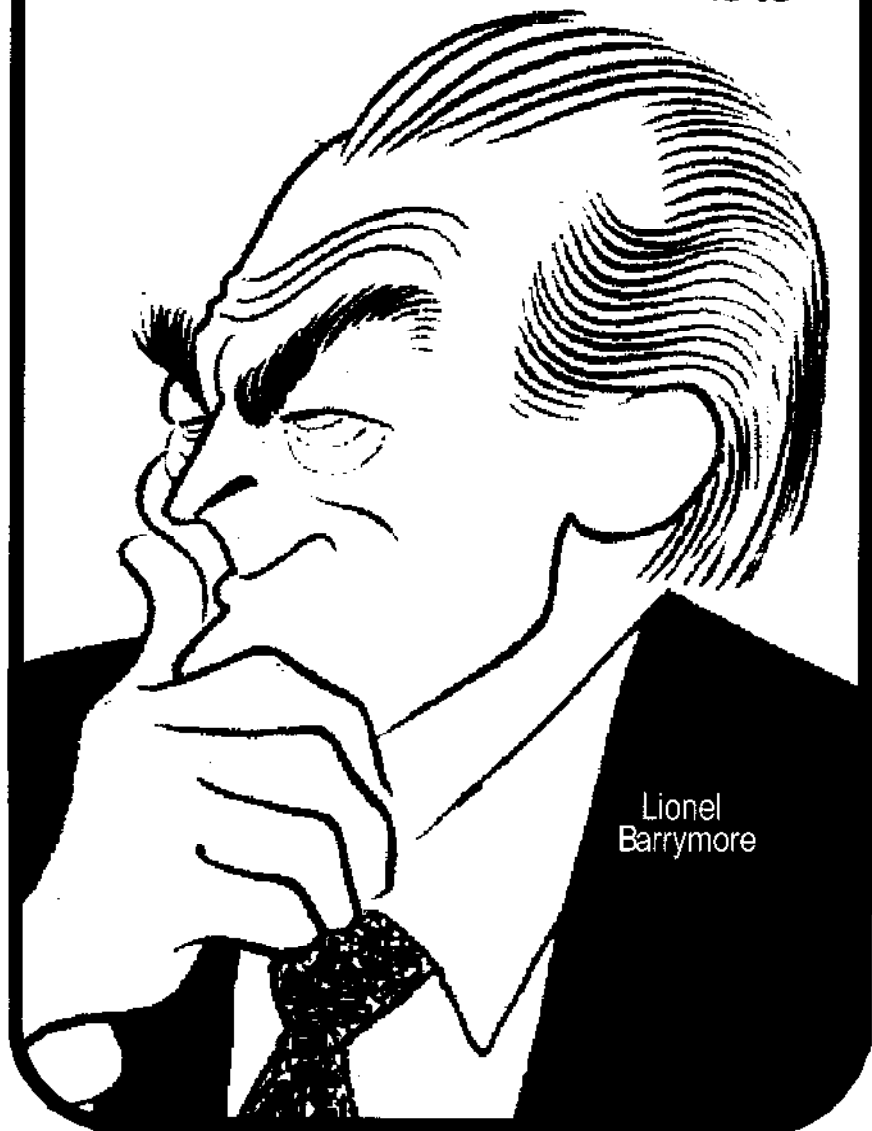


Old Time Radio **DIGEST**

No. 112

Winter 2006 \$3.75



Lionel
Barrymore

Old Time Radio DIGEST

No.112

Winter 2006

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Lionel Barrymore: Radio's Lovable CURMUDGEON

by Gary Yoggy

Still remembered some fifty years after he last appeared in the role, Lionel Barrymore remains America's best loved incarnation of Charles Dickens' quintessential Christmas curmudgeon, Ebenezer Scrooge. This, despite the fact that Barrymore played Scrooge exclusively on radio and recordings.

Barrymore's only physical appearance as the classic character, other than in publicity stills to promote his numerous annual radio presentations, occurred on December 25, 1944 when Life Magazine ran what it called a "photographic essay" in which a condensed version of the story was illustrated with a series of a dozen magnificent black-and-white photos, depicting various scenes from the story. The prologue to the piece explained to readers that "millions of Americans, who have forsaken the old custom of reading the Carol aloud to their children on Christmas Eve, would hardly consider Christmas to be Christmas without hearing Barrymore harrumph and growl his way through the role of old Scrooge." It goes on to point out that "this year he will do it again, on Saturday, December 23, from 7 to 7:30 pm EWT (Eastern War Time) in his regular Mayor of the Town program time."

The other characters in the "photographic essay" are portrayed by other members of MGM's repertory stock company of actors and actresses including June Lockhart, Robert O'Connor, Jeff York

and Dickie Hall (as Tiny Tim) outfitted in splendid period costumes. Life photographer Ralph Crane staged the "shoot" on the MGM back lot.

By the time the Life piece was published, Lionel Barrymore had been starring in radio dramatizations of Dickens' classic for some ten years. His inaugural performance in 1934 was part of a CBS three hour Christmas afternoon "radio party" hosted by Alexander Woollcott with other celebrities appearing in various acts and skits. This was the first, of what was to become an annual radio tradition, until Lionel's death in 1954. On Christmas day in 1935 and 1937 the dramatization was sponsored on CBS by Campbell Soup. Because Lionel's wife passed away just before Christmas in 1936, his brother John played the role of Scrooge on that broadcast (on CBS's Hollywood Hotel) and in 1938, Orson Welles was Scrooge for the absent Lionel.

Film historian Fred Guida points out, in his fascinating account of A Christmas Carol and Its Adaptations (McFarland, 2000), that "contrary to popular legend, however, ... there was not one 'official' broadcast each year, nor was there an 'official' time and place for the broadcast" (eg., Christmas Eve or Christmas Day). They took place on different days around the holiday, and usually as a part of different radio series for different sponsors on different networks. There was also no



standard length for his Carols, although the thirty-minute format was most common. And, in any given year, other versions might also be broadcast. (In 1943, Barrymore played Scrooge on a December 22 broadcast of Mayor of the Town, while on Christmas Day of that year, the same network broadcast another version with Basil Rathbone cast in the lead.)

Barrymore's most famous Christmas Carol broadcast was undoubtedly on Christmas Eve in 1939 for CBS's Campbell Playhouse. He returned for an encore performance on December 20,

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1940. The following year he crossed over to NBC and played Scrooge for Sealtest on the Rudy Vallee Show on Christmas Eve. During the mid-forties, Barrymore's Carols were staged in the fictional town of Springdale on his Mayor of the Town series (1942-47). In 1948 his Carol was one of the featured "acts" on a CBS two-hour Christmas Day variety special entitled, A Christmas Festival.

That same year (1948) Barrymore recorded a 78 rpm version of the Carol (MGM16A) that has been reissued in various formats over the years. In 1949 and 50 it was heard on the Mutual Network for A.O. Smith's water heaters. The story also proved ideal for extolling the virtues of Hallmark's greeting cards on The Hallmark Playhouse (December 21, 1952) and The Hallmark Hall of Fame (December 20, 1953). As radio historian John Dunning proclaims in his monumental Encyclopedia of Old-Time Radio (Oxford University Press, 1998), for nearly twenty years, "Barrymore captured as did none other the essence of 'that grasping, conniving, covetous, old sinner, Ebenezer Scrooge.'"

Like his younger brother John, Lionel Barrymore had wanted more than anything to be an artist. But a member of the celebrated Barrymore family was expected to enter the family trade, so Lionel reluctantly launched an acting career. Not as attractive as John or sister Ethel, he was most effectively cast in character roles - villains, military officers, fathers - even in his youth. Unable to save what he earned, Barrymore was "reduced" to appearing in films for the Biography Company in 1911, where he was directed by the great D.W. Griffith and where he was permitted to write a few film stories

himself, which to Lionel was far more satisfying than playacting. His stage career was boosted when cast in 1917 as Colonel Ibbetson in Peter Ibbetson, which led to his most celebrated role, Milt Shanks in The Copperhead.

