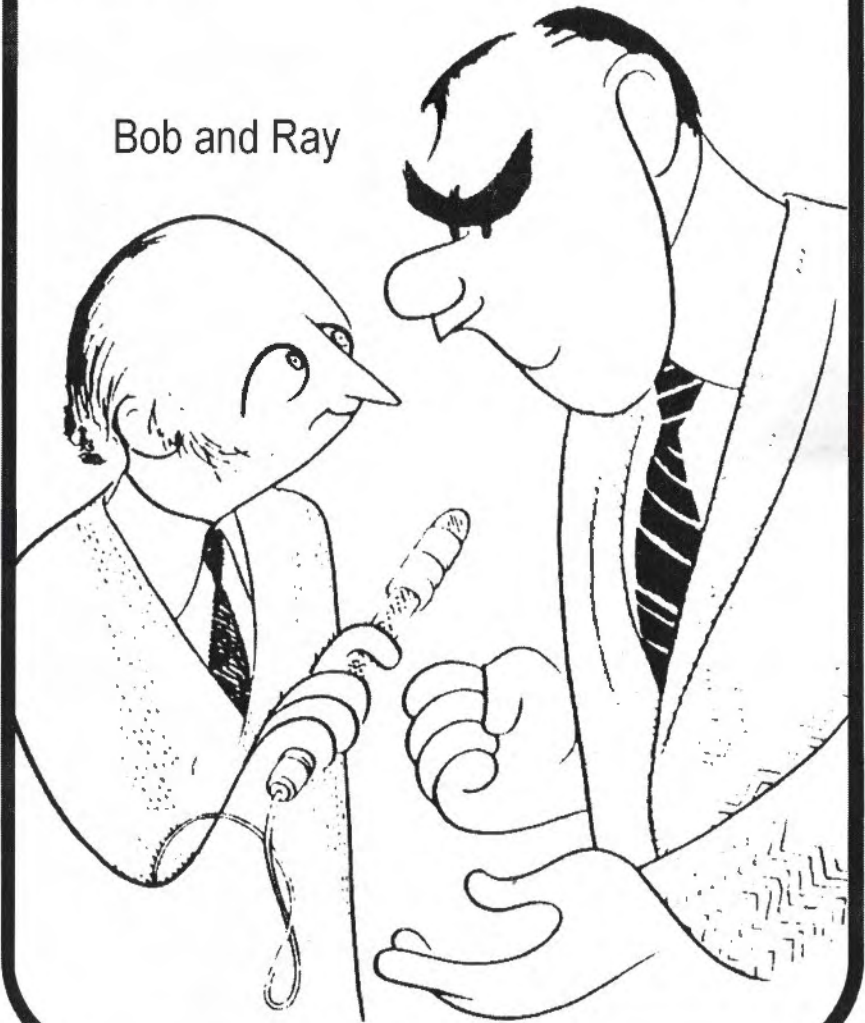


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Bob and Ray



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Bob & Ray

From Wikipedia, the free encyclopedia

Bob Elliott (born 1923) and Ray Goulding (1922–1990) were an American comedy team whose career spanned five decades. Their format was typically to satirize the medium in which they were performing, such as conducting radio or television interviews, with off-the-wall dialogue presented in a generally deadpan style as though it were a serious broadcast.

Radio

Elliott and Goulding began as radio announcers (Elliott a disc jockey, and Goulding a news reader) in Boston with their own separate programs on station WHDH-AM, and each would visit with the other while on the air. Their informal banter was so appealing that WHDH would call on them, as a team, to fill in when Red Sox baseball broadcasts were rained out. Elliott and Goulding (not yet known as Bob and Ray) would improvise comedy routines all afternoon, and joke around with studio musicians.

Elliott and Goulding's brand of humor caught on, and WHDH gave them their own weekday show in 1946. *Matinee with Bob and Ray* was originally a 15-minute show, soon expanding to half an hour. (When explaining why Bob was billed first, Goulding claimed that it was because "*Matinee with Bob and Ray*" sounded better than "*Matinob with Ray and Bob*".) Their trademark sign-off was "This is Ray Goulding reminding you to write if you get work"; "Bob Elliott reminding you to hang by your thumbs".

They continued on the air for over four decades on the NBC, CBS, and Mutual networks, and on New York City stations WINS, WOR, and WHN. From 1973 to

1976 they were the afternoon drive hosts on WOR, doing a four-hour show. In their last incarnation, they were heard on National Public Radio, ending in 1987.

They were regulars on NBC's *Monitor*, often on stand-by to go on the air at short notice if the program's planned segments developed problems, and they were also heard in a surprising variety of formats and timeslots, from a 15-minute series in mid-afternoon to their hour-long show aired weeknights just before midnight in 1954–55. During that same period, they did an audience participation game show, *Pick and Play with Bob and Ray*, which was short-lived. It came at a time when network pages filled seats for radio-TV shows by giving tickets to anyone in the street, and on *Pick and Play* the two comics were occasionally booed by audience members unfamiliar with the Bob and Ray comedy style.

Some of their radio episodes were re-released on recordings, and others were adapted into graphic story form for publication in *Mad* magazine. Their earlier shows were mostly ad-libbed, but later programs relied more heavily on scripts. While Bob and Ray wrote much of their material, their writers included Tom Koch, who scripted many of their best-known routines, and the pioneering radio humorist Raymond Knight. Bob Elliott later married Knight's widow.

Another writer was Jack Beauvais, who had performed as a singer for WEEI in Boston during the 1930s and also worked for some of the big bands in the 1940s and 1950s.



Characters

Elliott and Goulding lent their voices to a variety of recurring characters and countless one-shots, creating a multi-layered world that parodied the real-life world of radio broadcasting. Elliott and Goulding played "Bob" and "Ray", the hosts of an ostensibly serious radio program. Their "staff" (all voiced by Elliott and Goulding) was a comic menagerie of reporters, book reviewers, actors and all other manner of radio personalities, all of whom interacted with "Bob" and "Ray" as well as with each other. Almost all of these characters had picturesque names, as in one sketch where Bob introduced Ray as one Maitland W. Mottmorency, who then replied, "My name is John W. Norvis. I have terrible handwriting." Recurring characters played by Bob Elliott included:

- Wally Ballou, an inept news reporter,

man-on-the-street interviewer, "and winner of 16 diction awards," whose opening transmission almost invariably begins with an "up-cut" with him starting early, before his microphone was live, as in "–ly Ballou here". In one of his broadcasts, he was discovered to have started early on purpose and was chewed out by the location engineer (Ray) for making it look as though the mistake was his.

- Snappy sportscaster Biff Burns ("This is Biff Burns saying this is Biff Burns saying goodnight")
- Tex Blaisdell, a drawling cowboy singer who also did rope tricks on the radio
- Arthur Sturdley, an Arthur Godfrey take-off
- Johnny Braddock, another sportscaster, but with an obnoxious streak
- Kent Lyle Birdley, a wheezing, stammering old-time radio announcer
- Fred Falvy, "do-it-yourself" handyman
- One of the McBeeBee Twins, either

Claude or Clyde. These non-identical twins spoke in unison, led by Goulding, and echoed by Elliott. Always interviewed by Elliott.

- Cyril Gore, a Boris Karloff sound-alike who often appeared as a butler or door-man; his catchphrase was "Follow me down this cor-ree-dor."
- Peter Gorey, a character similar to Gore but with a Peter Lorre-type voice. He would typically appear as a news reporter, reading the same gruesome stories ("Three men were run over by a steam-roller today...") each time he appeared. Bob and Ray would also occasionally play a record of "Music! Music! Music!", ostensibly sung by Gorey.

Any script calling for a child's voice would usually go to Elliott.

