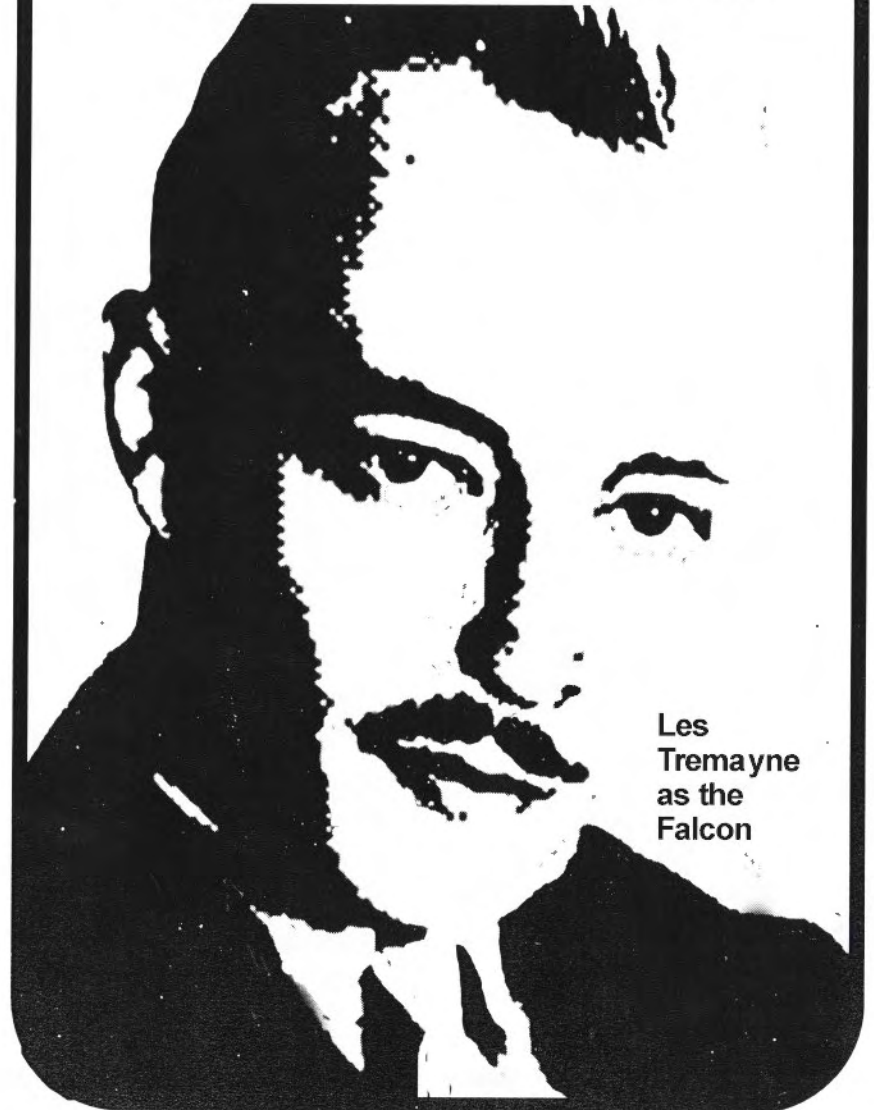


Old Time Radio **DIGEST**

No. 134

Summer 2011 \$3.75



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as the
Falcon

Old Time Radio DIGEST

No.134

Summer 2011

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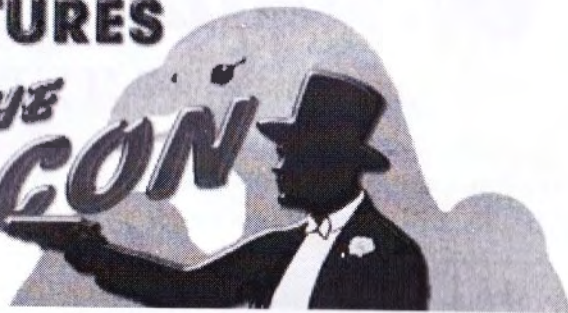
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THE ADVENTURES of THE FALCON



by Dee Neyhart from The Digital Deli 2011©

Background

The background of the 'The Falcon' character is as much of a mystery as the stories, films, and radio and television mysteries that the various The Falcon franchises spawned from 1936 through the 1950s. The introduction of *The Falcon* character may have arrived through Bulgarian-born Armenian author *Michael Arlen*, born *Dikran Kouyoumdjian* in 1895. Raised and educated in England, Kouyoumdjian began writing under the pen name, *Michael Arlen* in the early 1920s. He changed his name legally to Michael Arlen in 1922. Arlen's most immediate successes came from writing mostly romance novels, one of which, *The Green Hat*, resulted in a Broadway play, *The Green Hat* (1925) starring Katherine Cornell, and soon after mounted in London's West End, starring *Talullah Bankhead*--at the time the darling of the West End. *The Green Hat* was subsequently turned into a silent film, *A Woman of Affairs* (1928) starring *John Gilbert* and *Greta Garbo*. *The Green Hat* was further adapted as *Outcast Lady* (1934) starring *Constance Bennett* and *Herbert Marshall*.

• But it was Arlen's last fictional short

story "*The Gay Falcon*" (1940) that may have established the franchise of *The Falcon*, the nickname derived from the last name of Arlen's character, 'Gay Stanhope Falcon,' in the short story. Gay Stanhope Falcon was a 'gentleman sleuth,' of the type of character very much the rage from the 1880s through the 1950s. *The Falcon* character caught the interest of Hollywood, launching a long-running, popular franchise of *The Falcon* films beginning with "*The Gay Falcon*" in 1941.

In fact it was legendary CBS and *Columbia Workshop* engineer, producer, director, writer and creator *Irving Reis* that directed the first three 'The Falcon' films from R.K.O. Never actually revealing why the character adopted the nickname, *The Falcon*, the nickname couldn't be traced to the film character's name, which became 'Gay Lawrence,' as originally portrayed by *George Sanders*. Had the film character retained the name 'Gay Stanhope Falcon,' the etymology of *The Falcon* would have made considerably more sense going forward. In any case, The Falcon Film franchise ultimately comprised the following sixteen films:

- 1941 *The Gay Falcon*
- 1942 *A Date with the Falcon*
- 1942 *The Falcon Takes Over*
- 1942 *The Falcon's Brother*
- 1943 *The Falcon Strikes Back*
- 1943 *The Falcon in Danger*
- 1943 *The Falcon and the Co-eds*
- 1944 *The Falcon in Hollywood*
- 1944 *The Falcon in Mexico*
- 1944 *The Falcon Out West*
- 1945 *The Falcon in San Francisco*
- 1946 *The Falcon's Adventure*
- 1946 *The Falcon's Alibi*
- 1948 *Devil's Cargo*
- 1948 *Appointment with Murder*
- 1949 *Search for Danger*

George Sanders retained the role of *The Falcon*, as 'Gay Lawrence' for the first four *The Falcon* films. The role almost immediately undertook a transition with *Raymond Chandler's* novel, *Farewell My Lovely*, adapted as the third *The Falcon* film, *The Falcon Takes Over* (1942). The film loosely shoe-horned Arlen's *The Falcon* character into *Chandler's* famous Philip Marlowe novel that only two years later found its way to film with *Murder, My Sweet* (1944) starring *Dick Powell* as Philip Marlowe. *The Falcon's* fourth outing introduced *George Sanders's* brother *Tom Conway*, as his on-screen brother, 'Tom Lawrence'. So as to avoid a spoiler alert, we'll leave it that Gay Lawrence departed the franchise with *The Falcon's* fourth film, *The Falcon's Brother* (1942).

Tom Conway, as Tom Lawrence, continued *The Falcon* franchise for nine more films, ultimately departing the franchise with *The Falcon's Alibi* (1946). It's at this point that *The Falcon* character takes a mysterious turn.

Enter *Drexel Drake's* 'Michael Waring', as *The Falcon*



It remains something of a mystery how *Michael Arlen's* 'The Falcon' character morphed into *Drexel Drake's* 'The Falcon' character beginning in 1943 over both Radio and Television. *Drexel Drake* was reportedly the pen name of *Charles H. Huff*. Drake had written a brief series of detective novels featuring a protagonist nicknamed 'The Falcon' beginning with *The Falcon's Prey* (1936). Drake followed up with *The Falcon Cuts In* (1937), *The Falcon Meets A Lady* (1938) and *The Falcon Strikes* (1938). And in a further point of confusion, **Drake's** The Falcon character was known to friends as '*Malcom J. Wingate*.'

