

Old Time Radio **DIGEST**

No. 133

Spring 2011 \$3.75



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★ TONIGHT'S THE NIGHT FOR **BENNY GOODMAN** KING OF SWING WKRC 9:30 P. M. ON THE AIR FOR CAMEL CIGARETTES ★

★ TONIGHT AT 10 ★ WKRC

JEAN HERSHOLT
in his greatest of character roles
"DR. CHRISTIAN"

with the compliments of
VASELINE
REG. U. S. PAT. OFF.
PREPARATIONS

Old Time Radio BOOKS AND PAPER

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

Books: A large assortment of books on the history of broadcasting, radio writing, stars' biographies, radio shows, and radio plays. Also books on broadcasting techniques, social impact of radio etc..

Ephemera: Material on specific radio stations, radio scripts, advertising literature, radio premiums, NAB annual reports, etc.

ORDER OUR CATALOG

Our last catalog (B25) was issued in July 2010 and includes over 300 items including a nice variety of items we have never seen before plus a number of old favorites that were not included in our last catalog. Most items in the catalog are still available. To receive a copy, send us one dollar (\$1.) in cash or stamps and ask for the **Radio Broadcasting Catalog**. We shall send you (1) Catalog B25, (2) a certificate good for \$4. off on any catalog purchase and (3) a copy of our next catalog when issued (early this coming summer)..

We do not list the items in our catalog on the Internet.

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PHILIP MORRIS PLAYHOUSE ON BROADWAY

by Dee Neyhart from The Digital Deli 2011©

Background

As we've indicated in other Definitive articles, the 'playhouse' format was a popular staple of Radio Drama throughout the Golden Age of Radio. The 'theatre of the mind' that Radio had become almost from its first dramatic broadcasts, made the notion of live theatre being brought to the living rooms and parlors of post-Depression America both uplifting and entertaining for the exponentially growing Radio audiences of the 1930s and 1940s.

Even as other popular genres waxed and waned in popularity throughout the Golden Age of Radio, the 'playhouse drama,' usually showcasing one or two major Film or Stage stars of the era brought fine drama--and fine dramatic performances--to audiences who, for the most part, had never had the opportunity to enjoy such performances on Broadway or the larger, more prestigious drama venues of the era. And indeed, by the mid to late 1930s and early 1940s, the playhouse drama genre became a highly competitive programming vehicle among the three, then four major networks

- 1930 Paramount Playhouse
- 1937 Your Parlor Playhouse
- 1938 Campbell Playhouse
- 1939 Gulf Musical Playhouse
- 1939 Hollywood Playhouse
- 1939 Knickerbocker Playhouse
- 1940 Listener's Playhouse
- 1940 Wheatena Playhouse
- 1941 Author's Playhouse
- 1941 People's Playhouse
- 1941 Philip Morris Playhouse
- 1943 Dreft Star Playhouse
- 1944 NBC Star Playhouse
- 1946 Carrington Playhouse
- 1946 Spotlight Playhouse
- 1946 Summer Playhouse
- 1946 Your Playhouse of Favorites
- 1948 Hallmark Playhouse
- 1948 Manhattan Playhouse
- 1948 Radio City Playhouse
- 1949 Comedy Playhouse
- 1949 Four Star Playhouse
- 1949 Screen Director's Playhouse
- 1950 Hollywood Star Playhouse
- 1950s Broadway Playhouse [AFRS]
- 1950s Playhouse 25 [AFRS]
- 1951 Philip Morris Playhouse On Broadway

- 1952 Jergens Hollywood Playhouse
- 1953 NBC Star Playhouse
- 1953 Radio Star Playhouse
- 1953 Philco Radio Playhouse
- 1955 Sunday Playhouse

The 'playhouse format' appears to have been a popular recurring vehicle of choice for both the two major networks--CBS and NBC--and an emerging favorite of both MBS and ABC. It was also a popular format with Philip Morris and Company, Limited, over a period of almost twelve years. Philip Morris and Company was also one of the most prolific sponsors of Radio throughout the Golden Age, bankrolling virtually every Radio genre heard during the era:

- 1934 The Leo Reisman Orchestra
- 1935 Johnny [Roventini] and The Foursome
- 1938 The Perfect Crime
- 1938 What's My Name?
- 1939 Breezin' Along
- 1939 Guess Where
- 1939 Johnny [Roventini] Presents
- 1939 Name Three
- 1939 Where Are We?
- 1940 Crime Doctor
- 1941 Great Moments from Great Plays
- 1941 Philip Morris Playhouse
- 1942 Author's Playhouse
- 1942 Purple Heart
- 1942 The Philip Morris Program
- 1944 It Pays to Be Ignorant
- 1945 Talent Theater
- 1946 Heart's Desire
- 1946 The Johnny Desmond Follies
- 1947 At Home with The Berles
- 1947 Horace Heidt's Youth Opportunity Program
- 1947 Kate Smith Sings
- 1948 Call for Music
- 1948 Everybody Wins

PICTURE OF PERFECT SMOKING PLEASURE *without smoking penalties*

They know Philip Morris ads better-- and we know for nose and throat!

DO YOU INHALE?

All smokers do--sometimes. And when you inhale, there's added chance of irritation. So--choose your cigarette with care! Eminent doctors long ago reported that, compared with the strikingly contrasted Philip Morris: four other leading cigarettes were found to average 235% more irritant--with irritant effects lasting more than five times as long! So whether or not you knowingly inhale--*

CALL FOR PHILIP MORRIS



'Picture of Perfect Smoking Pleasure' ad from February 1941

- 1948 The Dinah Shore Show
- 1948 The Mel Torme Show
- 1948 This Is Your Life
- 1949 Against The Storm
- 1949 Casey, Crime Photographer
- 1949 Hogan's Daughter
- 1949 Ladies, Be Seated

- 1949 One Man's Opinion
- 1950 Candid Microphone
- 1950 Truth Or Consequences
- 1951 Philip Morris Playhouse on Broadway
- 1951 The Bickersons
- 1951 The Strange Romance of Evelyn Winters
- 1952 My Little Margie
- 1952 What's My Line?
- The Eddie Cantor Show Business Show

Cigarette advertising throughout the era of the 1930s to 1950s was one of the Advertising Industry's most lucrative sectors, the Ad agencies of the era ruthlessly competing with each other for the Tobacco Industry's accounts. Given the addictive nature of tobacco products of any kind, the Tobacco Industry was one of the United States Economy's most recession-proof, inflation-proof, and depression-proof industries. And indeed, the tobacco industry of the era routinely poured a significant amount of its profits into both Print and Radio advertising throughout the period. The industry also ensured that tobacco products were routinely employed in all manner of Film productions of the 20th Century.

Philip Morris acquired the Miller Brewing Company in 1970, General Foods in 1985 and Kraft Foods in 1988. Thus, one could argue that Philip Morris, U.S.A. inherited the legacy for a lion's share of the most important sponsorships throughout the Golden Age of Radio, Philip Morris, Kraft Foods, and General Foods having sponsored over 300 popular Radio programs of the era. In 2003, the Philip Morris companies changed their name to the Altria Group.

Throughout both World War I and World War II, the tobacco industries routinely

shipped millions of free cartons and pouches of tobacco products to the G.I.s overseas on every fighting front--the better to ensure that overseas G.I.'s wouldn't be forced by circumstance to abandon their smoking addictions while they were at War. And also to ensure that American tobacco products made even more significant inroads into the occupied countries on the fighting fronts. The Tobacco Industry was equally generous to the G.I.s during the Korean Conflict and the Vietnam Conflict. And in fact, it's been estimated that three times as many of the G.I.s of the era ultimately died of tobacco-related illnesses than the entire estimated 292,000 fatal American servicemen casualties of World War II.

