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10280 Gunpowder Road Florence, KY 41042



# Old Time Radio DIGEST

No. 150

Fall 2015 \$3.75



Tallu  
Bankhead



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No. 150

Fall 2015

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Editor's note: Have a revision for our last issue on page 27. Dimension X was not directed by Bob Warren and Fred Collins they were the announcers. It was directed by Edward King, Fred Whey and Jack Cuenig during the run on NBC.

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# THE BIG SHOW



by Dee Neyhart from the Digital Dell 2012 ©

## NBC Scores With "Big Show" Proving Radio Isn't Dead by John Crosby

NEW YORK, Nov. 10--NBC's widely trumpeted *The Big Show* came perilously close to proving that radio is not dead after all, which means that some of us profound thinkers will have to revise our opinions. It was in practically every respect a perfectly wonderful show—witty, tuneful, surprisingly sophisticated and brilliantly put together.

*The Big Show* was a big enterprise in every way. The opening program contained such names as Fred Allen, Jimmy Durante, Jose Ferrer, Ethel Merman, Paul Lukas, Russell Nye Mindy Carson and Frankie Laine—all presided over and more or less blanketed by that extraordinarily vibrant lady known as Tallu. It ran an hour and a half, one of the fastest and pleasantest 90 minutes in my memory; it was housed in NBC's newly acquired Center Theater (3000 seats); it had a 44-piece orchestra and 16-voice choir presided over by Meredith Willson; it cost a trillion dollars--and, well, it was big.

## SHREWD GAMBLE

To get to the politics of the matter, it was also a bold and, I think, shrewd gamble. By starting off at 6 o'clock and extending through 7:30, NBC hopes to lure all the listeners to its network before CBS opens with its big gun, Jack Benny, and to hold them right on through Mr. B. Sunday night in television areas is murderous on radio shows simply because there is so much good television fare that night. But most of the good adult programs start after 7:30 so that the grownups can now surrender the TV set to the kids and sneak off to the bathroom to listen to the radio for an hour and a half.

However, NBC's biggest gamble may have been Tallulah Bankhead, an unpredictable volcano who has been known to sweep away whole villages when she erupts. As mistress of ceremonies, though, she was sharp as a knife and succeeded somehow in outshining even the most glittering names on that glittering roster. My sole complaint is Miss Bankhead's addiction to the word "darling" (or "dolling," as she is wont to pro-

nounce it.) She employed "dolling" 422 times—425, according to my wife's count—and that's a bit too much for an hour and a half. And besides there aren't that many dollings in the western hemisphere, dolling. **MALICE EXCHANGED**

There were so many bright moments on the show I don't quite know where to begin. Ethel Merman, Paul Lukas and Russell Nye contributed about half of the score of "Call Me Madam," including the show-stopping duet between Merman and Nye, "You're Just in Love." Later Miss Merman and Miss Bankhead engaged in a breath-taking exchange of female malice, the like of which I can't recall on radio. ("You've been in so many shows that have run two years. You must have been in at least 30 shows that have run two years.")

Tallulah is more or less inherently iconoclastic, if that's not too mild a word, and consequently the passages between her and her guests were happily lacking in that overwhelming mutual esteem which marks the pleasantries between most emcees and guests. When Jose Ferrer modestly demurred at being called the greatest actor on the New York stage, she agreed almost instantly that he probably wasn't.

## ALLEN HER MATCH

Consequently, most of the guests approached Tallu warily, keeping their lefts up and weaving slightly. All except Fred Allen, the one man who is a match for her. Allen remarked pleasantly that NBC had tried him on radio and tried him on television and was now waiting for another medium to come along. "I've decided why they call television a medium. It's because nothing on it is well done."

As for the other high spots of which there were many...well, let's see. Jose Ferrer did a fine bit from the first act of



Premiere  
8:00-10:00  
You never  
found it better

## THE BIG SHOW

8:00 Tallu...  
9:30 American...  
10:00 The 500...  
10:30 Meet Me...  
8:00 THE BIG SHOW with  
TALLULAH BANKHEAD,  
FRANKIE LAINE, MERVYN  
LEAPOLD, JOSE FERRER,  
JIMMY DURANTE, MINDY  
CARSON, DORIS DAY,  
MARGARET WILSON  
The Philadelphia Area  
First Show  
8:00 Sales of the...  
8:00  
W KPT-FM-98.5 mhz.  
KPT-1400 Hz.  
on your dial

THREE SHOWS MEAN GOOD THINGS ON NBC

"Cyrano de Bergerac"; Jimmy Durante complained in song about the terrible time he has lining up blind dates, and the whole cast in a rousing finale paid their respects to the late George M. Cohan with a selection of his songs. Even Tallu sang ("Give My Regards to Broadway") in a voice that has almost more timbre than Yellowstone National Park.

I'd like to pass up the other stars in order to say a few kind words about the writers--Goodman Ace, Wellbourn Kelley



and Frank Wilson—who turned out a script which didn't contain a single cliché and did contain a great many amusing lines.

(From the November 10, 1950 *Oakland Tribune*.  
Copyright, 1950, for *The Tribune*)

*The Big Show* was a pretty big deal—on many levels. NBC had lost one of its major artists to CBS—Jack Benny and his ensemble. And to add insult to injury, when it came time to broadcast NBC's *The Big Show*, it was up against, by then, CBS's *The Jack Benny Program*. But we're getting ahead of ourselves.

The *Big Show* was the brainchild of NBC Vice President for Programming, Charles 'Bud' Barry. It had been Barry's thankless task to rebuild NBC's market share over Radio. The head-to-head between CBS and NBC as both major networks entered Television, had been a knock-down, drag-out competition. In the five years leading up to 1950, CBS and NBC had been proactively poaching each other's talent on an often breathtaking scale from time to time. If one couldn't compete with a popular program, the thinking was, "Well let's just buy that talent from under them."

Needless to say, that tactic didn't continue for long. There were, after all, a finite number of popular programs that could command that level of industrial poaching. The poaching reached its highest notoriety after CBS coaxed *The Jack Benny Program* out from under NBC. NBC, up until that time, had fairly well dominated the weekend evening schedule. The departure of *The Jack Benny Program* left NBC veeps scrambling for a suitable alternative to go head to head with one of Radio's longest running, most popular prime time comedy and variety programs.

As NBC approached their Silver Anniversary in 1951, it was coming off of a decade-long run of prestigious, educational entertainment programming with flagship, sustaining features on modern plays, Western and World Literature, tributes to the efforts of the early United Nations, retrospectives on Shakespeare, Eugene O'Neill, the plays of Eva le Galienne, spotlights on the great directors of the era, and numerous historical and technical retrospectives of NBC Radio history.

NBC was also in a highly competitive battle with rivals CBS, ABC and Dumont over Television. But many at NBC believed that Radio was still as viable an entertainment medium as ever before in its history. In many respects that observation was accurate—in theory. But as a practical matter, the Golden Age of Radio was fast approaching its final years. Radio had become too expensive for many of the sponsors and networks who were expending resources on both Television and Radio of the era.

As an even more practical matter, Television was experiencing the same growing pains, both technologically and legislatively, as had Radio at its inception. Exponential leaps had been achieved in technology of the era, but in respect to Television, the same dynamics that plagued the standardization of Broadcast Radio were bedeviling the Television technology of the era. While we don't normally address Television in these articles, it's clear that Television's promise and increasing demand were, from 1950-on, directly affecting programming decisions across the AM and FM bands of the era.

As a point of comparison, famous programming syndicator Frederick Ziv was experiencing unprecedented success de-



veloping and marketing some of the finest transcribed, syndicated programming in history. *Bold Venture*, for example, featuring Humphrey Bogart and Lauren Bacall, could be budgeted at approximately \$12,000 an episode in 1951, primarily because of the means by which Ziv marketed and sold the feature. At the same time, networks of the era were attempting to draw the line for their most popular originating features at between \$700 and \$3,000 an episode.