Given that *Drexel Drake's* 'The Falcon' character predated *Michael Arlen's* 'Gay Stanhope Falcon' character by almost four

years, some understandable confusion arises as to which of the two incarnations of 'The Falcon' was truly the character depicted in *The Falcon* films franchise. *Michael Arlen* had already become a Hollywood fixture by 1941, so one might reasonably presume that any ambiguity as to the ownership of *The Falcon* character was resolved by RKO's legendary legal division in the course of mounting the original thirteen *The Falcon* films. Given *Irving Reis'* own demonstrated legacy of extraordinary attention to detail, it's highly improbable that *Reis* would have left such a glaring detail unanswered--unless he'd already answered it to his own satisfaction.

Neither are we aware of any 'big' or 'small' screen credits for either *Drexel Drake* or *Charles H. Huff*--as either a writer or creator. None of the credits for any of *The Falcon* films or Television programs cite *Drexel Drake* or *Charles H. Huff*. All of the films featuring *The Falcon* cite *Michael Arlen* as the creator of the character(s).

It wasn't until *Devil's Cargo* (1948) starring *John Calvert* that *The Falcon's* screenname became first 'Michael Watling,' then ultimately 'Michael Waring' with *Seach for Danger* (1949). A possible clue is contained within 1948's Film Classics offering, *Devil's Cargo*. Throughout *Devil's Cargo*, whenever the name 'Michael Watling' is spoken, it's very obviously overdubbed. One is therefore tempted to surmise that the name originally uttered throughout the script for *Devil's Cargo* was 'Michael Waring,' not 'Michael Watling.' Clearly there'd been some form of legal wrangling which resulted in the overdubbing of the entire film.

The etymological mystery was further clouded with the premiere of *The Blue*

Network's *The Adventures of The Falcon* over Radio on April 10, 1943, first starring Radio veteran *Berry Kroeger* as *Michael Waring*. The creator of those first *The Adventures of The Falcon* programs was credited as *Drexel Drake*. And indeed, for the ensuing eleven years of *The Falcon* franchise over Radio, it was 'Michael Waring' that became the name of *The Falcon*. One can only conclude that sometime between 1942 and 1943, *Drexel Drake* acquired some form of license to his character 'Michael Waring' as *The Falcon*--or perhaps limited to radioplay incarnations of *The Falcon* character.

Whatever the ultimate resolution of this mystery, from 1943 to 1956 over both Radio and Television, the true identity of *The Falcon* became--and remained--'Michael Waring.' And indeed, in Film, *The Falcon's* true identity as *Michael Waring* surfaced in only the last Film Classics 'B' movie *Search For Danger* (1949), with *John Calvert* retaining the role of *The Falcon* through the end of the Film franchise.

NBC-Blue Network launches The Falcon franchise over Radio

Irrespective of the resolution of the convoluted etymology of the various *The Falcon* characters, April 10, 1943 launched a thirteen-year Radio and Television franchise of urbane, highly educated, and independently wealthy *Michael Waring* as a new nemesis of injustice and espionage, *The Falcon*. *The Adventures of The Falcon* ran off and on over the ensuing eleven years over Radio and ultimately over Television for another three years. Debuting over NBC's Blue Network (WJZ), the series appeared over The Blue Network (ABC), the Mutual Broadcasting System (MBS) and the National Broadcasting Company (NBC), then ultimately over CBS as Television's



*Mutual Broadcasting System
Premiere spot ad from July 3 1945
for The Adventures of The Falcon*

The Falcon, starring *Charles McGraw* as 'Mike' Waring.

NBC had first teased its contemplated 'Gay Falcon' series during January 1943. *Kreuger Brewing* had expressed interest in sponsoring the concept but had withdrawn its offer by late January of 1943. NBC was still teasing the series' launch as February 3, 1943. Eventually launched on April 10, 1943 over NBC-Blue, *The Adventures of The Falcon* debuted with *Berry Kroeger* as *Michael Waring*, alias *The Falcon*. By October 12, 1943 the only recently formed 'The Blue Network,' assumed the assets of WJZ, New York, WENR, Chicago, and KGO, San

Francisco. WJZ had originated *The Adventures of The Falcon* from its New York studios. Those NBC-Blue and WJZ assets included *The Adventures of The Falcon*.

Set in cosmopolitan New York City, the series was initially an east coast production supported by many of the finer New York Radio talents of the era. The Blue Network series aired for thirty-nine episodes as a comedy-mystery, 30-minute format for the most part sustained by The Blue Network, though there may well have been local sponsor breaks in some of the original broadcasts. Failing to find a sponsor, the series ended on December 29, 1943.

The Mutual Broadcasting System launched its production of *Adventures of The Falcon* fully a year and a half later on July 3, 1945 retaining the comedy-mystery-adventure format of the original Blue Network production. The reprised series initially featured Broadway, Radio and Film actor *James Meighan* as *Michael Waring*, followed by Radio legend *Les Tremayne*. That first nationwide broadcast of *The Adventures of The Falcon* was sponsored by *Gem Razors and Blades* for the entire initial MBS run of 117 installments. Airing from July 3, 1945 through September 23, 1947, the series found increasing popularity throughout the MBS run.

NBC reacquired *The Adventures of The Falcon* from the Summer of 1950 through the Fall of 1952, at which point The Mutual Broadcasting System picked it up again from January 1953 until the Fall of 1954, at which point all new productions of *The Adventures of the Falcon* ended altogether. CBS had already picked up a film series of *The Falcon* for Television, starring *Charles McGraw*. Radio continued to air rebroadcasts of the Mutual produc-

tions of *The Adventures of The Falcon* from November 1954 well into 1957 in various smaller, regional and local markets.

We'd love to provide a more authoritative comparison and contrast between the various renditions of *The Adventures of The Falcon* over the years. Sadly, *Berry Kroeger* renditions of *The Falcon* have yet to enter circulation. We have only *James Meighan*, *Les Tremayne*, *Les Damon* and *George Petrie* to compare to each other.

Of those exemplars in circulation we can establish that the format for the canon remained fairly intact from the very outset. The minor format changes that did occur over the years, reflected the interests of their respective listening audience tastes and priorities over the same period. The War years and their aftermath were duly reflected in the subject matter of most of the circulating exemplars. As the series matured, it evolved more away from the comedy-mystery format to a crime mystery format to an espionage adventure format and finally back to its comedy-mystery roots. Given that the series traversed three major networks--back and forth--throughout the same period, it becomes clear that none of the series' producers had any desire to dramatically alter *The Falcon's* tried and true formulae over the years.

Depending on the network and/or its sponsorship, the basic formula teased a glimpse of the ensuing plot, reinforced the derivation of the Falcon character and its roots in Print, Film and preceding Radio productions, and announced the title of the night's episode. At the close of most episodes of the canon, the title of the next week's episode would also be announced along with a brief synopsis of the plot.

Airing sustained for the majority of its



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LISTEN TO THE **FALCON** EVERY TUESDAY EVENING OVER MUTUAL NETWORK

Gem Blades ad promoting The Adventures of The Falcon from September 10 1945



broadcasts, the series did find three major sponsors: Gem Razors and Blades, the new antihistamine of the era, 'Anahist,' and Camel Cigarettes. That the series aired sustained by its respective networks throughout most of the canon is as much a testament to its audience loyalty as to the quality and variety of its scripts.

As noted above, *Drexel Drake* is credited with creating the character employed for the *Radio* renditions of *The Falcon*. *Richard Lewis* directed the majority of the broadcasts, with *Bernard L. Schubert* producing and transcribing most of the canon.

Of the circulating exemplars, *Gene Wang* is credited with the lion's share of the scripts with *Jerome Epstein* credited with most of the remaining circulating episodes. The signature organ music accompaniment was provided by *Milton Kaye* and 'Arlo,' with *Harry Sosnik*, *Emerson Buckley*, and *Richard DuPage* credited as composer/conductors over the years.

Produced first from New York, then from Hollywood, and finally New York again, the series had its pick of the finest East and West Coast voice talent of the era: *Berry Kroeger*, *James Meighan*, *Jackson Beck*, *Brett Morrison*, *Joan Alexander*, *Les Damon*, *Elaine Rost*, *Ralph Bell*, *Mason Adams*, *Betty Garde*, *Espeth Eric*, *Mandel Kramer*, *Everett Sloane*, *George Petrie*, and *Bryna Raeburn* from New York, in particular.

