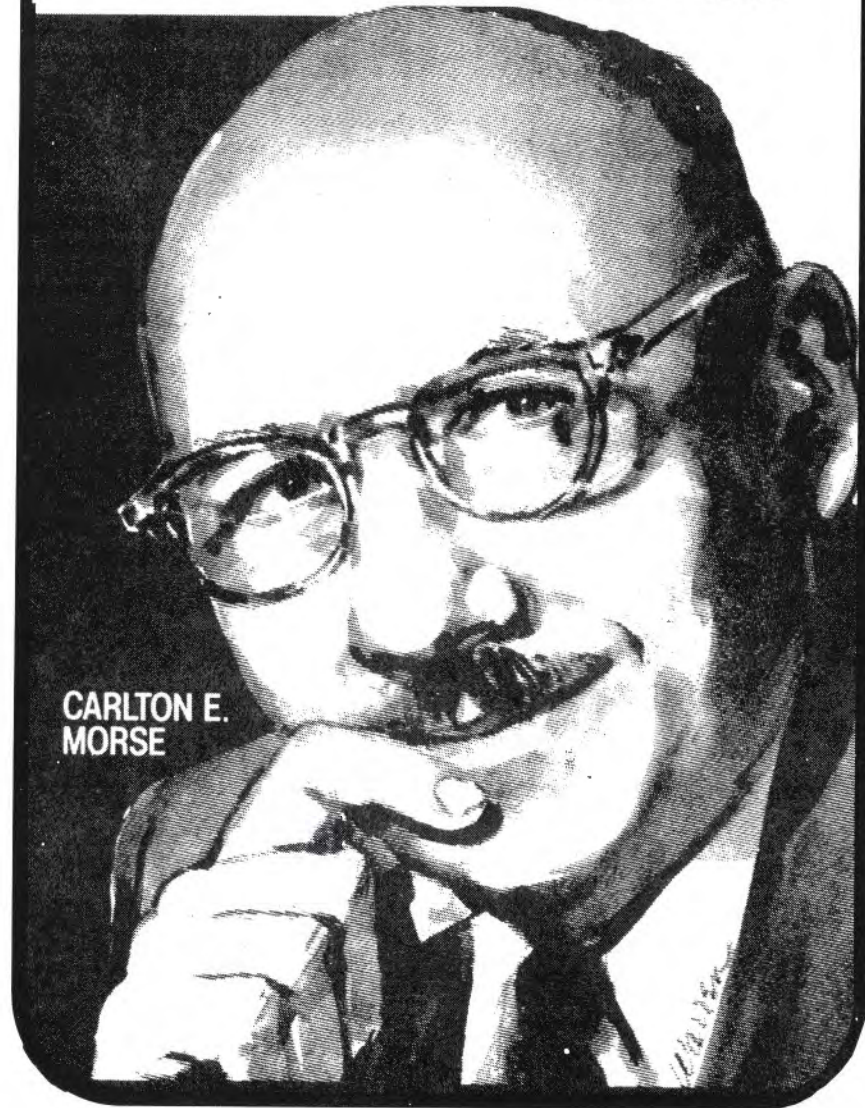


Old Time Radio **DIGEST**

No. 131

Fall 2010 \$3.75

CARLTON E.
MORSE



Old Time Radio DIGEST

No.131

Fall 2010

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Editor's note: Jim Maclise passed away this year. Jim wrote 26 *Private Eyes for Public Ears* articles for the Digest. Always looked forward to reading Jim's articles. He enjoyed the detective shows, and it showed in his writing. He was going to write one final article summarizing all the detective shows, but never got around to writing it. His wife said his writing was very important to him. He had written two unpublished novels. Never met Jim, but felt I knew him. Will miss his articles.

LUX RADIO THEATRE
TONIGHT
Barbara
STANWYCK
Brian
AHERNE
IDA LUPINO
IN
"WUTHERING
HEIGHTS"
DIRECTED BY
Cecil B. deMille
LOUIS SILVERS,
Musical Director
8 P. M.
Cincinnati Time
WKRC

Monday, Sept. 18, 1939

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ADVENTURES BY MORSE

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Adventures by Morse is the greatest 1944 Radio adventure series that never aired in either 1944 or 1945. Or at least, so say the old time radio community--or 'otr'--that invented itself in the mid-1970s for the express purpose of commercializing and exploiting Vintage or Golden Age Radio. The otr community has long claimed that Adventures By Morse was one of the three, legendary Radio Adventure series' penned by Carlton E. Morse.

There are a multitude of problems with the above otr-perpetuated hypotheses:

- None of Carlton E. Morse's adventure drama programs were particularly legendary--by any critical measure.
- Only two of Morse's adventure dramas ever actually aired when created--I Love A Mystery and I Love Adventure.
- Carlton Morse, while justifiably recognized as one of the 20th Century's most prolific serial drama writers, was not a particularly gifted, let alone imaginative, adventure or suspense writer.
- The otr community, while claiming air dates for Adventures by Morse can cite not one single air time or station for a single 1944--or 1945--run of the series.
- Nor can the otr community produce a

single transcription label from a single--as sold--transcription disc.

- Nor can the otr community produce a single 1944 or 1945 newspaper listing entry for even one single contiguous 1944 or 1945 broadcast run.
- Nor can the otr community produce a single 1944 or 1945 promotional broadcast article about either the program, Carlton Morse's involvement with the program, nor any of the program's stars' involvement with the program.

This rather awkward situation begs several additional observations.

The first observation that leaps to mind is the legendary nature of the travesty that's been foisted onto the otr community for over 32 years regarding this 'legendary radio program.' We say this with some justifiable conviction since:

- the program was certainly never legendary
- it was neither aired nor fully broadcast over Radio in 1944 or 1945
- there's some question as to whether it was even intended as anything more than an elaborate bargaining chip in Carlton Morse's long-running efforts to keep one of his adventure serials airing

over a national network.

Building even more elaborately on this extraordinarily 'invented' series of broadcasts, numerous scurrilous collectors, dealers and otr 'authors' cite both 'east coast' and 'west coast' sets of Adventures By Morse that supposedly aired throughout 1944 and 1945--but never did either--on either coast. Nor, as must be quite obvious, could there ever be a 'designated set'--of any kind--in any case.

- In the first place, Carlton E. Morse himself owned every single copy of the physical Adventures By Morse transcriptions.
- In the second place, since this was a transcribed, syndicated program there was no order--on either coast. Period. The affiliates that subscribed to Adventures By Morse aired them in any three-or ten-episode arc order they chose to.
- And finally, since Carlton E. Morse himself would never have sanctioned such absurd concepts as an 'east coast set' or a 'west coast set', then there simply wasn't such a set. Period. Q.E.D. Any otr vendor who tells you there is, is a charlatan.

So, on sum, even though this 'legendary radio program' was neither legendary, nor broadcast Radio, nor a program per se, it's clear that it was something. Just what that 'something' was, remains to be discovered.

Now we come to the facts of the matters at hand:

- Carlton E. Morse famously retained all rights to his intellectual property, going as far as 'renting' the transcriptions of his adventure serials to subscribing stations. This, by way of explanation for why we find no circulating transcription discs of

Morse's adventure programs.

- As it turns out, Adventures By Morse took almost three years to find a broadcast outlet--by syndicated transcription, airing in a very limited number of markets during 1946. It never fully aired during either 1944 or 1945.
- The vast majority of broadcasts of Adventures by Morse didn't occur until the very end of The Golden Age of Radio years--in 1953 and 1954. And again, over an extremely limited number of outlets.

BEGINNING TONIGHT


at 9 P. M.

Adventures by Morse

● **CARLTON E. MORSE**
Presents his newest air thrill

CAPTAIN FRIDAY
in the
"CITY of the DEAD"

Brought your air-
way each Sunday
evening at 9 by--
**GRANITE
FURNITURE CO.**



KALL at 910

Premiere broadcast of Adventures by Morse over KALL, Salt Lake City on January 20 1946

Indeed, to this day, all rights to Adventures By Morse are retained by MorseLCo, Incorporated, the Morse Family's California-registered Trust. While they have occasionally issued a license to some of Carlton Morse's holdings, the vast majority of his work remains in the exclusive possession of the Family's trust. Apparently the Morse Family has been counseled that a resurgent market for Carlton E. Morse's adventure serials will yet present itself one day in the future.

While we respect the Morse family's aspirations for their progenitor's body of work, we have our doubts that such a situation will present itself after all this time. While we can envision no resurgence of interest in Morse's adventure writing in all but the most distant future, this is by no means a reflection on Carlton Morse's amazing output of serial drama over his extraordinary career. But for all intents and purposes, that boat has sailed.

