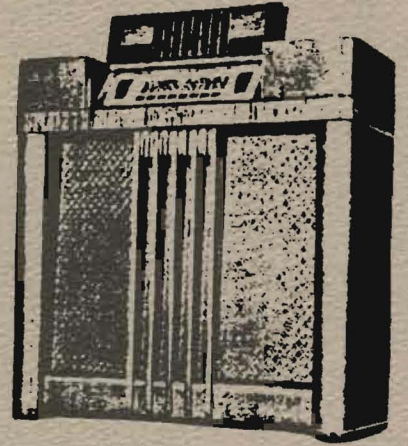


1989

OLD TIME RADIO CLUB

PRESENTS



VARIETY

MEMORIES

LOGS AND LISTINGS FOR COLLECTORS OF OLD-TIME RADIO PROGRAMS

LOG OF ALL NETWORK SHOWS: This 100-page log lists over 1700 network shows on the air from the 1920's to the 1980's. Each show, arranged alphabetically, contains a chronological history of changes in sponsors, network, days, length, and time. Exact broadcast dates are indicated in many instances. This log is a **MUST** in every library. Much of the information is not readily available elsewhere. Availability of logs of individual series are also indicated. **Special cost is \$15.00 including 2 supplements.**

CIRCULATING SHOWS: This 75-page computerized log lists all available complete network and syndicated shows. Each item lists title, year(s) on the air and the number of shows available for trade. If there are a few shows available, exact dates or titles are often shown. List of sources is included. Complete or partial runs are indicated. **Special cost is \$18.00 including several supplements.**

SUSPENSE LOG: This 40-page log lists every show chronologically and alphabetically. Each entry lists date, title, and up to 2 performers when known. It also includes an introductory part listing directors, producers, musicians, sponsors and other important information. **Cost is \$8.00**

HELLO AGAIN: Now in its 20th year, Hello Again is the oldest independent newsletter dedicated to the traders and collectors of old-time radio shows. Much of the information it contains is contributed by collectors including: problems and techniques in dubbing, tape quality, what different collectors are doing and what they are looking for, updated info about new radio shows being circulated and logs related to old-time radio, deaths of radio personalities and much more. It also keeps you up to date on the annual Friends of Old-time Radio Convention. The next convention is Oct. 19-21, 1989 at the Holiday Inn-North, Newark, NJ.

The first issue received includes listings of all OTR clubs, publications, many dealers, all logs available and many radio stations playing OTR. It runs about 4 to 8 pages an issue.

Subscription is \$10.00 a year for 6 issues per year. Send a SASE for a complimentary copy. Back issues are \$1.00. Ads are accepted.

MORE LOGS AND LISTS: (All are complete unless indicated)

Lux Radio Theater	\$5.00	Fred Allen (Newly revised)	\$6.50
Screen Guild Theater	\$5.00	Theater Guild of the Air	\$3.00
Sherlock Holmes	\$5.00	Green Hornet (mostly complete)	\$4.00
Jack Benny (Sketchy from 1932-34; almost complete from 1935)			\$6.50
List of Collectors (160)	\$3.00	Gunsmoke	\$6.50
4 pages of tips on taping	\$1.50	Escape	\$2.50
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Columbia Workshop	\$3.00	Mercury Theater	\$1.00
One Man's Family	\$2.50	I Love a Mystery	\$1.00

CBS Radio Workshop; Studio One; Ford Theater; Academy Award Theater; CBS and You Are There; Screen Directors Playhouse: \$.75 each.

Jay Hickerson, Box 4321, Hamden, CT 06514
(203) 248-2887
May, 1989

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"Variety 1949" has been co-produced, edited and written by Frank Boncore, Tom Harris, Joseph O'Donnell and Phyllis O'Donnell

Prepublication costs have been underwritten by a grant from the O'Donnell Foundation

All inquiries or comments regarding this issue of MEMORIES should be sent to the above at 206 Lydia Lane, Cheektowaga, New York, 14225. The editors welcome and will consider articles and contributions for future editions of MEMORIES from the general membership. Check the Illustrated Press for information.



*"Hello! MEMORIES Publishing Company. Yes, sir, the 1989 issue of MEMORIES is in circulation now. Thank you for calling"... "Hello! MEMORIES Publishing Company, hold the line please..."
"Hello! MEMORIES Publishing..."*

MEMORIES is a publication of the Old Time Radio Club which meets the first Monday of each month, August through June at 393 George Urban Boulevard, Cheektowaga, New York. Those interested in the golden age of radio are invited to join as observers, participants or members. All are welcomed.

This issue of "Variety , 1949" MEMORIES is being dedicated to
LUCILLE BALL
whose contribution to radio, stage and cinema has brought much joy and pleasure to the world.



Variety has always been more than the sum of its parts. For generations it has been, in fact, the "bible" of the entertainment world. From turn of the century third rate hotels and boarding houses patronized by the struggling vaudevillians to the luxurious suites of the matinee idols, the common bond had been the weekly Variety. Whoever you were, wherever you were in entertainment, you reached for Variety to seek out job opportunities, hear the latest gossip, inform yourself about trends in the industry, read reviews of the latest shows or just feel related to the exciting world of theater in all its guises.

In 1949 Variety celebrated its 43rd birthday, and the entire industry - song writers, agents, broadcasting stations, theater and movie moguls, stars and ascending stars, recording studios, writers, and even the new little guy, television- turned out to celebrate the occasion by wishing Variety a happy birthday, and in the process, taking this opportunity to promote themselves.

Radio was not behindhand in this. It is fun to leaf through the fragile and crumbling pages of Variety to see how the industry and the stars saw themselves and drew attention to themselves. They revelled in their successes, but even as they were doing so, were already allying themselves to the new format of television. In these pages of MEMORIES, we are bringing you a taste of 1949 as seen through the eyes of Variety.

What was happening in radio in 1949? In view of the inroads of television, how did radio assess its future? Historically, radio had proven to be the cross-roads of the entertainment industry. Not only had it not supplanted other, earlier forms of entertainment - although they did go through a sea change- it had enhanced them and created a greater demand for them by bringing the stars of stage, cinema and recordings into millions of homes which could not otherwise have had exposure to them. Could radio view its relationship to television in the same light? Lewis Weiss, President of the Don Lee Broadcasting System, contended that radio was here to stay- for a long time anyway. Television had been around for 16 years already he noted. Technologically it would be many years before television could catch up with radio, and even then, it would attract a different audience...

So in 1949 what was happening in radio? In celebrating Variety, we are bringing variety of our own to MEMORIES. What programs were leaving the air waves? what programs were replacing them? What were the top rated programs of the year to which so many radios were tuned? We offer a sample: "Lux Radio Theater" had cornered the Number #1 spot, after a decade of bringing the glamor of Hollywood to the living room. "Fibber McGee and Molly" was an old, comfortable standby, its characters old friends, who came to visit. Surprisingly, a crime- drama, "Casey, Crime Photographer" which had been around for years without making much of an impact, suddenly soared into the top ten that year. (To Dick Olday, with thanks, goes credit for the "Finger of Suspicion" segment of the "Casey" story.)

Regrettably, shortly before this issue was to be assembled, a decision was reached by the membership present at the September meeting of the OTRC to reduce MEMORIES by half due to cost factors. As a result, much of the planned material has had to be pulled, and the concept for this issue as originally formulated could not be developed fully.

Nevertheless, we hope you enjoy this shortened version and find some merit in it.

THINKING OF

VARIETY

on its glorious 43rd Anniversary, we're reminded of the variety of radio clients we serve, and the variety of talents we feature in the variety of network programs we produce in the great world of entertainment—for which the magazine *Variety* is such an important, able and lively spokesman.

McCANN-ERICKSON NETWORK PROGRAMS

ARTHUR GODFREY
TIME... CBS
BREAKFAST CLUB... ABC
DR. CHRISTIAN... CBS
GRAND CENTRAL
STATION... CBS
HARVEST OF STARS... CBS
KYSER'S COLLEGE OF FUN
AND KNOWLEDGE... ABC
LITTLE HERMAN... ABC
STRAIGHT ARROW*... MBS
TED MALONE... ABC
THE SHERIFF... ABC
Television
THE SWIFT SHOW... NBC

*Starts February 7.

