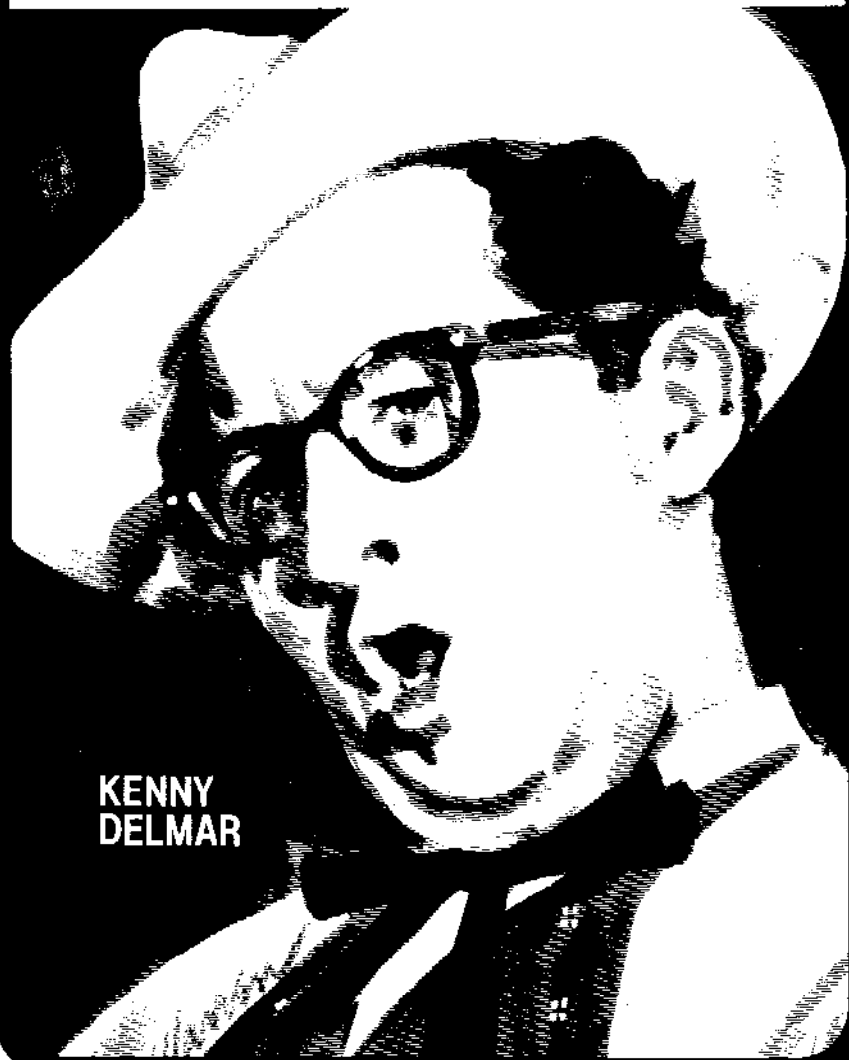


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No. 42 November-December 1990 \$2.50



**KENNY
DELMAR**

Old Time Radio DIGEST

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CLAGHORN'S THE NAME

By TWEED BROWN

BUT CALL HIM KENNY — DELMAR, THAT IS

THAT grinning whirlwind whipping in and out of Radio City isn't a refugee from the sound effects cabinet. On closer inspection it will prove to be a bushy-haired young gent out of Boston by name of Kenneth Frederick Fay Howard, attempting to keep up with his radio commitments.

This bustling Bostonian has ample reason to rush, for under the professional name of "Kenny Delmar" his actor-announcer talents are in such demand as to require would-be sponsors to queue up for considerable distances. Not only is Delmar sought for more announcing chores than he can shake a Social Security card at, but his brain-child, "Senator Claghorn" (That's a joke, son!) is currently the "hottest" thing in radio. If you don't immediately identify "the Senator" as the unreconstructed tenant of Allen's Alley—on the Fred Allen program—then he is the person responsible for normally sane citizens from Wenatchee, Wash., to Puxatawny, Pa., speaking in this fashion:

"Claghorn's the name—Senator Claghorn. Ah'm from Dixie—Dixie, that is. Ah represent the South—the South, you understand. Ah don't travel any place Ah can't get to on the Southern Railroad. And Ah won't patronize—Ah say, Ah won't patronize any restaurant that serves Yankee Pot Roast!"

In addition to appearing as Claghorn

on the Allen show, Kenny handles the announcing chores for that Sunday RCA broadcast, the Saturday night Hit Parade, and puts the Jack Benny show from Hollywood on the air from New York every Sunday night, which also is nice work if you can get it. His weekly earnings fluctuate between \$700 and \$2,000 depending on how many extra shows he handles, and the trend has the Treasury Department rubbing its hands anticipatorily.

For a young gent whose name meant nothing to radio listeners a year ago, Kenny Delmar is doing very nicely for himself. Both Hollywood and Broadway have beckoned to him. Kenny was all set to appear as a quick-change comic detective in the Orson Welles-Cole Porter musical, "Around the World," but had to withdraw because of conflicting commitments. He also has received picture offers, but to date has not figured how he can go to Hollywood and still be on hand to fulfill his contract on the Hit Parade in New York every Saturday.

Delmar, who comes of a theatrical family, is a pleasant, heavy-set young man (five feet ten inches, 185 pounds) who wears thick-lensed glasses in enormous black frames. He has an unruly strand of curly, black hair and a velvety olive skin that can be attributed to a Greek grandfather. A hasty glance gives the impression of a composite Harold Lloyd-Ed Wynn, while his soft, con-



AM REFUSE TO RIDE IN A SHERMAN TANK



AM'M FROM TH' SOUTH — DIXIE, THAT IS



AM ONLY KISS BABIES WITH GREY EYES



ALWAYS USE SOUTHERN PINE TOOTHPICKS

fidential voice belies its Boston origin. He is beginning to worry about a "corporation" that is forming around his belt-line, but friends assure him that on Claghorn it looks good. Thirty-four-year-old Kenny will never be mistaken for one of the Radio City fashion plates, and when his clothes are a little more rumpled than usual he could easily pass for one of the Columbus Circle boys.

An interview with Delmar is an experience. His sudden success amazes him. "I go around pinching myself," he confides, staring out the window at a pretty girl in an office on the other side of the building.

"What was that you said, son?" he says with a start, several moments later.

