
 11/06/47 Honorable Mr. Malice
 11/18/47 Deadly Tip-Off
 11/19/47 Deadly Tip-Off

17531 10/16/47 Book of Four Kings
 12/31/47 The Black Box
 ???/??/?? Man Without a Head
 ???/??/?? The Sinister Second

DESTINATION FREEDOM

17991 07/18/48 Denmark Vesey Story
 07/25/48 Frederick Douglas, Pt 1
 17992 Frederick Douglas, Pt 2
 09/05/48 Poet In Pine Mill:
 James W Johnson
 17993 09/26/48 Shakespeare Harlem:
 Lanston Hughes
 10/17/48 Boy Who Was Traded
 For a Horse
 17994 11/07/48 Echoes Of Harlem:
 Duke Ellington
 05/15/49 Ballad Of Satchel Paige
 17995 07/31/49 Trumpet Talks:
 Louis Armstrong
 08/07/49 Long Road:
 Mary Church Terrel
 17996 09/04/49 Saga Of Senator
 Blanche K Bruce
 10/09/49 Father To Son:
 Adam Powell Sr. & Jr.
 17997 11/06/49 Man Who Owned
 Chicago: DuSable
 03/12/50 Premonition Of Panther:
 Ray Robinson
 17998 03/26/50 The Liberators:
 William Lloyd Garrison
 06/11/50 Shy Boy: Fats Waller
 17999 07/02/50 Kansas City Call:
 Nat King Cole
 08/13/50 Last Letter Home:
 332nd Fighters
 01/21/51 #15 Anna's Story
 03/04/51 #21 Benjamin
 Drake Story

DR KILDARE

01380 02/01/50 # 1 Pre-frontal Lobotomy
 02/08/50 # 2 The Amputated Leg
 01381 02/15/50 # 3 Appendicitis - Barclay
 02/22/50 # 4 The Dying Wife

01382 03/01/50 # 5 Hypochondria
 03/08/50 # 6 The Dope Addict
 01383 03/15/50 # 7 Appendicitis -
 Caroline
 03/22/50 # 8 The New Cancer
 Treatment
 01384 04/12/50 #11 Allergy
 04/19/50 #12 Hearing Problem
 01385 04/26/50 #13 Amnesia And
 Paralysis
 05/03/50 #14 The Abandoned
 Baby
 01386 05/10/50 #15 The Girlfriend
 05/17/50 #16 Nurse Parker
 Resigns
 01387 05/24/50 #17 Diet
 05/31/50 #18 The \$5,000 Theft
 01388 06/01/50 #19 Familial Oeriodic
 Paralysis
 06/08/50 #20 Lead Poisoning
 06707 06/15/50 #21 Glaucoma
 06/22/50 #22 Priscilla's Broken Arm
 01389 06/29/50 #23 Gillespie's Engaged
 07/06/50 #24 The Hunting Trip
 01390 07/13/50 #25 Peptic Ulcer
 07/20/50 #26 Angina Pectoris
 01391 08/10/50 #29 International
 Bridgework
 08/24/50 #30 Appendicitis
 Aboard Ship
 01392 09/07/50 #33 Diabetic Coma
 09/14/50 #34 Teenage Alcoholic
 01393 09/21/50 #35 Spinal Paralysis
 09/28/50 #36 Gillespie Plays Cupid

LUX RADIO THEATER

14413 10/27/41 #323 Her First Beau
 14414 11/03/41 #324 Hired Wife
 17550 11/10/41 #325 Hold Back The Dawn
 17596 11/17/41 #326 Merton Of
 The Movies
 17597 11/24/41 #327 Maisie Was A Lady
 06869 12/01/41 #328 A Man's Castle
 11321 12/08/41 #329 The Doctor Takes
 A Wife

11322 12/15/41 #330 All This & Heaven Too
 14238 12/22/41 #331 Remember The Night
 14239 12/29/41 #332 The Bride Came C.O.D.
 17598 01/05/42 #333 Smilin' Through
 17599 01/12/42 #334 A Tale Of Two Cities
 (VG-)

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