

Old Time Radio **DIGEST**

No. 142

Fall 2013 \$3.75



Fibber
McGee
and
Molly

Old Time Radio DIGEST

No. 142

Fall 2013

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* Look who's on
ELGIN'S *

"2 Hours
of Stars"
CHRISTMAS DAY



BOB HOPE



EDGAR BERGEN



LAURITZ MELCHIOR



CASS DALEY

ALSO

AMOS & ANDY • DON AMECHE
HARRY JAMES • THE CHARIOTEERS
MANY OTHERS

PRESENTED BY

ELGIN WATCHES

*Only watch with the
Dura Power Mainspring*

**C B S
K G L O**

December 25, 1947

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

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

ORDER OUR CATALOG

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

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

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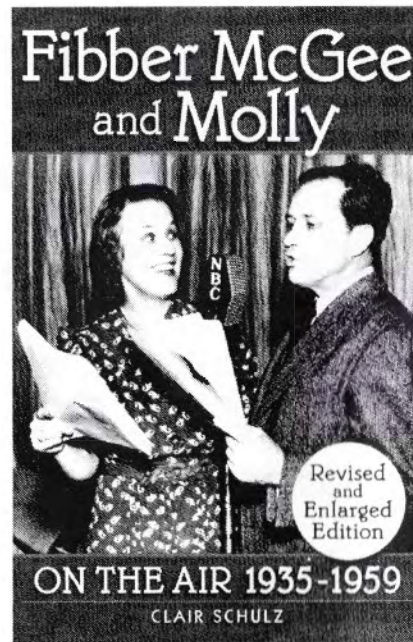
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Fibber McGee & Molly On the Air 1935-1959

A review by Doug Hopkinson

BearManor Media has recently released a revised and enlarged edition of Clair Schulz's work first published in 2008. The book is, without doubt, an essential to any researcher or collector interested in verifying dates and titles of Fibber McGee and Molly audio files. Mr. Schulz spent a great deal of time listening to each episode and also delving into the archives and compiling information from all the scripts. The book is a chronological guide to every episode of Fibber McGee and Molly. The author's intent was to provide a book that can be used to enhance the experience of listening to the program. One can open the book while listening to an episode and read the corresponding entry for it which will tell you the broadcast date, actual title from the script, the cast by character and actor, a brief summary of the plot, the music played and the performer, if there was a running gag used in the episode and a final comment about the episode. This reviewer particularly enjoyed the comments. They are insightful and on a personal level such as observations one might make to a fellow listener about the episode. The book concludes with 52 pages of appendices A through E. In order they cover: list of episode titles alphabetically, Hooper and Nielsen ratings and rankings by season, list of chronological dates in which the "hall closet" was opened with a breakdown of usage per season, notable occurrences such as first and last appearances by actors and characters, sponsors by years and Fibber firsts and finally, guest appearances on



other radio programs. The last 7 pages are the index which no reference book should be without. There should be no misunderstanding; this is a reference book and not a book about the history of Fibber McGee and Molly or Jim and Marian Jordan. Mr. Schulz relates a few facts in the preface and introduction about the Jordans and mentions other actors on the program as well as the various writers of the scripts over the life of the series but he does not examine each actor or writer in depth or detail their lives and histories. He only wrote a few pages at the beginning of the book to explain who the people and characters were and why the program was unique and successful for such a long time. The book does not boast many

pictures but it does have a few. There are a couple of Jim and Marian, one of the full cast in 1945 and several of Fibber McGee related products.

This edition is touted as "revised and enlarged". New photographs were chosen for this edition. The first page also mentions that over 300 episodes were added including information for the programs for which no audio copies currently exist. Mr. Schulz claims that he re-listened to the 913 episodes listed in the previous edition so that errors could be corrected. He updated information and added comments to these. This new edition now has listings for every episode broadcast of Fibber McGee and Molly. On one hand, if you are an owner of the 2008 edition, it seems a shame that a new, improved version has come out and now you have to essentially buy the book twice, but on the other hand, it has been 5 years, no reference book ever published is without errors and new information is constantly being discovered. Mr. Schulz makes it clear that in this new edition he wanted to address mis-information about the program such as people thinking and believing that the hall closet was opened on every episode. He wanted to put to rest the correct spelling of character names. With comments he wanted to provide a reliable impression of the episode and also a place to praise an actor or a writer for some particular feature in the episode. To all appearances Mr. Schulz has achieved his objectives. His new edition is the new bible for Fibber McGee and Molly facts. There are no shortfalls with this book. In past reviews of books authored by Mr. Schulz this reviewer may have mentioned that there are words used by the author that are a

bit above the average vocabulary. This book has less of that although he did get in one good "verisimilitude" on page 14. As a reviewer this book gets high marks. As a researcher, I like and appreciate this book very much. As a Fibber and Molly fan, I love this book!



As a way of making this volume a special part of the lives of people who fondly remember Fibber McGee and Molly; I commissioned an artist to draw a caricature of Jim and Marian Jordan, printed the 11x14 work on 80-pound cardstock suitable for framing, and designed a special stamp to be placed next to the image of the Jordans.

Any order sent directly to me for \$34.95 (\$29.95 + \$5.00 shipping) will receive an autographed copy of the book plus one of the prints. The back of each drawing will be consecutively numbered in pen by me next to the stamp. Clair Schulz

For information regarding this offer, contact Clair at: wistful79vista@hotmail.com.

ZERO HOUR

by Dee Neyhart from the Digital Deli 2012©

Background

From the February 20th 1973 edition of the San Mateo Times:

SCREENINGS *Bob Foster*

THE REVIVAL OF radio drama has been hinted for the past couple of years. However, what radio drama being heard has been mostly repeats of very old shows some 25 and 30 years old. Right now, however, radio drama is a business again in Hollywood with a number of studios currently producing shows for the market. Renaissance Radio Productions plans to do a series of programs including "X Minus 1" with new stories and treatments, as well as Renaissance Radio Theater, Hollywood Radio theater and others.

Rod Serling is going to host a series of five half hour installments weekly of "The Zero Hour." Patty Duke Astin, John Astin and Howard Duff have been set for the first show "The Wife of the Redheaded Man" with Elliott Lewis directing.

AFTRA, which has been suffering in the radio field, has entered radio production independently. Five half-hour pilots are in the works.

The demand for new, modern drama has come as a result of shows all over America which have been playing some of the very old dramas.

From the April 25th 1973 edition of the Van Wert Times Bulletin:

Radio And Television

By JAY SHARBUTT
AP Television Writer

NEW YORK (AP) -- It's hard to believe, but there's a guy running loose who says he's got a different kind of new mystery series. What makes me agree with him is that the series is for radio.

He's Jay M. Kholos. He's from Los Angeles, where many strange ideas often occur. The strangest is that someone these days can sell a half-hour, five-day-a-week radio series, complete with sound effects.

But the selling is brisk, according to Kholos, who says 110 radio stations in the United States already have bought the new series, called "Zero Hour." He hopes to have a total of 300 stations signed up by July.

If you are a confirmed television buff, you may think Kholos has a screw loose. But if you are a radio freak, you may see or hear, as the case may be--what he's up to.

There's been a gradual nationwide revival of old radio series like "The Lone Ranger" and "The Green Hornet." Charles Michelson, a New Yorker who leases these and other shows to radio stations, says more than 400 stations now

are carrying them.

What Khalos, a Los Angeles advertising man, is doing is simply coming up with modern versions of the good old days and, as he puts it, "trying to anticipate a trend." "We feel there's going to be a demand for new shows on radio, so we wanted to be the first one out of the box with it. This is the first time this has been done in well over 20 years. A few established Hollywood stars have joined the effort. Writer-producer Rod Serling will be the host of "Zero Hour." The series' premiere week will star Howard Duff, Patty Duke, and John Astin. The show will take the form of a five-part story each week, with four of the segments ending with a cliff-hanger the admonition to tune in tomorrow to see who survived what. Ironically, Kholos barely remembers the golden days of radio. He's only 32. "I used to hide the radio under the pillow at night and listen to the old shows," he said. "But they went out before I really had a chance to get into them."