And of course, as history has revealed, Tobacco Advertising was also one of the era's most deceptive and misleading, routinely citing the health 'advantages' of a particular tobacco brand over its competitors. The more naked and bald-faced tobacco campaigns of the era routinely employed doctors and nurses to endorse the health efficacy of a particular brand's tobacco products. And quite naturally, another huge portion of the Tobacco Industry's profits were plowed back into influence peddling and lobbying against any form of regulation of tobacco products of the era--a practice that continued well into the 1990s.

Given the ruthlessly competitive and morally bereft nature of the Tobacco Industry of the era, it's no wonder that that same ruthless competition greatly influenced the Radio programming of the era. Indeed, to this day, most advertising historians and economists continue to cite the Tobacco Industry's influence peddling of the 20th Century to be the template from which most other deceptive corporate advertising practices achieved such illogical--and

AT EASE!

INHALE?
(SURE - ALL SMOKERS DO)

LET'S admit the fact! Every smoker inhales some of the time. And when you do, there's an increased chance of irritation. But -- note this vital difference -- reported by eminent doctors!

BY COMPARISON -- THE INSTANT QUALITY OF THE SMOKES OF THE FOUR OTHER LEADING BRANDS WAS FOUND TO AVERAGE MORE THAN THREE TIMES THAT OF THE STURDILY CONTRASTED PHILIP MORRIS... AND THE INSTANT-ONION SAYS MORE THAN FIVE TIMES AS MUCH!

So -- for complete enjoyment of the world's finest tobacco -- with never a thought of those irritating --

AMERICA'S FINEST CIGARETTE

CALL FOR PHILIP MORRIS

CREATIONS OF FAMOUS CIGARETTES FOR 45 YEARS, ALWAYS UNDER THE PHILIP MORRIS INC.

'At Ease!' ad from September 1941, specifically targetting America's Naval service personnel three months prior to America's declared entry into World War II

counter intuitive--success throughout the 20th Century.

Philip Morris segues its Philip Morris Playhouse into Philip Morris Playhouse On Broadway

Philip Morris had inaugurated its own 'Playhouse' format in 1941 with its Philip Morris Playhouse, running for eight years between 1941 and 1951. Airing first over CBS from August 1941 through February of 1944, the Philip Morris Playhouse aired for one more season between October of 1948 and July of 1949.

The emerging popularity of between three and five other popular playhouse formats of the early 1950s persuaded Philip Morris to resurrect its Philip Morris Playhouse as Phillip Morris Playhouse On Broadway, beginning with its initial CBS run [see sidebar at left] on March 15, 1951. Emphasizing Broadway productions, the series ran over CBS for twenty-six installments, only to jump to NBC on September 11, 1951. The series ran over NBC for the remainder 1951, jumping back to CBS on January 13, 1952. CBS aired the remainder of the canon through September 2, 1953.

The first CBS season of Philip Morris Playhouse On Broadway showcased some of the more popular Broadway plays of the era, as well as the talents of some of the finer east coast Film and Stage luminaries of the era. Great Stage and Film character actors such as Joseph Schildkraut, Walter Abel, Louis Calhern, Dane Clark, Marsha Hunt, Edmond O'Brien, Olga San Juan, Martha Scott, Chester Morris, Lucille Watson, Edward Everett Horton, Jessica Tandy, and Hume Cronyn added their solid performances to the half-hour format. That first season also showcased Film and Stage superstars of

the era, such as Douglas Fairbanks, Jr., Veronica Lake, Margaret Sullivan, Eva LeGallienne, Joan Bennett, Rosalind Russell, Lillian Gish, and Gloria Swanson.

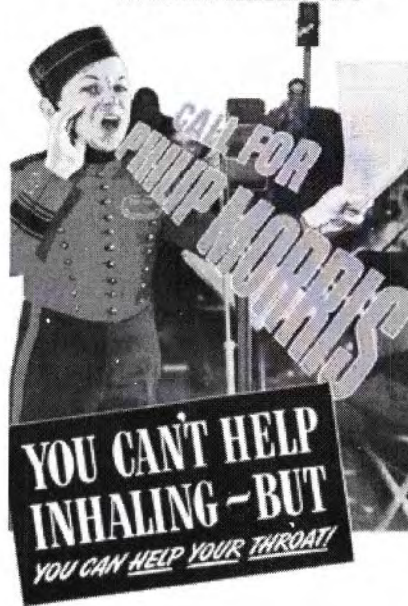
The Playhouse On Broadway Intercollegiate Acting Competition

Philip Morris moved the production to NBC on September 11, 1951 for a brief run of eighteen installments during which Philip Morris inaugurated its ' Intercollegiate Acting Competition into the canon, beginning with the broadcast of October 30, 1951. Reaching out to college campuses across the nation, Philip Morris Playhouse On Broadway afforded a total of forty-two aspiring thespians the chance to perform opposite some of the finest Film and Stage performers of the era. The first broadcast of the Intercollegiate Acting Competition adapted, appropriately enough, *A Star Is Born*, featuring NYU Senior Natalie Carvath opposite Douglas Fairbanks, Jr.

Among the winning contestants during the ten-month competition were Robert Culp, James Garner, Tippy Stringer, Ann Wedgeworth, Julie Strong, Carroll Conroy, Richard Reinauer, and Eugene Picciano, all of whom went on to careers of varying success in Film, Television, or the Stage. Miss Stringer [left sidebar] went on to become a local model and Washington D.C. weather woman. She subsequently married legendary newsman Chet Huntley, and after Huntley's death, Radio legend William Conrad. Robert Culp, James Garner, Richard Reinauer, and Ann Wedgeworth's subsequent acting careers speak for themselves.

Sixteen aspiring young performers would compete in separate productions of Philip Morris Playhouse On Broadway, based on scores obtained from panels of

ON THE AIR AND
EVERYWHERE. IT'S -



If you see a pattern emerging here, it's that Philip Morris absolutely encouraged their consumers to inhale, knowing full well that inhaling cigarette smoke would ensure the product's addiction in most smokers.

Stage critics and producers grading their performances from front row seats in the audience. The group(s) of sixteen performers were competing for the grand prize of \$2000 and an opportunity to perform in a Stage production of the era. A group of four performers, selected as the highest scoring from the previous sixteen productions would then perform together in a seventeenth 'final' production to determine the overall winner of that group of sixteen. Those competitions occurred during the following productions:

- February 17, 1952: "The Examiner"
- June 15, 1952: "The Will"
- August 31, 1952: "The Waiting Room"

The third--and final--Intercollegiate Acting Competition unaccountably consisted of only ten aspirants, from whom four contestants were selected to perform together, head to head in the final competitive production, *The Waiting Room*. Robert Culp was voted the winner of the overall competition [sidebar left].

The Intercollegiate Acting Competition was a fascinating concept, one no doubt inspired by Philip Morris' ongoing sponsorship of Horace Heidt's Youth Opportunity Program, during which bandleader Horace Heidt traversed America in search of aspiring singers, dancers, and instrumentalists in on-location performances. The Philip Morris Playhouse On Broadway, though it didn't quite mirror the semi-finals and finals structure of the Horace Heidt vehicle, was clearly the same overall concept. And of course, the Philip Morris Playhouse On Broadway didn't go to the contestants' campuses--the contestants were brought to CBS Radio Theatre #3 in New York City for their performances.