Moving on to film, Barrymore was signed to what would be a 25-year hitch with MGM and begged the MGM heads to be allowed to direct; however, he showed only moderate talent in this field. Resigning himself to acting again in 1931, he managed to win an Academy Award for his bravura performance as a drunken defense attorney in A Free Soul (1931), the first in an increasingly prestigious series of movie character parts. In 1937, Barrymore was crippled by arthritis, and for the rest of his career was confined to a wheelchair. The actor became more popular than ever as he reached his sixtieth birthday, principally as a result of his radio appearances.

Barrymore was aware that venerability and talent are not often the same thing, but he'd become somewhat lazy (if one can call a sixtyish wheelchair-bound man who showed up on time and appeared in at least three films per year "lazy") and settled into repeating his "old curmudgeon with a heart of gold" performance, with an occasional exceptional role in such films as It's a Wonderful Life (1946) and Down to the Sea in Ships (1949). Denied access to television work by his MGM contract, Barrymore nonetheless remained active in radio. Additionally, the actor continued pursuing his hobbies of writing, composing music, painting and engraving until arthritis overcame him. (Among other works, Barrymore composed the theme for Mayor of the Town.)

Mayor of the Town was Barrymore's



Most famed Barrymore radio roles in twenty years on air have been as "Mayor of the Town" (above with Agnes Moorehead as Marilly) Scrooge in "A Christmas Carol"

longest running (1942-49) and most popular radio series. It was ideally suited to Barrymore's gruff exterior, warm-hearted interior persona - full of light humor and good-natured grumbling. ("SPLOT" was the mayor's favorite expression when he was exasperated, as he frequently was.

The town of Springdale was not unlike Dr. Christian's River's End or the Great Gildersleeve's Summerfield - There was a broad Main Street criss-crossed by streets that all bore the names of trees. There was a service station (before they were called gas stations!), a drug store, department store, tobacco shop, a couple of eaters and two newspapers. A big hotel, was flanked by the bus depot, and next to that was a tea room where the mayor's secretary always ate lunch. There was also a train station and across the tracks,

of course, was the lower class part of the town - noted for its poolrooms and "juke joints." The town church was right in the middle of the better section of town.

The mayor was always becoming involved in the lives of the townspeople - helping someone who was out of work, or someone who had been arrested for a minor crime, or two young newly-weds about to be separated by war, or a baby abandoned on his doorstep, or a wrongly discredited surgeon, or a musician who is going deaf or...

The mayor had to deal at the same time with the problems of raising his ward, Butch, a teenager, with the usual assortment of teenage problems. His housekeeper Marilly was always nearby to give him a helping hand, some unasked for advise - or just to attend to his creature

comforts. (She was a memorable character marvelously brought to life by radio's first lady of drama, Agnes Moorehead.)

Sometimes the stories could be downright exciting such as the episode where the mayor helps thwart enemy agents who are trying to steal a cane in which is hidden top secret information and when a fraudulent painter tries to steal valuable cups from Sharon and the mayor arrives to save her in the nick of time. And some episodes were especially funny - like the hilarious visit to Springdale of guest star Bob Hope who gets trapped with Barrymore in a haunted house when their car breaks down during a storm (March 31, 1943).

It was Lionel Barrymore's resonant, effortless portrayal that made this show pleasant listening and an audience favorite. Despite his cranky facade, people really believed that he possessed a heart of gold and that anyone could go to him for wise and warm advice and assistance with their problems. Such was the success of the program that it surprised few when guest star Claire Trevor announced over the air at the conclusion of the June 30, 1943 broadcast that Barrymore was being honored by Radio Guide Magazine for being voted "best radio actor on the air" despite the fact the show was just concluding its first season.

Just a few weeks earlier on Mayor of the Town (April 28, 1943), Barrymore had celebrated his 65th birthday and the 50th anniversary of his first stage performance. As Lionel uttered his final line from the script, "Scenes of Love," the music faded and the cast broke into a rousing rendition of "Happy Birthday." Then Agnes Moorehead, shedding her role as Marilly, stepped to the microphone, "Mr

Barrymore, we of the cast of Mayor of the Town want to give you our best wishes on your birthday. We're especially pleased your birthday falls exactly on our broadcasting day for we'd like all of our listening audience to join in our celebration. Springdale and its people are very real to us and very near to our hearts, but nearer to us in the one who represents it all, our dear friend, Mr. Barrymore. So, Mr. B., we offer you our thanks for the many pleasant hours we've had with you and wish you many happy returns of the day."

But the celebration wasn't over yet. Harlow Wilcox, the announcer, described the birthday cake being brought in and then introduced a surprise guest - the president of the Screen Actors Guild (and Academy Award Winner) Jimmy Cagney. Cagney went on to note that this was Lionel's 50th anniversary on the stage. Calling Barrymore, "one of the most loved actors of film, stage and radio," Cagney proclaimed that the public has seen how rich those five decades have been and we behind the curtain know at first hand the skill, the enthusiasm, the strength and the warm deep friendliness that Lionel Barrymore has put, and still puts, into every day of his life as an actor and showman. He has won the admiration of all actors and of the millions who have been his audiences." On behalf of his brother actors, "and the millions listening in" he congratulated Lionel on achieving those unique milestones. It was a never to be forgotten moment in Lionel's eventful career. Mayor of the Town was heard during its seven year run, at various times, over all four radio networks: NBC, CBS, ABC and finally Mutual before bowing out in 1949.

The Story of Dr. Kildare, Lionel

Barrymore's other continuing dramatic series on radio was derived from the popular film series about two fictional doctors, Dr. Kildare, a struggling, dedicated young doctor and his elderly mentor, Dr. Gillespie. These fictional characters spawned seven books, sixteen movies, a syndicated radio series (and later a successful television series). Max Brand, the prolific pulp fiction writer who created the doctors, was one of nineteen different pen names used by Frederick Schiller Faust, best known for his over thirty Western novels.

MGM executives like Joe Cohn and Carey Wilson saw the potential in Brand's Kildare stories for a series of 'B' films that would elevate the American doctor and the

practice of medicine in much the same way that their highly popular Andy Hardy series had elevated the lawyer and the practice of law. Furthermore, Barrymore, who immediately saw himself in the role of Gillespie, was elated when told that he could play the cantankerous old doctor in a wheelchair.

With Barrymore secured as the crotchety but essentially kind and wise medical mentor, the search was begun for someone to play the heroic young intern. Among those considered was a sensitive twenty-nine year old contract actor named Lew Ayres. Ayres seem exactly suited to play the warm good-natured Dr. James Kildare and it would be for that role in nine

Lionel Barrymore

IS BACK ON THE AIR

IN

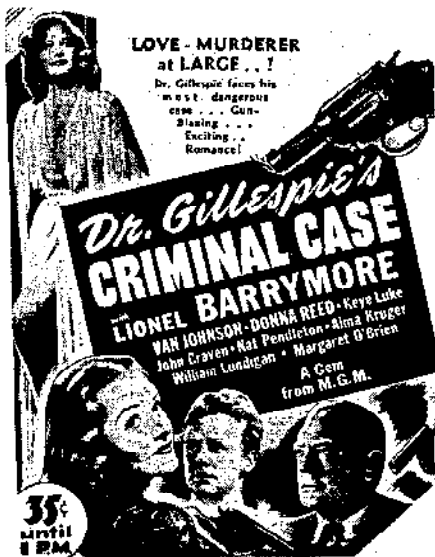
"THE MAYOR
OF THE TOWN"

Join the millions who welcome
back radio's most lovable star--
in his most famous role!



Station WABC • Tonight 7 P.M.

films between 1938 and 1940 that he would be remembered. Ayres and Barrymore worked so well together that the studio shot an unusual closing scene for the initial film, Young Dr. Kildare (1939). In what was essentially an epilogue, the two actors appeared on a stage and announced that they would be returning in a series of Kildare films. These included Calling Dr. Kildare (1939), The Secret of Dr. Kildare (1939), Dr. Kildare's Strange Case (1940), Dr. Kildare Goes Home (1940), Dr. Kildare's Crisis (1940), The People vs. Dr. Kildare (1941), Dr. Kildare's Wedding Day (1941), and Dr. Kildare's Victory (1942).



