

# *Old Time Radio* **DIGEST**

**No. 140**

**Spring 2013 \$3.75**

McGarry and  
his Mouse



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No. 140

Spring 2013

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

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

Business and editorial office  
RMS & Associates, 10280 Gunpowder Rd  
Florence, Kentucky 41042  
859.282.0333  
bob.burchett@msn.com

Advertising rates as of January 1, 2013  
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TUNE IN April, 1946

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# McGARRY AND HIS MOUSE

by Dee Neyhart

from the Digital Deli 2012©



Debuting in September of 1940, Matt Taylor's 'McGarry and His Mouse' series appeared in 'This Week' magazine inserts in newspapers throughout America. The initial series was illustrated by no less than James Montgomery Flagg, famous for the iconic patriotic images of 'Uncle Sam' throughout the era.



James Montgomery Flagg's 1940 illustration for McGarry and His Mouse

Matthew 'Matt' Taylor launched his hapless, but loveable character Detective Danny McGarry in 1940 with a series of short stories that appeared in "This Week" news magazine inserts syndicated with

the Sunday newspapers of the era. Quickly rising in popularity, Taylor's amusing tales of rookie detective Danny McGarry and his clever girl friend, Kitty Archer--or "The Mouse" as McGarry lovingly referred to her, McGarry and His Mouse continued to captivate North American Sunday readers throughout the World War II years.

As the War began to wind down, McGarry and His Mouse caught the attention of the National Broadcasting Company (NBC). NBC thought enough of the franchise's potential to order a 1945 audition of "McGarry and The Mouse." Featuring William Gargan as Detective Dan McGarry and Ruth Warrick as 'The Mouse,' the audition--and project--languished until the Spring of 1946. Apparently Bristol-Myers thought enough of its possibilities to buy the series from General Amusement Corporation and renamed the commercial series back to Taylor's original **"McGarry and His Dan McGarry & his Mouse" take to the airwaves over NBC**

Debuting on June 26th 1946, McGarry and His Mouse initially featured Wendell

Corey as Detective Dan McGarry and Peggy Conklin as Kitty Archer. A Summer replacement for its popular The Eddie Cantor Show, Bristol-Myers promoted its Ipana toothpaste and Vitalis hair tonic lines throughout the NBC Run. Supporting Wendell Corey and Peggy Conklin were Betty Garde as Kitty Archer's mother, Thelma Ritter as Kitty's best friend Bernice and Arnold Robertson as Dan's uncle Detective Inspector Matthew McGarry.

By the fifth installment of McGarry and His Mouse, durable character actress Shirley Mitchell replaced Peggy Conklin as Kitty Archer. By at least the seventh installment, rugged character actor Ted deCorsia replaced Wendell Corey as Dan McGarry.

## McGarry and His Mouse move to Mutual for General Foods

The NBC Summer series not having been picked up for its Fall lineup, McGarry and His Mouse languished for the remainder of 1946 until the Mutual Broadcasting System (MBS) picked up the series for sponsor General Foods and it's Sanka Coffee brand. While the concept remained the same, Roger Pryor replaced Ted deCorsia as Dan McGarry

with Shirley Mitchell continuing in the role of Kitty Archer. While Ted de Corsia had been slated to star in the MBS run, a Hollywood film project kept him too busy to take the role. The series almost lost it's costar, Shirley Mitchell, as well, owing to her recent marriage. But at the last minute another project called the newlywed couple back to New York, providing Mitchell the opportunity to continue on in the role of Kitty.

Premiering over Mutual on January 6th 1947, the Sanka-sponsored series ran for thirteen episodes, leaving the air for good on March 31st 1947. But that wasn't quite the end of the line for McGarry and His Mouse.

## Dan McGarry and 'The Mouse' make the jump to TV . . . almost

Matt Taylor's delightful little franchise had pretty much run its course by the Summer of 1947. But in 1957, an opportunity to air the series over Television presented itself. Hollywood Film star couple Virginia Mayo and Michael O'Shea agreed to star in a pilot for the proposed television series in December of 1957. The couple filmed the pilot--proposed for a Fall 1958 series--beginning on January 6th 1958, but by the time 1958's Fall season rolled around,

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Two Grand Radio Shows! "The Adventures of the Thin Man," CBS, Friday, 8:55 p.m. E.S.T. - 9:10 p.m., P.S.T. 21375 A NEW SHOW, "McGarry and His Mouse," MBS, Monday, 9 p.m., E.S.T. - 7 p.m., P.S.T.

*LIFE ad of March 17th 1947 promoting the Mutual run of 'McGarry and His Mouse'*

McGarry and His Mouse was sadly absent. But the fact remains that Matt Taylor's endearing Dan McGarry and his Mouse were still strong enough in concept to attract Film stars Virginia Mayo and Michael O'Shea to their first screen performance together in over fourteen years. Kitty Archer would approve.



Bristol Myers' promoted Ipana toothpaste and Vitalis hair tonic during the NBC run of 'McGarry and His Mouse'

## MYSTERY HOLDS CANTOR SPOT

"McGarry and His Mouse," mystery drama relating the adventures of a rookie detective and his quick-witted girl friend, is now heard over KSTP Wednesdays at 7:00 p. m. The show holds down the spot vacated by Eddie Cantor when the comedian started his vacation. Cantor will return to the air October 2.

The detective, Dan McGarry, gets into many scrapes in the performance of his duty, and Kitty Archer, his girl friend, helps him out with her quick thinking.

Robert Lucas directs the program.

KSTP spot ad from July 27th 1946.

## Radio Humor

Louise (Judy) Erickson and her co-star, Dix (Randolph) Davis, of the NBC teen-age comedy show, "Date With Judy," were discussing another young radio star of their acquaintance. Said Louise: "He's nice but he's a wolf."

"You don't know what a wolf is," scoffed Dix.

"Sure I do," replied "Judy." "It's a man who devotes the best leers of his life to women!"

Dagwood Bumstead, describing his wife's cousin Edgar on CBS' "Blondie" show: "When he was taking basic training his camp voted him the man most likely to be shot at sunrise."

Add dizzy song tides, this one from Ish Kabibble, bang-haired cut-up of NBC's Kay Kyser gang: "It's Too Cold Now, Said The Watermelon To The Squash, So I Canteloupe With You."

Ken Niles, announcer on the Abbot and Costello and other shows, rushed into the studio one day and reported he'd just witnessed a horrible accident involving a fellow announcer. "The poor guy," said Niles, "ran a personal pronoun into a hanging participle and split an infinitive!"

Maisie's managing editor, David Mathews, was suggesting on a CBS "Maisie" show that her dress might be "a little daring for this town." "Well," Maisie told him marcer-of-factly, "I always say, a woman's dress is like a picket fence around the house. It should protect the property but not obstruct the view."

TUNE IN April, 1946

## Coming Major

by Ezra Stone & Weldon Melick

### Chapter Twenty-Two

After three months in New York Tita moved on to Washington, D.C. The week of October 5 there was a week! I got married, the show played a command performance at the National Theatre for the President, the whole cast had supper at the White House, and I was promoted to the grade of master sergeant. We had heard about the hotel situation in Washington and worried for days before we got there about whether we'd be able to find rooms. The minute we were dismissed, after marching from Union Station to the theatre in the rain, we were off helter-skelter in a search for sleeping space with the same grim urgency that must have characterized a group of British soldiers on their visit to the capital in 1814.

There was one exception to all this rushing and hotel-hunting. Happy-go-lucky Burl Ives didn't rush and he didn't head for a hotel. Only one thing kept him from hunting a room-he wasn't sleepy. He was hungry. He ambled into a Chinese restaurant.

By midnight we had all found roosts. It had taken hours, and we were ten in a room in some cases but at least we were settled. All but Burl. He wandered into the lobby of one of the hotels and found a gang of the boys who had been accommodated there.