We cite the prevailing expense climate of the era to highlight the estimated \$30,000 cost per 90-minute episode of *The Big Show*. Consider the underlying expenses of the program:

- Meredith Willson and his 40-piece orchestra
- A twelve to sixteen-voice choral group
- A core ensemble of between three and five headliners
- Between three and five additional name talents appearing during some episodes.
- Playing to a 3,000-seat live audience.
- The attendant technicians, sponsor reps, directors and assistants, writers and

announcers.

Now granted that their budget for 90-minutes of programming reflected the higher-end of the late 1940s and early 1950s cost of \$10,000 per episode . . . and \$30,000 per show was simply three times the cost of NBC's previous most expensive 30-minute features. But also remember that beginning around 1948, all the major networks were moving their programming in the direction of \$1,000 per episode or less per weekly feature. The bottom line was that \$30,000 per show simply wasn't practical for a sustaining program. NBC absolutely needed sponsor partners to make the show practical.

#### **Radio In Review head —The Great Experiment Wasn't Exactly A Success**

Well, the great experiment was not an unqualified success, but it certainly was an interesting one.

"The British Broadcasting Corp. and the National Broadcasting Co. (conceivably the first time N.B.C. ever has taken second billing) present *The Big Show* as an expression of unity between the two



countries," ran the opening announcement on the show heard in England Sept. 17, and somewhat edited and rearranged, heard over here last night.

It was anything but an expression of unity, this English presentation of an essentially American radio show.

The British press was overwhelmed by our production knowhow, aghast at the cost (\$75,000 for the one in London and another in Paris), occasionally bewildered by the jokes and altogether opposed to Miss Tallulah Bankhead's rendition of *Jervis Bay*, a poem by Gene Fowler celebrating the famous fight of an armed British freighter against a German pocket battleship.

"IT HAD the perfect timing and zest of a Commando raid," declared the *Daily Mail*, but I regret to say I left the theater feeling I had been given a spanking and then a toffee apple by a hasty and generous uncle."

This rather obscure sentence refers to the fact that the show was studded with jokes about British austerity and everything else British (the spanking) and ended with Miss Bankhead's husky paean to British courage (the toffee apple).

"The American-type exchanges between George Sanders and Tallulah Bankhead were very funny indeed in the impolite adolescent way of that kind of American humor," continued the same paper.

Impolite? Adolescent? As to the first, Miss Bankhead has specialized in the comedy of insult which is something the British are pretty good at too, though they use a different inflection.

The adolescence is an expression of opinion which we'll have to grant the newspaper. Whether it was or not, the

predominantly British crowd of 2,000 persons at the Palladium found Miss B.'s opening lines uproariously funny.

"Bless you, darlings," intoned that famous foghorn which resounded on the British stage for so many years.

"Now let's see— what was I saying when I left London 16 years ago—oh, yes—make mine a double. Oh what a happy return to the scene of my former triumphs—but they're all married now. If they had to get married, why didn't they marry me. Why marry strangers?"

Miss Bankhead carried on in this vein at some length not only on the air but in the British press.

The British press fell upon the situation, more particularly Miss Bankhead, as a news story almost unparalleled since Sarajevo.

The Americans in the entourage, accustomed to radio hoopla attracting absolutely no attention in American newspapers, were flabbergasted by the amount of space they grabbed in Britain.

SAID GOODMAN ACE, head writer on the show "Here the British have a sick king, a crisis in Iran and a war in Korea and yet we were on the front pages all the time. *The Big Show* and Franchot Tone—we were the big stories of the day."

Besides Miss Bankhead's extravagant personality, the British press played up the fact that Wilfred Pickles, probably England's most popular radio entertainer, wouldn't appear on the show.

Pickles is an ad lib interviewer who refused to do a script show.

In this country if Arthur Godfrey was too busy or too tired to appear on somebody else's show, no one would care especially even if they heard about it, which is unlikely.

Not all the British press was unkind. The *News Chronicle* decided it was one of the best "radio entertainments of its kind I ever listened to."

The *Daily Telegraph* declared that British and American humor do coincide to some degree and the stately *Times* was exquisitely non-committal. The *Daily Telegraph* took a poll of its readers and discovered more pros than cons, a dubious compliment.

It was a fine gesture of international amity. *The Big Show*, more rewarding than Henry Ford's peace ship and at least as spectacular as Queen Marie's visit over here.

But, like a lot of these interchanges, it left the British just a little more puzzled about us and the Americans—at least, most of those who took the trip—even more baffled about the British.

(From the October 1st 1951 edition of the *East Liverpool Review*. (c) *New York Tribune*, 1951)

#### But how to pay for a \$30,000 per episode program . . .

That's when Bud Barry came up with NBC's 'Tandem' sponsorship scheme. In a nutshell, subscribing sponsors were sold portions of a block of primetime, weekly network programming. Specifically:

- The first half hour of *The Big Show*
- The first half of *NBC Symphony*
- The first half of *Screen Directors Playhouse*
- *Duffy's Tavern*
- *The Man Called X*

'Blocked' programming wasn't particularly innovative for the era. Most of the networks had begun marketing blocks of primetime--and daytime--programming to share the expenses between several sponsors for at least nine years by 1950.



Tallu Bankhead

What gave this scheme its appeal was the premium range of genre offered in the subscription: premium variety with *The Big Show*, premium music with *NBC Symphony*, premium drama with *Screen Directors Playhouse*, highly rated comedy with *Duffy's Tavern*, and equally well rated mystery with *The Man Called X*.

NBC soon had several takers for their Tandem plan: Ford Motor Company, RCA Television, Anacin, Chesterfield, Four-Way Cold Tablets, and Dentyne for starters. But apparently, as the first season neared its end, there still wasn't enough sponsorship to keep *The Big Show* afloat. On St. Patrick's Day, 1951, NBC began teasing the notion that *The Big Show* was unsustainable, hinting that it might soon leave the air. And indeed, after 27 installments, *The Big Show* left the air on May 6, 1951.

The parties to the production appar-



ently managed to arrive at some sort of accomodation, since within a few weeks of leaving the air "for good", NBC was teasing a gala, pull out all the stops London premiere for a Season Two of *The Big Show*. The London extravaganza opening Season Two aired on September 30, 1951, much of the cast having been transported wholesale to London for the rehearsals and 90-minute performance. Tallulah Bankhead had spent almost eight years in London's West End as, literally, the Southern Belle of the Ball—and West End Stage. But it would appear that her return engagement was met with far milder fanfare. According to reports of the era, Londoners weren't very impressed with *The Big Show*, panning it in most of the British papers, and citing Tallulah Bankhead's performance as little more of a parody of her original visit to the West End.

Stateside, the London Remote Premiere gimmick apparently worked. NBC acquired six new sponsoring partners for the vehicle and, once the extravaganza returned stateside, *The Big Show* ran for a total of thirty-one Season Two installments. **Production format and talent**

There was no hard and fast format for *The Big Show*. The few constants throughout both seasons were the manner in which the cast and guests for the night introduced themselves and Tallulah Bankhead's opening monologue or sketch. To understandable fanfare, *The Big Show* would open each program with its signature theme song, "A Hand Full of Stars," immediately followed by the introduction of Tallulah Bankhead as the host, and personal introductions by each of the ensemble members and guests for the night's production. We use the term 'ensemble members' somewhat loosely, since, de-

pending on the point of view of the listener, the 'ensemble' represented some of the entertainment world's most popular and successful performers—many of them having already far overshadowed Tallulah Bankhead's career up to that point.

While the star-studded ensemble varied somewhat from program to program, Fred Allen was an oft-repeated member, in addition to Jimmy Durante, Portland Hoffa, Meredith Willson, Mindy Carson, and on a rotating basis, Groucho Marx, Jose Ferrer, Fanny Brice, Hanley Stafford, and Margaret Truman.

Broadcast primarily out of New York, to a packed live audience of 3,000 for most shows, the production moved to Hollywood, returned to New York, aired its second season premiere in London, then returned to New York for the duration.