Now that we've dispensed with most of the otr hokum associated with this otherwise fine adventure serial, we can move on to specifics:

The full fifty-two installment arc of eight adventures first aired over a fully newspaper-provenanced affiliate in 1946, over Salt Lake City's KALL. The basic framework of Adventures By Morse was a series of eight macro-adventures, broken down into three or ten episodes each. This was a syndicated, transcribed production, so we have no real idea of either the intended order or recorded order for any of the eight adventures. Their titles and episode counts follow:

- The City of The Dead in ten episodes
- A Coffin for The Lady in three episodes
- The King Cobra Strikes Back in ten episodes

- The Girl On Shipwreck Island in three episodes
- Dead Men Prowl in ten episodes
- You'll Be Dead In A Week in three episodes
- The Land of The Living Dead in ten episodes
- It's Dismal To Die in three episodes

If the titles seem somewhat childish or unimaginative, it's not your imagination. In most cases, the sub-titles for most episodes were also somewhat silly or obtuse. We don't wish to put too fine a point on it, but Carlton E. Morse was not a particularly noteworthy adventure writer. His strong suit was his extraordinary ability to keep an exceptionally large cast of diverse characters sufficiently updated, while maintaining the continuity for each individual characterization over a span of weeks, months, or years of that character's development. While certainly an exceptional talent in itself, simply being able to juggle ten, twenty, or even fifty characters with equal development and continuity, does not a spell-binding adventure make.

This is not to say that Adventures By Morse was either uniformly poor, uniformly mediocre, or even occasionally brilliant--or any combination of the three, for that matter. It's just that--in our experience, anyway--canned, pre-recorded, syndicated adventure programming would generally be expected to be of a much higher quality than in that found in this series. It certainly wasn't for lack of talent, in any case. Versatile writer, director, producer and actor, Elliott Lewis, lends his voice to the lead character, Captain Bart Friday. Bart Friday was also portrayed by David Ellis and Russell Thorson over the 52-week run. Equally solid character actors Jack Edwards and an occasional Barton Yarborough take

the role of Skip Turner at one time or another. Both actors were alumni of Morse's 27-year, 14.7 million spoken-word run of One Man's Family.

The modular concept by which the series was packaged was also of note. With story arcs alternating between three and ten episodes each, it was designed to appeal to virtually any affiliate station's seasonal programming cycles. It could be sold as a 13-week, 26-week, or 52-week series, as well as in blocks of individual episodes. In addition, each episode went to great pains to exposit all necessary continuity from the preceding episodes, so as to allow any listener a full enjoyment of each individual or subsequent episode even if they missed one or more installments.

If you get the impression that this was a very well thought out concept and design for a programmed adventure product you've hit the nail square on the head. Indeed that seems precisely what this was: a cleverly designed product. It might have been executed even better had it been thought through from more than a packaging standpoint. Subscribers interested in building character or actor loyalty over more than a 26-week arc were out of luck. In the role of Captain Bart Friday, Elliott Lewis committed to only the first thirteen installments, David Ellis to the next twenty-three installments and Russell Thorson to the final sixteen installments. As a brilliantly conceived packaging concept, the planning seems to have broken down a bit in the retaining-the-main-star portion of the production planning.

This in itself begs even more questions. In virtually all other programming that Carlton E. Morse undertook, his casts would remain with him for as long as

"Adventures By Morse"

A
New Mystery Thriller
over

CJOC Lethbridge

EVERY SUNDAY
6:00-6:30 P. M.

Presented by
**St. Louis Furniture
Store**

Listen tomorrow for the first
thrilling episode

The announcement of the premiere airing of Adventures By Morse over CJOC in Canada Dec 17 1949

twenty-seven years. The question remains: What made this relatively short, modular production so unattractive that Morse couldn't retain the same cast for fifty-two relatively short, contiguous episodes?

Even more difficult to understand is the dearth of information that the Morse Family Trust has released in regard to Adventures By Morse. Other than the announcer, a few of the lead characters and the director and writer, we know almost nothing about the production side of Adventures By Morse.

As best as we can reconstruct what was actually going on with Adventures By Morse, we can surmise the following:

- Contrary to the stated, intended concept, this series seems more an accumulation of programming that Morse simply pieced together over the years.
- Having recognized the modular nature of syndicated programming, it was intuitively natural to assemble this series in segments over as many as three to five years.
- Given the somewhat quixotic flow of the locations and continuity over the 52 installments, it would seem that they were individually conceived over a period of far more than the stated year of production planning and transcription.
- The manner by which Morse obtained his lead artists for the series raises even more questions about the series' failure to retain its lead performers.

There's little dispute that this relatively short series--for Carlton E. Morse, anyway--raises as many questions as it answers. But then that's what continues to keep Golden Age Radio research as fascinating and fulfilling as it is; the more questions one answers, the more one often raises.

At the least, in this instance, the answers are worth pursuing. For all its shortcomings and inconsistencies, *Adventures By Morse* remains something of a tactical--if not strategic--bridge between the longer network runs of *I Love A Mystery*, Carlton Morse's longest running adventure drama series. To the extent that it gave Morse more ammunition for the next round of network negotiations for *I Love A Mystery*, it's unlikely that *Adventures by Morse* provided Morse much leverage in the end.

On the plus side of the ledger, the source transcriptions for the circulating series of recordings are absolutely superb

in every way. In this respect, the Morse Family Trust's decision to retain total control over *Adventures By Morse* has ensured the highest possible quality of the 1st-generation source transcriptions. On the downside, one loses the local color and flavor of local sponsors' spot advertisements or announcements. But as exemplars of the original recordings, the circulating set leaves little more to be desired.

For dyed-in-the-wool Carlton Morse adventure fans, this set of *Adventures By Morse* remains the single, most complete rendition of one of Morse's adventure serial concepts both fully intact, and as well transcribed as anything in Carlton Morse's entire body of representative work. All told, an excellent treat for any Carlton Morse adventure fanatic. ■

HEAR

The

HAUNTING
HOUR

at 8:30 p.m.
followed by

ADVENTURES
by MORSE
at 9 p. m.

SUNDAYS
Over

KALL

Adventures by Morse over KALL Salt Lake City on August 4 1946

Radio in 1945

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

As 1945 began, World War II was still raging on, but at least there was some hopeful news -- in mid January, American forces liberated the Philippines. As the year progressed, there would be other news that was not so hopeful, shocking news of concentration camps in Europe, and sad news about the death of President Roosevelt. But on a day to day basis, what was probably on your mind was wondering how the boys overseas were doing -- it seemed that just about everyone had some family member fighting the Nazis. (There were even some women in the military, although not in combat roles -- the WACS and the WAVES had become much more accepted, and many young women signed up to help their country. The 12 March issue of



Time magazine featured a cover story about some of these women, especially Captain Mildred McAfee of the U.S. Naval Reserves.)

Americans were still dealing with the effects of rationing -- you couldn't even buy a new car, since most companies had shut down their assembly lines during the war. Even the magazines were affected, since paper was also limited, and magazines were being asked by the War Production Board to conserve. A few magazines went from weeklies to monthlies, and some ceased publication, but there was still plenty to read. Among the most popular were *Time* and *Newsweek*, but you also enjoyed *Life*,

Reader's Digest, *Look* (movie star Rita Hayworth made the cover in early March), *Coronet*, and *Saturday Evening Post*. Movie fans loved *Photoplay* (there was an interesting article about Judy Garland in the April issue); *Radio Mirror* had added the word "television" to its title, but it was still mostly about radio stars and celebrity gossip. There was *Downbeat* for fans of jazz and big band music: you could always find interesting stories about the performers. In January, the tragic disappearance of Glenn Miller's plane on a flight from England to Paris was still front page news, as his fans hoped for the best; but on a more cheerful note, the great Duke Ellington gave a very impressive concert, including several new songs, and the critics were eagerly awaiting some new recordings from him. *Downbeat* also offered lots of photographs of talented performers -- and a weekly cover photo of a popular star, such as Frances Langford or Peggy Mann. Another must-read for music fans was *Song Hits*, which provided the lyrics to all the songs you loved, and also had plenty of pictures of the people who performed them. African-Americans had an important new feature magazine, as Chicago-based publisher John H. Johnson put out *Ebony*; and the members of the Armed Forces were probably reading *Stars and Stripes*.

With so many men fighting overseas, women still made up a large part of the work-force, and you could find them in many non-traditional jobs: in media, for

example, there were quite a few all-female radio stations, since most of the male announcers had been drafted. Interestingly, despite stereotypes about what the female gender was incapable of learning, a number of women who had been ham radio operators were quickly trained to be radio engineers, and they kept the stations on the air throughout the war. A few women even became war correspondents, reporting from the scene of some of the fiercest battles and keeping people informed about how the troops were doing. The Boston Globe hired British journalist Iris Carpenter, who travelled with the 3rd Armored Division and wrote compelling stories about what she saw. And you may have read May Craig's commentary -- she wrote for the Gannett newspapers -- or Eleanor Packard's war reports -- she was a correspondent for United Press. The best known of the female radio commentators, Dorothy Thompson, only did an occasional broadcast by this time, but she still wrote articles for various magazines. Several women print reporters tried to get on the air doing news, but they encountered considerable opposition from the men at the networks-- among the men opposed to women doing broadcast news was the legendary Edward R. Murrow. (If you want to read more about the changing roles of women in media, my recently published book, *Invisible Stars: A Social History of Women in American Broadcasting* goes into much greater detail.) As for popular broadcast journalists, in addition to Murrow and his colleagues Eric Sevareid and Bob Trout, pioneer newsman H.V. Kaltenborn (who had first done radio news in 1921) was still on the air. In print, one of the most respected war correspon-

dents, Ernie Pyle, lost his life in August when he was hit by Japanese gunfire as he covered the fighting in the South Pacific; he was one of fifteen journalists killed that year. Another popular journalist was cartoonist Bill Mauldin, whose depictions of the typical "dogface soldiers" Joe and Willie, won him a Pulitzer prize; Life Magazine did an article about him in early February.