Michael 'Mike' Waring introduced the overwhelming number of episodes with the ring of his home phone and a different female interest on the other end for almost every episode. He'd invariably be forced to demur to an invitation to join these hundreds of 'Little Black Book' entries over the years due to the constant demands of his 480-plus adventures over the same period.

This was yet another testament to the series' enduring tag line: "*The Falcon, the sleuth who provided 'a hand to oppressed men and an eye toward repressed women.'*"

Quite deliberately dedicated to "private investigators everywhere. Those hard-hitting detectives who, like *Mike Waring*, risk their lives to aid law enforcement agencies," the series expanded to international adventures over the years. For three years, on and off, *Mike Waring* was cast as an International Agent, the better to address injustice throughout the post-War world. *George Petrie's* characterization of *Mike Waring* had him circling the planet in an effort to curb international crime and espionage.

That theme also transitioned to the espionage adventure theme that ushered

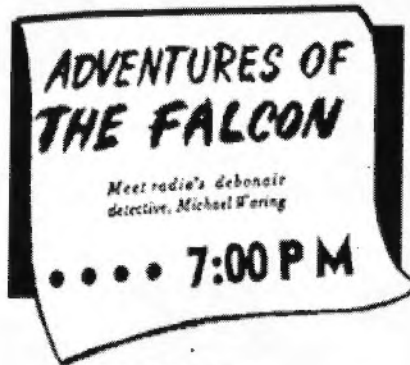


George Petrie portrays *Mike Waring* in "*The Falcon*" which is part of the new mystery bloc at 7 p.m. over *WCLO*. These adventure stories are broadcast every Monday evening.

in the CBS Television era of *The Adventures of the Falcon*, with veteran film actor Charles McGraw as Mike Waring. Launched as a novelty in Television for its time, television's *Adventures of The Falcon* were initially developed as fifty-two, 30-minute films, initially airing five nights a week as stand-alone dramas. When CBS picked them up they began airing weekly from the Fall of 1954 through the Fall of 1956.



Camel Cigarettes was the last major sponsor of *The Adventures of The Falcon* during the 1953-1954 Mutual seasons.



1430 KC **KLO** 5000 Watts
Mutual Broadcasting System

KLO spot ad for *The Adventures of The Falcon* from 1947

Radio Humor

- Marlin Hurt, star of the CBS "Beulah" program, was telling Music Conductor Ai Sack about the first time Hurt met his wife when both were attending high school. "I was in the drug store waiting for a soda, and I'll never forget that moment when our eyes first met. I heard a buzzing in my ears, bells rang, lights, flashed. Do you know what: that means?"

"Sure," replied Sack, "You were leaning against the pin-ball machine!"

- An aging actor went up to NBC's Ed "Duffy's Tavern" Gardner at the Hollywood Brown Detby and said, "I'm the romantic typt, which is why I look like a juvenile."

"Yes," replied Ed, "but you're a little delinquent around the middle."

- When ABC's "Blind Date" Mistress of Ceremonies Arlene Francis asked Pvt. Joseph Hoover if he was related to the former White House occupant he retorted, "Sure - we're both Republicans."

- Jack Kirkwood dealt a quickie to studio executives who were listening to a rehearsal of his CBS "Jack Kirkwood Show." He was ad-Jibbing with two of the performers, but the onlookers failed to respond to one of his top witticisms. Jack' looked at one of the performers and said, "There must be people here- I hear breathing."

- "It's-a great kindness to trust people with a secret-tbey feel so important while they're re-telling it," quotes Conrad Nagel on CBS' "Radio Reader's Digest."

TUNE IN Vol 3, No. 9 January, 1946

Coming Major by Ezra Stone & Weldon Melick

Chapter 16

In a few weeks we had set up the machinery to provide high quality, free entertainment for and by soldiers in ten of the thirty camps in our area. Our Service Command was the first to adopt such a plan, though several of the others followed suit, and it is a general policy today.

One of the main functions of the central office was to distribute the available talent where it would do the most good.

From my production experience with George Abbott, I knew personally or by reputation most of the Broadway actors, writers, dancers, musicians, and stage technicians who were now in the Army. And from our camp tour I knew where about two hundred of them were stationed. By shuffling this experienced and skilled personnel through transfers, we could make sure each camp had matched production units of writers, technicians, musicians, comics, singers, and actors. If one camp harbored six top-notch piano players, we lend-leased five of them in exchange for whatever instrumentalists were needed to complete an orchestra.

We also had access to personnel card files of new inductees. The names of those whose hobbies, talent, and experience made them likely prospects for stock companies were sent to the Special Services officers of the camps to which they were shipped. They carried the ball from there, according to each situation. Forts Hancock and Monmouth, discovering they had some former opera singers among other souvenirs from the draft

boards, put on regular programs of operas, with stars from the Metropolitan coming out to guest with them. Frequently stars from the Broadway stage took the feminine leads in camp shows, with an all-soldier supporting cast: Those boys got the thrill of their lives.

I visited the dress rehearsals and performances of the growing units, giving them encouragement and advice and seeing that they got the stage equipment they needed. Our windfall at West Point had put me wise to the caches of supplies left over from NYA and WP A theatrical projects in several warehouses, and we drew freely on them.

Whenever an original musical comedy or play was a hit in one camp, we had it printed and distributed throughout the Service Command and in such far flung posts as Trinidad and Ireland. I rejoiced to see our dream of a war theatre that would extend even to the theatre of war gradually coming alive. I must say in all truthfulness that it was a logical and natural development, and though we may have helped it along with a few impatient shoves, it certainly would have taken place whether we had had any part of it or not.

We were working out a simultaneous tour of five all-soldier shows in eighteen camps, the most comprehensive project of its kind that has yet been attempted, when Billy Rose, the bantam Barnum of Broadway, visited the office. I was detailed to tell him what we were accomplishing.

"I'm interested in soldier-morale work," Rose said. "I want to devote all my time to it as long as there's anyone left holding a

gun, but I'm getting the brush-off. I've walked a tightrope of red tape from here to Washington trying to find a place for my services. I'm still trying. I'd like to find out what you're doing here. Maybe I'll get a better slant on what's needed."

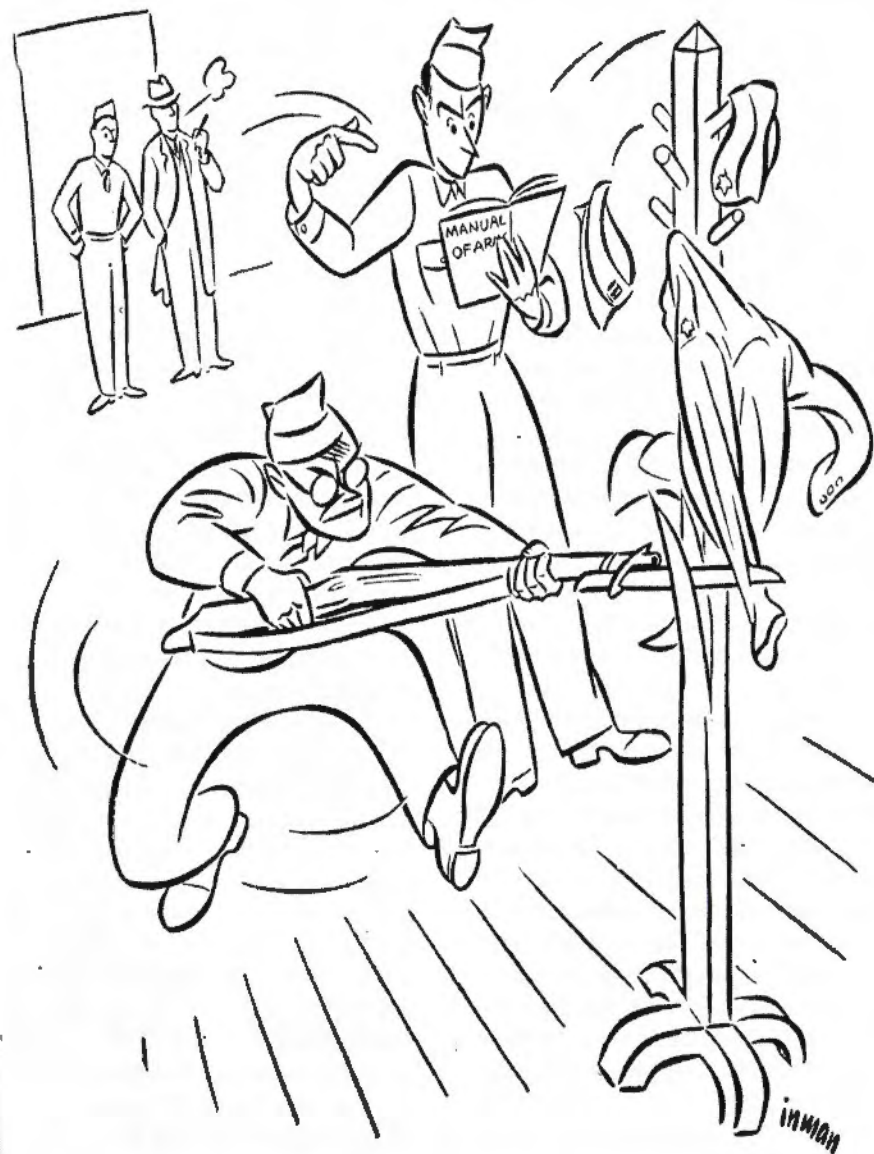
I told him we had concentrated at first on training camp needs but were now looking beyond and developing types of entertainment suitable for the combat area. I cited examples of soldiers who were writing and presenting plays in Australia and Iceland and mentioned the comedy written and produced by nurses on Corregidor while it was under fire.