The contestant performances were graded on a 1-100 scale and the Intercollegiate Acting Competition contestants were awarded a check for \$250 at the end of each of their performances. As an example, Tippy Stringer's initial performance opposite Edmond O'Brien in 711 Ocean Drive achieved a "92" by the panel of judges. The colleges were fairly well represented by most regions across America, the west coast supplying the fewest contestants, the east coast providing the most:

- Amherst College
- Brooklyn College

Philip Morris Buys Half-Hour Radio Slots on ABC-CBS

NEW YORK, Feb. 3.—Philip Morris, which has been seeking unsuccessfully to add at least one more TV show, this week expanded instead into radio with two buys. One was *Modern Romances* on ABC, a half-hour show which airs at 11 a.m. across the board, starting Monday (5). The other was the 10 to 10:30 p.m. Thursday slot on CBS, in which it will resurrect its old *Philip Morris Playhouse* in the web's mystery lineup, starting March 15.

The cigarette firm had been making efforts to buy more video time, but the Biow Agency found itself blocked by the scarcity of time and station availabilities. Biow this week also denied trade reports that Philip Morris' Horace Heidt and *Truth or Consequences* video shows were shaky. Biow stated that both shows were under long-term non-cancellable contracts.

The CBS radio business was placed by Biow; the ABC buy was made thru Cecil & Presbrey.

The Billboard announcement of February 10 1951 regarding Philip Morris' resumption of the Philip Morris Playhouse format over CBS

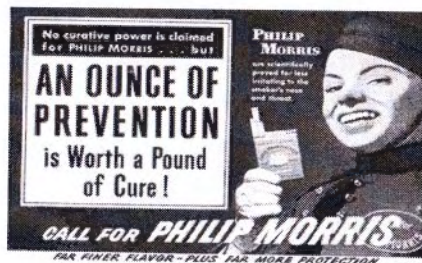
- Carnegie Tech
- Catholic University
- Columbia University
- Cornell University
- Drake University
- Fordham University
- Amherst College
- Brooklyn College
- Carnegie Tech
- Catholic University

- Columbia University
- Cornell University
- Drake University
- Fordham University
- Howard University
- Hunter College
- New York University
- Northwestern University
- Ohio State University
- Princeton University
- Purdue University
- Rutgers University
- Smith College
- Southern Methodist University
- St. Louis University
- Texas Christian University
- The University of California
- The University of Delaware
- The University of Georgia
- The University of Illinois
- The University of Indiana
- The University of Kansas
- The University of Louisville
- The University of Maryland
- The University of Minnesota
- The University of Oklahoma
- The University of Pennsylvania
- The University of Pittsburgh
- The University of South Carolina
- The University of Tennessee
- The University of Washington
- Wellesley College

We've yet to determine why the competition was abandoned at ten contestants for the third--and final--competition. The novelty was generating a lot of ink in the print media of the era and ratings for the format were consistently high throughout the competition. But for whatever reason, the series returned to its original format with the production of *Too Many Husbands* on September 7, 1952, starring Eve Arden, and retained that format for the remainder of the canon.



University of Maryland Senior, Tippy Stringer, is seen here modeling a poodle skirt and 'baby turtle-neck' ribbed wool



RCA Licensed Automobile and Home Radio Sets for American, European and South American Reception. Beautiful World Master floor model radios. Guaranteed foreign reception. Custom made with exquisite all matched walnut cabinet, aeroplanes dial, twin illumination, dynamic speaker and automatic volume control. Given away absolutely FREE with our new sensational unique PUNCH SALES CARD PLAN. This is the opportunity of the year--make up to \$150 cash each week for yourself. Every home, car owner, store, office, factory, lodge, club or individual wants these marvelous new FREE RCA LICENSED RADIOS.

Write Today For Our 3 New Starting Offers Start at once making money with our unique sales plan. Write for full information how you can secure any or all of these plans DE LUXE MFG. CO., Dept. 179, 173 W. Madison St., Chicago, Ill.

ON THE SCREEN ON THE AIR ON MY MIND

BY CLAIR SCHULZ



Featuring 35 profiles of Hollywood stars and 18 articles on old-time radio shows and illustrated with over 140 images from the author's personal collection of sheet music, photographs, magazines, premiums, posters, and other show business memorabilia, this nostalgic omnibus belongs on the bookshelves of everyone who fondly remembers the golden age of radio, TV, and motion pictures. **\$34.95 plus \$5.00 shipping.** Copies of the book may be ordered from the publisher at www.bearmanormedia.com.

With each order sent directly to the author he will include a complimentary original **Arcade Card** and an original **Dixie Cup Lid**, each featuring a photograph of a screen star and each dating from the 1940-1955 period. Check or money order payable to Clair Schulz, US orders only. Clair Schulz, S 67W 13702 Fleetwood Road, Muskego, WI 53150. For more information about the book and this offer contact the author at: wistfulvista79@hotmail.com.



May be different from the ones pictured.

Coming Major

by Ezra Stone & Weldon Melick

Chapter 15

All three men fully recovered from the accident after long hospitalization, but I still have a few mental scars from the silhouettes burned into memory against that blinding sun.

When I sped past the wreck to call an ambulance, I was impelled less by presence of mind than by presence of blood. I hate to admit it but I'm allergic to accidents. Knowing the others would render any first aid possible and that someone would have to phone for help, I was glad I could do that instead of tarrying at the scene.

I often wonder how I will react to blood in battle. I guess I will have to find new courage somewhere. Many others have done it, so I know it isn't impossible. In a pinch I guess I can count on an actor's natural instinct to do whatever the script demands of him. Like the time in the Biltmore Theatre during the original *Brother Rat* run. In the second act I had to make a flying entrance and would ram the door open with the heel of my hand. One night I missed the wooden sash and shoved my hand through the glass panel but in my rush didn't notice it until I realized the scene wasn't getting any laughs. The other actors were staring morbidly at my hand. I glanced at it, too. It looked like Bobby Clark's hand after that famous bit of business where a loose nut asks him if he wants his palm read and then slaps it with a loaded paintbrush. My sleeve was soaked, and a stream of blood was spurting from a cut vein. I got scared, but I knew I couldn't take time out to faint because I had a long monologue coming up in which I had to bawl myself out before a mirror. I remember thinking, "What a silly

thing to do--stand here while my life's blood is pouring out!" But I simply couldn't figure out how to get off the stage without a cue. In a daze I walked over to the mirror and started my customary rigmarole. After the first line Frankie Albertson cut in, "All right, that's enough of that. Now get the hell out of here."

He didn't have to urge me.

The stage manager had taken in the situation from the wings and had already sent someone across the street for the doctor from the Edison Hotel. My arm was so swollen he had to slit the jacket sleeve off. Then he took out a six-inch sliver of glass and put on cold compresses. To guard against blood poisoning he insisted on a tetanus injection. I was thankful he chose to puncture my anatomy at a point as far removed as possible from my flinching eyes. But either the needle was dull, or an actor gets toughened where he gets kicked around, because he had to jab it in three or four times before getting it properly seated.

"Hurry up with that needlepoint pattern back there, Doc," I begged. "I've got another entrance to make."

I made it, too.

The moral being-morale. An actor, or anyone else who's morale is good, can take a beating when he has to. I took mine in the third act that night on my tetanus injection-with a broom.