Ray Goulding's roster of characters included:

- Webley Webster, mumble-mouthed book reviewer and organ player, whose reviews of historical novels and cook-books were usually dramatized as seafaring melodramas
- Calvin Hoogavin (portrayed by Webley), a character in one of Bob and Ray's soap-opera parodies
- Steve Bosco, sportscaster (who signed off with "This is Steve Bosco rounding third, and being thrown out at home", parodying Joe Nuxhall's signature sign-off of "the old lefthander rounding third and heading for home")
- Artie Schermerhorn, another inept reporter. Sometimes partnered with Wally Ballou, often competing with him, especially when employed by the Finley Quality Network.
- Farm editor Dean Archer Armstead (his low, slurring delivery was unintelligible and punctuated by the sound of his spittle hit-

ting a cuspidor)

- The other McBeeBee twin, either Clyde or Claude. As mentioned above, Goulding would speak first, usually trying to trip up and break up Elliott
- Charles the Poet, who recited sappy verse (parodying the lugubrious Chicago late-night broadcaster Franklyn MacCormack and, to a lesser extent, the Ernie Kovacs character Percy Dovetonsils) but could never get through a whole example of his bathetic work without breaking down in laughter
- Serial characters such as Matt Neffer, Boy Spot-Welder; failed actor Barry Campbell; crack-voiced reporter Arthur Schrank, and all female roles.

While originally employing a falsetto, Goulding generally used the same flat voice for all of his women characters, of which perhaps the best-known was Mary Margaret McGoon (satirizing home-economics expert Mary Margaret McBride), who offered bizarre recipes for such entrees as "ginger ale salad" and "mock turkey." In 1949, Goulding, as Mary, recorded "I'd Like to Be a Cow in Switzerland", which soon became a novelty hit and is still occasionally played by the likes of Dr. Demento. Later, the character was known simply as Mary McGoon. Another female character was Natalie Attired, a radio "chanteuse" who, instead of singing songs, recited their lyrics to a drumbeat accompaniment.

Spoofs and Parodies

Spoofs of other radio programs were another staple, including the continuing soap operas "Mary Backstayge, Noble Wife", "One Fella's Family", and "Aunt Penny's Sunlit Kitchen" (which spoofed *Backstage Wife*, *One Man's Family*, and *Aunt Jenny's Real Life Stories*, respec-



tively). "Mary Backstayge" was serialized for such a long period of time that it became better known to many listeners than the show it lampooned. Another soap opera spoof, "Garish Summit" (which Bob and Ray performed during their stint on National Public Radio in the 1980s), recounts the petty squabbles for power among the family members who own a lead mine. They also satirized *Mr. Keen, Tracer of Lost Persons* with the continuing parody, "Mr. Trace, Keener than Most Persons," which began with a simple plot that soon degenerated into total gibberish where the dialogue was concerned ("Mister Treat, Chaser of Lost Persons," "Thanks for the vote of treedle, Pete") and gunplay ("You... You've shot me!... I'm... dead."). The quiz show "Dr.

I.Q., the Mental Banker" was parodied as "Dr. O.K., the Sentimental Banker". Whereas *Dr. I.Q.* had several assistants with remote microphones scattered through the audience to select contestants, Dr. O.K. (Bob) had to make do with a single assistant (Ed Sturdley, played by Ray), who eventually became exhausted from running around the theater.

Other continuing parodies (both generic and specific) included game shows ("The 64-Cent Question"), children's shows ("Mr. Science", "Tippy the Wonder Dog", "Matt Neffer, Boy Spot-Welding King of the World"), self-help seminars ("Dr. Joyce Dunstable"), and foreign intrigue ("Elmer W. Litzinger, Spy").

In 1959 Bob and Ray launched a successful network radio series for CBS,

broadcast from New York. CBS's programming department frequently supplied scripts promoting CBS' dramatic and sports shows, but Bob and Ray never read these scripts entirely straight, and would often imitate the character voices heard on these shows. *Gunsmoke* and *Yours Truly, Johnny Dollar* were frequent targets, and Johnny Dollar inspired a full-fledged parody, "Ace Willoughby, International Detective." In each installment, Willoughby (Ray, doing a letter-perfect impersonation of Johnny Dollar star Bob Bailey) traveled around the globe in pursuit of crooks, but gave up when the crooks found him and kept beating him up. In addition to parodies of specific programs and genres, many of Elliott and Goulding's sketches turned on the inherent absurdities of reportage and interviewing. One particularly enduring routine cast Elliott as an expert on the Komodo dragon, and Goulding as the dense reporter whose questions trailed behind the information given.[2] Another featured Elliott as the spokesman for the Slow Talkers of America ("headquarters" in Glens Falls, New York), whose lengthy pauses between words increasingly frustrate Goulding. The pair performed both of these sketches many times.

Their character known as "The Worst Person in the World" (a reference to New York magazine theatre critic John Simon, who gave their stage show a negative review) was, many years later, appropriated by MSNBC host Keith Olbermann.

Commercial Parodies

Commercial parody was a popular forte with Bob and Ray. A typical show would have such "sponsors" as:

- The Monongahela Metal Foundry ("Casting steel ingots with the housewife in

mind")

- Einbinder Flypaper ("The brand you've gradually grown to trust over the course of three generations")
- The United States Post Office ("Makers and distributors of stamps")
- The Croftweiler Industrial Cartel ("Makers of all sorts of stuff, made out of everything")
- Cool Canadian Air ("Packed fresh every day in the Hudson Bay and shipped to your door")
- Grime ("The magic shortening that spreads like lard")
- The United States Mint ("One of the nation's leading producers of genuine U.S. currency")
- Penuche ("With or without nuts, the greatest name in fudge")
- Kretchford Braid and Tassel ("Next time you think of braid or tassel, rush into your neighborhood store and shout, 'Kretchford!'")

The rather generic-sounding "chocolate cookies with white stuff in between" "sponsored" the science-fiction spoof *Lawrence Fechtenberger, Interstellar Officer Candidate* (a direct parody of *Tom Corbett, Space Cadet*), and "Gerst-meyer's Puppy Kibbles, the dog food guaranteed to turn any pet into a vicious man-killer" "sponsored" the police-drama spoof *Squad Car 119*. The "Tippy the Wonder Dog" episodes were sponsored by "Mushies," the cereal that gets soggy even without adding milk or cream.

Television

In the early 1950s, the two had their own 15-minute television series, entitled simply *Bob & Ray*. It began November 26, 1951 on NBC with Audrey Meadows as a cast regular. During the second season, the title changed to *Club Embassy*, and-



Ray, Audrey Meadows and Bob in a skit on the *Bob and Ray* show in 1951.

Cloris Leachman joined the cast as a regular, replacing Audrey Meadows who left the series to join the cast of *The Jackie Gleason Show* on CBS. In the soap opera parodies, the actresses took the roles of Mary Backstayge and Linda Lovely. Expanding to a half-hour for the summer of 1952 only, the series continued until September 28, 1953. When *The Higgins Boys and Gruber* show began on The Comedy Channel in 1989, it occasionally included full episodes of Bob and Ray's 1951-53 shows (along with episodes of *Clutch Cargo* and *Supercar*). The duo did more television in the latter part of their career, beginning with key roles of Bud Williams, Jr. (Elliott) and Walter Gesundheit (Goulding) in Kurt Vonnegut's Hugo-nominated *Between Time and Timbuktu: A Space Fantasy* (1972),

adapted from several Vonnegut novels and stories. (Vonnegut had once submitted comedy material to Bob and Ray.) Fred Barzyk directed this WGBH/PBS production, a science-fiction comedy about an astronaut-poet's journey through the Chrono-Synclastic Infundibulum. This teleplay was first published in an edition that featured numerous screenshots of Bob and Ray and other cast members.

Bob and Ray also hosted a Mark Goodson-Bill Todman game show, *The Name's the Same*, which was emceed originally by Robert Q. Lewis. Bob and Ray would do their typical routines, and then play the normal game of having a celebrity panel try to guess the contestants' famous names. They would always end the show with their traditional closing: Ray saying, "Write if you get work..." and

Bob finishing with "And hang by your thumbs."

During the late 1950s, Bob and Ray were also on radio and television as the voices of Bert and Harry Piel, two animated characters from a very successful ad campaign for Piel's Beer. Since this was a regional beer, the commercials were not seen nationally, but even so, the popularity of the ad campaign resulted in national press coverage. Based on the success of those commercials, they launched a successful advertising voice-over company, Goulding Elliott Greybar (so called because the offices were located in the Greybar Building).