Mr. Rose unobtrusively produced a stenographer's pad and made rapid notes in shorthand as I talked. (He was once employed by Gregg to give speed demonstrations.) I was surprised that he should attach so much value to my remarks as to wish to preserve them, but it was flattering to have Broadway's most colorful showman studying our modest theatrical efforts. Mr. Rose confines his interests almost exclusively to productions too pretentious to be staged in any existing theatre. *Jumbo*, his musical comedy with elephants, required the complete redesigning of the Hippodrome in New York, and the largest revolving stage in the world had to be built for his Fort Worth Centennial Exposition.

By contrast to his own staff our theatre unit must have seemed like a *Reader's Digest* condensation of the *Encyclopaedia Britannica*. But I made no apologies as we sat in the corner of the large staff-headquarters room, housing twenty-five desks, and I pointed out with pride the twelve that belonged to us. Working side by side were a *Saturday Evening Post* cartoonist (Dave Breger), a symphony conductor (Milton

Rosenstock), our publications chief (Mike Wardell), an expert stage carpenter (Pete Feller), a gifted modern dancer (Nelson Barclift), an experienced stage manager (Alan Anderson, son of Maxwell Anderson), a former production assistant to Max Reinhardt (Louis Simon), and our two specialists in printing. Pulitzer-playwright Sidney Kingsley also worked with us in addition to being busy on his play *The Patriots*. Our newest staff additions, Joe Lippman; former arranger for Jimmy Dorsey, and Jiggy Robin, Tin Pan Alley composer, were at the moment reviewing their Manual of Arms in one corner and using a clothes tree as a bayonet dummy. Jiggy, I very much fear, wouldn't be able to tell a clothes tree from a bayonet dummy at six paces. When he enlisted, I think he must have found some way to memorize the chart before he had to take his eye test. He read it with no trouble at all—after they told him which wall it was on. I know for a fact the only reason Jiggy doesn't smoke is because he can't see far enough to light a cigarette.

This close-knit organization, I explained to Mr. Rose, functioned with such harmony and uniformity of purpose that if Pete needed help to unload spotlights, or Rosie Rosenstock to sort stacks of mimeographed song sheets, the whole gang pitched in till it was done. I waxed eloquent about the significance of the Army's Little Theatre movement beyond its immediate morale value. It is teaching millions who never before saw a stage play to enjoy the theatre, I said. It is at the same time qualifying literally an army of talent to supply that enjoyment. Ambitious amateurs who as civilians couldn't even get their foot in a manager's door are now working with professional artists under the



Jiggy was using the clothes tree as a bayonet dummy

management of Uncle Sam. They are gaining experience that will enable them to become the leading men of the theatre and films in the post-war era.

"This may well be the means of revitalizing the dying American theatre," Lasserted confidently. Mr. Rose interrupted his feverish note-taking to gaze into space, obviously overwhelmed by my ambitious revelation.

I rattled on about our pet project, *Six Jerks in a Jeep*. This was a calculated attempt to develop a simple type of dramatic fare which could be staged anywhere without scenery-in a submarine, on the hangar deck of an airplane carrier, in searchlight positions, listening posts, or gun emplacements. It called for only four or five musicians and the kind of untrained natural comic that can be found in any barracks. The audience participated in the manner of radio's wacky quiz shows. It had proved ideal diversion for men who could not leave the immediate vicinity of their posts.

I related how we *premiered* this show for such a group, a Harbor-Defense Battery, in the shower stall of a latrine at Fort Hamilton, with one shower head leaking on the accordion player. The capsule revue had been a weekly standby at the Fort ever since, and its fame had spread to the four corners. The Andrews Sisters used Jiggy Robin's title song in one of their pictures. Captain Maurice Evans reported that he had sent out several *Five Jerks in a Jeep* touring units in the South Pacific.

"It just goes to show the play's the thing-not the stage or lights or equipment," I said. "You can put on a show in any two-by-four space with an audience of three soldiers. Believe it or not, Mr. •

Rose, original soldier shows and musicals are actually being written and presented in foxholes today!"

I paused to let my illustrious guest form a mental picture of these Far-Flung Follies.

"Sensational-terrific!" he exploded, whacking his notebook on the desk.

I only wish all the military authorities were that enthusiastic," I couldn't help exclaiming wistfully.

"What? Oh, I'm sorry, Ezra. I guess I was talking to myself," Rose said. "I just thought of some terrific gags for a show I've wanted to do for some time."

"Then you weren't taking notes on what I was saying?" I asked, feeling my ego wilt like a forgotten lettuce salad.

"Oh, I heard every word you said, Ezra," he assured me. "All about the leak in the latrine and playing around under the shower with the Andrews Sisters. But I've been putting my time to good advantage while you were talking. I can do several things at once, while I'm doing something else. Listen to this ... "

He started to read the hieroglyphics.

"I'm going to put on the greatest spectacle of all time, Ezra, using the sky for a stage. The whole thing will be up in the air from start to finish, y' understand. We'll tour all the major airports. We'll have a band and glee club in two captive balloons-Donald Novis and Jane Pickens in two others, singing on a loud-speaker system that you can hear a mile, and an acrobatic chorus of sixty-four planes ... "

He went on at some length, but I got to wondering how I was ever going to get Captain French to read a survey I had spent two months preparing, and I confess I missed most of what Rose was saying.

"How do you like the idea, Ezra?" he asked suddenly, catching me off-guard.

"It sounds big," I said discreetly.

"You weren't listening!" he accused.

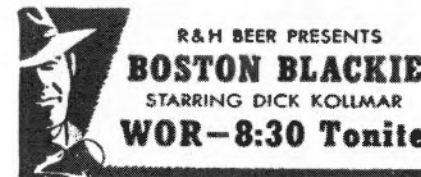
He had me there, but I was familiar enough with the Rose style to fake the melody.

"I heard every word you said," I mocked.

"Paul Whiteman's orchestra in one blimp, Paul Whiteman in two other blimps, Eleanor Holm diving into Long Island Sound from a barrage balloon, and a squadron of Flying Fortresses dropping loads of blonde bombshells dressed as WAC's (just the coats and hats, of course--you can't cover up their legs) on parachutes designed by Norman Bel Geddes. Right?" Rose laughed. "No kidding, though, Ezra, I'd like to cooperate with the Army. With the equipment they've got I could put on the biggest show in the history of civilization."

"I think the Army has a priority on that idea," I said.

But I guess he didn't hear me. He had the stenographer's notebook out again and was furiously scribbling more notes-undoubtedly to remind him to stage his finale with a solid swarm of planes in rectangular formation, their bottoms painted to represent a mammoth American flag blanketing the sky.



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600 Mile Radio
Works without any batteries
300,000 people already use them
only \$2.95
Write for full description and copies of letters giving lots of reactions heard by users.
NATIONAL RADIO SALES CO., 74th St., WICHITA, KANSAS

Radio Facts

- Of the 60,000,000 radio sets in the United States, approximately one quarter, or 15,000,000, are out of commission at the present time. These figures are quoted by Robert Co Sprague, Chairman of the Parts Division of the Radio Manufacturers Association, who also points out that because of wartime difficulties the number of unusable receivers is increasing daily.