"Where you staying, Burl?" one of the fellows inquired.

"I hadn't thought about it yet," Burl replied nonchalantly. "But this place looks all right to me. I think I'll stay here."

There was stunned silence, then a

horselaugh. They told him the hotel was full up. The clerk had been turning away a steady stream of people for hours, and there wasn't a place for another cot in any of our rooms.

"Who said anything about cots?" Burl challenged. "I'm going to sleep in a bed and in this hotel. Where's the manager?"

The manager was automatically sorry, but there wasn't a spot anywhere in the building to put up another cot, he informed Burl wearily.

"Well, anyway, I'd like to have dinner," Burl pursued. "Where's the dining room?"

He was always thinking of food. Only this time he wasn't. And the manager walked right into the trap. "The dining room isn't open at night," he said acidly.

"Then," cajoled Burl, "why can't I sleep there?"

The manager's resistance was at low ebb. He was no match for our team with Burl carrying the ball and the rest of us running interference. He consented to let Burl sleep in the dining room on his solemn promise to be out early enough so the staff wouldn't have to stumble over him while making ready for breakfast. He got the keys and unlocked the door.

Burl said he wasn't sleepy yet and invited all of us into his ballroom-boudoir to chew the fat awhile. Soon he was diverting us with his inexhaustible store of folk songs, supplementing his mellow voice with his "gittar." Then the rest of us got to playing the piano, tap dancing, singing, and raising merry Ned in an impromptu floor show. People poked their noses in the door to see what the rumpus was, and

Burl invited them one and all to come on in and join the fun.

Once some disgruntled characters appeared looking as if they were going to make trouble. Their rooms were right overhead, they complained bitterly, and we were making so much noise they couldn't sleep. Burl enticed them in and commiserated with them in that winning way of his. He said he used to suffer from insomnia and knew what it was not to be able to sleep. Anyway, there wasn't any reason why they couldn't all have a roaring good time with the rest of us. He wanted them to feel right at home and asked them to consider themselves his personal guests.

How can you punch a guy like that in the jaw? They came in and were soon learning the words to "Foggy, Foggy Dew."

Burl was the life of the party until the party got to be the life of itself. After that people wandered in all night long, attracted by the noise and laughter, and the place became so crowded you couldn't keep track of anyone. As a fitting climax, the manager carved himself a hunk of goodwill by serving scrambled eggs to the whole crowd about dawn.

"Where's Burl?" someone finally thought to ask. Nobody, it seems, had seen him for hours.

We found him, dead to the world, upstairs in the comfortable suite of one of his "guests" who hadn't been able to sleep. Sara and I had decided to be married secretly in Washington. Neither of us wanted to ballyhoo our marital drama until it had settled down to a long run. We wanted to announce an established hit rather than a gala premiere. We had an appointment with a marrying Judge on the outskirts of the city for Monday afternoon,

as Sara's show didn't have a performance that night.

Sara arrived from New York several hours before our date with the magistrate, and to kill time we took a guided tour around the new Supreme Court Building near the station. She still ribs me about our "supreme courtship." Being in Washington, and on a rainy day at that, we should by rights have spent the several hours looking for a taxi. But it was our lucky day. When we realized it was time to leave, we rushed out to the street in the pouring rain and found a taxi as easily as though I had rubbed Aladdin's lamp. After a nerve-racking ride we drew up outside a small brick house in Georgetown. I asked the driver to wait.

"We've got to get something in here. It won't take long," I told him.

The Judge met us at the door, took my hat and our raincoats, ushered us into a living room replete with quaint furniture and odd brio-a-brae, and told us where to stand. Then he plunged into the marriage lines immediately, and I was caught with a cigar in my hand. During the few hectic moments in which I disposed of it, I wished we had been allowed a respectable social pause before the event. In fact, I rather resented his offhand manner towards my wedding. But my resentment faded as the Judge warmed to his subject. When the ceremony was over I felt he was an old and revered friend, and I accepted all his counsel with a respectful "Yes, sir." Then with a twinkle he ended it



by telling me I could kiss the bride as long as she would allow me to. It promises to be a very pleasant life's work.

So before I knew it, I had yessed the Judge, kissed my bride, put on my raincoat, and was escorting Mrs. Ezra Stone to the taxi.

The driver shot a curious look over his shoulder as we stepped back in. "Did you get what you wanted?" he inquired. "I certainly did," I answered happily as our yellow bridal coach sped away in the rain.

Mike Reilly, in charge of the Presidential Secret Service Guard, came backstage early in the week and told me he was investigating the possibility of a special performance of *This Is The Army* for the President. Roosevelt is notably fond of attending the theatre but for reasons of security had foregone this pleasure since our entrance into the war. The only way he might see a play, in these times, was to have a command performance given for his own party.

Under normal circumstances, the head of the Guard explained, the most extraordinary precautions would be taken at such an event. But the safety measures would not need to be so elaborate for *This Is The Army* as they would if the actors were not also soldiers, sworn to defend their government and Commander-in-Chief, I begged Reilly not to make any exceptions in our case. I knew I spoke for all the boys in wanting to do everything possible to guard against the remotest chance of mishap. So it was agreed that we would change our routine wherever necessary to conform to Secret Service precepts. We would have no complete black-outs. Prop guns which were usually pointed to the right, would be pointed to the left at this one per-

formance, since the President's box was on the right. And Hank Henry was to substitute something else for the meat cleaver he usually brandished throughout the KP scene. Hank himself suggested a big turkey leg when I discussed it with him. (Incidentally he got bigger laughs flourishing the turkey drumstick than he ever had with the meat cleaver, so we substituted it permanently.)

The command performance was set for Thursday afternoon, not a regular matinee day. The cast had been told to report to the theatre at one o'clock to have some pictures taken. This was understating the facts but certainly not misrepresenting them. Most of the boys didn't suspect the real purpose of the call as they gathered at the theatre, grumbling about having had to cancel plans for a visit to Arlington or the Smithsonian on this perfect Indian summer day.

Disappointment turned to astonishment and then tense jubilation as they saw policemen blocking off the street, and bus- and truckloads of soldiers, sailors, and marines pouring onto the sidewalks and into the lobby. The President had insisted on sharing the theatre with a picked audience of servicemen. We hadn't yet given a performance exclusively for men in uniform. We were eager to, yet dreaded it, for their verdict was the one that mattered to us.

At the stage door Lieutenant Daniels identified us while we were frisked by an aide. The Secret Service men had taken over the theatre at twelve o'clock the night before, postirig guards at all doors, searching dressing rooms, going through suitcases and barracks bags. Every inch of the theatre had been inspected.

We discovered that all our rifles had

had the bolts removed, as well as the nickels which served as make- shift depressors. Two hundred nickels-what a jack pot!

By that time everyone knew without being told. Police, MP's, and Secret Service men were swarming in the alleys and standing behind mounted machine guns on surrounding buildings.

We were in the minstrel stands early. Crisp orders were given. "You are to play front. Don't look at the upper box, stage right. No one is to stand in the wings. Sit up straight! No ad-libbing. It's to be like any other performance-*but better!*"

When the orchestra broke into "Hail to the Chief" with drum rolls and bugle fanfare, we knew President Roosevelt was entering his box. The audience, made up of honor units of Army, Navy, Marine, and Coast Guard men, was taken completely by surprise when they recognized their Commander-in-Chief. Spontaneously they rose to attention.

As the President took his place in his box, he remarked jocosely to one of his party, as we learned later, "I always get the worst seat in the house."

The curtain went up, and the show was on. But lines that had brought down the house in New York drew only a faint snicker or silence. We were afraid we weren't getting over. But what show could, with sixteen hundred members of the audience thinking of what they were going to tell their grandchildren, instead of paying attention to what was transpiring on the stage?

Then we heard laughter from the upper right box, and nothing else mattered.

