

Old Time Radio **DIGEST**

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Danny
Kaye

Old Time Radio DIGEST

No.132

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DANNY KAYE



IS BACK ON THE AIR! TONIGHT

Officially Opening the
National War Fund Drive

KQW - 7:30 P.T.

You'll Dial Laughing



**DON'T
MISS
HIM!**

Coopr. 1945. Pabst
Brewing Company,
Milwaukee, Wisc.

September 28 1945

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The Danny Kaye Show

by Dee Neyhart from The Digital Deli 2010©

Danny Kaye's meteoric rise to national popularity occurred within a span of only five years. Working 'The Borscht Belt' from the age of 13, Danny Kaye vacillated in and out of show business for over twenty years before he debuted on the Broadway Stage in *Straw Hat Revue* (1939), but it was his breakout performance in the Broadway musical, *Lady In the Dark* (1940), that brought him national acclaim, the attention of Hollywood, and his wife of forty-seven years, *Silvia Fine*, who also became Kaye's manager, one of his writers, and the lyricist for most of Kaye's signature patois of lyrical, humorous gibberish songs--*Yiddish 'scat' singing*.

By 1945, Kaye had appeared in several popular revues, popular stage acts, had performed for the troops during World War II, and made a huge splash with *Up In Arms* (1944) for *Samuel Goldwyn*, as the redoubtable hypochondriac G.I., Danny Weems. It's one of the publicity stills from *Up In Arms* that graced many of the promotional spot ads for his other stage and guest appearances, as well as the spot ad at the left, for his return to the air on September 28, 1945.

It was a combination of the success of *Up In Arms*, his War work, his selfless

efforts on behalf of The March of Dimes and several other charity and War drives of the era that catapulted him to national prominence by 1945. So it was that CBS wisely calculated that a Radio program featuring Danny Kaye would make for a great addition to their Saturday Night line-up. Apparently Pabst Brewing Company of Milwaukee shared that conviction.

Further hedging their bets, CBS and Pabst equipped Kaye with *Harry James and His Music Makers*--also at the height of their popularity, the versatile M-G-M character actor and comedian, *Lionel Stander*, gifted actress and comedienne *Eve Arden*, and a supporting cast of some of the finest Radio talent from both coasts. *Harry James and His Music Makers* were assisted by vocalists *Kitty Kallen* and *Shirley Mitchell*.

Not stinting a bit on writing talent either, *Goodman Ace* and *Abe Burrows* penned the first season's scripts with script supervision and contributions by Danny Kaye's wife, *Silvia Fine*. The short first season of twenty-two programs served to develop the recurring foundation for a series of mini-plays, performed in 'The Danny Kaye Little Playhouse' by the 'Little Theatre Guild'--Danny's weekly ensemble cast of

himself, *Harry James*, *Lionel Stander*, *Eve Arden*, and contributions by other West Coast voice talent.

Danny Kaye introduced his radio-detective alter ego, *Inspector H. I. J. Kaye* of Scotland Yard in Program No. 3, a character that appears in *The Case Of The Missing Toothpick*, *The Case Of The Murdered Meatball* and *The Case Of The Missing Umbriago*. *The Case Of The Missing Umbriago* was interesting in that it was a two-part presentation over the hour shared by *The Jimmy Durante--Garry Moore Show* and *The Danny Kaye Show*. The arc of the mystery was begun on the *Durante--Moore* show and wrapped up on the *Kaye* show.

Another continuing story arc throughout the first season was the selection, purchase, renovation and preparation of the *Danny Kaye Little Playhouse* on Hollywood Boulevard. The *Danny Kaye Little Playhouse* provided a venue for Kaye's Little Theatre Players repertory group and their occasional theatrical spoofs as one of the last segments of several of the programs for the first season. During the first season, the Little Theatre Players spoofed send-ups of:

- Operation: Burma Shave
- Romeo and Juliet
- One Irishman's Family
- The Great Diamond Robbery
- An Opera starring Frank Sinatra
- The Case of the Missing Umbriago

With Kaye's *Diary of 7th War Loan Bond Drive* episode of May 11, 1945, it becomes apparent that Danny Kaye's growing value as a War Loan fundraiser and popular U.S.O. entertainer was beginning to outstrip his success on the first season of his radio program. The show continued on until the Summer break, with yet another special from



**"QUIET,
GRACIE. . .**

**I'm trying to tell
the folks**

DANNY KAYE

is overseas

on a U.S.O. tour . . .

So we're doing a big

**GEORGE BURNS
AND
GRACIE ALLEN**

SHOW on his

**Pabst Blue Ribbon
program**

**TONIGHT
at 9:30 P. M. c.s.t
over KGLO . . ."**

Hollywood's Pantages Theatre, promoting his *Samuel L. Goldwyn* film, *The Wonderman*. Kaye wrapped the season with a *tour de force* retrospective of all the various characters that he'd originated during the first season of the program.

The 'Substitutes' Season

The Danny Kaye Show took on a markedly different flavor during its second season, marked by a series of six substitute programs while Kaye was in Tokyo entertaining the first American troops on Japanese soil since the end of the War. Apparently, during the Summer of 1945, Kaye committed to the U.S.O. shows for the troops during the rapidly evolving situation following Japan's surrender on August 15, 1945 [though V.J. Day was thereafter officially recognized as August 14, 1945]. This was quite naturally a high honor for Kaye, and it goes without saying that neither CBS, nor the artists who substituted for Kaye for six of the first seven episodes of the second season begrudged Kaye the honor of being one of the first prominent American entertainers to be selected to perform for the victorious American serviceman in that context.

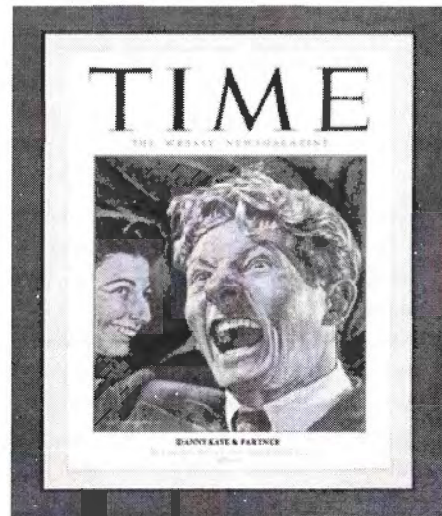
The inaugural program of the second season was a special: a remote from Chicago, for War Fund Workers. While not specifically part of the Danny Kaye Show canon, per se, the program has been cataloged with the remaining canon of programs from Kaye's second season. That program is not currently in circulation. One might well conclude that if the program was sponsored by Pabst Brewing then it must be considered part of the canon from Kaye's second season. If, on the other hand it was a sustained production, that would certainly argue for consideration it as a one-off special. If that program ever surfaces we'll be in a better position to

make a judgement one way or the other.

Immediately upon completion of the War Fund Workers program from Chicago, Kaye and his ensemble departed for Tokyo and his U.S.O. commitment. In his place, CBS and Pabst substituted six weeks of programming from Kaye's other peers in the CBS line-up for the Fall of 1945:

- Frank Sinatra with Judy Garland
- The Easy Aces Program
- The Burns and Allen Show
- The Jack Benny Program
- Duffy's Tavern
- The Eddie Cantor Show

Danny Kaye returned to his own show on November 16, 1945. Prior to his return, several significant changes had been made to his supporting cast and crew. *Lionel Stander* and *Eve Arden* were replaced with *Butterfly McQueen*, *Jim Backus*, *Everett Sloane*, *Goodman Ace*, and *Kenny Delmar*. *Goodman Ace* also wrote, directed, and produced much of the second season. *Harry James and His Musicmakers*, riding on the success of their own Summer replacement program for *The Danny Kaye*



Show was replaced by *Dave Terry and His Orchestra*. Announcer *Ken Niles* was replaced by CBS veteran and favorite *Dick Joy*. Kaye's wife, *Silvia Fine*, continued as writer, lyricist, composer and script supervisor for the production.

Though one might reasonably conclude that so many changes could dramatically change the flavor of the entire program, Danny Kaye was still very much Danny Kaye, reinvigorated by the success of both his films, his historic experience with the troops in Tokyo and riding on glowing reviews of the first season. Indeed, *Variety Magazine* cited *The Danny Kaye Show's* first season as "one of the top six new programs of 1945."