One minute he is the soft-spoken announcer who leans forward and mouths ingratiating remarks on the Allen show as: "In case you want to invite me to your birthday party, my name is Kenny Delmar."

The next he is the bombastic Senator, reared back, feet braced, fist waving: "Yessir, Ah'm goin' into business foh myself. Ah've just organized Delmar Productions. Delmar, that is."

Some one sticks his head in the door and grins, "Hello, Senator Claghorn, sub. Hello, that is."

Kenny beams and waves back. "Hello, son. Don't forget—Ah say, don't forget to vote the straight ticket!"

Between interruptions Kenny explains that Delmar Productions will offer dramatic and comedy radio package shows. These come with the cast, announcer, and script wrapped up in one bundle.

Right now Kenny runs into Claghorn everywhere he goes—even while dialing in other programs. But he lives in fear that listeners will wake up some morning and collectively decide that the

Senator isn't funny any more. Fred Allen thinks differently, however, and has given the Senator a long-term lease on the Alley.

When Delmar unleashed the repetitious rebel over the air waves last fall he was afraid the Senator would offend Southern listeners—particularly, those of unreconstructed fabric. To his surprise, the bulk of his fan mail originates south of the Mason & Dixon and to date he has yet to receive an unfavorable missive.

"I guess they realize the Senator is not a vicious character—just a harmless guy with a big mouth," Kenny explained.

Claghorn's fan mail outnumbers that of any other tenant on the Alley and it became necessary for him to hire assistants to handle his average of a hundred letters weekly, not to mention a lot of gifts and gadgets. Every letter is gratefully answered and then filed away. Kenny prizes his mail collection very highly and probably some day will have assembled enough Claghorniana to open a small museum.

Some writers consider the Senator the long-awaited Messiah of the Confederacy, but most of them take him less seriously. Practically all writers like to play the Claghorn game and contribute dialogue, most of it of questionable merit. Sometimes ambitious free-lancers contribute entire scripts, but these are politely turned down, as Allen will not accept free-lance material. Very few contributed gags get past the hypercritical Allen blue pencil. One did, however, from a Southern belle who ate only eels, because that was "Lee spelled backwards."

Although a lot of Claghorn contributions come from south of the border—Mason and Dixon, you understand—



AH SAY, THERE OUGHT TO BE TWO PRESIDENTS — ONE FOR THE REPUBLICANS

many of them are from either pseudo or homesick Southerners. A Brooklyn rebel wrote: "I understand you'd defend any felon, as long as he has confederates." Another asserted that when sailing he sat only on the lee side of the boat. A New Jerseyite professed to like birds at only one time of year—when they were headed south.

There are few days when Kenny's mail does not contain some unusual gifts. One fan sent a Southern compass—with no north on it. Another fan sent a box of Confederate violets, which Kenny enthusiastically planted on the south side of his house. A Kansas fan sent a huge yoke for oxen with the notation: "That's a yoke, son!"

The prize contribution, however, came when Kenny went to Washington to attend the annual brag dinner of the Texas Citrus Growers. They presented Kenny with a very much alive mama rattlesnake. Thinking the reptile to be harmless, he left it in his hotel room covered only by crating and a thin netting. When Kenny got no room service and his bed went unmade for three days, he became perturbed. Then he brought the snake back to New York and kept it at home while negotiating with the Bronx Zoo to take it off his hands. Finally the zoo took the snake and when a note came from the zoo-keeper thanking Kenny for the very venomous species of rattler, he almost had heart failure.

Although Senator Claghorn is a newcomer to radio as far as most listeners are concerned, Kenny got the idea for the blowhard character as a result of a hitch-hike trip to California eighteen years ago. A Texas rancher gave him a ride that lasted a couple of days and made an impression on Kenny that has never worn off. The rancher spoke with a loud, booming voice and was given to repetition. As they rolled across the Texas prairies, he would turn suddenly to Kenny and shout:

"Son, I own five hundred head of cattle—five hundred, that is. I say, I own five hundred head of fine cattle."

Long after he had said good-bye to the repetitious rancher, Kenny found the Texan's words bouncing around in his brain. It was no time until he was entertaining friends with his impersonation of the rancher, who over the years came to be known as "The Senator". So the Senator, actually, is a Texan, although the Allen script would have you believe that Claghorn is too big for one state and represents the South

in general.

Kenny practically grew up in a theatre and as a youngster attended the famous Professional Children's school that numbered such thespian prodigies as Milton Berle and Helen Chandler. As a boy Kenny appeared in D. W. Griffith thrillers filmed by Paramount at Astoria, L. I.

Kenny was forced to drop out of show business in his youth when a run-in with a thug left him with a broken jaw. He went into business with his step-father importing olives. But acting was in his blood and it cropped out at gatherings where he became the life of the party.

In 1935 Kenny broke into radio in New York portraying a twelve-year-old boy. For several years he played uncredited roles in radio on "The Shadow," on "Gangbusters," "March of Time," and other dramatic programs. But Kenny yearned for recognition. Three years ago he gave up his acting roles to become an announcer on the "Hit Parade." Here he was able to get his name mentioned over the air. Also he got his first chance at comedy when he was given the assignment of "warming-up" the studio audience before going on the air.

Then he conceived the idea of getting on a show where he could be both announcer and actor. His chance came last summer on the Alan Young show. He announced the show and introduced the Senator as a character by name of "Counsellor Cartonbranch."

About that time, Fred Allen, who was preparing to return to the air after an absence of over a year, learned of Kenny's character through Minerva Pious who plays "Mrs. Nussbaum" on the Allen show. Allen immediately detected possibilities in the character and



ALLEN'S ALLEY GAG DRAWS DISAPPROVAL OF TENANTS FALSTAFF OPENSHAW AND SENATOR, BUT MRS. NUSSBAUM SEEMS TO LIKE IT

hired Kenny to announce the show and bring the Senator along as a tenant of Allen's alley.

Although the Senator's patented speech mannerisms originated with Kenny, it was Allen who gave him his full-blown personality as a professional Southerner. Allen also contributed the Allenesque sobriquet of "Claghorn." Delmar's "Claghorn" is funny, but—like most radio funnymen—is funniest when mouthing the lines of his gag writer. In this case it happens to be the dean of radio gagsters, Comedian Allen himself.