The guest performers over the course of *The Big Show's* two years represented some of the biggest talents in the entertainment industry: the greatest singers, actors, comedians and personalities of the era. A peek below at the principle artists over the course of the series' two seasons shows virtually every significant performer of the era having participated in the weekly extravaganza at one time or another. And giving credit where it's due, Tallulah Bankhead, in this author's opinion, gave some of her finest performances of her career during the course of the series.

The other two key players in the success of *The Big Show* were young director Dee Engelbach and versatile Meredith Willson, acting as both music director and ensemble performer. Willson also composed the signature closing theme, "May the Good Lord Bless and Keep You," which went on to become both a hit record for Bing Crosby and the theme song for

*The Red Skelton Show* on Television. Meredith Willson had already honed his sketch comedy skills with, among others, *The Burns and Allen Program*, and while an unquestionably canny and clever performer in his own right, traditionally performed in the naive, country bumpkin role to most of the lead performers he supported. *The Big Show* was no exception.

Dee Engelbach had already established himself as the boy genius at NBC, and *The Big Show* only served to further underscore that sobriquet. Engelbach's baby face and iron fist kept the cat-herding on the star-studded extravaganzas to a minimum, which, given the big name talents, as well as the quixotic fireball, Bankhead, was no mean feat. Charmer that he was, Tallulah apparently adored the young director, making his Tallulah-wrangling chore far more manageable. The triumverate of Engelbach, Bankhead and Willson seemed well suited to schmoozing the respective categories of talent for the series, aided in no small part by the extraordinary writing talent onboard throughout the series.

Headed by Goodman Ace, Fred Allen, Selma Diamond and Mort Green, the writing staff represented some of the finest comedy writers in Radio. Given the vast array of big names they were tasked to write for, it's just as well that the writing staff was so polished and experienced. Goodman Ace, in particular, was reportedly responsible for most of the byplay lines between the principle performers and clearly had a hand in many of the sketch pieces. Selma Diamond, known for her biting repartee was undoubtedly responsible for many of Tallulah's lines. It didn't hurt that the core ensemble members were, for the most part, highly adept

Anacin sponsored 30 minutes of each *The Big Show* broadcast



It's **FORD**  
for '50

Ford Motors' 1950 Fords sponsored the 1950 run of *The Big Show*



at improvisation and the impromptu quip. *The Big Show* did, after all, represent a pretty heady mix of personalities. With Jimmy Durante regularly fluffing his lines, Fred Allen and Bankhead always at the ready for an impromptu quip, and the quick-witted Eddie Cantor, Bob Hope, Bing Crosby, and Martin and Lewis stopping by, the quips and comebacks flew with often stunning regularity throughout the course of any given program.

The *Big Show* was unquestionably a hit, both in popularity and with the critics of the era, but was it a hit commensurate with its price tag? The answer was apparently a resounding "no." During the course of the run of *The Big Show*, Television was acquiring an exponentially increasing audience share, despite the often lackluster presentations over early Television. Indeed, by 1952 feature articles about Radio programming were all but disappearing throughout the Radio and Television sections of newspapers large and small.

With the loss of local and regional promotion, the novelty and dramatically increased availability of television receivers, and the clamp down on budgets for Radio programs, the writing was writ indelibly on the wall: Radio was on its way out, Television was well on its way in. *The Big Show* experiment was a sobering one for all of the major networks of the era. If the NBC behemoth couldn't regain market share with a 90-minute weekly extravaganza, there was little hope that any of its competitors could either. But successful syndicators such as Frederick Ziv continued to rake in millions well past 1952 by clever pre-packaging, brilliant independent promotion, and utilizing major name talent. Syndicators had no overhead beyond the

initial production, and could market their syndications directly to potential sponsors, networks and independents alike.

The major networks, most of them with one foot in Radio and the other in Television, simply weren't capable of sustaining innovative, quality programming over both mediums—equally—at the same time. Something had to give, and it was Radio that gave—its talent, its budget and its tradition of compelling programming.

*The Big Show*, a remarkable undertaking by any measure, was a worthy, albeit unsuccessful, 'hail Mary' in the waning days of Radio's Golden Age. The circulating recordings remain jam-packed with talent, span every aspect of the entertainment industry, sparkle with clever repartee, and provide a showcase for the quixotic dynamo that was Tallulah Bankhead. All in all, an historic series of recordings that, in the opinion of many, proved to be the line of demarcation ending The Golden Age of Radio.

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RCA Victor Television sponsored 30 minutes of each *The Big Show* broadcast

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Written by Jay Hickerson January, 2015  
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## Peg Lynch, broadcast pioneer who created sitcom 'Ethel and Albert'

Peg Lynch, a trailblazer for women in broadcast entertainment who wrote, owned and starred in one of television's first sitcoms, "Ethel and Albert," has died. She was 98.

The writer of more than 11,000 scripts for television and radio, Lynch died Friday at her home in Becket, Mass., her daughter, Astrid King, told the *Los Angeles Times*. Lynch's health had declined rapidly after recent hip surgery, King said.

Decades before "Seinfeld" became known as the sitcom about nothing, and Tina Fey wrote and starred in "30 Rock," Lynch's presciently modern sitcom—which aired on radio and all three major networks—celebrated the understated humor of average married life.

Lynch's original characters, Ethel and Albert Arbuckle, were unremarkable, their story lines revolving around toothaches, filing taxes and hosting dinner parties in the little town of Sandy Harbor. One radio plot was about Ethel repeatedly questioning her husband in the middle of the night about whether he had locked the garage door.

"I wrote about what I knew", Lynch told the *Berkshire Eagle* in Massachusetts last year. "I wrote about real life."

Lynch created the husband and wife duo Ethel and Albert in the late 1930s at the small radio station KATE in Albert Lea, Minn. The fictional couple, voiced by Lynch and a male radio announcer, appeared in three-minute filler sketches that aired during other programming, ac-

ording to Lynch's website. "Ethel and Albert" was initially a sort of commercial, Peg having discovered that a husband-wife format could be adapted to sell a variety of products," King wrote on Lynch's website. "Try writing 15 minutes of snappy dialogue every week for 12 weeks in which a wife tries to persuade her husband to buy an Allis Chalmers tractor and you'll get the picture."

Lynch took her characters with her when she moved to radio station WCHV in Charlottesville, Va., and then to WTBO in Cumberland, Md., where "Ethel and Albert" became a 15-minute feature.

In 1944, Lynch moved to New York City, where she turned down an offer for "Ethel and Albert" from NBC Radio, which wanted to co-own the show. She refused to sell it.

"She said, 'It's the only thing I've got, and if I give that away, I won't have anything,'" King told the *Times*.

"*The Private Lives of Ethel and Albert*" went national that year with a 15-minute, weekday slot on Blue Network, which later became ABC. The network persuaded Lynch, with her high-pitched voice, to play Ethel on television.

In 1950, *Ethel and Albert* (by then played by Alan Bunce) moved to television, first as a segment on NBC's "The Kate Smith Hour" variety show and later as a half-hour weekly stand-alone series.

The show later moved to CBS and then ABC before going off the air in 1956.



Alan Bunce & Peg

All of the shows were written by Lynch, and most were performed live.

"This was a woman who would be plotting the third week's show, writing, the second-week show, rehearsing that week's show and then broadcasting that night's show," her daughter said in an interview.

The Ethel and Albert characters later reappeared on radio in a show called "The Couple Next Door" and in various commercials.

Lynch was born Margaret Frances Lynch on Nov. 25, 1916, in Lincoln, Neb. Her father died of the Spanish flu when she was 2. Lynch and her mother moved to Minnesota, where her mother was a nurse at the Mayo Clinic.