From the June 11th 1973 edition of the Arizona Republic:



Jack Swanson

KOOL buys radio dramas

IF YOU LOVED the old radio shows, you'll like what KOOL-FM has in store for you. The station has bought the brand-new radio drama series, "The Zero Hour," which promises to revive the good old days but in a modern format. Announcing the new series was E. Morgan Skinner Jr., promoted last week from account executive for KOOL-AM to assis-

tant station manager of KOOL-FM.

Judging from the pilot tape, it should be an interesting show. Each story lasts a week. A half-hour episode is presented nightly, Monday through Friday, with the climax coming on Friday. A new show starts the following Monday.

KOOL HAS bought 26 weeks' worth of the series, all that Hollywood Radio Theater has available so far. The program originally was to be started in mid-June, but the unsettled Writers Guild of America strike apparently has created some delay. Current plans are to begin in mid-July. Each show will be broadcast at 7:30 p.m. on KOOL-FM and then rebroadcast on KOOL-AM at 10:30 p.m. "But that's during television's prime time," you say? That's the whole point. "Zero Hour is contemporary but reflective of radio's golden era," said Skinner. "And they're doing the thing in such a way as to leave people free to utilize their minds."

"BY BEGINNING in July, it takes the series right into the fall to complete against the new shows on television. A lot of us have become disenchanted with what television has to deliver. "It's going to be interesting to see what a top-quality radio series will do against prime-time TV. The quality of this show is superb. It's crisp and well-done." Brave words indeed for the new manager of a radio station affiliated with the market's top television station. Skinner is a sharp, energetic young former newsman who covered the United Nations and the White House for Bonneville International, a news service run by the Mormon Church. The 33-year-old broadcast executive attended ASU in his college days and returned to Phoenix two years ago.

SKINNER SAID KOOL-FM will con-

tinue to develop a completely separate identity from KOOL-AM and anticipates no change in format. The station currently is playing "Golden Oldie" music, top-selling records from the years 1953 through 1970. The station employs 14 persons in its 24-hour-a-day operations. Hollywood Radio Theater is the brainchild of Jay M. Kholes, 32, a veteran in the advertising and communications field. Rod Serling hosts the series. The first episode, titled "The Wife of the Red-Haired Man," stars Patty Duke Astin, John Astin and Howard Duff. The yarn is about the pursuit of a dead couple. Duff, of course, does the pursuing.

OTHER SHOWS in the series will feature such good old radio names as Les Tremayne, "Mr. First Nighter"; Karl Swenson, "Lorenzo Jones," and Janet Waldo, "Corliss Archer." If you don't recognize other names in the shows, you'll recognize their voices. The shows, by the way, will be broadcast in stereophonic sound, lending a new dimension of realism for the home listener. Just think what some of the old shows like Jack Benny or "The Whistler" might have done with stereo. Tune in next week for the next exciting . . ."

From the December 21st 1973 edition of the Pacific Stars and Stripes:

Golden Days of Drama

Network Radio in Limited Comeback

By JAY SHARBUTT

NEW YORK (AP)—The script appears strange at first glance. Its directions are for the ear not the eye and say things like: "DOORBELL ON. FOOTSTEPS. DOOR OPENED. TRAFFIC IN BG."

"That traffic noise is 25 years old," laughs Jimmy Dwan, a veteran CBS sound effects man. "You can hear a doorman shouting on it somewhere. That doorman, he's been dead 20 years."

Dwan's recorded sound effects are old but not his script. It's of 1973 vintage, written solely for radio. Yes, radio.

It's part of a brave new effort by two networks to bring back, in limited form, the golden days of coast to coast radio drama that most everyone remembers but hasn't heard in more than a decade.

The Mutual Broadcasting System fired the first shot Monday with "Zero Hour," a 30-minute five-nights-a-week thriller serial hosted by writer-narrator Rod Serling of "Twilight Zone" fame.

On Jan. 6, CBS joins the restoration era with "CBS Radio Mystery Theater, a seven-nights-a-week, 52-minute series of separate mystery-suspense programs, all hosted by actor E. G. Marshall.

The impetus for the shows comes from the gradual popular revival of such old radio sagas as "The Green Hornet" and "The Lone Ranger," which have been syndicated to local stations for the last eight years by Charles Michelson, a broadcast veteran.

For older actors, the new shows are simply a matter of picking up where they left off. For others like Tony Roberts, a New York actor in his early 30s, it's a whole new ball game.

"You're doing the whole thing with your throat; you have to latch onto some kind of characterization that will make itself felt through the sound of your voice," he said.

"And that's all you've got. It's a technique that I admire and respect, but it's a strange feeling. I'm just not used to thinking or working that way yet."

He was toiling on one of CBS' new radio shows at a midtown Manhattan building that once housed only radio studios. It now is home base for the network's Columbia Records division.

The taping was under way in studio G, where Arthur Godfrey used to do his live morning shows. The place reeked of radio memories and Marshall seemed pleased at the idea of creating more.

"It's fun, not work," said Marshall, who began his career in 1932 as a sometime actor on radio station KSTP in St. Paul Minn., and later at WCCO, a CBS affiliate in Minneapolis.

"I think the show will go over big," he said, "because it's my guess that people just like to sit and listen to words to let their imagination soar and give it free flight."

The 63-year-old actor, who received television's Emmy award for his role on the old "Defenders" series, liked the idea of giving people a chill with sounds, not sights, for a change.

"It might become a new experience for young people particularly," he said. "It might be the way it used to be when our folks said, 'Lights out.'"

"We'd turn out the lights, the radio on, and," he said in a low, ominous whisper, "get scared."

"I don't think you ever get scared watching television," he added in a normal voice. "The suspense is gone."

The show on which he was working, "Honeymoon with Death," had its own share of in studio suspense, all of it coming from the sight of sound effects man Jimmy Dwan hard at work.

The 60-year-old veteran, peering at a script spread across a long horizontal stand, resembled a conductor nose deep

Howard Chrysler
Plymouth
PRESENTS

ZERO HOUR

NARRATED BY
ROD SERLING

A NEW ERA IN RADIO

TONIGHT

"IF TWO OF THEM ARE DEAD"

STARRING: EARL HOLLIMAN
NINA FUCH

**KOOL FM 94.5
7:30 PM**

**KOOL AM 96
10:30 PM**

September 17th 1973 spot ad for 'If Two of Them Are Dead' production of Zero Hour, then independently sponsored

in a music score. And his timing had to be just as exact.

For footsteps, he walked or jogged in place on a small wood platform. He opened and closed a small door on his right, rang a doorbell or dialed a disconnected telephone on his left.

He slapped recordings of thunderstorms, sirens and screeching tires on the two turntables before him, trying to match it all with the acting effort amid periodic cries from producer Hi Brown: "More footsteps when she rings the bell, Jimmy," or "Street noises! Where are the street noises?"

The same effort is going on in Holly-

wood, where "Zero Hour" shows are being made for Mutual by Jay M. Kholos, a 32-year-old advertising man who started the show last spring on a syndicated basis.

Mutual, which says it has 630 affiliates, bought the series this fall after lengthy studies proved there existed a sufficient market for radio drama on a network basis.

Advertisers liked the idea, too, according to Mutual's president C. Edward Little: "We got a tremendous amount of client interest after we announced it."

"We feel that we'll start off with 150 to 200 stations," he said, adding that the show will be fed from Mutual's Washington D.C., headquarters each week night at 7 p.m.

Little's counterpart at CBS Radio (Sam Cook Digges) estimates that about 200 of CBS' 250 AM radio affiliates will carry his network's new radio series.

Both said the series will be offered on a "first refusal" basis— affiliates will get first crack at them and, if they reject them, other stations in the affiliates' markets will get the chance to carry the programs.

They also said that if the shows click, other radio projects such as new comedy or anthology series, may follow. But they emphasized that such shows are strictly in the talking stages.

The two networks aren't alone in trying to put more than music, news and sports on modern radio.

Since November, National Lampoon magazine has been filling the aural comedy gap with the "National Lampoon Comedy Hour," sold on a syndicated basis and heard on about 100 stations (usually on Saturday nights) Lampoon officials say.

Perhaps the man most excited by all these new ear-benders is a 30-year-old broadcaster named Paul Hemmer. He's been conducting a grassroots radio revival of his own for about a year now.

Hemmer, program director of 1,000-watt WDBQ in Dubuque, Iowa, aired five original, listener-written radio dramas and comedies last season and plans to air nine more this season.