McCANN-ERICKSON RADIO AND TELEVISION CLIENTS

American Molasses Co.	W. P. Fuller & Co.	Pacific Coast Borax Co.
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Brush Development Co.	Junket Brand Foods	San Francisco Baseball Club
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California Walnut Growers Association	Leisy Brewing Co.	The S. O. S. Company
Chase Candy Co.	Milk Foundation, Inc.	Southern California Gas Co.
Chesebrough Mfg. Co., Cons'd	Minneapolis Gas Light Co.	Southern Counties Gas Co.
Chrysler Corporation	National Biscuit Co.	Standard Oil Co. (Indiana)
Coldstream Products Co.	National City Bank of Cleveland	The Standard Oil Co. (Ohio)
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Nielsen's Latest Top 20

Cur. Rank	Prev. Rank	Program	Cur. Rating	Points Change
1	1	Lux Radio Theatre	30.3	+2.5
2	7	Godfrey's Talent Scouts	25.6	+5.9
3	3	Fibber & Molly	23.8	-0.7
4	17	Mystery Theatre	21.6	+3.1
5	2	Bob Hope	21.6	-3.1
6	11	Walter Winchell	21.4	+3.2
7	14	Mr. Keen	20.2	+0.9
8	—	Mr. District Attorney	20.2	—
9	4	Duffy's Tavern	19.9	-2.2
10	—	Inner Sanctum	19.9	—
11	5	Phil Harris-Alice Faye	19.8	-2.1
12	8	My Friend Irma	19.7	+0.6
13	19	FBI in Peace and War	19.5	+1.9
14	6	Jack Benny	19.4	-0.6
15	15	Charlie McCarthy	19.2	+1.4
16	20	Mr. and Mrs. North	19.0	+1.6
17	18	Fred Allen	18.2	+1.2
18	9	Suspense	17.8	-1.4

19 38 Original Amateur Hour... 17.8 +3.1

20 — Amos 'n' Andy..... 17.6 —

1948-49 RADIO RATINGS

1 Lux Radio Theatre	28.6
2 Fibber McGee and Molly	26.9
3 Jack Benny	26.4
4 Walter Winchell	25.0
5 Bob Hope	23.8
6 Arthur Godfrey	22.1
7 My Friend Irma	21.5
8 Amos and Andy	20.1
9 Stop the Music	20.0
10 People Are Funny	19.1
11 Big Town	17.7
11 Dennis Day	17.7
12 Mr. District Attorney	17.6
13 Duffy's Tavern	17.3
14 Casey, Crime Photographer	16.8
15 Suspense	16.4

1949-50 RADIO RATINGS

1 Jack Benny	25.3
2 Lux Radio Theatre	25.2
3 Arthur Godfrey	21.3
4 My Friend Irma	20.8
5 Bergen and McCarthy	20.4
6 Amos and Andy	19.7
7 Mollie Mystery Theatre	19.0
7 Red Skelton	19.0
8 F.B.I. In Peace and War	18.2
9 Bing Crosby	18.0
9 Walter Winchell	18.0
10 Mr. Keen	17.9
11 Dr. Christian	17.0
12 Fibber McGee and Molly	16.9
12 Judy Canova	16.9
12 You Bet Your Life	16.9
13 Life With Luigi	16.4
14 Horace Heidt	16.2
15 Bob Hawk	16.1

Benny Still Tops At Year's End

Jack Benny, catapulted into the headlines by his switchover from NBC to CBS, effective last Sunday (2), retained his No. 1 position in the Top 15 Hoopers at the year's end (Dec. 30 report.) The continued Benny pileup of audience has only served to heighten trade interest as to how Benny fared on his initial Columbia stint (it was a Hooper rating night, too.)

Consensus among trade hepcsters is that Benny would wind up with an 18 or 19 for the CBS teeoff.

Only half of the Top 15 shows in the Dec. 30 report are NBC properties. That's a far cry from the midseason score of past years, when NBC was riding high and handsome with 12 or 13 of the top rating pullers.

Here's the new Top 15:

Jack Benny	25.6
Lux Radio Theatre	24.0
Walter Winchell	23.6
Mr. District Attorney	19.4
Phil Harris-Alice Faye	19.4
My Friend Irma	19.2
Fibber & Molly	17.8
Bob Hope	17.7
Charlie McCarthy	17.6
Horace Heidt	17.3
Godfrey's Talent Scouts	16.8
Bing Crosby	16.2
Duffy's Tavern	16.2
Louella Parsons	16.1
Crime Photographer	15.8



SOON TO COME

OLSON SINGS AGAIN

A COLUMBIA PICTURE

2nd Year

KRAFT MUSIC HALL

THURSDAY EVENINGS

NBC

GENTLEMEN OF DEPRESS

By JACK BENNY

Hollywood.

For the past several years I've noticed a growing tendency on the part of radio editors to gang up on the radio comedians and accuse them of using the same type of humor year after year. The main targets for these verbal blasts are the Hopes, Bennys, Bergens, Cantors, the you-should-excuse-the-expression, Allens, and the rest of the ranking rib-ticklers.



Jack Benny

Invariably the reviewers admit that the top comedians have top comedy shows, and almost always have funny programs. Their beef stems from the fact that the programs always use the same characters and situations. "Well," as the disk jockey said as he sat before his turntable, "let's look at the records." The battle cry of the "Let's Save Radio" critics seems to be, "The listeners want a change." But do they? How many newcomers are there in Hooper's Golden First 15 today who weren't there a year ago—or two years ago—or 10 years ago? Very few, if any.

Amos 'n' Andy were public favorites in 1929. They still are today. Eddie Cantor, Al Jolson, Fred Allen, Burns & Allen, etc., have all ranked high in the Hoopers for over a dozen years, and will continue to do so as long as they dish the dialers the brand of radio entertainment they've handed out in the past.

Now for the critics who want the radio raconteurs to change their style of comedy so that the listeners will get a "welcome change." Most comics have spent many years perfecting their individual comedy styles, and would be completely lost without them.

Burns & Allen's mixed marital problems reap a bonanza of boffs, and so do Amos 'n' Andy's blackfaced buffoonery. Would the critics have George and Gracie darkened their dialog and A & A jump into domestic comedy?

Bob Hope has a pace and brashness I envy. But I know that I'd be floundering in "flop-sweat" if I tried Bob's delivery. But I do flatter myself into thinking Hope can't get as much out of a "Well!!!" as I do.

Now let us take my own show as an example. (This example can now be heard on CBS at the usual time.) It took 17 years to develop the characters on my show. They're as good as my writers and I can make them. Each week we've tried to inject a new situation, idea, or character into our script, and filling 20 pages a week for 39 weeks isn't easy.

So what happens? A reviewer comes along, says the show was great, the audience loved it, the script was hilarious. . . . BUT . . . I was the same stingy, toupee-topped, faulty fiddler; Mary was still snippy; Phil continued as a fugitive from Alcoholics Anonymous; Dennis was still silly; Don continued to be fat; and Rochester was the same sassy butler he always was.

Now, I've been reading this reviewer's column for many years, and it's a darn good column. But every week, every year, this columnist's style of writing is always the same. Never changes. Always verbs, pronouns and adjectives. Why doesn't he get some new things?

Reshuffle 'Variety'?

VARIETY, the Bible of Show Business, is radio's severest critic. It has a staff of radio critics who are too numerous and too powerful to mention. They often suggest there be changes in the styles and formats of the radio programs.

Well, let's look at VARIETY. Let's see what made it the Bible of Show Business. A style that hasn't changed in the 43 years VARIETY has been in existence. A stylized type of writing, brief and biting, that has become part of the English language.

What would happen if VARIETY changed styles? Would their reviews be written verbosely? Would I find vaudeville news in the Literati section? Would Radio be printed under the heading of Legit? Would movie reviews be printed in the Obituary section? (This happened once, but I don't want to talk about "The Horn Blows At Midnight" any more.)

And one more thing. Radio critics scream, "Why don't the comics stop already with program about Thanksgiving, Christmas, etc.? The air is filled with them at these times of the year."

The critics are right. I, like every other comic, do a Thanksgiving show and Christmas show. What would they have me do on Christmas? Set off skyrocketes and roman candles and have Phil wish me a Happy 4th of July? (Say, come to think of it, Dennis could wish me a Happy 4th of July on Christmas and get a laugh with it. Not much of a laugh, but it will show the critics I'm on my toes.)

Do the critics want the comics to tell World Series jokes on the day the Rose Bowl game is being played? Shall we do Easter Egg programs on Ground Hog Day? Writers, who have a tough enough time getting subject material, look forward to these special days and events. It gives them something they can only tackle once a year. To deprive the writers of this boon would be to add insult to their ulcers.

And finally for the subject of opening programs. The one that 99% of the reviewers review. The first show of the season is the toughest to write. For the other 39, the calendar allows only seven days between shows. But the first of the season is usually started two to three weeks ahead of time. With so much extra time, why do the comics all do the same thing—talk about what they did on their vacations? Well, let me ask you something. If you worked with someone closely and then separated for the entire summer, what would be the first thing you'd ask him when you saw him again? Would you ask him what he had for lunch Wednesday? What he thought of the Gallup Poll? How he liked Jane Russell in "The Coward's Law"? Or what he did on his vacation? I know that's the first question I ask my radio associates in real life—and I try to keep my show as true to life as possible.