As the war dragged on, you tried to find ways to keep your mind occupied, while waiting for news from your soldier or sailor. It was a good time to be a sports fan -- despite the fact that many players were now fighting overseas, there was still a pennant race, and it was an exciting one in 1945. Star players like Mel Ott of the New York Giants made the cover of Time magazine in early July, and in late September, fan favorite Hank Greenberg hit a dramatic home run -- on the final day of the season -- to win the pennant for the Detroit Tigers. But as I said earlier, women were working in some non-traditional occupations, and baseball was no exception. In 1945, the The All-American Girls Professional Baseball League continued to develop a loyal following. It was founded in 1943 by Phil Wrigley, and in

1945, you were reading about some of its best players in a 4 June feature article in Life Magazine. (Speaking of baseball, few people realized that behind the scenes, a major social change was about to occur: Brooklyn Dodgers General Manager Branch Rickey was working on a way to end segregation in his sport, and in August, he met with a young African-American athlete named Jackie Robinson, who was playing in the Negro Leagues at that time. By late October, Rickey had signed Robinson to a contract, and soon after, baseball history would be made.)



But baseball wasn't the only diversion; of course, there was music, and 1945 was a good year for it. If you liked that up-and-coming singer Frank

Sinatra, you heard him in late January on the Edgar Bergen and Charlie McCarthy Show on NBC (sponsored by Chase & Sanborn coffee); he also had a number of hits, including "Saturday Night is the Loneliest Night of the Week", and "Dream" -- and if that song sounded familiar, it had first been the closing theme for Johnny Mercer's radio show on NBC. Among the other big hits, the Andrews Sisters did very well with "Rum and Coca Cola"; bandleader Les Brown had two number one songs, "Sentimental Journey" and "My Dreams Are Getting Better All the Time", and Stan Kenton had a huge hit with "Tampico". Also popular in early to mid 1945 were Johnny Mercer with "Accent-Tchu-Ate the Positive", and Ella Fitzgerald teamed up with the Ink Spots to do "I'm Beginning to See the Light". Jo Stafford, who also sang with the Pied Pipers, had her first big hit in May, with



"Candy", and Perry Como had several hits -- for Perry, his first #1 song came in

August with "Till the End of Time". But nothing cheered people up more than comedy, and Spike Jones was on the charts in 1945 with "Chloe" (who could forget that immortal line, "Where are you, you old bat?") and a great parody of "Cocktails for Two".

You continued to depend on radio; as it got you through the Depression, so it helped you through the war. In April 1945, a new show went on the air on Mutual; "Queen for a Day" was a big hit with the female audience, and a few years later, it became a popular TV show. Also new in 1945 were several detective shows, "Philo Vance", starring Jose Ferrer, and "Hercule Poirot", based on the well-known Agatha Christie murder mysteries; and the crime drama "This is Your FBI" also made its debut. And New York radio fans got an unexpected bonus: in July, when there was a newspaper strike, Mayor Fiorello LaGuardia went on the air and read the comic strips so people wouldn't have to miss their favorite. Later, in October 1945, an important news show began: "Meet the Press", which would eventually go on to a long and successful career on TV. Throughout the year, the established programs such as "Fibber McGee and Molly" and the "Bob Hope Show" continued to get good ratings. You could still hear many radio stars who had

been around for a long time, such as Eddie Cantor (assisted by Bert Gordon and announcer Harry Von Zell) and Jack Benny -- in 1945, you were enjoying the talented Mel Blanc doing several character voices, but of course there were still Mary Livingstone and the much loved Rochester. Arthur Godfrey finally got his own network series, "Arthur Godfrey Time" on CBS beginning in April. And the Armed Forces Radio Service was making sure the GIs overseas got their share of excellent entertainment: "Command Performance" featured such stars as Bing Crosby, Dinah Shore, Judy Garland, and Jimmy Durante, all of whom donated their time to help the war effort. And on 14 June, what had once been the NBC Blue Network officially became known as ABC under its new owner, Edward J. Noble (who had bought it in 1943 and operated it as the "Blue Network" till now).

A milestone was reached at the Miss America pageant, when Bess Myerson became the first Jewish winner; unfortunately, during her reign, she experienced a number of anti-Semitic incidents. This was especially ironic given that 1945 was the year the world learnt about the death camps and the murder of millions of Jews, as the Allies liberated the camps and news reporters, Edward R. Murrow among them, gave on the scene accounts. Americans were shocked at the brutality of the Nazis, and commentators remarked upon how tolerance is an essential



American value. As if to reinforce that point, Frank Sinatra made a short film called "The House I Live In", in which he spoke out and sang about the need for all Americans to accept each other's race, religion, and ethnicity. Today, that seems rather obvious, but in 1945, it needed to be said, in a country that was still racially segregated, where a Jewish Miss America was sometimes treated rudely, and where Japanese-Americans were still in internment camps. Sinatra made his statement eloquently, and the film won a special Academy Award.



There were many big news stories in the first few months of 1945 -- in addition to the liberation of the concentration camps starting in January, there was the Yalta Conference in early February (attended by President Roosevelt, along with British Prime Minister Winston Churchill and Soviet Premier Joseph Stalin).

Later in February, the Marines were victorious at Iwo Jima, commemorated by an award-winning photograph of them raising the American flag. And then, on 12 April, President Roosevelt died of a cerebral hemorrhage. He was only 63, and his death touched millions. Radio stations dropped all commercials for several days, people wept in the streets as the funeral cortege passed, and suddenly Vice President Harry S. Truman found himself

President of the United States. Ironically, two of the other protagonists in the war drama also died in April -- Italy's Benito Mussolini was executed and Germany's Adolph Hitler committed suicide. After that, Germany finally surrendered on 8 May; it would take until 15 August for the Japanese to surrender, after two devastating atomic bombs destroyed the cities of Hiroshima and Nagasaki. The formal surrender ceremony occurred on September 2; the war was finally over. America was caught up in a massive celebration -- the troops could finally come home and life could return to some semblance of normal again.

Overlooked in the initial euphoria was the fact that black soldiers, who had fought



and Benny often engaged in repartee, and Rochester could give as good as he got-- but Rochester still fit most of the stereotypes. In 1945, you seldom if ever heard a black announcer on the network, although in a small but growing number of cities,



there were local stations with black announcers. And in one new CBS show, "Beulah", the black maid was not black at all, and not even a woman -- the role was played by a white man, Marlin Hurt. As for black dramatic actors, they seldom found any challenging roles. One welcome exception was a theater company

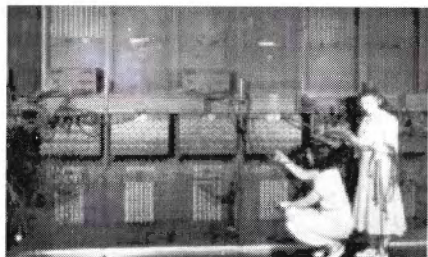
founded in Harlem in 1940: in 1945, New York's WNEW began airing some of the productions of this critically acclaimed group, the American Negro Theater; among the performers whose careers started there were Sidney Poitier and Harry Belafonte.

Also overlooked when the war ended was what would happen to the many women who had worked in every industry, including broadcasting. Before the war, companies required them to sign agreements which stated that once the men came back, the women would simply resign from their jobs. In our modern world, it is doubtful that such a transition would have occurred without protests and lawsuits, but in late 1945, most women accepted it and left without much of a fight. Magazine ads that had shown a confident "Rosie the Riveter" were about to be replaced by a smiling housewife, extolling the joys of having the perfect home. In radio, the change must have been very noticeable -- where stations had relied on women reporters, writers, and announcers during the war, now nearly all of those women were replaced by men. To be fair, the women of the 40s were probably willing to let the man have their jobs back -- the idea of a "career woman" was not common in that era, and society's expectation was that women should be homemakers or do volunteer, charitable work. Some surveys showed that a large number of women wished they could have continued working, even part-time, but already the marriage rate was skyrocketing, as returning soldiers married their sweethearts, and the nation-

al conversation turned to having a home and raising a family.