The revised cast and crew provided its own interesting mix of innovations for the second season. *Jim Backus* appeared in a recurring role as 'Mr. Singleton,' the erstwhile Pabst Brewing Company representative. *Butterfly McQueen* created a recurring story arc as the President--and Chief Recruiter--of *The Danny Kaye Fan Club*. *Everett Sloane* continued to differentiate his dramatic career in Radio and Film as a supporting comic character. *Goodman Ace*, while writing, directing and producing most of the early programs of the second season, appeared often as a comedic supporting character. Another addition to the music offered by *Dave Terry and His Orchestra* was the voice of popular songstress *Georgia Gibbs*, first introduced in a couple of guest appearances, and following up as a regular addition to the ensemble.

Perhaps following up on the success of both the guest stars from the first season and the highly successful substitute hosts of the second season, *The Danny Kaye Show* introduced several of Stage,



"HELLO
AGAIN...FOLKS
this is your old friend

JACK BENNY

pinch fiddling for
DANNY KAYE

ON THE
Pabst Blue Ribbon
SHOW

TONIGHT
at 9:30 P.M. c.s.t over
KGLO

tune in for
MARY LIVINGSTONE

•
PHIL HARRIS
ROCHESTER
AND ALL THE GANG
PLUS---YOURS TRULY."

Screen and Radio's most popular stars of the era, including:

- Lily Pons • Shirley Booth • Betty Hutton
- Grace Moore • Ann Southern
- Peter Lorre • Carmen Miranda
- Orson Welles • Edward Everett Horton
- George Jessel • Jean Hersholt
- Joan Blondell • The Andrew Sisters
- Billie Burke • Basil Rathbone

Shirley Booth, *Carmen Miranda*, and *George Jessel* each returned again later in the second season. And in an even further novelty, *Danny Kaye* lampooned his absence from the show--and the six substitute programs--by guest-starring in an episode. Needless to say, the second season wasn't lacking in talent. *William Shore* took some of the production load off of

Goodman Ace as producer of the show for what would become its last thirteen weeks. Indeed, once the series entered its last thirteen weeks of the season, several of *Kaye's* ongoing projects, on both the Broadway Stage, and in Film begin to take shape. *Danny Kaye* and *Sylvia Fine* ultimately made the decision to end the series with the last commitment of thirteen episode weeks sometime in April or May of 1946.

Though it becomes apparent that *Kaye* didn't make the decision lightly, both CBS and sponsor, Pabst, took *Kaye's* decision even less lightly, causing something of a media kerfuffle during May 1946. *Kaye's* release from the show required him to commit to no more than

ten sponsored appearances beyond *The Danny Kaye Show* for a period of one year. Pabst Brewing gained first refusal on any show or special that *Kaye* appeared in for that period, holding *Kaye* to the \$5,000 per show that Pabst had originally contracted with *Kaye*. CBS for its part agreed to support both parties to the agreement.

The kerfuffle, although understandably regrettable, didn't affect the quality of the last five programs to air after the announcement. The line-up for the last five programs included *The Andrews Sisters*, a return appearance by *Carmen Miranda* and a guest appearance by *Basil Rathbone*. As anyone reading this may have already noticed, the second season of *The Danny Kaye Show* was an excellent showcase of the other artists and programs in the CBS Radio Network stable. Virtually all of the guest artists of the second season were engaged in--or on the verge of spinning off--their own successful programs for the Columbia Network. One would have to conclude that however the last season of went down, it was, if nothing else, a prime time promotional vehicle for the network--and a highly successful one at that.

As to that 'odd' number of episodes in the canon--*fifty-eight*, one is reminded that the common denominator of most programs of the era was the thirteen-week increments of programming. And though the entire *The Danny Kaye Show* canon ran to fifty-eight programs, six of those were independently contracted for--and with--CBS and Pabst to air in *The Danny Kaye Show's* stead. Subtract those six substitute programs and you have the magic 'fifty-two', or four sets of 13-week productions--the magic common denominator yet again.



Hello Ida!...
tell the girls to
tune in the
Pabst
Blue Ribbon Show...

TONIGHT
at 9:30 P. M. c.s.t.

over KGLO
for yours truly...

EDDIE
CANTOR.
pinch-hitting for friend
DANNY KAYE
who's entertaining
our boys in
TOKYO!

Copy 1945, Pabst Brewing Co., Milwaukee, Wisc.

DEAR DANNY KAYE --
Geel! Am I excited. FRANK (The Voice) SINATRA and I are doing a Big Show for you on your program
Tonight at 10:30 (E.T.) over WMBS
...Hope you can here it over-seas. JUDY GARLAND

The Danny Kaye Show's extraordinary arc of success.

The second season of *The Danny Kaye Show* has inexplicably been referred to--by OTR pundits--as a 'bad' season or a 'jump the shark' season. But the facts of actual history show a completely different outcome for Kaye's second season. Not only was Danny Kaye--and his show--continuing to garner glowing reviews and popular acclaim, but its sponsor adored it, CBS considered both the performer and his show as one of its plums, and all parties to the second season continued on to even greater success once the series ended. It escapes us why anyone would characterize the second--and last--season of *The Danny Kaye Show* as anything but yet another triumph for the young entertainer.

Without exception, every performer, member of the production staff, ensemble

member--of either season, including its musical performers, went on to extraordinary success in their own right, using *Danny Kaye Show* as a springboard to that success. *Lionel Stander* continued on to even greater success as a comic character actor. *Eve Arden* undertook two of her career's greatest triumphs upon departing the Kaye Show--her *Our Miss Brooks* Radio program and her subsequent Television version of *Our Miss Brooks*. *Harry James* leveraged his first season showcase into his own long-running series of programs for CBS. *Butterfly McQueen* leveraged her exposure on *The Danny Kaye Show* to even greater success in Radio, on the Stage, in Film and in Television. *Jim Backus* soon found himself in several successful Radio, Film, Animation and Television projects in his own right.

And of course, *Danny Kaye* himself,

had become a legend still in the making. It was the very showcase of *The Danny Kaye Show* that exposed him to 130 million potential new fans during two of the most successful and critical years of his entertainment career. How anyone in their right mind could characterize *either* season of *The Danny Kaye Show* as anything but an extraordinary success--by any measure--again escapes our logic.

The Danny Kaye Show served to not only catapult *Danny Kaye* to even greater success, but in the process jump-started the careers of several other up and coming entertainers. It stands for all time as a brilliant showcase--and the only *Radio* showcase--of Kaye's extraordinary versatility, innovation and talent. We would hope that as more exemplars of *The Danny Kaye Show* enter circulation that even more Golden Age Radio historians will arrive at this same, inescapable conclusion.

But that wasn't the end of a *Danny Kaye Show*. Fast forward eighteen years to 1963, and *Danny Kaye* begins an award-winning, four-year run over Television with *The Danny Kaye Show*. Very much the same format as the radio program, the Television version was one of Television's most star-studded events for four years. *Danny Kaye* had become a super-star during the ensuing years, both furthering his entertainment world accomplishments as well as his extraordinary efforts as a roving Goodwill Ambassador At Large for both the United Nations and the U.S.

Nominated for an Emmy in both 1964 and 1966, the show took the prize in 1964. 1964 was also the year the show won a Peabody Award as well as a Golden Globe Award for Best TV Show.



"Hello, Duffy . . .
yeah... **DUFFY'S**
TAVERN is on
the air **TONIGHT**
at 9:30 P. M. c.s.t.
over **KGLO**

Yeah, we're pinch
hittin' for pal
DANNY KAYE
who's entertainin' the
boys overseas.

So tune in the
Pabst Blue Ribbon
Show tonight
and hear **ARCHIE,**
(ED GARDNER)
Finnigan and the entire
Tavern Cast."

DANNY KAYE
IS OVERSEAS ...
but he's still
dealing
Aces!

★

Tune in **EASY ACES**
on the *Pabst Blue Ribbon Show*
TONIGHT 9:30 CENTRAL
TIME OVER **KGLO**

Radio in 1947

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

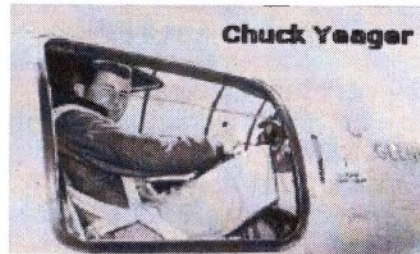
I was born in 1947, although as the old joke goes, I was too young to remember. But there is a lot to remember about 1947 if you are a fan of old-time radio. 1947 was the second year of the post-war Baby Boom, and it was also the last year when radio would lack any meaningful competition: television was on the air in a few cities and was due to arrive in others very soon. But radio was still king: in fact, more than 400 new stations were going on the air, many in small towns where a local station was of great importance. According to Broadcasting magazine, by the end of the year, there would be 1,962 stations; most of them were AM, but a slowly increasing number were trying the FM band.