In 1971, Bob and Ray lent their voices to the children's television program *The Electric Company* in a pair of short animated films; in one, explaining opposites, Ray was the "writer of words", first for elevators, then doors, finally faucets. The other, illustrating words ending in -at, had Ray as "Lorezo the Magnificent" who can read minds and who tries to read a word in Bob's mind, that he thinks is an -at word such as "hat", "bat", "rat", "cat", "mat", etc. (Turns out, it wasn't; Bob's word was actually "Columbus".)

In 1973, Bob and Ray created an historic television program that was broadcast on two channels: one half of the studio was broadcast on the New York PBS affiliate WNET, and the other half of the studio was broadcast on independent station WNEW. Four sketches were performed, including a tug of war that served as an allegory about nuclear war. The two parts of the program are available for viewing at the Museum of Television & Radio.

In 1979 they returned to national TV for a one-shot NBC special with members

of the original *Saturday Night Live* cast, *Bob & Ray*, *Jane & Laraine* & *Gilda*. It included a skit that successfully captured their unique approach to humor: They sat in chairs, in business suits, facing the audience, nearly motionless, and sang a duet of Rod Stewart's major hit "Do Ya Think I'm Sexy?"

In 1980 they taped a one-hour pilot for CBS late night with the cast of SCTV titled *From Cleveland*, a sketch show staged on location in Cleveland. The show became a cult favorite with numerous showings at the Museum of Television & Radio.

This was followed by a series of specials for PBS in the early 1980s. In 1982, Ray Goulding told the *New York Times*, "It just keeps happening to us. I suppose each new generation notices that we are there."

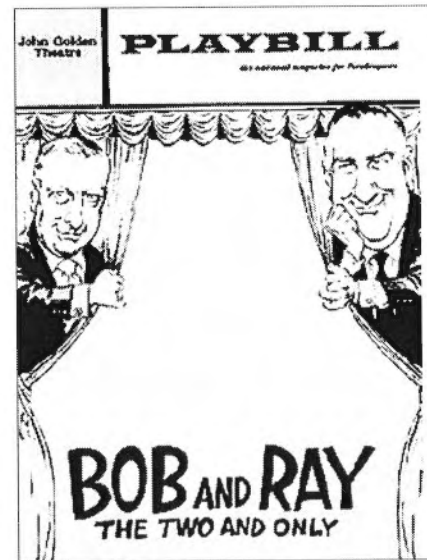
Bob and Ray also appeared on *The Ed Sullivan Show* several times in the late 1950s and early '60s; guested on the Johnny Carson and David Letterman shows throughout the 1970s and '80s; provided voices for the animated 1981 special *B.C.: A Special Christmas*, and made guest appearances on episodes of *The David Steinberg Show*, *Happy Days*, and *Trapper John, M.D.*

Other media

Elliott and Goulding starred in a pair of two-man stage shows: *The Two and Only* on Broadway in 1970, and *A Night of Two Stars* at Carnegie Hall in 1984. They also did extensive work in radio and television commercials, and enjoyed supporting roles in the feature films *Cold Turkey* (1971) and *Author! Author!* (1982).

In 1960, Bob and Ray published a children's book based on some of their characters and routines, *Linda Lovely and the Fleebus*.

The duo also collaborated on three



books collecting routines featuring some of their signature characters and routines: *Write If You Get Work: The Best of Bob & Ray* (1976; the title referenced Goulding's usual sign-off line), *From Approximately Coast to Coast: It's The Bob & Ray Show* (1983), and *The New! Improved! Bob & Ray Book* (1985). The team also recorded audiobook versions. Along with the audio books and numerous collections of radio broadcasts, Bob and Ray have recorded several albums, including recordings of their stage performances *The Two and Only* and *A Night of Two Stars*, *Bob and Ray on a Platter*, and *Bob and Ray Throw a Stereo Spectacular*.

Goulding died on March 24, 1990. Elliott continued to perform, most notably with his son (actor/comedian Chris Elliott) on the TV sitcom *Get a Life*, on episodes of *Newhart*, *LateLine* and *Late Night with David Letterman*, in the films *Cabin Boy* (also with son Chris) and *Quick Change*, and on radio for the first season of *Garri-*

son Keillor's *American Radio Company of the Air*. His granddaughter Abby Elliott joined the cast of *Saturday Night Live* for the 2009-2010 season, the third generation to appear on the show.

Many of their shows are available for listening at The Paley Center for Media in New York and Los Angeles. The Paley Center has such a large collection of Bob and Ray tapes that many of these remained uncatalogued for years.

Honors

Bob and Ray were inducted into the National Association of Broadcasters Hall of Fame in the radio division in 1995.

Books

- *Write If You Get Work: The Best of Bob & Ray* Copyright 1975 by Robert B. Elliott and Raymond W. Goulding Foreword Copyright 1975 by Random House, Inc.
- Gillespie, Dan *Bob and Ray and Tom*. Albany: BearManor Media
- David Pollock *Bob And Ray, Keener Than Most Persons*, Applause Theatre & Cinema Books, 2013



Monitor publicity shot of Bob and Ray with Miss Monitor (Tedi Thurman). All three made extended stays at the NBC studios in order to do hourly live appearances throughout the weekend on Monitor, which could explain why they were grouped for this promotional photo.

Coming Major

by Ezra Stone & Weldon Melick

Chapter Twenty-Five

Whatever glamour attaches to the theatre, none of it is wasted backstage. One trip through the dingy entrails of an outwardly glittering playhouse has kept many a stage-struck girl projecting her talents over a stove instead of over footlights.

In one of the theatres on our tour we had to literally clean out our dressing quarters with a shovel. Had we changed costumes in the accumulation of ashes and garbage with which we were freely provided, our summer sailor whites would quickly have passed for Navy blues. Mirrors were propped on gas meters, and if anyone forgot where he was and stood up straight, he'd conk his head on a drain-pipe. There was only one latrine to serve over three hundred men. In the Army, one stands in line for everything.

Detroit's Shrine Auditorium, where we were playing through the holidays, was fairly typical. We'd have had more lebensraum inside a submarine or tank. I shared a dressing room about half the size of a Pullman smoking compartment with four other fellows; its two windows had been hermetically sealed by an overzealous painter.

There were two doors so arranged that should they be opened simultaneously, all occupants of the room would be trapped and compressed into one corner. But this was only a theoretical danger since a perpetually wrinkled rug immobilized both doors. One door led to the hall, a capital idea, and the other gave access to a semiprivate shower and toilet. The privacy was actually more than semi, as the over-

lapping bathroom belong inevitably and entirely to whoever first managed to lock his neighbor's means of access to it.

The furnishings of the dressing room consisted chiefly of a sink which served only an ornamental purpose, being completely obstructed by a senile chaise longue, and a full-length mirror whose cracked silvering enabled one to see at a glance how he would look as a jigsaw puzzle. The mirror was flanked on either side by built-in drawers, one set of which was prevented from opening farther than two inches by the subsequently installed radiator. The other set was accessible only with a corkscrew or screwdriver, the pull knobs having evidently been donated to the scrap drive.

The architect must have had a quaint delusion that actors have no use for wardrobe space or wall hooks. We had to string sash cord from the upperdoor hinge in one corner diagonally across the roomette to a vertical steam pipe. The barricade of pants and overcoats which hung therefrom afforded even more "semiprivacy" than the connecting bath. Once I was making up on the port side of the clothesline when the assistant stage manager poked his head in the door on the starboard side, demanding my whereabouts. Before I could answer, Jerry Jaroslow yelled, "Haven't seen him!" and I had to beg Jerry to go easy on my eardrums, which as it happened were separated from his vocal blast only by a pair of pants.

I usually arrived first, then Gary Merrill checked in laden with bread, cheese, and

meats for his portable delicatessen. Jerry also arrived early, because the theatre is his natural element and he stays away from it no longer than necessary. Had his rapid professional progress not been frozen by the government, the movie-going public might now be as familiar with his histrionic gifts as it is with the way John Garfield handles a cigarette. Jerry was always conceiving and trying out "sensational" bits of business for his role in *Angels Weep*, a play Ralph Nelson had written while on furlough, which several of us were rehearsing in our spare time.