- CBS European chief Edward R. Murrow states that French television has developed tremendously in spite of German occupation. The commentator has found evidence to prove that tele images have been created in Paris which are clearer, sharper and larger than any being transmitted in America before the war.

- 1945 marks a milestone in radio for organized labor. This year, for the first time, both the AFL and the CIO have arranged for a regular series of weekly programs, to be carried by CBS, NBC and the Blue networks. The AFL's plans include a "Labor Forum" and a "Help Wanted" broadcast, while the CIO hopes to rival commercial shows through programs having dramatic interest and news value.

- RCA Communications reports a technical feat in the transferring of a complete commercial shortwave station by air from Italy to France. Though the complicated equipment weighs 25 tons, it was transported by 14 C-47's in just a few hours, and messages were again being transmitted within a matter of days.

TUNE IN Vol 2. No. 11 March 1945

36th

Let's Pretend this isn't the last Friends of Old Time Radio Convention and have a great time Oct 20-23, 2011 at the Ramada Plaza, Newark, NJ (formerly Holiday Inn)



Sponsor Promotions Popular With Radio Listeners

by Danny Goodwin

As I stated in another article, most listeners during radio's golden age weren't very fond of radio advertising. However, there were exceptions to this way of thinking. There were radio commercials where the listeners paid close attention with great interest and anticipation. It wasn't a catchy jingle or clever slogan that intrigued the listeners--- it was the announcer mentioning money and other valuable prizes from a contest.

From time to time, products from **Procter & Gamble**, **Colgate-Palmolive-Peet**, **Lever Brothers**, and other large and small companies conducted contests on the radio with valuable prizes to be won.

The 2 most common contests consisted of completing a sentence on why he/she liked the product in a specific number of words (usually 25 words or less), and the finishing the last line of a limerick about the product. The 2 contest formats were easy, but it did require some thought and originality to come up with a quality entry. Even with some outstanding entries, the listeners' chances of winning a prize were very slim--- but it didn't stop them from sending in entries with the hope of winning a prize.

I don't know exactly what was the first contest heard on radio, but the earliest contest I have come across took place in 1935 on the **CLARA, LU, 'n EM** program over **NBC's Red Network**. Announcer Jean Paul King described how the listeners could win either a 1935 **Packard Sedan** or \$1000 (extremely valuable prizes by 1935 standards). All they had to

do was to write a letter "**Why I like Super Suds**" in 100 words or less. In order to enter this contest, the listeners had to send in their entries with either 2 10¢ **Super Suds** box tops or 1 20¢ Giant Size **Super Suds** box top. Wait, there is more! In addition to the box top(s), King asked the listeners to include the name of the store where the listeners purchased **Super Suds**, and the clerk's name who sold the soap. By including this information, the clerk was also eligible in the contest. Instead of announcing the winners on **CLARA, LU, 'n EM**, King said the contest's winners were announced on **NBC(Blue's) HOUSE OF GLASS** in the evening (which I assume was also airing the same contest at the time).

Although the sponsors shelled out cash and merchandise worth thousands of dollars, the contest was a valuable tool for them. It served 3 different purposes:

- 1.) It tested the popularity of the product.
- 2.) It tested the popularity of the radio program that product sponsored.
- 3.) The contest was an incentive for people to buy and use the product.

It was important for the sponsor to know the product's popularity and the radio program's popularity that product sponsored. A good example on how the sponsor monitored both product and program was a 1940 **P&G Naphtha Soap Contest**.

The enclosed magazine ad and radio commercial were from the same contest. To test the popularity of **P&G** in the magazine ad, the listeners sent their entries and 4 **P&G Naphtha Soap** wrappers to

this address:

**P&G Naphtha Soap Dept. MC, Box 25
Cincinnati, Ohio**

At that time, the same **P&G** contest was presented on **THE GUIDING LIGHT**. To test the popularity of both the product and the radio program, announcer Fort Pearson informed the listeners to send their entries and soap wrappers to:

The Guiding Light Cincinnati, Ohio

This contest spanned 6 weeks. To keep the listeners interested, there were winners each week for the contest's duration. On **THE GUIDING LIGHT's** Friday broadcasts, Pearson announced the winner of the \$1000 1st Prize and the 5 \$500 2nd Prize winners (in order to preserve time, the 60 **Servel Electrolux Refrigerators** 3rd Prize winners weren't mentioned on the air).

Although serial programs featured contests the most, there were some interesting and unusual contests heard on the evening radio programs.

FREE \$107,000 IN CASH & PRIZES

SIX \$1,000 CASH PRIZES,
THIRTY \$500 CASH PRIZES

360 SERVEL ELECTROLUX REFRIGERATORS

6 BIG WEEKLY CONTESTS!
A BRAND NEW "GODD" MILL & CRISP "SOFT" BILLS
60 NEW SERVEL ELECTROLUX REFRIGERATORS

8 BIG WEEKLY CONTESTS!
A BRAND NEW "GODD" MILL & CRISP "SOFT" BILLS
60 NEW SERVEL ELECTROLUX REFRIGERATORS

P&G

SHAVE CREAM BRUSHLESS MOLLÉ

Help! Don't let shaving time get away from you! Get a new shave! Get a new shave!

A light cap means your shaving. Mollé is in your shaving cap. It's the edge of soap on a flat surface.

MOLLÉ BRUSHLESS SHAVE CREAM

MOLLÉ BRUSHLESS SHAVE CREAM

In 1946, **Mollé Brushless Shave Cream** had a very unique contest. Instead of completing a sentence or finishing a limerick about the product, this contest didn't require anything about **Mollé**. Heard on the **MOLLÉ MYSTERY THEATER**, announcer Dan Seymour informed the listeners to write a short story about **"My Closest Shave."** It was to be a story of an actual experience where the listeners had a close call with danger, embarrassment, failure, or anything unpleasant. Since **Mollé** sponsored this contest, the end flaps from a **Mollé** carton were included with each story. The prizes awarded for this contest totaled \$25,000. For the winning entries, the Grand Prize winner received a \$3500 vacation or cash; 5 2nd Prize winners received a 1946 **Ford** automobile; 10 3rd Prize winners received an **Emerson Tabletop Television & Radio/Phonographs**, and 75 other winners received a small cash prize. Since any man, woman, and child could experience a close call in their lives, the **Mollé "My Closest Shave" Contest** was open to everyone whether they shaved or not—as long as the **Mollé** carton end flaps were included.

Name "The Great Gildersleeve" Mystery Baby

WIN A NEW '49 FORD

IN PARKAY MARGARINE'S \$50,000 CONTEST

20 FORDS - 721 prizes in all!

Help! Don't let shaving time get away from you! Get a new shave! Get a new shave!

721 WONDERFUL PRIZES IN ALL!

Every week 4 winners receive \$1,000 each. 5 winners receive \$500 each. 10 winners receive \$250 each. 20 winners receive \$100 each. 40 winners receive \$50 each. 80 winners receive \$25 each. 160 winners receive \$10 each. 320 winners receive \$5 each. 640 winners receive \$2 each. 721 winners receive \$1 each.

Send red end flap

There were also contests where the stars and characters from a radio program participated. In this example, the outcome from a 1948 **Parkay Margarine** contest had an impact on the program's story

The contest was set up on **THE GREAT GILDERSLEEVE's** first broadcast of the 1948-1949 season. It began with Throckmorton P. Gildersleeve finding an abandoned baby girl in his car. No one knew the identity of the baby or who left her in Gildersleeve's car. This began a series of episodes concerning **"The Mystery Baby"**—and a contest. **Parkay** conducted a contest for the listeners to help Gildersleeve name **"The Mystery Baby."** Since the listeners couldn't see what The Mystery Baby looked like on the program, announcer John Wald described what she looked like on the **Parkay** commercials. In the **Parkay** magazine ads, there was a picture of Gildersleeve holding the baby. The contest spanned 5 weeks with weekly winners on each

GREAT GILDERSLEEVE broadcast during the 5 week period. The prizes given away each week consisted of a 1949 **Ford Automobile** for the 1st Prize winner; a **Cory Coffee Maker** for 4 2nd Prize winners; a **Toastmaster Toaster** for 4 3rd Prize winners; a **General Electric Table Radio** for 8 4th Prize winners; and \$10 for 12 5th Prize Winners. Unlike the **P&G Naphtha Soap Contest** mentioned earlier, this contest also had a \$1000 Grand Prize given to the best overall entry of the contest. That entry would be the baby's name on the program.