At 14, Lynch started working for a radio station in Rochester, Minn., owned by a friend's father. There, according to

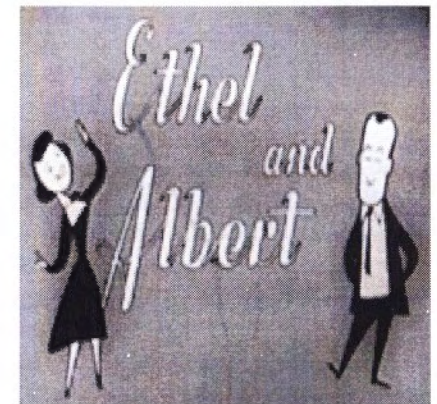
her website, she found sponsors and interviewed celebrities who were in town to visit the Mayo Clinic, including Lou Gehrig and Ernest Hemingway. Described by her daughter as someone who always knew she wanted to be a writer, Lynch graduated from the University of Minnesota.

In 1948, Lynch married Odd Knut Rønning, a distant Norwegian cousin, with whom she had one daughter, King. The marriage lasted until his death last year. In addition to her daughter, Lynch is survived by her son-in-law, Denis King, and one grandson, Alexander.

Lynch maintained ownership of "Ethel and Albert" throughout her life. She even owned the set pieces from the show, and her house was filled with furniture and props from the production, her daughter said.

The television show was largely forgotten after it went off the air, the episodes confined to kinescope copies she owned. The University of Oregon now has the kinescopes, as well as scripts and audio-tapes, in an archive.

"Because it wasn't on film, it never went into syndication," Astrid King said. "It just wasn't out there. But the episodes are gems. They're absolute gems."





## Mind the Gap by Clair Schulz

In 2009 I participated in an inter-generational program in which seniors shared their reminiscences with small groups of U.S. history students in a series of sessions held at a local high school. During the session covering World War II after passing around ration books, V for Victory buttons, V-mail stationery, Remember Pearl Harbor items, and other memorabilia from those years, I mentioned to the group seated with me how popular the service comedies of Bud Abbott and Lou Costello were with moviegoers as I lauded the duo's efforts at selling war bonds. I did not keep 'em flying very high that Friday morning in March because not one of the seven teens in my group had even heard of Abbott and Costello.

That Americans born in 1994 or 1995 knew nothing about the most popular comedy team of the 1940s really should not have surprised me because they grew up in a world whose watchword is "What's next?" In recent months I have begun to wonder how much of the impact of radio programs is lost on those unfamiliar with the milieu of the time.

This feeling was particularly reinforced while listening to "The Ghost Breakers" episode of Screen Director's Assignment which aired April 3, 1949. (The series became Screen Director's Playhouse in July of that year.) Bob Hope and Paulette Goddard starred in the 1940 film directed by George Marshall; Bob (as Larry Lawrence) and Shirley Mitchell (as Mary Carter) took the major roles in the radio version.

Where there's Hope, there's bound to

be gibes at Bing and politicians so Crosby and President Harry Truman get the expected early callouts. As Lawrence and Carter approach their destination, a telegram arrives warning "an empty coffin awaits on Black Island" so Larry glibly tosses in a nod to the largest chain of L.A. mortuaries: "Does Pierce Brothers know about this?" and contemplates making "the one friendly call that covers all."

Larry's bravado, present in a promise to break any blackguard in two and "use half in the castle and half in the bathroom," sounds peculiarly funny by itself, but the laughing audience recognized the similarity to the pitch of Swan Soap, sponsor of The Bob Hope Show, which encouraged housewives to break the bars apart, using half in the kitchen for dishes and other half in the bathroom for bathing.

When the couple row closer to the island and Larry gets a glimpse of Castillo Maldito, he comments sardonically, "What a ruin. It looks like CBS pulled a raid on it." Anyone ignorant of the shift of talent from NBC to CBS that began with Amos 'n' Andy and The Jack Benny Program and later in 1949 would claim comedians Edgar Bergen and Red Skelton would miss the significance of that reference.

After the eldritch caretaker played by June Foray rejects Mary's claim with a gruff, possessive "My island," Larry tosses in the aside "Sounds like Vaughn Monroe's mother." Monroe's throaty baritone with biceps, almost lost in the passage of time, would have been very much at home racing with the moon on a spooky isle in pursuit of ghost riders in the sky.



When the apprehensive pair actually get to the castle, Lawrence responds to Mary's straight line of "I wonder who lived here last" with "It must've been Jolson. The front porch is down on its knees." Al Jolson, the most popular entertainer of his day known for his kneeling version of "Mammy," is an artifact from the "Keep Cool with Coolidge" era to those vanishing Americans who still remember that ebullient showman.

Responding to some mumbo jumbo uttered by a captured zombie, Mary sets up her companion by asking for an interpretation of the gibberish. Larry's translation: "With men who know their castles best, it's zombies two to one," a jest that doesn't make much sense to modern ears unless one recognizes it as a parody of the ad line

"With men who know tobacco best—it's Luckies two to one."

Larry's intention to explore the castle in greater detail takes the form of "Let's see what else is going on in Nightmare Alley," a reference the audience recognized but which might skip by many in the present age except those devotees of film noir who revere the 1947 Fox movie.

In the crypt area when an organ begins playing by itself Mary fearfully admits "I don't like it" to which Larry adds "Petrillo won't like it either." That name means nothing to those who retrieve their songs from cyberspace, but James Caesar Petrillo, kingpin of the American Federation of Musicians, was a force to be reckoned with, the leader of several successful recording bans. Rick Blaine



told Sam to "Play it." Petrillo could tell the music world to "Play it" and "Don't play it."

Fraidycat Lawrence confesses that if there really were ghosts, he would lose his mind and end up in the snake pit, setting up this punchline after a frightening giggle arrives on cue: "Move over, Olivia." Anyone listening today unacquainted with the 1948 film and its star might wonder where the new female character came from.

After the spirit appears to warn of marching men and Larry expresses admiration for its performance, the ghost (Ken Christy) proudly declares "Yeah? Well, wait till you see me in Hamlet." It is not the apparition of Hamlet's father in Shakespeare's play that brings about laughter from the audience but rather the best picture of 1948, a movie still fresh in their minds because the Academy Awards presentation was held just 10 days before on March 24th.

Because the comedian who played a tightwad has been gone now for over 40 years, not many people born in the Age of Aquarius will recognize Larry's name-dropping when he gets his first peek into the opening after the coffin swings aside: "There's nothing down there but some dusty old dungeons. Let Jack Benny keep his money."

When the villain shows his true colors and stakes the hidden silver deposits for himself by maniacally claiming "This mine is mine and what's mine stays mine" and Larry comes back with "Thank you, Gertrude Stein," the humor is not in the rhyming retort but instead a sarcastic reminder of Stein's famous repetitive line "Rose is a rose is a rose is a rose" from "Sacred Emily."

Just before the happy ending with the

relieved and rich twosome onboard a ship back to the United States, Mary asks the leading question "What will we do with 100 million dollars?" Larry's timely answer: "Well, we can always open another hotel in Texas. Get Dorothy Lamour to broadcast." That wasn't just a respectful nod in the direction of his colleague on the Paramount lot. It was a knowing wink to the audience, reminding them of the March 17, 1949 "fouled-up" broadcast of The Sealtest Variety Theater with Dottie as harried hostess of the chaos from the Shamrock Hotel in Houston.

While it is true that listeners absolutely unaware of any of the contemporary references in this production of Screen Director's Assignment could still derive some pleasure from the adaptation, it is a more rewarding experience when one sees the whole picture just as readers can follow all the events in John Steinbeck's novel *Of Mice and Men* without knowing the source of the title, yet it is only after the allusion to the poem by Robert Burns settles into consciousness that we recognize the unfulfilled dreams of George and Lennie are, in a way, our dashed hopes as well.