Drama is returning to radio

BOYD
GEMLIN
Editorial Research Reports

Those of us who remember the grand old days of radio in the Thirties and Forties may now be forgiven for being a trifle smug. The broadcasting industry and those millions of listeners out in radioland are embarking on a craze of nostalgia. Radio drama is coming back.

The "CBS Radio Mystery Theater" went on the air Sunday with a series of newly written mystery stories of an hour's length. Shades of "Inner Sanctum" and the "Green Hornet." Beginning in March, the Mutual Black Network will offer a Monday-through-Friday soap opera for daytime listeners. Shades of "Stella Dallas" and "Portia Faces Life."

Back in June, NBC started broadcasting an hour-long science fiction program, "X Minus One," one Sunday night each month. Mutual Broadcasting System, the week before Christmas, began broadcasting 30-minute episodes of "Zero Hour" five evenings a week. Can it be that Orson Welles will return with his invaders from Mars?

Yes, there's comedy too. The National Lampoon is producing what it describes as "the first new comedy show specifically created for radio in 25 years." The "National Lampoon Radio Hour" is heard weekly on about 100 radio stations across the country.

Interestingly, the younger set — that is the teens down almost to the littlest viewers — seem most turned on by the trek back into past. It may spring from mere curiosity about what it was like in the old days — i.e., before television. Or it may be the realization that the spoken word, alone and without pictures, can excite the senses, activate the brain, and create wondrous mental images.

Norman Corwin, the radio dramatist supreme, played his words upon the ear with all the virtuosity of an Artur Rubinstein on the keyboard. Words and more words, they danced in the head, alive with feeling and emotion, wit and humor, drollness and whimsy.

The creation of sound effects became an art form. A crumpled piece of paper sounded like a crackling brush fire, and a creaking door became the most famous sound of an era, alerting listeners everywhere for another tale of horror and suspense.

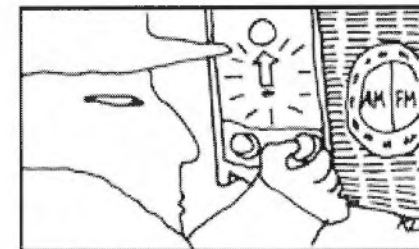
For those who missed it all, or just want to remember what it was like, nostalgia is rampant. For Don Maris, an Oklahoma lawyer, it is a thriving business. He operates Remember Radio Inc., a company equipped to provide tape recordings of old radio shows. The Christian Science Monitor reported that the "Amos 'n Andy" show is currently his biggest seller.

Could it be that radio drama will do for radio what old movies did for television — provide a link with the past while adding to the industry's profits? Broadcasting magazine, the trade journal, reported radio revenues of \$1.4 billion and profits of \$134 million in 1972, the last year for which figures have been compiled. Comparable figures for television were \$3.1 billion and \$552 million.

But not everybody is convinced. An ABC spokesman has said: "We're looking into various new ideas, but drama isn't in our foreseeable future." One man's nostalgia is obviously another man's poison.



Rod Serling is host of the new radio show "Zero Hour."



Dial'em for Mystery

Radio drama is back, and it's neither camp nor nostalgia. Hollywood Radio Theatre's "Zero Hour," hosted by Rod Serling, provides 125-minute mystery dramas in five, half-hour daily chapters aired on WRR-AM in Dallas.

Beginning Mondays, each chapter ends with a cliff-hanger and winds up the "continuing story of suspense" on Friday. "The Zero Hour" has caught on with the Dallas area audience, judging from the number of calls to the station every Monday to find out how the last week's story ended. "Zero Hour" / 6:30 P.M. and midnight / Mon thru Fri / WRR-AM, 1310 KHZ / Dallas.

Coming Major

by Ezra Stone &
Weldon Melick

Chapter Twenty-Four

As Tita's itinerary took us on from Washington to Pittsburgh, Philadelphia, Baltimore, and Boston, many of the men found themselves playing the same cities and theatres, patronizing the same hotels and restaurants, as they had a few months earlier with civilian shows. But how the picture had changed!

Before, they tipped a redcap to carry their luggage or told the property man where to send the trunks, and then hopped a cab. Now they marched with clothes and equipment strapped to their backs and carrying a ten-pound rifle. Who said Ford's Theatre in Baltimore is just a few minutes from the Penn station? Not walking, it isn't.

They couldn't quit this show if something irked them. They had a run-of-the-war-plus-six-months contract. And in most cases there was a considerable discrepancy in salary.

They still liked the same food, the same restaurants, but they'd discovered that clothes make the man, in a waiter's eyes- and khaki-colored clothes make him something less than a man. A goodly share of stay-at-homes, I'm sorry to report, regard with frank contempt the uniforms that are protecting them.

We had a good dose of that in Baltimore. Most of George Abbott's plays had had their tryouts there, which is how I came to delight in the fine French and Italian cuisine of one of the leading restaurants. When six of the musicians wanted to splurge a little on their meal one night, I gave my favorite eating place a terrific

build-up, which fell flat immediately we set foot in the place. The spacious main dining room was empty when we arrived. Nevertheless a flying wedge of waiters quickly and adroitly created an impasse and shunted us into a dreary nook adjoining the serving pantry in the rear, where we wouldn't contaminate the civilized clientele.

"Is it worth a few extra bucks to show these jerks here that soldiers are people?" Carl Ottobriano asked. Everyone was game. We poured it on-ordered cocktails, bottles of wine, and the most expensive entrees on the menu. The waiter's disdain turned to skepticism and then to panic as our bill steadily mounted until he was sure we couldn't pay it. When he could stand it no longer, he summoned the manager. We could see them both hovering around nervously, trying to decide whether to call the MP's at once or wait until we started a riot over our checks.

To aggravate their confusion, we went hog-wild with cultural repartee. I complained about the Crevettes Remoulade not being comparable to those formerly obtainable at Ciro's in Paris (but failed to add that my comparison was based on 1926 research). An aristocratic-looking couple at a near-by table became intrigued with the international flavor of our conversation and joined in it. They asked where we were stationed, and we said we were just going through town. We had discovered that wherever and whenever we admitted to being actors, prices went up and we had to cope with people who



Ezra Stone, Katherine Raht, House Jameson "The Aldrich Family" on WIBA at 7

had put off getting tickets to Tita until they were sold out, and then wanted us to intercede for them. "I'll bet you're with *This Is The Army*," the man said.

"We'd like to stop with the two-dollar question," I answered, "because if the next one has anything to do with how to get tickets, we won't be able to answer it."

The man laughed and said he had no interest in seeing the show. His wife explained that he was so tired of hearing the musical saga of the soldier who left his heart in every juke box and on every radio program that he couldn't face the prospect of hearing it again in the theatre. This endeared him at once to the musicians, who aired their own griev-

ances over having to play the tune five times a day, not including matinees and hospital shows. They renewed their option on sanity at regular intervals, they explained, by splitting up into string quartets and other groups and taking "musical baths" in everything from Bach to boogie-woogie.

We were thoroughly captivated by the couple, who were well read, widely traveled, and altogether charming. I asked them what the headwaiter had against them. They laughingly admitted that they were exiled by their own choice of an inconspicuous table. The woman, we learned, spent much time working as a hospital anesthetist in charity cases. I

wondered whether the man could be H. L. Mencken. I knew very little about Baltimore's most-celebrated citizen and had never seen a picture of him. My direct inquiry elicited the information that our congenial neighbor's name was Black but that he knew the writer well.

I babbled my admiration for Mencken's work, but said I couldn't understand why he was satisfied to squander his precious gifts as editor of a paper of no more importance than the Baltimore Sun. Our friends had no comment to offer and the subject dropped there. They finished their more modest meal before we did ours and left us marooned at our table. But when we later called for our checks, we were informed that Mr. Black had taken a fancy to us and had already paid our extravagant bill.

So the snooty waiter probably still thinks we couldn't have paid it ourselves. I don't know what the estimable Mr. Black thinks. It seems he's the publisher of a paper of no more importance than the Baltimore Sun, on which H. L. Mencken is content to remain indefinitely as editor. And now that I've met Mr. Mencken's boss, I have no difficulty in understanding his contentment.

We sent Mr. and Mrs. Black a Tita record album, autographed by the entire company and illustrated with sketches of the show and of the recipients themselves, fitted with halos. Two pair of rubber ear stoppers accompanied the recording of "I Left My Heart, etc., etc."