But while 1945 showed signs of potential social change, that was not on most people's minds. What had affected nearly everyone's life had been rationing. On 15 September, much of it finally came to an end -- first, rationing of gasoline and fuel oil ended, and so did those 35 m.p.h. speed limits; then on 30 October, came the end of shoe rationing. As each item gradually was restored (and many people couldn't wait to buy a new car after all this time without one), a new optimism pervaded the culture. Not only was the war over, but so were the many little inconveniences. There were new toys to invent, new games to play, and of course there were movies to see. In November 1945, the first Slinky was demonstrated; it had been created by Richard James, a Philadelphia engineer, and his wife Betty had come up with the name. Other new inventions in 1945 included one from New Hampshire's Earl S. Tupper, who created food storage containers which came to be known as "Tupperware". And although you couldn't buy one yet, a Raytheon engineer named Percy Spencer invented what became the microwave oven. Ballpoint pens were big sellers in 1945, as the new and improved models didn't tear the paper and contained plenty of ink; also catching on was something we today call "frozen foods" -- back then, the best-known brand, Birdseye, called the product "frosted foods" and popular singer Dinah Shore appeared in magazine advertisements doing testimonials about how convenient these items were. And speaking of adver-

tising, in 1945 you heard a lot of radio ads from Procter & Gamble Co., which according to Broadcasting magazine, spent around \$11 million for commercial time.



You probably were not that much aware of some of the new technology, but 1945 was the year the first electronic computer was built (it was completed in November). ENIAC (Electronic Numerical Integrator Analyzer and Computer) was a huge machine with 17,468 vacuum tubes, 70,000 resistors, 10,000 capacitors, 1,500 relays, and 6,000 manual switches. Computer terminology was developing too: a Navy engineer, Grace Murray Hopper, was working in the computer laboratory at Harvard when she found that the reason one machine wasn't working was that a moth had flown into a relay; this gave birth to the term "computer bug", a term commonly used to explain any glitch in a computer's programming. And while some people say the story is a legend, the Navy has a display that commemorate Admiral Hopper's many achievements, and it contains her log book from August 1945, with the moth taped to a page and a note explaining where it had been found. And as for other technological advances, we moved much closer to having TV available to everyone when in October, the FCC lifted the

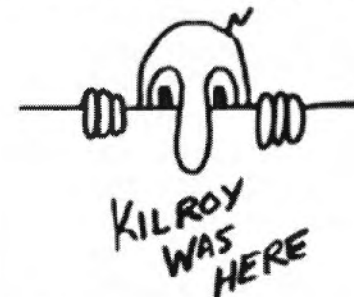
wartime ban on opening new television stations or manufacturing equipment. But there were still only nine TV stations on the air, and about 7,000 people had TV sets. WNBT in New York was one of the earliest, and it did numerous demonstrations with department store retailers, in the hopes that more people would purchase televisions. However, TV had a way to go before the average person would be familiar with it -- in fact, George Gallup was conducting a poll to find out how many people had ever heard of TV or had ever seen a demonstration.



Movies were still what most people preferred in 1945, and the biggest box office hit was probably "The Bells of St. Mary's", starring Bing Crosby and Ingrid Bergman; it made \$21.3 million. Other popular movies included "State Fair" (which included the hit song "It Might as Well Be Spring"), and "Anchors Aweigh" -- the first movie Frank Sinatra did in color. "The Lost Weekend" won an Academy Award for Best Picture, and Ray Milland was named Best Actor for his realistic portrayal of alcoholism in that movie. Joan Crawford won Best Actress for her role in "Mildred Pierce". As for books, 1945 was the year George Orwell wrote "Animal Farm". And in theater, you may have seen Tennessee Williams' outstanding drama, "The Glass Menagerie on Broadway.

If you were working at the average job in 1945, the minimum wage was now boosted to 40 cents an hour. You could

buy a gallon of milk for about 62 cents and a loaf of bread was 9 cents. A new car, however, was around \$1,000, although some luxury cars, like the Cadillac, could cost as much as \$2500. Meanwhile, efforts were made to get Congress to pass an Equal Pay for Equal Work bill, but to no avail. (It would not pass till 1963.) And now it can be told: the popular graffiti that servicemen (and many other people) wrote everywhere, "Kilroy was Here" was named for an inspector of rivets at the Fore River Shipyard in Quincy MA -- and yes, there really was a (James) Kilroy.



The year ended with the Irving Berlin classic "White Christmas" at #1 on the charts; sung by Bing Crosby, it would sell millions world-wide. The many Sinatra fans were happy that, just like the year had begun with their hero making a guest appearance on radio, the year concluded the same way, as Frank sang his hit "Nancy With the Laughing Face" on the Ginny Simms show. The United States agreed to join the United Nations, the annual Army-Navy football game ended with Army victorious (President Truman attended, and according to Time, he rooted for Army); and those who celebrated

Christmas had a difficult time finding any holly (not because of rationing -- but because of bad weather in those states where most of it was grown). Meanwhile, the kids all wanted to go see that Disney movie "Pinocchio" -- it was in technicolor and featured the hit song "When You Wish Upon a Star". And as America greeted the new year, the Baby Boom was about to start, and it would change society in ways few people could predict. ❁

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FIRST
On the Air
WITH THE NEWS

Here in Cincinnati radio listeners have come to expect WCPO to be **FIRST** on the air **WITH THE NEWS**.

This is as it should be, because whether covering a state primary campaign or a world war WCPO brings to the problem the experience of a pioneer **NEWS STATION**.

And only on WCPO in Cincinnati do you hear newscasts compiled from the world-wide dispatches of the . . .

UNITED PRESS
Newscasts, on the hour!
Bulletins, as it happens!

WCPO
NEWS
1200 ON YOUR DIAL

"DOUBLE OR NOTHING"
starring
TODD RUSSELL
in a radio salute to
Claudette **COLBERT**
Fred Mac**MURRAY**
"The **EGG and I**"
A Universal-International Picture
From the Best-Selling Book
by **BETTY MacDONALD**

 **TONIGHT**
9:30 P.M.
WOR

Earn Cash at Home!

Men & Women

We paid M. M. \$207 in 3 weeks for exceptional "celina" crop patented mushrooms! Big free picture book tells if your cellar, shed, barn suitable. We buy all crops thru ten branches. Write today. (Estab. 1908).

UNITED MUSHROOM CO.,
3848 Lincoln Ave., Dept. 42, Chicago

RAISE GIANT FROGS

FREE BOOK  **START AT HOME!**

Use small pond to begin. Expand with the success. **WE BUY!** Easy to ship. OTHER markets waiting. **Men & Women** are starting in every state. See what others already doing. **Free frog book.**

AMERICAN FROG CANNING CO.,
Dept. 198-D, New Orleans, La.

Coming Major

by Ezra Stone & Weldon Melick

Chapter 13

I've slept in some curious places in my time. As a child I enjoyed hibernating on a cosy, warm mantel ledge. At boys' camps my whimsical companions liked to transplant cots during the night, and we never knew which of us would wake up in the middle of a stream, on top of the pump house, or in the graveyard across the road. I've spent the night on a park bench and I've sought Pullman comfort in the overhead baggage rack of a Greyhound bus. All this was excellent preparation for the life of a barnstorming private, who must take his shut-eye where and as he finds it.

Many of the posts we visited were populated to capacity, and there simply wasn't room to barrack our troupe in' Biltmore style. At Pine Camp, where we gave four performances in two days, we laid our weary heads in the most unconventional spot of all-a chapel. At that, it possibly wasn't the first time some of the boys had slept in church.

We had loaded the trucks after the last performance, for an early start the next morning, getting to bed after one o'clock. In deference to our sanctified surroundings and exhaustion, the usual all-night poker session was suspended. Matty, one of the truck drivers, benefited most by this omission, being regularly the heaviest loser. He had also profited in more positive way from our extended two-day engagement. Having nothing else to do, he went into direct competition with his

Brother Rats for the patronag of local soldiers. At a dime a head he offered taxi service to the shows in near-by Watertown and mad a stake enabling him to lose even more lavishly than he was accustomed to at the next poker game.

That freezing resurrection morning in Pine Carm Chapel was something to behold. After a scant four hours' sanctuary, our heavenly rest was broken by the banging of a rifle on our beds and the sentry's raucous "All out, you hams and eggs!"

There's an unforgettable pattern of pageantry in the spectacle of a group of men trying to shake the shackles of Morpheus on a wintry morning before daylight, without benefit of central heating. A goodly proportion are beyond redemption. Gabriel himself will never be able to rouse them. A few spring vigorously from beneath the covers and regret it almost instantaneously. But the vast majority tussle and turn, writhe and cry, grumble and groan. Someone in this category invariably kept our convoy waiting and reaped the reward reserved for that and one other offense--holding up a performance. The offender had to ride the next jump in the cold, dark, solitary confinement of the scenery truck.

Then there are those who meet the morn with methodical sequence of tableaux. They start flat on their backs, eyes wide open and staring vacantly at the ceiling. This is followed by the up-on-one-elbow position, with the fingers of the

other hand massaging the head. From there it's both elbows on the knees, one eye open, the other shut, silently contemplating this predicament. Next, one foot out and into a shoe, the other foot out and into a shoe, then back under the covers, shoes and all, for an extra five minutes in the first position.

Personally I'm an under-cover man on glacial mornings. I start waking up the night before. That is, I make a lot of preparations for the ordeal in advance. Using the barracks bag as an end table, I neatly stack all articles of clothing on it, within arm's reach of the cot, in the order I'll need it-shirt on top, cuffs unbuttoned. Under-cover dressers who are allergic to neatness can simply heap the clothes on the floor alongside the head of the bed.