Television is with us now, and I'm waiting for some reviewer to say "It was an enjoyable video show, but darn it, always the same old facts."

a fable
by fred allen

once upon a time, at grauman's maltese temple in the ancient city of hollywood, there was held a studio preview. giant arc-lights swept the welkin so that even god might know that on this night the motion picture industry had labored and brought forth another epic. the immediate vicinity of the temple was fraught with yokel minions of the law, plying their franchiseons, beat back the surge of shrieking bobbysox ybung and stampeded the smirking herd of older drabs who milled about in their baggy slacks and frowsy housedresses. in the grandstand, across the road from the main entrance, a howling rabble paid raucous tribute to the waving movie celebrities as they entered the temple. when the celebrities had entered the rabble cheered nonentities. when the nobodies had entered the rabble established a new low in audible eulogy and cheered itself. in the lobby of the temple the town crier cried over a network, coast to coast, to inform those in distant parts of the land that surprise pictures, inc., was previewing its latest \$4,000,000 technicolor extravaganza "zombie in the outhouse."



fred allen

while pandemonium mounted in the byways, inside grauman's maltese temple, surrounded by his liegemen, sat the ace producer of surprise pictures, inc. the great leopold lumpit, citizen lumpit, a ready wit if given two weeks' notice, had coined his company's slogan "if it's a good picture—it's a surprise." the divinity that shaped leopold lumpitt's end had done a brilliant job of landscaping. twenty years a genius, his every cinematic venture had been crowned with success. the word "no" had yet to be uttered in his executive presence. tonight, as he sat watching the first showing of his new celluloid charade "zombie in the outhouse," life, as he was living it, seemed good to leopold lumpit.

the picture's final scene, a veritable crescendo of technicolor which showed the zombie mating two rainbows, faded out. mammoth letters filled the screen proclaiming this to be "a leopold lumpit production." before the temple tapers could be kindled, leopold lumpit bounced from his seat and, followed by his eternal swarm of lackeys, made for the door. once in the road outside of the temple, producer lumpit instantly became the nub of an admiring throng. voices filled the night.

"'zombie in the outhouse' will gross 10 million, i.i." boomed a paunchy patrician from the front office.

"you've done it again, i.i." echoed a buxom script wench with thick bi-focals in her lorgnette.

"those costumes you sketched for me will have adrian tweezing his hair out," added the wardrobe designer.

"it's your hit, i.i." loudly announced the director, "i just followed your instructions.

"nine song hits," enthused the mustle writer, "i merely copied down the notes as you whistled them to me in your office."

"you'll get an oscar for that photography, i.i." chimed in the cameraman. "the first day on the set when you took the camera away from me and started shooting those closeups, i knew it had to be a sockeroo."

"those sets you built with your own two hands, i.i." piped up a tall plebian in white overalls, "terrific!"

"your technicolor, i.i.—the way you personally mixed those colors, that lavender sun sinking behind those magenta hills, the zombie with his topaze sword charging the Nile green salamander on his old rose stallion, superb!"

each studio artisan, whose name had appeared on the screen, vigorously denied his part in the contriving of the masterpiece and fought to bestow all credit on the man he proclaimed—"jack of many trades and master of all"—hollywood's greatest brain—producer leopold lumpit.

leopold was not allergic to homage. every producer knows that, next to picture-making, flattering is the second largest industry in hollywood. at all previews, when his vassals waxed hoarse and the volume of their acclaim diminished, leopold would bolster the lull with a rave or two about his own ability and pat himself resoundingly on the back with both hands. for, be it known, leopold lumpit was not only hollywood's greatest producer—he was double-jointed as well.

but tonight leopold was not reacting as was his wont at previews. he appeared ill at ease—and for a reason. through the din of his adulators' bibble-babble leopold heard a small voice. it was his conscience. his conscience was making a suggestion. nodding his head leopold abruptly forced his way through the cordon of syncophants and hurried to the side of an emaciated little man who stood in the shadows of the great grauman's maltese temple. the little man was munching aspirin. (in the ancient city of hollywood aspirin tablets were known as writers' caviar). for this shrunken, insignificant and trembling mortal was a writer, he had written the screenplay of "zombe in the outhouse." leopold took the writers' arm and led him away from the eyes of the multitude.

"what do you want?" quaked the writer, as leopold stopped by the side of the temple.

"my conscience bids me speak," whispered leopold. "for 20 years at previews i have been taking the bows, you hear what they are saying again tonight. 'zombie in the outhouse' is a hit. but i am only the producer, without you i could have done nothing. you wrote the story, you deserve the credit."

the shock was too great for the writer, he slumped to the ground.

his body was found the next morning. the producer was the last man seen with the writer. the evidence was circumstantial. the verdict was murder. and it came to pass the leopold lumpit, hollywood's greatest producer, went to his death on the gallows.

thus ends our fable.

the moral—a producer should never say a kind word to a writer unless he has witnesses.



BILL KEMP

WALLY CROUTER

Want to catch the "hep" crowd?

HOP THE CFRB BANDWAGON!

When it comes to providing lively programs that keep the customers happy, CFRB is right in there pitching!

Take "Club Crosby" for instance — Bing's smooth crooning on this new Saturday afternoon show is keeping the kids hanging over their radios.

Then there's Wally Crouter's "Top o' the Morning" program—it's the first thing listeners reach for when they stumble out of bed in the morning.

Bill Kemp dishes out hot music and bright chatter on his twice-daily "Kemp Calling"—and what Bill doesn't know about hot music isn't worth knowing. You won't need a second look at the program ratings of these shows to

know they have what it takes to please a large group of listeners.

The Crosby, Crouter and Kemp shows, with their wide appeal to the younger crowd and to women in the home, represent just one phase of CFRB's *balanced* programming. CFRB reaches a larger and more varied audience than any other station in Ontario. So no matter what type of listener you wish to reach, CFRB is unquestionably your No. 1 radio advertising buy in Canada's No. 1 market!

CFRB ONTARIO'S
FAVOURITE
RADIO
STATION

Representatives—United States: Adam J. Young Jr. Inc. Canada: All-Canada Radio Facilities Ltd.

• It takes a lot of talent (which NBC stars certainly have)
to build the best shows (which they certainly do)
to program America's No. 1 Network (which it certainly is).

And then it takes plenty of nudging and lots of releases,
mats, and glossies--and the rest of press service to keep
talent in the news.

Year after year, NBC stars rate more lineage than any other
network's names--first because they're America's No. 1 stars
--but also because they're backed by the solid efforts of
38 people in New York, 7 in Chicago, and 15 in Hollywood.

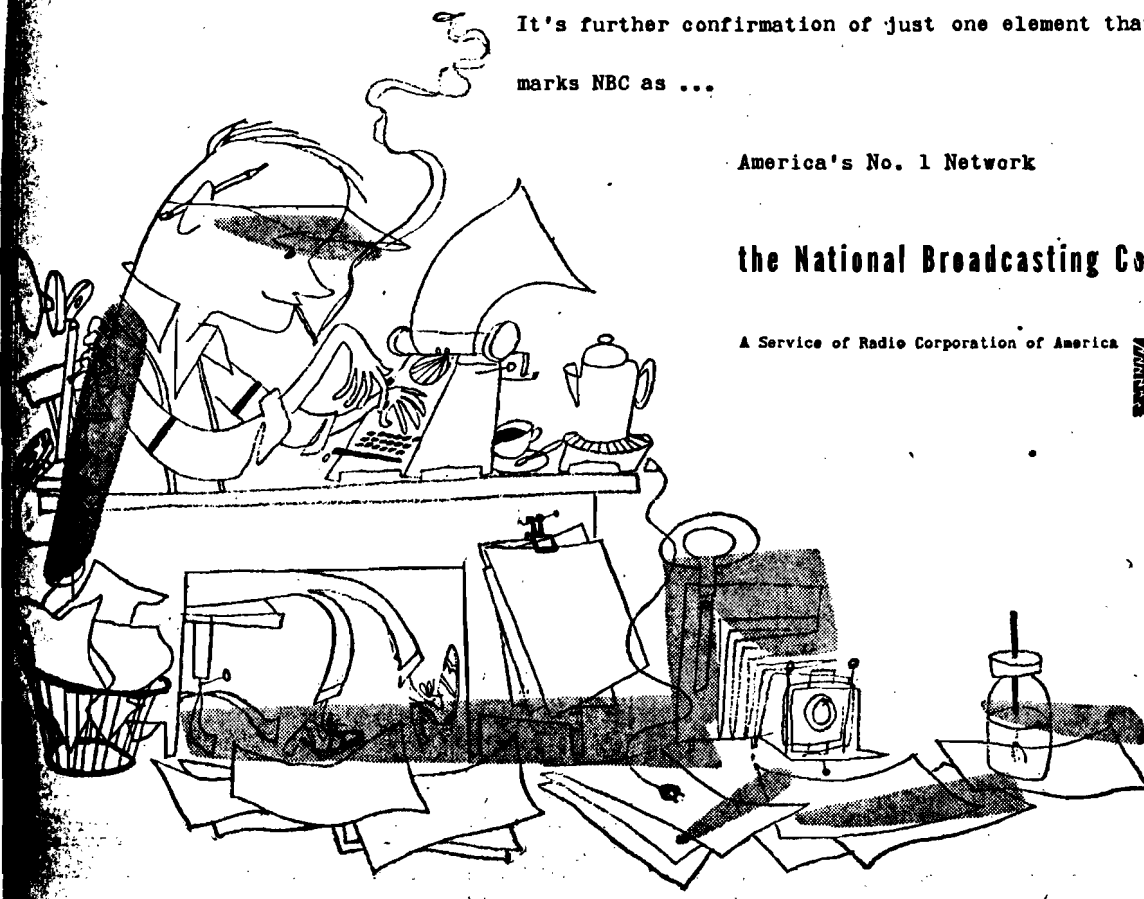
NBC is gratified that the nation's radio editors and columnists
have singled out Syd Eiges and his staff--in the Fame magazine
poll--as giving them "The Best Network Publicity Service".