In several hotels and clubs on the tour we were shown a royal good time on the house. And a dinner invitation to over three hundred men, let me add, is something more than a friendly gesture. It usually meant they had to entertain us on the

installment plan. In Philadelphia, Jack Lynch charged us half-a-dollar apiece for a \$2.50 meal and then turned all the money back to our company fund.

The USO in Pittsburgh wanted to give a dance just for our own group in the main ballroom of one of the hotels. The hostess in charge of the affair made it plain that the policy of the hotel wouldn't permit the colored members of the company to be invited. I explained that we had a policy, too. We couldn't accept an invitation which discriminated against any of our boys. If anyone wanted to entertain twenty or fifty or even a hundred of us, certain groups could be selected, but our Commanding Officer, Major Ambraz, considered a blanket invitation to the company should include the whole company.

She objected that it wouldn't be fair to the colored boys themselves to ask them to a dance at which they were sure to be miserable. My idea of fairness was something else, and I had a strong hunch they wouldn't be miserable if she provided some colored hostesses. I told her what we thought of our Negro boys. As persons, they're a credit to their race; as artists, they have long and enviable records in the theatre. They invariably stopped the show, and Tita wouldn't have been truly American without them.

The befuddled woman was sincerely anxious to do all she could for the boys but still couldn't see how to cope with the situation. I pointed out that the White House had coped with the same situation only the week before, and moreover hadn't considered that there was any situation to cope with. Since when did a Pittsburgh hotel set itself up over the White House as a social arbiter?

She timorously agreed to put the matter

up to the management and must have been rather stunned when the house failed to crash down around her ears. In addition to the colored hostesses, and a really lavish entertainment with band and refreshments, the USA provided extra amusement in the form of a platoon of MP's to quell the race riot they confidently expected. I don't know why on earth they thought we suddenly needed MP's after we'd lived and worked together in harmony and mutual respect for five months. We certainly couldn't have done that if we had practiced the sort of discrimination that many people belligerently expected us to.

"If there's going to be any trouble here tonight," I confided to our fretful Lady Bountiful, "I know exactly where it will start!"

She didn't look surprised. She looked a little relieved, as though she had expected a confession from me all along, and the strain of waiting for it was over.

"Don't worry. We'll take care of it," I promised. We posted the MP's on guard around the sugar bowl.

In the whole of our tour we didn't encounter a more magnanimous host than Mickey Alpert, orchestra leader and master of ceremonies at Boston's ill-fated night club, the Cocomanut Grove. We were his guests for dinner in groups of twenty-five men a night for the whole two weeks we were in Boston. Saturday of the second week he entertained the last group. I came over again that night to tell Mickey good-bye. While I was waiting for him, a Marine Sergeant asked me for my autograph to send to his kid sister. Then, as I paced the narrow corridor between the Caricature Bar and the main dining room, my hand brushed against the soft, tomato-red velour hangings that deco-

tonight!

Jello Presents
The Hilarious

"ALDRICH FAMILY"

Henry and Homer
Enter Business

7:00 p.m.



rated the walls and were clustered at the ceiling. I noticed it was the same material as our scenery portals.

Mickey appeared, and I thanked him for the wonderful time he had shown all the boys. As we were posing for a picture together, I remarked on the coincidence of the red velour and added facetiously that if anything happened to ours, we'd have to borrow his.

Two hours later that fatal velour had turned the famous Grove into the most ghastly funeral pyre since Chicago's Iroquois fire in 1903. Everyone of us felt the tragedy as a personal disaster. We couldn't sleep. We sat up all night listening to the radio reports, as our train speeded towards Cleveland. It was almost impossible to realize that Otto, our favorite

waiter, was dead, that the Marine Sergeant's life had been measured in minutes when he talked to me, that the girl who took our picture was possibly saved only because she went out to develop it just before the fire started.

If the fire had occurred on any other night during our stay in Boston, some of our own boys would have been there in the Grove. But as we had to load and move out directly after the performance, the entire personnel was under orders to be at the theatre early and remain on the premises.

Mickey, we learned the next night, had gone into the inferno time after time to rescue victims. He finally had to be carried out himself, badly burned, but alive.

**RADIO'S BRIGHT NEW
LAUGH SHOW**

"Arthur's Place"



**STARTS TONIGHT!
IT'S FUN! IT'S DIFFERENT!**

TUNE IN
KGLO 7 P. M.
C. S. T.

**WHEN HELEN TRAUDEL
METROPOLITAN OPERA STAR
VISITS ARTHUR'S PLACE**

Radio Facts

- Tires in combat areas are now being repaired with "radio heat." The process was developed by Lieut. Col. C. W. Vogt of the Army Transportation Corps, in response to requests from supply officers overseas for a mobile repair unit which could be used nearer the front lines than other vulcanizing equipment.

- According to a survey made by the trade paper, Radio Daily, nine out of ten residents of Mexico City would be interested in buying a television receiver after the war. Many felt that such an investment would be economical in the long run, as they could stay at home for entertainment instead of going to the movies, admission to which is very high in comparison with United States standards.

- Plans for an international European network have already been drawn up. As reported by Chairman Hubert of the Radio International Maritime Committee, the chief advantage of the scheme is that programs could emphasize listeners' membership in a larger community than the nation to which they happen to belong.

- A survey made by the Franklin Square National Bank of Long Island seems to indicate that television sets head the list of products the American family expects to buy as soon as peacetime manufacturing is resumed. Nearly one-fourth of depositors participating in a savings plan for post-war buying have earmarked their funds for TV sets.

TUNE IN October, 1944

Reporter on the Range: Frontier Gentleman

by Jack French
(with research assistance by Irene Heinstien) © 2013

Frontier Gentleman was another addition to the galaxy of great westerns produced by CBS in the 1950s. It was clearly the equal of Gunsmoke, Fort Laramie and Have Gun, Will Travel in terms of writing and quality production values. It also shared many of the same actors. Its biggest difference was that it had only one primary writer, Antony Ellis, who was also the creator.

There was little in the early life of Antony Ellis to suggest that he would later create one of the most authentic and exciting radio series about the American West. A Jewish lad born in England, Ellis was 10 when his family immigrated to the United States. Like his mother, he was a piano prodigy, but while still a juvenile, switched his performance aspirations from the world of music to acting on stage.

His birth name was Antony Ellis Jacobs; he was the second son of Charles and Esther ("Effie") Jacobs. Simeon, his older brother by four years, was called "James." The father was a merchant in foreign trade and his mother an accomplished concert pianist in Europe. This family was well-to-do and traveled extensively, though they usually resided in either Paris or London; Antony was born in the latter city on March 1, 1920. In the summer of 1930, Charles, age 43, and his wife, eleven years his junior, immigrated with their two sons to the United States. Their ship took nine days crossing the Atlantic and they saw the Statue of Liberty for the first time on June 9, 1930. The Jacobs



John Dehner

family took up residence in Brooklyn, NY.

By the time Antony was in high school, much to his mother's chagrin, he had abandoned the piano for the stage lights of local productions on the east coast. As a handsome young man with a British accent, he won roles in summer stock and other professional theatre companies as he gradually learned his craft. Meanwhile, his older brother was in college; James would go on to graduate from medical school, eventually becoming a psychiatrist.

The family moved to Los Angeles in the early 40s. Antony had dropped his surname of Jacobs to create his professional name of Antony Ellis. He concen-

trated on both stage acting and motion picture roles, with modest success in both venues. "Tony" as his friends called him, was in a few movies, usually in small parts; he played a Welch miner in the 1945 version of *The Corn is Green*. Ellis supplemented his stage and movie income with work as a radio actor and gradually the broadcasting industry would become his life's work.

Around 1945 he married a radio actress, Georgia Hawkins. As Georgia Ellis, she portrayed "Miss Kitty" on *Gunsmoke* in the 1950s, but by that time they were separated. At first he was primarily an actor (CBS Radio Workshop, *Voyage of the Scarlet Queen*, and *Crime Classics*.) but soon became a writer (on *Pursuit*, *Escape*, *On Stage*, etc.) He learned his craft well and accordingly moved up the ladder to producing and directing; in 1954 he replaced Norman Macdonnell as the producer/director of the acclaimed *Suspense* series.