The naming of **"The Mystery Baby"** wasn't the first contest of this kind. A similar contest took place on Bob Hope's **PEPSODENT PROGRAM** in 1940. The baby in question wasn't mysterious, and it was a real live baby. The listeners had to come up with a name for the baby daughter of announcer Bill Goodwin (no relation). In doing this, the **Pepsodent Company** offered cash prizes to 1367 winners, including \$5000 for the best entry and \$1000 for 2nd Prize. The listeners submitted the name along with a carton from any 1 of 3 **Pepsodent** dentifrice products—**Pepsodent Tooth Paste**, **Pepsodent Tooth Powder**, or **Pepsodent Liquid Dentifrice**. At this time, it isn't known what the winning name was, and if Goodwin and his wife used that name for their daughter.

In 1944, the makers of **Swan Soap** wanted to make sure every radio listener knew about the **"Name Mama Swan"** contest. Instead of 1 program, the contest was presented on 2 programs. During the daytime, announcers Paul Luther and Grace Russell described the details of the contest on the **BRIGHT HORIZON** serial program on **CBS**. In the

evening, the contest was also presented on the **GEORGE BURNS & GRACIE ALLEN SHOW**, also on **CBS**. In addition to coming up with a name for Mama Swan, the listeners had to complete the sentence "**I like Swan Soap better because.....**" in 25 words or less. If that sounds like a lot of work for the listeners, the Grand Prize of \$100 a month for life (or \$20,000 in a lump sum) made that extra work well worth it.

Contests on the radio weren't necessarily reserved for just 1 product. In 1949, the **Colgate-Palmolive-Peet Company** sponsored the "**\$100,000 '49 Gold Rush Contest**" for 6 of the company's cleaning and soap products. The products participating in this contest were **Fab, Super Suds, Vel Powder, Palmolive Soap, Ajax Cleanser, and Cashmere Bouquet Soap**. The commercials for this contest were heard on all radio programs that sponsored any of the 6 products. It was also a contest that the number "**49**" had a

definite meaning. In 25 words or less, the listeners completed the sentence, "**I like Colgate's (name of product) because...**" Instead of a specific product, the listener selected 1 of the 6 **Colgate-Palmolive-Peet** products mentioned. The winning entry of this contest won a nice sum of \$49,000. The other prizes consisted of \$4900 for the 2nd Prize winner; \$490 for 49 3rd Prize winners; and \$5 for 4900 4th Prize winners.

Contests were fun to participate, but it was also something the listeners took very seriously. **Radio Guide** magazine had a special feature of the latest contests heard on the radio and instructions on how to enter those contests. From time to time, the magazine also featured articles on tips for creating winning contest entries.

With the huge piles of box tops, wrappers, cartons, and other product stuff, the sponsor discovered their contests were extremely popular. The opportunity for the listeners to win large sums of money and merchandise was too good to pass up. In Part II of this series, we will explore another popular advertising promotion, the premium offer.

Of Mikes & Men

Veteran broadcaster John Rayburn has participated/performed at the Old Time Radio and Nostalgia convention in Cincinnati, the Friends of Old Time Radio convention in Newark, the SPERDVAC convention in L.A. and the REPS convention in Seattle.

Now, he is moving on with technological advances and has nine publications on Amazon's Kindle eBooks. *One is Cat Whiskers and Talking Furniture: A Memoir of Radio and Television Broadcasting*. It uses his 62 years in the industry as a central theme to trace history of the people, places and things that have been central in radio and TV over a seven decade period.

Another is *The Spirit of America: Stories to Recognize the History, Humor and Heritage of Our National Culture*, a collection of interesting, informative and entertaining articles about who we are and how we got to be that way.

There are two works of fiction: *You Can't Get There From Here: A Rick O'Shea Adventure*, the story of a different kind of detective, more of a seeker and finder who searches for things that have been lost, stolen, hidden or forgotten and collects finder's fees from whatever he discovers. And, *Matt Draper: From Riverboat Gambler to Frontier Banker*, a western novel featuring a man who starts his own bank on the frontier with winnings and discovery of an abandoned cache of Confederate gold after the Civil War. A stage holdup, bank robbery, an encounter with remnants of the vicious Quantrill's Raiders, saving a child from drowning and a cattle drive interrupted by a coalition of

hostile farmers are partial ingredients of the tale that eventually culminates with the San Francisco earthquake of 1906.

There are also five editions of *Thrilling Days of Yesteryear: The Golden Age of Radio*, with background information on the stars and shows that provided the number one form of family entertainment for around a quarter of a century.

Go to Kindle eBooks and search under his name and they'll all pop up. Click on any book and scroll down for product description (book content). There's one book there titled *The Big Store* about Sears and one of those who worked on the abridgement is another John Rayburn, not our John. Ignore it!

All these are available as Kindle eBooks and Rayburn is busy on a third work of fiction and will be adding to his Kindle collection on a regular basis. Future plans coming up soon will include a Blog where your comments and contribution of thoughts will be invited.



Looking back with "Amos 'n' Andy"

From TUNE IN Vol: 2, No. 10 February 1945

When Freeman F Gosden and Charles J. Correll celebrated their 18th anniversary as a successful blackface team, they simply took it in their stride. "Goz" and Charley aren't the kind of chaps to go in for champagne parties—but the event marked a big milestone in radio history, just the same.

An 18-year partnership is an achievement in any phase of show business. In broadcasting, it's a real record—and truly unique, when one considers the almost-unbroken popularity of "Amos 'n' Andy" (Gosden and Correll, in the usual left-to-right order).

Behind that blackface teamwork is a story of even longer friendship, for "Goz" and Charley first met back in 1920, in North Carolina. Gosden was working for a small theatrical producing agency. Correll was employed in that agency's Durham office. Together, they started going "on the road," staging amateur shows in clubs, lodges and community halls all over the country.

The two actually made their radio debuts that year—speaking into a long megaphone (granddaddy of the microphone) for an experimental station in New Orleans—but didn't think much of the new medium, except for being impressed because a woman called up right after the program. She wanted to report that the reception was fine, even though she lived four blocks away!

It wasn't until a couple of years later in Chicago, where they shared an apartment during summer "months, that they thought of radio again. One of their

favorite pastimes was singing duets. More or less as a gag, they auditioned as vocalists at a local station, were dumb-founded when they won.

They recovered sufficiently to take a job as singing team, stayed on for 7 months, finally quit of their own accord. They had just caught a recording of Bing Crosby singing with Paul Whiteman's Rhythm Boys—and knew real competition when they heard it.

Then, in 1924, Chicago station WGN asked them to do a skit on married life. Bachelors, they declined on grounds of ignorance, asked for permission to do blackface comedy instead. Gosden—born in Richmond, Virginia—knew Southern dialects well. Correll—a Northerner by birth—had spent much of his life below the Mason-Dixon line.

The result was "Sam 'n' Henry," direct ancestor of "Amos 'n' Andy" and an instant success in its own right. As Sam and Henry, they remained there for two years, changed the names to Amos and Andy, just while riding up in the elevators to make their first broadcast over a different station.

Under the new aliases, Gosden and Correll pioneered in electrical transcriptions, sending them to 46 other stations—from Pittsburgh to the West Coast—until their ingenious "network by transcription" caught the attention of NBC, who arranged for a sponsored series over their own "live" chain.

"Amos 'n' Andy" made their initial broadcast for NBC on August 19, 1929, have been prime public favorites ever

since. They have visited the White House, made movies, launched' this, christened that, had oil wells and rail.' road cars named after them.

With all this publicity, Gosdeh and Correll have never lost their heads. From the beginning, their idea has been only to present two characters blessed with the

virtues, cursed with the faults to be found in almost everyone. And their proudest boast is that the perennial popularity of Amos and Andy (as heard over NBC on Friday nights at 10 P.M. E.W.T.) stems primarily from the inherent honesty of their portrayals.