While listening to all the adventures of The Great Gildersleeve in preparation for writing a book on the radio series, I was impressed by the frequency of allusions spoken by Throckmorton P. Gildersleeve and the other residents of Summerfield. Well over 100 of the episodes contain quotations from the works of notable authors such as Tennyson, Shakespeare, Longfellow, Keats, Kipling, Whittier, Browning, Wordsworth, Shelley, Coleridge, Emerson, and Cervantes, tips from "Just Plain Folks" poets Robert Service, Edgar Guest, and James Whit-

comb Riley, and also sagacious advice coming from the Psalms, Aesop, Isaiah, Matthew, and Luke. Almost all of the quotations were spoken without attribution. Even if the audience did not remember if the author of the words cited was Lord Byron or Sir Walter Scott, they appreciated the worthy sayings because such references established authority or gave credence to what the characters had to say. Listeners at the time recognized the citations as pertinent quotes of note worked unobtrusively into the narrative for the benefit of those living in Summerfield and in Radioland.

I noted the allusions in the entries for the various episodes because I believe many modern listeners would not even recognize them as such just as I provided the titles of the melodies selected by Jack Meakin and the other musical directors on the program. Strains from "Sleep," "Pretty Baby," "Silver Threads Among the Gold," "Memories," "Feudin' and Fightin'," "When You're Smiling," "The Prisoner's Song," "I Hear a Rhapsody," "We're in the Money," and similar vintage favorites dropped in as bridges between pertinent sequences of action added a polished fillip to the total package of entertainment that came to us wrapped with caring hands from the folks behind The Great Gildersleeve. I listed them in the "Comments" section of entries because very few people today under the age of 60 can "name that tune" and I fear it may not be long before only a handful of music aficionados of any age will be able to pluck titles out of the air from the era of those old phonograph records like the experts on Information, Please did regularly after hearing just a few measures of a composition.

The poet's lament, "Where are the



snows of yesteryear?," could easily be altered in the 21st century to "What will happen to the shows of yesteryear?" There may be no feasible way of bridging the widening chasm between a popular culture fixated on a ceaseless stream of images scrolling before their eyes and a fading generation who witnessed a fair portion of the passing parade through their ears.

In 2013 on the way through my living room with the helpful fellow who had earlier installed my water softener, we paused briefly to study an oil portrait I commissioned of Crosby and Hope in song-and-dance costume as they might have appeared onstage in Morocco, Rio, or Bali. The grizzled handyman asked, "Who are those guys?" When I told him, he muttered, "Before my time," and ambled toward the basement door with his tool kit.

In 2015 I wonder more than ever if old-time radio will join Bud and Lou in being who's on last and Bing and Bob on the road to obsolescence.



## Three Old-Time Radio guys who met at a convention

### **Thanks for the Memories** by Bob Burnham

#### THE BEGINNING OF A PUBLICATION (AND OTR CONVENTIONS)...

In the late 1970s, Bob Burchett and two other old-time radio collectors would combine their resources and talent to produce a publication that quickly became one largest circulating publications of its time – long before home computers, desktop publishing and the internet as we know it now existed.

Burchett, one of Cincinnati's leading Graphic Artists would become the "layout and production" end of Collector's Corner. The first issue came out in March of 1978.

Joe Webb, a marketing genius, was at the time still working his way to the top of his profession, but then active as one of the hobbys' leading vendors also known as Nostalgia Warehouse, Inc. He would become the "business" end of the magazine, and co-edit alternating issues, while also serving as Co-Chairman of the Friends of Old Time Radio conventions. Today, he is best known as "Dr. Joe" and a widely respected consultant to the commercial printing industry.

Bob Burnham, was actually working in the broadcast industry at the time, but was already relentlessly looking for better methods of improving the technical sound of old-time radio. His old-time radio business venture, with some variations always began with the initials "BRC" (for Bob's Recording Collection). He would write all the techie columns for the Collector's Corner, serve as its Co-Editor and begin his life-long series of commentary and update columns. More recently, for more than 10 years he was the primary

broadcast engineer for one of the mid-west's most prestigious broadcast and media schools and is a consultant and engineer to various stations and media outlets

Before any of this happened, Webb and Burnham had actually traded shows and compared notes. Burchett was one of "BRC" customers who originally offered to help with layout of Burnham's fledgling radio newsletter, "News & Reviews." Burchett's timing was perfect: Webb, fresh from helping to produce Jerry Chapman's "Airwaves" publication had already been plotting with Burnham and was eager to begin a new project: This would be "Collector's Corner" magazine.

#### COLLECTOR'S CORNER "EXECUTIVES" MEET...

After producing the publication a couple years, the three of them finally met in person in 1979 in Bridgeport, Connecticut at one of the earliest Friends of Old-Time Radio conventions.

During the 1980s, the three of them rarely missed a Friends of Old-Time Radio convention. Although Collector's Corner produced its last issue that decade when it became absorbed by The World of Yesterday publications, Burchett himself would soon launch "Old Time Radio Digest." This print publication that still survives to this day. Only Jay Hickerson's "Hello, Again" can claim greater publication longevity in the OTR hobby!

#### FOTR PROGRAM COVERS WERE ALSO DONE BY BOB...

Burchett also readily offered his talents to the Friends of Old-time Radio. He cre-

ated many convention program covers over the years, sometimes featuring guest portraits done by his friend, the late Dave Warren.

#### COLUMNS WERE INSPIRATION FOR "TECH GUIDE" BOOK...

Meantime, Burnham would combine all his thoughts from his past columns into the book, "A Technical Guide to Old Time Radio Collecting." In 1984, it was Joe Webb (still as Friends of OTR convention Co-Chairman), who would present Burnham with the esteemed Allen Rockford Award for his writing efforts. Burchett had also done the cover layouts for the "Tech Guide" publication and Webb himself had contributed writing content as well (Both Webb and Burchett would receive the award themselves on separate occasions).

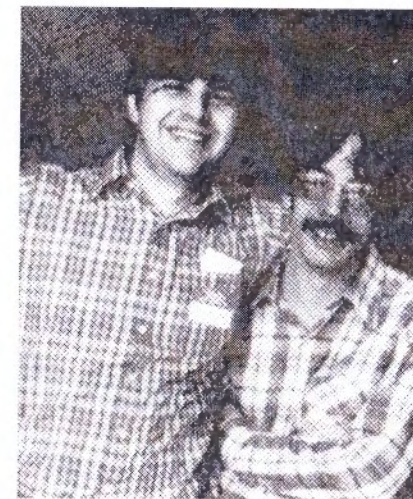
#### CINCINNATI CONVENTIONS BEGIN...

Burchett had a lot more to accomplish though: At the urging of a local OTR club member, a hotel site was secured and the Cincinnati Old Time Radio Convention was launched and pulled together largely due to Burchett's efforts. 2011 marks the 25th Annual Cincinnati OTR convention, a milestone in the OTR hobby only met by the Friends of Old-time Radio.

Meantime, no one has forgotten where they all met for the first time in person. The fact that the OTR projects continue to this day is also notable. ...

#### AND TODAY...

In addition to Cincinnati convention activities, starting in 2009, Burchett became editor of The Old Time Radio Researchers' publication, "Old Radio Times." The organization also archives a downloadable digital copies of every issue ever produced by Burchett and friends.



Joe Webb and Bob Burnham

#### "MR B"...

Burnham has authored numerous columns for industry publications, such as "Radio Guide" and "Radio World," and others and continues to transfer old-time radio's best shows to digital formats. His interests span a small part of the programming which include "everything." This comprises a lot of material he never "got around" to cleaning up or cataloging from open reel tapes

#### DR. JOE TODAY...

In recent years, Dr. Webb has worked tirelessly in assembling a digital version of every circulating (and uncirculated) Suspense broadcast during its 20 year run on CBS.

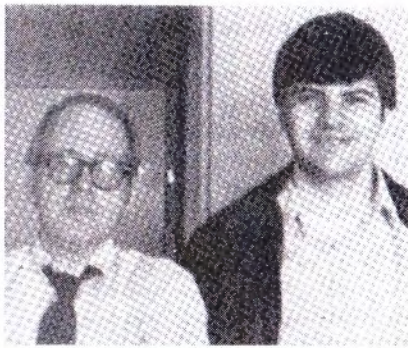
He is also a long-time historian of the lesser-known series, "Casey, Crime Photographer."