Mrs. Delmar was never very fond of the Senator because she considered him much too noisy. In his day, Kenny broke several leases entertaining friends with his Claghorn impersonations. So when the Senator began paying off, Kenny bought a house on East Seventy-Fifth Street, Manhattan, and presented it to his wife—to atone for the noisy Senator. Noisy, that is.

Kenny, Jr., is quite proud of his busy father. But there is an ironic twist to it. He thinks that Daddy is the tobacco auctioneer on the "Hit Parade," which he announces. Whenever Young

Kenny hears the auctioneer go into his chant, there is an immediate demonstration. "That's my Daddy! That's my Daddy!" he shouts for the benefit of all within earshot. To date, no one has been able to convince him otherwise. And the Senator leaves him cold.

Kenny feels there is no reason to get excited about Claghorn as long as neither wife nor son are impressed by the bombastic solon. But there are several millions of Claghorn-conscious radio fans who think that Kenny Delmar is a pretty terrific Southerner—from Boston, that is!

TUNE IN VOL. 4, NO. 4 AUGUST, 1946

Interference!



December 20, 1924

News

"The Shadow" Litigation Update

In March of 1989, at least nine old time radio hobbyist/dealers were sued by Premier Electronics (parent company of Radio Yesteryear/Radiola) for selling copies of Shadow programs. Premier's lawsuit was based on a claim that they were allegedly issued an exclusive license to market and sell Shadow programs. The license allegedly was issued on or about November 1, 1988 by Conde Nast, who claims to be the copyright holder.

In the original Federal court summons issued in the state of Connecticut, Premier Electronics requested a settlement of \$100,000 per defendant.

A further development in the case was recently revealed at a document inspection. The outcome of the inspection was the conclusion that most of the Shadow copyright documents allegedly held by Conde Nast are apparently valid.

Negotiations for a settlement of the case between the nine defendants and Premier Electronics thus far have been unsuccessful.

Conde Nast, the alleged copyright holder, also publishes several major magazines including Vogue, House and Garden, Conde Nast Travel, Glamour, Mademoiselle, Self, and others.

The Corporate President is Bernard Leser.

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Old time Radio show Collectors' Association of England

A Joker and A Queen

By Clair Schulz

To determine what show was the funniest program on radio would not be a simple task. Some might select one that produced the most jokes per half hour or one that generated the longest laughs from the studio audience or one that kept the chuckles rolling for twenty years or more. But if the criterion for funniest show is which one could make us laugh out loud both then and now a leading candidate for that honor would be *The Phil Harris-Alice Faye Show*.

Credit for the funny lines on the program should be given first to Ray Singer and Dick Chevillat. Singer and Chevillat belong in the pantheon of radio comedy writers with Paul Rhymer, Fred Allen, Don Quinn and Phil Leslie, and the Benny team, all of whom richly deserved the billing they received at the beginning or closing of the program. Singer and Chevillat's special talent was tailoring wisecracks to character so they made certain that the principals on the *Harris-Faye Show* had enough foibles so they could hang an infinite number of gags upon them.

Much of the humor revolved around Phil's character or lack of same. His vanity about his looks and singing was always good for some jokes about curlers, mirrors, gold records, and southern cooking. His affinity for the bottle was evidenced every time he expressed his distaste for water or milk. And his propensity for getting into ridiculous situations was due to his bullheaded pride and his gullibility, both of which seem to have no bounds.

One fascinating aspect of the Phil Harris on this program was an outgrowth of the character he played on Jack Benny's show: he was a glib illiterate. He spelled *blood* b-l-u-d and thought the Eiffel Tower was in New York City. Words like *impeccably*, *indubitably*, and *Apaprotamax* regularly

tumbled out of his mouth. He issued malapropisms like "split a subjunction" and "optical delusion" without blushing. Yet at the same time he could be charming with a line of self-confident patter followed by a sobriquet. Nobody had a greater reservoir of cognomens than Harris did. *Clyde* and *Myrtle* were his favorites, but those around him were just as likely to be called *Oglethorpe*, *Hastings*, *Winston*, *Levi*, *Casper*, *Herman*, *Thelma*, *Ruby*, *Cletis*, *Louella*, *Mercedes*, *Hershel*, or *Bernard*. Ed Wynn was the perfect fool; Phil Harris was the perfect cool fool.

When Phil wasn't the butt of the humor. Alice frequently was. The wealth that she had supposedly amassed from her career as screen queen was often milked for laughs. Her age was the subject of numerous jests such as "When I was in the fifth grade, my mother took me to see her in..." Little was sacred on the show, for Alice was periodically ribbed about that other subject that was not to be mentioned to women, her weight.

Alice's chief source of irritation was often not Phil but rather his left hand man, Frank Remley. Remley's vocation was playing the guitar badly. His avocation was wrecking the Harris house and straining the Harris marriage. He loved cards, booze, and women, his business associates were heading toward or had just emerged from the penitentiary, and he was totally irresponsible. In short, he was just the sort of foil needed to stir the plot.

It would probably rankle Frankie to be called a *foil*. In one episode he said, "Curly, you're the star of this show, but it must burn you up on Sunday when I get all the laughs." Phil replied, "But the fire's put out on Monday when I get all the money."

Elliott Lewis, a versatile actor, producer, and director who worked on a score of radio



programs, played Frankie so convincingly that when we hear his voice on any other show we are tempted to say, "Why is Remley playing it so straight?" Lewis acted the part with relish, delivering his lines just the way a lovable rascal should. If awards had been given for best supporting actor on a comedy series, Elliott Lewis would have won at least a couple of them.

His chief competition for that honor might have come from Walter Tetley who played Julius Abbruzio. Julius was the quintessential wise guy, the kind of imp whose entrance speech would consist of endearing sentiments like "I heard youse

guys were writing a song and I hurried right over so I could be the first one to say, 'It stinks.'" The barrage of insults he hurled at Remley and Harris usually took aim at their intelligence with his barbs often taking the form of asides like "I know everybody's got a right to be a moron, but these guys are abusing the privilege." His primary functions were to serve as unwilling guinea pig for harebrained experiments or reluctant rescuer of the maladroit pair. When he fell victim to their plots, he released his "seal cough" or sent out impassioned calls for help, but as often as not he outwitted his elders and left them

with a sardonic "So long, suckers."