He'd pop up from his dressing table and go out into the hall in order to make an unquestionably sensational entrance--without pants and with dabs of make-up polkadotting his face and smeared on his hands. Jiggy Robin would slouch in at about a quarter of eight, don the horn-rimmed glasses and droopy drawers he wore in the opening selectee number, and in less than five minutes be the bane of all other participants in a crap game down the hall.

As orchestra conductor, Rosie Rosenstock's audience-side was the back of his head, so his make-up preparations consisted only of ineffective attempts to plaster down his cowlick. It was his habit to dash in at 8:40, brush past Bob Oberreich in the corridor as he made his rounds chanting "PLACES MINSTREL STAND!" and fling his overcoat over the precariously weighted clothesline. With clocklike regularity the cord broke, and two dozen garments were dumped on the floor, too late for us to stop and sort them. Our quick-costume changes between scenes had the delightful informality of a rummage sale.



This being Christmas week I had complicated life in our already overstuffed cubicle by festooning five hundred greeting cards from the ceiling sprinkler system. And a huge steamer basket of fruit from the musical conductor of "The Aldrich Family," Jack Miller and his wife, sprouted ludicrously from the sink. Window sills were lined with cookies, candies, and various bulky gifts from well-meaning friends who had forgotten I was traveling government style with two barracks bags and a broken back. But all this contributed such a homey feeling that I felt a hotel room would be drab by comparison at this season of the year. So I moved into the dressing room with the Christmas cards and fruit cakes.

For two weeks I achieved a fellow feeling with Winthrop Ames, Henry Irving, and David Belasco, who lived in apartments

right in the theatres they owned. That has always seemed to me the supreme fulfillment for an actor. I slept in the battered chaise longue in the tiny dressing room in which I had a 20% equity. And each night, after all the other boys had gone, I reveled in the luxurious feeling of "owning" a theatre.

As I walked down the corridor after our New Year's Eve performance to our dressing-room-by-day-my-apartment-by-night, I caught trenchant snatches of conversation as they floated out the open doors.

"Last New Year's my band was booked into the Plaza!"

"You know I gave a concert in- Rio a year ago tonight."

"Happy New Year!"

"Boy, was I plastered!"

"Anybody need razor blades?"

"The Cardinal said he'd reserve a good seat for me at midnight mass. I hope it hasn't slipped his mind."

"Where's my other sock? Oh, hell, I'll wear one!"

"It was quite dull at the Rainbow Room a year ago, but I wish I were there tonight."

"I'll fade you ten!"

The reminiscences sent my thoughts whirling back to other New Year's Eves. I didn't share the sentiments of the voice that wished it were in a night club. Of all nights in the year December 31 is the last one I'd pick to go night-clubbing. It isn't my idea of fun to pay a king's ransom for a few drinks, a paper hat, and a tin horn, in order to look silly while you get your eardrums split and your drinks jostled on your shirt front in the kind of crush that's available much cheaper in a subway. Usually I've been working on New Year's Eve and would hurry home to Brooklyn

after the performance and join my father, mother, sister, and a few friends just in time to turn out the living room lights and look out over the bay as the tug boat whistles saluted the zero hour.

The door to our dressing room was closed and blocked. I put my shoulder to the practically bulging door and shoved in, pinning Jiggy and Chet O'Brien against the wall but not interrupting their heated argument over the last poker hand. My four room mates were all in ahead of me, and so were four of the other boys. Gary Merrill, half-dressed and with an icing of make-up still decorating his hairline, was dividing the night's canteen profits with his perspiring partner, Meister. Rosie was sampling a new clarinet Johnny Mince had just gone in the red for. Jaroslow, for once remembering his pants, was looking in vain for them. After accusing the entire assemblage of hiding them, he discovered nearsighted Jiggy had them on but didn't know it.

A knock on the door and a timid "May we come in?" announced some ushers who wanted my autograph.

"You have our permission," I called, "but you'll also need a shoehorn." I managed to open the door a crack and they slipped in the programs one at a time. I counted them as I signed and passed them back, "One ... two ... three ... four ..."

"Here's a fifth!" someone called through the door, and a bottle of Scotch appeared on the end of a brawny arm. "Autograph it with your lips, Ez," said the disembodied voice I recognized as belonging to Burl Ives. It was an untouched, full bottle. Burl was giving me the honor of starting it before he took his own drink. But he couldn't see the parched mob that was closeted with me.



"Autograph it with your lips," said the voice

When I pried the door open again far enough to return Burl's bottle, it had been drained. "Happy New Year!" we chorused through the crack. For answer we heard a string of profanity exploding down the length of the hall like a bunch of firecrackers, climaxed by the angry crash of the empty bottle in a wastecan.

Gradually the room began to clear with an exchange of "Good Night's" and "Happy New Year's." At ten minutes of twelve- I was the only one left still dawdling listlessly, stripped to the waist, as I removed my make-up. The din of the old year's death rattle drifted up from the street and made me restless. Without stopping to put on a shirt or wipe the cold cream off my face, I jumped up, ran downstairs, and cut across the stage over the footlights and up the aisle of the deserted auditorium.

I thought a bit enviously of the five thousand people who had so recently packed the empty seats. Most of them were either home by now or trying to beat the New Year there. But then, so was I, in a way.

I reached the darkened lobby, groped my way to the telephone booth, sent a nickel clanging into the assets of A.T. and T., and asked for long distance.

I got New York, but Sara wasn't home. Oh, well, I wasn't either. So another nickel

went into the little black box? and again I asked for long distance,

"Hello, Mother?"

"Yes, Ezra. I thought you'd call tonight. We're all up in your room."

Then I spoke in monosyllables to Dad and Miriam, and Mother came back on the line for her usual last word. It was just midnight. I could hear the boat whistles in New York in one ear and the Detroit street noise in the other.

"Happy New Year," I shouted.

"They just turned on the Statue of Liberty lights," Mother announced excitedly, "the first time since war was declared! It's beautiful-the only lighted object in the harbor!"

"I wish I could see the old girl lit again," I said.

In the dark I could see her, guarding the inner harbor in glowing glory. I could see the dancing reflection of the moon in the bay, a tugboat puffing past, the dark shaft of the Cities Service Building towering above the other shadows on the horizon,

"With your voice right here in your own room, it's almost as if you were home, Ezra, seeing the New Year in with the rest of us," Mother said.

Then the operator broke the spell.

My three-minute furlough in Brooklyn was over.

"The Life of Riley"

The past wasn't always such easy living for star William Bendix

RADIO plays some strange tricks in casting its heard-but-not-seen characters, yet it has nothing on fate as a freakish casting director. Actually, radio did quite an appropriate job in assigning big, amiable William Bendix to the fictional role of hard-muscled, soft-hearted Riley. It was fate that incongruously cast the harsh-voiced Hercules as-a real-life Cinderella!

Two years ago, Bill was virtually unknown to national audiences. It was JUST last year he proved himself to be a big-time movie star. This year, he became a radio star in "The Life of Riley," his first regular air series.

But the Cinderella story goes back much further. Less than ten years ago, Bill was one of the great army of unemployed. Like many other small business men of those depression days, chain store manager Bendix found himself out of work-and on relief. Unlike most of the others, he took a strange way our Bill Bendix became an actor.

It's a queer quirk of fate that takes a man from a store full of groceries to a stage full of hams and, finally, to an air show sponsored by the American Meat Institute. But Bill, who loves to talk-particularly about his early struggles and his attractive wife-doesn't give fate the credit. He swears he owes it all to Mrs. Bendix.

Acting was far from the New Yorker's thoughts, when he was a lad. His heart belonged to baseball. And, though he specializes today in portraying Brooklynites, it wasn't the Dodgers who filled his dreams. Born in mid-Manhattan, schooled there and in the Bronx, he tagged along with the



Yanks and Giants.

JUST 13, the husky kid wangled a job as turnstile boy (for 50c a game, plus free admission) at the Polo Grounds, then headquarters for both teams. Next year, having quit high school forever, he was promoted from clubhouse boy to general mascot.

Remember the day home-run king Ruth was rushed to Sr. Vincent's Hospital practically perishing from indigestion? Well, Bill was the muscular young Mercury who went out and got the Babe 30 hot dogs, 12 bottles of pop, 8 bags. of peanuts and ?? chocolate bars!