In 1926—Correll and Gosden were "Sam 'n' Henry" on a Chicago station



In 1929—They first won nationwide fame as "Amos 'n' Andy" over NBC

Old Time Radio Series Reviews

by Bill Kiddle

FRONTIER GENTLEMAN

Adult western radio dramas of the 1950's and 1960's had a sophisticated style all their own, and were far removed from the western stereotypes established by the LONE RANGER and TIM MIX, several decades before. FRONTIER GENTLEMAN, along with GUNSMOKE, were of such dramatic value to make CBS the leader in western dramas. John Dehner had the lead in FRONTIER GENTLEMAN, the story of "J.B. Kendall", English journalist who travels to the American west in quest of new and interesting tales for his readers back in London. During the single season of 1958, 41 episodes were heard over CBS on Sunday nights in a 25-minute format. *Radio Memories has the complete series for your listening pleasure.*

FDR's FIRESIDE CHATS

President Franklin D. Roosevelt, a man limited by a crippling physical disability, used the power of radio to help him win four Presidential campaigns. While in office, he used reports to the American people, called FIRESIDE CHATS, to both inform and influence the public on the events of the day & his domestic and foreign policies during the years of the Great Depression and World War 2. Several of his reports, to the American people, broadcast over all the major networks, were of great significance. On 10/12/42, a Monday night, he went before the American people to explain the radical changes that were taking place in the national government. In a quiet, reassuring manner he outlined the need for the

Home Front participation and sacrifices through sweeping controls over wages, prices and rents... as rationing became an everyday fact of life...all for the total war effort.

GASOLINE ALLEY

In 1918, cartoonist Frank King created a new family-oriented comic strip, GASOLINE ALLEY, a feature that would endure in daily newspapers for most of the 20th century. The story centered around a small town, and everyday life in mid-America. The strip maintained public interest because it followed, over several generations, the lives of members of the "Wallet family." For a short three month span, early in 1941; GASOLINE ALLEY came to NBC as a quarter-hour daily serial, aired at 6:45 every weekday evening. After the war,(1948-1949) Autolite sponsored a new 15-minute version of the program heard on Friday evening over the Mutual network.

FS-68 (South African)

Probably the most imaginative of all fiction is the genre of science fiction. Radio, being the imagination of the mind, was the most effective way to present sci-fi tales. American radio in the 1950's produced 2000 PLUS, DIMENSION X and X_MINUS ONE, classic science fiction programs. Almost two decades later in South Africa, the tradition of adult science fiction was continued for English-speaking audiences with FS-68. Some of the stories reflected advances of US and Soviet space probes and tales of deadly "first encounters" with alien life forms aboard spaceships or on distant planets. In 1968, director Michael McCabe took full advantage of new technology to produce a montage of interesting sound effects.

FRANK RACE

A promising young attorney, who served in the OSS during World War 2, found that the war had "changed the face of the earth and the people on it." FRANK RACE was a low-key detective drama that followed the exploits of "Race" who now was a suave, upbeat private detective. In his quest for adventure, "Race" was ably assisted by "Mark Donavon" a side-kick with a Lower East Side accent. This half-hour melodrama, a transcribed syndication by Bruce Ells Productions, came to the airwaves around May 1, 1949 and lasted one season, until 3/19/50. At first, Tom Conway was cast in the title role--Paul Dobov assumed the lead after 22 episodes, acting in the 21 chapters. *Radio Memories has 43 programs from this interesting series.*

FREEDOM USA

Over the years many programs tried to pass themselves off as "the story of your government today," and since the Frank Capra 1939 classic, MR SMITH GOES TO WASHINGTON, several shows have provided young, idealistic leaders, men who embarked to the nation's capital to "make a difference." In FREEDOM USA we have a 1952 syndicated program in which a freshman senator, "Dean Edwards" (played by Tyrone Power) tries to do the "right thing" for the people of his state and the nation. *Radio Memories has 24 programs for your listening pleasure.*

FREEDOM OF OPPORTUNITY

The Statue of Liberty, in New York harbor, reminds all Americans of the dreams of our immigrant population. For 19 months, between 1/07/44 and 7/07/46, the Mutual of Omaha Insurance Co. sponsored FREEDOM OF OPPORTUNITY, a half-hour drama series, the biographies of

Americans who made important contributions to our nation. Some stories, like those of Admiral Byrd, Jane Adams, and Helen Keller, come from the pages of history. Other biographies in the series focused upon the men and women making significant contributions to the nation's war effort.

GILLETTE CAVALCADE OF SPORTS

Boxing fans from across the nation waited eagerly for the Friday Nights Fights presented on the GILLETTE CAVALCADE OF SPORTS live from Madison Square Garden in New York City. Don Dunphy, a "real boxing announcer", with great enthusiasm for action, provided the fast-paced, blow by blow accounts in over 2000 bouts, many of them for the Gillette Safety Razor Company and their famous Gillette Blue Blades, "with the sharpest edges ever honed." Mr. Dunphy and his radio partner and color man, Bill Corum announced boxing events for 19 years between 1941-1960.

GLOBE THEATER

For a brief stint, in 1944-1945, toward the end of World War 2, a listening audience comprised of members of our armed forces had their own GLOBE THEATRE, presided over by Herbert Marshall and Bill Johnstone on the AFRS network. Few of the programs were new, in fact, many were re-broadcasts of SCREEN GUILD THEATRE, but most service personnel had not heard the dramas before. This show was just another important link with the people back home.

GRAND OLE OPRY

From the stage of several different auditoriums in Nashville, Tennessee THE GRAND OLE OPRY came to radio listeners over station WSM and NBC (Blue) network for 32 years, between 11/28/25 and 12/28/57. THE OPRY became one of America's favorite country and western programs.

Over the years, Red Foley and Cousin Minnie Pearl became household names to radio listeners, and The Smoky Mountain Boys, The Oak Ridge Quartet and Old Hickory Singers provided the best in country and western musical entertainment.

GRAND MARQUEE

Chicago was the place of origin for many interesting radio productions. For a year, between 7/09/46 and 9/11/47, NBC (WMAQ) provided listeners with GRAND MARQUEE, a light-weight comedy/drama series in which first-- Jim Ameche (and later Olan Soule) were featured as the host/ performer. The production was under the supervision of producer Norman Felton and Muriel Bremmer, Beryl Vaughn, Rita Ascot and George Kluge were regular cast members. Music for the program was composed by Emil Soderstrom under the direction of Joseph Gallicchio.

GRAND CENTRAL STATION

The use of a cascade of words and sound effects often provided radio listeners with an opening program signature that would catch their undivided attention. GRAND CENTRAL STATION used the sounds of a giant railway terminal, a call to buy a brand name product, and the image of a streamliner streaking toward an urban center to introduce a light dramatic anthology that was heard on various days over three different networks for a span of 14 years, between 10/08/37 and 4/02/54. After the passengers got off the train, the story line normally consisted of light comedies and "fluffy romances." *Radio Memories has a handful of these interesting programs from the late 1940's.*

GREAT PLAYS

Turning back the pages of history can be a difficult, if not impossible, task. Blevins

Davis and James Church had the unique challenge of taking centuries old dramas and adapting them to the media of radio. GREAT PLAYS, broadcast over NBC (Blue) on Sunday in a 60 minute format, was heard between 2/26/38 and 9/06/42. Most of the plays were from the rich literary archives of Western Europe. The authors included: Marlowe, Moliere, Maxwell Anderson, Shakespeare, Goldsmith, Tolstoy, G.B. Shaw and other more modern playwrights.

GRAND SLAM

A musical quiz show with a bridge game format, a treasure house of giveaways, and a female quiz-master, provided listeners with a fast-moving quarter-hour of music and fun. GRAND SLAM was heard over CBS on a daily basis, for nearly seven years, between 9/30/46 and 8/14/53. Irene Beasley, known as the "long, tall gal from Dixie", was best remembered for this program which she wrote, produced and hosted. The show was sponsored by the Continental Baking Co., makers of Wonder Bread and Twinkies treats.

GREAT SPORTS THRILLS

Harry Wisner, veteran radio and TV sportscaster was hired by the US Air Force to host GREAT SPORTS THRILLS, a syndicated quarter-hour interview program in an effort to enhance recruiting in 1960. The series, written by Arthur Susskind Jr and directed by Gene Kirby, called on top athletes of the day to recall his/her greatest sports thrill. Many 'great moments in sports' were noted in the over 100 programs were aired in this successful interview series.

GREATEST OF THESE

Nearly everyone looks forward to expressions of "kindness, tolerance, and good

will." In the drama series, THE GREATEST OF THESE, Tom Collins is cast in the role of "Harvey Desmond", a young attorney, an unusual person who believes in his fellow-men. He has the deep conviction to practice the spirit, rather the letter of the law. All this was made possible by a \$ million trust fund to be his source of charity for those in-need. "Harvey" moves to the poorer section of a great city in order to help the destitute. Mary Lansing was featured as "Betty Crane" his lady friend, "a young heiress" who shares his Helping Hand approach. In the late 1940's at least a dozen half-hour programs were aired in this interesting syndicated drama series.