On rising-rather on awakening, because the trick is not to rise until fully clothed-you loosen the blanket's mooring at the foot of the bed and pull the slack over the head to form a miniature, hermetically sealed tent. At this point one hand steals out beneath the covers and grabs the shirt. It goes on easily enough in a horizontal position, provided you don't try to negotiate both sleeves at once and get yourself into a strait-jacket impasse. Trouser technique consists of knowing the front from the rear and pushing the entire garment well to the bottom of the bed under the blankets before attempting to get into it.

The follower of this sport is allowed to sleep in underwear and socks, but retaining any other item of haberdashery is considered cheating. The most deplorable breach of under-cover ethics is tying the



necktie in bed. One must be careful not to give the casual observer the impression that he has slept fully clothed, thus maligning the whole brotherhood of under-cover dressers.

We omitted morning ablutions at Pine Camp, there being no facilities in the chapel for washing anything but sins, and drove away in the frostbitten blackness-thirty-three characters in search of a breakfast.

Half an hour down the road a light shone in a small diner, and a thundering herd of starving The spians overpowered the single attendant, dead-tired from his all-night shift. All restaurant rules such as "Pay When Served" and "No Substitutions" were temporarily disconnected. In twenty minutes every booth, every table, an every inch of the counter was littered high with dirty cups, saucers, bottles, glasses, silverware, crumpled napkins, and empty pie tins. Cigarette, cigar, and chewing gum

machines were depleted. The juke box bleated sardonically, "He's I-A in the Army."

I'll never forget the look of bewilderment on the caught up with us and apologized for not having been on hand to welcome us.

The Commanding Officer, he informed us, had decided we were to give our show twice that night in order that everyone on the post might see it. This bit of news had about as happy a reception as though he had announced the fall of Port Moresby. When you're numb and void, there's small solace in a compliment that introduces three extra hours of hard work between a 6:15 breakfast and an already long postponed dinner. But the well-meaning Colonel had given the order, and nothing could be done about it-not even a sandwich. So we split the convoy, half of us taking our personal belongings to the quarters assigned us, the other half proceeding immediately to the theatre to have the scenery in place for the six o'clock curtain of the first show.

Our quarters consisted of thirty-three cots mushrooming ludicrously in the post gymnasium under a profusion of athletic rigging and a mezzazine, and huddled so close together that the floor seemed solidly upholstered. This resemblance to a padded cell became even more pronounced during the night, when a procession of skin-clothed forms plodded steadily back and forth over sundry midribs in search of their own sleeping accommodations or concerned with the ingress or egress of a drink of water. I'm pretty broadminded about somnambulists, but I don't think they ought to walk in other

people's sleep. A fugitive boxing ring in the center of the floor held a dozen of our beds, and these "upper berths" were quickly seized by those members of the troupe who thought the ropes afforded some subtle brand of privacy.

The gym smelled like a stale basketball game-for-gotten but not gone-and the windows were nailed shut. I noticed that Stan Salomon omitted his usual deep-breathing exercises. Gary Merrill couldn't sleep and in a jealous frenzy mounted the flying rings and swung back and forth over our brood, gently kicking in the teeth anyone who had the temerity to slumber in his presence. We were too tired to murder him.

He got his just deserts, though. In the morning, naked as a plucked chicken, he shinnied up a climbing rope for a comprehensive view of the mezzanine. A bevy of office girls working quietly at desks on the balcony got an even more comprehensive view. I don't know whether their screams were screams of surprise, admiration, amusement, or horror, but their combined effect was to unnerve the unclad Tarzan. He dropped from the skies like manna from Heaven, with a shriek as though he were being torn limb from limb. All over a little rope burn that wouldn't even show, under normal circumstances.

That was one night when a nightmare didn't necessarily mean you were asleep. The theatre arrangements were even more disconcerting than the sleeping accommodations. There was no curtain. There were no lights. There was no room. But there were doors. What the eight-foot stage lacked in other refinements, it made up in a honeycomb of cubbyholes. You had to

elbow your way through the crowded scenery on the stage, and you were lucky if you made an exit from this labyrinth without finding yourself in a closet. We felt as if we were giving the play in the runway between two suites of telephone booths.

Our production was designed to be very flexible, so for this stand we left over half the scenery on the truck. But there wasn't even room on the stage for the essential pieces. We had to pile them in front of the stage and strew them up and down the aisles. Then as the script called for a davenport or something, the luckless individuals who had grabbed "choice" aisle seats were pressed into service as furniture movers. Our performance had more the air of an auction sale.

By dint of assorted miracles we were ready with the imaginary curtain at 6:00 o'clock. At 6:15 there were a few amazed soldiers lounging in the rear of the auditorium, still wondering what the hell had intruded on their privacy. The orchestra was briskly blowing sour notes out of its system in preparation for harmony. The post Special Services officer was pacing nervously outside, wondering where his audience was. Backstage a hungry cast was agreeing with Sherman.

At 6:30 it was apparent that if we were to give two shows and get some dinner and sleep before the long trip back to New York next day, we had better get on with it. So the stage manager signaled the orchestra, and we began to play to an empty house.

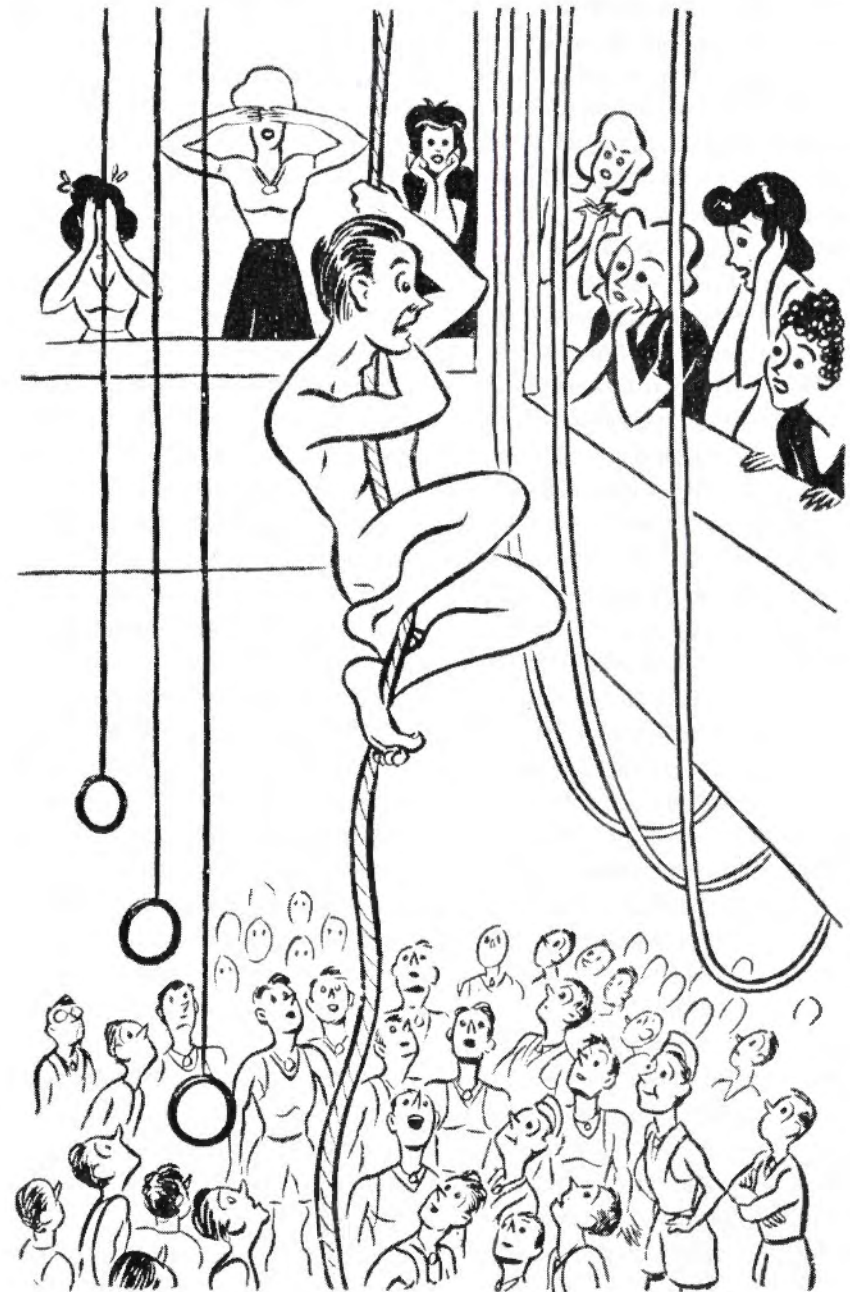
After a ghastly silence at the end of the overture the first character came on-stage

and was about to speak when the trombonist uncorked the lowest, vilest note his instrument was capable of—a blast that shouldn't happen in der Fuehrer's face. From then on the production resembled Hellzapoppin' more than Brother Rat.