Rounding out the regular cast were Robert North as Willie, Alice's brother, and Anne Whitfield and Jeanine Roose as the Harris daughters. Willie aggravated Phil because he was everything Harris was not: effeminate, efficient, well-mannered, and parsimonious. Phyllis and Little Alice were more like Little Phil and Little Phil II because they frequently delivered lines not only in the style of their father but with the very same cadence (e.g. "It ain't been easy, Clyde.")

Everyone in the cast was a master of timing and delivery. The questions "This is a wrestler?" and "Are you kidding?" are not particularly amusing unless someone like Tetley can give them just that right touch of skepticism. North's smug "Good morning, Philip" and "Yes, indeed. Um-hmm." gets on our nerves as much as it did on Phil's. When Lewis would say, "Some people are nearsighted. You are neareared," he had a way of making such inanities sound perfectly logical. After Remley reveals that he has a total of thirteen cents to get them into the circus,

Phil unloads two sentences of priceless sarcasm: "You think it's safe to carry that kind of money around? Somebody might roll you for the whole wad." On one show when Phil says, "This'll take brains," and Remley adds, "Let's put our heads together," Alice delivers the perfect squelch: "That ain't gonna do it."

But, of course, even Groucho or W. C. Fields could not produce guffaws if given fluff. Singer and Chevillat handed the cast a bountiful supply of ludicrous situations and snappy one-liners. They made Frank and Phil the ultimate klutzes, a pair of bumblers who repeatedly dismantled the Harris house or poured money into dubious ventures. The banter that flowed between the duo were some of the best lines on the show as this excerpt from the June 26, 1959 episode demonstrates:

Harris: I've got a good band.

Remley: So has Lombardo.

Harris: So far we're even. Let's go to point two. Lombardo ain't a comedian.

Remley: You're still even.

Harris: Point three. Lombardo don't sing like I do.

MORTIMER AND CHARLIE



BE CAREFUL, CHARLIE.



Remley: That puts him ahead.

It wasn't just in the exchanges with Harris that Frankie got the big laugh. He liked to tease Curly about being henpecked ("Sometimes I'm sorry we married her") and his appearance ("I think it's very attractive the way your chins cascade into your chest. I imagine that when you drool it looks like a babbling brook.") Nothing could faze him. Even after Mr. Scott (Gale Gordon) told him "I don't want you on the show. I wouldn't have you if you paid me and you can start looking for a new job because you're fired," Remley still has the last word: "Undecided, huh?" Confronted with the problem of disguising a sway-backed horse from Alice, his recommendation was "Let's turn it upside down and tell her it's a camel." Julius's suggestion was even better: "How can I win a race with a thing like that? Every time he takes a step his stomach bounces along the ground like a basketball. I can't ride him. I'll have to dribble him around the track." Then Phil tossed in one nag gag as the plug was clipping his way around the track and started to snore. "I'd wake him up," Phil

said, "but I believe he's going faster this way."

That series of jokes exemplifies the technique the writers used week after week: start with a predicament and build a fortress of jokes around it. The structure was so rigid that the audience was trained to expect entrances or catch phrases. When Phil asked Remley a question like "Who can you get that will be willing to jump out of a second-story window?" everyone knew that Julius would appear immediately. When Harris asked his pal where he could buy a steer or a boat or a mink coat or anything alive or dead, Remley was sure to say, "I know a guy..." On the June 5, 1949 show after Frankie declared that after an operation "I couldn't eat any solid food. I was on a liquid diet," the audience began laughing without waiting for the punchline because his dissolute reputation rendered any further comment superfluous.

Some of the most sustained laughs came not from scripted lines but from bloopers and the ad libs that Phil made after the blunders. On the April 24, 1949 show after Harris answered the telephone Alice asked,

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By EDGAR BERGEN





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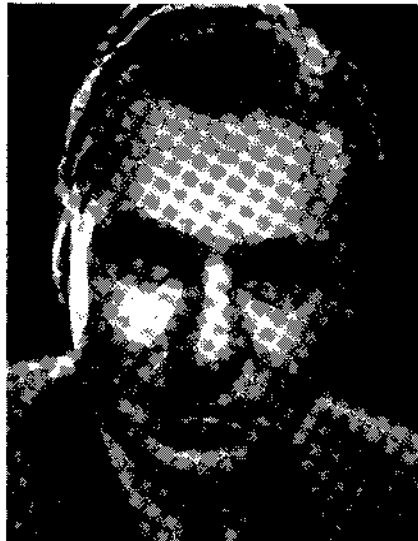
"Who was that the cone fall was from?" Phil wouldn't let it pass: "You better get your teeth fixed before you go back to pictures. If you walk in there with that revolving bridge... Take it one more time, but let me stand back." When one of the girls mumbled a line on another show Harris quipped, "Why do you have to come in here every morning with a mouthful of mashed potatoes?" After Frank Nelson stumbled over a word on a 1953 show Phil had a line ready: "I'm the one that's a test pilot for Seagram's." He also made the best of his own mistakes. On the October 2, 1949 show he said, "The one with the silery-silery-silery-celery sticking up inside the garbage can," and then quickly added, "This program has been transcribed for earlier broadcast." On a 1953 program in which a crow was a major character he followed a slight flub with "I might do the crow before the show's over." It's no wonder that Rexall and RCA sometimes lost part of their final commercials; they couldn't count on the unexpected happening, but perhaps they should have for extended laughs were apt to come from any source.

And the program remained funny right up to the last 1954 show. The best episodes in the series are probably those done during the 1948-50 seasons, but the later shows are amusing even after Willie had virtually disappeared, Lewis began playing a Remleyesque gent named Elliott Lewis, and the Singer-Chevillat team had been replaced by writers like Ed James and Jack Douglas. The pattern of the show changed little from season to season: the problem was set up with some familial persiflage, Lewis was brought in, a Harris song and a Faye song, a complication of the problem with Julius, and then the inevitable failure of Phil's plans.

Audiences liked the taste of that recipe and kept lapping it up and laughing it up week after week. It was a delicious mixture of one part picaresque characters, one part

farce, and two parts zesty dialogue with a pinch of exquisite delivery tossed in to give it just the right flavor. It's the kind of tempting dish that even today makes us come back for seconds. Or thirds. Or...

PHIL HARRIS/ALICE FAYE by Charles Stumpf



PHIL HARRIS: Born in Linton, Indiana on June 24, 1906 son of a traveling musician. Educated in Nashville, Tennessee public schools and at Hume-Fogg Military Academy. Harris was a drummer with several dance bands before forming his own orchestra. Made his first radio appearance in 1932 on program known as 'Melody Cruise'. During 1933/34 Harris was heard on Listen to Harris on the NBC Blue network. He joined the Jack Benny program in 1936.