It gave us a queer feeling to see part of the audience sitting with their backs to the stage. They were Secret Service men,

and they never took their eyes from the doors and the Presidential box. A T-man stood with drawn arms in the light booth. We made our entrances from the wings through a whole clot of the Treasury Department's alert guardians.

The President leaned over the edge of his box to watch Julie Oshins do his strip tease. "Spoons" Brown forgot his orders and spread his fingers in a V, as he made his exit under the box. In intermission the orchestra played Roosevelt's favorite tune, "Home on the Range."

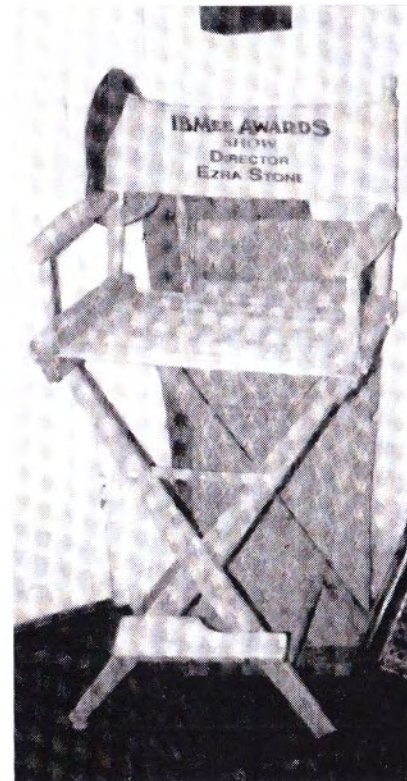
When the performance was over, the President observed, with reference to the honor units of uniformed men present, "This is the greatest audience that has ever been here ... and the greatest show."

Mike Reilly presented me to him as he left his box. The President started to return my salute but then offered his hand instead. It was nohalf-hearted slipshod handclasp such as you might expect from one who does enough handshaking to shake all the zest out of it. It was a grip that would be useful on a riveting machine and sent a tingling vibration up my spine. He seemed to be scrutinizing me rather strangely, and I thought I must have committed some faux pas in my military bearing .. I wondered several times the next day what had made him stare at me in that manner ..

Then he said, "I'll be seeing you Saturday night." I knew Berlin had originally accepted Mrs. Roosevelt's invitation for Saturday night, forgetting that a third of the boys would be on loading-out details then for our early departure Sunday morning. But when the circumstances were made known to her, she graciously changed her plans to Friday, in order that all the boys might come.

I was in a dilemma. Should I risk a breach of diplomacy by contradicting my Commander-in-Chief, or should we plan to make a week end of it at the White House, accepting Mrs. Roosevelt's invitation for Friday night and the President's for Saturday night? Resolutely resisting that temptation, I asked, "Hasn't it been changed to Friday night, sir?"

He acknowledged the correction and remarked to Admiral Leahy, as casually as though he were talking about minding the neighborhood kids in the absence of their parents, "We're having all the boys over tomorrow night."



*Ezra directed IBM's annual business show*

## Of Mikes & Men

During their "Globescer" trip around the world a while ago, Ted Malone and three other correspondents stopped in Shanghai. Their hotel bill for four days was \$32,000, which amounted to only six dollars in American money. And if you don't think inflation is dizzy, the ABC commentator recalls a bill for \$27,000 for six sandwiches and one for \$2,000 just for having a suit pressed !

When advised that he was scheduled to appear at a United War Fund broadcast on the stage of Symphony Hall in Boston with Admiral Nimitz himself, Jimmy Durante came out with his usual ebullience: "Nimitz, Koussevitsky and Durante - wot to marquee!"

Returning to that fascinating subject of money - Edgar Bergen is warning the public to beware of "McCarthy Mazuma." To pay his little wooden-headed pal's weekly allowance, Bergen had 75 cents bills printed up. They're slightly larger in size than a regular dollar bill, and in a dim light, says the alter ego, it's hard to tell the difference. However, Charlie is having a tough time finding a store with very dim lights.

Hal (Gildersleeve Peary is often besieged with letters from people offering him business propositions - none of which he accepts. The funnest one the star received in months came from a midwestner who tried to interest Peary in forming a record company for doing records with the same selection on both sides - in case the record got broken!

TUNE IN April, 1946

## “THIS IS BBC”

### Commercialless British Broadcasting lost some of its stuffiness in the war

On a bleak September morning in 1939, with Prime Minister Chamberlain's declaration of war against Germany still ringing in the ears of English listeners, the British Broadcasting Corporation scattered its offices and went to join the battle of the air-waves. Its task was difficult but clearly defined. It had to tell the world what Britain was fighting for, it had to keep up the hopes of the nations who had gone down under the Nazi heel and it had to prepare the British people for the struggle that lay ahead. It was in 1939 that the BBC emerged from its role as a purely British institution and began its job as one of democracy's great bridgebuilders in the service of truth and humanit.

One of the most outstanding characteristics of the BBC, and -incidentally one that our GI's in Britain were quick to appreciate, is the complete absence of commercials on the British air. The status of the BBC, officially described as "a public utility corporation, controlled by a board of governors appointed by the King in Council," is that of a non-profit organization, operating on a ten-year charter granted it by Parliament. Compared with the brisk, forthright continuity of American programs, British presentations seem slow and more deliberate, more intent on giving a good, well-rounded performance. Before the war its hidebound traditions and occasionally slow and stodgy entertainment would often turn the eyes of an envious British audience towards the United

States or, at any rate, to stations operated in the American manner. On Sundays, for instance, the BBC, which did not offer its subscribers any dance music, lost millions of listeners to Radio Luxembourg and Radio Normandy which filled the air hour after hour with American jazz music, interspersed with the inevitable advertising jingles.

Since the outbreak of war, however, the BOC has learned many a lesson. For years, as its voice attempted to penetrate the darkness of enslaved Europe, only one network was available to listeners in the British isles and it was no easy task to create a program that filled the needs of war and, at the same time, appealed to a maximum number of people. As the war progressed and the air-bltz began to hit British cities, the BBC overcame tremendous obstacles in order to keep up the efficiency of its services. Farmhouses and cottages became studios. Its staff, which had risen to some 13 thousand employes was scattered in two-hundred buildings all over the country, often typing their scripts and rehearsing their lines by the uncertain flicker of candle-light. Thanks to their efforts the BBC never once, during those critical days, went off the air. One evening, just as the newsbulletin was being read, a bomb struck Broadcasting House in London. Listeners could hear the dull thud of the explosion as part of the building collapsed, burying many in the debris. But the announcer only drew a sharp breath and continued to read the news.



Broadcast house in London is the citadel of the British Broadcasting Company. German bombs couldn't silence it

Women have replaced men in almost all fields of British broadcasting activities. Today they number almost one half of the staff and their crisp, clear voices can be heard in both the home and the overseas services. They receive the same rate of pay as the men and for anyone who says British listeners don't like their women announcers, the stacks of fan mail received daily at Broadcasting House are convincing proof to the contrary. BBC announcers, newsreaders, as they are called - are specially trained for their jobs and carefully selected for the quality of their voices and pronunciation. Anonymous before the war, they later gave their names at each broadcast to insure against any

German tricks.

British studios and broadcasting techniques differ in many ways from their American counterparts. Going on the assumption that a speaker will feel more at ease if put into surroundings familiar to him, the BBC has modeled its studios to suit different occasions. Church Services, for instance, are not relayed from an ordinary studio but from a beautiful and well-equipped broadcasting chapel. Talks or discussions are aired from a comfortable studio, equipped as a library. When broadcasting plays, the BBC uses a multi-studio arrangement. In contrast to the United States, where the actors, the sound effects and the music all are grouped in one studio under the watchful

eye of the, director in the control room, the British radio uses several studios, all specially fitted for sound, music or talk. The director, facing his control-panels in the middle of a group of studios placed around him in a circular arrangement, does not give his cues by hand but by means of light signals. Of course it must be remembered that British radio personnel does not enjoy the high wages paid for the same kind of work in the United States. This, in turn, permits the allotment of more rehearsal time. In the absence of pressure from any commercial sponsors there is more room for dramatic experiments and successful plays often are given an hour and more of air time.