#### WE'LL BE BACK...

Borrowing the melody from the Bob Hope classic, "Thanks for the Memories" Convention Chairman, Jay Hickerson at one time sang and played at some of the ear-



lier conventions with special lyrics:  
 "The workshops that were run so well,  
 The dealers with their wares to sell..."  
 And ending with "we'll see you NEXT YEAR!"



Bob Burchett and Joe Webb

**WEBSITES:**

The Friends of Old-time Radio Fotr.net  
 The last FOTR convention has already been held.

The last Cincinnati convention was held in 2015.

Cincinnati Convention Discussion board:  
<http://www.quicktopic.com/41/H/yL4hDeiALxM>

The Old Time Radio Researchers  
<http://otrr.org/>

**BLOGS:**

Dr. Joe Webb  
<http://drjoewebb.blogspot.com/>

Bob Burnham  
<http://bobburnham.weebly.com/>

Facebook:  
<https://www.facebook.com/bobdoesradio>

**OTHER FRIENDS:**

The Broadcasters Desktop Resource  
[thebdr.net](http://thebdr.net)

Old Radio Dot Com [oldradio.com/](http://oldradio.com/)

Look who's on  
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BOB HOPE



EDGAR BERGEN



LAURITZ MELCHIOR



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**ELGIN WATCHES**

Only watch with the  
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**CBS**

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"He listens to the radio a lot!"



## Old Time Radio Series Reviews

by Bill Kiddle

### DIMENSION X

Prior to 1950 there were few half-hour science fiction radio dramas which catered to an adult listening audience. Most like FLASH GORDON and BUCK ROGERS, were 15-minute children's serials aired in the late afternoon weekday time slots. On April 8, 1950 DIMENSION X, one of the earliest and finest sci-fi programs came to NBC on Sunday nights. The series, directed by Bob Warren and Fred Collins, featured some of the best dramatic talent in radio, including: Joe deSantis and Joseph Julian. Unfortunately, the program was on the air for only one year, leaving the airwaves on 9/29/51. *Radio Memories has preserved all 50 broadcasts.*

### DINAH SHORE SHOW

Many female vocalists rose to prominence during the big band era of the 1940's. The DINAH SHORE SHOW, a fine musical variety offering, had a somewhat broken history, that stretched from 8/06/39 to 7/01/55. In the early days Ms. Shore was heard over the Blue Network first with the Paul LaValle and then Irving Miller Orchestras. During World War II Dinah was a popular favorite with the troops as she made many trips overseas to the European theatre and in 1943-1944 had her show sponsored by Birdeye Foods over NBC on Thursday nights. Over the next decade Ms. Shore continued her career over NBC or CBS for some of the biggest sponsors on radio in the choice time slots.

### DOC SAVAGE ADVENTURES

Author Kenneth Robeson originated one

of pulp fiction's most fantastic action heroes-DOC SAVAGE-the bronze giant who dedicated his life and great talent to those people who faced great danger from which they could not escape. Several of these old tales, that once appeared in Street and Smith Publications, were re-created by Roger Ritner and Variety Arts for NPR in the 1980's. One of the stories, "Fear Cay", was developed and broadcast in a seven-part serial drama, 9/30 to 11/11/85. This modern adventure series blends the traditions of I LOVE A MYSTERY and JUNGLE JIM into one adult action series.

### DOCTOR FIGHTS

Stories denoting the heroic accomplishments of many men were all part of the heritage of World War II. DOCTOR FIGHTS authored by Arthur Miller, and sponsored by Schenley Labs, were well-written stories of doctors in wartime. The program, which had Dee Engelbach as producer/director, was blessed with an all-star cast that featured Raymond Massey, Jackson Beck, Cary Grant and Robert Montgomery. The half-hour anthology was aired over CBS on Tuesday nights at 9:30 for two separate seasons, between June and August in 1944 and June and September in 1945.

### DON WINSLOW OF THE NAVY

In 1934, Frank V. Martinek and Leon Beroth combined their writing and artistic skills to create DON WINSLOW, an action comic strip to help promote US Navy enlistments. In a short time the exciting adventure tales of a Navy commander battling spies and saboteurs gained great popularity. DON WINSLOW OF THE NAVY came to station WMAQ in Chicago on 3/29/37 and remained an important example of children's afternoon serial offerings until 1/01/43. In 1942 the program, heard over

the Blue network and sponsored by Post Toasties, featured Raymond Edward Johnson & John Gibson

### DOUGLAS OF THE WORLD

Newspaper journalists, members of the the so-called "Fourth Estate", were popular characters on radio dramas in the 1940's and early 1950's. DOUGLAS OF THE WORLD, a latter day addition to this genre, was broadcast over AFRS in 1953-1954. This as a series about "Brad Douglas" (played by Jack Moyles) a foreign correspondent for the NY World (a fictitious daily publication). The script writers for this interesting, yet little-known, series focused upon real events in the early 1950's and placed our hero in the midst of the international action.

### DR. FINLEY'S CASEBOOK

In the eyes of many critical observers, the medical profession in the 21st century may have lost "some of its concern for the human condition." The criticism can't be laid at the feet of "Dr Finley", a general practitioner of medicine, and the oft times unlikely hero of DR. FINLEY'S CASEBOOK. This tale of two Scottish doctors, created by A.J. Cronin, and popularized by Brian Majorbanks on BBC-TV, came to radio listeners in the 1970's with Andrew Cruikshank as "Dr. Finley" and Bill Simpson as "Dr. Cameron." The series has many characterizations that made medical dramas like DR. CHRISTIAN and DR. KILDARE so popular with American audiences in previous decades. Radio Memories BBC Series has a number of excellent episodes for your listening pleasure.

### DR. JEKYLL & MR. HYDE

More often than not, a classic suffers in transition from medium to another. Robert Lewis Stevenson's fantastic tale of DR. JEKYLL and MR. HYDE is an exception

to that rule. Back in the 1930's George Edwards first syndicated the tale into a 52-episode serial in Australia. In more recent times BBC Radio 4 has broadcast the STRANGE CASE OF DR. JEKYLL & MR. HYDE. This contemporary effort is not only a "fine thriller" but a study of good and evil in the personal trauma of a man torn between two natures. "Dr. Jekyll" is a good man, but he is convinced that both good and evil reside in everybody. When he does his experiments on his theory, the results are terrifying, especially when his new drug releases his own worst self. As the despicable "Mr. Hyde" the good doctor becomes a monster and prowls the city of London in search of deadly crimes to commit. In the end, to end this reign of terror, "Dr Jekyll" must destroy his own evil creation. *Radio Memories has the original Australian syndicated version.*

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 TRAUBEL**  
METROPOLITAN OPERA STAR  
VISITS ARTHUR'S PLACE



### DR. KILDARE

Medical dramas have been popular on both daytime and evening television time slots for many years. In the early 1950's, between 2/01/50 and 1/01/52, two famous Hollywood actors, Lew Artyes and Lionel Barrymore recreated DR KILDARE for radio. They had originally starred in the roles they made famous for MGM, a series of medical dramas set at "Blair General Hospital" in NYC. The stories, based upon the works of Max Brand, were broadcast over Mutual on Tuesday nights. Radio Memories has a fine collection of these well-crafted radio dramas.

### DR. PAUL

Over the centuries members of the medical profession have faced many formidable challenges. DR PAUL, a quarter-hour serial drama about a dedicated small town doctor with an ambitious, scheming wife who wants him to leave and set up practice in New York City. The challenges, which were small and often very personal, were found in serial stories that stressed service to humanity. Russell Thorson was heard as "Dr. Paul" and Peggy Webber as his wife. The strong cast included Janet Logan, Vic Perrin, Sam Edwards and Willard Waterman. This short-lived serial drama was heard over NBC on a daily basis for two years, between 9/03/51 & 8/28/53.