ALICE FAYE: Born Alice Jeanne Leppert in NYC on May 5, 1912 the daughter of a policeman. When she was 13 she auditioned for the Ziegfeld Follies but was turned down. A year later she obtained a job with Chester Hale's dance group and appeared

at the Capitol Theatre on Broadway and also toured. In the *George White Scandals* of 1931 she worked with Ethel Merman, Rudy Vallee and Ray Bolger. It was at this time that she changed her name to Alice Faye. Made her radio debut on May 4, 1933 over CBS. That year she also made her first recording for RCA Records. In 1934 she made her screen debut in the film version of *George White's Scandals*, and, as a Jean Harlow look-alike she sang something called 'You Nasty Man'. Miss Faye was signed to a long term contract by 20th Century Fox films. In 1937 she was seen in "Wake Up and Live" which was a satire on the radio industry and was built around the alleged feud between Broadway

columnist Walter Winchell and bandleader Ben Bernie. On July 2, 1937 Alice began a half-hour radio series on CBS with the Hal Kemp band. She married actor/singer Tony Martin in September 1937. The couple divorced in March 1941.

Phil Harris and Alice Faye were married in Mexico on May 12, 1941. When the couple learned that his divorce from his first wife was not yet final, they were re-wed on September 22, 1941 in Galveston, Texas. Daughter Alice, Jr. was born the following year. A second daughter, Phyllis was born on April 26, 1944.

On September 29, 1946 Phil Harris took over as host of the Fitch Bandwagon program which was heard immediately



following the Jack Benny program. The action centered on Harris' home life with Alice and their kids (played by Jeanine Roose and Anne Whitfield). On the show Alice had a creampuff brother who roomed with them and each week he would say "Gooooood morning, Philip." Other characters on the show were guitar-player Frankie Remley played by Elliot Lewis and tough delivery-boy Julius Abbruzio, played by Walter Tetley. The Fitch Bandwagon format continued through the spring of 1948 when the show became known as the Phil Harris-Alice Faye Show which premiered on Sunday, October 3, 1948 for Rexall. Went off in 1954.

Alice Faye made her television debut with her husband on a Timex Hour special aired on February 6, 1959. In 1962 she returned to the screen for a re-make of 'State Fair' in which she played singer Pat Boone's mother. Through the years she has made various guest appearances on TV including a special appearance on the Hollywood Palace on November 14, 1964 in which she sang a medley from her hit film 'Alexander's Ragtime Band'. In 1938 composer Irving Berlin called her 'Hollywood's best song plugger'. Renown for her husky voice.

In 1973 Miss Faye returned to the stage in a revival of the musical 'Good News' in which she sang 'You're the Cream in My Coffee' and 'Life is Just a Bowl of Cherries'. One reviewer described her as "a luscious marshmallow sundae of a girl who... was more than a torch singer. As she sang, her lower lip trembling in a passion of sorrow, she was a smoldering torch herself and her voice seemed to have more hormones than the creeps who betrayed her."

Recently Miss Faye had a book published, entitled "Growing Old, Staying Young". She works as a spokeswoman for Pfizer Pharmaceuticals. Phil Harris/Alice Faye will mark their golden wedding anniversary in 1991.

Radio Humor

Fred Allen addicts drop everything (even the baby) when his voice travels down his nose into their radios. Here's why:



Allen: Getting ready for Easter, eh?

Portland: Yes. Mama packed 12 dresses in a trunk last Fall...When we opened the trunk...

Allen: What was inside?

Portland: 300 moths and 12 zippers.

Allen: I had a Homburg hat in the closet all Winter.

Portland: Did the moths eat it up?

Allen: No, the moths wouldn't eat the homburg without onions.

SENATOR CLAGHORN: "There is plenty of meat in Washington."

FRED ALLEN: "How's that, Senator?"

CLAGHORN: "There are 140,000,000 people in the United States and every one sends his beef to Washington."



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RADIO VIEWS

by Martin Lewis

June 28-July 4, 1941

THERE seems to be at the present time a definite trend in radio toward half-hour adaptations of comic strips as air serials. Now that "Blondie" and "Reg'lar Fellers" are unquestionably a success, you may be sure that other adaptations of newspaper features will follow.

Of course, this does not mean that radio has suddenly become aware of the newspaper comics. On the contrary, many comics have in the past been aired, principally as quarter-hour serials. "Little Orphan Annie," "Jungle Jim," "Terry and the Pirates," "Don Winslow," "Buck Rogers," "Gasoline Alley," "Lil Abner" and "Dick Tracy" are just a few of the many comic strips which have been adapted for radio's use. These sketches, however, were broadcast primarily for the entertainment of the kiddies. Most of them had a great deal of "blood and thunder," an ingredient which was frowned upon by a good many fathers and mothers.

While the radio version of "Reg'lar Fellers" is, like the newspaper feature, all about kids, it has been treated in such a manner that it appeals to the entire family. Because this sort of treatment enables the program to reach a larger audience, you may be sure that other adaptations of comic strips will strive toward the same end.

A comic strip which should have wide appeal is that of "Major Hoople." George McManus' great creation, "Bringing Up Father," is another feature which is currently getting auditions by various interested sponsors.

This tendency toward programs with a comic strip background does not mean, however, that this is the only trend in radio. In fact, two trends at least are apparent. The first is the one which we have just discussed. The

other is the move toward presenting dramatic shows with a mass family appeal.

Just what is meant by mass family appeal? It is this: With the exception of "One Man's Family," "The Parker Family," "The Aldrich Family" and a few others, most of the dramatic shows have been aimed mainly at entertaining the adult listener. Now there is a desire on the part of radio producers to air shows which will not only intrigue the older members of the family but the younger ones as well. "Claudia" is an example of this new trend. It is a story of the problems which beset a young married couple. Naturally this sort of story is definitely of interest to young high-school boys and girls who are beginning to realize the extent which romance plays in our daily lives.

The summer replacement for the Bob Hope show is a mother-father-daughter idea which has a family appeal.



HENRY ALDRICH (played by Ezra Stone, soon to be drafted) promises to use utmost caution with Fourth of July fireworks.