Ralph Nelson looked like Happy Hooligan. A heavy bank of spotlights he had been setting up in Pine Camp two days before had toppled over and knocked him out cold. The lump on his head had had to be shaved so stitches could be taken. Painted with mercurochrome, it bore a striking resemblance to an Easter egg in a robin's nest. He made his entrance more ludicrous by substituting a badminton racket for the baseball bat which his lines called for, and blithely served a sponge-rubber ball into the little audience that wasn't there. Others came on the stage with wet towels, which they tossed onto the more unpopular members of the orchestra.

There had long been a grudge-feud between the cast and the musicians. The actors resented the easy time the music makers had—no costume changes, no messing with make-up—just playing a few minutes of overture and a few more minutes during intermissions while they themselves had to slave over the hot footlights through three energetic acts. The orchestra, on the other hand, felt they had the harder lot—condemned as they were to the slow torture of sitting through our performance night after night.

They had little ways of venting their displeasure. Since one of them had draped his drink over the foot-lights one night and thereby accidentally discovered the effect of ice water on a hot light bulb, our



The girls had an even more comprehensive view

love scenes had regularly been explosively punctuated. And Pinkie Mitchell, who naturally walks as if he were trying to mimic Chaplin, grew to dread the drummer's mocking accompaniment to his entrances and exits. Throughout the tour we were always getting hit on the head with spitballs and could never discover who was doing it. Obviously it couldn't be anyone in the audience, since it occurred at every stand. And the musicians seemed to be minding their instruments. I even stationed actors in both wings to spot the sniper. But the missiles kept coming as tormentingly as before. We never would have solved the mystery if I hadn't overheard Herby Pine one day in a restaurant bragging about how he could disconnect his trombone slide and use it reversibly for a peashooter while still facing the audience.

Our tired show disintegrated like an Alka-Seltzer tablet on the tiny stage at Fort Ontario, accompanied by the constant opening of doors in the rear of the auditorium and a steady stream of shuffling feet. We seemed to be acquiring an audience as we lost our play. By this time our performance bore even less resemblance to the original than a movie version. When the house lights went up at the final "curtain," we could see the place was two-thirds occupied by bewildered men who had been ordered to leave the solution of Miss Alice Faye's cinematic difficulties in the capable hands of Don Ameche and transfer their attentions immediately to the berserk antics of the Camp Upton Opry House Players. The sample they saw was so unintelligible they had decided almost

to a man to stay through the second performance and find out what it was about. But they were again doomed to frustration. They had to give up their seats to officers who had chosen to linger over dinner and attend the second show.

The applause had no sooner died of malnutrition after the first show than we were at one another's throats backstage. Mutiny was in the air. When we had scarcely had time to finish a cigarette, we were ordered to proceed with the second performance. This time we followed the script, but a troupe of zombies could have given a more animated interpretation of the lines. As an all-time low in dramatic futility, our weary and furious cast dragging itself through a hilarious farce probably took the cake. The audience might have been carved of stone.

It was past midnight when the theoretical curtain rang down on our double-headed catastrophe. At one O' clock the last coil of stage cable and the last flat of scenery had been hustled onto their trucks. The future of the Camp Upton Opry House Players was never darker than at that moment. Since our pretentious offering and the tour itself were undertaken on a voluntary basis in addition to our regular military training and Special Services duties, the fellows could scrap the whole idea by mutual consent. I saw my dreams of lighting a spark that would spread to other posts in the Service Command fading away. And it grieved me because I knew that whatever our sacrifice might be in terms of lost sleep and added labor, it was worth it to the boys who saw our

shows. They had never before been rationed on laughter and needed the tonic of it more than ever when away from home, uncertain of the future.

The grumbling increased ominously as I secured permission from the Commanding Officer to have our reconnaissance and staff cars whisk the whole group off to Oswego for food and drink.

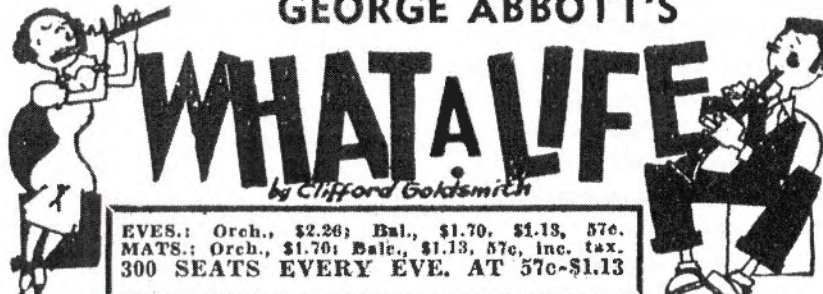
As our thirty-three disgusted, glaring performers pushed together all the tables in the grillroom of the Packard Hotel, the manager looked on suspiciously, wondering just what type of brawl was being visited upon him. "This is a gripe session," I announced. "No knives or fists allowed, but no vocabulary holds barred. To give everyone an equal chance, we'll start on my right and take one at a time."

Acrimony and accusations gushed forth. Some of the fellows were fed up with the whole thing and wanted to call it quits. Our cheering-up efforts weren't appreciated. The civilian press was poking fun at the idea of soldiers trying to entertain themselves and forget there was a war on. Even some of the fellows in our own camp resented our special-privilege leaves of absence while we were filling engage-

ments at other posts-the "special privilege" of working harder under greater disadvantages than any of us had ever done before. Those who had ducked their share of the work were openly held up to scorn. Others guilty of snide stage tricks-stepping on another's lines, strangling his laughs, upstaging-were challenged to alley duels. By three in the morning no one had a shred of dramatic reputation left to stand on, but food had eased the tenseness, and fatigue had blurred the more violent emotions. After quenching the brewing storm with brew, we even got to singing.

Our efforts at Fort Ontario were probably not so useless as we imagined in the distorted perspective of that unbelievable night. Even our grouching had a constructive aftermath. To give it a semblance of dignity, we had taken notes on all complaints, and there were actually a lot of good suggestions among them. These were later made the basis of a manual of touring routine, published by the Service Command Headquarters as a guide for the simultaneous touring of five all-soldier shows. We had been the voluntary guinea pigs for this later successful venture. We discovered what not to do!

GEORGE ABBOTT'S
WHAT A LIFE
by Clifford Goldsmith



EVES.: Orch., \$2.26; Bal., \$1.70, \$1.13, 57c.
MATS.: Orch., \$1.70; Bal., \$1.13, 57c, inc. tax.
300 SEATS EVERY EVE. AT 57c-\$1.13

And on a visit to Fort Ontario six months later I was told that our one-night stand had touched off a sizable recreation program there. The theatre, which on our visit had been so unfamiliar to the post personnel that no one could find it in time for the first performance, was now the most popular building on the grounds. The stage had been enlarged" to twice its depth and had a full complement of curtains, drops, and lighting equipment. Where movies had been the only entertainment before, there now flourished regular weekly plays, an ice rink, dance bands, and a newspaper. And a company of local camp talent had raised \$38,000 by giving a benefit in the Syracuse University Stadium for Army Emergency Relief! ❧

Old Time Radio Series Reviews

by Bill Kiddle

DEEMS TAYLOR AT NAPOLEON'S RETREAT

Men with a rich musical heritage often "show up in some unusual places." Deems Taylor, music critic, operatic composer, and promoter of classical music was not what one would call a 'natural choice' of the US Marine Corp to host a syndicated musical program promoting their recruitment efforts during the Cold War era. The music on the program was provided by bandleader Phil Napoleon and His Memphis Five, a jazz band quintet, broadcasting live from a Miami night spot known as Napoleon's Retreat. Ward Byron was the producer/director of the show which featured fine commentary by Mr Taylor and the

announcing of Charles Stark.

DID JUSTICE TRIUMPH?

Critics of America's system of jurist prudence often decry the victory of the legal technicality in many criminal court cases. During the first seven months of 1947 the Mutual network presented an interesting anthology of crime cases drawn from fictional accounts found in "True Justice Stories", a Sunday supplement to the NEW YORK SUNDAY NEWS, a major East Coast tabloid. In these tales, written by Eugene Hurley and produced and directed by Joch MacGregor, the "bad guys" get the punishment that they deserve.

DIMENSION X

Prior to 1950 there were few half-hour science fiction radio dramas which catered to an adult listening audience. Most like FLASH GORDON and BUCK ROGERS, were 15-minute children's serials aired in the late afternoon weekday time slots. On April 8, 1950 DIMENSION X, one of the earliest and finest sci-fi programs came to NBC on Sunday nights. The series, directed by Bob Warren and Fred Collins, featured some of the best dramatic talent in radio, including: Joe deSantis and Joseph Julian. Unfortunately, the program was on the air for only one year, leaving the airwaves on 9/29/51. Radio Memories has preserved all 50 broadcasts.

DINAH SHORE SHOW

Many female vocalists rose to prominence during the big band era of the 1940's. The DINAH SHORE SHOW, a fine musical variety offering, had a somewhat broken history, that stretched from 8/06/39 to 7/01/55. In the early days Ms. Shore was heard over the Blue Network first with the Paul LaValle and then Irving Miller Orchestras. During World War II Dinah was a popular favorite with the troops as

she made many trips overseas to the European theatre and in 1943-1944 had her show sponsored by Birdeye Foods over NBC on Thursday nights. Over the next decade Ms. Shore continued her career over NBC or CBS for some of the biggest sponsors on radio in the choice time slots.