In creating *Frontier Gentleman* in 1958, Ellis deliberately fashioned a leading character totally different from the other CBS western heroes. Matt Dillon (*Gunsmoke*), *Paladin* (*Have Gun, Will Travel*), and Lee Quince (*Fort Laramie*) were essentially crime fighters on horseback. They were as skilled with their guns as they were with their fists and functioned as figures of authority while Kendall, although sometimes a participant in the action, was essentially an observer. Possibly J. B. Kendall was a veiled persona of Ellis, a gentleman writer born in England, chronicling the American west.

The untamed American west fascinated Europeans and they were enthralled by the culture of the Native American Indians, the broad scope of our prairies,

deserts, and mountains, as well as the colorful cowboys, miners, and gun fighters. The cultured Europeans who toured our western regions, recording the region's customs, attire, business opportunities, and natural grandeur, were a varied lot. There were journalists, illustrators, and even novelists. Obviously J. B. Kendall would have felt very comfortable in their midst.

Western historian Keith Wheeler, in his book, "The Chroniclers" tells us:

"Perceptive and worldly, (these foreign journalists) served as interpreters of the West and the Western character, and in that role, they did much to remind frontiersmen of both their shortcomings and their under-valued achievements."

The actual writer who most resembled Kendall may have been known to Ellis from his historical research. Ellis, a voracious reader, collected and devoured hundreds of factual books on the history of the western frontier. So it's very likely he knew about Sir Richard Burton, the Earl of Dunhaven, who toured the western U.S. in 1860. A military man who had fought in the Crimean War and in India, he came to North America and traversed the land from Missouri to Utah via horseback, stage coach, and train. Burton wrote extensively about the prairie, Indians, cattle, cowboys, and the mountains, and upon his return to England, published a large book on his adventures in the western regions.

Frontier Gentleman debuted on February 2, 1958 and the CBS press release described it as: "Based on life in Western America during the 1870's, as seen through the eyes of a British Army veteran, the program will debut over CBS KNX. Antony Ellis, who created the show,



Antony Ellis and Ray Bradbury

will also write, produce, and direct the series, which tells of the adventures of J.B. Kendall. He is a quiet-spoken freelance correspondent for a London newspaper, after long service with the British Army in India. Kendall will bring radio listeners weekly stories dramatizing the never ending Indian wars, the battles between roving desperadoes and early settlers, and tales of everyday life along the western frontier. "

For the leading role in *Frontier Gentleman*, Ellis chose John Dehner, an actor who had been doing commendable radio work since 1942, when he began playing the scary lead/narrator in *The Hermit's Cave*, an horror anthology. Thereafter he earned his way into the supporting casts of many series, including *Escape*, *Ad-*

ventures of Philip Marlowe and *Yours Truly*, *Johnny Dollar*. Although he had nearly two decades of successful radio work, he had only been chosen for the lead in two series prior to *Frontier Gentleman*. In 1950-51, he was the last of three actors to have the leading role of Scotland Yard Inspector Peter Black in *Pursuit* on CBS. That same season he played the co-lead, Elmer Truitt, in the NBC situation comedy, *The Truitts*.

Dehner's radio work was familiar to Ellis when he auditioned him for the lead in *Frontier Gentleman*. The two had many opportunities to work together since Ellis wrote the scripts for many of the series in which Dehner was in the supporting cast. These mutual endeavors included: *Romance*, *Pursuit*, *On Stage*,

and of course, Gunsmoke. In addition, they both acted in episodes of Crime Classics, Suspense, and The Voyage of the Scarlet Queen.

Like Ellis, Dehner had created his professional name by dropping his surname. Born John Dehner Forkum on Staten Island, NY on November 23, 1915, he held a variety of jobs as a young man, including professional pianist, radio journalist, and free lance publicist. By 1940 he had found a job on the west coast as an assistant animator for Disney Studios. This employment inadvertently led to Dehner's movie career; while working for Disney he got an uncredited role, playing a story board artist, in the 1941 film The Reluctant Dragon.

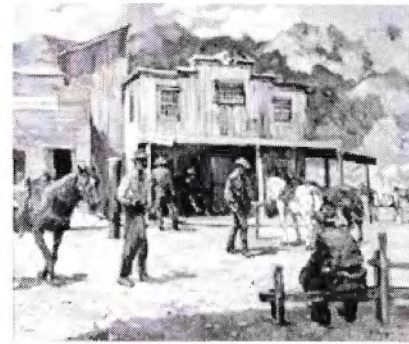
After that, the tall handsome actor was cast in a series of eleven more motion pictures (all uncredited) during World War II, mostly B films. But as his reputation grew and more directors respected his talent, he went on to larger roles in bigger movies. His lifetime resume would eventually include over 270 films and appearances in over sixty television series, making him one of Hollywood's most durable personalities. He moved almost effortlessly in the entertainment venues, acting at the microphone, on the silver screen, as well as television.

Ellis had a pool of talented veterans to support Dehner, including Jack Kruschen, Virginia Gregg, Barney Phillips, Lawrence Dobkin, Jeanette Nolan, Jack Moyles, Harry Bartell, and Vic Perrin. The latter three were also the principals backing up Raymond Burr in Fort Laramie, playing respectively, Major Daggett, Lt. Seiberts, and Sgt. Gorce. All eight of them were also heard on Gunsmoke and many other network shows.

Virtually every accomplished radio actor in the Los Angeles area would eventually play a role on Frontier Gentleman. Listening to these shows today, one can hear the voices of Ralph Moody, Stacy Harris, Paula Winslowe, Eddie Firestone, Jr., Charles Seel, Lou Krugman, Martha Wentworth, Ted de Corsia, Joseph Kearns, Charlotte Lawrence, and Will Wright. In writing the credits for his scripts, Ellis was scrupulous in naming every actor in the cast, even the ones with the smallest roles, a generous trait he acquired while in their ranks.

Since there was no designated announcer for this series, CBS rotated the job among several L.A. staff announcers. In its ten month run, Frontier Gentleman had five different announcers: Johnny Jacobs, Dan Cubberly, John Wald, Alan Bunsen, and Bud Sewell although Cubberly and Sewell announced most of the programs.

Most sound effects in radio drama make a program more interesting. However, great sound effects advance the plot, heighten the action, emphasize the setting, underscore the mood, and increase the realism. Frontier Gentleman had great sound effects; they were created by the KNX team of Tom Hanley and Bill James. When characters walked, not only were their boot steps and tinkling spurs heard, but also the creak of leather from their heavy gun belts. If two characters went to sit at a table, there was the sound of chair legs scraping on the floor as they were pulled away from the table and then pushed back again as they sat down. Hoof beats sounded differently depending on the terrain traversed: firm prairie soil, gravel trail, wooden bridge, or fording a stream. An excellent example of



this is found in the May 25, 1958 episode of "The Cowboy" where Kendall's horse leaves the trail and starts up a mountain path.

Sometimes the skill of Hanley and James were so compelling, no dialogue was needed to explain what had taken place in the scene. In the gripping episode of "Justice of the Peace" (July 13, 1958) a lynch mob in a frontier prairie town has a trembling man on horseback, hands tied, with a noose around his neck. The radio audience is hoping for a last minute rescue when suddenly one of the crowd yells and slaps the victim's horse. In rapid succession is heard: a clatter of hoof beats, silence for one beat, the ominous sound of twisting, creaking rope and then the faint clucking of unconcerned chickens nearby. The mind of the listener needed nothing more to visualize the dead body swinging above the now-silent crowd.

The magnificent music on this series was the responsibility of Wilbur Hatch, while the haunting trumpet theme was the work of Jerry Goldsmith. In the late 50s, most radio drama had reverted to transcribed music, for economy's sake. But Ellis wanted live music for all the introductions, musical bridges, and concluding

themes. This made this series into the best orchestrated drama with a large variety of musical bridges that precisely set the tone of each scene.

While Ellis produced and directed every episode, he did not write every script. He wrote most of them, but would also accept scripts from writers he trusted to not only produce a fine script, but one that adhered to historical accuracy. Charles B. Smith authored the June 8, 1958 episode of "Belljoy's Prisoner." in it, he displayed his knowledge of little-known facts about the frontier when he revealed that Yellowstone became a national park in the early 1870's. John Dehner shows his acting range in this program, playing both J.B. Kendall and an arrogant, overweight lawman, Sheriff Belljoy. The other script writer was Tom Hanley, whose words can be heard in the August 10, 1958 program, "The Cat Man."