What with these new trends shaping up, it looks to the writer as if the listener will gain a respite from the numerous quiz shows which heretofore have clogged the air-waves with their questions and answers. Whether these moves are for the better or worse is yet to be seen. But one thing is evident, radio is certainly not standing still.

GENERAL

Cantor Aids Kids

NEW YORK.—Eddie Cantor, who hasn't forgotten his early life in New York's Lower East Side slums, is determined to see that a lot of underprivileged youngsters are allowed the advantages and enjoyment of a summer camp. He contributed heavily to the fund which each year sends more than three thousand kids to a camp in upper New York state.

ASCAP Tune "Available"

NEW YORK.—Despite the fact that CBS and NBC have not settled with ASCAP yet, listeners may hear at least one ASCAP tune on those networks as well as elsewhere. At the insistence of Secretary of the Treasury Morgenthau, ASCAP has released for performance "by anyone, at any time, at any place, without charge" the song "Any Bonds Today," which was specially written by Irving Berlin to aid the U. S. Defense Bond drive.

Networks Off Air for Test

NEW YORK.—Both NBC's Blue and Red networks were silent to the public for the first time in fifteen years recently when Army and Navy officials ran a test over the telephone lines, hooking together the 225 stations comprising the networks. The test was to show how the lines could be used in case of national emergency.

PHILANTHROPY

Prof. Kyser Helps Students

CHAPEL HILL, N. C.—Kay Kyser, bandleader, screwball, regular fellow, and "professor" of NBC's "College of

Musical Knowledge," has founded two scholarships at his alma mater, the University of North Carolina. The scholarships—one in dramatic arts, the other in music—are available to any high-school or college student in America with the necessary entrance qualifications and they become effective with the coming fall term.

Stars Help Rudy Celebrate

HOLLYWOOD.—Dozens of radio stars turned out last week to help Rudy Vallee observe the first birthday of the Pirate's Den, the night-club he opened and in which he sold interests to Bob Hope, Tony Martin, Jimmie Fidler, Ken Murray and Bing Crosby. Rudy officiated at a two-hour floor show which jammed the place.

PERSONAL

Snooks in Love?

HOLLYWOOD.—Some friends of Fanny Brice (Baby Snooks) insist that she is seriously and romantically inclined toward John Conte, singing emcee of "Coffee Time," on which the comedienne appears. Others ridicule the idea and point out that Conte is much younger than Fanny. But enigmatically says twice-before-wed Miss Brice: "Three was always my lucky number."

Charlie, Mortimer Locked Up!

HOLLYWOOD.—Edgar Bergen drove from Hollywood NBC studios to the airport at Burbank, Calif., to take a night plane to Chicago. His secretary, Mary Hanrahan, went along to drive the car back home, but she discovered, after Bergen had left, that he had gone off with the car keys. It wouldn't have been so bad, but valuable Charlie McCarthy and Mortimer Snerd were in the automobile. Miss Hanrahan left the car and its occupants with guards at the near-by Lockheed aircraft plant while she went in quest of duplicate keys. Thus Bergen added absent-mindedness to his qualifications for a Master of Arts degree, which he was on the way to receive from Northwestern University, his alma mater.

Classified Ads

SCIENCE FICTION RADIO SHOWS on reg. cassettes. Send for catalog, 25¢ John Ford, 411 Truitt St., Salisbury, MD 21801.

WANTED: Amos & Andy radio program items, puzzles & stand-ups. Bob Morgan, 4005 Pitman Rd., College Park, GA 30349.

Steve Doiter, 577 West Locust, Dubuque, Iowa 52001. (319) 556-1188
200 reels, comedy, mystery, drama, Fred Allen, Jack Benny, Suspense, I Love a Mystery. Interested in books about OTR or OTR performers.

Raymond Stanich, 173 Columbia Heights, Brooklyn, NY 11201
Music, personalities, drama, comedy, Railroad Hour, Chicago Theater of the Air, Fred Allen, Richard Diamond, Baby Snooks, Bickersons, Ray Bradbury. Co-authored book: "SOUND OF DETECTION-ELLERY QUEEN ON RADIO." Do research on old time radio. Issue logs.

Radio books, parts wanted prior 1950 from radio repair shops. Send price list. Richards, Box 1542-D, Brooklyn, N.Y. 11201.

CAPTAIN MIDNIGHT ITEMS wanted. DeWayne Nail, P.O. Box 555, Cleburne, TX 76031

Want these Lux shows: Red River, Alice in Wonderland, Paradine Case, Kent Coscarelli, 2173 Willester Ave., San Jose, Calif. 95124

RADIO ITEMS BEFORE 1935, sets, speakers, tubes, parts, literature & advertising. Schneider, 9511-23 Sunrise Blvd., Cleveland, OH 44133

WANTED: To hear from anyone with Baby Snooks programs. Buy, sell or trade. Will buy or exchange catalogs. Lynn Wagar, Box 202 B.C.A., St. Cloud, MN 56301.

HAVE MOST BIG BANDS in chronological order in exchange for Boswell Sisters, Annette Hanshaw, Ruth Etting, Lee Whitley from 78 records or broadcasts. Have most of their L.P.'s. Walter M. Keepers, Jr., 6341 Glenloch Street, Philadelphia, Pennsylvania 19135-1-77.

OLD RADIO SHOWS on cassettes. Rare Big Bands and Vocalists too! The absolute best quality. Free catalog. 2732-R Queensboro Ave., Pittsburgh, PA 15226

Tom Monroe, 2055 Elmwood, Lakewood, Ohio 44107. (216) 226-8189 Cassette and reel, mystery, adventure, sci-fi, westerns, drama, some comedy.

Vintage Radio Programs on cassettes. Comedy, Drama, thrillers, westerns and more. Lowest prices nationwide. Catalog \$1.00 (refundable). Galore, Box 1321, Ellicott City, MD 21043 (1474) (52)

Wanted: Juvenile adventure serials, Mysterious Traveler, Gangbusters, Fred Allen, 2000 +. Cassettes only. Ken Weigel, 7011 Lennox Ave. #126, Van Nuys, CA 91405

Nelson Eddy and Bing Crosby Research; send data Box 724, Redmond, WA 98073-0724

Old-time Matinee Serials & Westerns on VHS Videocassette! Tom Mix, Buck Jones, Zorro, etc. Free list! Send S.A.S.E.-Senes, P.O. Box 173 R Boyertown, PA 19512.