In politics, President Truman created a new cabinet-level position -the Secretary of Defense. He also changed the name of the Boulder Dam to the Hoover Dam. And what would become known as the "Marshall Plan" (foreign aid to help the European economy) was first proposed by Secretary of State George C. Marshall in a speech at Harvard University. (And his wife was named the Best Dressed Woman in Public Life that year by the Fashion Academy in New York.) Meanwhile, returning veterans from World War II were heading for college in record numbers, thanks to the G.I. Bill of Rights (which had been enacted in 1944); in



Harry Truman

1947, more than a million former servicemen were taking college classes. And speaking of servicemen, in New York, the annual convention of the American Legion took place in late August. It featured a massive parade of 52,000 veterans (many from World War I), representing all 48 states; newspapers estimated that over 2 million spectators watched it.



Chuck Yeager

If you had \$1700, Pan American Airways was beginning to offer flights around the world. But it wasn't a very good year for the airlines: despite the fact that test pilot Chuck Yeager broke the sound barrier in October, 1947 would be remembered for a number of plane crashes. In January, Grace Moore (known as the "Tennessee Nightingale", a popular star of opera, movies and radio) was killed in a plane crash in Denmark along with 21 others. In late May, 43 people were killed in a plane crash at LaGuardia Field in New York, and 53 died in a plane crash in Port Deposit Maryland.

And in October, a flight from Los Angeles to New York crashed, killing in Utah, killing 52. No wonder people preferred to drive. The move to the suburbs had begun, as the Long Island NY com-

munity called Levittown opened; you could rent a two-bedroom home there for \$65 or buy one for \$6990, with no down payment for veterans (but unfortunately, only white families were welcome; in 1947, much of America was still segregated).



There was one place where segregation came to an end however: the world of sports. In mid April 1947, major league baseball finally had its first black player, the legendary Jackie Robinson of the National League's Brooklyn Dodgers. In early July, the American League's first black player was Larry Doby of the Cleveland Indians. Life was not easy for either man: both endured insults and threats from fans, as well as rudeness from team-mates, yet Robinson and Doby were expected not to react no matter how badly they were treated. Despite the enormous pressure and the hardships he endured that first year, Jackie Robinson hit .297 and led the league in stolen bases, as the Dodgers broke the National League attendance record. (Doby didn't play much during the 1947 season, but his career would take off the following year.)

In 1947, you were probably listening to the games on radio, enjoying such great announcers as Red Barber, who called the games for the Dodgers or Mel Allen who called them for the Yankees. But for the first time, you could watch the World Series on television; those who owned a TV saw the Yankees defeat the Dodgers 4 games to 3. On a sad note, Babe Ruth

was diagnosed with terminal throat cancer, and more than 58,000 fans jammed Yankee Stadium in late April to honour him on "Babe Ruth Day." There was one other sports event worth noting: the most famous female athlete of her day, Mildred "Babe" Didrickson Zaharias, became the first American to win the British Women's Amateur Golf Championship.

In addition to losing Grace Moore, a few other well-known people died in 1947, including industrialist and automobile manufacturer Henry Ford, at age 83; popular three-time mayor of New York Fiorello LaGuardia, at age 64; and former gangster Al Capone, at age 48-rumour had it he died of syphilis. And speaking of scandal, the death of Elizabeth Short, a young beauty queen who was murdered in Hollywood, kept the public and the media fascinated. Known as the "Black Dahlia," she was only 22 when her naked body was found. As of this writing, her killer has never been positively identified.



1947 was a good year for hit songs, and there were many. Among those artists who had number one songs were Francis Craig with "Near You," Vaughn Monroe with "Ballerina," the Harmonicats with "Peg of My Heart," Tex Williams with "Smoke, Smoke, Smoke that Cigarette," Ted Weems with "Heartaches," Ray Noble and Buddy Clark with "Linda," and Dinah Shore with her version of the "Anniversary Song." Other big hits in 1947 were Arthur Godfrey's novelty "Too Fat Polka," Ted

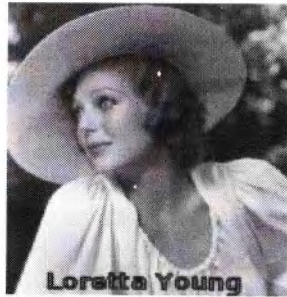
Weems and Perry Como with "I Wonder Who's Kissing Her Now," and "My Adobe Hacienda" by Eddy Howard. It was also a good year for some new vocal sensations-Vito Farinola changed his name to Vic Damone and sang on the radio for the first time in March, on WHN in New York. It would be the beginning of a long and distinguished career. And another Italian vocalist, Frank LoVecchio, better known as Frankie Laine, had his first million selling hit, "That's My Desire."

If you liked theatre, this was the first year for the Tony Awards (named for director Antoinette Perry). Among the winners were Jose Ferrer ("Cyrano de Bergerac"); Ingrid Bergman ("Joan of Lorraine) and Helen Hayes ("Happy Birthday.") And on Broadway, 1947 started with the hit musical "Finian's Rainbow" (featuring the song "How are Things in Glocca Morra"). Another popular musical, "Brigadoon," written by Lerner and Loewe, opened in mid March at the Ziegfeld Theatre-tickets were \$1.40 to \$4.60 during the week.

Bert Lahr was making audiences laugh at the Belasco, where he starred in "Burlesque" for much of the year And Tennessee Williams' drama, "A Streetcar Named Desire," opened in early December; Elia Kazan was the director. At the movies, the Academy Award for Best Picture of 1947 would go to "Gentlemen's Agreement." (The book, about anti-Semitism, was a best-seller for its author, Laura Z. Hobson. And speaking of books, James Michener did well with "Tales of the South Pacific." And this was the year when "The Diary of Anne Frank" was first published.)

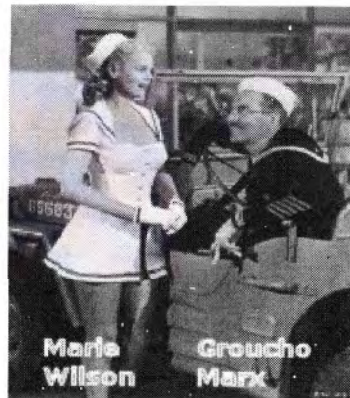
Back to movies, the 1947 Oscar for Best Actor went to Ronald Coleman ("A Double

Life") and Loretta Young was best actress ("The Farmer's Daughter.") And other popular movies in 1947 included "The Ghost and Mrs. Muir" and "The Secret Life of Walter Mitty." (The star, comedian Danny Kaye, had his own radio show on CBS beginning in 1945.)



Loretta Young

In a harbinger of things to come, "Meet the Press", which had begun as a radio show, made the move to television in November. Many other shows would begin doing the same. But on the other hand, a few new radio shows made their debut in 1947, most notable among them Groucho Marx with "You Bet Your Life," which debuted in October. "My Friend Irma," starring Marie Wilson, first aired in April; so did the crime drama "The Big Story." And the "Adventures of Philip Marlowe" began as a summer replace-



Marie Wilson

Groucho Marx

ment in 1947 on NBC, with Van Heflin. (It would change networks to CBS and give the starring role to Gerald Mohr the following year.) "The Ford Theater" attempted to broadcast famous plays, using radio performers instead of stage actors and actresses. It debuted in October, promising a wide range of theatrical works from comedies to musicals to serious dramas. Critics liked it, but the public never warmed up to the show.

Phil Silvers had a brief series in 1947, playing a reporter on ABC's "The Phil Silvers Show," but it only lasted for 5 months. Much more successful was "Lassie," which first went on the air in June; it became a hit with the juvenile audience, although kids probably didn't realise that sometimes the barking or growling was done by a real dog and sometimes by a human (Earl Keen) who specialised in doing imitations of animals. But TV was where a couple of former radio stars could now be seen doing children's shows: one was Boston's legendary Big Brother Bob Emery, whose career had begun on radio in 1921; now, he was in New York with the "Small Fry Club" (formerly known as the "Big Brother Club") also, Bob Smith became "Buffalo Bob" and made his TV debut with the "Howdy Doody" show. Meanwhile, on CBS News, an Edward R. Murrow protégé, Eric Sevareid, began doing regular daily newscasts in February.