We closed our tri-state camp tour with the return engagement at West Point. Major Reybold arranged for us to get there on Sunday, our day off, in order to escort us personally on a sight-seeing trip around the Point. His all-out hospitality included a twilight organ recital with the chapel turned into a glorified

juke box for request numbers; Sunday din-

RETURN WITH US TO...

by Bill Owen
Dorothy Sherwood 139

THE ALDRICH FAMILY

THE CRACKED VOICE OF AMERICA'S BEST-KNOWN TEENAGER ANSWERED HIS MOTHER'S CALL TO BEGIN EACH SHOW IN THIS SERIES FOR 14 YEARS.

PLAYWRIGHT CLIFFORD GOLDSMITH WAS VIRTUALLY PENNILESS AFTER SUFFERING FAILURE FOR YEARS WHEN HE CREATED THE ALDRICH FAMILY FOR THE BROADWAY PLAY *WHAT A LIFE!* RUDY VALLEE ASKED GOLDSMITH TO WRITE SOME SKITS ABOUT THE CHARACTERS. THEY WERE A BIG HIT AND GOLDSMITH WAS SOON EARNING \$3,000 A WEEK AS A RADIO WRITER.



THE HILARITY OF THE ALDRICH FAMILY INVOLVED SUCH "CRISES" AS HENRY'S LOST PANTS, A TIED-UP FAMILY TELEPHONE AND MISUNDERSTANDINGS WITH HIS GIRL FRIEND KATHLEEN.



EZRA STONE, TODAY A PROMINENT TV DIRECTOR, WAS THE FIRST OF FIVE ACTORS TO PLAY HENRY. HENRY'S SQUEAKY-VOICED PAL HOMER BROWN WAS PLAYED BY JACKIE KELK.

EZRA STONE

JACKIE KELK

© SHERWOOD AND OWEN 1977

ner with the cadets, which broke a West Point tradition, we being the first unit of enlisted men ever to be so honored; and a fried-chicken supper in the foyer of the theatre after the show. He also gave Gary and Barbara, who had just been married in New York, a party at the famous West Point Thayer Hotel, on the grounds, with flowers, champagne, and a bridal serenade by a male chorus of fifteen hundred voices.

The success of the tour, not to mention the champagne and chicken, left a nice taste in our mouths. It had also impressed General Phillipson. He summoned two civilians and four Army Morale specialists for a conference in his office and asked us to formulate a plan for establishing soldier-show units on each post and administering them from a central Theatre Section at Headquarters on Governor's Island.

"Combat units must be self-sufficient," the General said. "They must be able not only to feed and heal themselves; they must be taught how to entertain themselves wherever they happen to be. Tidbits of amusement dispensed on a charity basis by civilian individuals and organizations are all right, but they are not enough. Morale is too vital a military factor to be left to chance. I've been a soldier since I was fifteen, and I know a soldier's needs-but I wouldn't know the first step in meeting this particular need. You men, on the other hand, not only understand the problem as soldiers but have an expert knowledge of how to cope with it, so this is your job. Go to it!"

Personal modesty and confidence in others were typical of the General and endeared him to all his associates. I heard him remark, on a later occasion, that he never locked his door on Governor's Island. While I was stationed there as director for the Theatre Section of the Morale Office that grew out of that first conference, I often saw the General

strolling alone at night. I knew that anyone could land on the Island then without being challenged. It occurred to me that if other generals were as accessible as he, an enemy assassin ring, striking simultaneously, could wipe out our entire high command.

"The enemy is too smart to do anything like that," the General assured me, when I voiced my thought.

"Why?" I asked.

"Because," he said with his inimitable chuckle, "they know if they got rid of the old men like me, they'd be up against the clever younger ones who'd take our places!"

The new Theatre Section started from scratch, and did we scratch! There were only five others and myself to begin the work of stimulating soldier shows throughout the New York-New Jersey-Delaware Service Command in more or less the same shoestring way that they had started out at Camp Upton. We called ourselves the FEU or Fighting Entertainment Unit, because we had a fight on our hands every time we wanted a typewriter ribbon or a postage stamp. Officially we belonged to the Morale Office, the name of which was later changed to Special Service. When those words were emblazoned on a cardboard sign indicating our location, strays and tourists began mistaking us for a church across the street, but this misguided traffic abated after an official S pluralized our identity.

One of my duties in the Special Services Office was to answer the phone for my superior officer, a major, and then hand it to him. The phone was right on his desk for his convenience, but I was clear across the room. Military decorum doesn't permit a private's desk to be near a window if there is a dark corner available. Nor did it permit the Major to lift his telephone receiver off the hook. So when I heard the phone ring, I was supposed to hop forty feet, answer it, and hand it to him. The



Ezra visits Herb Brandenburg at his print shop. Herb printed the Digest at the time. Ezra was in town for the convention.

trouble was, I was so far away I couldn't distinguish the ringing of the Major's phone from the several others in the room. He always had to let me know when his phone was ringing so I could dash to his side and answer it.

From my failure to hear the phone, myself, the Major must have got the idea that I was slightly deaf. He used to call my attention to the jangling hell and disconcert the entire office force by shouting, "STONE! ... PRIVATE STONE!" His stentorian tones were the same that Kay Raht, my mother in "The Aldrich Family" had used for years at the beginning of each program when she called, "HENRY!"

... HENRY ALDRICH 1"

The first time that happened, I automat-

ically answered, "Com-ing, Mother!" which embarrassed me no end and of course infuriated the Major, as he thought I had done it on purpose. But my first reaction to that familiar strident tone was actually so impulsive that I came near repeating it several times after that, barely managing to turn it into, "Com-ing, Mo-Major."

On April Fool's Day, after the rapid expansion of our department had necessitated our moving to the Federal Building in Manhattan, the Major gruffly ordered me to sew staff sergeant's chevrons on my shirt. I thought he was having his little joke over the fact that some of the other commissioned officers had corporals to take their calls, while he had a private phone. Laughing politely, I said I would and



Someone had noticed my stripes

thought no more of it. I was quite resigned to the slick sleeve I had worn for nine months. I didn't realize the Major was serious until he severely called me to task the next day for not complying with orders. Naturally the unexpected advancement was a very welcome one. It meant a pay raise from \$21 to \$96 a month, and the accrued dignity was even greater. For some time I had been responsible for getting work out of groups of up to a hundred men with no authority to back me up. The boys themselves were willing and industrious, but it was difficult for them to get respect, attention, or a box of paper clips without noncoms to represent their interests. That's why we hadn't been able to obtain blankets, wheelbarrows, or cots when we needed them but had to wangle and contrive for the simplest things. Like the staples for the original musical and dramatic folios we were sending to Army posts all over the world. We swiped the staples from the Navy offices on the floor below after everybody had gone. Very unorthodox, very unmilitary, very Henry Aldrich-but we had to get the darned things in the mail.

I knew my promotion would ease this situation and was happy about it for the sake of the outfit. Of course I also took personal satisfaction in it-in fact, I couldn't wait to display my stripes. Then I had a twinge of conscience as I reflected how the rest of the boys might take it. They had worked hard, too, and I couldn't blame them if they were a bit envious of my good fortune. I almost wished I might carry the chevrons inside my coat, like a plain-clothes man's badge, and flash them only when necessary to carry out an order. I guess I'll always be a private at heart, no matter what I am at the biceps.