That wasn't what trumped the Bendix career in diamonds, however.

It was Mother who firmly vetoed the bid he got to go South for spring training. In the ensuing years, he did have his innings at semi-pro ball but also tried out as a file clerk, office boy, hole-digger and pole-planter for a telephone company, football player and also as football coach.

His nose had been broken three times when he decided to marry Theresa Setfanotti - just in time to save what was left



EZRA STONE
stars as Henry on

the Aldrich family

7 P. M. |

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FM DIAL 101.5
NBC NETWORK

of his profile. The pretty brunette was no new infatuation (Bill had known Tess for 21 years, since their families had been next-door neighbors), but she soon persuaded her blond, 22-year-old bridegroom to settle down under steadier working conditions.

Bill became, successively, clerk in a New Jersey A. & P. manager of a National chain store, and proud papa of a daughter named Lorraine. Came the depression, and Bill was out of a job. One day in 1935, he came home from pounding the pavements to find that Tess—who had staunchly refused to take the baby and go home to her parents - had applied to the relief agency.

That was too much. Bill would rather have crooned ballads in a honky-tonk - which is JUST about what he did next. At least, he took to warbling and emceeing in various local night clubs, where he also functioned as unofficial bouncer. Bill was worth his 5' 10" 186 pound weight in gold, when it came to scaring off drunks and deadbeats. This first trial of his talents still didn't cash in sufficiently to keep Bendix from landing on the W.P.A., where he dutifully counted the cars crossing a bridge near Newark—until the ever-cheerful Tess, encouraged by his night-club work, went to the Federal Theatre Project and had him transferred to the entertainment field.

For months, it was Tess and Tess alone who believed in Bill's -future as an actor. Eventually, however, the theatrical tyro won himself regular assignments in no less than six Broadway plays—all flops, but rich in the professional training he badly needed,

Then came that historic night in November, 1939, when he opened in the

Theatre Guild's production of William Saroyan's "The Time of Your Life." The play was a hit and so was the burly chap who enacted Policeman Krupp. From then on, Tess definitely wasn't the only one who believed Bendix was an actor.

Finally, the movies beckoned. Most of Bill's first scenes came to rest on the cutting-room floor. But, meanwhile, Hal Roach had looked him over and decided that here was just the chap to handle the not-so-slick "city slicker" role he'd envisioned for a *McGuerrins of Brooklyn* series. He promptly signed Bill to a nice 7-year contract which has become even nicer as option-and-revision time came round. Only three of the streamlined 4-reelers were finished when Roach went into service as a Colonel, but Bendix has been playing pretty much the same kind of role on loan to other studios. Usually, he's a wise-cracking, brave but not-too-bright Marine from Brooklyn. One of the very few exceptions was his recent stellar performance in Eugene O'Neill's "The Hairy Ape."

Nothing could be further from the real Bendix character. Back in grade school, young Bill averaged 94.6 - second highest in the whole district. Today, co-workers describe the 38-year-old star as "shrewd," "foxy," "not easily fooled." They also freely use such adjectives as "lovable," "cooperative," "easiest guy I ever worked with,"

A real family man, he enjoys taking his 13-year-old daughter to prize fights and ball games, treats her so much like a son that Tess is afraid they're raising a tom boy. He also likes to climb into some fancy pajamas, crawl into bed and read adventure stories, work crossword puzzle, and keep up with the latest baseball scores.

Voice of The Listener

From the readers of TUNE IN magazine October, 1944

WEEP NO MORE, MY LADY

Dear Editor:

Why don't writers of the soap opera, "Young Dr. Malone," do something to cheer Mrs. Malone up a bit? She is always bawling—I admit she is just about the best crier in the business, but it would be a relief to hear her laugh occasionally.

Maybe the sponsor would let her sing a commercial now and then. Even that would be preferable to hearing her cry all the time.

Then there is "Portia Faces Life." I feel so sorry for that poor woman! For the love of Walter, why don't they leave her face it, once and for all, and get it over with? I do not see how she can stand much more. Anyhow, I can't. SUSAN GORDON
El Cerrito, Calif.

FRED WARING

Gentlemen:

In answer to Mrs. C. L. E.'s lament, I see by the papers that Fred Waring's expected back on the air again real soon. He and his Pennsylvanians are much too good and much too popular to stay off the air for long. ROBERT BURTON
Brooklyn, N. Y.

MYSTERIES O. K.

Dear Sirs:

I believe that the letter by Broderick Morris in the July TUNE IN was an insult to the youth of America. Just because radio thrillers try to be entertaining doesn't mean that the listeners get crazy ideas from them. I have heard "Mr. and Mrs.

North" a number of times and still do not believe that gangsters ride through the streets shooting everybody in sight—or that officers of the law are "flat headed and thick skulled."

B. B. Boston, Mass.

TUNE IN TELEVISIONS

Dear Editor:

It certainly was a pleasant surprise to see all the TUNE IN editors taking part in a televised quiz show. As a steady reader of your magazine, I had become almost as curious about you people as I am about the radio headliners you write about. And you looked like a bunch of good scouts, too. Do it again sometime.

MARY ALEXANDER New York, N. Y.

**AMERICA'S No. 1
QUIP
MASTER**



**FRED
ALLEN**

is back on the air
SUNDAY NIGHTS
beginning
OCTOBER 4th
with **Portland Hoffa**
Al Goodman's Orch.
and famous guest stars



WCKY—WBNS—WHAS
9:30 EWT—8:30 CWT
and other C.B.S. stations
Presented by Texaco Dealers

BLONDIE

by Dee Neyhart from the Digital Deli 2012©

CHIC YOUNG

Background

Blondie Boopadoop and Dagwood Bumstead entered popular culture in the 1930s. A semi-tragic love tale in the classic, almost Shakespearean mold, the story of how 1920s 'flapper' Blondie Boopadoop and the eldest son of railroad tycoon J. Bolling Bumstead got together is as much a tale of the post Great Depression years as the timeless tales of love and romance between the classes of any Age—Past or Present.

The fair-haired Miss Boopadoop was a flapper in every sense of the word, from the spit-curls to the strappy heels, Blondie was a dancin', playin', singin' free-spirit of the 20s. Young Master Bumstead was by no means her only beau—far from it. Blondie Boopadoop was almost infamous for the number of eligible beaus she dated with scandalous frequency. Dagwood Bumstead didn't stand much of a chance of catching her for good until their Creator, Murat Bernard Young discovered that the wild flapper-girl image wasn't playing too well out in the hinterlands of Great Depression-strapped America.

So it was that Young decided to give the couple a chance. Dagwood became her primary suitor, much to the intense displeasure of Dagwood's father who, content to see his young swain daily with girls of Miss Boopadoop's sort, was loathe

to see his heir apparent connected with a girl of Blondie's class in any permanent way. And yet as Dagwood's ardor for Blondie increased, he ultimately stepped over that imaginary line between Class and Love and committed himself to catching--and holding--the love of his life, irrespective of the circumstances.

The couple were ultimately 'married' on February 17, 1933. Predictably, J. Bolling Bumstead immediately disinherited Dagwood, vowing to cease all support for his lifestyle and turning his back on the young couple. But Dagwood, true to his heart, utterly disregarded his father's estrangement in favor of his devotion to the one woman he knew he'd always love--Mrs Blondie Boopadoop Bumstead.

Naturally, this tale of love triumphant over class was an instant hit with America's newspaper readers--which in those days was just about anybody with a nickel in their pocket. The rest is American Pop Culture history. Having passed their 75th Anniversary as a couple and soon approaching their 80th Anniversary as separate characters, the Bumsteads have more than proven their endurance, having straddled two centuries already.

In the five years following their marriage, the Bumsteads added cute little Alexander 'Baby Dumping' Bumstead to their young family. They'd also adopted

cute little Daisy, their silver-haired, highly independent 'purebred mongrel' terrier, to augment the mouths they had to feed. Of course this placed them smack in the mainstream of contemporary America of the day, along with everyone else clawing their way out of The Great Depression.

Daisy was a life-force unto herself, eventually bearing quintuplet pups of her own during the mid-1930s, appropriately named after the famous Canadian Dionne Quints--Annette, Cécile, Émilie, Marie, and Yvonne.