Although the British radio can boast a galaxy of stars and popular entertainers, no program today is more popular than BBC's inimitable "It's that man again." Heard on the air for the first time during the worst days of the "Blitz," it is the program that kept Britain laughing while the bombs dropped and it has lived up to that reputation ever since. Tommy Handly, whose rapid-fire jokes once moved Bob Hope to say that they were too fast for him, is the star of this sparkling variety show. Some 18 million listeners are said to tune in every week to listen and laugh to the puns and gags of funny-man Handly and his stock of characters which includes Sam Scram, a Brooklyn-accented American and the ever-ready Mrs. Mop, the universal charwoman.

Among the many entertaining and educational programs on the British air, BBC's school broadcasts deserve special mention. Thirty-nine times a week, Students in England's schools huddle around their loud speakers to hear dra-

matizations of historic events, stories of scientific discoveries, presentations of the classics and vivid geographical accounts. No expense is spared to give these British youngsters a true picture of other nation's labors, 'accomplishments and customs. One day, for instance, the BBC was called upon to broadcast a description of a corn-husking contest in the Middle West. Rather than attempt to reproduce this typically American competition in a London studio, English engineers and announcers in the United States took their equipment out into the farm belt and recorded the contest.

BBC's efforts to bring about a better British-American understanding are not confined to student programs only, however. From month to month the number of exchange programs between this country and England has been on the increase. Today it is estimated that some 10 million American listeners tune in regularly when local stations re-broad-cast such well-known BBC features as Radio Newsreel or Atlantic" Spotlight. The program London Column alone is carried by some 45 American stations and Rose Buckner, whose "typical British housewife" program is carried over Cincinnati's WLW, enjoys astonishing popularity. WLW officials still haven't quite recovered from the time when Mrs. Buckner casually opened one of her programs with the remark that she had almost been late at the studio since she had lost her watch and was unable to replace it. The next day Mrs. Buckner's fans swamped WLW with enough money to buy several good watches.

Exchange programs between the two countries have become popular features on all American networks. Trans-Atlantic Call, carried by CBS, has not only

been consistently good radio but has also served to no small degree in furthering the understanding between the Anglo-American nations. The informative "Trans-Atlantic Quiz" and the "American Eagles" programs also have maintained their popularity on both sides of the Atlantic. In addition to these features an Anglo-American Forum of the Air, to discuss outstanding political issues among the two nations may soon be heard.

American broadcasts to Britain, while necessarily limited in scope, have been of persistently high caliber. Raymond Swing, who by his measured calm commentaries in the early war years became one of Britain's news analysts, has been replaced by NBC's able Clifton Utley who now interprets the American point of view to British listeners once a week. The BBC maintains its own offices in most American cities and important national events

are broadcast either directly to Britain or are recorded and flown across by plane. Most outstanding BBC production within the last few months has been a full hour-long performance of the classic negro play "The Green Pastures" which was recorded in New York and received an ardent reception by British listeners.

Early in 1941 the German monitoring service for the first time picked up the ominous, muffled drum-beat signals of V ( ... ) for victory from a British transmitter. A short time later, 'the voice of a man who called himself "Colonel Britain" began to give instructions to Europe's Underground. The Germans fought back. Day after day more of their transmitters were devoted to jamming the British wave lengths, but to no avail. From time to time they set up fake BBC's, complete with British accents and programs transcribed from the real BBC, in



*TRANSATLANTIC QUIZ is a two-way broadcast between Britain and America. Here are BBC guest stars Beatrice Lillie and David Niven.*



attempts to mislead European as well as British listeners. Yet, Europe heard Colonel Britain and obeyed his orders to the letter. At the time his identity was a closely guarded secret. Today the world knows that it was the voice of Douglas Ritchie, the director of BBC's European news service that made the Germans wish they had never invented the V-sign which had come back to haunt them.

The beginning of the war found the BBC hardly in a position to live up to its appointed task of giving Europe the thing it needed most—news. Honest, straightforward news in the babel of tongues that makes up the nations of the world. As the years wore on, hard work and intelligent organization built up the BBC schedule until today Britain's voice can be heard in 44 different languages (22 of them European), in services beamed to North and South America, the General Forces, Europe, India, the Pacific and Africa. As the hour of Europe's liberation neared, the allied governments spoke to their people for forty-three hours every 24-hour day. During that time, 125 different broadcasts, consisting mostly of talks, straight news and analysis, went on the air—enough to fill 140 editions of one newspaper. To the news and truth-starved continent the voice of the BBC, the voice that never went silent, was a constant source of hope and strength as well as a reminder of democracy's continuous march towards victory.

**FRED ALLEN**  
*Every Sunday Night*  
 CBS NETWORK Coast to Coast 9-10 EWT 7-8 MWT  
 8-9 CWT 8-7 PWT

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**THE OLD FOLKS**  
 WHO MAKE  
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and  
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Movie-Radio Guide, October 3-9, 1942

## There'll always be Commentators

The idea that they would be fired with the last shot of the war was wrong by Paul Gardner

When Mayor Fiorello H. LaGuardia of New York quit going to fires and signed himself up as a radio commentator at \$150,000 annually the move further confirmed that a certain post-war theory was wrong.

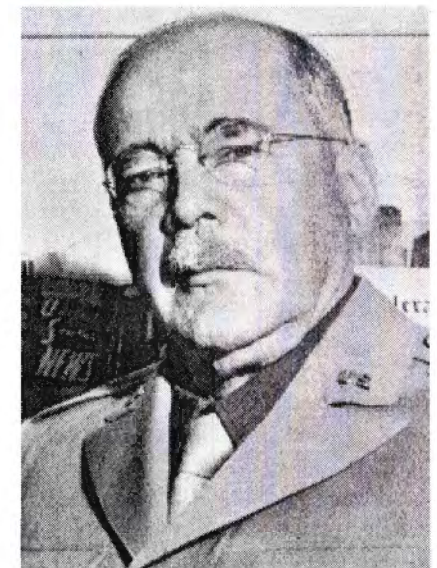
As soon as the last shot was fired in 1945 the thought among a few experts was that radio commentators would be fired, too. Predictions were made that these radio commentators, lads who had learned to straddle the fence beautifully during the war, would be the first people on line for the new apple selling concessions.

But it hasn't turned out that way at all. Radio apparently is headed for the largest doses of commentating in its twenty-five year history. And on how that commentating is handled—and received—may hinge, to a large extent, America's future in the post-war world.

Twenty years ago when the National Broadcasting Company was peeping through the incubator it had no news reporters or commentators. In 1945, according to president Niles Trammell, it had forty besides a large news department. During 1946 the number will be equivalent and may be considerably enhanced when the UNO meetings take place in the United States. NBC estimated that a year ago the field of news and special events covered, about one-fifth of the network's program hours. This average should be maintained and the story would seem to be the same for all networks.

American Broadcasting Company, with the doughty LaGuardia in tow, selling a magazine nationally and cheese locally, is making a determined bid in the commentating field. Elmer Davis, back on radio after serving as OWI chief through the war, also is an ABC commentator. And ABC officials are using special correspondents in South America. Evidently the war has taught the networks one thing—a sense of anticipation. Get to the trouble spots ahead of time and South America is one of these trouble spots.

Mark Woods, president of ABC, summed up his company's philosophy recently



H.V. Kaltenborn earned his title as "Dean of American commentators." He went on the air in 1921.

when he stated that he felt it was the duty of radio to keep the public informed—or else.