It's further confirmation of just one element that always
marks NBC as ...

America's No. 1 Network

the National Broadcasting Company

A Service of Radio Corporation of America



Chirone

JB

Every Sunday on CBS

with

MARY LIVINGSTONE
PHIL HARRIS
ROCHESTER
DENNIS DAY
and DON WILSON

Writers

SAM PERRIN
MILT JOSEFSBERG
GEORGE BALZER
JOHN TACKABERRY

Producer

HILLIARD MARKS

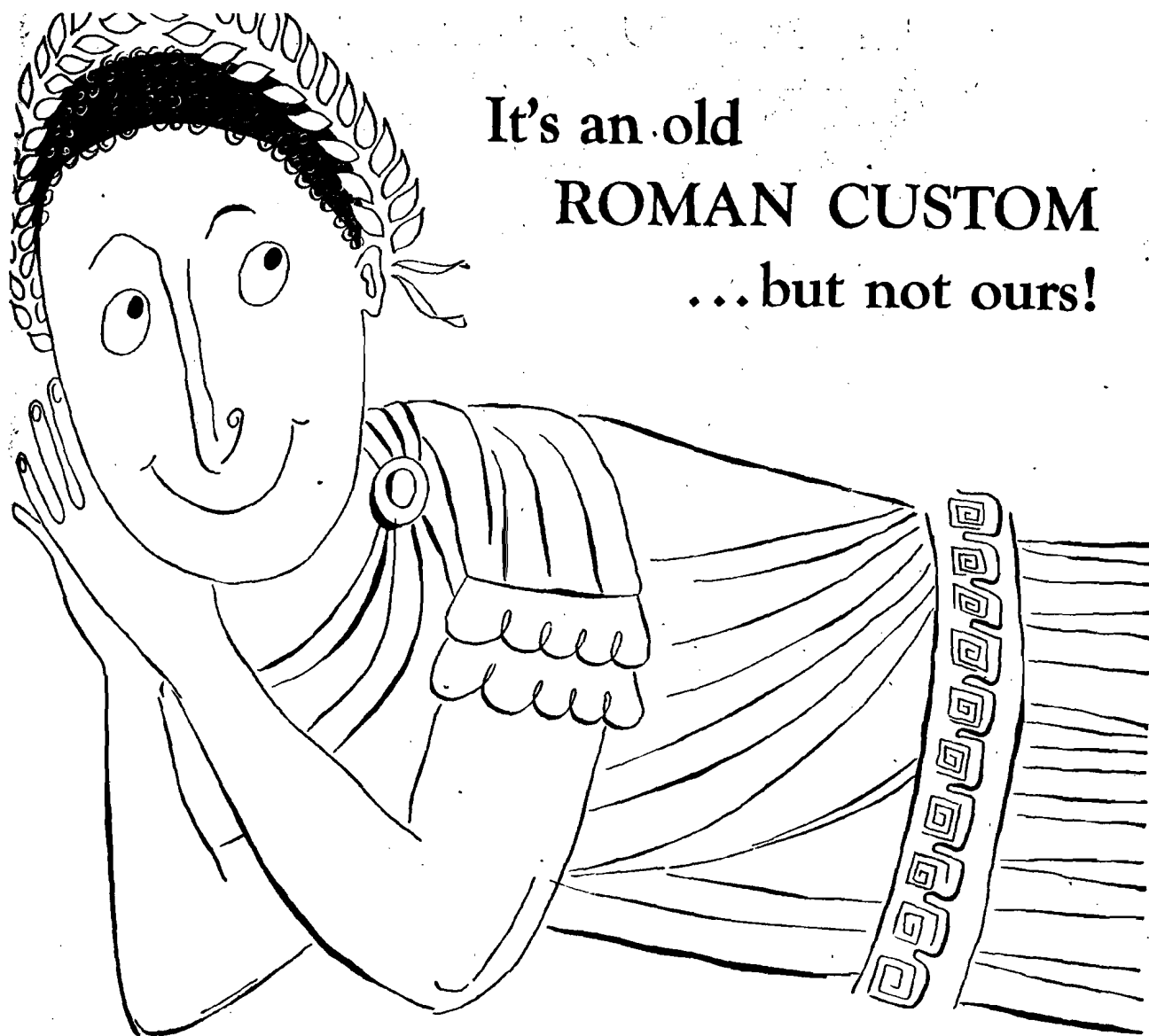
Agency

BATTEN, BARTON, DURSTINE & OSBORN, INC.

Sponsor

LUCKY STRIKE CIGARETTES

Jack Benny



It's an old
ROMAN CUSTOM
...but not ours!

We like laurels as much as the Romans—but not to rest on! Such laurels as the George Foster Peabody Award . . . the Advertising and Selling Gold Medal . . . and the citation of the National Council of English Teachers for “the program which did most to further listeners’ understanding and appreciation of our literary heritage” . . . to mention a few we’ve received . . . are an incentive for us to continue to bring good theatre to radio . . . to make 1949 our most successful year.

“THEATRE GUILD on the AIR”

Every Sunday Night—ABC NETWORK

UNITED STATES STEEL





"Be Good To Yourself"

IS THE
NEW YEAR WISH OF

DON MCNEILL

TOASTMASTER OF THE
Breakfast Club

16th YEAR

SPONSORED COAST TO COAST

MONDAY THROUGH FRIDAY

ABC, 8 to 9 a. m., C. S. T.

SWIFT — PHILCO

GENERAL MILLS

SEASON'S GREETINGS

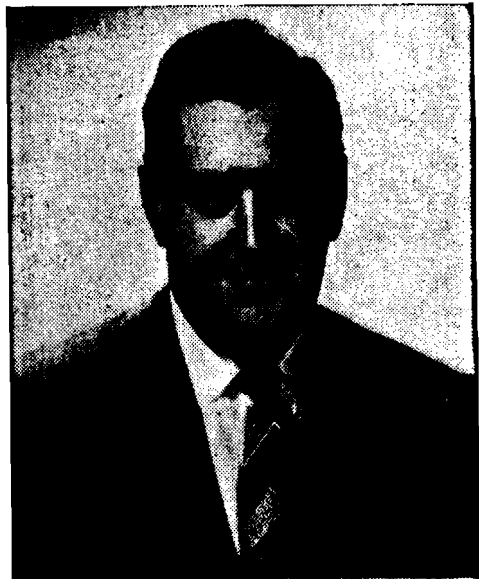
FROM



PATSY LEE

HAPPY NEW YEAR

FROM



SAM COWLING

"BREAKFAST CLUB"

***Dear Radio Editors:
Columnists:
Critics:***

*My warmest thanks for your
having voted me the No. 1 spot
for girl singers for the 8th con-
secutive year in your annual poll.*



Gratefully,
DINAH SHORE

A toast to Hollywood!

from the **Lux Radio Theatre**
with thanks for **15** years
of magnificent co-operation



The superb talents of your
STARS, STUDIOS,
DIRECTORS, PRODUCERS, MAGAZINES,
NEWSPAPERS, TRADE PAPERS,
TECHNICIANS continue



to make the Lux Radio Theatre

"greatest dramatic program on the air"

Lux Radio Theatre

WILLIAM KEIGHLEY, Producer
JOHN SILVERMAN, Associate Producer

HOLLYWOOD, CALIFORNIA

MONDAYS, 9 P.M., NEW YORK TIME

LUX RADIO THEATER

1949 was a year of celebration for Variety. That same year found the "Lux Radio Theater" celebrating its own 15 years on the air. For those many years, the words, "Lux presents Hollywood" meant another hour of exciting drama, romance, adventure, comedy or horror, in adaptations of first run motion pictures, often with the original stars recreating the roles they played on the screen.

"Lux Radio Theater" started in a studio at the National Broadcasting Company on October 14, 1934, featuring motion picture stars who were in New York City or who could be persuaded to come to the East Coast. Directed by Anthony Stanford, both Broadway shows and Hollywood movies were dramatized.