DOC SAVAGE ADVENTURES

Author Kenneth Robeson originated one of pulp fiction's most fantastic action heroes-DOC SAVAGE-the bronze giant who dedicated his life and great talent to those people who faced great danger from which they could not escape. Several of these old tales, that once appeared in Street and Smith Publications, were re-created by Roger Ritner and Variety Arts for NPR in the 1980's. One of the stories, "Fear Cay", was developed and broadcast in a seven-part serial drama, 9/30 to 11/11/85. This modern adventure series blends the traditions of I LOVE A MYSTERY and JUNGLE JIM into one adult action series.

DOCTOR FIGHTS

Stories denoting the heroic accomplishments of many men were all part of the heritage of World War II. DOCTOR FIGHTS authored by Arthur Miller, and sponsored by Schenley Labs, were well-written stories of doctors in wartime. The program, which had Dee Engelbach as producer/director, was blessed with an all-star cast that featured Raymond Massey, Jackson Beck, Cary Grant and Robert Montgomery. The half-hour anthology was aired over CBS on Tuesday nights at 9:30 for two separate seasons, between June and August in 1944 and June and September in 1945.

DON WINSLOW OF THE NAVY

In 1934, Frank V. Martinek and Leon Beroth combined their writing and artistic skills to

create DON WINSLOW, an action comic strip to help promote US Navy enlistments. In a short time the exciting adventure tales of a Navy commander battling spies and saboteurs gained great popularity. DON WINSLOW OF THE NAVY came to station WMAQ in Chicago on 3/29/37 and remained an important example of children's afternoon serial offerings until 1/01/43. In 1942 the program, heard over the Blue network and sponsored by Post Toasties, featured Raymoond Edward Johnson & John Gibson

DOUGLAS OF THE WORLD

Newspaper journalists, members of the the so-called "Fourth Estate", were popular characters on radio dramas in the 1940's and early 1950's. DOUGLAS OF THE WORLD, a latter day addition to this genre, was broadcast over AFRS in 1953-1954. This as a series about "Brad Douglas"(played by Jack Moyles) a foreign correspondent for the NY World (a fictitious daily publication). The script writers for this interesting, yet little-known, series focused upon real events in the early 1950's and placed our hero in the midst of the international action.

DR. FINLEY'S CASEBOOK

In the eyes of many critical observers, the medical profession in the 21st century may have lost "some of its concern for the human condition." The criticism can't be laid at the feet of "Dr Finley", a general practitioner of medicine, and the oft times unlikely hero of DR. FINLEY'S CASEBOOK. This tale of two Scottish doctors, created by A.J. Cronin, and popularized by Brian Majorbanks on BBC-TV, came to radio listeners in the 1970's with Andrew Cruikshank as "Dr. Finley" and Bill Simpson as "Dr. Cameron." The series has many characterizations that made medical dramas like DR. CHRISTIAN and DR. KIL-

DARE so popular with American audiences in previous decades. *Radio Memories BBC Series has a number of excellent episodes for your listening pleasure.*

DR JEKYLL & MR HYDE

More often than not, a classic suffers in transition from medium to another. Robert Lewis Stevenson's fantastic tale of DR. JEKYLL and MR. HYDE is an exception to that rule. Back in the 1930's George Edwards first syndicated the tale into a 52-episode serial in Australia. In more recent times BBC Radio 4 has broadcast the STRANGE CASE OF DR. JYKELL & MR. HYDE. This contemporary effort is not only a "fine thriller" but a study of good and evil in the personal trauma of a man torn between two natures. "Dr. Jekyll" is a good man, but he is convinced that both good and evil reside in everybody. When he does his experiments on his theory, the results are terrifying, especially when his new drug releases his own worst self. As the despicable "Mr. Hyde" the good doctor becomes a monester and prowls the city of London in search of deadly crimes to commit. In the end, to end this reign of terror, "Dr Jekyll" must destroy his own evil creation. Radio Memories has the original Australian syndicated version.

DR. KILDARE

Medical dramas have been popular on both daytime and evening television time slots for many years. In the early 1950's, between 2/01/50 and 1/01/52, two famous Hollywood actors, Lew Aryes and Lionel Barrymore recreated DR KILDARE for radio. They had originally starred in the roles they made famous for MGM, a series of medical dramas set at "Blair General Hospital" in NYC. The stories, based upon the works of Max Brand, were broadcast

over Mutual on Tuesday nights. *Radio Memories has a fine collection of these well-crafted radio dramas.*

DR. PAUL

Over the centuries members of the medical profession have faced many formidable challenges. DR PAUL, a quarter-hour serial drama about a dedicated small town doctor with an ambitious, scheming wife who wants him to leave and set up practice in New York City. The challenges, which were small and often very personal, were found in serial stories that stressed service to humanity. Russell Thorson was heard as "Dr. Paul" and Peggy Webber as his wife. The strong cast included Janet Logan, Vic Perrin, Sam Edwards and Williard Waterman. This short-lived serial drama was heard over NBC on a daily basis for two years, between 9/03/51 & 8/28/53.

DR. SIXGUN

Karl Weber, a good solid journeyman character actor, was cast in the role of "Dr. Ray Matson"-- better known to friend and foe alike as DR. SIXGUN. This mild-mannered Western drama, written by Ernest Kinoy and George Lefterts was heard over NBC on either Thursday or Sunday nights in an 8:00 or 8:30 time slot for only a DRAGNET In the summer of 1949, NBC aired DRAGNET, a new kind of police drama, one that would provide the listener with a close-up view of a police force in action. Jack Webb, in his role of "Sgt Joe Friday," went to great lengths to maintain realism. "Sgt Friday" and his partner always followed proper police procedure. Cases were developed clue by clue. Suspects were identified only after careful questioning and checking. At the end of a given case the evidence was almost always strong enough to get a

conviction, and the results of that trial, and sentence of the court, were always given to the public to show, in a low-key manner, that "crime does not pay." This style of drama was greeted as a great success, and the program remained on the air for amost 8 years until 2/16/57. *Radio Memories has an outstanding collection of these dramas, regarded by many to be one of the truly great crime drama ever produced on radio.*

DR WEST'S CELEBRITY NIGHT

Late night musical variety shows were very popular with listening audiences back in the 1930's. DR. WEST'S CELEBRITY NIGHT, sponsored by a leading toothpaste manufacturer, broadcast over NBC on Saturday nights at 10:30, was a good example of the genre. In 1936, each half-hour program featured a different guest, usually a comedian or singer. Continuity was provided by vocalist Ethel Shuta and her husband George Olsen and His Orchestra. The broadcast of 2/29/36 featured Kate Smith as she sang a new song, "God Bless America."

DUFFY'S TAVERN

Many of the great radio programs had very classic openings that set them apart from the other shows on the air. Each hilarious episode of DUFFY'S TAVERN began with "Duffy's Tavern... Archie the Manager speaking...Duffy ain't here." Ed "Archie" Gardner, a jack-of-all-trades individual, was cast in the role of a manager of a Brooklyn establishment. Ed was regarded by his peers to be one of the best in a talented school of comedians. The program, first heard as an audition/test on the CBS series FORECAST on 7/29/40, soon became a regular on the CBS lineup of shows for the next three seasons. Over the next decade, the popular show switched to

NBC, and was heard on various nights and at different times. The program was last heard 1/18/52.

Radio Memories has a fine collection of episodes from 1943 to 1952

DOWN OUR WAY

Shirley Thomas and Water White Jr. combined their writing and production talents to put DOWN OUR WAY, an interesting musical variety show, on the air as a Commodore syndication. The program focused upon the fictional life and times of "Eli Jenkins," a small town grocer, who met with his friends to talk and sing old tunes. Some of the 'local customers' shared their latest problem or accomplishment and made tune selections in this quarter-hour show.



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ADVENTURES BY MORSE

05173 Promotion Disc For ADVENTURES BY MORSE (15)

Promotion Disc For ADVENTURES BY MORSE (10)

THE CITY OF THE DEAD # 1

05174 # 2 I've Dug Up Something Ghastly
3 The Body That Walked Off

05175 # 4 Old Clawfoot Again
5 The Skeleton Walks In

05176 # 6 The Ghoul In The Grave
7 Captain Friday Vanishes

05177 # 8 The Kidnapping Of Clawfoot
9 Trail Of The Phantom Church Bell

05178 #10 Where The Pearls Are Hidden
A COFFIN FOR THE LADY # 1

05179 # 2 The Conversation In The Casket
3 The Deepest Grave In The World

05180 **THE COBRA KING STRIKES BACK #1**

2 Something About The Hooded Snake

05181 # 3 The Mad King Of Angkor
4 The Temple Of The Gorillas

05182 # 5 The Living Image Of Cambodia
6 Terrors Of Hollow Mountain

05183 # 7 The Face Of A Beast
8 It Was Not Cannibalism

05184 # 9 The Fangs & Teeth Of The Enemy
#10 The Amazing End Of An Expedition

DUFFY'S TAVERN

00470 07/29/40 (FORECAST #6) (CBS)
The Audition Show

10/19/43 w/Peter Lorre (NBC-BLUE)

10445 07/25/43 Frank Buck
08/28/43 Ida Lupino

00471 12/07/43 w/Bing Crosby (NBC-BLUE)

12/14/43 w/Dinah Shore (AFRS)

00472 01/04/44 w/Fred Allen (1st Minute Of Ginny Simms Show Heard Due To Recording Mistake By The Engineer.)