The coming of World War II caused the disappearance of Lew Ayres from the Kildare series. In 1942 after being selected in the draft, Ayres, informed his draft board that he was a conscientious objector to armed combat. Although he was rejected initially, after friends intervened in his behalf with General Lewis B. Hershey,

Director of the Selective Service, Ayres was finally inducted as a noncombatant. He served first as a chaplain's assistant and later as a Medical Corps sergeant in the Pacific Theater, treating wounded soldiers under fire.

MGM was reluctant to terminate a series that had been so successful and besides, Ayres' co-star, Lionel Barrymore, seemed in no danger of losing his enormous popularity. Because Ayres was so closely identified with the role of Kildare, it was decided to develop other young characters to practice medicine alongside the venerable Gillespie.

The first Gillespie film Calling Dr. Gillespie was released in 1942 and was followed by five more in which the respected curmudgeon is the focus of the story: Dr. Gillespie's New Assistant (1942), Dr. Gillespie's Criminal Case (1943), Three Men in White (1944), Between Two Women (1945) and Dark Delusion (1947).

Two years after the release of their last "Kildare" film MGM came up with another way of capitalizing on the old formula. Lew Ayres was back from the war and looking for work and Barrymore, less arid less able to perform the physical tasks required of actors in making films, had turned increasingly to using his magnificent voice on radio.

The Story of Doctor Kildare, as the new show was called, was syndicated in a half-hour recorded series with Ayres and Barrymore in their old roles. Although the rest of the cast was new, many of the supporting characters from the film were used and a number of the scripts were written by screenwriters, Willis Goldbeck, Harry Ruskin, Lawrence Backman and Ormond Ruthven. (Several were also written by Les Crutchfield, writer for such popular



Lionel Barrymore and Lew Ayres in Young Dr. Kildare

dramatic radio series as Escape, who would later pen some of the finest episodes of Gunsmoke, both for radio and television.) William P. Russo directed many of the episodes, although the director usually went uncredited. The stirring theme and much of the transition music was by award-winning composer Walter Schumann.

Ayres (as Kildare) opened each program by reading a portion of the Hippocratic oath:

Whatsoever house I enter, there will I go for the benefit of the sick, and whatsoever things I see or hear concerning the life of men, I will keep silence thereon, counting such things to be held as sacred trusts. I will exercise my art solely for the benefit...

As Ayres voice faded, announcer Dick Joy proclaimed "The Story of Dr. Kildare starring Lew Ayres and Lionel Barrymore.

Metro Golden Mayer brought you those famous motion pictures. Now this exciting, heartwarming series is heard on radio..." Following a commercial break, Ayres returned with a vivid word picture of Blair General Hospital:

...one of the great citadels of American medicine. A clump of gray-white buildings planted deep in the heart of New York, the nerve center of medical progress, where great minds and skilled hands wage man's everlasting battle against death and disease. Blair General Hospital where life begins, where life ends, where life goes on.

The stories that followed were highly uneven in terms of both dramatic interest and medical credibility. Except for the two leads, most of the characters were not provided with any opportunity for growth and development: Dr. Carew, (an over-the-edge portrayal by Ted Osborne) head of hospital

administration, was played as a "fuss-budget" of the first order, afraid to depart from convention, unwilling to take risks and seemingly always on the verge of hysterics should any crisis occur; Nurse Parker was a fussy, chattering busybody old maid (although played to the best of her ability by veteran actress Virginia Gregg); Jane Webb was lovable, but rather one-dimensional, as Kildare's love interest, nurse Mary Lamont. Others in the cast, playing various roles from time to time, included such competent actors as Stacy Harris, Jay Novello, Paul Frees, Vic Perrin, Georgia Ellis, Isabel Jewell, Raymond Burr and Jack Webb.

The plots ranged from near slap-stick comedy to high melodrama. In the former category, Gillespie was always trying to push Kildare into romantic situations that might lead to matrimony; there was the time a testimonial dinner was being secretly planned for Gillespie and he got wind of it and thought the trustees were trying to force him to retire; on one occasion Carew is pressured by Kildare and Gillespie to buy a hunting lodge from a wealthy couple who may then make a significant contribution to the hospital; Gillespie falls into the clutches of a wealthy husband-hunting widow (and is saved from wedding bells in the nick of time by Kildare); Kildare persuades Gillespie to pose as desperately ill so that together they can unmask a fake medical practitioner who claims to have discovered a miracle cure; Gillespie's abusive treatment of Nurse Parker leads to her resignation until he comes to his senses and realizes that he needs her and must persuade her to return without admitting that he was wrong; and so on.

On the melodramatic side of the ledger,

there was the episode in which a spiteful niece is trying to scare her elderly, wealthy aunt into a fatal heart attack so that she can collect her inheritance; in another, Kildare is held hostage by a deranged school janitor; another has an elderly Chinese grandfather tricked by Gillespie into permitting the surgery he needs to save his life; on one occasion Kildare plays detective to uncover murder and arson in an old warehouse and clear a young man wrongly suspected of setting the fire; on yet another, an emergency appendectomy is performed on a young girl without parental permission in order to save her life; another week finds Gillespie and Kildare, away on a hunting trip, where they prevent the spread of an epidemic; one of the more moving stories finds an abandoned baby being saved, and two lonely young people brought together to serve as parents by Kildare and Gillespie, etc. etc.

Sometimes medical credibility is stretched to the limit. In one story a woman, who is diagnosed with terminal cancer, is cured after several radiation treatments (then in the experimental stages) each lasting only a few minutes.

Every so often, however, an episode rings true and the moral lessons, so prevalent in the film series, actually appear relevant as in one episode about a man trapped in an underground tunnel by a broken steel ladder. After he has been rescued and his life has been subsequently saved, Kildare and Gillespie discover that a small piece of metal (which they cannot locate) has been imbedded in his spine rendering him paralyzed. Newly discovered drugs and modern medical techniques have saved him for a life as a paraplegic. Kildare laments to Gillespie:

It might have been better if we didn't have those medical improvements. The patient's alive all right, but they had to put him in a mechanical respirator. He's paralyzed... However, using a metal detector, they locate a piece of metal pipe the size of a lead pencil point in his spine. After they successfully remove it surgically, this closing exchange between Gillespie and Kildare takes place:

Kildare: We have come a long way...but we've still a long way to go. But you know there's one thing in the profession that hasn't changed though. Must have been the same for doctors fifty years ago or five hundred.

Gillespie: What do you mean?

Kildare: Well, the feeling you get in a case like this, when you put a patient back on his feet when all the odds say he should be dead.

Gillespie: Jimmy, if it weren't for that feeling we wouldn't be in the medical profession - either one of us...

The Story of Dr. Kildare was first produced and transcribed on the West Coast in late 1949, but not broadcast nationally until February 1, 1950 when it was launched over WMGM in New York. Later it was heard in its final season on WOR in New York at 8:30 PM on Thursdays beginning on January 1, 1952.

The series, broadcast during the waning years of the golden age of radio, was clearly inferior to the earlier film series, but it did attract a loyal following. John Dunning believes that the series was: *saved in the end by the performances of Ayres and Barrymore, (who) provided some solid stories, especially when they ventured into the real world and got away from the dummies at Blair.*

In February 1953, Barrymore began

what was to be his final radio series - as host of Hallmark's prestigious dramatic anthology the Hallmark Hall of Fame. He had frequently appeared as a guest actor on the Hall of Fame's predecessor - simply called the Hallmark Playhouse between 1948 and 1953 - usually playing venerable figures from America's past such as Benjamin Franklin and Daniel Webster or lesser known, but interesting, characters like the "Yankee Doorkeeper" and the "Horse and Buggy Doctor."