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### ETHEL AND ALBERT

Station KATE in Albert Lea, Minnesota would appear to be an unlikely birthplace for a domestic comedy that would air over the Blue Network/ABC for six seasons, between 5/29/44 and 8/28/50. ETHEL AND ALBERT, created and directed by Peg Lynch, was a homey tale of a young married couple living in a small town of Sandy Harbor. The storyline focused around everyday, often mundane, events of life of a homemaker and her office manager husband. Announcer Glenn Riggs opening lines summed up the theme of the show when he said, "the big events occur only now and then, but there are smaller events that are familiar to every

family...it is these daily incidents that make the lives of ETHEL AND ALBERT." Just a lot of good clean fun!

### EXCURSIONS IN SPACE

General Electric, a leader in 20th century technology, syndicated a quarter-hour science series that explored the recent (c 1947-8) breakthroughs in the various fields of science. The interviews with key scientists and introductions to new scientific discoveries made the program one of current interest to post-war America. Frank Singiser and Howard Tupper acted as hosts and Bill Carpenter was heard as the announcer.

### EYES ALOFT

In the days before the development of high-tech electronic systems, our nation (and most of the world) depended upon the Ground Observer Corp. In the US, 1.5 million civilians were enrolled by the US Airforce to search the skies for enemy aircraft at 14,000 different observation posts. EYES ALOFT was a quarter-hour program that featured by the US Airforce Symphony Orchestra and the vocals of the "Singing Sergeants" under the baton of John Yesulitis. The program was heard on NBC West Coast stations in 1942-1943 Monday nights at 6:00.

### EPIC CASEBOOK

American listeners to radio drama often get a mistaken notion that the USA had a monopoly on good detective and crime programs. Actually, radio mystery and crime programs were broadcast throughout the English-speaking world on at least four continents. Due to political, economic and geographic considerations, radio remained an important part of the English-speaking minority in South Africa into the 1970's. EPIC CASE BOOK, sponsored by a number of fastfood products from So.

Africa, featured the adventures of "Inspector Carr" a law-enforcement officer of the finest traditions. The case studies presented were patterned after cases solved by Scotland Yard.



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- 0007 SUSPENSE VOL 7 (26 Episodes)
- 0008 SUSPENSE VOL 8 (26 Episodes)
- 0009 SUSPENSE VOL 9 (26 Episodes)
- 0010 SUSPENSE VOL 10 (26 Episodes)
- 0011 SUSPENSE VOL 11 (26 Episodes)
- 0012 SUSPENSE VOL 12 (26 Episodes)
- 0013 SUSPENSE VOL 13 (26 Episodes)
- 0014 SUSPENSE VOL 14 (26 Episodes)
- 0015 SUSPENSE VOL 15 (26 Episodes)
- 0016 SUSPENSE VOL 16 (26 Episodes)
- 0017 SUSPENSE VOL 17 (26 Episodes)
- 0018 SUSPENSE VOL 18 (26 Episodes)
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- 0026 SUSPENSE VOL 26 (26 Episodes)
- 0027 SUSPENSE VOL 27 (26 Episodes)
- 0028 SUSPENSE VOL 28 (26 Episodes)
- 0029 SUSPENSE VOL 29 (26 Episodes)
- 0030 SUSPENSE VOL 30 (26 Episodes)
- 0031 SUSPENSE VOL 31 (26 Episodes)
- 0032 SUSPENSE VOL 32 (26 Episodes)
- 0033 SUSPENSE VOL 33 (26 Episodes)
- 0034 SUSPENSE VOL 34 (26 Episodes)
- 0035 SUSPENSE VOL 35 (26 Episodes)
- 0036 SUSPENSE VOL 36 (26 Episodes)
- 0037 GUNSMOKE VOL 1 (140 Episodes)
- 0038 GUNSMOKE VOL 2 (160 Episodes)
- 0039 GUNSMOKE VOL 3 (105 Episodes)
- 0040 GUNSMOKE VOL 4 (80 Episodes)
- 0041 CBS World News (48 Episodes)
- 0042 CBS World News (48 Episodes)
- 0043 AL JOLSON (61 Episodes)
- 0044 AL JOLSON (52 Episodes)
- 0045 AL JOLSON (77 Episodes)
- 0046 AL JOLSON (76 Episodes)
- 0047 MOLLE MYSTERY THEATER (57)
- 0048 MOLLE MYSTERY THEATER (48)
- 0049 ALDRICH FAMILY (60 Episodes)
- 0050 JOHNNY DOLLAR (142 Episodes)
- 0051 JOHNNY DOLLAR (230 Episodes)
- 0052 JOHNNY DOLLAR (150 Episodes)
- 0053 JOHNNY DOLLAR (93 Episodes)
- 0054 HAUNTING HOUR (27 Episodes)
- 0055 BING CROSBY (87 Episodes)
- 0056 BING CROSBY (88 Episodes)
- 0057 BING CROSBY (140 Episodes)
- 0058 DRAGNET (96 Episodes)
- 0059 DRAGNET (105 Episodes)
- 0060 DRAGNET (68 Episodes)
- 0061 CASEY Crime Photographer (51)
- 0062 GILDERSLEEVE (100 Episodes)
- 0063 GILDERSLEEVE (100 Episodes)

- 0064 GILDERSLEEVE (100 Episodes)
- 0065 GILDERSLEEVE (100 Episodes)
- 0066 GILDERSLEEVE (112 Episodes)
- 0067 GREEN HORNET (91 Episodes)
- 0068 AMOS & ANDY (100 Episodes)
- 0069 AMOS & ANDY (100 Episodes)
- 0070 AMOS & ANDY (86 Episodes)
- 0071 FIBBER McGEE & MOLLY (106 Episodes)
- 0072 FIBBER McGEE & MOLLY (108 Episodes)
- 0073 FIBBER McGEE & MOLLY (110 Episodes)
- 0074 FIBBER McGEE & MOLLY (110 Episodes)
- 0075 FIBBER McGEE & MOLLY (102 Episodes)
- 0076 FIBBER McGEE & MOLLY (192 Episodes)
- 0077 MISC SHOWS (106 Episodes)
- 0078 MYSTERY PLAYOUSE (36 Episodes)
- 0079 ABC Mystery Time (56 Episodes)
- 0080 LONE RANGER (107 Episodes)
- 0081 LONE RANGER (106 Episodes)
- 0082 LONE RANGER (105 Episodes)
- 0083 LONE RANGER (105 Episodes)
- 0084 LONE RANGER (104 Episodes)
- 0085 LONE RANGER (105 Episodes)
- 0086 LONE RANGER (105 Episodes)
- 0087 LONE RANGER (104 Episodes)
- 0088 LONE RANGER (112 Episodes)
- 0089 LONE RANGER (110 Episodes)
- 0090 LONE RANGER (113 Episodes)
- 0091 LIFE OF RILEY (121 Episodes)
- 0092 LIFE OF RILEY (66 Episodes)
- 0093 THE BICKERSONS (54 Episodes)
- 0094 VIC & SADE (240 Episodes)
- 0095 CHARLIE McCARTHY (101 Episodes)
- 0096 HEAR IT NOW (14 Episodes)
- 0097 SAM SPADE (26 Episodes)
- 0098 SAM SPADE (15 Episodes)
- 0099 ROBERT ARDEN News (15 Episodes)
- 0100 CISCO KID (39 Episodes)
- 0101 OUR MISS BROOKS (100 Episodes)
- 0102 NIGHTBEAT (52 Episodes)
- 0103 GROUCHO MARX (125 Episodes)
- 0104 FATHER KNOWS BEST (15 Episodes)
- 0105 THE FAT MAN (64 Episodes)
- 0106 YOUR HIT PARADE (50 Episodes)
- 0107 TWENTY QUESTIONS (8 Episodes)
- 0108 G.I. JOURNAL (33 Episodes)
- 0109 MISC SHOWS (90 Episodes)
- 0110 MISC SHOWS (93 Episodes)
- 0111 Exploring Tomorrow (15 Episodes)
- 0112 This is your FBI (85 Episodes)
- 0113 CHASE & SANBORN HOUR
- 0114 BARRIE CRAIG (56 Episodes)
- 0115 BEST PLAYS (15 Episodes)
- 0116 MISC SHOWS (107 Episodes)
- 0117 JR GMEN (65 Episodes)
- 0118 VJ DAY (5 Episodes)
- 0119 CRIME CHRISTMAS SHOWS (12 Episodes)
- 0120 MISC SHOWS (57 Episodes)
- 0121 SOUTH AFRICAN RARITES (44 Episodes)
- 0122 NBC UNIVERSITY THEATER VOL 1 (15 Episodes)
- 0123 NBC UNIVERSITY THEATER VOL 2 (37 Episodes)
- 0124 NBC UNIVERSITY THEATER VOL 3 (17 Episodes)
- 0125 NBC UNIVERSITY THEATER VOL 4 (17 Episodes)
- 0126 HALLOWEEN SCARY SAMPLER (81 Episodes)
- 0127 DESTINATION FREEDOM (29 Episodes)
- 0128 FLASH GORDON (26 Episodes)
- 0129 MOON OVER AFRICA (26 Episodes) Complete series