In 1947, you could buy a copy of Time magazine for 20 cents. A copy of Coronet was 25 cents. The gentleman who needed a shave could buy ten Gillette Blue Blades for forty-nine cents. Boys who needed a sturdy pair of shoes could always buy a pair of "Tuff-Guys," selling for \$7.45. For the young woman who wanted some nice

figure skates, Abercrombie and Fitch was selling the ladies' model (made in Canada of the finest materials) for \$21. A wool flannel skirt from Best & Co. could be purchased for \$7.95 and the matching pure wool sweater was \$10.95. And if you had \$1900, you could get a new Nash sedan to drive; a Cadillac sedan would cost you \$4750. And if you wanted a nice black and white TV, that cost about \$274, and an increasing number of people were buying them, even though nationally, there were fewer than 20 stations on the air.



Caddie Convertible

It was a time when social trends had undergone swift and dramatic changes. Rosie the Riveter from World War II was no longer the ideal for women. Now, magazine articles and advertisements stressed that a woman's true happiness could only be found in her home and her family. Psychology texts stated that a woman who wanted to work was trying to be a man: a 1947 best-seller called "Modern Woman: The Lost Sex" taught that a normal woman should be passive, dependent, and willing to endure sex with her husband so that she could fulfill her destiny by becoming pregnant (no, I am not exaggerating; it really did say that). One of the authors, Freudian psychiatrist Dr. Marynia Farnham had even appeared on "The March of Time" to persuade those women who wanted to keep the jobs they had during the war that their mental health would be in jeopardy unless they stopped working. (For more about changing gen-

der roles in the late 40s, you can read the chapter I wrote in "Invisible Stars: A Social History of Women in American Broadcasting.")

The political climate was also about to become much more conservative: the Cold War had begun, and commentators like Walter Winchell were sounding the alarm about the threat of Communism. Even veteran news reporter H.V. Kaltenborn spoke about the "Communist menace," while certain members of congress and even the president began calling for loyalty oaths, and rumours spread that the media had been infiltrated by Communist sympathisers. What would later become known as McCarthyism was taking hold, and many innocent people would soon be accused of being un-American. As if this wasn't disconcerting enough, there were a growing number of reports of strange unidentified objects in the sky- in June, Kenneth Arnold of Boise Idaho claimed he saw nine of them, travelling at a speed of 1,200 miles an hour; he was not the only one that year to insist that 'flying saucers' were real.

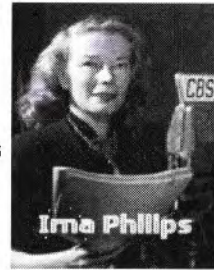
Amid the uncertainties of the Cold War era, people relied on radio to keep their mind off of world events. But since the end of World War II, something was changing at the majority of stations-- radio was moving away from live music and studio orchestras and towards recorded music and disc jockeys. One survey in Broadcasting magazine found that by the fall of 1947, 9 out of 10 stations had some disc jockey programs on their station. And another thing was about to change in radio, although the full impact would not be apparent for several more years. It was in December 1947 when three physicists at Bell Labs (John Bardeen, William

Brattain, and William Shockley) invented a replacement for the vacuum tube-the transistor. This new technology wouldn't become affordable till the early 50s, paving the way for the production of smaller portable radios.

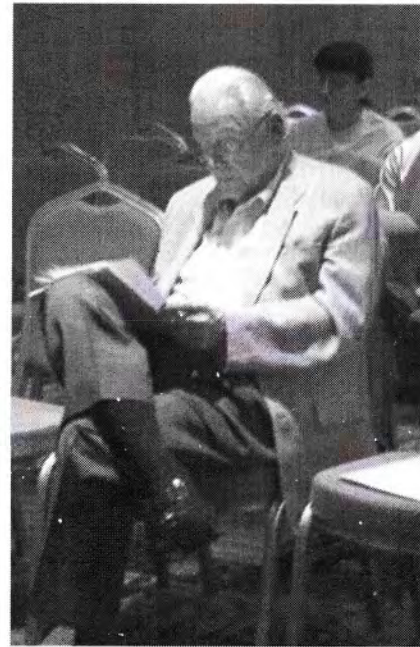
As Americans contemplated a world where Communists might take over and UFOs were watching everyone, they undoubtedly were grateful for their

favourite radio stars. Many of the soap operas were still on the air, and a survey in Variety showed that 8 out of 10 women chose a soap opera as her favourite show. This immediately got the critics upset about the lack of intellectual stimulation in soap operas, prompting Imra Phillips, who had been writing and creating soap operas since 1930, to defend them in a Variety opinion piece. As popular as soap operas (or 'daytime dramas,' as they were sometimes called) were, they got some competition from fans of the big money quiz shows-one listener, a housewife from Lockhaven PA, won \$17,500 in cash and prizes on "Truth or Consequences" with Ralph Edwards; it was perhaps the largest prize total of any quiz show of that era.

Meanwhile, Richard Nixon was elected to his first term in the House of Representatives, and Joe McCarthy was beginning his first term in the Senate. The President's Committee on Civil Rights issued a report in late October condemning segregation and demanding that the armed forces integrate; President Truman began taking steps to make it happen. Radio was cautiously raising the subject of racism,



and a few local stations in the north and the midwest offered thought-provoking public affairs programs on the subject. There still were no all-black (or Negro, the term still in common use) radio stations, but in Chicago, which had several black announcers, WJJD was about to offer an all-black soap opera, "Here Comes Tomorrow"-unfortunately, it was delayed because it couldn't find a sponsor right away, but it did get on the air eventually. There were even more changes to come, but most Americans weren't asking a lot of questions. They were busy buying a new car or moving to the suburbs or having another kid. It was 1947, and the era of sitting in front of the TV was about to begin.



Fred studing a script at one of the Cincinnati conventions.

Fred Foy died in his home in Woburn, MA, at the age of 89.

Best known for his narration of The Lone Ranger, radio historian Jim Harmon described Foy as "the announcer, perhaps the greatest announcer-narrator in the history of radio drama." His stentorian delivery of the program's lead-in thrilled his audience for years and helped the program achieve even greater popularity and status. Most radio historians agree that Foy's Lone Ranger introduction is the most recognized opening in American radio: Hi-Yo, Silver! A fiery horse with the speed of light, a cloud of dust and a hearty "Hi-Yo Silver"... The Lone Ranger! With his faithful Indian companion, Tonto, the daring and resourceful masked rider of the plains led the fight for law and order in the early Western United States. Nowhere in the pages of history can one find a greater champion of justice. Return with us now to those thrilling days of yesteryear. From out of the past come the thundering hoof-beats of the great horse Silver. The Lone Ranger rides again!

Fred Foy is survived by his wife of 63 years, Frances B. Foy; three children including Nancy Foy, VP Feature Casting, 20th Century Fox; Wendy Foy Griffis; and Fritz Foy, SRVP Digital Publishing, Macmillan; sons-in-law actor Joe d'Angerio; Dan Griffis; daughter-in-law Laurie Hriszko Foy; and three grandchildren, Justin Cutietta, Hannah d'Angerio, and Nathaniel Foy. A memorial service will be announced at a later date. In lieu of flowers, the family asks that donations be made to the USO in honor of Mr. Foy's military service in WW II.

Editor's note: Fred was a class act. He was a gentleman, and it was a pleasure to have known him.

Coming Major by Ezra Stone & Weldon Melick

Chapter 14

Mitchel Field, Long Island, was the only air base we played on our GI tour. We put the show on in the gym with stage facilities that weren't exactly modeled after Radio City MusicHall's. But we were so used to such subterfuges as crossed spotlights to indicate a curtain that we had come to think of the bare essentials as sheer luxury. Having a swimming pool and squash courts practically in our dressing room was nothing short of paradise. After setting up the scenery, we departed ourselves till dinnertime.

Mitchel Field had everything we could ask for, and a few things we didn't ask for. The physical-training class, for instance, that marched into the balcony and started punching bags in the middle of our overture. They could see at once that no provision had been made for them on the program, but they had to stay in there punching until they had official orders to stop. Rosie played five unapplauded "encores" before we could locate an officer who had authority to correct the mistake.