Barrymore's booming greeting, "Gooooood eeeevening, ladies and gentlemen!" became a trademark of the revamped series. In fact, he was at home preparing for the coming week's broadcast when he was fatally stricken on November 15, 1954. The very next Hall of Fame broadcast (on November 21) was dedicated to Barrymore's memory, with cast members, fellow actors and friends devoting the entire program as a tribute to the life and achievement's of radio's lovable curmudgeon.

Lionel Barrymore's radio work included many memorable appearances in addition to his three long-running series. Here briefly are a few roughly in chronological order: He made over a dozen appearances on the Lux Radio Theater including such early gems as "The Voice of Bugle Ann" and "Polly of the Circus" in 1936 and "The Return of Peter Grimm" in 1939; during his prime years he did "The Devil and Miss Jones" (with starlet Lara Turner in 1942), "Christmas in July" in 1944 and both "Captain January" (1946) and "Three Wise Fools" (1947) with the delightful young Margaret O'Brien; and the piece de resistance, reprising his film role as the crusty whaling ship captain in "Down to the Sea in Ships" with film co-star Richard

Widmark in 1951.

There were several appearances on MGM's Good News programs (eg., 1938 & 39) with Lew Ayres to plug various Dr. Kildare films; memorable visits to Rudy Vallee's Seattest Show with his siblings - the first time ever on radio with brother John on May 1, 1941 which featured hilarious skits spoofing their youth and early careers, (Lionel often replaced the fragile John, a semi-regular on the show, when John was ill); and another was the only radio appearance by three Barrymores (John, Lionel, and Diana) in the spring of 1942. (It was John's last appearance. He collapsed in rehearsal the following week and was dead ten days later.) Another outstanding dramatic production brought Lionel to the microphone as General George Washington on Cavalcade of America (January 5, 1942) in a radio adaptation of Maxwell Anderson's brilliant and moving stage play, "Valley Forge" (one of several appearances he made on that popular historical anthology). For a real Barrymore stretch, check out "The Shriveled Head" episode of Inner Sanctum Mysteries broadcast on April 1, 1944; and there were numerous dramatic portrayals by Lionel on the Lady Esther Screen Guild Theater (later just called the Screen Guild Theater) including co-starring appearances with sister Ethel in the delightful story, "The Old Lady Shows Her Medals" in 1946 and again in 1949.

Again and again Lionel Barrymore demonstrated - both on his own series and on various dramatic anthologies - that he was radio's most popular and versatile curmudgeon. Furthermore, as Barrymore family biographer, Margot Peters notes in her definitive book on the three Barrymores entitled The House of

Barrymore (Alfred A. Knopf, 1991), "during the war years, Lionel as Dr. Gillespie in film and as Scrooge (and Mayor of the Town) on radio functioned as a symbol of courage and survival; It is not too much to say that to the American public he was a powerful symbol of traditional (American) values." So much so that I would like to conclude with a poignant quote by Lionel himself. When asked by a periodical one holiday season during the war (the exact publication and date are unfortunately unknown) to describe his Christmas desires, he responded:

For myself I ask nothing. I am content. There is an old saying that man needs but little here below. This seems particularly true in my case. After all I can eat only three meals a day and sleep eight hours. So my own personal desires can easily be filled with a good book or with a good piece of music.

But for others - and for myself as well, in the sense that we all share, however remotely, in the good or ill that comes to the world - my greatest desire is to see the end of the terrible conflict which is now destroying mankind.

My prayer is for a time when men learn to settle disputes by reason and understanding instead of by resort to arms. Humanity's greatest boon will be the day when "Peace on earth, good will toward men" dawns in its truest sense and wars remain only a ghastly memory. It is certainly as appropriate today as it was then.

A note on sources

In addition to the sources mentioned in my article, I would also highly recommend the audio collection, Lionel Barrymore: Radio Programs from the 1930's - 1940's and 1950's, available from

radiorev@aol.com which includes some twenty Barrymore broadcasts in excellent quality many of which are discussed in the article. Also many thanks to my research assistant Derek Tague for obtaining the photographs used in this article and a number of informative clippings. Happy holidays to all and to all good listening!

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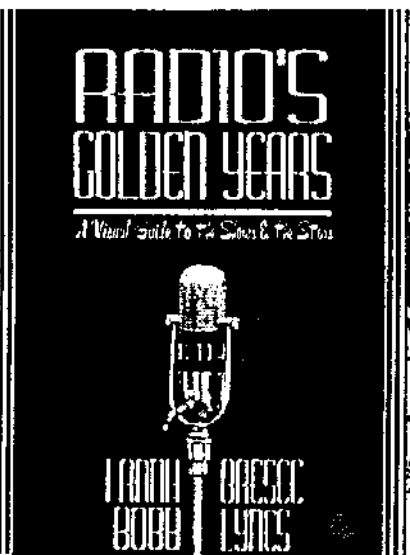
Radio Oddities

- Dual roles on the same broadcast have brought painful experiences to many a performer, but few match the strange assignment of character actor Ed Latimer, who murder himself in a "Nick Carter" sequence then—according to the script—went to the electric chair for his crime.
- Music on the "Fibber McGee and Molly" program is as varied as the contents of the McGee family closet. In six years on the program, maestro Billy Mills hasn't repeated a band number yet.
- To date, no less than five marriages have taken place between hitherto-unintroduced couples who met for a "blind date" on the show of that name.
- Since 1941, hard-working comedian Eddie Cantor has travelled more than 240,000 miles to entertain servicemen in hospitals and camps throughout the United States. That distance is roughly the equivalent of a trip to the moon.
- Commentator Fulton Lewis, Jr., who once planned to make the concert stage his career, is the composer of the Cavalier Song," famous marching tune of the University of Virginia—his own alma mater.
- Lugubrious-voiced Raymond Edward Johnson, long-time bloodthirsty host of "Inner Sanctum," made his acting debut in the role of—none other than Santa Claus. He was six years old at the time.
- Champion script - writer Irna Phillips has turned out 30,000,000 words in the past 15 years—the equivalent of 27 large books—in the process of authoring such popular serials as "The Guiding Light," "Today's Children," and "Woman in White,"

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written by Jay Hickerson, October, 2005 Editor of Hello Again

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Private Eyes for Public Ears

by Jim Maclise

The Casebook of Gregory Hood was initially a summer replacement show for the famed "Adventures of Sherlock Holmes" starring Basil Rathbone and Nigel Bruce. It was scripted by the same team of writers, Anthony Boucher and Denis Green, and retained the Holmes' sponsor Petri Wine with their announcer Harry Bartell. The new program debuted June 3, 1946, and when Rathbone decided to call it quits and transfer to the vastly inferior "Tales of Fatima," the Hood show continued through the fall. As they had done with the Holmes stories, Boucher conceived the plots and Green wrote the dialogue, but what resulted was hardly the equal of the earlier production.

Gregory Hood was loosely modeled after Richard Gump, the well-known San Francisco importer whose pricey store on Post Street featured a large variety of exotic artifacts and unusual items. Like Gump, Hood was a wealthy importer who lived in luxury in his Nob Hill apartment with his Siamese cat Sam and escorted beautiful women around town. Unlike Gump, he was also an amateur detective with a considerable reputation for solving puzzling crimes. Gale Gordon portrayed Hood as a rather snobbish fellow who spoke the arch dialogue in somewhat the same way as Rathbone's Holmes, who not only had better lines, but was absolutely convincing as Doyle's detective. Nevertheless the Hood show has its moments despite the availability of only a half dozen episodes. Howard McNear played the inevitable sidekick, a lawyer friend of Hood named Sanderson (Sandy) Taylor, who did not necessarily appear in

each episode.

Apparently the earliest of the 1946 Mutual shows is "The Murder of Gregory Hood" dated June 17th. This convoluted little tale begins with our hero at the top of the Mark Hopkins hotel having a drink with Sandy and awaiting the arrival of his date for the evening, the lovely Sherry. Somehow a shipment of jade from China, which Hood has discovered to be fake, and an escaped San Quentin convict, out for revenge with Hood as the target, become entangled with each other (convict and jade, in that order). Also involved are a police lieutenant chaperone, a bullet-proof vest, a second would-be killer, and finally a plan to trap a culprit, solve the jade fraud, and wrap up the whole package with a big pink bow which is obvious a mile away. Or as Gregory Hood puts it: Speaking as a very recent corpse, I may say I think I'm going to enjoy solving my own murder."