- 0130 **FRONTIER FIGHTERS**  
(29 Episodes) Complete series
- 0131 **NIGHTWATCH VOL 1** (26 Episodes)
- 0132 **NIGHTWATCH VOL 2** (22 Episodes)
- 0133 **ARCHIE ANDREWS** (22 Episodes)
- 0134 **YOU ARE THERE** (36 Episodes)
- 0135 **YOU ARE THERE** (36 Episodes)
- 0136 **WILSON-NESBITT Summer Music Show** (13 Episodes) Complete series
- 0137 **IMAGINATION THEATER**  
(16 Episodes)
- 0138 **ONE MANS FAMILY** (67 Episodes)
- 0139 **VIC & SADE** (174 Episodes)
- 0140 **VIC & SADE** (159 Episodes)
- 0141 **BIG BAND REMOTES VOL 1**  
(89 Episodes)
- 0142 **BIG BAND REMOTES VOL 2**  
(73 Episodes)
- 0143 **GOOD NEWS VOL 1 MGM**  
Produced (30 Episodes) 1937-38
- 0144 **GOOD NEWS VOL 2 MGM**  
Produced (33 Episodes) 1939-40
- 0145 **PHIL HARRIS / ALICE FAYE**  
(27 Episodes)
- 0146 **PHIL HARRIS / ALICE FAYE**  
(25 Episodes)
- 0147 **CRIME DOES NOT PAY**  
(59 Episodes)
- 0148 **STUDIO ONE** (27 Episodes)
- 0149 **COLUMBIA PRESENTS SHAKESPEARE** (8 Episodes)
- 0150 **BARRY CRAIG INVESTIGATER**  
(56 Episodes)
- 0151 **THE FRED ALLEN SHOW**  
(38 Episodes)
- 0152 **COMMAND PERFORMANCE**  
(43 Episodes)
- 0153 **AVALON TIME with Red Skelton**  
(39 Episodes)
- 0154 **RELIGIOUS PROGRAMS**  
(58 episodes of Herbert W Armstrong, Old Fashioned Revival Hour plus "Do You Want To Stay Married" by Carlton E. Morris)

- 0155 **WORDS AT WAR** (36 Episodes)
- 0156 **TOM MIX** (27 episodes 1939-50)
- 0157 **LETS GO NIGHTCLUBBING**  
(Cafe Zanzibar, NY 3 Shows 1945-46)
- 0158 **85. VANISHING POINT**  
(77 episodes from 1984 - 89)
- 0159 **WALTER WITCHELL**  
(12 episodes)
- 0160 **WHISTLER VOL 1** (26 episodes)
- 0161 **WHISTLER VOL 2** (26 episodes)
- 0162 **WHISTLER VOL 3** (26 episodes)
- 0163 **WHISTLER VOL 4** (26 episodes)
- 0164 **WHISTLER VOL 5** (26 episodes)
- 0165 **WHISTLER VOL 6** (25 episodes)
- 0166 **WHISTLER VOL 7** (26 episodes)
- 0167 **WHISTLER VOL 8** (26 episodes)
- 0168 **WHISTLER VOL 9** (27 episodes)
- 0169 **WHISTLER VOL 10** (30 episodes)
- 0170 **MANHATTAN MERRY-GO-ROUND**  
(9 Episodes)
- 0171 **MEET THE PRESS 1959**  
(37 Episodes)
- 0172 **LUM & ABNER** (40 Episodes)
- 0173 **LUM & ABNER** (38 Episodes)
- 0174 **BASEBALL BROADCAST 1934-1936** (25 Episodes)
- 0175 **CAN YOU TOP THIS** (35 Episodes)
- 0176 **JACK BENNY** (29 Episodes)
- 0177 **JACK BENNY** (30 Episodes)
- 0178 **IT PAYS TO BE IGNORANT**  
(39 Episodes)
- 0179 **H.V. KALTENBORN** (34 Episodes)
- 0180 **GABRIEL HEATTER** (6 Episodes)
- 0181 **FRED WARING** (22 Episodes)
- 0182 **FRANK SINATRA** (40 Episodes)
- 0183 **ETERNAL LIGHT** (32 Episodes)
- 0184 **EDWARD R. MURROW**  
(6 Episodes)
- 0185 **DOUBLE OR NOTHING**  
(23 Episodes)
- 0186 **CBS D-DAY COVERAGE**  
(37 Episodes)
- 0187 **HAVE GUN WILL TRAVEL**  
(26 Episodes)

- 0188 **HAVE GUN WILL TRAVEL**  
(31 Episodes)
- 0189 **YOUR HIT PARADE** (39 Episodes)
- 0190 **YOU BET YOU LIFE** (44 Episodes)
- 0191 **PEOPLE ARE FUNNY**  
(31 Episodes)
- 0192 **OLD RADIO COMMERCIALS**  
(39 Episodes)
- 0193 **MYSTERIOUS TRAVELER**  
(39 Episodes)
- 0194 **TRUTH OF CONSEQUENCES**  
(16 Episodes)
- 0195 **I WAS A COMMUNIST FOR THE FBI**  
(39 Episodes)
- 0196 **THE SHADOW** (42 Episodes)
- 0217 **YOU ARE THERE (NEW)**  
(11 Episodes)
- 0218 **YOU ARE THERE (NEW)**  
(11 Episodes)
- 0219 **YOU ARE THERE (NEW)**  
(11 Episodes)
- 0220 **YOU ARE THERE (NEW)**  
(11 Episodes)
- 0221 **YOU ARE THERE (NEW)**  
(11 Episodes)
- 0222 **YOU ARE THERE (NEW)**  
(11 Episodes)
- 0223 **YOU ARE THERE (NEW)**  
(11 Episodes)
- 0224 **LUX RADIO THEATER**  
(30 Episodes)
- 0205 **LUX RADIO THEATER**  
(30 Episodes)
- 0206 **LUX RADIO THEATER**  
(27 Episodes)
- 0207 **CHANDU THE MAGICIAN**  
(44 Episodes)
- 0208 **CBS RADIO WORKSHOP**  
(45 Episodes)
- 0225 **CBS RADIO WORKSHOP (NEW)**  
(13 Episodes)
- 0226 **CBS RADIO WORKSHOP (NEW)**  
(13 Episodes)
- 0227 **CBS RADIO WORKSHOP (NEW)**  
(13 Episodes)
- 0212 **DANGEROUS ASSIGNMENT**  
(39 Episodes)
- 0213 **BURNS AND ALLEN**  
(38 Episodes)

- 0214 **ANDREWS SISTERS**  
(19 Episodes)
- 0215 **RAILROAD HOUR**  
(39 Episodes)
- 0216 **DUFFY'S TRAVERN**  
(39 Episodes)

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