Mr. Woods was of the opinion that unless the public knew what the international score was, there would be plenty of complications. However, since his dictum a development has taken place which perhaps even the best minds did not foresee—the American public also wants to know precisely what the domestic score is.

Thus we see a new infusion of commentators all along the line. Henry Taylor comes back over, the Mutual Broadcasting System to give his views under the sponsorship of General Motors. The CIO gets such an earnest representative as Raymond Walsh on the air. The AFL seeks time for commentators.

What seems to be happening is that radio is becoming more and more politically conscious. This is possibly an outgrowth of the Roosevelt era when the late President would corner the market on Hooper ratings for an evening by carrying issues directly to the people over the air. President Truman is continuing the Roosevelt era radio trends and has in fact gone further by becoming the first President ever to be televised as he was when he delivered his annual message to Congress in January.

Among the trends' is one to bring men like LaGuardia and Sumner Welles into radio commentating, men who have had broad experience in the field of politics. The old-timers, the veterans like H. V. Kaltenborn (he was hitting the crystal air waves as far back as 1921), Walter Winchell and Lowell Thomas also still hold the fort, with a medley of newcomers trying to crack in.

Here and there a radio commentator has felt the axe—Royal Arch Gunnison left

Murrow at the end of the war. Yet Bob Brumby and Jack Mahon, both of whom were active in the Pacific, now have a program of their own.

While it concentrates on Broadway personalities at the moment it may, at an instant's notice, veer back into the realm of pro and con discussion.

Mutual maintains a foreign staff of a baker's dozen who are heard regularly from key spots throughout the world. There are seven or eight others who are connected with newspapers or wire services and do special jobs. During the War the policy of Mutual was to use people on the foreign staff to cover events instead of sending over special correspondents. Since the end of the war the staff has not been cut to any extent and is ready to expand according to the way the political winds blow.

Over at the Columbia Broadcasting System Paul White, director of news broadcasts, has a top-flight crew poised for forthcoming action, with such veterans as William L. Shirer and Howard K. Smith among those—in the foreground. That Columbia is looking forward to intensive coverage now, and in the immediate future, may be gathered from the fact that ace broadcaster Edward R. Murrow, former European director, has recently been made a vice-president of the company. CBS does not intend to be caught with its commentating pants down.

Murrow is a fearless and forthright individual and he echoes the sentiments of so many leaders in the broadcasting field. In an interview with the trade magazine, *Variety*, Murrow declared, "American broadcasters in Europe have done what they could, but in the years to come, they must be humble and fearless.



*When Edward R. Murrow returned after eight years of ace radio reporting he found he had been awarded with a CBS vice-presidency.*

They must be careful and conscientious observers of a continent in agony. They must weigh words more carefully than ever before, for those who speak; and those who listen here at home, must be ever conscious of the debt they owe to the men who dined with death so that those who lived might retain the right to speak and to listen."

Among those who 'have vanished from the commentating scene—from the military angle—are such authorities as Major George Fielding Eliot who, with Paul Schubert and other experts, fought many a tense battle over the air during World War II. Eliot and Schubert have shifted to other commentating fields, however.

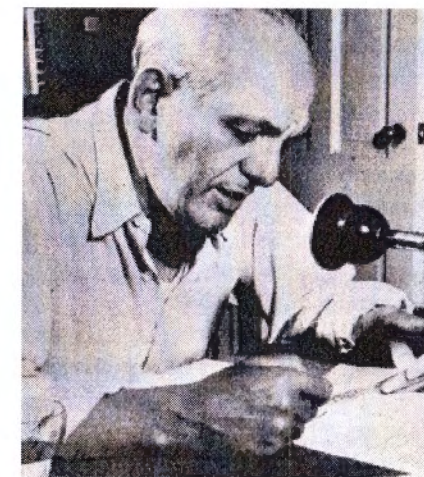
One of the newer post-war developments in commentating is the tack taken by Raymond Gram Swing of ABC. Swing

concentrates one night a week upon the gravest scientific discovery since fire first warmed the hearts of men—namely, atomic energy. Swing gives an evening each week to the phenomenon of atomic energy.

That is another aspect of the radio commentating to come—you are going to hear many more discussions of scientific ramifications, along with the political implications therein.

When television finally reaches network proportions you are liable to have a new type of radio commentator. A fellow will get up, describe a news item, point to a large map, give an educational discussion, practically serve as a history teacher. On-the-scene news telecasts also will open a brand new field for commentators.

Not that they need a new field. Time has shown that they serve a most important place in contemporary life, that fair, unbiased, informative interpretations on their part will help civilization in the parlous days to come. The miracle of radio may be just as important as the miracle of atomic energy in keeping the peace in the world of today—and of tomorrow.



*Gabriel Heatter*

## McCarthy at the Front

*Fifty-One Shows in Twelve Days, That Was What Bergen, McCarthy and Snerd Gave in Alaska!*

EDGAR BERGEN and Charlie McCarthy "mowed 'em down" in the biggest theater they ever played in—the theater of war in Alaska.

The planes that took them through the war zone were bombers with a full load of bombs in their racks. Full fighting crews manned every post. Every minute of the flight they scanned the sea for signs of enemy subs.

They flew in fog so thick that the planes skimmed the ocean at fifty to a hundred feet to get under the ceiling. And in storms so heavy that Bergen couldn't see the wing-tips. Altogether, they traveled 14,000 miles. Eight thousand of those miles carried them far into the active combat zones.

Originally the trip was scheduled for six days and shows of twenty-five minutes in length. As it turned out, the tour stretched into twelve days, and the performances, fifty-one in all, lasted over forty-five minutes—every one of them filled with fun and wisecracks that only Bergen and McCarthy, assisted by Mortimer, can deliver.

For when Bergen saw how hungry the men were for entertainment, heard them cheer and ask for more, he forgot all about time and GAVE!

At the camp theater in Dutch Harbor, where the NBC comedian went through thirteen straight shows, irrepressible Charlie got the biggest laugh of his career. Within easy flying-distance of Jap bases, a plane was heard approaching,

and McCarthy chirped: "Here they come! Let me at those yellow -----I'll mow 'em down!"

But there were no wisecracks when Bergen returned to Hollywood. He came back dead serious, with the grave determination to help the boys in our fighting forces anywhere and every where he can. Almost his first remark was: "I want to go back to Alaska. I want to go anywhere our men are stationed. I know now how hungry they are for some link that will connect them with the ties of home. Japs hold no fear for them, but they are afraid they might be forgotten by the folks back home."

Yes, Mr. Bergen brought back from Alaska's theater of war the gratitude of thousands of men and their officers in that strategic outpost of America; but the most important thing was a determination to help the boys out there. To let everyone back in the homeland know there is something he can do, too. His special message to all of us on the home front is: "Write them, send them trinkets, gifts. Even the tiniest token or an autographed picture is rare treasure to them—a fortune in morale. Especially to those who are stationed far up in the bleak hills or out on the reefs in tents, just a few feet away from their guns, and who are there twenty-four hours a day. Let them know you are thinking of them. For those men are hungry - terribly hungry - for some word, some thought from home."

For one show Bergen hiked up into the



ACCOMPANIED only by McCarthy and Snerd, Edgar Bergen made a 14,000-mile trip by plane to entertain our armed forces in Alaska. With him he took his

latest film, "Here We Go Again," to show at camps. Above: Trio in an advanced post in the Alaskan area. Cracked. Charlie: "I can't see any Japs, but I can smell 'em!"

mountains, carrying Mortimer Snerd, to do an impromptu sketch for three boys who were manning a lonely machine-gun position. It was so cold that his voice froze and Mortimer was obliged to do his act tongue-tied.