The determined salesman in the Army and Navy store tried valiantly to interest me in a set of beautiful yellow and scarlet marine sergeant's chevrons, which he

insisted were more becoming to me than the drab olive and blue ones I had chosen. But I convinced him I wasn't matching drapes, and for forty cents I walked out of the store a staff sergeant in the Army.

My patched elbows gave me a buoyant feeling. I paraded up and down the street, holding myself erect, with arms akimbo like the handles of a loving cup. I hungered for some acknowledgment of my suddenly elevated position.

I didn't ask much--a glance of jealousy or even surprise would have satisfied my vanity. But to my great disappointment no one seemed the least bit concerned. I stepped from the curb to cross the street, head high and stomach in, to the extent of my structural limitations.

Suddenly a horn blew, brakes screeched, cars swerved, and a fuming cop bellowed, "Wake up, Sarge!"

I beamed rapturously. Someone had noticed my stripes!



The Digital Deli Online

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

www.thedigitaldeliftp.com

From Jungles to Dog Shows: Bob Becker on Radio by Ryan Ellett

Bob Becker graduated from Beloit College in 1912 and soon after went to work for the zoology department of Chicago's Field Museum. While working there Becker participated in a bird and mammal collecting expedition to Brazil. He traveled through the Amazon basin for a year and half and followed that up with trips through the Peruvian and Bolivian Andes. With these adventurer's credits under his belt, Becker went to work for the Chicago Tribune sometime in the early 1920s where he wrote extensively about travel and the outdoors, both in the United States and beyond.

Becker went on the air for the first known time on Sunday, March 8, 1931, over the Tribune's station WGN. This first series was a broadcast adaptation of a serial story he was running concurrently in print about "the wilds of the Amazon." The format seems to have been informational in nature as opposed to dramatic, with three Chicago-area Boy Scouts appearing alongside Becker at the microphone to interview him about his adventures while traveling up the Amazon, the Rio Negro, and the Rio Branco over an eighteen month period. Initially airing at 5:00, Becker regaled the audience and Scouts Giles Atwood, Jack Wier, and Phillip Freeman with stories of boa constrictors, primitive native groups, and a multitude of strange animals and flora.

The series, entitled *To the Land of the Takatu*, continued on Saturday, March 14, at 8:30 p.m. and for at least one Saturday

after that. Atwood, Wier, and Freeman were on hand to represent the three Scouts of Becker's written serial, Dana Standish, Skibo Jackson, and Red Harper. While Becker's Takatu radio broadcasts were short-lived, his serialized account of the Takatu adventures ran for ten weekly installments in the Sunday Tribune, until May 17, 1931. That summer the accounts were collected, expanded, and published in book form by Chicago publisher Reilly & Lee.

Becker did not return to the radio for any regular broadcasting until the early spring of 1932 when he was given two times on Sunday to tell stories of his sport outings. The first broadcast went over a regional CBS web at 4:45 p.m. and then a follow-up broadcast was aired on WGN at 7:30 p.m.

These programs frequently described fishing expeditions to various spots around the upper Midwest.

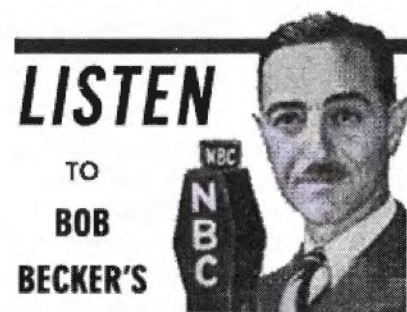
A year and a half after excerpts of his *To the Land of the Takatu* serial were dramatized, Becker brought a new series to WGN inspired by those same adventures. Dubbed *The Devil Bird*, the new series premiered on October 3, 1932. The series was written by Becker, dubbed a "thrill hunter, jungle explorer, and nature lover," whose book by the same name had recently been published.

This follow-up series followed the same trio of Scouts as they traveled to South America with Commander Grant Dailey in search of the mysterious Devil Bird. As with *To the Land of the Takatu*,

the new stories drew heavily on Becker's experiences while traveling through Peru, Bolivia, and Brazil's Amazon valley. Group leader Grant Dailey was played by Paul Fogarty, a WGN staff announcer who had also co-authored the Big Leaguers and Bushers radio baseball series. He was a Notre Dame graduate and former teacher at Culver Military Academy. Joining Fogarty was Grant Atkinson who played Ned Standish, the boy to whom Commander Dailey tells the tales of the Devil Bird.

The Devil Bird aired Monday through Saturday at 5:00 for fifteen minutes. The listeners were introduced to Commander Dailey and the three Boy Scouts, Red, Skibo, and Dana, who were trekking two miles above sea level across the Andes mountains in the Peruvian interior. The small band was searching out the Devil Bird, a strange jungle artifact. The story began in the thick of the South American jungles when one of their porters is mysteriously attacked under the cover of night. The second week of adventures was called "Lake of Fire." The show soon proved popular enough to attract the sponsorship of Horlick's Malted Milk. Commander Dailey and his Scouts faced the "Apuchanna Head Hunters" as Devil Bird entered its third week.

The programs popularity continued to grow with the founding of an official adventurers' club complete with membership certificates upon a enrollment. Eventually dubbed *The Trail Blazers*, WGN claimed the club's listeners ranged in age from 8 to 65. In November, 1932, Becker provided the club with a key to the secret language used by the native tribes written into the stories. Not unlike fabled radio decoder rings, Commander Dailey



"Chats about Dogs"



and Ned would send a coded message every day to the three Scouts who had, over the weeks, traveled to Mexico. Dailey's devoted listeners could then decipher the codes using their Trail Blazers code book.

Aside from Atkinson's role, *The Devil Bird* was essentially a one-man show for its first two months. Performed in a narrative style, Fogarty was credited with most of the parts written into the script including not only Dailey and the Scouts Red, Dana, and Skibo, but the roles of the outfit's guide, Matson, an aviator named Hawkins, and several South American

characters which required dialect. Among these characters were Chief Makuto, the head of a South American tribe, Makuto's son, Malgi, who was also a "medicine man," an unnamed fur buyer, and a police chief. Atkinson's part as Ned consisted primarily of questions and comments interjected to move the story along.

In December, 1932, in the midst of The Devil Bird's run, Becker received the unusual honor of having a species of bat, *Eumops bonariensis beckeri*, named after him. He had actually discovered the species near the Amazon headwaters while doing exploration field work with Chicago's Field Museum.

The new year 1933 opened with The Devil Bird charging full ahead. The Cave of the Devil Birds had been discovered and the band of explorers was sure they had discovered that the supposedly extinct religion of the ancient Incans was still alive and well. The format also went under a notable change, from a program of narrated action to a live-action format utilizing a full cast of performers. Grant Atkinson took over the part of Red, Moritz Rose was cast as Dana, and Seymour Kaplan worked the role of Skibo. Ned was apparently written out of the series. At the same time a new villain, El Gaucharo, "the jungle bad man," was introduced to cause devious problems for Daily's Scouts.

On January 30, 1933, CBS executives proved sufficiently impressed with the revamped exploits of Commander Dailey and company that they aired the daily program over a Midwestern hook-up which included WCCO (Minneapolis), KMBC (Kansas City), KMOX (St. Louis), WHAS (Louisville), and KFAB (Lincoln, NE). The Devil Bird aired at 5:15, right after it went off the air at WGN; over the summer the

broadcast time was pushed back to 6:45.