On July 29, 1935, the show moved to the Columbia Broadcasting System. Ratings started to drop, due in part to the lack of material from Broadway shows that was adaptable in an interesting way to radio. A number of radio programs had already moved to Hollywood, and their ratings had improved. With this in mind, Danny Danker of the J. Walter Thompson advertising agency planned to move this program to the West Coast, which move was effected by June 1, 1936. And so began "Lux"' long run.

Prior to the move, each broadcast had been an independent production with no link tying them all together. Cecil B. DeMille became that link, as the master of ceremonies who presented an introduction about the motion picture and its featured players, and who engaged in conversation with the stars in the wrapup. It was his personality that welded the unit shows together into a series.

DeMille was expensive; the big stars were expensive. Lever Brothers paid the bills. The ratings increased and the show became successful. For Danker, big productions worked!

DeMille continued with the show until 1944 when he became involved in a dispute with the American Federation of Radio Artists about the influence in radio the actors' union would have. DeMille was opposed to the \$1.00 assessment, opposed to the union's influence, opposed to buckling under. In the end, he was forced to resign. He had created a spectacle with "Lux" that had people clamoring for tickets, trying to break into rehearsals and the show itself, and making Hollywood history.

Following DeMille came guest hosts - Lionel Barrymore, Walter Huston, Irving Pichel, William Keighley, Mark Hellinger and Brian Aherne. On November 5, 1945, William Keighley, with solid credentials behind him, became permanent host for the next six years. When it was dropped by CBS, it returned to its original home, NBC, with Irving Canning hosting for the remainder of the run until it went off the air on June 5, 1955.

Most stars wanted to be part of the show, not only for the large payments they received, but also for the great radio exposure that brought them into the living rooms of millions of homes tuned into this extravaganza. And this exposure intensified interest in them and in their films, which increased the stars' popularity and ultimately the size of their income.



GREER GARSON, starring in the MGM production in color, "HER TWELVE MEN"



Luscious is the word for Greer Garson's complexion and she keeps it that way with Lux Toilet Soap

Besides being beautiful, Greer Garson is intelligent (she's lectured on Shakespeare), talented (probably won more awards than any other film actress) and has a will of her own (she's Irish).

We're very pleased that one way she asserts that will of her own is to insist on Lux Toilet Soap in her dressing room and in her home, too. Greer's used Lux for years now—she believes in

it, like 9 out of 10 Hollywood stars do. Miss Garson's luscious complexion is as good a recommendation as we know of for using Lux Toilet Soap. If you find Lux isn't everything a good soap can be, we'll return what you paid for it. Fair enough?

Tune in on the stars live from Hollywood, every week on Lux Video Theatre and Lux Radio Theatre.



Well written scripts by top notch writers- included among whom were Charles S. Monroe, Sanford Barnett, Stanley Richards and Carroll Carroll- brought the radio scripts to life in a manner as engrossing as the movies had been. It was their skill in translating words from a visual to an auditory medium, and their skill in condensing a movie into three meaningful fifteen minute segments that conveyed the feel, the sense and the story line of the original, that enabled the listener to enter into the story and paint pictures in their minds as clear as those on the silver screen.

The commercials were well written in a manner that enabled them to become part of the conversation between the stars, the announcer and the producer-host. With glamorous movie stars endorsing Lux soap, and announcers authoritatively praising its qualities, housewives rushed out to the stores to buy the product. Announcers included Mel Ruick, John Milton Kennedy, Ken Carpenter and Irving Cummings during "Lux" 20 year run.

The Louis Silver Orchestra provided short musical bridges between scenes which were the mainstay of the program, to be copied by others, and musical background to set the mood. Another setter of mood were the sound effects, handled by Charles Forsyth.

Behind the scenes were the all important directors: Tony Stanford, Frank Woodruff, Fred Mac Kaye and Earl Ebi. They molded the stars of the evening with the stock company, composed primarily of Lou Merrill, Florence Lake, Lurene Tuttle, Eddie Marr and Margaret Brayton into a smooth unit, through a recognition of individual personality, tight direction and dramatic emphasis.

Twelve hours of intense rehearsal, starting Thursday evening with a fast read out and jam session, preceeded the program. Rehearsals were complete with orchestra and sound effects. In the Cecil B. DeMille days, he would come to a dress rehearsal, note what was developing, and make suggestions to the director to put into effect. The first dress rehearsal was recorded so that the production could be checked for errors, discrepancies and other details that could be heightened for dramatic value. By the second dress rehearsal, all was in place. Because DeMille was so involved with motion pictures, in reality he did not give much time to the program as producer. In fact, he usually did not read his part until the dress rehearsal, and on many occasions he did not see his script until he read it "cold" on the air. To make this method error free, his script was typed in a special manner that made the reading simple, and his lines - in interactions with others- were typed in blue, theirs in red.

After its move to Hollywood, the show was staged with the same glamor that it dramatized. Its new home, from which the broadcasts were aired, was a real playhouse, the Music Box Theater on Hollywood Boulevard, which came complete with marquee and seating for 1,000. When the show was ready to be aired, the audience was let in, the curtain on the stage was drawn, the musicians settled in place behind a screen, the cast took their chairs before the microphones, the director ascended his stool at the edge of the stage, with script and stop watch in hand. The lights went down, the curtain was raised, and 20 to 30 million Americans tuning in each week heard, "Lux presents Hollywood..."

Joseph O'Donnell



COMING



GOING

The idea behind this article was simply to discuss radio shows that started or ended their runs in the 1949 season. There is no intention of drawing any "important" conclusions and, after research, I don't feel many could be made. If this were a landmark year in any way, it was probably the last business-as-usual year for radio. In 1949-50 93% of American families had radios and only 9% had televisions. Did radio see the writing on the wall? Were they running scared? Different sources had different opinions - so draw your own.

Beginnings

John Dunning in his doom riddled/misnamed "Ultimate Encyclopedia" makes the following statement: "Radio itself was dying then (1950), and few shows created after 1949 made lasting impressions." Really? So let's look at some of the 1949 programs that made a lasting impression. When possible, stars and length of run in years will be bracketed after a show's title. Keep in mind that information is no better than its source. One basic book states that "Chandu" started in 1949, another in 1931 and yet another in 1948.

A large number of new programs were in the mystery, suspense and detective field: "Dragnet" (Jack Webb, 8); "Martin Kane, Private Detective" (William Gargan, 4); "John Steele, Adventurer" (Don Douglass, 7); "Murder by Experts" (3), "Pursuit" (Ted De Corsia, Ben Wright, 4); "Richard Diamond" (Dick Powell, 4); "Affairs of Peter Salem" (Santos Ortega, 5). Not new, but worthy of inclusion here is Gerald Mohr's start as the lead in the "Adventures of Philip Marlowe" Mohr was selected as male radio actor of the year in 1949. Not a bad list. In fact, you could probably stack these up next to any year in radio and not come up with any better of this type. Many of these shows went on to become staples of early television.

Another large area was comedy which included these standouts: "Father Knows Best" (Robert Young, 6); "Martin and Lewis" (4); "Meet the Meeks" (Forrest Lewis, 3); "Young Love" (Janet Waldo, Jimmy Lydon); "The Halls of Ivy" (Ronald and Benita Coleman); "The Adventures of Maisie" (Ann Sothern); and "Mr. Feathers" (Parker Fennelly, 3).

In drama there were four excellent offerings: "The Damon Runyon Theater" (John Brown); "Four Star Playhouse" (Fred Mac Murray, Loretta Young, Roselind Russell, Robert Cummings); "Dr. Kildaire" (Lew Ayres, Lionel Barrymore); "Screen Director's Playhouse" (3); and the novel "Behind the Story" (Marvin Miller, 4)

Some other programs that don't fit into the above categories include "Straight Arrow" (Howard Culver, 3) - juvenile; "Hopalong Cassidy" (William Boyd) - western; "The Joe DiMaggio Show" - sports biographies; "Name the Movie" (Marvin Miller) - quiz; and "Nona From Nowhere" (Tony Darnay) - soap.

Other that were of short run and or not too well thought of were: "Adventures of Frank Race", "The Croupier", "Crime Fighters" and Hannibal Cobb".

Endings

Of the shows that ended in 1949 some were long running giants. I'm sure there were as many reasons for shows folding as there were shows that folded. Some just ran out of creative steam, or their time had passed; the public developed new tastes: Fred Allen lost out to a musical game show; some, such as "Burns and Allen" made an early move to television. But most likely, it was a combination of factors.

Many of radio's classic comedies and musical variety programs were last heard during these seasons. Remember that information, such as the length of the run, is based on what this author could find. Sometime it was hard to determine if starting dates were for first appearance or for the titled program's starting date. Here we go! "Burns and Allen" (17); "Easy Aces" (Jane and Goodman, 18); "Eddie Cantor Show" (18); Fred Allen (16); "The Goldbergs" (Gertrude Berg, 20); "Herb Shriner Time" (2); "Joanie's Tea Room" (Joan Davis, 7); "Kay Kyser's Kollege of Musical Knowledge" (11); "Krajc Music Hall" (Al Jolson, Bing Crosby, 16); "Leave it to the Girls" (Paula Stone, 4); Jo Stafford (2); and last, but by no means least, "Spike Jones" (3).