Wanted: 1st Nightbeat program (2-6-50) as well as one where William Conrad appears. Victor Padilla, Jr. 104 Marcy Ave., Brooklyn, NY 11211.

Wanted: Trade or buy Tom Corbett and other SF cassettes. Mark Skullerud, 20110 21st Ave. NW, Seattle, Wash. 98177

WANTED: 16" RADIO transcription recordings. All types. — Paul Scriven, 238 West State Street, Niles, OH 44446. my40441

RADIO TRANSCRIPTION DISCS wanted. Any size, speed. — Box 724H, Redmond, WA 98052.

EDWARD HAMILTON, 933 Naismith, Pl., Topeka, KS 66606 wants CBS Radio Mystery Theater; prefers cassettes...

ALLAN SHERRY, 5410 Netherland Ave., Riverdale, NY 10471 is trying to locate the last date for Prescott Robinson on the air plus any other information about him.

THOMAS HEATHWOOD, 22 Broadlawn Pk., Chestnut Hill, MA 02167 looking for Portia Faces Life, especially July 1948 and April 1949.

ROBERT SHEPHERD, 129 Highfields Rd., Abington, MA 02351 wants to know: who was the announcer for Suspense after Larry Thor and also during Bill Robson's era as producer.

The Golden Radio Buffs of Maryland will hold its 16th anniversary Golden Mike Awards, Baltimore, MD. For details write.

LOGS: Hay Stanica, 173 Columbia Hts., Brooklyn, NY 11201 has a complete log of Mercury Theater of the Air and Campbell Playhouse for a S.A.S.E. with 2 stamps.

WANTED: To hear from anyone with Baby Snooks programs. Buy, sell or trade. Will buy or exchange catalogs. Lyn Wagar, Box 202 BCA, St. Cloud, MN 56301.

WANTED: Masterpiece Radio Theater, other
part NPR or BBC dramas. Buy or trade
cassettes. Howard Lewis, 132 Hutchin Hill Rd.,
Shady, NY 12409

Don Berhent, 807 Glenhurst Rd., Willwick, OH
44094. The Shadow and movie serials. Books on
also.

Frank Tomaselli, 29-10 Donna Ct., Staten Island,
NY 10314 is looking for 11 AM from 1939-1944;
also Fred Allen's Town Hall Tonight.

Tom Heathwood, 22 Broadlawn Pl., Chestnut Hill,
MA 02167. Shadow programs between 1941-44.
has supplement to his catalog for a S.A.S.E.

Chuck Juzek, 57 Hutton Ave., Nanuet, NY 10954.
Green Hornet episode where Reid reveals himself
to his father as the Hornet around 1943. Need log
from 1936-40.

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Tapes. Famous Radio Shows from the 30's, 40's
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9am-5pm (904) 377-7480 or Write RADIO
CLASSICS, 1105 North Main Street, Suite 9-E,
Gainesville, FL 32601.

WANTED: RADIO MAGAZINES before 1935, such
as Radio News, Popular Radio, Radio Retailing,
Short Wave Craft, etc. Gary B. Schneider, 9511
Sunrise Blvd., #J-23 North Royalton, Ohio 44133.

Harry Goldman, RR6, Box 181, Glens Falls, NY
12001 wants Kraft Music Hall of 12-11-47 (Al
Johnson) Jack Benny "The Bee", Fiorello
LaGuardia tribute to Nikola Tesla over WNYC on
Jan. 10, 1943.

WANTED: Kid Shows, Serials, Big Band Remotes,
Transcription Recordings on Reel to Reel only
please. Write to Wally Stall, 8408 N.W. 101,
Oklahoma City, OK 73132.

Paul Evans, Box 136 Downtown Station,
Bakersfield, CA 93302-0136. Looking for any
copy in the Candlelight Hour Broadcast from
NYC in 1931.

Richard Pepe, Box 303, Elizabeth, NJ 07207.
Looking for listing of Top-40 "Hits of the Week"
broadcast on WMGM, NYC by Peter Tripp, the
Curly-Headed Kid, from 1955-58 (especially 1956).

Charles Michelson, 9350 Wilshire Blvd., Beverly
Hills, CA 90212. Looking for broadcast quality
episodes of Amazing Mr. Malone and Mr. and
Mrs. North for his syndicated show.

Oldtime Radio-Show Collector's Association
(ORCA) is actively seeking members. You can
remain loyal to your own local club and still
belong. Write Reg Hubert, 45 Barry St., Sudburg,
Ontario, Canada P3B 3H6.

Debbie Piroch, Rd 4, Box 234, Meadville, Pa
16335. Looking for any show with Nelson Eddy
and/or Jeanette MacDonald.

Jim Blythe, 941 Redding Rd., Asheboro, NC
27203. Wants Lum and Abner, Magic Island, Jerry
at Fair Oaks.

Marty Lewin, 8836 N. Lincolnwood Dr., Evanston,
IL 60203. Looking for Sid McCoy Show (a
Chicago DJ from 50's and 60's.) Also any new
Phil Harris-Alice Faye Shows.

Ronald Waite, 578 Whitney Ave., New Haven, CT
06511. Interested in Jack Benny.

Chuck Juzek, 57 Hutton Ave., Nanuet, NY 10954.
Would like any info about Maurice Joachim who
wrote the scripts for The Avenger.

Bob Proctor, Box 362, Saline, MI 48176. Wants
Horatio Hornblower shows with Michael
Redgrave.

Richard Palanik, 165 Summit St., Plantsville CT
06479. Looking for copies of NPR's Dol Savage
shows and Nightfall.

Wanted: Jack Benny show dated 12/8/46. Jack
Goes Christmas Shopping and Buys Don
Shoelaces. Steve Ovalline, 10214 Black Mtn. Rd.
49, San Diego, CA 92126.

Wanted: Cassette of any of the radio program
"Hotel for Pets" name your price. Bruce
Manschak, 6549 N. Drake, Lincolnwood, IL
60645.

Wanted: I am looking for the Green Hornet Show
"Underwater Adventure" that aired 9-24-46. Chuck
Juzek, 57 Hutton Avenue, Nanuet, NY 10987.

Wanted: "We The People" Broadcast 1-13-50 and
any Lum and Abner shows prior to 1941. Willing to
trade for anything in my catalog. Steve Ferrante,
Box 153, Oakland Mills, PA 17076.