Becker's South American travels inspired his Devil Bird stories and he incorporated many unusual facts and stories from the region. Besides tales of head hunting tribes he wrote about fearsome dogs which were native the the Amazon and how inhabitants tapped local trees to extract a milky substance which could be made into rubber.

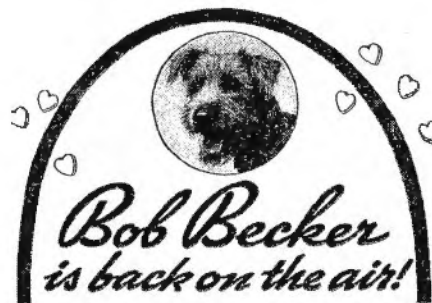
After The Devil Bird left the air in June, 1933, Becker focused most of his efforts on his work for the Tribune. He did, however, make broadcasts about dog training and associated topics beginning in late 1933 and lasting on and off for several years. Becker raised dogs and wrote a weekly column called "Mostly About Dogs" so a move to radio was a natural fit. In 1936 he debuted the weekly Dog Club of the Air for dog lovers. Airing first on Tuesday nights at 8:15, in January, 1937, the Dog Club of the Air was moved to Friday evenings at 8:00. Eventually known simply as Dog Chats, these weekly dog-oriented broadcasts lasted an astounding eleven years, finally going off the air in 1944. Becker's written column lasted even longer, well into the 1950s.

One seven-minute episode of Becker's dog program is readily available, dated November 27, 1938, though the accuracy of this dating is impossible to confirm. A second episode, dated December 7, 1941, exists among collectors but is not in as wide circulation. The program, sponsored by Red Heart Dog Biscuits which were manufactured by Ottumwa, Iowa's, John Morrell & Co., opens with a dramatized story of one Mr. Van Dyne and his dog Lassie, who disappears mysteriously. Van Dyne and his servant, Togo, search the premises before determining Lassie

was dog-napped. A fruitless search follows before the men realize the suspect footprint belongs to Van Dyne and Lassie was simply trapping a rat and not making herself known despite her owner's frantic calls. No writing or acting credits are given.

Though Bob Becker was never a full-time radio professional, a fifteen year run in the medium was no small feat. Ironically, the portion of his career most of interest to old time radio fans was small primarily his seven-month run with The Devil Bird on WGN. That the rest of his radio years could fruitfully be spent producing a dog-oriented program speaks to the influence and pull of radio during the medium's golden age.

The Bob Becker radio episode is available at the Old Time Radio Researchers' online library (www.otrrlibrary.org). Users will need to register for a free username and password.



IN A PROGRAM NO DOG-LOVER SHOULD MISS

Listen to Bob Becker, America's most widely read dog expert, tonight over WGN and every Tuesday night. Sponsored by John Morrell & Co., Ottumwa, Iowa, makers of Red Heart dog food, packaged in heart-shaped and kibbled biscuits, and canned in 3 flavors.

Tune in WGN every Tuesday, 8:15 p. m. E. S. T., 7:15 C. S. T.

Radio Humor

Francis Langford: Tell me, Bob, what is an M. P.?

Bob Hope: A Mr. Anthony with a club.
Pepsodent Show (CBS)

Jack Benny: I don't believe in raises on general principles, I had a writer last year who asked for a raise. He came to me with a heart-breaking story. He couldn't see. He needed a raise to buy glasses. So I gave him a raise. He bought glasses, read his contract and left me.

Jack Benny Show (NBC)

Garry Moore: There are lots of ways of fixing a woman's hair. My mother, for instance, used to have a rat in her hair.

Jimmy Durante: Junior! That's no way to talk about your father.

Moore-Durante Show (CBS)

Fanny Brice: What's a cannibal?

Hanley Stafford: You know perfectly well what a cannibal is. Suppose you ate up your Mummy and me one night-what would you be?

Fanny Brice: An orphan.

Maxwell House Show (NBC)

Karina Paxinou: Well, young man, I see you're back again. Tell me, did you ever have your fortune told before?

Leo Sheren: Yes, a fortune teller once told me that my face was my fortune.

Bing Crosby: Don't worry, son, poverty is no disgrace.

Kraft Music Hall (NBC)

From TUNE IN magazine Sept. 1944

Laxative "In" Product For Over 35 Crowd, Radio Comedians by Danny Goodwin

Over the years, Serutan had been one of the most famous laxative brands. It was also a wonderful source of jokes and laughs from the comedians of radio's golden age. Both the people who used it and the radio comedians can contribute Serutan's popularity to its advertising.

It was the product that made the number "35" famous. The number was associated with people who were over 35 years old, with whom the advertising was directed at. When people reached this age, they started to need help to maintain the proper bodily functions. Serutan was specially made to work the same way as nature's vegetables and fruits. Its "Vegetable Hydrogel" helped to gently erase the problem laxatives were used for. It was a pleasant alternative to harsh tasting and harsh working laxatives that made the people a little reluctant to use them.

Serutan was also famous as the product that spelled a word when its name was spelled backwards. Of course, Serutan spelled backwards was "Natures." The spelling of the product's name was where the radio comedians had their fun. With the exception of the enclosed comment by Arthur Godfrey (who was famous for mentioning other products by brand name on the air), the radio comedians didn't directly mention Serutan by name, but took great delight in ribbing its "Read It Backwards" advertising.

Serutan was the subject of tickling the funny bone, but it was really serious stuff. Since it was specially made for mature people, it usually sponsored or co-sponsored (with Nutrex) serious radio programs and newscasts.

When the 1940's began, Serutan was the sponsor of PREDICTIONS OF

THINGS TO COME, one of radio's most talked about and controversial newscasts with Drew Pearson and Robert S. Allen on NBC's Blue Network. Both Pearson and Allen gathered together the news some people in government and big business didn't want the listeners to know about. Unfortunately for those people, Pearson and Allen were accurate in what they reported. At the latter stages of each newscast, Pearson and Allen made their predictions of what would take place during the coming week.

The duo broke up in 1942 when Allen went overseas to report the latest war news. Pearson continued solo on the newscast with the same hard-hitting news as before. Serutan sponsored his newscast for another 3 years.

After concluding its sponsorship of Pearson's newscasts, Serutan later sponsored other newscasts on either the ABC or Mutual networks. One of the newscasts made its debut when ABC was still known as the Blue Network. For its initial season, Serutan was the sponsor of MONDAY MORNING HEADLINES with Don Gardiner. If you examine the program's name closely, you might think it was on the air on Monday morning. Good guess, but wrong. The broadcasts didn't air on Monday--- or even in the morning for that matter! The newscast was on the air every Sunday evening at 7:15 PM. The reason why MONDAY MORNING HEADLINES was named as such was because the headlines that would make the Monday morning newspaper occurred on Sunday.

Serutan was also a prime example

of "what could have been." From a personal viewpoint, it was unfortunate Serutan wasn't made by American Home Products (the Anacin people), because it would have been the perfect sponsor for one of the programs the company sponsored. If American Home Products did make Serutan, it was probably a good bet Serutan would have sponsored the CBS serial THE ROMANCE OF HELEN TRENT. If you really think about this, it's the perfect sponsor because Serutan was specially made for people over 35--- and the program's heroine Helen Trent was known to be over 35. Like many of the sponsors of old time radio, Serutan eventually faded into oblivion. It was replaced with the modern laxatives of today. It's gone but not completely forgotten. For decades, Serutan was one of the most popular laxatives--- and the joking by the radio comedians helped it to maintain its popularity. It will forever be associated with the number 35, and the only product that encouraged the people to spell its name backwards.