1938 brought the first in a twelve-year succession of twenty-eight highly popular 'Blondie' feature films:

- 1938 Blondie
- 1939 Blondie Meets the Boss
- 1939 Blondie Takes a Vacation
- 1939 Blondie Brings Up Baby
- 1940 Blondie on a Budget
- 1940 Blondie Has Servant Trouble
- 1940 Blondie Plays Cupid
- 1941 Blondie Goes Latin
- 1941 Blondie in Society
- 1942 Blondie Goes to College
- 1942 Blondie's Blessed Event
- 1942 Blondie for Victory
- 1943 It's a Great Life
- 1943 Footlight Glamour
- 1945 Leave It to Blondie
- 1946 Life With Blondie
- 1946 Blondie's Lucky Day
- 1946 Blondie Knows Best
- 1947 Blondie's Big Moment
- 1947 Blondie's Holiday
- 1947 Blondie in the Dough
- 1947 Blondie's Anniversary
- 1948 Blondie's Reward
- 1948 Blondie's Secret
- 1949 Blondie's Big Deal
- 1940 Blondie Hits the Jackpot
- 1950 Blondie's Hero
- 1950 Beware of Blondie



The Family Bumstead circa 1950

Naturally, King Features, Chic Young, the Blondie films and the Blondie Radio features worked hand in glove throughout this same twelve year period. Cross-indexes and promotions between the comic strip, comic books, feature films and Radio series' all worked to promote Blondie throughout the U.S., Canada and internationally.

MONDAY night
IS
"BLONDIE" night

The continuing adventures of
the First Family of the
Funnies--Blondie, Dagwood,
Alexander, "Cookie", and
Daisy--from their home
to your home

TONIGHT
WABC 7:30 P.M.

on the air for
CAMEL
cigarettes



Comic Strip Character Changes Diet For Radio Show

by Danny Goodwin

"Wheatena is his diet, he asks you to try it with Popeye the sailor man."

Radio was a magical media for the children who heard it during its golden age. Just like the adults had their favorite programs, the small fry also had theirs. For the most part, these programs featured the children's favorite comic strip characters. Not only could they read about them in the Sunday newspaper, the children could hear them live and in person over the airwaves. One of the comic strip characters is the subject of this article.

On Tuesday, September 3, 1935, the stations of NBC's Red Network debuted the first episode of POPEYE THE SAILOR. It was a serial program heard 3 times a week (believed to be Tuesday, Thursday, and Saturday) at 7:15 PM.

It was the story of Popeye, who was all Navy from head to toe—complete with the grizzled accent of an "Old Salt." His girlfriend (for the most part) was Olive Oyl, who adored Popeye, but also had something of a fickle nature. Popeye's friend was J. Wellington Wimpy, or "Wimpy" as he was referred to by his friends. His love was hamburgers—and LOTS of them (too bad McDonald's didn't sponsor this program). Matey was a young boy who was adopted by Popeye. Swee' Pea was a baby left on Olive's doorstep. Last but certainly not least was Bluto, a big,

rough, mean sailor who loved to stir up trouble—and to beat the starch out of Popeye.

The characters and the stories on the radio program were similar in content to the comic strip—with one noticeable exception. In the comic strip, when Popeye was completely out of gas, he always had a can of spinach in his shirt. He had enough strength to pop the can open and pour the contents into his mouth. In split second speed, Popeye had the strength of 10 men (amazing stuff that spinach). In no time at all, Popeye whipped the daylights out of Bluto, won Olive's heart (for the moment), and everyone lived happily ever after—until the start of a new story in next week's comic strip.

If spinach was the sponsor of the Popeye radio show, it would be the perfect fit. During the 1930's, there were makers of canned fruit and vegetables (including spinach), but none of them came forward.

For a radio program to survive on the air, it was very important to have a sponsor. Wheatena wasn't spinach, but it was the sponsor of the Popeye radio program (if you're not familiar with Wheatena, it was a hot wheat cereal). As you already know, the sponsor called the shots on the radio program they sponsored, so the trick here was to involve Wheatena into

the program. There was only one answer—Wheatena replaced spinach as Popeye's strengthening food. At the beginning and end of each broadcast, there were the usual Wheatena commercials narrated by announcer Kelvin Beech. While Beech made Wheatena sound so good, the small fry in the listening audience were wondering how it would be involved in the story.

In the enclosed sound clip, Olive, Wimpy, and Matey planned a picnic. They boarded a streetcar that was going to the city limits. This streetcar had a reputation of going fast. On this trip, it was a little TOO fast. With some sharp curves coming up, the streetcar operator tried to slow it down, but the brakes jammed. After the streetcar hit a truck in the tracks, the driver was thrown out. The conductor of the streetcar showed his bravery by voluntarily jumping off. It was Olive, Wimpy, and Matey on the speeding streetcar by themselves. In a nutshell, it didn't look very good for the trio.

With the streetcar gathering more speed, Popeye came to the rescue. He stood in the middle of the tracks, bracing himself to stop the streetcar. This may not necessarily be the smartest thing Popeye or anyone else could do. The speeding streetcar continued its deadly pace. It appeared Popeye was headed to the ship in the sky. Miraculously, Popeye wasn't hit by the streetcar, but he was hanging on to the opposite end for dear life.

The streetcar was now approaching a busy area of the city. Something had to be done—and fast. Matey started cooking some Wheatena. Popeye said that in order to stop a fast moving streetcar, not to mention heavy, he needed 3 bowls full of Wheatena. Popeye devoured the Wheatena. In split second speed, he had

energy and strength. Popeye slowed down the streetcar. It took a few seconds, but Popeye managed to completely derail the streetcar before it approached the busy intersection. It was a scary moment, but the good news was nobody was hurt—except Popeye's feet that felt the heat from the friction of slowing the streetcar down.

Although Wheatena gave Popeye super human strength on the program, the makers of the cereal doesn't promise the same result to everyone who eats it. Eating Wheatena at breakfast time supplied the energy needed to get the day off in the right direction.

Wheatena worked out very well in Popeye's stories on the radio. Good thing the sponsor wasn't something that was NOT to be eaten. Working that into the story might be very interesting



Old Time Radio Series Reviews

by Bill Kiddle

SEXTON BLAKE (BBC)

"Don't let the name fool you." SEXTON BLAKE, one of the most famous detectives in English entertainment history, was a far cry from a timid character who might be a caretaker of church property. On the contrary, back in 1893 author Henry Blyth created a lurid-brawling character who many indicate "ranks second only to "Sherlock Holmes" in detective fiction popularity over a span of a century. SEXTON BLAKE came to the BBC listeners in 1967, and with William Franklin cast in the title role, our hero sets forth to solve a series of not-so-baffling mysteries assisted by his two friends: "Sgt Tinker" (a Cockney police officer) and "Paula Day" his lovely secretary.

SHADOW OF FU MANCHU

British pulp fiction writer Rex Rohmer was greatly influenced by the Boxer Rebellion in China (1900) and amidst racial tensions he invented "the ultimate villain"- a Chinese master criminal of untold wealth, intelligence and occult powers, whose goal was world conquest. In the summer of 1939, just weeks before the outbreak of World War II in Europe, THE SHADOW OF FU MANCHU returned to radio in a quarter-hour, three times a week format. The series, syndicated by Radio Associates, boasted Hanley Stafford and Gale Gordon (both of later comedic fame) in the roles of "Inspector Nayland Smith" and "Dr. Petrie", the two "defenders of Western Civilization" against what was called "the Oriental peril." Interesting of a type!

THE SHERIFF

Radio western dramas often had a law officer as the featured character. THE SHERIFF (aka DEATH VALLEY DAYS) was an anthology that centered around the exploits of "Mark Chase", a World War 2 vet who returns home to his post as Sheriff of Canyon County California. "Sheriff Chase" a bachelor, uses modern crime-fighting tools including psychology and a personal bankroll to rehabilitate offenders. The program, heard for six years, 6/29/45 to 9/14/51 over ABC on Friday nights at 9:30, was best known for its sponsor Twenty Mule Team Borax. An interesting side note- Olyn Landick (a male) played the part of "Cassandra Drinkwater" (Cousin Cassie) as a regular member of the cast.