As for Bergen himself, this is only the beginning of a series of global shows he plans for our fighting forces. The afternoon Bergen returned to Hollywood from Alaska he went scouting for sixteen-millimeter film, prints of comedies, anything he could find on film, to send back to our fighting men in the Northland. For he found that most of the camps have movie projectors but no film to run in them.

The only time Bergen smiled, and became excited, was when he talked about the fighting-pitch of America's fighting forces in Alaska. "The closer they got to the Japs, the better were their spirits," he grinned.

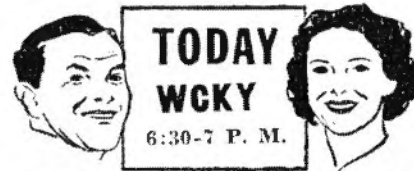
*Edgar Bergen and Charlie McCarthy may be heard Sundays over NBC on the "Chase Sanborn Program," sponsored by Standard Brands, Inc.*

MOVIE-RADIO GUIDE Oct 3-9, 1942



**THE TIME TO  
TUNE IN ON**

**BURNS & ALLEN**



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

## Radio Oddities

Orson Welles's Sunday commentary over ABC is probably the only program on the air where animals are permitted to run about the room while the program is on the air—The Welles cat meanders sedately around the premises, and occasionally curls up on the script, His pet dog, Pookles, scampers everywhere and nobody minds if he yips once or twice because, as Orson says, it adds a homey note to the show. Only concession Orson made to the aghast producers was to remove the jingling license tag from Pookles' neck because, explained Orson, he didn't want the listeners to think the Good Humor man was waiting outside.

.....

There's a scramble among radio performers at this season to get jobs as summer replacements for certain shows which seem to be sure-fire to lead to permanent jobs. Prime example of this is the Bob Hope show, the replacements for which always seem to be successful in their own right under other sponsorship.

.....

Basil Rathbone, the hunter, heard on the Sherlock Holmes series over the Mutual network, became the hunted when he failed to arrive at a party given in his honor by members of the cast. When he was, finally located, the witty sleuth had to admit he hadn't been able to find his way to the scene of festivities.

.....

The sound man for Kay Kyser's "College of Musical Knowledge" needed a typewriter to supply authentic clickery-clacks for a sequence in the script. He called every department in the studio before he finally located one he could borrow for the broadcast. Just before airtime a messenger delivered the machine—a shiny new noiseless!

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## Old Time Radio Series Reviews

by Bill Kiddle

### CONTRABAND

"Smuggling" is defined as the shipment of goods secretly and illegally from one country to another by individuals or groups without payment of duty or in violation of the law." This ancient crime still perplexes law enforcement officers around the world. **CONTRABAND**, a syndicated program written by Ronald Engelby, from the 1950's, recreated for a listening audience some very interesting cases "on file in federal agencies in Washington."

### COMEDY CAPERS

Comedic performances, like holiday gifts, often come in a variety of colorful wrappings. Over the decades, variety shows have produced their own mixture of music & comedy. In the mid-1930's (between 1934 and 1936) Broadcasters Program Syndicate and Bruce Eells and Associates, brought to the airwaves **COMEDY CAPERS** (aka **KOMEDIE KAPERS**), a quarter hour of interesting entertainment that used clever dialecticians and impersonators in both musical and comedy skits. The show, hosted by Tom Post, featured Frank Gill Jr., Bill Demling, Jean Cowan, Joe Bishop, The Rover Boys (trio) and Ted and Buddy King.

### COMEDY CARAVAN

Everything is subject to change in this "old world", and for two decades, **THE CAMEL CARAVAN** was a music/variety program with many formats, timeslots, and many diverse acts. For twenty months, between 10/08/43 and 5/30/45, comedians Jimmy Durante and Garry Moore presided over **COMEDY CARAVAN**,

a modified comedy/variety version of the program that was heard over CBS Friday nights at 10.00. Georgia Gibbs was the featured vocalist and a youthful Garry Moore was featured as the co-star and straightman for Durante. Mr. Durante with his raspy voice, New York accent, and malapropisms, gained lasting fame for his comedic redictions and novelty songs.

### COMMAND PERFORMANCE

Radio programs provided many useful services during World War II. **COMMAND PERFORMANCE**, produced by the Armed Forces Radio Service, developed programs devoted to America's service men and women who served our nation in stations around the globe. These warriors looked forward to a break from the rigors of military life and an opportunity to re-establish contacts with the Home Front. Over a span of seven years, between 1942 and 1949, over 400 programs were broadcast. Service men would request their favorite recording artist, or star of stage, screen or radio to perform. In turn, these top entertainers would donate their time and talent to help "build the morale of the troops." The program featured: Bob Hope, Bette Davis, Betty Grable, the Andrew Sisters, Bing Crosby, Diniah Shore, Humphrey Bogart, Lauren Bacall, Frank Sinatra & others. **Radio Memories** has a fine collection of some of the most interesting broadcasts found in this series.

### THE CREAKING DOOR

Top-flight dramatic entertainment was available on radio to the English-speaking population of South Africa during the 1970's, almost a decade after its demise in the USA. One of the most interesting myster/horror programs was **THE CREAKING DOOR**, a South African equivalent to the **INNER SANCTUM MYSTERIES** so

popular in the States between 1941-1952. **THE CREAKING DOOR**, sponsored by State Express 35 Filter Cigarettes, was aired on Saturday nights at 9:00. An unnamed, no nonsense host, in the best "Raymond" tradition, welcomed his listeners to spine-tingling mystery yarns. *Radio Memories has a fine collection of these mystery thrillers for your consideration.*

### CREEPS BY NIGHT

An interesting collection of mystery presentations came to the airwaves as part of an anthology titled **CREEPS BY NIGHT**. Over the course of four months, between February 15 and June 20, 1944, this half-hour drama was heard over ABC (Blue) network on Tuesday evenings at 10:30. The program was first hosted by Boris Karloff, a venerable master of mystery. However, when he left the show in May, a mysterious "Dr. X" from New York took over the reigns, and the program folded the following month. The regular NYC cast included Jackson Beck, Ed Begley, Everett Sloane & Abby Lewis.

### CRIME AND PETER CHAMBERS

By 1954, radio's private detectives were on the wane, and several famous names had been forced into involuntary retirement by the inroads of television. Against this dismal market situation, NBC slotted a new crime drama, **CRIME & PETER CHAMBERS** into a sagging Tuesday night lineup at 9:30. The program, transcribed in New York, featured Dane Clark in the title role as a glib-talking would-be tough guy. The storyline, based upon Henry Kane's novels, had a then popular 25-minute time frame on radio.

### CRIME CASES OF WARDEN LAWES

**Sing Sing Prison** in New York was one of the toughest maximum security institutions in the US, and Lewis E. Lawes was one

of the best known corrections officers. **CRIME CASES OF WARDEN LAWES** was a quarter-hour crime drama that dramatized cases from the files of Warden Lawes. Many of these stories came from "Twenty Thousand Years in Sing Sing" a book and radio show known to listeners since the 1930's. **CRIME CASES**, sponsored by Clipper Craft Clothes for Men, lasted 11 months, & was heard over the Mutual network from 10/26/46 to 9/23/47

**CROUPIER**  
In the big gambling casinos, a croupier is "an attendant who collects and pays debts at a gambling table." For a few short months in 1949, between September 21 and November 16, radio's **CROUPIER** would spin a tale about people caught in a web, or a man fighting against the odds of fate. In the end this supernatural attendant collected and paid out "debts of life." Milton Geiger wrote and directed this short-lived drama aired over ABC on Wednesday nights at 9:30. A solid cast of Hollywood actors, including Vincent Price, Dan O'Herlihy, Howard Culver and Paul Frees were heard in supporting roles. Music was provided by Rex Koury at the organ.