**PREDICTIONS
of Things to Come**
TUNE IN SUNDAYS



Drew Pearson
WASHINGTON-MERRY-GO-ROUND

His exclusive reports
keep you AHEAD of the news

See local paper for time and station

AFTER 35 SERUTAN
READ IT BACKWARDS

instead of pills, salts, or oils

Radio Facts

• According to Hooper Radio Reports, the President's war message to the "people," broadcast on December 9, 1941, reached an audience of approximately 62,100,000. This tremendous figure represents more than three fourths of the entire adult population of the United States (81,818,967 at the time of the 1940 census).

Engineers of the ReA Laboratories are now able to predict probable "radio weather" for as much as 27 days in advance, basing their estimates on the observation of sun spots and other solar phenomena. Radio weather must not be confused with atmospheric conditions, such as rain and fog, which occur at the earth's surface. It pertains instead to the condition of electrified layers which surround the earth like onion skins, at altitudes ranging from 75 to 250 miles.

Television was announced as a possibility even before the development of radio broadcasting or the invention of the telephone. Scientists predicted such vision as early as 1873, but tremendous technical problems prevented the rapid development of the new art.

An instrument called the "Cyclograph" has been developed in the Allen B. DuMont Laboratories which possesses almost magical powers of detecting irregularities in metals. The device has already proved useful in separating "good" and "bad" machine gun shells.

From TUNE IN magazine Sept. 1944

Old Time Radio Series Reviews

by Bill Kiddle

FBI IN PEACE & WAR

Fredrick L. Collins' best selling crime novel became the basis for THE FBI IN PEACE AND WAR, a crime and adventure series heard over CBS for 14 years, between 11/25/44 and 9/28/58. The cases presented claimed to be "from the files of the Federal Bureau of Investigation", however, this program that glorified the workings of the Bureau, was never endorsed or approved by J. Edgar Hoover and the FBI. In the storyline Martin Blaine starred as "Agent Shepherd" and Donald Briggs was heard as "Mr Andrews."

Radio Memories has an interesting collection of these criminal case studies.

FEAR ON FOUR

Tales of mystery and terror have long provided listeners with a sense of of alarm, dread and awe. In the winter of 1988-1989 Radio 4 of the BBC initiated FEAR ON FOUR, an outstanding dramatic series dedicated to radio recreations of some of the greatest mystery and horror stories from Anglo-American literature. The eerie voice of the series host, "The Man in Black" (played by Edward De Souza), was a not too subtle reminder to the character of "Raymond" heard on INNER SANCTUM, or to the original "Man in Black" from the early days of SUSPENSE. Many of the stories were popular classics, but the upbeat modern music and sound are British in flavor.

FIBBER MCGEE & MOLLY

For 21 years, between 4/16/35 and 3/23/56, Jim and Marion Jordon, one of radio's famous husband-wife comedy

teams, provided listeners with the quintessence of family comedy. Childhood steet-hearts from Peoria, Illinois, the Jordon's performed together in vaudeville, screen, and radio, but it was the FIBBER MCGEE AND MOLLY SHOW that made them stars. Sponsored for years by Johnson Wax, this program traced ythe weekly comedic blunders a middle-class "McGee" and his faithful, and long-suffering wife as they lived life in the town of "Wisful Vista." The show provided radio with some of the best-loved support persons.

Radio Memories has an excellent collection of this old comedy program.

FIFTH HORSEMAN

The coming of the atomic age had a dramatic impact on the world's consciousness in the mid-to-late 1940's, following the events at Hiroshima and Nagasaki. THE FIFTH HORSEMAN, an eight-part radio drama heard on NBC on Thursday nights at 10:30 in the summer of 1946, provided listeners with more dramatic insights into the new apocalyptic specter of atomic distaster. In the first broadcast "Rehersal," from 7/04/46, Henry Fonda and his team of scientists tell what happened at the Bikini Atoll atomic bomb tests. In "Dawn" (#2) from 7/11/46, William Bendix gives us a "what it might be like" feeling when he stars as a subway conductor with a car full of people trapped under the Hudson River during a power outage.

FOREIGN ASSIGNMENT

Jay Jostyn, known to many radio listeners as "Mr. District Attorney", was featured in the role of "Brian Barry" a foreign correspondent for the "American Press" battling the Nazis behind enemy lines, in a short-lived series titled FOREIGN ASSIGNMENT. The program, produced in New York, was aired over Mutual on Saturday

evenings for only six months, between 7/24/43 and 1/08/44. Vicki Vola was cast in the role of "Carol Manning", the correspondent's lovely assistant--a modest upturn from her role as "Miss Miller" in the MR. DISTRICT ATTORNEY series. FOREVER TOPS Paul Whiteman and His Orchestra was one of the top bands in America during the 1940's. For nine short months, between January 21 and September 23, 1946, The Whiteman group was heard on Monday nights at 9:30 over NBC in FOREVER TOPS, a fine musical program written and directed by Dick Woolen. Eugenie Baird was the featured vocalist and Pierre Andre was the program's announcer.

FORT LARAMIE

Norman Mcdonnell, one of the finest directors of great radio drama, bucked the media trend toward television, & brought FORT LARAMIE to CBS on 1/22/56. The story of the American frontier was told through the exploits of "Captain Lee Quince" and the cavalry men who served under him. Veteran radio actor, Raymond Burr, (later to gain great acclaim as PERRY MASON), was cast in the leading role. Vic Perrin, Harry Bartell, and Jack Moyles provided the show with a strong supporting cast. This series, heard on Sunday nights for ten months in 1956 had a very short run of 40 episodes.

Radio Memories had the complete run of these fine dramas.

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FORBIDDEN DIARY

In 1938, ZIV syndicated a serial drama titled FORBIDDEN DIARY. The series tells of difficulties in the town of "Willowville" where "John Wynn", his wife and daughter, come to the aid of residents in distress. In one of the 130 episodes, "John" and his family come to the aid of "Robert Ames", a man recently released from preison. In another entry, a local school principal tries to get the daughter "Judy Wynn" removed from school in retaliation for "John's" 'do-gooder' activities in the community.

FORD THEATRE

For two short seasons, between 10/05/47 and 7/01/49, the Ford Motor Co. presented a fine anthology of great dramas in a one-hour format on Friday nights. During the first season, the program was heard over NBC. However; the next year, it switched to CBS. The producers and directors of the series wanted to appeal to "mainstream America" with plays that would provide the listening audience with the best of literature,

film, stage and musical comedy. The high-budget program attempted to focus on the vehicle, not the players--often only stock company radio actors were used. *Radio Memories has a fine collection of these excellent dramas.*

FORECAST

In the summers of 1940 and 1941, CBS presented an interesting on-the-air network presentations for audience reactions. This was a series of "first nighters" in which new dramas, comedy, variety and music premiers were aired. On July 22, 1940 SUSPENSE was auditioned, and a week later DUFFY'S TAVERN was heard for the first time. On later dates LEAVE IT TO JEEVES and HOPALONG CASSIDY made their successful entries into radio.