SECRET CITY

Sometimes interesting genres fail to mix and the product, like a home-made angel food cake, falls in the pan. SECRET CITY, a juvenile detective serial, heard over the Blue Network for eleven months, between 11/03/41 and 8/25/42, never quite reached a level of popularity with a pre-teen audience. This quarter-hour drama heard daily at 5:15 starred Bill Idelson as "Detective Ben Clark" who, with his mechanic friend "Jeff Wilson", tried to solve the strange "doings" of a figure known as "The Stranger" in long-vacant mansion.

SECRET OF DOMINION

Over a span of several decades, FLASH GORDON, BUCK ROGERS, and DIMENSION X all provided radio listeners with interesting galactic voyages into new realms in time and space. Unfortunately, SECRET OF DOMINION, a reasonably well produced 13-episode story, never quite reached a high level of dramatic ex-

cellence. The story line was serious-the world of the late 21st century is controlled by an oppressive, violent force called Dominion. The practice of freedom has been crushed and only a small band of rebels seek the answer to the secret that will end the tyranny. The story is built into episodes that never quite connect, and the acting and direction never meets STAR WARS quality.

SGT PRESTON OF THE YUKON

Lovers of adventure, those who enjoy the exploits of the Canadian Northwest Mounted Police and their faithful sled dogs working in the snow-encrusted Yukon region, had a special program. For 17 years, between 1938-1955, SGT PRESTON OF THE YUKON (aka CHALLENGE OF THE YUKON) was a popular program devoted to the creed that "Mounties always get their men." The series, created by Tom Dougall, was aired out of WXYZ, Detroit. For the first nine years the program was heard in a 15-minute format. Later, in 1947, the program was expanded to one half hour. *Radio Memories has an excellent collection of this show listed under CHALLENGE OF THE YUKON which has Jay Michael cast in the title role.*

SF-68

Radio, the "theatre of the mind" was the most effective and least expensive outlet for science fiction dramas. During the 1950's many excellent sci-fi programs were heard over the networks in the US., but by 1960 all were gone as radio bowed out to TV in the production of good home entertainment. In 1968, English-speaking listeners to radio in South Africa were treated to an excellent series of 18 half-hour science fiction dramas, sponsored by a local laundry product. *Radio Memo-*

ries catalog contains a dozen of these fine drama for you.

SEVEN FRONT STREET

The real estate agents tell us that "location is location" and the producers of SEVEN FRONT STREET, a mystery anthology, tried unsuccessfully to establish a mystery/adventure address at a waterfront dive. Kenneth King was the narrator-host of this short-lived series heard over Mutual on Thursday nights at 8:00. The only episode in the series to survive was titled "The Sheik", and it was broadcast October 2, 1947.

THE SHADOW

Walter Gibson (aka Maxwell Grant) created for pulp fiction the character of THE SHADOW, a mysterious figure who was in a battle against the forces of evil. Little did this author realize at the time that his character would become one of radio's most enduring heroes. To capture the minds and hearts of radio listeners for a quarter of a century, from 7/31/30 to 12/24/54. By 1937, the fourth season, "the Shadow" had a well-defined persona in "Lamont Cranston", wealthy man-about-town, played first by Orson Welles (then by several others). He had a secret identity and the power of invisibility that struck terror into the hearts and minds of all criminals. *Radio Memories has an excellent collection of episodes from this outstanding radio drama.*

SECOND HOLMES

"Old traditions die hard" and the image of the immortal "Sherlock Holmes" continued to burn brightly in the mind of Grant Eustace when he wrote SECOND HOLMES, a new series of programs, brought to the BBC's Radio 4 in early 1983. These were humorous cases of detective "Stamford Holmes", grandson of

Sherlock Holmes. Peter Egan was cast in the title role and Jeremy Nicholas played his faithful companion "Dr. Watson." In this mini-series "Stamford," a reluctant consulting detective in our modern age, is often bored with mundane acts of crime and "Watson" has to spur him on to reach the levels once achieved by the grandfather. All good fun!

SHERLOCK HOLMES

Sir Arthur Conan Doyle's immortal detective, SHERLOCK HOLMES was one of radio's most beloved characters. For over 60 years, between 1930 and 1993, the adventures of the great Victorian sleuth were recreated for listening audiences both here in the States and in the UK. In the 1940's Denis Green and Anthony Boucher created for radio a new series of Holmes adventures that were broadcast on Monday evenings at 8:30 for Petri Wine. This series make Basil Rathbone and Nigel Bruce household names. Radio Memories has an interesting collection of SHERLOCK HOLMES tapes including those of: Conway/Bruce; Gielgud/Richardson, Hobbs/Shelly; Stanley/Shirley and of course Rathbone and Bruce.

SILENT MEN

Douglas Fairbanks Jr. swashbuckling hero of dozens of Hollywood films, shed some of his macho, romantic persona when he played the roles of different US government agents each week in SILENT MEN, "transcribed stories of the undercover operations of the special agents in every branch of the federal government." This short-lived program, directed by Mr. Fairbanks, was heard over NBC as a sustaining feature on Sundays, and later on Wednesdays, between 10/14/51 and 5/28/52. Many of the dramas had a strong post-war, Cold War focus.

SILVER EAGLE

According to an old adage "all good things come to an end" and SILVER EAGLE, an early evening "family" adventure series, was one of the last of its genre to come to ABC, between 7/05/51 and 3/10/55. The program, sponsored by General Mills, was the story of "Jim West" A Canadian North-west Mounted Policeman whose exploits earned him the name of "Silver Eagle." Veteran radio actor, Jim Ameche, was cast in the title role and his side-kick "Joe Bideau" was played first by Mike Romano and later by Jack Lester. Other featured characters were "Inspector Angyle" and "Doc" (played by Clarence Hartzell). A good half-hour drama.

SILVER SKY (BBC)

Most Americans associate Manchester, England with gritty factories and the beginning of the Industrial Revolution. However, in 1980 a drama company in that fair city produced an interesting 90-minute radio production for BBC THEATRE. "Silver Sky" was recorded in stereo (Dolby) sound and aired on 9/09/80. The story is an original science fiction melodrama about a disgruntled English scientist who attempts to travel back and forth in space, but ends up colliding with a second time capsule piloted by a lovely woman who is also on a time-space mission, but from another world. Very interesting!

SILVER THEATRE

International Silver Company and 1847 Rogers Brothers, two of the best-known names in silverware, sponsored THE SILVER THEATRE, an interesting anthology of light-weight original dramas broadcast on Sunday evenings over CBS at 6:00

during the decade of 1937-1947. During the early years of the series, top-flight Hollywood film talent made their way to the SILVER THEATRE soundstage under the very capable direction of Conrad Nagel. Well worth the listening!

PRIVATE EYE

"Steve Mallory" is just another detective who tries to be a SAM SPADE clone and fails. PRIVATE EYE, a half-hour crime drama, never advanced beyond the audition stage. A rocky script, that was a bit too cute to pass for Spillane, and some shaky acting proved too much of a liability.

PRIVATE FILES OF REX SAUNDERS

Rex Harrison, well-known international star of stage and screen, linked up with producer Himan Brown for an interesting, yet largely unsuccessful, crime drama titled PRIVATE FILES OF REX SAUNDERS. The program, sponsored by RCA Victor, a home entertainment giant, was heard over NBC for three short months, between May 2 and August 8, 1951, when it held down the 8:30 prime time slot on Wednesday nights. The show's failure to win a place in the Fall Lineup may have been due in part to its genre. "Rex Saunders" was introduced as "radio's newest man of mystery" but he was cut in the mold of the famous BULLDOG DRUMMOND. Even the opening sound effects were those used for over a decade in the old Mutual crime drama. *Radio Memories has a dozen of the episodes in the series for your serious consideration.*

PRIVATE FILES OF MATTHEW BELL

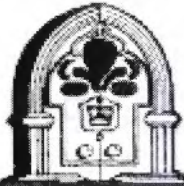
Police Surgeons lead a very demanding professional career. THE PRIVATE FILES OF MATTHEW BELL was a largely unsuccessful effort by Mutual to provide a new crime drama that focused upon the exploits of a dedicated medical man

who used his powers of detection and his ability to understand people to solve crimes. First, Jeff Chandler, and later Stacy Harris, were cast in the title role. Betty Lou Gerson was also a featured player. The program sponsored by Seabrook Farms, was heard on Sunday afternoons for a few months, between March 16 and December 21, 1952.