CAN YOU HELP/I am looking for programs with
magic or related material. My catalogue has 48
pages, November 1976, and grows. Will trade
recordings of anything and catalogue with you.
Drop a line: Snader, Box 12-655, Mexico 12, D.F.
Mexico.

WANTED: Classical music broadcasts, ET's,
Acetates, tapes, all speeds, sizes, formats, for
cash. Joe Salerno, 9407 Westheimer #311A,
Houston, Texas 77063.

Vintage broadcasts, reliving radio's past. Free
flyers. 42 Bowling Green, Staten Island, NY 10314.

Van Christo, 91 Newbury St., Boston, MA 02116.
Looking for Goldberg's Episode which was called
"The Hannukah Bush."

Wanted: Space Patrol - Tom Corbett, Capt. Video, old radio cereal giveaways, gum cards, pep pins, nostalgia, comic character items 1930's-1950's. Joseph Fair, 10 Crestwood-R.D., New Castle, PA 16101 (35)

Trade Fibber McGee and Molly Cassettes VG/EX only. Offer 110 shows. Exchange list: Bill Oliver, 516 Third St. North East, Massillon, Ohio 44646.

Mary Sayer, 801 8th St. F5, Sioux City, IA 51105. Looking for any info on "Uncle" Jim Harkin, Fred Allen's manager.

Wanted: 1950 Summer Replacement Show "Somebody Knows" by Jack Johnstone. (8 show run) Dick Olday, 100 Harvey Dr., Lancaster, NY 14080.

GILBERT HUEY, 90 W. Triple Tree Dr., Carrollton, GA 30017 is writing an article on Flash Gordon and needs much information on the radio and tv show.

William R. Lane, 236 W. 6th, Brigham City, Utah 84302 /1-801-723-3319/reel to reel, 2600 hours/ Hill Air Force Base. All types, Lum & Abner, Jack Benny, Lux Radio Theater. Will buy or trade.

WANTED: RADIO MAGAZINES before 1935, such as Radio News, Popular Radio, Radio Retailing, Short Wave Craft, etc. Gary B. Schneider, 9511 Sunrise Blvd., #J-23, North Royalton, Ohio 44133.

WANTED: Kid Shows, Serials, Big Band Remotes, Transcription Recordings on Reel to Reel only please. Write to Wally Stall, 8408 N.W. 101 Oklahoma City, OK 73132.

For autobiography would like to know date (at least year/year, month better) of Superman radio episodes in which (1) S. finds Atlantis; (2) S. catches crook by following crook's discarded peanut shells. Believe first is 1945 or 6. Other 47-9. S.J. Estes/205 E. 78/ NY, NY/10021. Many thanks.

For Sale: Boxed set of six tapes from Stephen King's Night Shift. Original Price: \$34.95. My Price: \$12.00 postpaid. Five sets available. Phil Nelson, 221 Scioto, Chillicothe, OH 45601.

Would like: Mysterious Traveler, Whistler, Pat Novak For Hire on cassette. I have a lot to trade. Write to: Victor D. Padilla, Jr., 104 Marcy Avenue, Brooklyn, NY 11211

Wanted: Amos and Andy, Roy Rogers, and Gunsmoke. Will buy or have shows to trade in X Minus One, Dimension X, Sgt. Preston, Captain Midnight, Suspense, Escape, others. Phil Nelson, 221 Scioto, Chillicothe, OH 45601.

WANTED: Aldrich Family radio programs on cassettes, as well as information. Kenneth Barker, 874 27th Street East, Owen Sound, ON N4K 6P3

FOR-TRADE: SCRIPT-FOR-PROGRAM THE SHADOW 9/26/37, 3/20/38, (have show also) 12/3/39, 4/11/54, 4/18/54, 4/25/54, 5/30/54, 7/4/54, 7/25/54, 8/1/54, 8/8/54, 8/29/54, 9/19/54, 9/26/54, 10/10/54, 10/17/54, 10/24/54, 10/31/54, 9/30/45-or 9/3/54 (not sure which I have). Adam Trachtenburg, 1243 Knorr St., Phila., PA 19111 (215) 745-8224

WANTED: NBC MONITOR. Broadcasts from '55 to '64. I have many complete editions from '65-'75. Write to: Warren Gerbe, 42-60 Bowne Street, Flushing, New York 11355-2907

RADIO SHOWS ON CASSETTE, also radio/tv related material. Catalog \$1, Phil Kiernan, 30235 Cupeno Lane, Temecula, CA 92390

JACK MELCHER, P.O. Box 14, Waukegan, IL 60087 wants to buy radio premiums, games, toys, buttons, comic related items. Disney, political, gum wrappers. BUY SELL TRADE 312-249-5626

WILLIAM OSOVSKY, 2501 Ivy St., Chattanooga, TN 37404. Collector of Ralston Tom Mix premiums, green 20 Grand Ale bottles with neck and paper labels intact. Octagon soap premium kites. Alaga syrup tins.

Wanted: Jake & the Kid, Hardy Family, Maisie on cassettes. N.A. McNamee, Box 602, Organ, New Mexico 86052.

Amos & Andy or Jack Benny Shows, other comedy shows. Rob Cohen, 6635 Helm Ave., Reynoldsburg, OH 43068

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Our baby-faced hero faces
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ZORRO'S BLACK WHIP

This Zorro's a woman! Beautiful Linda Stirling dazzles in leather and lace as Barbara Meredith who, following the murder of her brother, takes up a mask and a whip against a ruthless land baron and a gang of outlaws. Aided by federal agent Vic Gorgon (George J. Lewis), she vows to protect the innocent, but first she must survive such perils as avalanches, explosions and countless gunfights in this thrills-a-minute serial.

1944 • APPROX. 182 MIN.

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When the mysterious Don Del Oro, stirs up the Indians and starts stealing government gold shipments, Diego Vega (Reed Hadley) assumes a black mask and cape and becomes the legendary hero Zorro. From the thundering hooves of runaway horses to the clamor of clashing swords, the action never stops as Zorro and "The Avengers" ride forth to uphold justice in twelve thrilling cliffhanger episodes.

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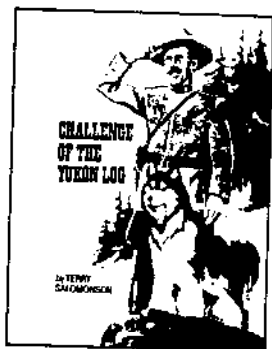
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