There were some programs that stood apart from any large grouping. "Hobby Lobby" (Dave Elman) spent 12 years taping human interest. "Breakfast at Sardi's" (Tom Breneman, 9) was an audience participation show. Gladys Swarthout starred in the classically oriented "Prudential Family Hour" musical program.

Three fine dramas went off the air. There were Ronald Coleman's "Favorite Story" (4) and Marvin Miller's "Tell It Again" (2), both dealing with outstanding literature. Then there was the short lived - and neglected- "Ford Theater" (2) whose casting read like the who's who of entertainment.

Others that closed were: "Adventures of Frank Merriwell" (Lawson Zerbe, 4); "Captain Midnight" (Bill Bouche, 10); "Dr. I.Q." (Lew Valentine, Jimmy McClain, 10); "Famous Jury Trials" (13); "House of Mystery" (John Griggs, 4); "Mayor of the Town" (Lionel Barrymore, 8); "Lone Wolf" (Gerald Mohr, Walter Coy, 2); "Take it or Leave It" (Phil Baker, 9); and "What's the Name of the Song" (Dud Williamson, 6).

So, there it is - the ends and starts of 1949. As an exercise in radio trivia, I hope you found it of interest. I enjoy re-searching for articles such as this. The only complaint is the lack of good, definitive referencematerial.

Tom Harris



CLICK! CLICK! "Got it! Look for it in the MORNING EXPRESS!"

CASEY CRIME PHOTOGRAPHER

Casey and his camera arrived on the airwaves on July 7, 1943 as "Flash Gun Casey", a thirty minute CBS entry into the whodunit field. It remained on the air through 1955, first as a network program, revived in 1952 on a sustaining basis, and in 1955 making a 25 minute appearance five days a week. It even had a brief foray into television between April 1951 and June 1952. In the process, it went through several name changes - first, "Casey, Press Photographer", later "Casey, Crime Photographer" and finally just plain "Crime Photographer". Its best years encompassed 1946 through 1950; in 1949, it was billed as one of the top ten radio programs in the ratings.

Just as the jazz rhythms of Henry Mancini elevated the "Mr. Lucky" and "Peter Gunn" television series out of the ordinary, the piano at the Blue Note Cafe tinkling out arpezzios and jazz themes created the atmosphere that distinguished "Casey" from its competitors in the crime-drama field. Herman Chittison was the best known of the pianists, but included among whom were also Juan Fernandez and Teddy Wilson. It was at the Cafe that the "crowd" - usually limited to Casey and his girlfriend, Anne Wilson (Annie), but at times included Police chief Logan of the Homicide division of the New York City Police Department, a potential victim, informer, possible witness or probable lawbreaker - met to kibbitz with Ethelbert, the bartender, to set up the story line, and to wrap up the solution. The atmosphere of the entire series was further enhanced by the orchestra of Archie Bleyer and the organ of Lew White.

Jack Casey had been born through the prolific pen of George Harmon Coxe, Grand Master of mystery writers, perhaps as early as 1936, definitely by 1942 in "Silent are the Dead". Casey was six feet tall, of stocky build, with thick dark unruly hair and a slightly crumpled appearance. He had earned his nickname of "Flash" as an eager young photographer in the days prior to flashbulbs when in his inexperience, he used too much magnesium powder in his flash pan and nearly set the place afire. His nickname not only connoted his choice of career, but hinted at danger. Because of his honesty, integrity and loyalty, he had built up a cadre of dependable informers who alerted him to scoops, which caused his rise to ace photographer on the MORNING EXPRESS. Since his primary interest was in obtaining newsworthy photos - rather than the detection of crime - he forwarded pertinent information to Lieutenant Logan with whom he was on personally and professionally close and friendly terms.

Alonzo Dean Cole, who was primary writer for the radio series, with scripts also submitted by Milton J. Kramer and Henry and Gail Ingram, adapted the character of Casey to suit his purposes, promoted Lieutenant Logan to Police Chief, invented the obligatory girlfriend, Annie for Casey, and created the setting of the Blue Note Cafe, presided over by Ethelbert, the bartender. No evidence

for Annie, Ethelbert or the Blue Note Cafe appears in the Casey books; however since the early books are out of print and unavailable, this conclusion can only be speculative.

George Harmon Coxe appeared to delight in having "Casey" on the air. Having been a script writer not only for Metro-Goldwyn-Mayer, but also on a free lance basis, he could with equanimity and humor accept the artistic license that changed the personality and relationships of his creation. It is interesting to note that while "Casey" was on the air, no new Casey books were written, with the exception in 1946 of one paperback, "Flash Casey, Photographer". (Other known Casey books include, "Murder For Two"-1943; "Error of Judgement"- 1961; "The Man Who Died Too Soon"-1963; and "Deadly Image"-1964.)

How did Casey make the transition from detective fiction to radio? Coxe explains: The real Casey (read fictional) had been approached by a writer friend who was interested in doing a series for radio about a newspaper photographer. He tried to persuade Casey to allow him to use his real name, and because Casey hated to turn a friend down, he agreed. He was paid a small weekly fee for the use of his name, but earned this by taking a ribbing from colleagues who would tease him about some of the wilder episodes aired. Casey protested to the writer, complaining that the character on the radio was a phony and not at all like him, and that the situations dramatized were silly and had no basis in fact. However, there was no arguing with success: Casey collected his royalties and invested them with a broker friend.

While there was no evidence for the Blue Note Cafe, there is definite indication that the Blue Note Cafe was the inspiration for the Melody Lounge, created in the 1960s. The Melody Lounge was a long, narrow room, dimly lit, with a row of tables and booths along one side, and a bar, presided over by Albert, the bartender (later Tom Quigley). At the rear, a piano was played by Duke Baker, whose style of playing reminded Casey of Herman Chittison... The Melody Lounge was not so much a place to hang out, as a spot to get an occasional drink, and as a setting for one of the story lines.

The definitive "Casey" was played by Staats Cotsworth, although Matt Crowley was also heard in the role. (On television, Richard Carlyle and Darren McGavin in his first television role, played the part.) A bevy of actresses were heard as Annie- Jone Allison, Betty Furness, Jan Miner (who was the television Annie), Alice Reinhart and Leslie Woods. Jackson Beck and Bernard Lenrow (also seen in the television series) interpreted the character of Logan, while John Gibson, with his distinctive nasal voice sewed up the part of Ethelbert in both the radio and television versions.

Typical of the crime dramas of the period, "Casey", directed by John Dietz, emphasized story line. As presented on radio, the characters were cardboard, one-dimensional stereotypes, defined by sterile and stereotyped relationships. Although Annie was a reporter in her own right, she is heard primarily in the "Casey" programs as the mandatory feminine interest who admirably encourages Casey to relate his story and sum up his conclusions. Moreover, although she is listed as his "girlfriend", so little emotional involvement comes through that the role could as easily be described as co-worker, or even acquaintance. Summaries of the program describe Logan as "hating Casey's guts" and being threatened by Casey's



1. Steve Casey, gang-busting crime photographer on the *Morning Express*, looks like a lost ghost as he staggers into the Blue Note Cafe. Reporter Ann Williams and friendly bartender Ethelbert are shocked. Casey isn't a drinker—especially mornings.



2. "He's been doped!" Ann cries, as Casey collapses. Though blanked out for 12 hours, Casey finally recalls drinking with Needles Jones.



3. Casey feels he *must* penetrate his "blackout." Ann, who loves Casey, hopes he wasn't mixed up with a girl. There are two clues: Casey's torn press card and some matches from the Wanderers' Bar & Grill.



4. The bartender won't say if Casey and Needles were there the night before. When Casey presses him, he gets tough. "Get out," he orders—then adds, "You might try 57 Coe St."

finger of suspicion

■ Steve Casey, the star photographer of the *Morning Express*, has become one of radio's most popular characters because of his successful sideline as amateur detective. Staats Cotsworth has played the role of Casey, "Crime Photographer," since the series went on the air five years ago (CBS, Thursdays at 9:30 pm). The script upon which this Photo-drama is based is one of Cotsworth's favorites, because it puts him into the role of the hunted—instead of the hunter. In "Finger of Suspicion" Casey goes it alone—even to the extent of teaming up with an underworld gang—to extricate himself from a murder rap. He even deserts his girl Friday, reporter Ann Williams (played by Jan Miner), in his desperate attempt to clear himself. All of the performers on the program appear in these pictures also—the cast is listed on the following page. John Gibson (who plays the part of Ethelbert, the loyal bartender at the Blue Note Cafe) and Herman Chittison (the Blue Note pianist) have also been on the show since it started; they enter into the opening and closing scenes of every script—which take place at the Blue Note. This cafe has become so familiar to radio audiences that many fans write to CBS asking for its address—so that they can visit it and buy Ethelbert a drink!