Mitchel Field held another delightful surprise for us. Something we never dreamed of more than seven nights a week. It was Saturday and six hundred bundles of charm were unloaded just before curtain time for a "USO dance right after the show. Brother Rat is supposed to be played at machine-gun tempo, but we raced through that performance so fast it sounded like double talk. And then, since we were obliged to strike the scenery and load the trucks before we could attend the dance, we broke all our previous records by doing it in twenty minutes flat.

An officer whose grasp of fundamental biology was evidently on the skimpy side watched us a moment and observed, "Those boys certainly move with military efficiency!"

If that's military efficiency, there's no telling what fantastic advances would wind up the war in a hurry if some enterprising inventor devised a dummy wench on a winch, like the mechanical hares used for greyhound races.

We got to bed late. Sunday was our free day, but we had to go thirty miles to Upton to officially check off duty before we could turn around and go back to New York. So we got up at 5:30 and dressed to the honking of impatient drivers.

The two scenery trucks had already preceded us when the rest of our convoy got under way. The staff car was in the lead, driven by a Miller Field man known only as "Chicken," with Captain Rankin and Private Harry Kolstein as sleepy passengers. I followed with a full load in my Chrysler, which I was using at the time because of the weekly trip I had to make to my broadcast. Five recon cars brought up the rear. After tanking up at the first gas station we found open, we set out on the last lap. There wasn't another car on the Jericho Turnpike at that unearthly hour—we owned the road. But we did our best to disown it.

The sun was just rising over the South Shore as we passed through Smithtown, within a few miles of the turn-off to camp. It was impossible to lower the glare shield enough to blot out the sun without navigating by instrument from there on in.

Every once in a while Chicken would swing over the middle of the road and glance back to make sure

all the other drivers were standing his pace. It was a task for me to keep up with him, inveterate ticket collector though I am, but even more of a task to keep awake. Several times I caught myself nodding and jerked my head erect, fearful of the consequences. I would have asked one of my companions to drive, but I didn't like to

stop the convoy so close to the end of the trip. I took a firmer grip on the wheel and resolved to stick it out.

Rolling over the top of a steep downgrade that swerved off sharply to the right, with my eyes squinted to slits against the sun, I saw Chicken swinging the staff car over to the left again to keep tab on the convoy. It flashed through" my mind that

BROADWAY'S BUSIEST

EZRA STONE
NEW YORK'S BUSIEST LITTLE MAN
... "LAZIEST BOY IN SCHOOL," HE NOW HOLDS EIGHT IMPORTANT DRAMA JOBS AT ONE TIME!
... LATEST IS HIS HALF-HOUR "ALDRICH FAMILY," WRITTEN BY CLIFFORD GOLDSMITH AND PLAYED SUNDAY NIGHTS ON THE NBC-RED NETWORK...
... AND HE'S ONLY 20 YEARS OLD!

HE IS STAR OF THE PLAY "WHAT A LIFE" IS PRESIDENT OF THE PLAYERS CO-OPERATIVE COMPANY THAT OWNS AND PRODUCES IT...IS UNDERSTUDY FOR TWO PROMINENT BROADWAY COMEDIANS... .. PLUS, OF COURSE, HIS STARRING ROLE IN "THE ALDRICH FAMILY"

... YOUNGEST INSTRUCTOR AT THE AMERICAN ACADEMY OF DRAMATIC ARTS...

O-M-G SAVE MUH!
OUCH! -NEXT!

LIKE THIS...
NO, LIKE THIS!

he couldn't have picked a poorer spot to do that than a wooded curve obscuring the road ahead. In the same split second I knew Chicken hadn't veered from his course. The turn in the road just made it seem that he had. He had gone to sleep at the wheel, and the car was plunging full-speed ahead toward the embankment. I wanted to scream but I couldn't. I saw the staff car hit the bank and bounce over ten feet into the air, spinning like a forward pass. A door flew off, and a khaki-clad body crashed through the windshield. I stepped on the gas.

"Are you crazy? Where are you going?" Ross yelled in my ear.

"I'm going to call an ambulance!"

"Then let the rest of us out first," Ross said. "We may be able to help."

I screeched to a stop and then drove on alone at breakneck speed to the first farmhouse. I shouted and pounded and tried the doors but couldn't raise a soul. I jumped back into the car and sped to another farmhouse and then another, with no better luck. A woman answered at the fourth, but she had no phone. Dismayed at this waste of precious time, and with only 'three miles to go, I gunned out for camp without stopping again.

Upton's brand-new turn-off road was a fair approximation of a bombed and strafed highway. It looked like a pan of fudge that had suddenly solidified while it was being poured. I expected to break a spring or rib with every jolt as I hurtled the hazards at fifty miles an hour.

I startled the sentry in the MP booth by disarming him of his telephone and demanding the hospital of an unresponsive line. Then, realizing I was talking to myself, I shoved the phone at the guard, gave him the location of the accident, and left him trying to rouse the operator. I leaped back into my car and hurried on to the other side of camp. After giving directions at the hospital I returned to the

scene of the accident.

Some of the boys meanwhile had located a phone and called a Long Island hospital. The ambulance had already arrived. I kept my eyes averted from the mangled car and its unfortunate crew, but someone told me it looked bad for Chicken, whose back was broken.

The Captain had serious injuries, too, including three broken ribs. But during a conscious interlude he fashioned two orders from 24-karat mettle. Knowing that Private Dick Browning sang in a New York church every Sunday morning, he told Dick to set out for town without reporting back to camp, in order to make the service on time. He also directed that the two injured enlisted men be taken "immediately to the civilian hospital in its luxurious new ambulance while he continued to wait for the tardy GI bedwagon.

Then he lapsed back into unconsciousness.



Copy of the Digest in a display case at the David Library in Bucks County.

Jell-O Gets Ribbing, High Ratings On Jack Benny Program

by Danny Goodwin

Sunday, October 14, 1934 at 7 PM over the stations of NBC's Blue Network marked the beginning of a weekly institution. This was the first broadcast of *THE JELL-O PROGRAM* starring Jack Benny.

The program opened with the singing of the famous "J-E-L-L-O!" jingle (if jingle is what you want to call it). After the opening, announcer Don Wilson identified the program; who was to appear on the program; and the opening musical number. While the music was playing, Wilson delivered a serious commercial on Jell-O and how wonderful the wiggly product was to have for dessert. He also mentioned that if the listeners wanted Jell-O, they should pick up the box with Jell-O printed on it--- and accept no substitutes. There were many brands of gelatin, but there was only 1 "Genuine Jell-O."

On a typical broadcast, Wilson began and ended each broadcast with a serious message about Jell-O. However, the middle commercial was another matter. It usually took place during a comedy routine. Instead of taking time out for the commercial, Wilson entered the conversation between Benny and the other cast members. Although the subject matter wasn't anything resembling Jell-O, Wilson slid in the sponsor. The conversation turned to some humorous ribbing of the product. When Wilson left, Benny and the cast members continued their comedy routine.

An example of how Jell-O slides into the program without interruption took place on a 1937 broadcast. Benny left the



program momentarily to make a telephone call. Instead of the listeners hearing a lot of "dead air," Wilson stepped in and delivered his commercial for Jell-O. With Benny still talking on the phone, Wilson cleverly converted his commercial message into a telephone call to all the radio listeners. He said, "Always dial J-E-L-L-O, and if the 'lime' is busy, you can still get strawberry, raspberry, cherry, orange, and lemon. Good-bye."

Jell-O's 6 famous flavors (strawberry, cherry, raspberry, orange, lemon, and lime) played a key role in this middle commercial from a 1938 broadcast. This program took place in New York City instead of Hollywood. Wilson was unable to make it to the east coast, so Harry Von Zell sub-

stituted as the announcer. As you already know, Von Zell was the announcer of *TOWN HALL TONIGHT*, starring Benny's radio archrival Fred Allen. (for the record, Allen also appeared on this broadcast) .