As previously stated, Hanley was one of the two talented sound men on this show. But he was also a fine writer, particularly for adventure or western shows. Many of his scripts were used on CBS shows and he even won a national award for best dramatic show of the year for a script he wrote for Suspense. Ray Kemper, with Hanley and Bill James, did the sound effects on several superb shows, including Gunsmoke, Straight Arrow, and Fort Laramie. Those three soundmen became the closest of friends in and out of the studio. When I interviewed Kemper in 1997, he said he was still sad from his last visit with Hanley, who was stricken with Alzheimer's Disease. Hanley did not recognize Kemper and could barely speak.

Ellis married his second wife Janice, in 1956; she was an executive secretary at

CBS. I interviewed her in 2009 and she recalled well his working habits. As a writer, he was seldom organized or disciplined; he tended to wait until the deadline loomed before starting on a script. He loved fly fishing and would spend hours in this activity, claiming it was part of his work. And it probably was, since he resolved plot details and characterizations for his scripts while in a trout stream with rod and reel.

In Ellis' scripts, the pages are sprinkled with real-life historical personalities, sometimes just mentioned in passing by one of the characters but other times they play a major role in the plot. Among those mentioned casually in the various shows are: Crazy Horse, Revolutionary War general Israel Putnam, George Armstrong Custer, and "Billy the Kid." Another American frontiersman serves as the basis for one program's leading character. In the August 3, 1958 episode, "Nebraska Jack" mentions his association with Jim Bridger (1804-1881.) Both Nebraska Jack and Bridger were hunters, scouts, trappers, and explorers who married Native American wives. Bridger took a new wife each time one died and his three spouses were two Shoshone women and a member of the Flathead nation. For the character of "Nebraska Jack" Ellis boosted the numbers; this frontiersman is married to five women at the same time: two Shoshone women, two from the Arapaho tribe, and one Ute.

Like William Shakespeare, Ellis drew upon history and used real persons and factual events in his fictional production. Jesse James and his gang appear in two different episodes in this set. With the James gang, Ellis uses literary license since he knew those outlaws never made

it out to Wyoming. However when Ellis borrowed the real life career of Belle Siddons for integration into four of the episodes in this set, it was a virtual re-telling of her life, with Kendall injected into her story.

The real Belle Siddons (1840-1881) was a Confederate spy in Missouri, a widow of a military doctor, ran a gambling operation from her omnibus (a converted freight wagon), did consort with stage robbers, was suspected by Boone May, and, using a wire probe, did remove a bullet from an outlaw. Ellis touches on every one of these facts in his four episodes about Siddons, voiced by Jeanne Bates Lansworth (1918-2007.)

Frontier Gentleman ended its run on November 16, 1958. As dramatic radio was eclipsed by television, both Dehner and Ellis continued their entertainment careers; Ellis concentrated on television writing, producing and directing while Dehner resumed his acting for both motion pictures and television. Ellis wrote for several television programs, primarily westerns and crime shows: Zane Grey Theater, Black Saddle, The Detectives, etc. Some of his scripts were so good they were used in three venues. He wrote a radio episode for Gunsmoke called "The Ride Back" about a lawman returning a killer from Mexico. Later it was filmed as a 1957 movie with Bill Conrad and Anthony Quinn. A few years later the script was used as a Gunsmoke TV show with James Arness in the lead.

In 1963 Ellis, to escape the seductive lure of money he made producing and directing television, moved to Big Bear Lake, 120 miles northeast of Los Angeles, where he could spend some time writing the novel he had always wanted

to do. There he would spend his last few years with wife Janice, and their two young daughters, as cancer slowly overtook him. He died September 26, 1967; he was only 47 years old. His dear friend, John Dehner, would outlive him by a quarter-century, dying in 1992 at age 76.

ABOUT THE AUTHOR: Jack French is a vintage radio researcher and historian. His book, Private Eyelashes: Radio's Lady Detectives won the Agatha Award for Best Non-Fiction. He and David S. Siegel compiled (along with 20 other contributors) a new McFarland book. Radio Rides the Range: A Reference Guide to Western Drama on the Air, 1929-1967 is posted on McFarland site now and will be released this fall.

NOW!
SO ALL CAN HEAR IT!
STUDIO A
8 A.M.
MON. THRU FRI.
IT'S THE STYLE TO DIAL
WSAI
...1360

Radio Humor

• Milton Berle: Everybody has an ambition. Even Jack Benny has an ambition. He wants to see a horror-picture, because he heard it was hair-raising.
 Let Yourself Go (Blue)

• Peter Donald: There's a company that makes a very wonderful machine for the household. It's a combination radio and vacuum cleaner. You tune it to a station, and then you plug the vacuum cleaner in the wall, and Walter Winchell picks up all the dirt for YOU.

Can You Top This? (NBC)

• Jack Haley: Joanie wants to trick you into wearing that suit of armor. Penny Cartwright: Me? Why should I wear the armor?

Joan Davis: Why not? You're not the first tomato to be packed into a can.

Joan Davis Show (NBC)

• Eddie Cantor: Harry, I told you I was in a terrible hurry to get to the hospital. Why are you stopping to flirt with that Marine's girl?

Harry Von Zell: Do you know a quicker way to get to the hospital?

Time To Smile (NBC)

• Gracie Allen: Toocsie, you've been going about this wrong. The trouble with you is that you'll marry any man. Tootsie Sagwell: What else is there to marry?

Burns and Allen (CBS)

TUNE IN October, 1944

Old Time Radio Series Reviews

by Bill Kiddle

ROGERS OF THE GAZETTE

For many years, until his tragic death in 1935, home-style humorist Will Rogers Sr. was one of America's favorite entertainers. Two decades later, a Hollywood film, "The Story of Will Rogers" projected his son, Will Rogers Jr. into the lime light. The result was a short-lived comedy drama entitled ROGERS OF THE GAZETTE. The program produced by Norman Macdonnell, was heard over CBS on Wednesday nights for almost six months, between 6/03/53 and 1/04/54. Will Rogers Jr. in his role as a country editor poured a good deal of his late father's homespun humor and conventional wisdom into helping people who had "fallen on hard times."

ROGUE'S GALLERY

Dick Powell was one of the most versatile performers on radio. His repertoire included music, variety, newspaper dramas, and detective/crime programs. All in all, Mr. Powell was featured in over a dozen different radio programs in his long career. In the summer of 1945 he starred in ROGUE'S GALLERY, a summer replacement crime drama. The show, with Powell in the lead, lasted for one year until 6/20/46. The hero "Richard Rogue" "trailed lovely blonds and protected witnesses in a new tough guy persona." *Radio Memories has several of these interesting crime dramas for your listening enjoyment.*

ROMANCE

Variety was the spice of life that surged through the veins of the long-running ro-

manic anthology entitled ROMANCE. For almost 14 years, between 4/19/43 and 1/05/57, the program was carried over CBS, often as a sustaining feature, without a regular sponsor. The program was not a run-of-the-mill soap opera, but a good mixture of romance and thrilling mysteries. *Radio Memories has 16 of this fine half-hour dramas.*

SAUNDERS OF THE CIRCLE X

The pioneering spirit found in many Americans and a desire to live the simpler life are probably the main reasons for the success of Western stories. SAUNDERS OF THE CIRCLE X, aired on the West Coast over the Blue network on Thursdays in 1941-1942, was an effort to portray life in the "Wild West" through the eyes of "Bill Saunders", Foreman of the Circle X Ranch. John Cuthbertson was cast in the title role in this interesting 30 minute serial drama.

SCARLET CLOAK

Life in Monterey, California before the Gold Rush of 1849 and Statehood, was a time of adventure and romance. An audition tape entitled THE SCARLET CLOAK, written by Joel Murcott and directed by Dee Engelbach, was auditioned 2/15/50. Unfortunately, the program was a "carbon copy" of the ZORRO storyline with "Brad Carver" a young Anglo returning home after a 20 years absence to find the men who had murdered his parents. He is aided by an old Mexican and assumes the identity of "El Diablo," a masked man in a scarlet cloak who battles injustice. Wendell Niles was cast in the leading role with support from Gerald Mohr. Lyn Murray provided the musical score.