The worst of it was

that Casey couldn't remember . . .

the evidence pointed right

at him and he couldn't remember!

Was he really the killer—

or had he been framed?



5. At the door of the strange house, Casey has a foreboding. It becomes a terrifying reality as the door is opened by Captain Logan of Homicide: "Needles was killed here last night."



6. Ordinary gong killers use guns, Logan tells Casey. But Needles was *knifed* to death. Casey tremblingly pulls out a handkerchief to mop his brow, and Ann stares at it, horrified—it is covered with blood.



7. As the evidence mounts, Casey pays a visit to Logan. He turns white as he sees Logan's only clue—the missing corner from his own torn press card.

more →

**finger
of
suspicion**

continued

**CAST OF
"CRIME PHOTOGRAPHER"**

Steve Casey.....Staats Cotsworth
Ann Williams.....Jan Miner
Ethelbert.....John Gibson
Captain Logan.....Bernard Lehrow
Chick.....Gil Mack
Buzz.....Lou Hall
Dan.....Dick Keith
Blue Note Pianist.....Herman Chittison

"Crime Photographer" is written by Alonzo Deen Cole and directed by John Dietz. The script of *Finger of Suspicion* (originally entitled *Blackout*) was done by Harry Ingram. Photos by R. W. Stahman, CBS. The show is broadcast on CBS, Thursdays, 9:30 p.m.



8. "You *can't* be a murderer," Ann insists. But Casey isn't so sure. How can he explain his torn press card, the bloody handkerchief? He must be involved.



9. Casey slaps Ann, as she grows hysterical when he discovers that the hunting knife he bought for the kid next door is missing. Ann's tears convince him he'd better join the underworld to search for a clue.



10. Buzz and Chick, a couple of gangsters, praise Casey for the job he did on Needles. Now that he's an outlaw, they tell him to lay low. "I'll never be safe until I get that knife."



11. As a solid member of the mob, Cosey convinces Chick the police will tag him for murder if they find the knife before he gets it. Chick tells him to call a certain number. Ann spots him going into the phone booth, and hears him make an appointment to pay someone \$1,000 for the knife.



12. Ann, very much upset by Casey's disappearance and strange behavior, tells Ethelbert she thinks Casey may be in serious danger. She gets his promise to accompany her to the restaurant she heard Casey name in his mysterious phone call as the gang's headquarters.

Scenes at the "Blue Note Cafe" taken at the Park Avenue Restaurant, New York



13. Casey's face is a hard mask, as he waits nervously for the stranger, who is going to "sell" him the murder knife in return for \$1,000. Ann and Ethelbert find themselves shivering a little, not knowing what Casey may be up to, or what harm may come to him as the result of his odd bravado.



14. "Okay, bub, I've got you covered," Captain Logan says quietly, and grabs the startled gangster, who has just laughingly confessed to an amazed Casey that *he* killed Needles because "he talked too much," pinned the rap on Casey because "he found out too much."



15. At the Blue Note Cafe that night, Casey feels expansive. He crows just a little over the way he joined the mob so he could find out who had the murder knife, and track down the real killer. The whole thing looked a little too neat. Figuring he'd been framed, he'd told Logan.



16. Ann is furious to think that Casey trusted Logan, and didn't take her into his confidence. He explains simply that she was too jittery and hysterical, and he had to slap her. Ann retorts with a stinging slap. "In case you ever black out again, here's something to wake you up."

end

superior detecting skills. Logan's emotions toward Casey range between annoyed tolerance through bluster. Only Ethelbert, in a masculine version of the "dumb blond" concept (naivete interspersed with unexpected insights) brings a little unpredictability within the stereotype.

The program began with the announcer: "Good evening, this is _____ (name of announcer) inviting you to listen to another adventure of "Casey, Crime Photographer", ace cameraman who covers the crime news of a great city. Our adventure for tonight: "_____". A more expanded opening was in the time honored pattern in radio of incorporating the commercial - at least in the case of Anchor-Hocking Glass, 1946-1949 - right into the script. The announcement, "Anchor Hocking Glass brings you 'Casey, Crime Photographer', followed by some chit chat between the announcer and cast members leading to statement about Anchor Hocking. An introductory music roll and the announcer: "Good evening, ladies and gentlemen, this is _____ (name of announcer). Every week at this time the Anchor-Hocking Glass Corporation and its more than 10,000 employees, brings you another adventure of "Casey, Crime Photographer", ace camera man who covers the news of a great city. Written by Alonzo Dean (Deen) Cole, our adventure for tonight: "_____".

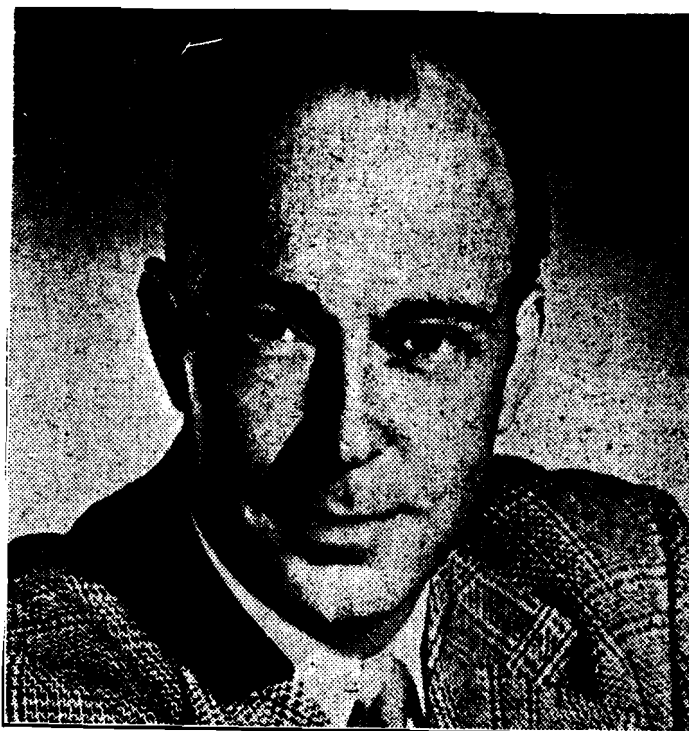
Other advertisers included Toni Home Permanent in 1948-1949, and Philip Morris, 1949 -1950. Announcers were Ken Roberts, Tony Marvin (1946-1948), Bill Cullen (1948-1949) and Bob Hite.

And now, ladies and gentlemen, sit back, let your mind drift back to a simpler day, listen to the music tinkling out of the Blue Note Cafe, watch Casey and his crowd, open the door, ease onto bar stools, and start upon another adventure of "Casey, Crime Photographer."

Phyllis Wazenska- O'Donnell



JACKSON BECK



Greetings to all of my friends

JOHN GIBSON

"Ethelbert" CRIME PHOTOGRAPHER

FIBBER McGEE and MOLLY

Any discussion about old time radio will bring to mind the names of well remembered, well loved programs. First among these are usually the golden five of comedy: Jack Benny, Charlie McCarthy, Amos 'n' Andy, Fred Allen and Fibber McGee and Molly. Of these one seems to stand out as exclusively and uniquely a creation of radio. Except for a few embarrassing "B" movies, Fibber and Molly kept to radio for nearly thirty years and it is to radio that they belong.

The show began on April 16, 1935 in Chicago. However, it was with the move to California in 1939 that real national prominence came. In 1941, they attained the status of the nation's most heard show. They would never be far from the very top for the rest of their existence. Each year the show seemed to get better. The pre-war years were among the program's best, artistically as well as in popularity. In 1946 they attained a Hooper rating of 30.8; no radio show from that time on would ever achieve such a high rating; in fact in the next eight years only two other programs - Bob Hope in 1947 and Fibber McGee and Molly in 1947 - would top the 30. mark. Hooper placed their show first in 1946 and 47, and second in 1948 and 49.

After personal beginnings not far from what one could believe their fictional characters might have had, Marian and Jim Jordan (real life husband and wife) landed in Chicago, starring for four years in a show called "Smackout". In this show Jim was a store owner who was always smack out of everything a customer wanted - except tall tales. The program was created by Don Quinn who would, in 1935, develop the characters from this show into Fibber and Molly. This was not the Jordans' first radio work. They appeared as early as 1924 as the "O'Henry Twins", then more successfully as the "Air Scouts" in 1927.

Listening to shows from different years is to experience the evolution of Jim Jordan's character from a frankly unlikeable braggart and liar into one of America's most loveable blunderers, a Don Quixote of middle class, Midwest America. The mellowing of McGee started when the show moved to the west coast and to 79 Wistful Vista.