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- C18701 08/27/48 Tex & The Happy Mountain Boys
- 06/22/51 Roll Call
- C20473 08/31/48 Bob Is Ill
- 09/01/48 Bob Returns
- C20474 09/02/48 Modern Radio Commercials
- 09/03/48 A Trip To Clinton's Clothes
- C20475 09/08/48 Kidding The Musicians
- 09/09/48 The Gay Nineties Show
- C20476 09/11/48 Transcribed For Broadcast At A More Convenient Time
- 10/11/48 Ray Returns From Vacation
- C17621 09/15/48 Wonderful Special
- 09/16/48 Electrician Made A Mistake Yesterday
- C20477 10/12/48 Columbus Day
- 10/25/48 Political Broadcasts
- C20478 10/26/48 The Red River Porter house Promotion
- 10/27/48 Winner Of The Bob & Ray Contest
- C20479 10/28/48 How To Have Fun On Halloween
- 10/29/48 Fan Mail
- C20480 10/30/48 Dinner At The Latin Quarter
- 11/08/48 Vocal Impersonator Auditions For The Show
- C20481 11/09/48 Bill Green Wins Contest
- 11/10/48 Crosby's Coming
- C20482 11/13/48 Sam Shovel
- 11/15/48 The WHDH Sales Office

- C18470 12/07/48 Murder Plot
- 12/08/48 Bill Collector
- C17622 08/08/49 Insulting Bill Green
- 09/21/49 Name The Band
- C17623 10/21/49 Organ On The Fritz
- 10/22/49 Makers Of Iron Tablets
- C18606 10/26/49 Sings "Let's Harmonize"
- 10/27/49 Student Assembly For Arbor Day
- C17624 11/14/49 Monday July 4th Broadcast
- 06/29/59 First For CBS
- 06/30/59 Musical Typewriter
- C18471 03/22/51 How To Make An Egg Roll (18 Min. only)
- 03/24/51 Ladies Morning Program
- C17625 07/01/59 Camp Counselor
- 07/02/59 Sportsaphone
- 07/03/59 Camp Cavalry
- 07/06/59 Movie Critic
- C17626 07/07/59 Our Fella Thursday
- 07/09/59 Laugh Medicine
- 07/10/59 Pheffernick Stadium
- 07/13/59 Charlie Chu

CHALLENGE OF THE YURON

- C02055 09/11/43 # 293 A Swill O' Gunpowder
- 09/18/43 # 294 King's Ransom
- 09/25/43 # 295 Murder On Train Time
- 10/02/43 # 296 A Previewed Confession
- C02056 10/09/43 # 297 Attempted Manslaughter
- 10/16/43 # 298 Lantern Rock
- 10/23/43 # 299 The Ring On His Finger

- 10/30/43 # 300 The Tell-Tale Bullet
- C02057 11/06/43 # 301 A Date To Remember
- 11/13/43 # 302 Belated Revenge
- 11/20/43 # 303 Return To The Crime
- 11/27/43 # 304 King Spots Murder
- C02058 12/04/43 # 305 Self Defense Or Murder
- 12/11/43 # 306 By Hook Or By Crook
- 12/18/43 # 307 The Eleventh Hour
- 12/25/43 # 308 Murder In ABC's
- C02059 01/01/44 # 309 No Escape For A Murderer
- 01/08/44 # 310 Revenge In The Yukon
- 01/15/44 # 311 Forgery And Murder
- 01/22/44 # 312 Macbeth's Bloody Knife
- C02060 01/29/44 # 313 Wolf Pack
- 02/05/44 # 314 Cabin On The Trail
- 02/12/44 # 315 Lady Luck Claim
- 02/19/44 # 316 As A Man Thinketh
- C02061 02/26/44 # 317 The Hannagan Brothers
- 03/04/44 # 318 The Great Dog King
- 03/11/44 # 319 The Vallera Diamond
- 03/18/44 # 320 (MISSING) Paul Matthews
- C02062 03/25/44 # 321 King Meets Soapy Smith
- 04/01/44 # 322 A Pack Of Bacon
- 04/08/44 # 323 Edward Carson
- 04/15/44 # 324 The Plaid Coat

PRIVATE FILES OF REX SAUNDERS

- C18036 05/16/51 Done To Death
- 05/30/51 Shallow Graves
- C18037 06/06/51 Plan In The Killer's Mind
- 04/13/51 Game With Death (Audition)
- C18038 05/02/51 Lady With Hate In Her Heart
- 05/09/51 A Shocking Still Life
- C18039 06/13/51 A Trip To The Death House
- 06/20/51 Murder Deep In A Killer's Mind
- C18040 06/27/51 Murder
- 07/04/51 The Feminine Mind Concerned With Murder
- C18041 07/11/51 Murder Is A Silent Companion
- 07/18/51 Until Death Do Us Part
- SHERLOCK HOMES** Rathbone & Bruce
- C18972 04/09/45 #174 The Viennese Stranger
- 04/23/45 #176 The Notorious Canary Trainer
- C18973 04/30/45 #177 The Unfortunate Tobacconist
- 05/07/45 #178 The Purloined Ruby
- C18974 09/03/45 #182 The Limping Ghost
- 09/10/45 #183 Col. Warburton's Madness
- C18975 09/17/45 #184 The Out Of Date Murder
- 09/24/45 #185 The Eyes Of Mr. Leyton
- C18976 10/01/45 #186 The Problem Of Thor Bridge
- 10/08/45 #187 The Mystery Of The Vanishing Elephant
- C18977 10/15/45 #188 The Manor House
- 10/22/45 #189 The Great Gandolfo
- 10/29/45 #190 Murder In The Moonlight

C19055 11/12/45 #192 The Speckled Band
11/19/45 #193 The Double Zero

C19056 11/26/45 #194 The Accidental Murderess
12/03/45 #195 Murder In The Casbah

C19057 12/10/45 #196 A Scandal In Bohemia
12/17/45 #197 The Second Generation

C19058 12/24/45 #198 The Night Before Christmas
12/31/45 #199 The Iron Box

C19059 01/07/46 #200 The Murderer In Wax
01/28/46 #203 The Demon Barber

C18516 01/21/46 The Telltale Pigeon Feathers
02/04/46 The Indiscretion Of Mr. Edwards

SF-68 (SOUTH AFRICAN)

C16193 Jenny With Wings Homecoming

C16195 The Castaway The New Wine

C16197 The Will Watchbird

C16192 Wanted In Surgery Routine Exercise

C16962 A Sound Of Thunder

C-90 Greenville's Planet
ROD STEELE Serial (South African)

C16196 The Death Dust
C-90 Space Cow The Cage

THE ALDRICH FAMILY

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

C09201 School Picnic
The Cross Country Race

C15437 02/21/52 The Debate Team
11/23/52 Last Turkey For Thanksgiving

AMOS 'N ANDY

C02557 10/08/43 Andy's New Wife
10/15/43 The Maestro

C02558 10/22/43 Courtroom Catastrophe
11/05/43 The Locked Trunk's Secret

C02559 11/12/43 Matrimonial Mishap
11/19/43 Turkey Trouble

C02560 11/26/43 Man's Best Friend
12/03/43 Candy For Caroline

C02561 12/10/43 Bookends & Babies
12/17/43 The Marriage Counselor

C02562 12/31/43 New Year's Eve - 1943
01/07/44 Making Sapphire Proud

C02563 01/14/44 Orchids & Violets
01/21/44 Charles Boyer's Valet

C02564 01/28/44 Wind Fall
02/04/44 Missing Person's Bureau

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

C14866 02/02/45 From Naval Training
Center In Memphis
12/17/48 Doris Day

C14864 10/23/45 Mel Blanc, Frances
Langford
12/18/45 Lt Commander Wayne
Morris

C14865 11/27/45 Peg Ryan
12/04/45 Herbert Marshall

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