In "Murder in Celluloid" (7/2/46) Hood is called away from San Francisco to Hollywood by a director who wants him to act as consultant on a film titled "Passport to Danger" which has to do with importing priceless artifacts. Once in movie land, Hood lunches at the Brown Derby where he is confronted by gossip columnist Sheila Graham, who plays herself. (Her love affair with novelist Scott Fitzgerald ended abruptly when he had a heart attack in her apartment.) Sheila wants Hood as an item in her column ("Famous importer and amateur detective flies to Hollywood"). When Gregory asks how she learned that he was in town, she replies (foreshadowing the plot), "My spies are

everywhere." She also gets in a plug for her own real life Hollywood gossip show: "Sunday night eight o'clock on Mutual."

The mystery itself at last commences with the arrival of starlet Netta Mason, a self promoting primadonna whose flirtation with Hood is suddenly upstaged by the appearance of eight year old Ann Norwood seeking the autograph of the man she calls Robin Hood. Both Ann and the starlet turn out to be featured in the film Hood is to work on. And more than the autograph, Ann wants Gregory to solve a crime for her, the theft of a "secret map" which she drew herself; "I'm very good at maps, Mr. Hood" she assures him. Too good as it turns out, for her map, the focus of the mystery, features forts, secret weapons, and dockyards, all of which she's invented. When the map suddenly shows up with a smudge of purple nail polish on one corner and a military officer enters the story, the listener senses a spy story looming just beyond the next Petri Wine commercial. Meanwhile the actress portraying the eight year old becomes increasingly cloying and annoying. But not to worry. The inevitable corpse will make its appearance on cue, and you can bet the farm that little Ann and Greg Hood will save the day and possibly the USA as well.

There are two other 1946 episodes circulating, both involving jewelry and murder. "The Forgetful Murderer" once again finds the wealthy importer hanging out with Sandy at the Top of the Mark. As his Post Street store is to have its grand opening the following day, they decide to walk over and inspect it. But upon arriving they learn that a nearby jewelry store has been robbed and the night watchman killed. After Sandy leaves to go home to

wife and family, Hood discovers a sexy femme fatale sitting uninvited in his car. (Doesn't he lock it?) Her name is Toffee. Is she somehow connected to the robberies? Tune in.

"Double Diamond" finds Hood and Sandy at the airport about to fly to Chicago on business. Just before the flight's departure, Hood receives a napkin with the lipstick written message "watch the colonel." Once on the plane, he spots an attractive young lady wearing what he believes to be the same shade of lipstick, as well as an expensive and soon to be missing diamond pendant.

Aside from those four episodes, The Casebook of Gregory Hood seems to be in short supply. Even the show's 1948 summer revival with Elliott Lewis and several later replacement's as Hood has not surfaced to date to my knowledge. Odds are the original with Gale Gordon and the Boucher/Green scripts was the best version. Not a classic amateur detective offering, but with plots clever enough to keep listeners' attention, and it deserves a hearing.

There's another San Francisco detective named Greg as the title character of It's a Crime, Mr. Collins, but he makes his living catching criminals. Also the local color of the city by the bay is all but non-existent; the location could be anywhere. In fact, the show was transcribed in New York.

Abbott Mysteries was a summer replacement series on Mutual in 1946 and 47, a husband and wife detective series based upon the novels of Frances Crane (who she?). Alas, no episodes survive. However it was resurrected in an NBC 1954-55 show as a thinly disguised attempt to bring back the heady days of

The Thin Man, starring Les Damon and Claudia Morgan as Nick and Nora Charles and employed the same two leads. Change the names of Jim and Jean Abbott to Charles and one is hard-put to distinguish any difference between the two series based upon the single episode from 1955 that survives.

"The Canary Yellow Sack" begins with Jean discovering private eye Pat lolling at his desk reading, of all things, "Hansel and Gretel." (This is no chance happening, as the children's story will figure prominently in the plot.) Jean has taken an interest in some classified ads in the newspaper advertising old chromos (early photographs artificially colored) of famous Americans of the past: "For sale; old chromo of Zachary Taylor, \$12.30." But when she attempts to purchase this picture of our 12th president, she's told it's already been sold. Yet it reappears in the classifieds the next day at a different price. Soon the Abbotts hear from another woman with the same complaint about a different chromo. Thus commences the mystery. But be sure to file this one under The Adventures of the Thin Man. Trust me.

NEXT TIME: An overview of what I'd suggest are the best radio detective (professionals or amateurs) of the Golden Age (mostly the 1940's).

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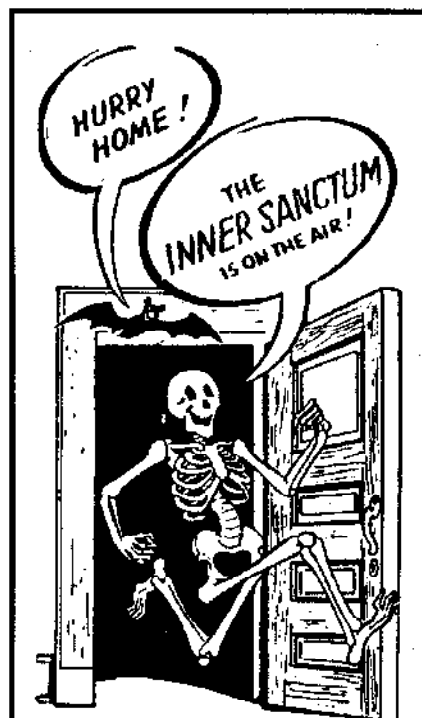
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Talk of The Town

Comments from people who have attended the convention.

Granted, both Bobs--Burchett and Newman--work hard to stage this annual event. But should Bob decide that this will be "twenty and out," then I'll miss attending every year. I rode to my first Cincinnati convention with Floridian Steve Hiss in 1998, and arrived a day early. While taking my bags out of Steve's rental-car, who should come barreling with his car under the hotel's porte cochere [is that what you call those overhangs designed to keep disembarking automobile passengers dry when it rains?], but that celebrated raconteur/spoonerist John Rayburn! I said to Steve, "The convention doesn't officially start until tomorrow, but the fun's already begun." Let's hope John'll be there for #20, holding court with his stories at some hotel-room after-hours party.

The best thing about the Cincinnati Old Time Radio and Nostalgia Convention--and why it succeeds--is that it's everything the big conventions are not. There's not as many panels, workshops, and re-creations as in, say, Newark, but this gives the conventioneer ample time to socialize with OTR friends.

You'll find dozens of OTR celebs at FOTR, REPS, and SPERDVAC, but only a handful at Cincinnati. Bob B. usually brings back fan favourites such as Hal Stone, Bob Hastings, and Rosemary Rice. Not having lots of celebs brings about the best part of this convention: re-creation director Don Ramlow holds an open casting call for all us non-celebs to fill out secondary parts in the OTR programmes to be presented, giving us fans a chance to act alongside some OTR greats.

One thing to recommend is that whatever hotel Bob employs is not as isolated as the Holiday Inn in Newark, which is located on an off-highway service road amidst a ganglia of jug-handles, clover-leaves, and overpasses. The Cincy venue is actually walkable to off-premises places to eat. Also, there is only one banquet during the convention--on Saturday night. Prices to attend during the day and for the one banquet are quite reasonable. Pending any spikes in operation costs, one can attend both days' daytime events and the banquet for under \$50.00.