SCARLET PIMPERNEL

"Sir Percy Blakeney", a foppish 18th century English dandy, was in reality THE SCARLET PIMPERNEL, champion of the people oppressed by the bloody Reign of Terror during the French Revolution in the 1790's. Broadway star, Marius Goring transferred to NBC in the summer of 1952 to star in a recreation of the classic adventure tale as a replacement for CAVALCADE OF AMERICA. The interesting historical fiction series continued for a full season from 9/21/52 to 9/20/53.

ROOSTY OF THE AAF

The U.S. Army Airforce during World War II developed an interesting anthology, a combination of music, drama and adventure. William Tracy was cast as "Roosty", whose bomber crew was stationed in Britain, and Lee J. Cobb was featured as his tailgunner. The half-hour program was heard over Mutual between 4/09/44 and 1/20/45. Unfortunately, none of the episodes have survived and there is little other information available about the program's content or credits.

ROY ROGERS SHOW

America's "King of the Cowboys" graduated from Hollywood and the silver screen to a highly successful radio western variety program that was heard over either Mutual or NBC for eleven seasons, between 11/21/44 and 7/21/55. Drama in the series focused upon Roy, his horse "Trigger" and his old sidekick (played by Gabby Hayes & then Pat Brady) as they battled various bands of outlaws and protected the heroine Dale Evans (Mrs. Rogers). Music for program was first provided by the "Sons of the Pioneers" and later in 1948 by "Riders of the Purple Sage." The theme song "Harry Trails" became a trademark for good family oriented radio

programs.

ROYAL THEATRE (aka THEATRE ROYAL)

The British Broadcasting Company (BBC) provided many fine contributions to the radio archives. ROYAL THEATRE, hosted by Laurence Olivier, was an excellent anthology of dramas broadcast to the English-speaking world from the UK or in the case of the US-the program was aired over CBS on the weekends over a seven month span, between 10/04/53 and 5/30/54. Music was provided by Sidney Torch.

SAINT

Mystery writer Leslie Charteris created the character of "Simon Templar" (aka "The Saint") in 1927 and the exploits of this "Robin Hood of Modern Crime" remained as a popular novel for over seven decades. THE SAINT came to radio on 1/06/45 after a successful film career and remained on the air for six years until 6/24/51. Vincent Price, a sophisticated Hollywood actor, was cast in the lead for four seasons between 1947-1951 when the program was heard on Sunday evenings at 7:30. *Radio Memories has an excellent selection of episodes of this crime drama.*

SAFARI

Sometimes a fine cast, a good story line and good direction are not sufficient credentials for a program to "graduate" beyond an audition status. SAFARI, had a great audition script about a rogue bull elephant in Africa. Jack Johnstone had a fine cast that included Ray Milland, William Conrad, Joanne Banks, and Paul Frees, but this post-war adventure drama failed to sell in a tough market! SAM PILGRIM'S PROGRESS
In 1949 ABC auditioned what might have

been an interesting drama entitled SAM PILGRIM'S PROGRESS, a drama about "the times and troubles" of a New York City cab driver. Peter Leeds, Wally Maher, Jeanne Bates and Alan Reed were all member of a strong cast. Basil Adlam was the composer and conductor of the original musical score. "Nice try..but no cigar!"

SAM SPADE

William Spier, a master of radio mystery drama, brought Dashiell Hammett's famous hard-boiled San Francisco detective to the airwaves in 1946 in THE ADVENTURES OF SAM SPADE. Howard Duff, an actor with an almost perfect voice and polished delivery was cast in the title role. He stayed with the series four years. During this time Wild Root Creame Oil Hair Tonic sponsored the very popular program noted for its fast-moving plots and easy dialogue. *Radio Memories has an outstanding collection of shows from this series spanning the five year era from 1946 to 1951.*

SARA'S PRIVATE CAPER

The "life" of a summer replacement program was short and not always sweet. SARA'S PRIVATE CAPER was a light-weight comedy/mystery show, sponsored by Wheaties and heard over NBC on Thursday evenings at 10:30 for the short span of two months, between June 15 and August 25, 1950. Sara Berner was cast in the title role. Only the first episode has survived.

SATAN'S WAITING

Psychological mystery dramas often faced difficulty in developing a sustaining audience. SATAN'S WAITING, hosted by Frank Graham, was heard as a summer replacement for MR AND MRS NORTH over CBS on Tuesday nights at 8:30. The

program, sponsored by Colgate, only lasted 14 weeks, between June 15 and August 24, 1950.

STUDIO ONE

Fletcher Markle produced and directed STUDIO ONE, a series of stylish adaptations of well-known stories and plays, many of them modern classics, all in a one-hour format. This great dramatic anthology, broadcast over CBS on Tuesday evening at 9:30, was at first a "forum for a repertory company of top New York actors" Only in its second year did name stars from Broadway and Hollywood join the cast. Unfortunately, the excellent program never gained high popularity ratings, and it left the airwaves on 7/28/48 after a short run of only 15 months.

SUNNY MEADOW RADIO SHOW

For over eight decades, music has been an important part of America's radio listening. In 1929, Meadows Manufacturing, a firm specializing in washing machines, sponsored THE SUNNY MEADOWS RADIO SHOW, an excellent jazz program featuring Ray Miller and his orchestra. Heard on many of the broadcasts were Muggsy Spanier, Eddie Lang and vocalist Mary Williams.

SUNSET SERENADE

Before his tragic death in World War II, Glenn Miller was one of the most popular band leaders in America. For eight months, between 9/13/41 and 5/30/42, the Blue network aired a one hour band remote from the Cafe Rouge of the Hotel Pennsylvania in New York City. The program, heard at 5pm on Saturdays, featured Glenn Miller and his orchestra with Ray Eberle, Marian Hutton, Tex Beneke and the Modernaires as vocalists.

SUNSET VILLAGE

Most radio listeners remember Olan Soule

as a suave, sophisticated "Mr. First Nighter" during the 1940's. However, in 1936, Mr Soule was the writer, producer, director and main performer in SUNSET VILLAGE, a rustic, small town America drama about life in and around a local grocery store. Only four audition recording of this program have survived.

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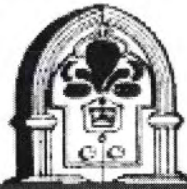
SUNSET VILLAGE

Most radio listeners remember Olan Soule as a suave, sophisticated "Mr. First Nighter" during the 1940's. However, in 1936, Mr Soule was the writer, producer, director and main performer in SUNSET VILLAGE, a rustic, small town America drama about life in and around a local grocery store. Only four audition recording of this program have survived.



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FIBBER McGEE & MOLLY

- C10632 01/31/39 #190 Major McGee
02/07/39 #191 Window Shade Problems
- C01329 02/07/39 # 191 Faulty Window Shade
02/14/39 # 192 Out Of Coal (Snowed In)
- C01330 02/21/39 # 193 McGee After Dinner Speech
02/28/39 # 194 Mouse In The House
- C01331 03/07/39 # 195 The Sandwich Parlor
03/14/39 # 196 Losing Uppington's Diamond
- C01332 03/21/39 # 197 Fibber Going Bald
03/28/39 # 198 Inherits Yacht
- C01333 04/04/39 # 199 Antique Furniture
04/11/39 # 200 McGee The Mailman
- C01334 04/18/39 # 201 Molly Wants A Budget
04/25/39 # 202 McGee Gets Glasses
- C01335 05/16/39 # 205 Zither Lessons
05/23/39 # 206 Stork-Parrott Mix-Up
- C01336 05/30/39 # 207 Escaped Convicts
06/06/39 # 208 McGee The Wrestler
- C01337 06/13/39 # 209 Newspaper Advice Column
06/20/39 # 210 Fibber's Toothache

- C01338 09/05/39 # 212 McGee's Fish Fry
09/12/39 # 213 Elopement On 15th Wedding Anniversary
- C01339 09/19/39 # 214 Newspaper Columnist
09/26/39 # 215 Fibber Too III
- C01340 10/03/39 # 216 Killer Canova's Autograph
10/10/39 # 217 Rummage Sale
- C01341 10/17/39 # 218 Best Kept Lawn
10/24/39 # 219 Gildy's Halloween Party
- C01342 10/31/39 # 220 Auto Show
11/07/39 # 221 Hiawatha - McGee's Play