### CURTAIN TIME

Original plays, mostly light-weight, "boy meets girl romances", were common fare to many dramatic anthologies heard on radio in the 1940's. **CURTAIN TIME**, sponsored by the Mars Candy Co., used a "little theatre" format (similar to the one used on the **FIRST NIGHTER** program). On Saturday evenings over NBC at 7:30 Patrick Allen was present in an "on the aisle" setting to present this weeks drama. Harry Elders and Nannette Sargent headed the cast list for most of the shows from a pool of Chicago radio professionals.

### CRUISE OF THE POLL PARROT

Writers of CRUISE OF THE POLL PARROT concocted a recipe for an interesting juvenile adventure serial. First, take the elements of a classic story line; mix in the sponsor's trademark; and then blend them all together into a quarter-hour weekly radio script. This intriguing children's show was heard from 9/25/37 to at least 6/18/38. The script writers, hired by the Poll Parrot Shoe Co., pulled from the pages of "Treasure Island" some of the mystique of the high seas and a quest for pirate treasure. In the tale, (set in 1857) "Captain Roy Dalton" has been hired to by the owner of the "Poll Parrot" to take his great sailing ship on a secret voyage, supposedly to search for whales. The real mission is to recover a pirate's hidden loot. Little "Johnny Robbins" and "Sue Granger" (daughter of the owner) join in the high adventure that unfolds in 28 weekly episodes. Radio Memories has the whole story waiting for your listening pleasure.

### CRIME DOES NOT PAY

Station WMGM in New York transcribed CRIMES DOES NOT PAY an interesting crime drama produced by the motion picture giant Metro Goldwyn-Mayer, and based upon one of their film short subject series of the same name. The radio drama, heard in NYC on Wednesday nights, lasted two seasons, from 10/10/49 to 4/11/51, but returned to the air as "repeats" during 1951-1952. Director Max B. Loeb called on the services of a number of West Coast character actors including Donald Buka & Bela Lugosi to present the stories that were "message peices."

### CRIME FILES OF FLAMOND

Great sleuths of detective fiction has patented methods for crime- solving. "Flamond" 'the master private detective' used

psychological methods to bring wrongdoers to justice in the CRIME FILES OF FLAMOND. The program originated on select Mutual stations starting 1/07/53, and lasted four seasons to 2/27/57. In 1953 Everett Clark was cast in the title role and Muriel Bremmer was heard as his secretary.

### CRIME ON THE WATERFRONT

Mike Wallace, well-known radio and television news reporter/ analyst, tried his hand as a dramatic actor in a series titled CRIME ON THE WATERFRONT, heard on NBC in the early months of 1949. Mike Wallace (then known by the first name of Myron) played the role of "Lt Lou Cagel" of the NYPD, an officer assigned to challenging harbor protection details. Betty Lou Gerson, a seasoned radio performer, was cast in the role of a young reporter who mixed business with pleasure when it came to her relationship with a certain young police Lt.

### CRIME CLASSICS

Accounts of crimes and trials of criminals are as old as recorded history. However, for one year, between 6/15/53 and 6/30/54, CBS presented CRIME CLASSICS, an interesting anthology of true crime stories, based upon newspaper accounts and court records "from every time and place." A person identified as "Thomas Hyland" (played by Lou Merrill) hosted the half-hour dramas, which had been developed by the team of Elliott Lewis, Morton Fine and David Friedkin. The stories were presented in a 'tongue-in-cheek' manner, accenting the foibles of the accused, and the ironic twists of fate that brought the criminals to his/her final reward. *Radio Memories has a fine collection of these well-crafted dramas.*

### CRIME CLUB

Good radio mysteries transported listeners trapped in their humdrum daily lives into a world of mystery and adventure. Human imagination filled in all of the details in these highly dramatic presentations. CRIME CLUB was a murder/mystery anthology based upon some pulp stories found in Double Day Crime Novels. Barry Thompson played the role of "the cime club librarian", the host on these Mutual broadcasts between 12/02/46 and 10/16/47. *Several episodes aired in 1947 are to be found in the The Radio Memories catalog.*

### CRIME DOCTOR

The character of "Dr. Benjamin Ordway" a gifted criminal psychiatrist, was central to CRIME DOCTOR, a long-running detective series, sponsored by Philip Morris, and heard over CBS on Sunday nights at 8:30 from 8/04/40 to 10/19/47. "Dr. Ordway" was an unusual criminologist in that he was a recovering amnesia victim with a criminal record. The good doctor gave up his criminal past and used his medical training to specialize in criminal psychiatry, and use this skill to work with ex-offenders and help police in their on-going battle against violent lawbreakers.

### DANGER, Dr. DANFIELD

Michael (Steve) Dunne was cast in the role of "Dr. Dan Danfield", a criminal psychologist who always faced felons burdened with complex personalities. DANGER, DR. DANFIELD, was a syndicated crime drama heard over ABC for five seasons, between 1946-1951. "Danfield" was always ably assisted by "Miss Rusty Fairfax", his pert, sassy, young secretary, and by "Mario", a two-fisted, working-class Italian American chauffeur. Most of the stories deal with toughs,

society types in trouble, and with law-enforcement officers in need of professional assistance.

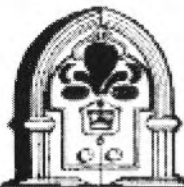
### DANGEROUSLY YOURS

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



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#### THE CREAKING DOOR

- C18631 The Ghost At Ridgeway's  
The Imposter  
C18632 The Inn Spectre  
A room For The Night  
C18633 Happier Dead  
Mystery Of The Mausoleum  
C18634 Three Wishes  
Midnight Express  
C16776 Bring Back Her Bones  
Face To Face  
C16774 I See Ghosts  
The Dummy  
C16775 Three Sisters  
The Haunted Hangman  
C17477 Eyewitness  
A Day Of Truce  
C17478 Victory Over Death  
Village Of Daleside  
C18372 The Wish To Kill  
Madame Moonlight
- #### CRIME DOES NOT PAY
- C04543 10/10/49 # 1 The Kid With A Gun  
10/17/49 # 2 All-American Fake  
C04544 11/07/49 # 5 Triggerman's Moll  
11/14/49 # 6 Body Of The Crime  
C04545 11/21/49 # 7 Summertime Take  
11/28/49 # 8 Female Of The  
Species  
C04546 12/05/49 # 9 A Piece Of Rope  
12/12/49 #10 Gasoline Cocktail  
C04547 12/19/49 #11 Dead Pigeon  
12/26/49 #12 Glossy Finish  
C04548 01/02/50 #13 Clothes Make  
The Woman  
01/09/50 #14 Law Of The Jungle

- C04549 02/13/50 #19 For He's A Jolly  
Good Fellow  
02/20/50 #20 Death On The  
Doorstep  
C04550 02/27/50 #21 Kangaroo Court  
03/06/50 #22 What's In A Name  
C04551 03/27/50 #25 Thick As Thieves  
04/03/50 #26 Ingenious  
C04552 05/08/50 #31 Don't Write-  
Telephone  
05/15/50 #32 Between The Dark  
And The Daylight  
C04553 05/22/50 #33 The Second  
Hand Pistol  
05/29/50 #34 Imported Headache  
C04554 06/19/50 #37 Clipjoint  
06/26/50 #38 The Professor Pulls  
A Switch  
C04555 07/03/50 #39 The Lady Loves  
Kittens  
07/10/50 #40 Once Too Often  
C04556 07/17/50 #41 Burglar Alarm  
07/24/50 #42 Horseshoes Are  
For Luck  
C04557 07/31/50 #43 Beauty And  
The Beast  
08/07/50 #44 Giddy-up Horsy
- #### EDGAR BERGAN & CHARLIE McCARTHY SHOW
- C17936 05/16/37 w/W.C. Fields, Dorothy  
Lamour, Carole Lomcard  
C19985 05/23/37 # 3 w/Mary Boland,  
Sonja Henie, Ray Middleton  
C19986 05/30/37 # 4 w/Josephine  
Hutchinson, Jose Iturbi