Von Zell didn't get the middle commercial off to a good start, because he forgot the sponsor's name (a tactic Von Zell later used on Fred Allen's infamous "Eagle Show"). Benny, becoming flustered, told Von Zell the product was "Jell-O for Heaven sakes!" Instead of just saying Jell-O, Von Zell repeated word for word what Benny said and continued the commercial. Once again, Von Zell hit another stumbling block with Jell-O's 6 flavors. To Benny's chagrin, Von Zell stated the 6 flavors were "strawberry, raspberry, cherry, orange, cherry, and strawberry." Benny complained that lemon and lime were missing. Von Zell tried it again, but left out orange the second time around. When the commercial was coming to its conclusion, Von Zell closed the commercial by asking the listeners to "Insist on Genuine Jell-O. Look for the big red letters on the orange." An excited Benny yelled out, "THAT'S ON THE BOX!" At least, Von Zell mentioned the missing orange.

Poking fun at a sponsor wasn't exactly a new idea. Before Jell-O, Benny had a reputation of ribbing his sponsor. This "playing with fire" type of attitude goes all the way back to his very first radio program in 1932 on NBC's Blue Network. It was a variety program sponsored by Canada Dry Ginger Ale.

Instead of the style of comedy he made famous during the Jell-O years and after, Benny only served as M.C. of this program. Ed Thorgerson was the program's announcer, but it was Benny who present-

ed the commercials. When it was time for the Canada Dry Ginger Ale commercial, Benny combined the commercial presentation together with some funny comments. The result was Benny taking gentle potshots at the sponsor. It wasn't exactly the ribbing Henry Morgan and Arthur Godfrey made famous in their commercial presentations in later years, but the sponsor didn't care very much for Benny's comments. You have to remember this was the early 1930's. Network radio was starting to take full flight as an important means of communication. Any and all radio commercials presented at that time were supposed to be informative and serious-- WITHOUT the product being made fun of. Despite the program's impressive C.A.B. (Co-operative Analysis Of Broadcasting) Ratings, Benny had 3 different sponsors in his first 2 years over the airwaves. Enter Jell-O.

Jell-O sponsored Benny's program until Sunday, May 31, 1942. Once again, the sponsor became involved with the comedy. On the Sunday, May 10, 1942 broadcast, Benny went to see the president of General Foods. To Benny's surprise, the GF boss informed him it was to be the last season Jell-O was sponsoring



the program. This bombshell left Benny on pins and needles for the remaining shows for that month. The season's (and Jell-O's) final broadcast featured "The Cavalcade Of Jell-O." It consisted of the numerous comedy highlights of the previous shows. At the program's end, Benny was relieved to learn that Grape-Nuts Flakes, another General Foods product, will take over sponsorship when the program resumed in the fall.

The reason for this sponsor change had nothing to do with the ribbing Jell-O received on the program. It was a serious matter known as World War II. After the United States entered the war, sugar became rationed. To conserve the sweet stuff, the production of Jell-O was cut back during this time. With Jell-O being sold in a very limited supply, General Foods had no other alternative but to remove Jell-O's sponsorship from Benny's program. In order to keep Benny's program in the General Foods fold, Grape-Nuts Flakes was to be the new sponsor.

With the sponsor change to Grape-Nuts Flakes and eventually to Lucky Strike Cigarettes, the ribbing about Jell-O continued. There were no commercials, but the Jell-O name was mentioned in the comedy routines from time to time. Normally, the sponsor of a radio program took exception when someone mentioned the name of another product on the program. Since Benny's program was among the most popular, there was an exception.

An example of how Jell-O was remembered took place on a 1944 broadcast sponsored by Lucky Strike. After an argument with Don Wilson, Benny walked off his show (this was a comedy routine, not the real thing). When he got home,



Benny was greeted by Rochester, his valet. After Benny explained why he was home early, Rochester stated that walking off the show was taking a big chance. In a clever use of spelling, Rochester managed to get both Lucky Strike and Jell-O into the conversation. He said to his boss, "If LS/MFT finds out that you were A-W-O-L, you'll be glad you saved all those boxes of J-E-L-L-O!" Rochester's comment was met with hysterical laughter and a round of applause from the studio audience.

The Jell-O people proved they were good sports in the ribbing their product received over the years-- and even those years when it wasn't Jack Benny's sponsor. Maybe this attitude shouldn't be very surprising, because Jell-O was made to be fun to eat. Its wiggly texture and fruity taste put a lot of smiles of people's faces, just as Benny and his cast did during *THE JELL-O PROGRAM* years.

Old Time Radio Series Reviews

by Bill Kiddle

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.

DOWN BEAT

During World War II, the Armed Forces Radio Service, (AFRS) provided Allied military personnel with some of the best sounds from "back home in the old 48 states." Between 1943-1945, many of the swing and jazz bands provided recordings of their work. The music of Freddie Martin, Duke Ellington, Lud Gluskin, Stan Kenton, Sammy Kaye, Tommy Dorsey, Spike Jones, and Phil Harris were heard on over 255 fine half-hour DOWN BEAT shows.

DR STANDISH, MEDICAL EXAMINER

Forensic science has been applied to many areas of our criminal justice system through the study of evidence in a crime lab. DR. STANDISH, MEDICAL EXAMINER, a summer replacement for THE FBI IN PEACE AND WAR, was a short-lived crime drama that lasted only six weeks, between July 1 and August 19, 1948. The program was aired on Thursday nights at 8:00. In this mystery series, Gery Merrill was cast in the role of "Dr. Peter Standish", with Eric Dressler as the homo-

cide inspector, and Audrey Christie as "Standish's" female assistant.

ETHEL AND ALBERT

Station KATE in Albert Lea, Minnesota would appear to be an unlikely birthplace for a domestic comedy that would air over the Blue Network/ABC for six seasons, between 5/29/44 and 8/28/50. ETHEL AND ALBERT, created and directed by Peg Lynch, was a homey tale of a young married couple living in a small town of Sandy Harbor. The storyline focused around everyday, often mundane, events of life of a homemaker and her office manager husband. Announcer Glenn Riggs opening lines summed up the theme of the show when he said, "the big events occur only now and then, but there are smaller events that are familiar to every family...it is these daily incidents that make the lives of ETHEL AND ALBERT." Just a lot of good clean fun!

EXCURSIONS IN SPACE

General Electric, a leader in 20th century technology, syndicated a quarter-hour science series that explored the recent (c 1947-8) breakthroughs in the various fields of science. The interviews with key scientists and introductions to new scientific discoveries made the program one of current interest to post-war America. Frank Singiser and Howard Tupper acted as hosts and Bill Carpenter was heard as the announcer.

EYES ALOFT

In the days before the development of high-tech electronic systems, our nation (and most of the world) depended upon the Ground Observer Corp. In the US, 1.5 million civilians were enrolled by the US Airforce to search the skies for enemy aircraft at 14,000 different observation posts. EYES ALOFT was a quarter-hour

program that featured by the US Airforce Symphony Orchestra and the vocals of the "Singing Sergeants" under the baton of John Yesulitis. The program was heard on NBC West Coast stations in 1942-1943 Monday nights at 6:00.

EPIC CASEBOOK

American listeners to radio drama often get a mistaken notion that the USA had a monopoly on good detective and crime programs. Actually, radio mystery and crime programs were broadcast throughout the English-speaking world on at least four continents. Due to political, economic and geographic considerations, radio remained an important part of the English-speaking minority in South Africa into the 1970's. EPIC CASE BOOK, sponsored by a number of fastfood products from So. Africa, featured the adventures of "Inspector Carr" a lawenforcement officer of the finest traditions. The case studies presented were patterned after cases solved by Scotland Yard.

EVERYTHING FOR THE BOYS

In the midst of World War II, Auto-lite (a major US auto parts firm) presented a dramatic series with a slightly different format. EVERYTHING FOR THE BOYS featured a fine dramatic presentation by an all-star cast (led by Ronald Colman) followed by radio call by a serviceman overseas to his family "back home." The program was aired over NBC on Tuesday nights at 7:30 for 18 months, between 1/18/44 and 6/25/45. Behind the microphone the sauve Mr. Colman conducted a stormy battle with Arch Oboler, the writer-director of the series. After D-Day in Europe, the the program was reorganized and Dick Haymes and Helen Forest presented a musical variety series bearing the same name. Radio Memories has a

fine collection of the programs originally aired in 1944.