FLASH GORDON

Steak and lobster make a classic combo on the menus of many fine restaurants. However; in 1935, two of Alex Raymond's popular comic strip characters --FLASH GORDON and JUNGLE JIM--became classic radio combos as they made their way from the Sunday Comic Weekly supplement of the Hearst newspapers to become quarter-hour adventure serials on the Mutual network. On Saturday 4/27/35, the first weekly episode in the interplanetary adventures of FLASH GORDON was aired, starring Gale Gordon in the title role. As the series progressed, science fiction fans were able to follow exploits of "Flash", "Dale Arden" and "Dr. Zaroff" on a daily basis until 2/06/36. *Radio Memories has a fine collection of these classic sci-fi serial dramas for your listening pleasure.*

FORBIDDEN CARGO

Since the beginning of civilization, governments around the world have sought to stop smugglers and their traffic in various

forms of contraband. In most instances, these governments relied on the services of well-trained, dedicated customs agents to halt the flow of illegal imports & exports. In the 1950's, an interesting program titled FORBIDDEN CARGO came to radio in the form of 33 syndicated episodes. Most of the stories focused upon the work of US federal agencies and their work combating illegal immigration & smuggling.

FOR THE LIVING

In 1950, the American Cancer Society, as part of an annual fund raising appeal, sponsored FOR THE LIVING, a quarter-hour nuni-drama series that featured Edward G. Robinson as a narrator. The program, written and directed by Hug Chain, was noted for the many guest appearances of screen and radio. The music in the series was provided by Lyn Murray.

FORT LARAMIE

Ramond Burr gained great acclaim for his television role of "Perry Mason", the master defense attorney. However; Mr. Burr started his radio career in the role of "Lee Quince", Captain of Cavalry in the western drama, FORT LARAMIE.

Unfortunately, this well-crafted series only had a run of 40 episodes, between January 22 and October 28, 1956. The program, aired over CBS on Sunday nights, is also remembered for its strong supporting cast of: Vic Perrin, Harry Bartel, & Jack Moyles.

FORTY MILLION

In the winter of 1952, the Health Information Foundation syndicated a series of sustaining documentary dramas that depicted some of the health and welfare problems facing adults and children in Post-War America. The half hour program was aired

on the weekends--first on Saturday at 7:70, and later Sunday at 1:30. The scripts were written by Louis Hazum and Victor Wein-gartne. Harry Frazee and Wade Arnold added their supervisory skills to the educational series. Peter Roberts was the narrator, and Gene & June Lockhart were often cast in leading roles.

FORWARD MARCH

The US military has often used radio as a promotional media. In 1952, the US Army presented a quarter-hour musical, featuring Eddie Fisher, as vocalist, accompanied by the US Army Band Orchestra--under the direction of Hugh Curry. Joseph Gigande was the producer/director of the series aired over the AFRS.

FREEDOM'S PEOPLE

For many years little recognition was given to the contributions of African-Americans to our nation's progress. In 1942, the Federal Radio Education Committee syndicated a dramatic series that provided excellent insights into the contributions of the "American Negro" in the areas of: arts, music, theater, science, sports, industry, education and military service. Ambrose Caliver was the program supervisor for the series written by Irve Tunick. Many of the music compositions were by Charles L. Cook. Several organizations provided orchestra and choir participants. Frank Wilson was the narrator.

FRONT PAGE DRAMA

Several Sunday supplements to leading newspapers used quarter-hour radio dramas to help increase circulation by presenting to a listening audience short stories that were about to appear in print. For 20 years, between 1933 & 1953, FRONT PAGE DRAMA recreated stories that were to appear in next Sunday's issue of the 'American Weekly' a supplement to all

Hearst newspapers. Listeners interested in early radio drama will find these 15-minute programs to be excellent examples. The programs, first produced in the studios of the General Broadcasting company, later were broadcast over the Mutual network.

Radio Memories had a fine collection of these early dramas, first broadcast during 1933 to 1935

FRONTIER TOWN

In the 1950's the western drama was a popular genre on the screen, radio and television. FRONTIER TOWN, a syndicated series that was aired in 1952-1953, was the story of "Chad Remington", a frontier lawyer in pursuit of justice in the often lawless, roaring west. A character by the name of "Cherokee O'Bannion" becomes "Chad's" trusted friend and companion during the 47 episodes. Jeff Chandler was cast in the leading role during the first 23 chapters, and Reed Hadley during the final 24.

Radio Memories has the complete series in its fine collection.



THE TIME TO TUNE IN ON

BURNS & ALLEN

TODAY WCKY
6:30-7 P. M.

BROUGHT TO YOU BY THE MAKERS OF
HINDS HONEY & ALMOND CREAM



RADIO MEMORIES total collection is now available through **AUDIO CLASSICS ARCHIVE®**. Make checks payable to Audio Classics®, PO Box 347Howell, MI 48844-0347 (517) 545-7577 Telephone / Fax

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FBI IN PEACE & WAR

- C04488 09/15/49 State vs. James O'Dell
02/23/50 Criminal Proposition
- C04489 08/02/51 Unfinished Business
08/07/52 The Fence
- C04490 06/10/53 The Traveling Man
07/04/58 Retirement Plan
- C14448 Double Play
The Silver Pearl
- C04491 The Eighty Grand Exit
\$25,000 Bond
- C04492 The Target
The Scientific Touch
- C04493 The Good Boy
The Serious Type
- C04494 Room For Improvement
The Windfall
- C04495 The Executive Type
The Smoke Ring
- C04496 The Royal Treatment
Dumb Luck
- C05577 Chaplain James
- FIBBER MCGEE & MOLLY (CD's)**
- C22386 01/24/39 #189 Lost Collar Button
(C-90) 11/12/40 #261 McGee's Black Eye
11/19/40 #262 Trip To See
Uncle Dennis
- C10632 01/31/39 #190 Major McGee
02/07/39 #191 Window Shade
Problems
- C01329 02/07/39 # 191 Faulty Window
Shade
02/14/39 # 192 Out Of Coal
(Snowed In)
- C01330 02/21/39 # 193 McGee After
Dinner Speech
02/28/39 # Mouse In The House

- C01331 03/07/39 # 195 The Sandwich
Parlor
03/14/39 # 196 Losing Uppington's
Diamond
- C01332 03/21/39 # 197 Fibber Going Bald
03/28/39 # 198 Inherits Yacht
- C01333 04/04/39 # 199 Antique Furniture
04/11/39 # 200 McGee The
Mailman
- C01334 04/18/39 # 201 Molly Wants
A Budget
04/25/39 # 202 McGee Gets
Glasses
- C01335 05/16/39 # 205 Zither Lesson
05/23/39 # 206 Stork-Parrott
Mix-Up
- C01336 05/30/39 # 207 Escaped Convicts
06/06/39 # 208 McGee The
Wrestler
- C01337 06/13/39 # 209 Newspaper
Advice Column
06/20/39 # 210 Fibber's
Toothache
- C01338 09/05/39 # 212 McGee's Fish Fry
09/12/39 # 213 Elopement On
15th Wedding Anniversary
- C01339 09/19/39 # 214 Newspaper
Columnist
09/26/39 # 215 Fibber Too III
- FORT LARAMIE**
- C04220 07/25/55 Audition Program w/
John Dehner
01/22/56 # 1 Playing Indian
- C04221 01/29/56 # 2 Boatwright's Story
02/04/56 # 3 Squaw Man

- C04222 02/12/56 # 4 Woman At Horse
Creek
02/19/56 # 5 Boredom
- C04223 02/26/56 # 6 Captain's Widow
03/04/56 # 7 The Shavetail
- C04224 03/11/56 # 8 Hattie Pelfrey
03/18/56 # 9 The Beasley Girls
- C04225 03/25/56 #10 The Coward
04/01/56 #11 The Lost Child
- C04226 04/15/56 #12 Stagecoach Stop
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