So, if you've never been, I highly recommend it. Start saving your airfare now...this might be your last opportunity for a great deal of friendly Midwestern OTR fun. **Derek Tague**

I had a great time at Cincinnati this year. Highlights include:

- 1) I got cast in a recreation this year! I was the announcer during the production of Our Miss Brooks. What a thrill to work with the professionals and the very talented non-professionals. I felt a little out of my league up there, but everyone was very nice and very helpful. They even tolerated my singing, which should qualify them for sainthood. (that song is still in my head - dream girl, dream girl...)
- 2) Cleaning up during the raffle. I hit on 11 out of 30 raffle tickets - almost 37%. It was a little embarrassing being so lucky, but I did win some great prizes.

Chris Holm

Well, it's all over for another year. The Cincinnati OTR event was another good one, despite cautious traipses around yellow-taped floor disasters in the headquarters hotel that barred patrons from the

lobby area (reminiscent of a crime scene), telephone jacks with no telephone connected, baseboards missing, unpainted walls, a sign pointing to a whirlpool that had been covered over, and air conditioning in public areas often on "low" or "non-existing," yes -- despite all that -- it was a fabulous weekend.

I mused over the experiences there once it ended and came to a conclusion perhaps some others share: that the strength of this event is not in its programming per se, but instead in that very matter of fellowship, the opportunities to rub elbows with people of like persuasion from far and near who share a love for OTR. They feed off each other, and make for a pleasant reverie. I'm thankful Bob Burchett and Robert Newman continue to collect us and give us a venue where we can share the things that are important to us. The minor inconveniences really don't count; I think a good time is still had by all.

Jim Cox

WHILE NEWARK IS FLASHIER AND HAS MORE OTR STARS, CINCINNATI HAS MADE UP FOR IT WITH THE WARM PERSONAL MIDWESTERN WAY THAT THE GUESTS ARE WELCOMED. BOB BURCHETT AND HIS SIDEKICKS ROBERT NEUMAN AND DON RAMLOW WENT OUT OF THEIR WAY TO THANK US FOR COMING. I'D LIKE TO THANK THEM FOR HAVING A CONVENTION THAT I WAS ABLE TO ATTEND.
FRANK BONCORE

Make your plans to attend what may be our last Cincinnati convention.

A Different Kind of OTR Reference Book

Where to find scripts, recordings, station logs . . . and more

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After a year of research, the Siegels have put together a very different kind of OTR reference book one that identifies 3,800 primary and secondary sources with print and audio information about radio programming and history from the mid-1920s to the mid-1960s.

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1,400 Bibliographic citations grouped into 54 convenient subject categories from Advertising to World War II. 100+ non commercial research oriented Internet sites with leads to additional resources.

An Index that integrates all 3,800 listings and which can be searched by person, program and subject or program genre. A joint effort by long time OTR archivist and historian David S. Siegel and his wife Susan, David credits his wife with coming up with the idea for the Resource Guide. "Having been bitten by the OTR bug, Susan quickly learned that there was no systematic way to research archival OTR material. So the researcher in her took over and she decided that what was needed was a comprehensive reference guide to primary and secondary material would be like a road map for both OTR and popular culture researchers."

A Resource Guide to the Golden Age of Radio sells for \$48.00 plus \$5.00 for media mail shipping and handling or \$10.00 for priority mail. The book can be ordered online from the publisher's web site, www.bookhunterpress.com/radio or by calling (914) 245-6608. Visa and Mastercard are accepted. More information about the book is available at www.bookhunterpress.com/radio Publication Date: February, 2006

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Old Time Radio Series Reviews

by Bill Kiddle

THE TIDE SHOW

In 1943 Proctor and Gamble invented Tide, a powerful new laundry detergent. Soon Tide became "the biggest news in washday history." At first the product was used to sponsor a number of popular daytime serial dramas, but in 1951-1952 THE TIDE SHOW, a quarter-hour music program, came to CBS. At first Jack Smith was featured with Margaret Whiting and Frank DeVol and His Orchestra. Later Diah Shore and Ginny Sims were heard as the leading female vocalist.

TILL THE END OF TIME

Texas-born Grace Gibson opened her own radio production company here in the States in 1944. At first she created a series of popular daytime serial dramas. Later she moved to Australia and joined with Charles Michelson in creating drama classics for an audience on two sides of the Pacific Ocean. TILL THE END OF TIME was an interesting series of biographies of famous modern composers, including Jan Paderewski and Ilyich Tchaikovsky. Unfortunately, little is known of the production credits in this interesting series.

TIM AND IRENE SHOW

In the summer of 1936 THE TIM AND IRENE SHOW was better known to most listeners as The JELL-O-SUMMER PROGRAM, a summer replacement for Jack Benny for 14 weeks, between June 28 and September 27. The program, which mixed music and comedy, was heard on Sunday evening at 7:00 and featured the husband/wife comedy team of Tim Ryan

and Irene Noblette. Don Wilson was the announcer and the music was provided by Donald Voorhees & His Orchestra.

THIS IS MY BEST

Most individuals attempt to "put their best foot forward" in all of their endeavors. THIS IS MY BEST was a dramatic anthology that originated over CBS on Tuesday nights at 9:30 for Schenley Industries (makers of Cresta Blanca Wines). The original premise was to take the best works by modern writers, chosen by the authors themselves, and re-create them for radio with a cast of fine Hollywood talent. The vehicles presented differed widely from "Porgy and Bess" (9/19/44) to "Around the the World in 80 Days" (11/21/44) to "A Plot to Overthrow Christmas" (12/19/44) to "Heart of Darkness", with Orson Welles, (3/13/45) Some programs in the series were rebroadcast over AFRS as the GLOBE THEATRE.

THIS IS MY STORY

The sacrifices of many men and women in wartime were the focus of THIS IS MY STORY, a Red Cross syndicated drama series. At least a dozen of these true stories, which depicted the role of the Red Cross during wartime, were aired in 1943. Several, including "Mary Elizabeth Adams" featured the difficulties faced by Americans as prisoners of war in the Pacific. Over the years, two other programs bearing the title THIS IS MY STORY were heard in 1944-1945 and a decade later in 1955-1956.

THIS IS NORA DRAKE

For over three decades, serial dramas constituted a major part in daytime radio broadcasting. For almost a dozen years, between 10/27/47 and 10/02/59, THIS IS NORA DRAKE was a popular "soap opera" heard over NBC five times a week in a 15-

minute format and sponsored by Toni products. The storyline focused upon the personal relationships of "Nora" (a medical supervisor at Page Hospital) and her 'lost lover', "Dr. Martinson." and a host of co-dependant individuals.

THIS LAND WE DEFEND

During the depths of the Great Depression, America and its agricultural community was hard pressed by a series of natural disasters. In 1941, the US Department of Agriculture and the Soil Conservation Service syndicated a series of at least ten quarter-hour dramas that focused upon floods, dust storms, depleted forests, soil erosion, and the impact of snow. The series also highlighted the historical contributions of the Mormons and Pennsylvania Dutch to soil conservation.

THIS WAR

After the formal opening of hostilities on September 1, 1939, many Americans, miles away from the conflict attempted to put this second great global conflict into perspective. THIS WAR aired over Mutual in late 1939 and early 1940 was a quarter-hour program devoted to an analysis of the conflict by Major Leonard H. Nason, veteran of World War 1, and a writer who made many contributions to the historical study of the AEF in 1917-1918. Since none of the programs have survived, we are not sure that his analysis was correct or not, but under the US Constitution we know he exercised his freedom of speech.

THOMPSONS OF AMERICA

Biographies in dramatic form rarely achieved strong listener ratings. THOMPSONS OF AMERICA was an attempt by CBS in May of 1948 to use a quarter-hour mini-series to break this trend. The storyline focused upon David

Thompson, a Scotsman, who became a prominent figure in the colonial history of New Hampshire. Thompson was the chief magistrate of the English Crown from 1741 to 1766. In the fourth episode (6/14/48) we find Thompson and his wife Sarah having to deal with the deadly "pox plague" that ravaged the colony. The series was short-lived yet considered quite good!

THREE OF A KIND

On April 13, 1944 CBS auditioned a comedy about three frauds pretending to be psychiatrists who try to "treat" a patient, Basil Rathbone. The comedic talents of Handley Stafford, Ilka Chase, Bert Lahr and John Bown were teamed with writer/ producer Phil Rapp in a "well written program" that had some strong anti-Hitler sequences. Music in the audition was supplied by Wilbur Hatch.