12/25/45 Is There A Santa Claus

16948 02/22/44 Phil Baker

04/11/44 Carole Landis

10446 01/25/44 Deems Taylor

03/07/44 Colonel Stoopnagle

10447 03/14/44 Gertrude Lawrence

04/18/44 Charles Laughton

10448 05/02/44 Dennis Day

09/15/44 Rudy Vallee

18528 05/09/44 #129 Adolphe Menjou
1945 AFRS Archie's Nephew (Muddy, VG-)

10449 09/22/44 Gene Tierney

10/10/44 Robert Benchly

10450 04/27/45 John Garfield

06/08/45 Jinx Falkenberg

10451 11/16/45 Archie Hires Madame

Zooma

01/25/46 Archie's Old Pal Stops By

10452 02/01/46 Peggy Lee

04/26/46 Esther Williams

C00473 05/10/46 The Talking Dog (AFRS)

05/28/47 The Coming Out Party

DR SIXGUN

18864 09/02/54 # 1 Indian Chief's Son
C-90 Poisoned

11/28/54 #14 Stage Holdup - Several Shot

11/21/54 #13 Ringo, Gunfighter

14458 09/16/54 # 3 The Bell & The Baby
09/30/54 # 5 Col. Crown Is A Mad Man

18883 10/07/54 # 6 Fred Garth Jailed
C-90 For Murder

10/14/54 # 7 Horse's Mane Is

Murder Clue

12/12/54 #16 Willie Has A

Land Deed

14459 10/21/54 # 8 The Immigrant Settler
12/19/54 #17 A Pony For

Christmas

18865 10/24/54 # 9 Kill To Stop
C-90 Family Line

12/05/54 #15 Trouble With First Male Teacher

09/09/54 # 2 Bartender & Project

Investment

18866 10/31/54 #10 No Guns Law
C-90 09/23/54 # 4 Choose Between

Yom Kippur & Dueling

11/07/54 #11 Old Man's

Atonement For Cowardice

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

DR JEKYLL & MR HYDE (Australian)

15067 # 1 Henry's Childhood

2 Markham's Story

3 Finished With College

4 Jump Into Water

15068 # 5 In a Hut

6 Henry Rescues Hattie

7 Curious Friends

8 Deadly Experiment

15069 # 9 Palm Reading

#10 At the Dance

#11 Margaret's Father Says No

#12 Henry's Seizure

15070 #13 Henry's Mother Dies

#14 Hettie Rescued Again

#15 Sheltered In the Lab

#16 Hettie Meets Hyde

15071 #17 Groans From the Lab

#18 Hyde Strikes a Child

#19 Henry Makes a Will

#20 In Coravina, Austria

15072 #21 Gretal Is Frightened

#22 Henry's Father Dies

#23 Lost In Mountains

#24 A Meeting In Paris

15073 #25 John Wants Marriage

#26 Hyde Interrupts

#27 Hyde Kills Margaret's Father

#28 Hettie Commits Suicide

15074 #29 Henry Cannot Marry Margaret

#30 Doctor's Consultation

#31 Vow To Cure Tess

#32 Hugh Wants To Help

FIBBER McGEE & MOLLY

- 10632 01/31/39 #190 Major McGee
02/07/39 #191 Window Shade Problems
- 01329 02/07/39 # 191 Faulty Window Shade
02/14/39 # 192 Out Of Coal (Snowed In)
- 01330 02/21/39 # 193 McGee After Dinner Speech
02/28/39 # 194 Mouse In The House
- 01331 03/07/39 # 195 The Sandwich Parlor
03/14/39 # 196 Losing Uppington's Diamond
- 01332 03/21/39 # 197 Fibber Going Bald
03/28/39 # 198 Inherits Yacht
- 01333 04/04/39 # 199 Antique Furniture
04/11/39 # 200 McGee The Mailman
- 01334 04/18/39 # 201 Molly Wants A Budget
04/25/39 # 202 McGee Gets Glasses
- 01335 05/16/39 # 205 Zither Lessons
05/23/39 # 206 Stork-Parrott Mix-Up
- 01336 05/30/39 # 207 Escaped Convicts
06/06/39 # 208 McGee The Wrestler
- 01337 06/13/39 # 209 Newspaper Advice Column
06/20/39 # 210 Fibber's Toothache

ANDREWS SISTERS

- 14856 03/04/45 #10 Frank Sinatra (VG-)
03/11/45 #11 Marjorie Main (VG-)
- 10079 09/02/45 #26 Penn's Polka
10/17/45 # 3 Sophie Tucker
- 10080 10/14/45 # 4 Navy Day
10/31/45 # 5 Jane Cowell
- 10081 11/07/45 # 6 Morton Downey
11/14/45 # 7 The Mills Brothers

- 10082 11/21/45 # 8 Ethel Merman
11/28/45 # 9 Abbott & Costello
- 10083 12/05/45 #10 Xavier Cugat
12/12/45 #11 George Jessel
- 10084 12/19/45 #12 Ray Noble
01/09/46 #15 Al Pierce
- 10085 01/23/46 #17 Eddie Duchin
01/30/46 #18 Hoagy Carmichael
- 10086 02/20/46 #21 Charioteers
02/27/46 #22 Gene Austin

BOB HOPE

- 18116 09/27/38 First Pepsodent Show
10/04/38 w/Olivia DeHavilland
- 18117 11/01/38 w/Martha Raye
11/08/38 w/Chico Marx
- 19724 11/22/38 # 9 Closing Theme Only
05/06/41 #33 Frances Langford
03/19/46 #27 Governor Of Ohio
- 17841 12/20/38 w/Penny Singleton,
Arthur Lake
03/07/39 w/Judy Garland
- 18118 04/11/39 w/Jackie Coogan,
Betty Grable
03/11/41 w/Dizzy Dean
- 17842 01/28/41 w/Basil Rathbone
04/15/41 w/Hedda Hopper
- 18119 04/01/41 w/Kate Smith
11/09/43 w/Jane Wyman
- 17843 06/03/41 w/Humphrey Bogart
10/13/42 w/Bette Davis
- 17844 01/05/43 w/Rita Hayworth
02/09/43 w/Dorothy Lamour,
Paulette Goddard, Veronica Lake
- 19725 06/15/43 #39 Johnny Mercer
(No Opening, Noisy)
11/20/45 #10 Joe E. Brown
(No Opening)
- 17845 09/28/43 w/Orson Welles
12/28/43 w/Cary Grant

ARTHUR GODFREY TIME

- 06111 10/18/46 First Song: Foggy Dew
10/23/46 First Song: Flagalapa
- 06112 10/24/46 First Song: Them, Them,
Them
10/31/46 First Song: Ain't
Misbehavin'

- 06113 11/05/46 First Song: Red River
Valley
11/06/46 First Song: Blue Skies
- 06114 11/07/46 First Song: Jeannie With
The Light Brown Hair
11/08/46 First Song: Old
McDonald Had A Farm
- 06115 11/13/46 First Song: Didn't My
Lord Deliver Daniel
12/09/46 First Song: Five
Minutes More
- 06116 12/18/46 First Song: Coming Back
Like A Song
01/03/47 First Song: Devil And
The Deep Blue Sea
Esquire Awards - Billie Holliday
- 06117 01/13/47 First Song:
01/21/47 First Song: Great
Day Medley
- 06118 03/26/47 First Song: Good News -
Chariots Coming
06/12/50 First Song: La Via Rose
- 17926 09/12/47 First Song: All Of Me
09/15/47 First Song: I Think
You're Wonderful

BING CROSBY SHOW

- 17106 09/28/49 Abe Burrows, Peggy Lee
10/05/49 Judy Garland
- 17107 10/12/49 Peggy Lee
10/19/49 Frank Fay, Peggy Lee
- 17108 10/26/49 Lum & Abner
11/02/49 Bob Hope
- 14442 04/19/50 Lindsey Crosby
04/26/50 Beatrice Lilly
- 10840 10/11/50 Bob Hope, Judy Garland
10/18/50 Bob Hope, Judy Garland
- 21041 01/03/51 #49 Fred Astaire
01/10/51 #50 Bob Crosby,
Bob Hope
- 21042 01/17/51 #51 Louis Armstrong,
Toni Arden (Speed Changes)
01/24/51 #52 Jimmy Stewart,
Toni Arden

- 14182 12/12/51 Alexis Smith (speed
change, VG)
12/19/51 Lindsay Crosby
- 14183 12/26/51 Bob Hope, Dorothy Lamour
02/13/52 Humphrey Bogart,
Lauren Bacall

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