Molly, however, always seemed to be Molly. Although discussions of the show tend to concentrate on McGee and his cronies, it was Marian Jordan's Molly who was the stabilizer and rudder that kept this ship of fools from capsizing. Always level headed, warm, wise and knowing, she kept complete disaster from the door. She did this without ever seeming to ridicule or emasculate McGee. (TV wives take note!) Not that she was without wit or a sharp tongue when needed. Hers was truly a wonderfully drawn and balanced characterization that became one of the best loved wives of radio.

The basic program plot was simplicity itself. The McGees usually were found at home in their living room or doing such mundane things as walking down the street when they would encounter a parade of some of the most wonderful characters to grace the air waves.

Foremost of these was Throckmorton P. Gildersleeve (Harold Peary). Before he was mellowed on his own show, Gildy was probably radio-

land's most pompous windbag. Conflict was the key to most of the humor in the encounters between McGee and lieterally everyone, and Gildy was the most combatative of McGee's friends. The verbal fire works between them often led up to the threat of physical violence but always seemed to end up with a reaffirmation of their friendship.

Another combatative friend was Doc Gamble (Arthur Q. Bryan) who would greet McGee with such terms of endearment as "Hiya, Neanderthal!" McGee, never at a loss for words might counier with, "you soggy, sap-headed serum salesman", and off they would go.

There was also Mayor LaTrivia (Gale Gordon) whom both McGee and Molly delighted tricking into tongue twisters that he always found impossible to handle. These encounters ended with classic, exasperated, "Oooh, Good Day!"

Then there were the Old Timer and Wallace Wimple, both played by Bill Thompson. The Old Timer was a master of beating McGee out of the last word, and poor Wallace was an expert at not beating anyone out of anything, especially his "big, old, fat wife, Sweetie-face". Sweetieface was one of several frequent characters never heard. Others were Myrt, the telephone operator, Molly's tipsy uncle, Dennis, and the famous Fred Nitnoy of Starved Rock, Illinois.

Other less famous male characters were Silly Watson (Hugh Studebaker), Mort Troops (Jim Jordan) and Horatio K. Boomer, Vodka, Nick Depopolous and Uncle Dennis (all Bill Thompson).

On the distaff side was Mrs. Uppington (Isabel Randolph) whose name clued one to her personality. Her constant complaining to Molly of McGee's lowering the tone of the neighborhood was greeted with Molly's retort, "Don't give me that Vassar Vaseline, dearie." Then there was the McGee's cook and maid, Beulah (played by a man, Marlin Hurt). This character, as with Gildersleeve, was soon to spin off with its own program. Finally there was Sis (Marian Jordan). This was the only character that McGee never, but never, got the better of. Sis was the little girl next door who constantly drove McGee to distraction with her, "Why, mister, why?"

Other female characters were: Mrs. Carstairs (Bea Benaderet), Alice Darling (Shirley Mitchell) and Geraldine, Old Lady Wheedledeck, Mrs. Wearybottom, and Lady Vere-de-Vere (all played by Marian Jordan).

Before leaving the cast, mention must be made of the only real character on the program. Nationally known as "Waxy", Harlow Wilcox's role as salesman for Johnson Wax was built into the story line of each show. This technique of integrating the commercial into the plot not only made the sponsor's message more or less painless, but gave Wilcox an opportunity to develop his role into a major comic one. For all intent, there was no mid-program commercial break.



Fibber McGee and Molly. Front: Jim and Marian Jordan. Back: Bill Thompson (Wallace Wimple) and Arthur Q. Bryan (Doc Gamble).

So popular was this program and so strong its appeal to the imagination of the American public that many of its catch phrases became part of our language. Here is a sampling, with the character source:

"You're a hard man, McGee" (Gildersleeve)
"Why, mister, why, mister, why, mister, why?" (Sis, aka Teeny)
"Love that man!" (Beulah)
"How do you do, I'm sure." (Molly)
"Oh, is that you, Myrt?" (McGee)
"Dad- rat the dadratted..." (McGee)
" 'T aint funny, McGee" (Molly)
"That's purdy good, Johnny, but that ain't the way I heered it" (Old Timer)
"Somebody bawl for Beulah?" (Beulah)
"Heavenly days!" (Molly)

What secret ingredients combined to make this program such a success for over a quarter of a century? No question about the verbal skills of the stars and one of the greatest supporting casts ever assembled. What made the Jordans unique? Their voices were believable - they were Mr. and Mrs. Midwest, middle class America. The Jordans played off each other (and their friends) with a skill so effortless, so seamless, that it was completely real. Even flubs were smoothly worked into the fabric of the dialog so they not only were accepted but also heightened the plot, usually by increasing the humor. The scripts were full of marvellous, inventive language and situations. How Jim Jordan handled some of the tongue twisting nonsense is still a miracle to hear. Get a load of this mouthful:

"Pretty Please McGee, programmed by the press and public, the peerless prosecutor of pilfering pickpockets, political parasites and persons performing petty peccadilloes, putting prison pajamas on poker players preyin' on poor punks with peculiar pasteboards..."

Then there was the perpetual adolescent arguing between McGee and just about everyone, the charging of windmills and, of course, the closet. So what made these ingredients blend into something so unique? The McGees and their neighbors are just as fresh and appealing (perhaps even more so) today as they were forty or fifty years ago because the show had a built in nostalgia to it. Wistful Vista was an American Camelot, a timeless place of good meaning and eventually good natured people, where everything always came out right, and really bad things did not happen, a place where the heartland integrity of America still exists, a place that's comfortable and safe and that we can escape to.

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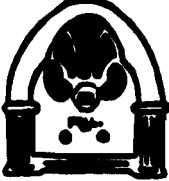
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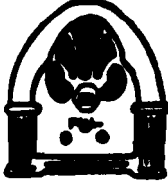
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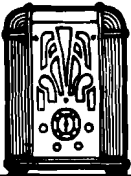
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The Peatman Annual Survey of Song Hits with the Largest Radio Audiences

(January 1, 1948, to January 1, 1949)

The 35 song hits with the largest radio audiences are listed below in order of the total ACI points received in the ACI surveys during 1948. (Songs in stage or film productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began on the ACI surveys during the fall of 1947 are noted by the 1947 date.)

Rank	Total ACI Points	Number Of		Song Title	Production	Publisher
		ACI Surveys	Weeks In			
1	28,711	31		Now Is the Hour		Leeds
2	23,472	23		But Beautiful	(Road To Rio)	Burke-VH
3	22,543	31		*A Tree In The Meadow		Shapiro-B
4	20,368	14		*Buttons and Bows	(Paleface)	Famous
5	20,230	34		It's Magic	(Romance on High Seas)	Witmark
6	20,158	24		I'm Looking Over Four Leaf Clover		Remick
7	18,736	27		Haunted Heart	(Inside U.S.A.)	Williamson
8	16,491	18		Manana		Barbour
9	16,070	29		Beg Your Pardon		Robbins
10	15,682	23		*You Call Everybody Darling		Mayfair
11	15,096	15		Ballerina (1947)		Jefferson
12	14,793	15		*On a Slow Boat To China		Melrose
13	14,362	26		You Were Meant For Me	(You Were Meant For Me)	Miller
14	14,326	15		Golden Earrings (1947)	(Golden Earrings)	Paramount
15	14,094	24		Love Somebody		Kramer-W
16	14,059	24		*Maybe You'll Be There		Triangle
17	13,886	19		*You Were Only Fooling		Shapiro-B
18	13,826	21		Baby Face		Remick
19	13,579	17		Serenade Of the Bells (1947)		Melrose
20	13,491	21		*Hair Of Gold, Eyes Of Blue		Robert
21	13,463	14		Nature Boy		Burke-VH
22	13,267	21		Dickey-Bird Song	(Three Daring Daughters)	Robbins
23	13,016	24		Best Things In Life Are Free (1947)	(Good News)	Crawford
24	12,829	21		*Cuarto Le Gusta		Southern
25	12,473	26		Tell Me a Story		Laurel
26	12,219	12		I'll Dance At Your Wedding (1947)		Geo. Simon
27	12,217	20		What'll I Do (1947)	(The Big City)	Berlia
28	12,193	23		*Ev'ry Day I Love You	(Two Guys From Texas)	Harms
29	12,195	12		*My Darling, My Darling	(Where's Charley)	E. H. Morris
30	12,046	16		Laroo, Laroo, Lilli Bolero		Shapiro-B
31	11,482	22		You Can't Be True Dear		Biltmore
32	11,476	24		Little White Lies		BVC
33	11,433	19		Toolie Oolie Doolie		C. K. Harris
34	11,365	20		Sabre Dance	(Gayne Ballet)	Leeds
35	11,298	26		I May Be Wrong (1947)	(Wallflower)	Advanced



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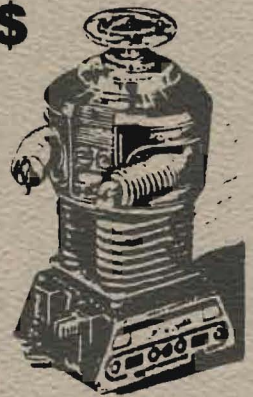
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