- C19987 06/13/37 # 6 w/Joan Blondell,  
Rogers & Hart  
C19988 07/04/37 # 9 w/Hoagy  
Carmichale, Zazu Pitts  
C19989 07/11/37 #10 w/Gladys George  
C19990 08/01/37 #13 w/Bruna Castagna  
C19991 08/08/37 #14 w/Nelson Eddy's  
First Show  
C19992 08/15/37 #15 w/Allan Jones,  
Alice Brady  
C19993 08/22/37 #16 w/Glenda Farrell  
C19994 08/12/37 #19 w/Bette Davis  
C01296 12/12/37 w/Mae West (Adam &  
Eve Sketch)  
**BING CROSBY**  
C17106 09/28/49 Abe Burrows,  
Peggy Lee  
10/05/49 Judy Garland  
C17107 10/12/49 Peggy Lee  
10/19/49 Frank Fay, Peggy Lee  
C17108 10/26/49 Lum & Abner  
11/02/49 Bob Hope  
C14442 04/19/50 Lindsey Crosby  
04/26/50 Beatrice Lilly  
C10840 10/11/50 Bob Hope, Judy  
Garland  
10/18/50 Bob Hope, Judy  
Garland  
C21041 01/03/51 #49 Fred Astaire  
01/10/51 #50 Bob Crosby,  
Bob Hope  
C14183 12/26/51 Bob Hope, Dorothy  
Lamour  
02/13/52 Humphrey Bogart,  
Lauren Bacall  
C15605 10/09/52 Jane Wyman,  
Joe Venuti  
10/16/52 Helen O'Connell  
C15606 10/23/52 James Stewart  
10/30/52 Judy Garland  
C15607 11/06/52 James Stewart  
11/13/52 Dinah Shore

- C15608 11/20/52 Dinah Shore  
11/27/52 Connie Boswell  
C06968 12/04/52 Rosemary Clooney  
12/11/52 Rosemary Clooney  
C15788 12/18/52 Ella Fitzgerald,  
Joe Venuti  
12/25/52 Gary Crosby
- #### BOB HOPE
- C18116 09/27/38 First Pepsodent Show  
10/04/38 w/Olivia DeHavilland  
C18117 11/01/38 w/Martha Raye  
11/08/38 w/Chico Marx  
C19724 11/22/38 # 9 Closing Theme Only  
05/06/41 #33 Frances Langford  
03/19/46 #27 Governor Of Ohio  
C17841 12/20/38 w/Penny Singleton,  
Arthur Lake  
03/07/39 w/Judy Garland  
C18118 04/11/39 w/Jackie Coogan,  
Betty Grable  
03/11/41 w/Dizzy Dean  
C17842 01/28/41 w/Basil Rathbone  
04/15/41 w/Hedda Hopper  
C18119 04/01/41 w/Kate Smith  
11/09/43 w/Jane Wyman  
C17843 06/03/41 w/Humphrey Bogart  
10/13/42 w/Bette Davis  
C17844 01/05/43 w/Rita Hayworth  
02/09/43 w/Dorothy Lamour,  
Paulette Goddard, Veronica Lake  
C17845 09/28/43 w/Orson Welles  
12/28/43 w/Cary Grant  
C17846 01/04/44 w/Gary Cooper  
02/08/44 w/Ginger Rogers  
C17847 02/29/44 w/Lum & Abner  
01/30/45 w/Edward G. Robinson  
C18120 01/02/45 w/The Andrews Sisters  
02/27/45 w/Frank Sinatra  
C18121 05/29/45 w/Herbert Marshall,  
Bing Crosby  
03/05/46 w/David Niven

**BURNS & ALLEN**

- C20020 01/15/36 Gracie Plays Sadie Thompson  
12/02/36 #10 Gracie As A Dramatic Actor
- C20021 12/09/36 #11 Gracie Honors New Orleans  
12/16/36 #12 Poncho Villa Rides Again
- C20022 12/23/36 #13 Gracie's Christmas Carol  
01/10/38 #40 Gracie's Murder Mystery
- C20023 01/17/38 #41 Another Murder Mystery  
10/07/38 # 2 Gracie Reads Frank's Telegram
- C17586 01/17/40 George's Show  
01/24/40 Meredith Wilson
- C05668 02/28/40 #383 Government Jobs  
03/06/40 #384 Hats Off To Gracie
- C05669 03/13/40 #385 Gracie's Triumphant Return  
03/27/40 #387 Surprise Party Platform
- C05670 04/03/40 #388 'Til The Cows Come Home  
04/10/40 #389 Gracie Wins Wisconsin
- C05671 04/17/40 #390 All Promises Are Fictitious  
04/24/40 #391 The Biggest In The World
- C05672 05/08/40 #393 Aunt Clara Kangaroo  
05/15/40 #394 Rah, Rah In Omaha
- C05673 05/22/40 #395 George's Malady  
05/29/40 #396 Sweeping Into Office

- C10671 06/12/40 #398 Swiss Family Robinson  
07/08/40 #402 Grandfather's Birthday
- C17256 06/27/40 Last Broadcast For The Network  
03/17/41 Gracie In St. Patrick Day Parade
- C15382 07/29/40 #405 Kid-Themed Party
- NEWS BROADCASTS**
- C18115 10/02/33 Adolf Hitler Speech  
C-90
- C17629 09/18/36 Alfred M. Landon, Col. Frank Knox, Red McKinsey, Dwight H. Green, Col. Frank Knox
- C17630 10/16/36 Herbert Hoover: Government By Deception  
C-90
- C17632 10/00/36 William L. Hutchinson  
10/30/36 Herbert Hoover  
03/00/40 Ralph E. Church  
C-90
- C17631 10/28/36 Republican National Committee Broadcast  
02/12/40 Herbert Hoover
- C18892 04/30/39 New York World's Fair Opening, Part 1  
04/30/39 New York World's Fair Opening, Part 2
- C18893 04/30/39 New York World's Fair Opening, Part 3  
04/30/39 New York World's Fair Opening, Conclusion
- C17127 01/26/43 Mutual Casablanca Conference Coverage  
06/06/44 Address By King George VI  
12/08/41 Mutual Pearl Harbor Coverage
- C19780 05/09/41 Raymond Gram Swing  
05/09/41 Cedric Foster  
05/09/41 Fulton Lewis, Jr.

- 05/14/41 Fulton Lewis, Jr.  
C19787 06/24/47  
06/30/47  
07/30/47  
07/31/47

**NBC RED NETWORK FEED 12-7-41**

"Yesterday, December 7th, 1941 - a date that will live in infamy...", state President Franklin D. Roosevelt as he stood before a joint session of the U.S. Congress asking for a declaration of war. The sneak attack on Pearl Harbor and other Hawaiian sites, began a few minutes before 8:00 a.m. Hawaiian time. The attack lasted less than two hours and was considered a brilliant success, but also delivered a resolve on the part of the American public to beat back the aggressors, both across the Pacific and the Atlantic Oceans. Germany and Italy declared war on the United States on December 11th. The following NBC Network feeds are from that shocking day. There is a five hour difference between Hawaii and the east coast. (From "Memovax" recordings - a dictation type machine. There are many sound problems, but offered due to the historical significance)

- C06872 2:00 - 3:00 p.m.  
C06873 3:00 - 4:00 p.m.  
C06874 4:00 - 5:00 p.m.  
C06875 5:00 - 6:00 p.m.  
C06876 6:00 - 7:00 p.m.  
C06877 7:00 - 8:00 p.m.  
C06917 8:00 - 9:00 p.m.  
C06918 9:00 - 10:00 p.m.  
C06919 10:00 - 11:00 p.m.  
C06920 11:00 - 12:00 p.m.

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