THUNDER OVER PARADISE

The struggles of a woman rancher in Central America is the story line for THUNDER OVER PARADISE, a quarter-hour daily serial drama heard over the Blue Network for 19 months, between 7/24/39 and 2/28/41 at 10:00 am. Laurette Fillbrant was featured as the lady rancher and Bill Crawford was an American aviator. Also heard in the series were Sid Ellstrom (as a revolutionary general) and Mike Romane (ranch hand).

TIME FOR LOVE

Long-time Hollywood screen star, Marlene Dietrich directed and starred in an interesting series titled TIME FOR LOVE, was heard over CBS from 1/15/53 to 5/27/54 on Thursday evenings sponsored by Jergens Lotion. The drama dealt with the exploits of "Dianne LaVolte" a mysterious international figure (a chanteuse) She was a lady with a desire for law and order, dedicated to

protecting the innocent and uncovering the guilty in post-war Europe. Her boyfriend, an American newspaper man was played by Robert Readick. One episode has "Dianne" disappear on strange missions in Venice.

THOSE WEBSTERS

Williard Waterman, better known to most radio listeners as "The Great Gildersleeve", starred in THOSE WEBSTERS, a short-lived comedy series aired from 3/09/45 to 9/22/48. The program was first heard on Friday nights over CBS and later switched to Mutual on Sundays at 6:00. The storyline focused upon "George Webster", his wife "Jane" (played by Constance Crowder) and their life together in the small town of "Spring City." The couple tried hard to prove that "families are fun." The series was produced and directed by Joe Ainley and written by Frank & Doris Hursley.

THOSE YOUNG BRYANS

Often in the history of radio, talent was not enough to produce a program that would advance beyond the audition stage. On March 25, 1956 THOSE YOUNG BRYANS, featuring the talents of Laurene Tuttle, Paul Frees and Jack Moyles, was aired over NBC. The program, written and produced by Ray Buffum, was branded as "an inane situation comedy" and fell to the recording room floor.

THREE SHEET TO THE WIND

In 1942 Hollywood film director Tay Garnett tried his hand at radio drama and the result was THREE SHEETS TO THE WIND, a comedy-mystery series heard over NBC from February 2 to July 5, 1942 on Sunday evenings at 11:30. The storyline in the 21 episodes focused upon the sinister happenings during a world cruise of the "Empress", a luxury liner. A lovely British intelligence agent "Joan Lockwood" (played by Helga

Moray) was aided by John Wayne, an American posing as a drunk to cover his secret intentions in the Middle East. This was one of "The Duke's" rare radio roles and certainly not his best.

THRILLS OF THE HIGHWAY PATROL

Jack Kirkwood, noted for his ability to "warm up" an audience by doing some vaudevillian shtick before a comedy show, had a dramatic role in THRILLS OF THE HIGHWAY PATROL, a 15-minute adventure series devoted to the officers of the California Highway Patrol in the mid-1930's and their efforts to keep the roads safe from all manner of misuse by drivers. Some stories focused upon young drivers and their misuse of automobiles, others dealt with more serious crimes including hit and run incidents, kidnapping and even murder. However, several shows were devoted to praise for highway patrol officers and their willingness to help people in need, including people in remote areas from the potential disaster of flash floods.

THRILLS OF TOMORROW FOR BOYS

Seventy years ago programs and stories were far more gender specific than they are today. The A.C. Gilbert Company of New Haven Conn., makers of American Flyer bikes and Erector Construction sets, sponsored a quarter-hour program in December of 1933 designed to interest boys in THRILLS OF TOMORROW. In program (#7) from December 11, listeners learned about the first plane and moble races. A week later, on December 18, in the 8th program in the series, the subject was amphibious trains and rescues at sea. Ben Gauer was the announcer on this series hear on Monday evenings.

THROUGH THE IRON CURTAIN

Art Linkletter, party host for a number of

popular radio and TV programs was the narrator on THROUGH THE IRON CURTAIN a sustaining series aired over CBS in 1946-1947 to inform the American public of the potential danger of the Soviet Union to our way of life. Programs in the short-lived series focused upon the Soviet threat to peace, the evils of their foreign policy, the ways in which the Soviet Constitution fails to protect the rights of its citizens, and the ways in which the Four Freedoms are trampled under the Stalinist government.

THURSTON, THE MAGICIAN

Howard Thurston (1869-1936) is regarded by many to be one of the most famous 20th Century magicians. A successor to the great Harry Kellar, Thurston retired from the circuit in the mid-1930's. THURSTON, THE MAGICIAN was an adventure series heard over the Blue Network twice a week (on Thursdays and Fridays) in a quarter-hour format at 8:45. The program, sponsored by Swift & Co., and featured Cliff Soubier and Carton Brickert in leading roles, lasted for only six months, between 11/03/32 and 5/25/33. Thurston's mastery of card tricks often figured into the story lines in the series.

TILLIE THE TOILER

From the sketch book of Russ Westover came the cartoon character TILLIE THE TOILER. Her comedic antics were featured on the news-paper comics page and distributed by King Features Syndicate from 1921. Two decades later, the exploits of "Tillie Jones", a hard-working, lovely brunette stenographer, were heard for six months, between April 11 and October 10, 1942 over CBS on Saturday nights at 7:30. "Tillie" (played by Caryl Smith) was a good girl who supported her mother (played by Margaret

Burlen) and had to deal with the friendly advances of "Mac MacDougal", a cow-poke, and her boss, "Mr. Simpkins."

TIME FLIES

The adventures of Frank Hawks, World War I flying ace, and peacetime pilot who set many air speed records in the in the 1930's, came to listeners over the Mutual Network on Friday evenings at 8:00. The program, sponsored by the Elgin Watch Company, lasted for three short months, between September 25 and December 25, 1936. Hawks played himself in the dramas, but was supported by Allyn Joslyn.

TO BE PERFECTLY FRANK

According to some biographers, the singing career of Frank Sinatra reached a very low ebb in 1949, due to personal and professional reasons. However; four years later, "The Chairman of the Board" made a spectacular comeback as an actor in FROM HERE TO ETERNITY and his singing career also rebounded as he switched to Capital Records, a huge company that concentrated on popular music. In 1953 NBC featured Sinatra in TO BE

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Fitzgerald & Everett Sloane
 - 13797 01/28/40 It Happened One Night
William Powell & Miriam Hopkins
 - 10444 02/04/40 Broom Stages
Helen Hayes
 - 13799 02/11/40 Mr. Deeds Goes To Town
Gertrude Lawrence & Agnes
Moorehead
 - 13800 02/18/40 Dinner At Eight
Lucille Ball & Hedda Hopper
 - 13801 02/25/40 Only Angels Have Wings
Joan Blondell & George Coulouris
 - 17989 03/03/40 Rabble In Arms (VG-)
 - 13803 03/10/40 Craig's Wife
Richard Bear & Janet Beecher
 - 13804 03/17/40 Huckleberry Finn
William Allen & Walter Catlett
 - 13805 03/24/40 June Moon
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 - 17990 03/31/40 Jane Eyre (VG-)
- MAYOR OF THE TOWN**
Starring **Lionel Barrymore**
- 06203 09/06/42 Tom Andrews Wants
To Enlist
09/13/42 Holly Has A Crush On
John Andrews, Bea Benedaret
 - 06204 09/20/42 Amy Lou Goes To War
09/27/42 Papa Dear Contest
 - 06205 10/07/42 The Mayor Takes In
An 11 Year Old War Orphan