EXPLORING TOMORROW

Science fiction as an art-form reached its pinnacle in the 1950's, because the medium of radio was the most effective (and least costly) way to present this most imaginative of all fiction. One of the shortest run and lesser-known science fiction anthologies was EXPLORING TOMORROW, heard over Mutual during the 1957-1958 season in a 25-minute format on Wednesday nights at 8:05. The New York radio cast included Mandel Kramer, Bryna Raeburn, Lawson Zerbe, Lon Clark and others. *Radio Memories has seven fine C-60 cassettes containing 14 seldom-heard sci-fi tales.*

ENO CRIME (CLUES) CLUB

In 1933, radio listeners had a wonderful dramatic treat in store for them on Tuesday and Wednesday evenings at 8:00 as they turned their dials to listen to ENO CRIME CLUES on the Blue network. The program, written by Stewart Sterling and directed by Jay Hanna, had an interesting format- two interconnected 30-minute dramas- similar to our mini-series of today's TV proگرامing. The show, sponsored by Eno "Effervescent" Salts, featured stories about "Spencer Dean" (aka 'The Manhunter'). The dramas, primitive by later standards, told of locked rooms and terrible events. The listening audience was challenged to match wits with 'The Manhunter' as he followed a train of clues throughout the script. Prior to 1933, THE ENO CRIME CLUB was aried over CBS in various timeslots on a daily basis at 6:45 in the evening in two quarter-hour segments. This is an interesting detective show in the classic tradition.

ESCAPE

Several notable radio series reached their peaks of greatness supported by major

sponsors and casts of top flight Hollywood stars, but "week in and week out, ESCAPE was one of the best shows on the air." Between 1947 and 1954, the program never attracted a permanent sponsor or a regular time slot. EASCAPE was the "ultimate radio person's program." Director Norman Macdonnell used a team of radio pros, good radio scripts, and excellent sound/music to provide the listener with an atmosphere that would "free them from the four-walls of today for a half-hour of high adventure." *Radio Memories has an outstanding collection of these fine radio dramas for your listening pleasure.*

ETERNAL LIGHT

The contributions of the Jewish community to American and world history were well-documented in ETERNAL LIGHT, a fine anthology of original dramas written by Morton Wishengrad and directed by Ira Avery and Anton M. Leader. The program, supported by the Jewish Theological Seminary, has been aired over NBC, mostly on Sundays, since 10/08/44. In the 1940's musical accompaniment was supplied Henry Brant and Cantor David Patterman. Early cast lists include the names Bernard Lenrow, Roger Dekoven, Jeff Chandler, Robert Preston, Richard Keith and Staats Cotsworth.

THE FALCON

For over a decade, between 1943 to 1954, THE FALCON, provided radio audiences with mystery, intrigue and murder. These crime dramas pitted "Michael Waring" (aka The Falcon), a suave, street-smart, free-lance detective, against the forces of evil,-- even at the expense of the local law-enforcement agencies. In the early 1950's Les Damon was cast in the title role, and the program was heard over NBC on Sunday afternoons at 4:00 for Kraft Foods.

FAMOUS JURY TRIALS

Human nature dictates that we want to see evil-doers brought before the bar of justice for punishment. FAMOUS JURY TRIALS was one of several interesting programs that covered court proceedings. This series was aired over several different networks, for various sponsors for 13 years, between 1936-1949. U.S. and Canadian audiences were able to "witness" the excitement and suspense of courtroom dramas with fictional cases only partly based upon real cases. The serious mood of these judicial proceedings was set by the strains of classical music-- including "Peter Gyn" by Gregg. During 1947 the program was broadcast over ABC on Saturday evenings at 8:30.

FAVORITE STORY

For three short seasons, between 1946-1949, a fine cast of Hollywood actors, headed by Ronald Colman, provided the talent to make FAVORITE STORY one of the better transcribed dramatic anthologies on radio. This fine series, the work of Jerome Lawrence and Robert E. Lee, focused upon a collection of the world's best novels and short stories. This nationally syndicated show originated from the studios of KFI, Los Angeles. Each week a prominent personality selected their favorite tale for recreation on the air.

Radio Memories has a fine collection of over 40 of these dramas for your listening enjoyment. See ad pg 28

FAMILY DOCTOR

Multi-part quarter-hour dramas were very popular in the 1930's FAMILY DOCTOR, presented in 39 parts, was one of these interesting stories about "Doc Adams", a middle-aged small town physician in the early 1930's. *Radio Memories has the complete run of 39 episodes for your lis-*

tening pleasure. See ad pg 28

FAMILY THEATER

Drama that reflected strong religious/family values was very important and popular component to radio broadcasting, and on occasions the clergy played a major role in the creation of a dramatic anthology. FAMILY THEATER, created by Rev. Patrick Peyton of the Holy Cross Fathers, was written in an effort to promote family unity and prayer. This program was heard over the Mutual Network in many different time slots without commercial sponsorship for over a decade, between 2/13/47 and 8/07/57. The series offered listeners the talents of Hollywood personalities playing in quality dramatic shows. *Radio Memories has an outstanding collection of 537 of these family-oriented dramas.*

FATHER BROWN

In the summer of 1945, G.K. Chesterton's crime stories about FATHER BROWN, an eccentric Catholic priest-- "a clerical Sherlock Holmes"--made a very brief, one month visit to the Mutual network on Sunday evenings in 5:00. Karl Swenson was cast in the title role. Four decades later, the BBC Station 4 had much more success in bringing audiences the adventures of the mild-mannered, umbrella-toting prelate in "those happier days before the Great War." The series was aired in the fall of 1986.

FAMOUS ESCAPES

Over the years, Australia has produced a number of interesting syndicated radio dramas. In 1945, Artransa developed an excellent quarter-hour anthology of FAMOUS ESCAPES taken from the pages of world literature and history. The 45 plus dramas in the series cover a wide range of escapes from Catherine the Great of Russia to Napoleon Bonaparte to Harvey

Jones, Confederate train robber, to the Kelly Gang in Australia.

FATHER FLANAGAN'S BOY'S TOWN

On a wintry December day in 1917, Father Edward J. Flanagan used a loan of \$90.00 to rent an old Victorian mansion at 25th and Dodge in Omaha, Nebraska, and officially open a home for five homeless young boys who were assigned by the courts. Over the span of the next 30 years the good priest worked with wayward or home-less youth. Radio station WLW in Cincinnati in conjunction with Columbia ET produced a series of transcribed programs that focused upon FATHER FLANAGAN's BOY'S TOWN and their motto "there is no such thing as a bad boy."



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10/04/45 Frank Sinatra & Judy Garland
Host

02/13/46 Carmen Miranda

ETHEL & ALBERT

13204 Albert Phones From CA

C-90 Missing Things

The Dull Life

Suzie Gets Made Up

Suzie Models

Betty & Bob 01/22/37

14463 12/09/47 Wrapping Ottoman

12/10/47 Bad Mood From Shopping

12/11/47 The Bet

12/12/47 Christmas Shopping

For Office

EVERYTHING FOR THE BOYS

10772 01/18/44 # 1 Petrified Forest

02/01/44 # 3 Lost Horizon

10773 02/08/44 # 4 Berkeley Square

02/15/44 # 5 A Man To Remember

10774 02/22/44 # 6 The Woman Stayed

At Home

03/07/44 # 8 Of Human Bondage

10775 03/14/44 # 9 The Ghost Goes West

03/21/44 #10 A Girl On the Road

10776 03/28/44 #11 An Ostrich In Bed

04/04/44 #12 The Living Book

10777 04/11/44 #13 The Citadel

04/18/44 #14 The Jarvis Bay

Goes Down

10778 04/25/44 #15 Death Takes a

Holiday

05/02/44 #16 Holy Matrimony

10779 05/09/44 #17 This Above All

05/16/44 #18 Blithe Spirit

10780 05/23/44 #19 Quality Street

FAIRCHILD & CARROLL 09/15/37

Piano Duets

EXPLORING TOMORROW

09769 1957 First Contact

1957 Happiness Effect

09770 1957 Overture Of The Beauty

Queen

1957 Space Baby

09771 1957 Telepathic

1957 Trouble With Robots

09772 1957 Venus Diamond Mountain

1958 The Convict

09773 1958 Dreams

1958 First Contact

09774 1958 The Mutants

1958 Overpopulation

09775 1958 The Secret

1958 Time Traveler

ESCAPE

00104 07/07/47 # 1 The Man Who Would

Be King

07/14/47 # 2 Operation Fleur de Lys

00105 07/21/47 # 3 The Diamond As Big

As The Ritz

07/28/47 # 4 Typhoon

00106 08/04/47 # 5 Sire de Maletroit's Door

08/11/47 # 6 The Ring Of Thoth

00107 08/18/47 # 7 The Fourth Man

10/01/47 # 8 The Most Dangerous

Game

00108 10/15/47 # 10 A Shipment Of

Mute Fate

10/22/47 # 11 The Fall Of The

House Of Usher

00109 10/29/47 # 12 Pollack & The
Porrah Man

11/05/47 # 13 Evening Primrose

00110 11/12/47 # 14 The Young Mans

With The Cream Tarts

11/19/47 # 15 Casting The Runes

00111 11/26/47 # 16 The Country Of

The Blind

12/03/47 # 17 Taboo

00112 12/10/47 # 18 An Occurrence At

Owl Creek Bridge

12/17/47 # 19 Wild Oranges

00113 12/24/47 # 20 Back For Christmas

12/31/47 # 21 Confession

00122 03/06/48 # 39 The Grove Of

Ashtaroff (West Coast Version)