GREEN VALLEY LINE

In the 1930's, America was a nation of small towns. Some were fortunate enough to be linked together by railways. THE GREEN VALLEY LINE was a syndicated 15-minute drama, a populist tale, about the efforts of citizens and small business-men to start their own "back county" railway to move the mail and farm goods to market, against major opposition from big money and big railway interests in the early days of the 20th century. The first 26 episodes in the 52 program series have survived. *We hope that you listen in via Radio Memories collection of the 26 part serial.*

GENE AUTRY

Country and western music, and short adventure stories from the modern west were the basic elements that made GENE AUTRY'S MELODY RANCH a favorite of Sunday evening CBS radio listeners for 16 seasons, between 1940 and 1956. Cowboy star Gene Autry was the featured vocalist, accompanied by the Cass County Boys, Johnny Bond, the King Sisters and others. "Back in the Saddle Again" was the popular theme song for the series. Pat Buttram,

Gene's old side-kick, was featured in the drama portion of the program. The tales were 10-15 minute stories about Autry's fictional exploits fighting rustlers and other outlaws. The long-running series was sponsored by Wrigley's Doublemint Chewing Gum. *Radio Memories has an interesting collection spanning the 1947 to 1956 decade.*

GRIP OF TERROR

The effort to resurrect radio drama from the archives of the decades of the past was partly successful in the 1970's. Writers Ernest Kinoy and Milton Lewis teamed with producer/director Eli Segal, to bring to radio GRIP OF TERROR, a half-hour horror/suspense offering broadcast over station WMUK-FM in Kalamazoo, Michigan. Many of the scripts were previously broadcast over SUSPENSE and INNER SANCTUM in the 1940's.



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THE FALCON

- 16591 11/27/45 Murder Is A Family Affair
- 11/01/48 Murder Is A Bad Bluff
- 16592 02/20/49 Murder Is A Knockout
- 05/14/50 The Case Of The Amorous Bookkeeper
- 16595 08/20/50 The Disappearing Doll
- 09/03/50 The Quarrelsome Quarett
- 15638 10/15/50 The Case Of The Careless Client
- 10/22/50 The Case Of The Double Nephew
- 15480 10/29/50 The Case Of The Double Exposure
- 11/05/50 The Case Of The Rich Racketeer
- 15639 11/12/50 The Case Of The Widow's Gorilla
- 11/19/50 The Case Of The Puzzling Pinup
- 15640 11/26/50 The Case Of The Stooze's Errand
- 12/03/50 The Case Of The Harried Husband
- 15641 12/10/50 The Case Of The Raw Deal
- 12/17/50 The Case Of The Baby Brother
- 16596 01/07/51 The Invisible Thug
- 01/14/51 The Happy Hoodlum
- 16597 01/21/51 The Substitute Target
- 01/28/51 The Bellicose Boxer
- 15642 02/04/51 The Case Of The Neighbor's Nightmare
- 02/11/51 The Case Of The

- Mighty Muscle
- 15482 02/18/51 The Case Of The Superflous Murder
- 02/25/51 The Case Of The Practical Joker
- 16608 03/04/51 The Gangster's Girl
- 03/11/51 The Unsilent Butler
- 16609 03/18/51 The Witty Widow (1st Half Only)
- 03/25/51 The Talented Texan
- 16610 04/01/51 The Worried Wife
- 04/08/51 The Carved Ham
- 16611 04/15/51 The Shopkeeper's Gun
- 04/22/51 The Missing Miss
- 18452 04/29/51 #53 The Case Of The Big Talker
- 04/27/52 #98 The Case Of The Weeping Willow
- 15481 05/06/51 The Case Of The Flaming Club
- 05/13/51 The Case Of The Dutch Doll
- 15483 05/20/51 The Case Of The Curious Cop
- 05/27/51 The Case Of The Unwelcome Wife
- 17137 06/06/51 The Proud Papa
- 06/13/51 The Sweet Swindle
- 15643 06/20/51 The Case Of The Broken Fingerprint
- 06/27/51 The Case Of The Nervous Shakedown
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- 04/17/52 The Case Of The Jumping Jack
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- 09/25/49 #22 The Adventure Of The Roughneck's Will
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- 06555 02/09/58 # 2 Charlie Meecker
- 02/16/58 # 3 The Honkytonkers
- 06556 02/23/58 # 4 Kendall's Last Stand
- 03/02/58 # 5 The Lost Mine
- 06557 03/09/58 # 6 Claim Jumpers
- 03/16/58 # 7 Big Sam For Governor

06558 03/23/58 # 8 The Actress
03/30/58 # 9 Gentle Virtue
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04/13/58 #11 The Trial
06560 04/20/58 #12 Aces And Eights
04/27/58 #13 Random Notes
(Stagecoach version)
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Buckbuck
05/11/58 #15 The Cannibal
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05/25/58 #17 The Cowboy
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06/08/58 #19 Belljoy's Prisoner
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06/29/58 #21 Gambling Lady
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Kid Yancy
07/13/58 #23 Justice Of
The Peace
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07/27/58 #25 Mighty Tired

GENE AUTRY
06847 06/29/47 The Devil's Saint
09/19/48 Uncle Billy Harlow
22327 (C-90) (New Cassette)
08/20/49 #137 Guitar Saves
Gene
10/29/49 #138 Counterfeit
Money
00/00/50 Early Career & Will
Rogers
06848 09/19/49 Doc Reardon's Trial
09/30/50 The Caleb Hooten
Story
06849 06/09/51 Gene Is Held Up
& Robbed
11/01/52 John Loves Martha
22328 (C-90) (New Cassette)
06/16/51 Water Rights
Controversy
08/18/51 Early Career & Will
Rogers

00/00/52 Twelfth Anniversary
Show (End Clipped)
06850 09/20/53 Church In Wilson
Valley
01/29/56 Champion Saves
Gene & Pat
18313 Pat Buttram, Private Eye
Plane Crashes In A Rainstorm
18314 Rafter M Payroll Is Stolen
Sour Dough Shorty
18315 Steve Larkin Dams Up Green
Creek
The \$18,000 Payroll Robbery
18316 The Snider Brothers Story
The Valley Free Press
18317 Gene Recovers \$200,000
Hermit's Crossing

GRAND CENTRAL STATION
18337 The Miracle Of Christmas
C-90 If The Shoe Doesn't Fit
Too Young To Understand
(G - VG)
14307 11/26/40 Revenge For Two
12/01/45 Larkspur To Feed
The Soul
14308 06/01/46 The Man I'll
Never See
03/13/48 A Spray Of Minoette
18338 03/21/45 Grandpa Crashed
Through (Vol. Flux At Start)
08/24/46 Moon Blind

THE GREEN VALLEY LINE
15678 # 1 The Green Valley Line
May Be Sold
2 A \$160,000 Mortgage On
The Railroad Is Due In Three
Months
3 A Chance For The Railroad
To Get A Mail Contract
4 Planning For The Mail Race
15679 # 5 An Offer From The C.K.
And W. To Buy The Green
Valley Line

6 The Race Begins, But
Sabotage Is Possible
7 The Mail Arrives Ahead Of
Schedule
8 The Green Valley Line
Wins The Race
15680 # 9 A Celebration Dance Is
Held
#10 Green Valley Line
Workers Are Quitting
#11 Carrie Graham Goes To
Work For The Green Valley
Line
#12 Lost Time And A New
Engineer
15681 #13 The Dispatcher's Office
Is Wrecked
#14 Possible Take Over And A
Stock Holders Meeting
#15 Intrigue At The
Stockholders Meeting
#16 An Attempt To Get Into
The Railroad Safe
15682 #17 Bill Reid And Judge
Merrick Escape
#18 A Near Riot
#19 Bill Threatens To Quit
#20 Problems With The
\$70,000 Mortgage Payment
(90 Minute Tape)
15683 #21 A Gold Mine Sale To Raise
The Mortgage Payment
#22 Bill Has Some Good News
#23 The New Fireman,
Rufus Porter
#24 Plans Sabotaged To Trick
The C.K. And W. Railroad
#25 The Mortgage Is Made
#26 Secret Wedding Plans
Are Known

THE HAUNTING HOUR
19021 Date In The Dark
A Likely Murder Story

19022 Perfect Crime
Dressed To Kill
19023 #31 Death By Request
#29 No Escape
19024 Homicide House
Ptolemy's Grave

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