ROGUE'S GALLERY

- C15441 06/23/45 McDonald Murder Case
10/25/45 Murder With Muriel
- C-90
- C14189 10/18/45 #17 Blondes Prefer Gentlemen
11/29/45 #23 Little Old Lady
12/13/45 #25 Blood On The Sand
- C17088 07/14/45 Angela Mullins
12/20/45 George Grant
- C16466 11/08/45 #20 Little Drops Of Rain
11/15/45 #21 House Of Fear
- C17089 01/03/46 Stark McVey
05/16/46 Judge Collin Baker
- C19867 01/17/46 #30 Suspicious Will
01/31/46 #32 Carlotta The Magnificent
- C19868 02/21/46 #35 The Alibi Master
04/04/46 #41 Favor For A Condemned Man

- C16467 06/30/46 #53 Lady With A Gun (Rehearsal)
06/23/46 #54 Cabin On The Lake (Rehearsal)

ROMANCE

- C-90
- C20122 08/27/53 #13 Captain Huckabee's Beard
09/26/53 #18 The Treadmill
11/20/54 #27 The Hired Man
- C19008 07/17/54 Valiant Lady
05/11/46 The Long Way Home
- C19009 07/31/54 The Fling
08/07/54 Flight To Athens
- C19076 08/14/54 Isle To The Windward
08/21/54 Paris Encounter
- C19077 09/04/54 Postmistress Of Laurel Run
09/11/54 Return Of Maria Sanchez
- C19092 09/18/54 Heiress From Red Horse
09/25/54 The Way To The Castle
- C19093 10/09/54 Pawhuska
10/16/54 A Young Stranger
- C19095 10/23/54 The Smoking Out Of Lexington Vale
10/30/54 Development In Portugal
- C19096 11/06/54 Inheritance Of Susan
11/13/54 Lesson & The Teacher
- C20123 11/27/54 #28 Two & One Is Awful
C-90 12/04/54 #29 Point Of View
12/11/54 #30 Third Swan From The Left
- C20124 12/18/54 #31 The Fall Of Paris
C-90 02/19/55 #40 Zia's Dream
02/26/55 #41 Quiet Time

THE SAINT

- C00080 10/15/47 #15 A Gangster District Attorney
10/29/47 #17 Greed Causes Murder

- C00081 07/31/49 #54 The Saint Goes Underground
08/14/49 #56 Greed Causes Murder (Repeat)
- C00082 09/18/49 #61 A Schizophrenic Psychiatrist (Repeat)
11/06/49 #68 The Case Of The Unhappy Homicide
- C00083 11/13/49 #69 The Case Of The Blonde Who Lost Her Head
01/08/50 #77 The Cake That Killed
- C00084 01/22/50 #79 The Case Of The Lonesome Slab
06/11/50 #98 The Sinister Sneeze
- C00085 06/18/50 # 99 A Sonata For Slayers
07/02/50 #101 A Real Gone Guy
- C00086 07/09/50 #102 The Problem Of The Peculiar Payoff
07/16/50 #103 Follow The Leader
- C00087 07/23/50 #104 The Frightened Author
07/30/50 #105 The Case Of The Previewed Crime
- C17090 09/03/50 #110 Baseball Murder
C-90 09/17/50 #112 The Ghost That Giggled
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 C00092 12/24/50 #122 Santa Claus Is No Saint
 01/07/51 #124 Ladies Never Lie, Much
 C00093 01/14/51 #125 Simon Takes A Curtain Call
 01/21/51 #126 Tuba Or Not Tuba, That Is The Question
 C00094 02/04/51 #127 The Carnival Murder
 02/11/51 #128 The Bride Who Lost Her Groom
 C00095 02/18/51 #129 Next Of Kin
 02/25/51 #130 The Big Swindle
 C00096 03/04/51 #131 The What-Not What Got Hot
 03/11/51 #132 Button, Button
 C00097 03/18/51 #133 The Bird And Bees Of East Orange
 03/25/51 #134 Formula For Death
 C00098 04/01/51 #135 Simon Carries The Ivy
 04/08/51 #136 The Ghosts Who Came To Dinner
 C08829 04/15/51 #137 Mayor's Son
 04/22/51 #138 The Lady Who Leaned
 C08830 04/29/51 #139 Fishes Gotta Eat
 05/20/51 #142 Red Rose
 C00100 05/27/51 #143 The Children's Crusade w/Vincent Price
 Program lead now changes to Tom Conway
 06/03/51 #144 The Girl With The Lower Berth
 C00101 07/01/51 #148 Death Of A Cowboy
 07/08/51 #149 Satan's Angels

THE ALDRICH FAMILY

C13604 10/12/39 Barbara Pearson's Ring
 08/18/42 Christmas Cards
 C09191 10/17/39 Jealousy Jumble
 02/20/40 Fur And Feathers
 C19141 00/00/00 No Tuxedo
 09/15/40 Generous Gentleman
 C13605 00/00/00 Love Note To Miss
 C-90 Elliott By Mistake
 12/17/49 Antique Chairs
 00/00/00 Carrier Pigeons
 C13393 For Turkey Run
 Henry & Loretta To Dance
 C13394 09/22/40 Aunt Harriet & Watch
 C-90 03/03/49 Trip To Washington, D.C.
 05/13/49 Kathleen & Cynthia
 C14944 02/11/43 Valentine's Day Party
 03/11/43 Seeks Legal Advice
 C13205 02/11/43 Two Valentine Parties
 00/00/00 Warm March Day
 C14943 04/01/43 Selling War Bonds
 10/23/41 Forgets To Mail Letter
 C16206 11/20/44 McCall's Bike
 01/25/45 Church & Chocolate
 C09192 06/24/48 Summertime Blues
 09/16/48 A Quiet Night At Home
 C09193 10/07/48 Mary's Surprise
 10/14/48 The Great Weiner Roast
 C09194 10/21/48 The Babysitter
 10/28/48 Sticky Situation
 C09195 11/04/48 The New Hat
 11/11/48 Toy Repair
 C09196 11/18/48 Grab Bag Sale
 04/07/49 Blind Date
 C09197 04/14/49 Shortstop
 04/21/49 First Date
 C09198 04/28/49 First Impressions
 05/05/49 Homer's Anniversary
 C09199 05/13/49 Spring Fever
 Ice Fishing For Fruitcake
 C09200 Model Airplane Race
 Mother's Day Dinner

MONITOR

C23976 01/25/75 Final Weekend, Tape 1
 C23977 01/25/75 Final Weekend, Tape 2
 C23978 01/25/75 Final Weekend, Tape 3
 C23979 01/25/75 Final Weekend, Tape 4
 C23980 01/25/75 Final Weekend, Tape 5
 C23981 01/25/75 Final Weekend, Tape 6
 C23982 01/25/75 Final Weekend, Tape 7
 C23983 01/25/75 Final Weekend, Tape 8
 C23984 01/25/75 Final Weekend, Tape 9
 C23985 01/25/75 Final Weekend, Tape 10
 C23986 01/25/75 Final Weekend, Tape 11
 C23987 01/25/75 Final Weekend, Tape 12
NIGHTBEAT
 C04752 02/06/50 # 1 Zero (First Series)
 02/13/50 # 2 The Night Is A Weapon
 C04753 02/20/50 # 3 A World All His Own
 02/27/50 # 4 The Girl In The Park
 C04754 03/06/50 # 5 Number 13
 03/13/50 # 6 Am I My Brother's Keeper?
 C04755 03/20/50 # 7 Man Who Claimed To Be Dead
 03/27/50 # 8 Flowers On The Water
 C04756 04/10/50 # 10 I Know Your Secret
 04/17/50 # 11 The Tong War
 C04757 05/01/50 # 13 Mentallo, The Mental Marvel
 05/08/50 # 14 The Elevator Caper (Repeat of Audition)
 C04758 05/15/50 # 15 The Night Watchman
 05/22/50 # 16 I Wish You Were Dead
 C04759 05/29/50 # 17 Harlan Matthews, Stamp Dealer
 06/05/50 # 18 The Girl From Kansas
 C04760 06/12/50 # 19 The Football Player And The Syndicate
 06/19/50 # 20 Vincent & The Painter

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