03/07/48 # 40 Jimmy Goggles

The God (East Coast Version)

00123 03/14/48 # 42 The Log Of The

Evening Star (East Coast Version)

03/21/48 # 44 Misfortunes Isle

(East Coast Version)

00124 03/28/48 # 46 A Shipment Of Mute

Fate (East Coast Version)

04/04/48 # 47 Action

00125 04/11/48 # 48 The Brute

04/18/48 # 49 The Drums Of The

Fore & Aft

00126 04/25/48 # 50 The Fourth Man

05/02/48 # 51 John Jock Todd

00127 05/09/48 # 52 The Time Machine

05/16/48 # 53 The Match

00128 05/23/48 # 54 Leiningen Versus

The Ants

06/06/48 # 55 Beau Geste

00129 06/27/48 # 56 The Country Of

The Blind

07/04/48 # 57 A Tooth For

Paul Revere

00130 07/11/48 # 58 She

07/18/48 # 59 Habit

00131 08/01/48 # 60 The Man Who

Would Be King

08/15/48 # 61 The Fugitive

FAVORITE STORY

17018 # 1 Les Misables

2 The Diamond Lens

17019 # 3 Little Women

4 Wuthering Heights

17020 # 5 A Connecticut Yankee In King

Arthur's Court

6 Cyrano de Bergerac

17021 # 7 David Copperfield

8 Queen Of Spades

17022 # 9 Huckleberry Finn

#10 Arabian Nights

17023 #11 Jane Eyre

#12 Vanity Fair

18594 12/06/47 #13 Joan Of Arc

12/13/47 #14 Frankenstein

18595 12/20/47 #15 Twenty Thousand

Leagues Under The Sea

12/27/47 #16 The Importance Of

Being Ernest

18596 01/10/48 #17 Dr. Jekyll & Mr. Hyde

01/17/48 #18 The Man Who Sold

His Shadow To The Devil

18597 01/24/48 #19 Lodging For

The Night

01/31/48 #20 Alice In Wonderland

18598 02/07/48 #21 Rapaccini's Daughter

02/14/48 #22 Moby Dick

18599 02/21/48 #23 Great Expectations

02/28/48 #24 Phantom Rickshaw

16465 03/05/48 #77 The Bet

03/12/48 #78 The Valiant

FINAL BROADCASTS

07609 BEST SELLER 11/25/60

YOUNG DR. MALONE Last Show

LUM & ABNER Last Show

THE SECOND MRS. BURTON

11/25/60

07610 THE LONE RANGER 05/27/55

Wagon Train

HAVE GUN, WILL TRAVEL

11/27/60 Inheritance

07611 THE COUPLE NEXT DOOR
11/25/60
THE RIGHT TO HAPPINESS
11/25/60
NEWS
WHISPERING STREETS 11/25/60
MA PERKINS 11/25/60

FAMILY DOCTOR

04312 # 1 False Witness
2 Wanted, A Bright Youngster
3 Error In Diagnosis
4 Enjoyment
04313 # 5 Once To Every Boy
6 Cupid Without Wings
7 Glass Houses
8 A Race With The Stork
04314 # 9 A Secret Between Three
#10 The Flood
#11 The Fatty Brain
#12 Farewell To Johnny
04315 #13 The Fire Alarm
#14 Bison Pete's Revenge
#15 The Love Scene
#16 The New Home
04316 #17 Nature Takes It's Course
#18 Tolerance
#19 The Prospectors
#20 All Bets Are Off
04317 #21 Dr. Adams Detective
#22 The Committee Meeting
#23 Pete May, Ambulance Driver
#24 Louder Than Words
04318 #25 The Carnival
#26 Patchwork
#27 Chick's Date
#28 The Beauty Contest
04319 #29 Casting
#30 The Pageant
#31 The Doctor Goes Shopping
#32 House Cleaning
04320 #33 Campaigning
#34 The New Suit
#35 New Folks
#36 Out Of Control

04321 #37 The Call
#38 The Decision
#39 Farewell To Cedarton

FAMILY THEATER

03808 02/13/47 # 1 Flight From Home
w/Jimmy Stewart, Don Ameche,
Loretta Young
02/20/47 # 2 No Night Too Dark
w/William Gargan, Beulah Bondi,
Walter Brennan
03809 02/27/47 # 3 J. Smith And Wife
w/Bing Crosby, Irene Dunne,
Dana Andrews
03/06/47 # 4 I Give You Maggie
w/Margaret Sullivan, Van Heflin,
Donald Crisp
03810 03/13/47 # 5 Let Us Remember
w/Robert Young, Claude Jarmen Jr.,
J. Carroll Naish
03/20/47 # 6 Work Of A Lifetime
w/Edward G. Robinson,
Pat O'Brien, Bill Williams
03811 03/27/47 # 7 A Bunch Of Keys
w/George Murphy, Lee Bowman,
Frank McCue
04/03/47 # 8 The Passion And
Death Of Christ
w/Ethel Barrymore, Charles Boyer,
Mitchell Boys Choir (Easter Story)
03813 04/10/47 # 9 Man Against Death
w/John Charles Thomas,
Jane Wyatt, John Emory
04/17/47 # 10 God And A Red
Scooter
w/Gary Cooper, Jane Wyman,
James Gray
03814 04/24/47 # 11 Ernie's Day
w/Charles Ruggles, Barry
Fitzgerald, Ann Morrison
05/01/47 # 12 Mr. Bidderoe's
Mission
w/Chester Morris, Cecil Kellaway,
Jack Haley

03815 05/08/47 # 13 The Awakening
w/Alan Jones, Susan Peters,
Richard Quine
05/15/47 # 14 The Lonely Road
w/Gregory Peck, Nelson Eddy
03816 05/22/47 # 15 A Star For Helen
w/Guy Kibbee, Robert Alda,
Betty Arnold
05/29/47 # 16 Three Way Love
w/John Lund, Margaret O'Sullivan,
William Lundigan

THE FIRST NIGHTER PROGRAM

13689 10/18/47 Wolf In Sheep's Skin
01/01/48 The One In The Middle
13690 01/08/48 Help Wanted, Female
01/22/48 The Mind Reader
10722 02/12/48 Love Is Stranger
Than Fiction
03/29/44 The Chinese Gong

FLEISCHMANN YEAST HOUR

23735 02/16/33 #174 Jy C. Flippin
23736 03/02/33 #176 The Valiant
w/Bert Lytell
23757 03/23/33 #179 The Count Of
Monte Cristo - Robert Loraine
23758 04/06/33 #181 For Services
Rendered - Fay Bainter
23779 06/08/33 #190 Bob Hope,
Jimmy Wallington
23780 07/20/33 #196 Paul Robeson,
Aline Berry
23801 10/26/33 #210 Green Pastures
23802 11/02/33 #211 Barclay Square
23823 11/09/33 #212 The Love Nest
23824 11/16/33 #213 Strictly
Dishonorable
23845 12/14/33 #217 Private Jones
16602 12/14/33 Florence Desmond,
James Cagney, June Knight
(First Program From Hollywood)
23846 12/13/34 #269 The Farmer Takes
A Wife
23869 12/20/34 #270 Bebe Daniels,
Ben Lyon

23870 01/03/35 #272 Valley Forge
23895 01/10/35 #273 Napoleon's Barber
23896 03/14/35 #282 Robert Emmet
09504 06/27/35 w/Leslie Howard
09505 07/18/35 w/Glades George,
Smith & Dale

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