- 10/21/42 The Abandoned Baby
- 06206 11/04/42 The Mayor Helps A
Discredited Surgeon
12/02/42 The Mayor Aids A
Musician Who Is Going Deaf
- 06207 12/09/42 Enemy Agents Try To
Steal A Cane With Hidden
Information
01/06/43 Jamie Williams Baby
(Music wow on the program)
- 06208 02/17/43 Finding Mary Meyer
03/03/43 Dick Miller's Submarine
Accident w/Janet Waldo
- 06209 03/24/43 A fraud Painter Tries
To Steal Some Valuable Cups
From Sharon
03/31/43 Bob Hope Visits
- 06210 04/14/43 The Mayor Tries To
Spend A Quiet Evening At Home
(Marlene Dietrich Makes A
Seventh War Loan Appeal)
04/28/43 Scenes Of Love In
Springdale. Cast Salutes
Barrymore's 65th Birthday,
And His 50th Anniversary Of
His First Stage Appearance.
w/James Cagney
- 06211 05/05/43 Susie Robertson
(Jane Withers) Enters An Amateur
Contest.w/Charlie Ruggles
05/00/43 Susie's Engagement To
A Star w/Jane Withers
- 06212 06/23/43 Taking Care Of Five Cats
06/30/43 Toni McCaffery Falls For
Captain Kennedy (Claire Trevor)

CASE BOOK OF GREGORY HOOD

- 06708 06/03/46 The Three Silver Pesos
06/10/46 The Black Museum
- 06709 06/17/46 The Murder Of
Gregory Hood
06/24/46 The Adventure Of
The Beeswax Candle
- 06710 07/01/46 Murder In Celluloid
07/08/46 Derringer Society
- 06711 07/15/46 South Of The Border
07/22/46 The Red Capsule
- 06712 07/29/46 Forgetful Murderer
08/05/46 Double Diamond
- 06713 09/30/46 Gregory Hood, Suspect
10/07/46 Sad Clown

IT'S A CRIME, MR. COLLINS

- 18871 Murder & The Fabulous Redhead
Pink Elephant (G-VG)
- 18872 Rockabye Murder
Pink Lady
- 18873 Red Hot Mama (G-VG)
Dull Blue Treasure (G-VG)
- 19318 Fabulous Emerald Necklace
Green Eyed Divorcee
New Cassette)
- 19319 Green Eyed Dragon
Yellow Streak
(New Cassette)
- 19320 The Lost Film
Chrome Yellow Death
(New Cassette)

MR. AND MRS. NORTH

- 09656 Audition (1941) w/Peggy Conklin
& Carl Eastman
Honey Jones w/Joseph Curtin &
Alice Frost
- 09733 Woman In Red Dress
Charlie Wyatt Murdered
- 09734 Fool's Gold w/Joseph
The Milkman Caper
- 09735 Pretty Hands Couldn't Do It
Operation Murder

- 09736 The Fallen Star
Deadly Innocent
- 09737 The Crooked Ring
Die Hard
- 07001 01/26/44 The Literary Murder
02/02/44 Mistaken Countess
- 10471 Nightwalk # 1, # 2, # 3, # 4
- 10472 Nightwalk # 5
08/02/44 Pam Goes It Alone
- 10473 The Missing Sparkler
Pretty Hands Couldn't Do It
- 10474 03/02/44 Gordon Gilroy
Murder Case
08/09/44 Pam Solves a Murder
- 16335 1950's Cry Foul
1950's Collector's Item
- 16549 1950's Bet On Murder
1950's Brother Danny
- 17823 Family Affair
C-90 No Vacation From Murder
House Of Hate
- 17824 Masquerade
Death Is Forever
- 16909 Hostage
Shoot To Kill

THE THIN MAN

- 10459 Murder In The Record Shop
10/10/43 The Wedding Anniversary
- 10460 10/01/44 The Trunk Murder
12/01/44 Blackmail Murder Case
- 10461 07/06/48 The Passionate Palooka
07/13/48 The Haunted Hams

LUX RADIO THEATER (NEW)

- 14428 11/11/46 #546 Gallant
Journey
- 14429 01/27/47 #557 Cluny
Brown
- 14430 04/07/47 #567 Alexander's
Ragtime Band
- 14431 08/25/47 #579 A Stolen Life
- 14432 11/24/47 #592 Saratoga
Trunk

14433 12/08/47 #594 Ride The
Pink Horse

14434 01/19/48 #600 The Yearling

19304 09/16/40 #273 Love Is News

19305 05/24/48 #618 I Walk Alone

19273 11/29/48 #635 Brief Encounter

19274 12/06/48 #636 The Foxes
Of Harrow

19276 05/09/49 #658 The Paradine Case

19277 06/06/49 #662 Mildred Pierce

19278 10/24/49 #674 Scudda Hoo,
Scudda Hay

19279 11/07/49 #676 High Wall

19306 02/20/50 #691 A Letter To
Three Wives

19280 06/12/50 #707 The Corn Is Green

19308 02/19/51 #735 Dear Wife

19309 03/05/51 #737 Panic In The Streets

19310 04/02/51 #741 Where The
Sidewalk Ends

19281 04/30/51 #745 Down To The
Sea In Ships

19282 06/25/51 #753 The Reformer &
The Redhead

19311 10/15/51 #761 Mister 880

19283 03/03/52 #781 Young Man
With A Horn

MISC. SHOWS (NEW)

14470 COUNTERSPY 06/08/42
Washington Woman
CHANDU, THE MAGICIAN
11/26/49 Disappearing Man

14460 THE RAILROAD HOUR
12/22/52 Christmas Party
THE CISCO KID 12/10/53
#146 The Killer Stallion

14437 BBC PLAY Tempting Fate

14453 12/03/51 #165 Marinka
12/10/51 #166 The Red Mill
ALIEN WORLDS
A Question Of Conscience

RAILROAD HOUR (NEW)

14453 12/03/51 #165 Marinka
12/10/51 #166 The Red Mill

14438 01/14/52 #172 I Married An Angel

C90 06/16/52 #194 The Right Dress
06/14/54 #298 The Pink Lady
(Open Missing)

14454 01/25/54 #278 Music In The Air

C90 05/24/54 #295 Penny Whistle
05/31/54 #296 Homecoming

YOUR HIT PARADE

14146 11/13/43 Paper Doll
12/04/43 People Will Say
We're In Love

14148 01/22/44 My Heart Tells Me
02/19/44 I Couldn't Sleep A
Wink Last Night

14153 03/20/44 Long Ago &
Far Away
03/25/44 Shoo Shoo Baby

14154 05/13/44 Long Ago &
Far Away
06/03/44 Long Ago &
Far Away

14155 06/10/44 Long Ago &
Far Away
07/01/44 I'll Be Seeing You

14156 07/08/44 I'll Be Seeing You
07/15/44 I'll Be Seeing You

14449 08/04/45 If I Loved You
08/18/45 Sentimental
Journey

14441 09/01/45 If I Loved You
09/22/45 Till The End Of Time

A Life In Your Hands (New)

14439 09/13/49 Mrs. O'Malley's
Boarding
05/25/50 Carol Carson
Murdered

14440 07/24/52 Eddie Phillips
Escapes
08/07/52 Killing In Dentist's
Office (No Open/Close)

Sonny & Buddy

16438 #01 Medicine Show
#02 Five Miles To Laredo
#03 \$2000 Bond
#04 Betty Kidnapped

16439 #05 To Pay Ransom
#06 The Face At the Window
#07 Crossing the Rio Grande
#08 Reaching the Other Shore

16440 #09 Treed
#10 Rid of Smugglers (Faulty)
#49 Rid of Smugglers
#50 Sheriff Suspect

16441 #55 An Explosion
#56 All Against Sheriff
#57 She Did It
#58 Money Is Lost

16442 #59 Chasing Checked Suit
#60 Money Recovered
#61 Mortgage Paid Off
#62 House Car Fire

16443 #67 Sheriff Gets the Drop
#68 Cornered
#69 Full Of Rocks
#70 Suitcase With Treasure

Boston Blackie

00293 04/28/48 #159 Bombing Of
Joe Ingalls
05/05/48 #160 Jackie Meers
Prison Break

14456 (New Cassette)
#171 The Eel Is Killed
#172 Man Vanishes

14457 (New Cassette)
#199 Tin Pan Alley Murder
#200 Roof Top Disappearance

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